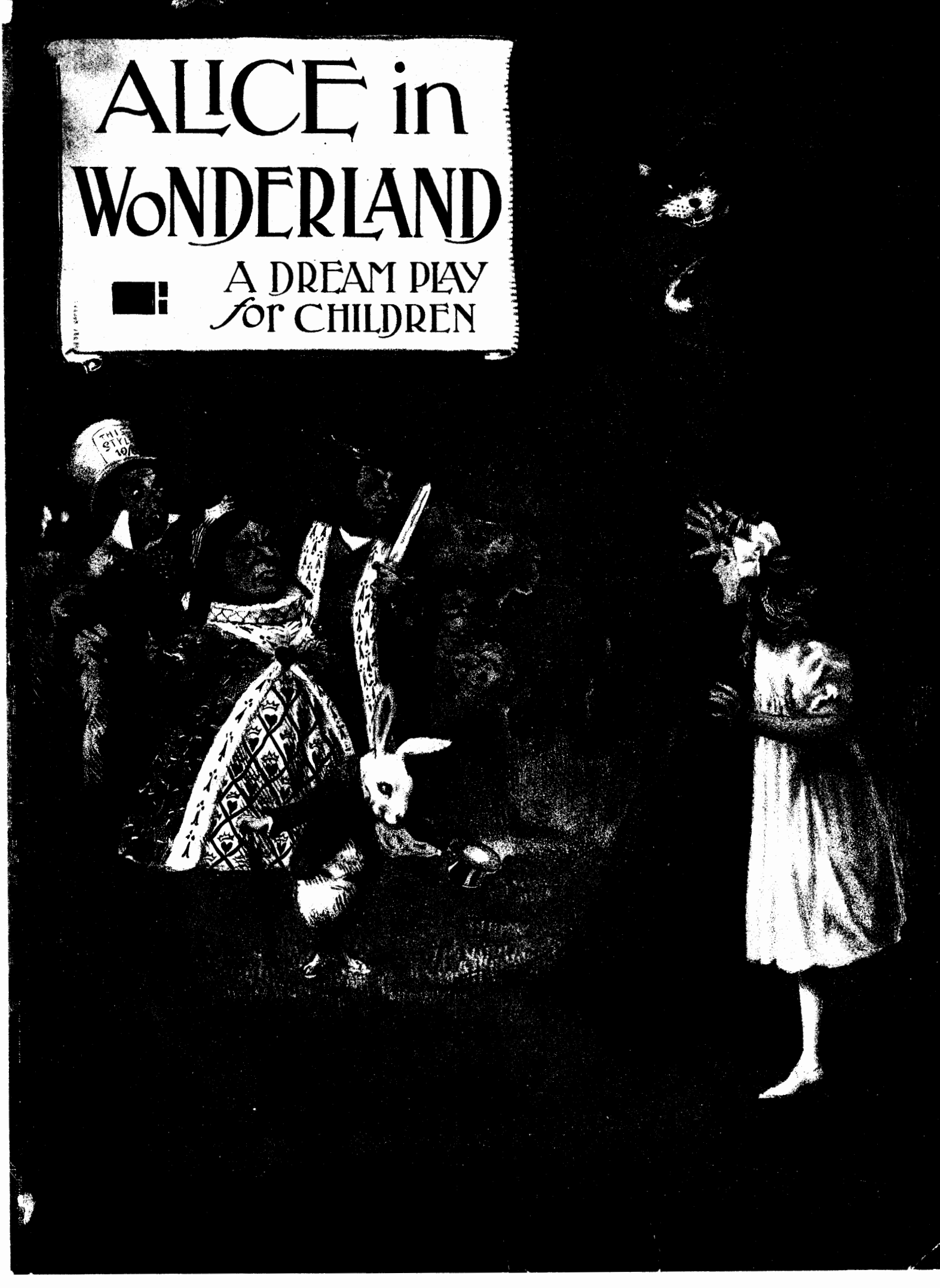
ALICE in WONDERLAND

A DREAM PLAY for CHILDREN



251687

ALICE IN WONDERLAND

A Dream Play for Children.

Written by

H. Saville Clarke

Music by

WALTER SLAUGHTER.

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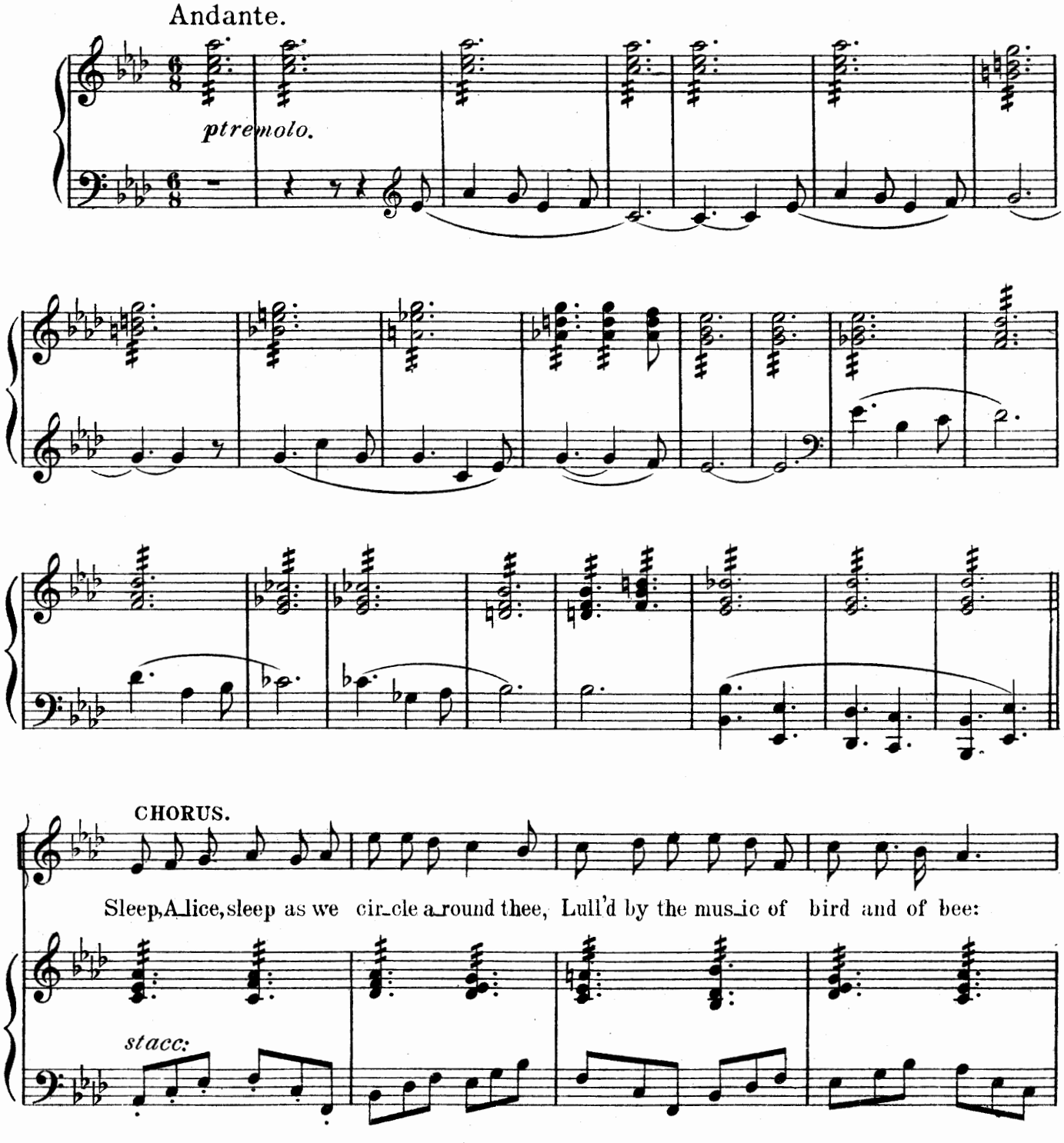
ALICE IN WONDERLAND.

No 1. Opening Chorus. Sleep, Alice, Sleep.

WALTER SLAUGHTER.



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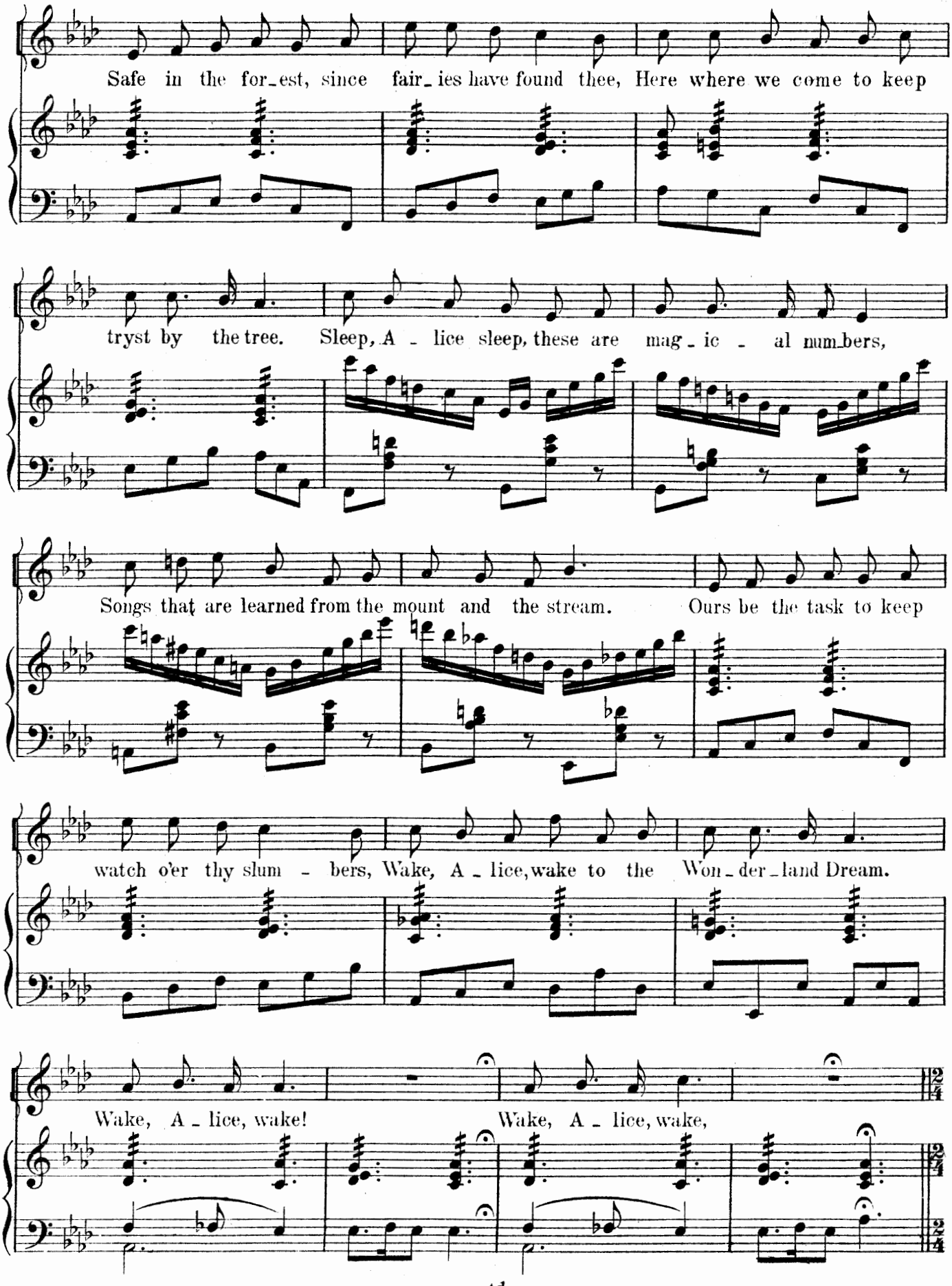
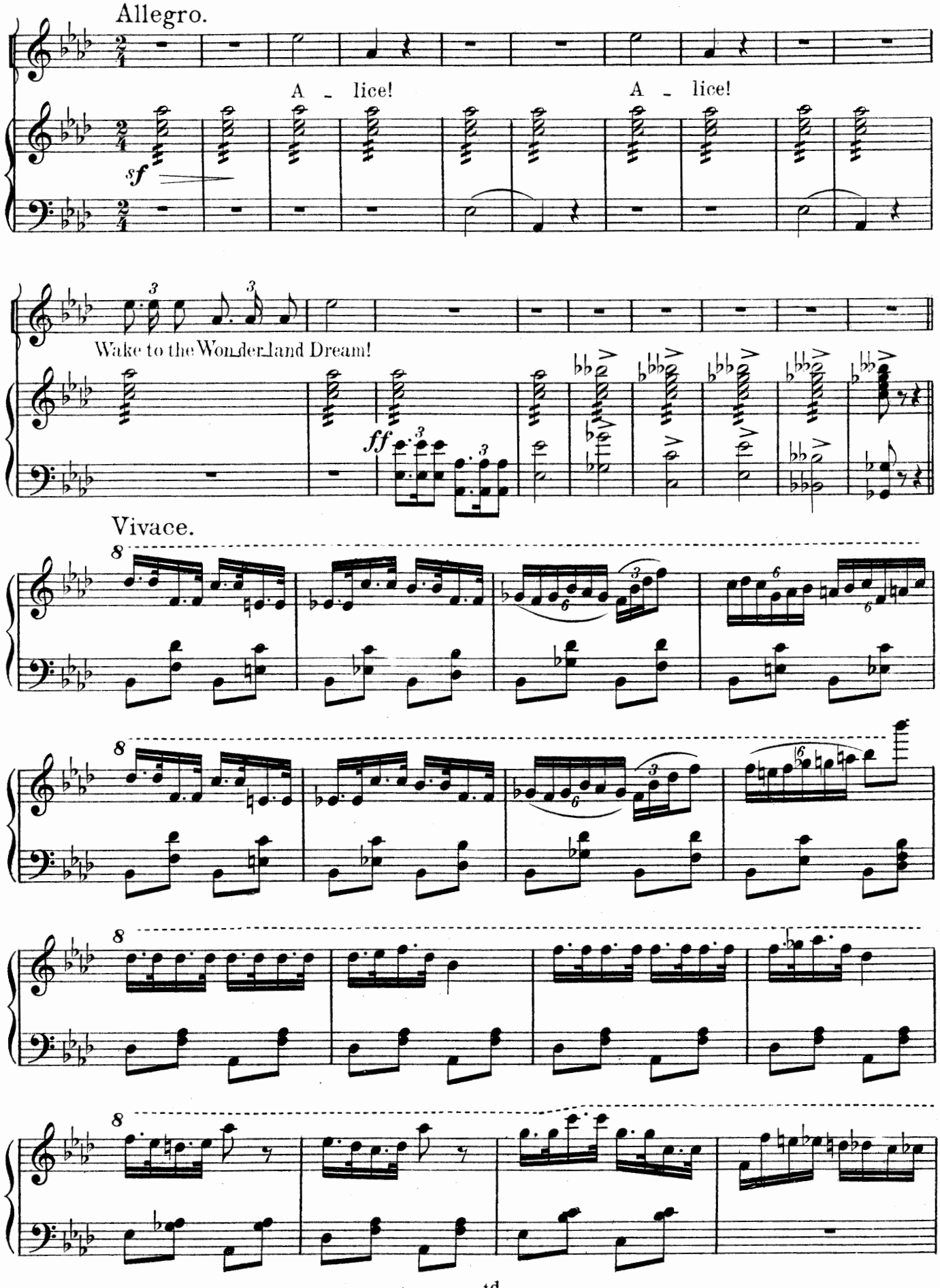
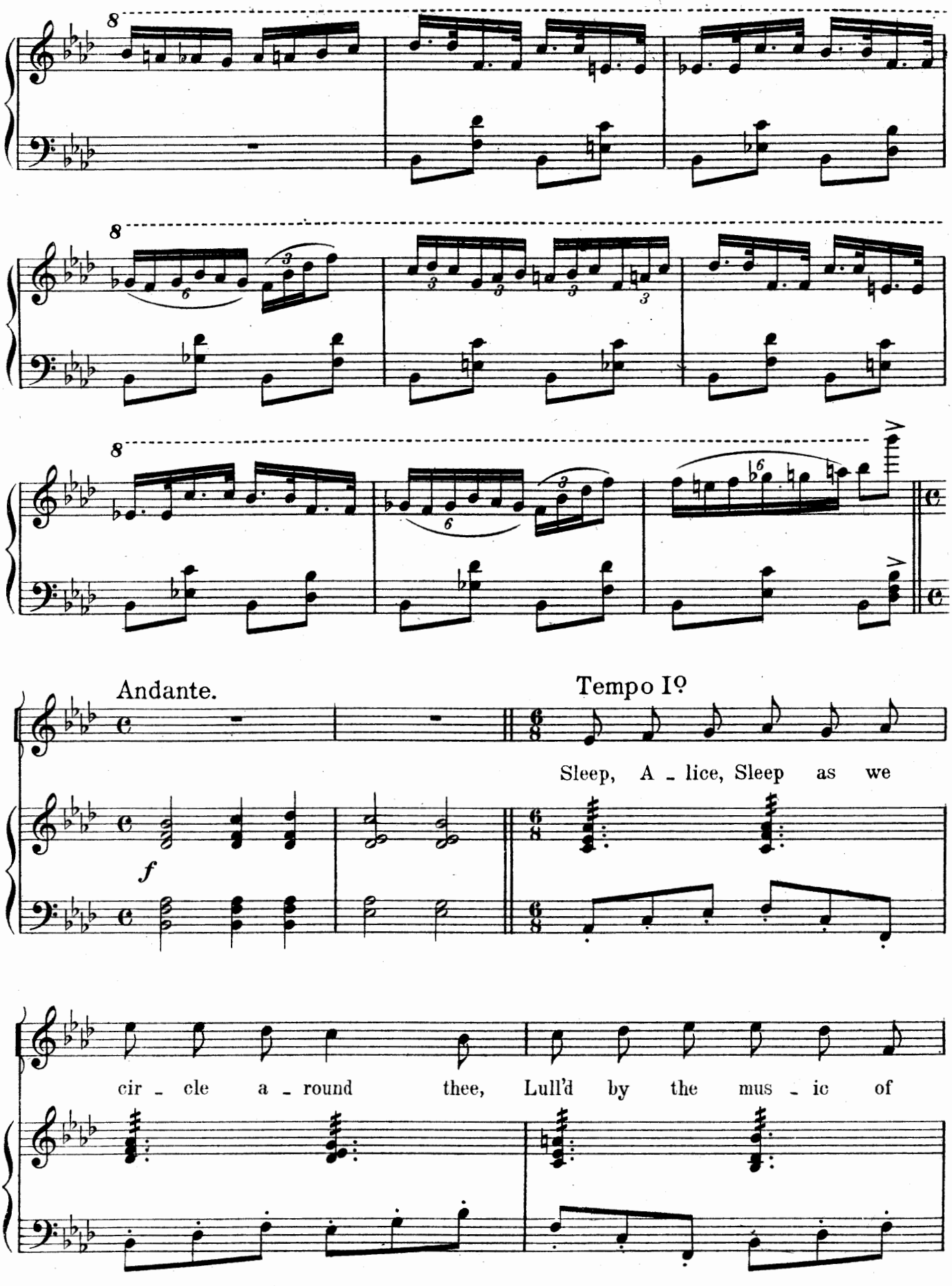
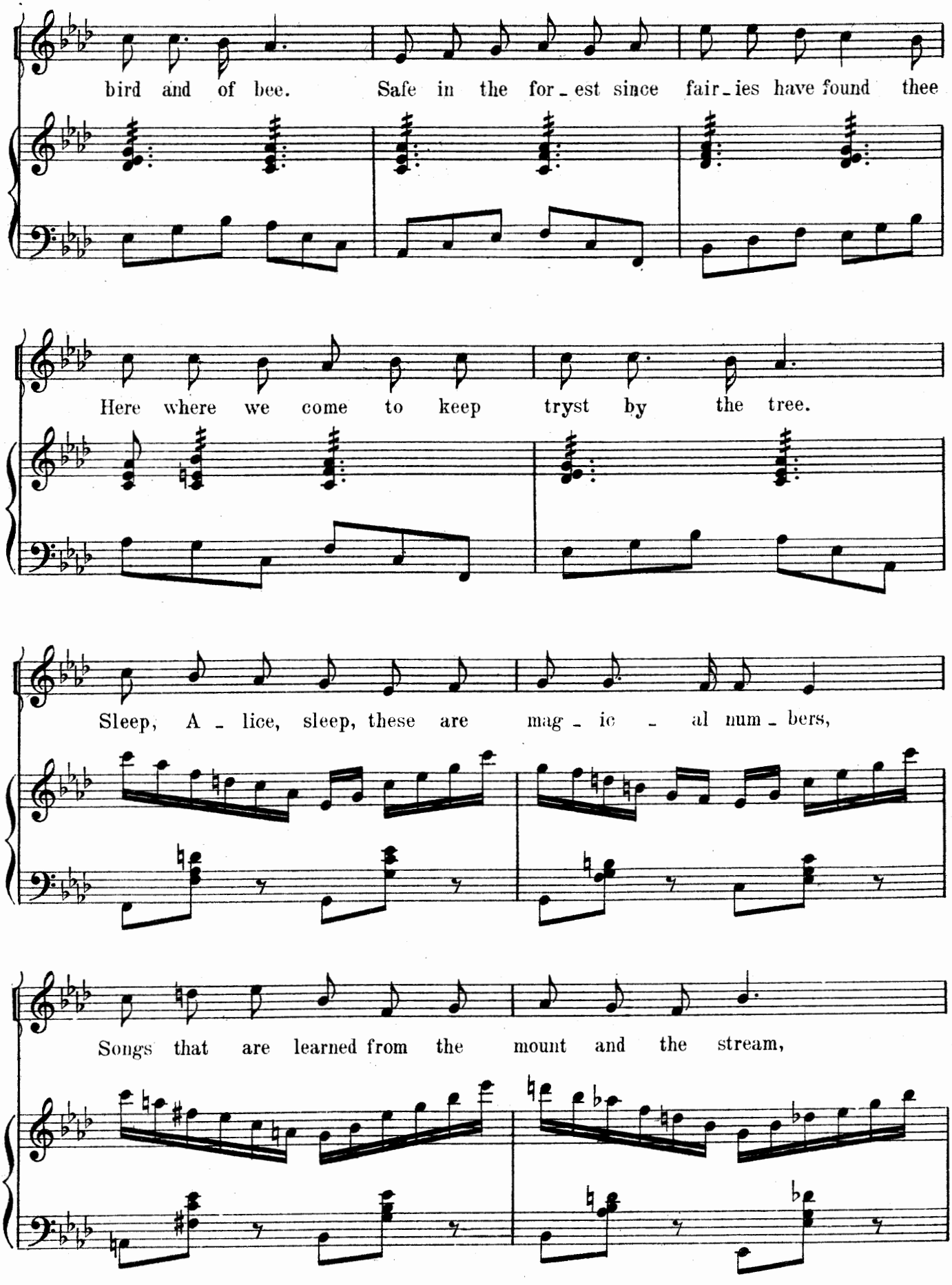
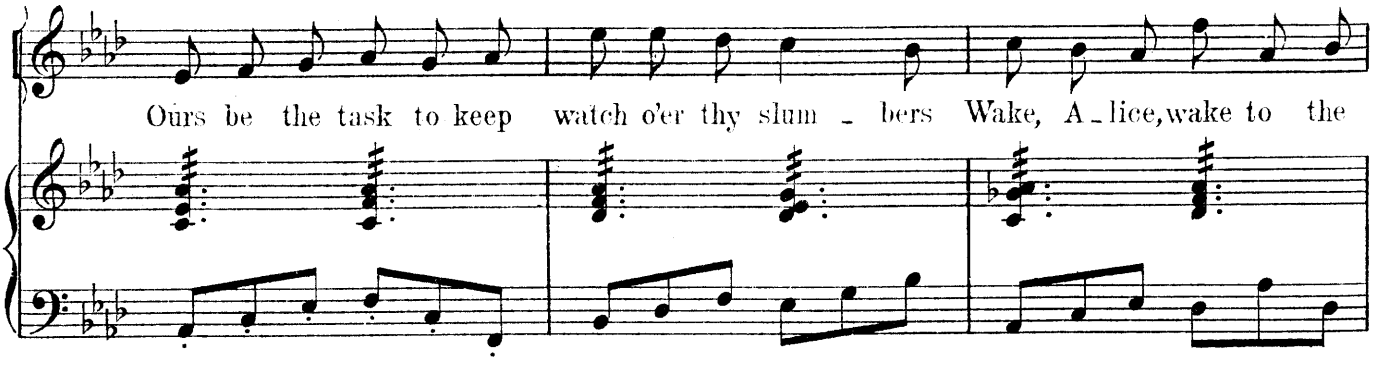
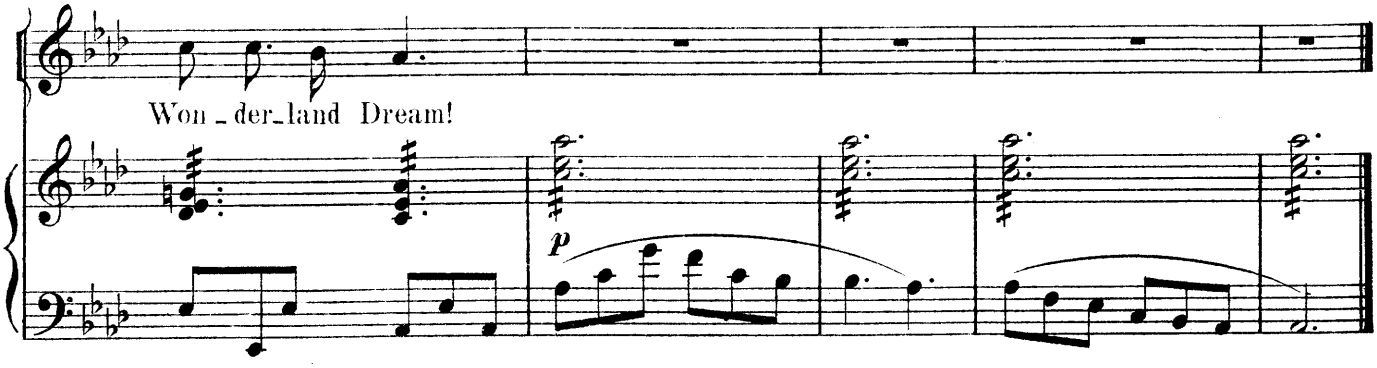

Safe in the for_est, since fair_ies have found thee, Here where we come to keep
tryst by the tree. Sleep, A_lice sleep, these are mag_ic_al num_bers,
Songs that are learned from the mount and the stream. Ours be the task to keep
watch o'er thy slum_bers, Wake, A_lice, wake to the Won_der_land Dream.
Wake, A_lice, wake! Wake, A_lice, wake,


Allegro.
A - lice!
A - lice!
sf
Wake to the Wonderland Dream!
ff
Vivace.

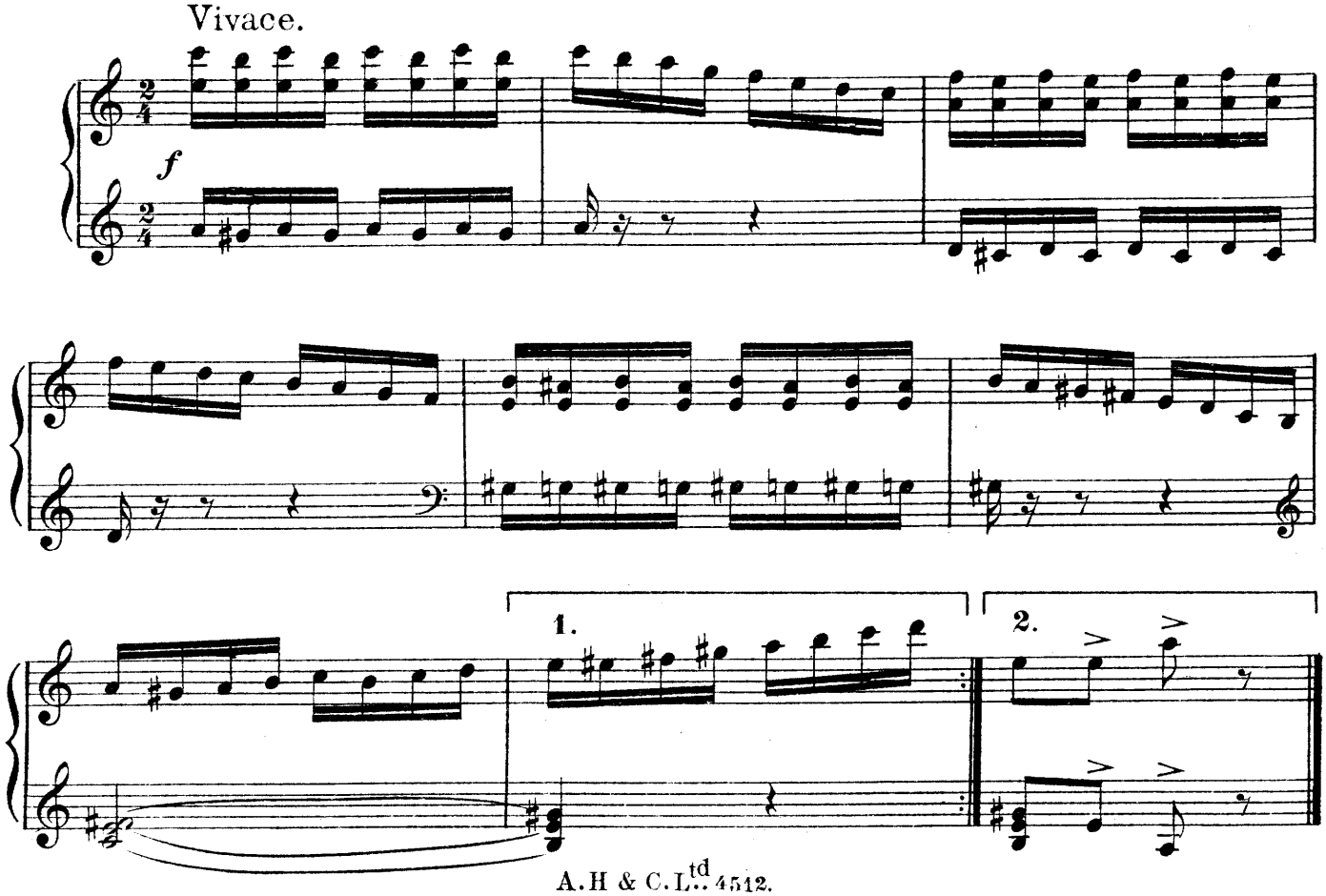

Andante.
Tempo Iº
Sleep, A - lice, Sleep as we
cir - cle a - round thee, Lull'd by the mus - ic of


bird and of bee. Safe in the for - est since fair - ies have found thee
Here where we come to keep tryst by the tree.
Sleep, A - lice, sleep, these are mag - ic - al num - bers,
Songs that are learned from the mount and the stream,





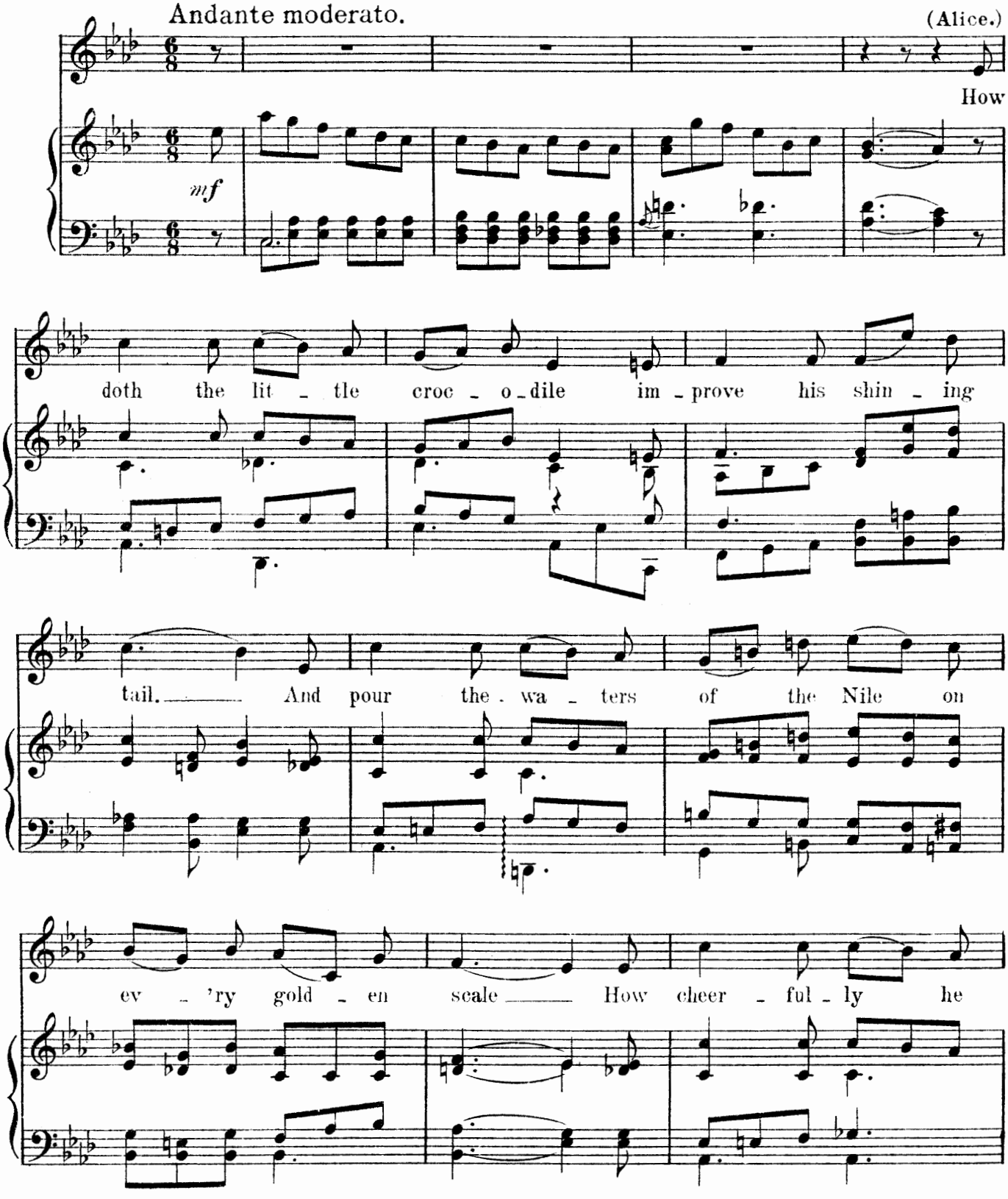
No. 1a
Entrance of White Rabbit.

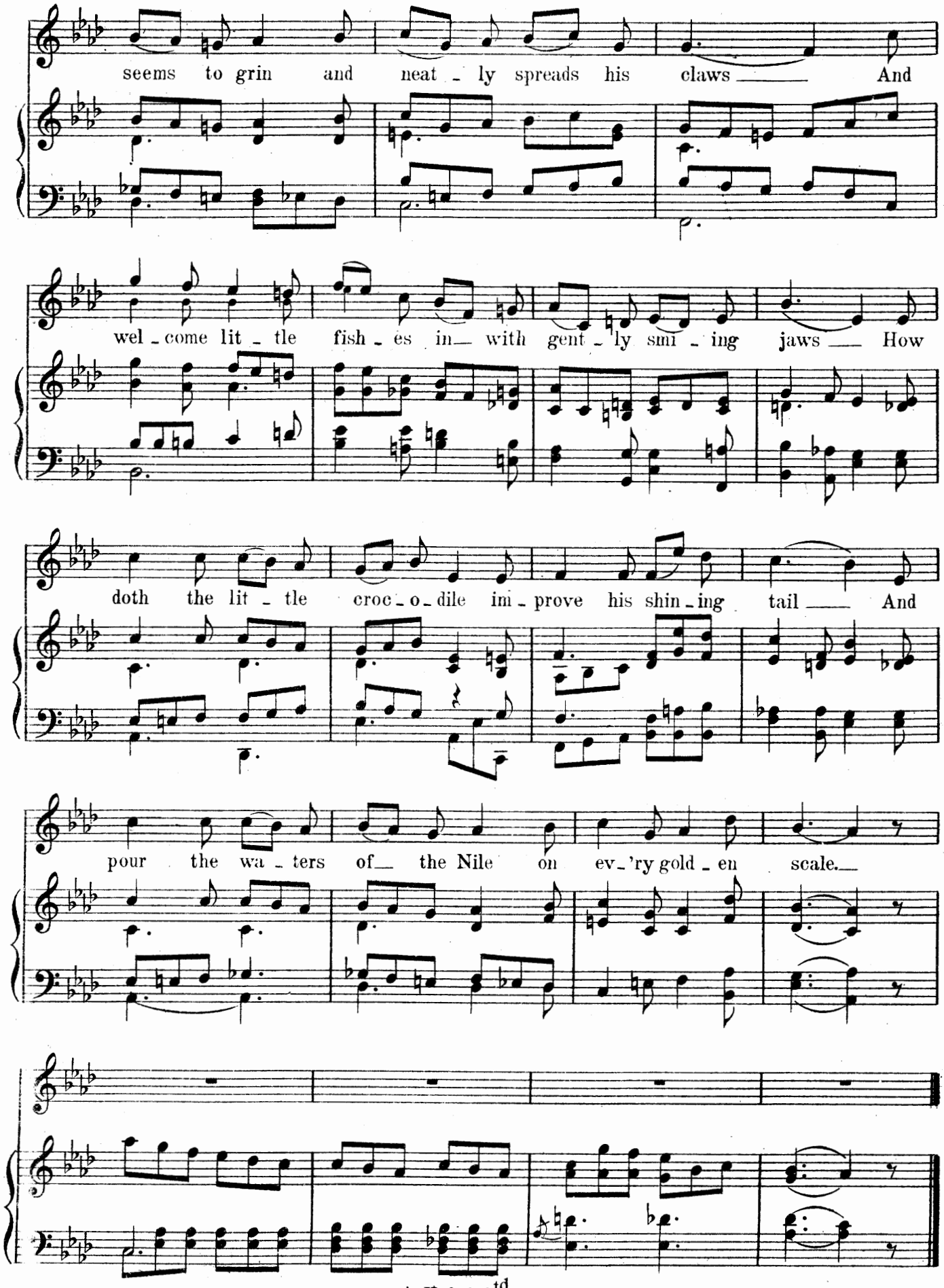


No. 2.

How doth the little Crocodile.

ALICE.

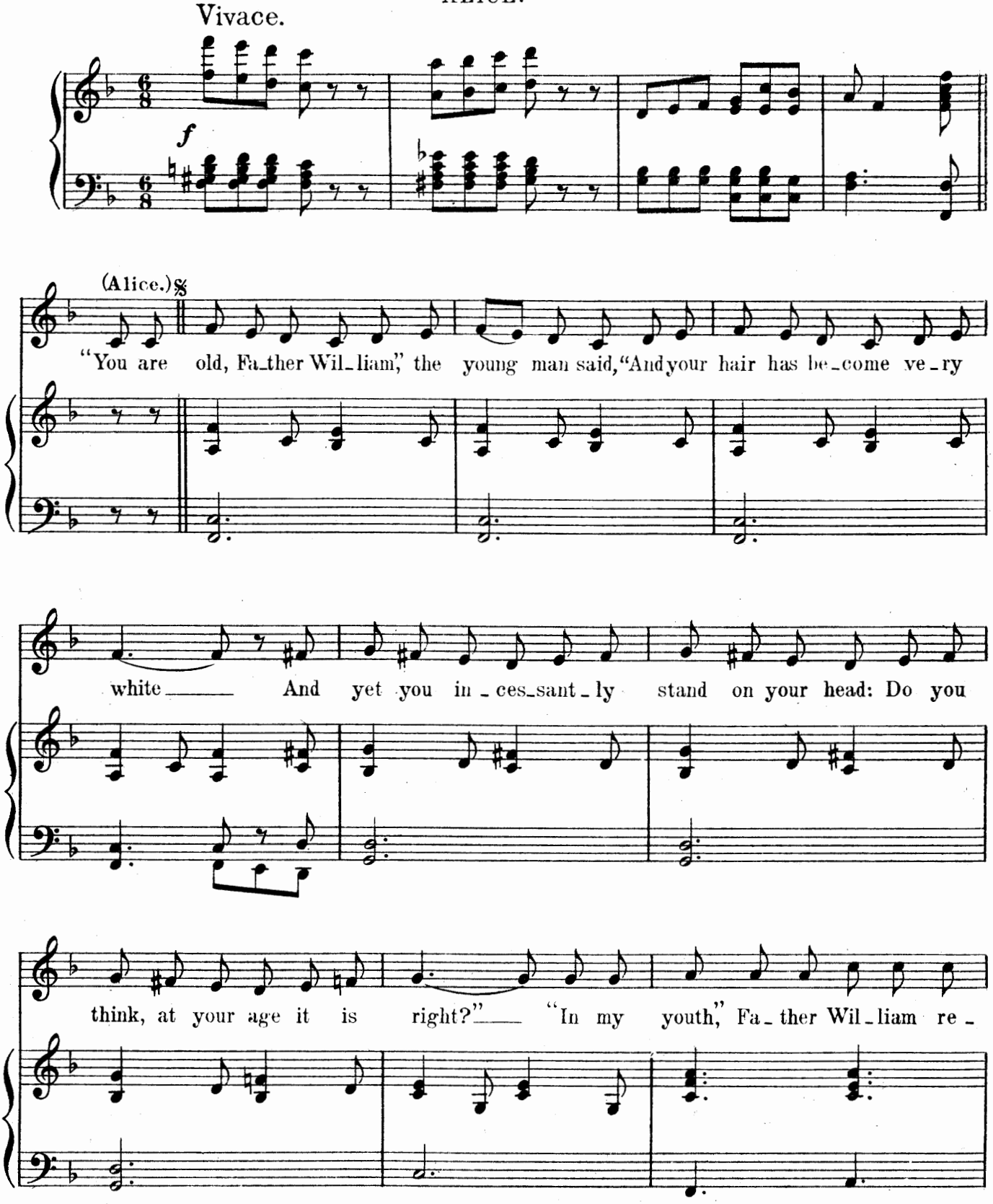


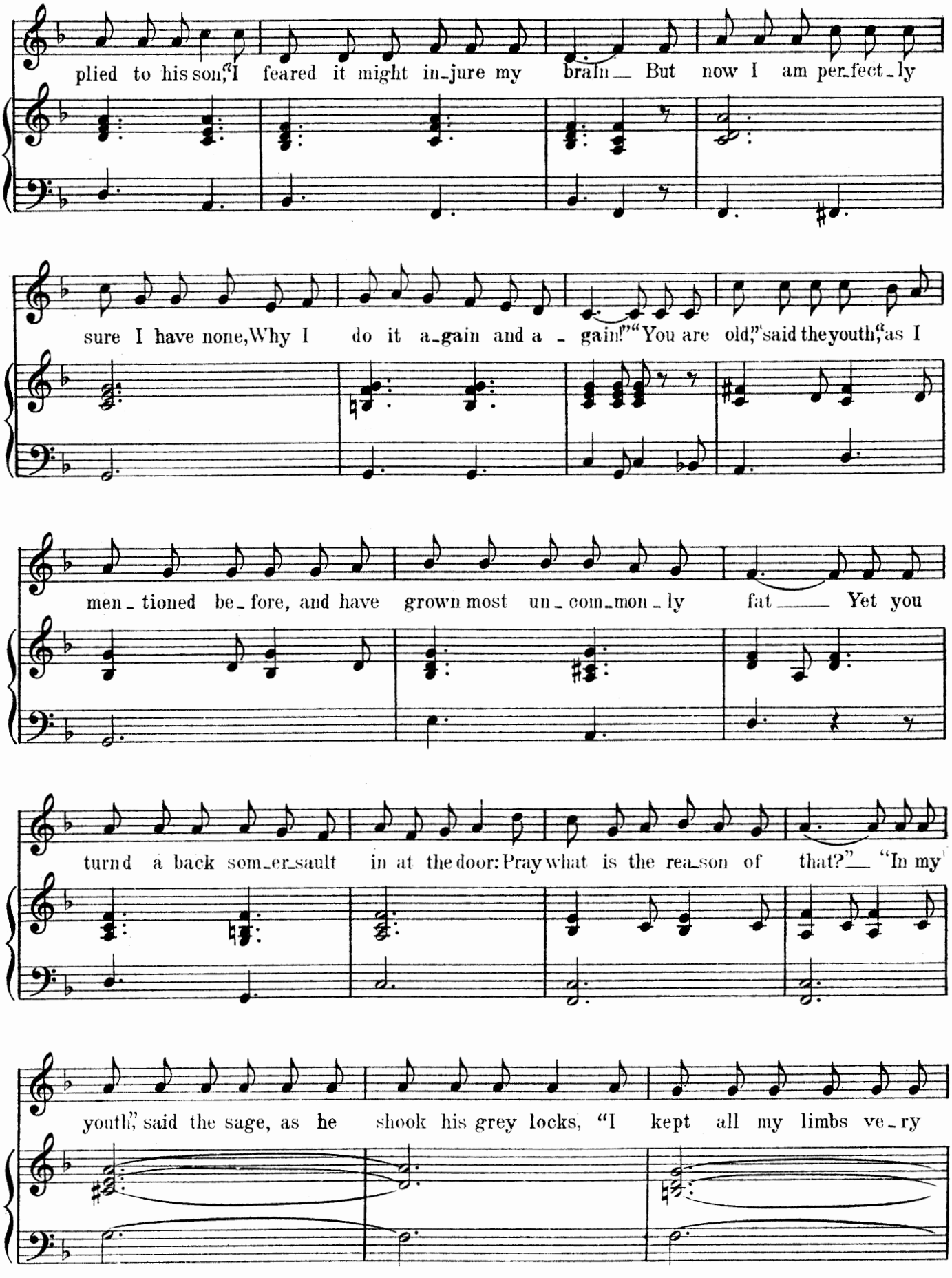

seems to grin and neat - ly spreads his claws ___ And
wel - come lit - tle fish - es in___ with gent - ly smi - ing jaws ___ How
doth the lit - tle croc - o - dile im - prove his shin - ing tail ___ And
pour the wa - ters of___ the Nile on ev - 'ry gold - en scale.___

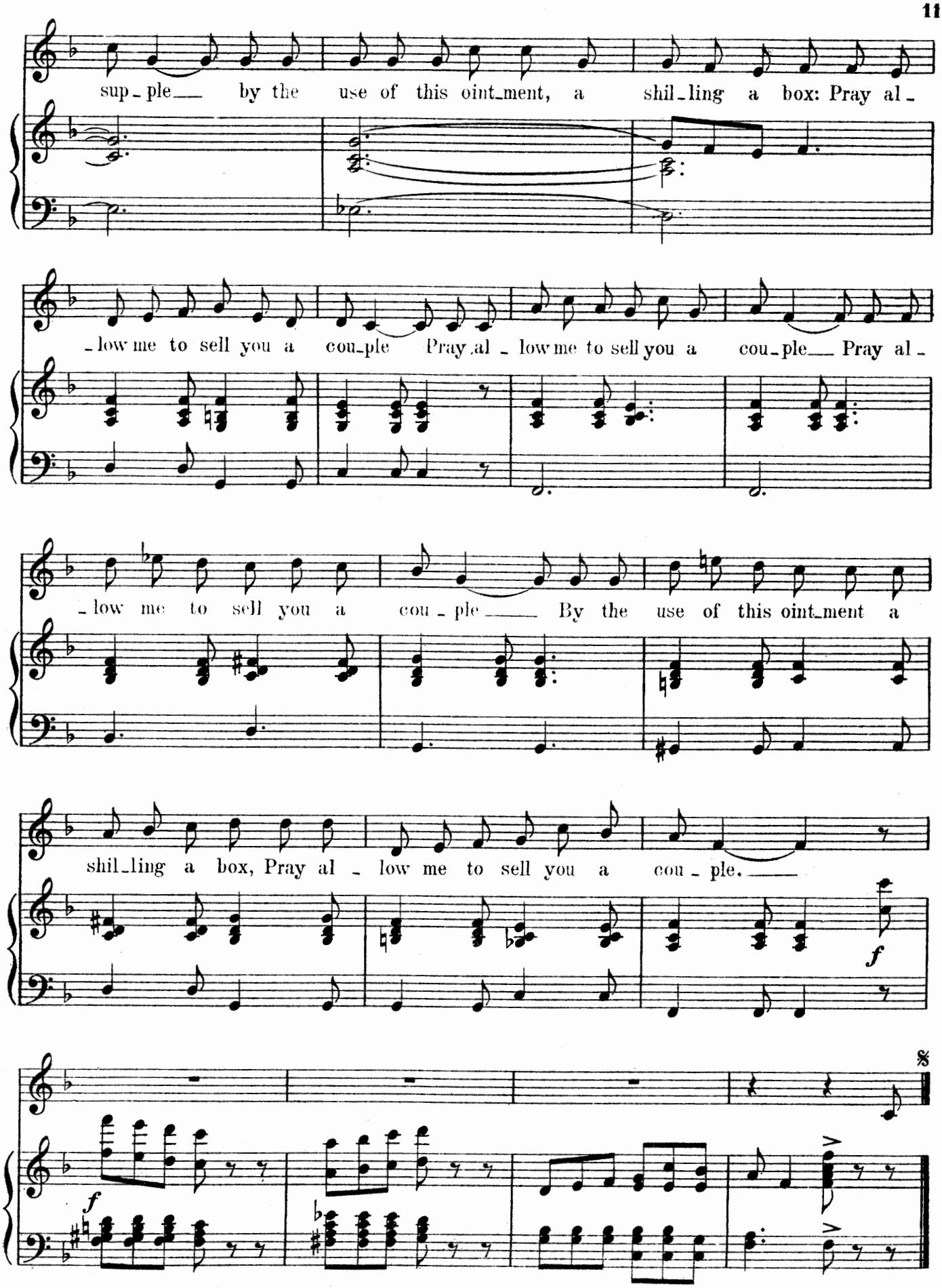
No 3.

Father William.

ALICE.

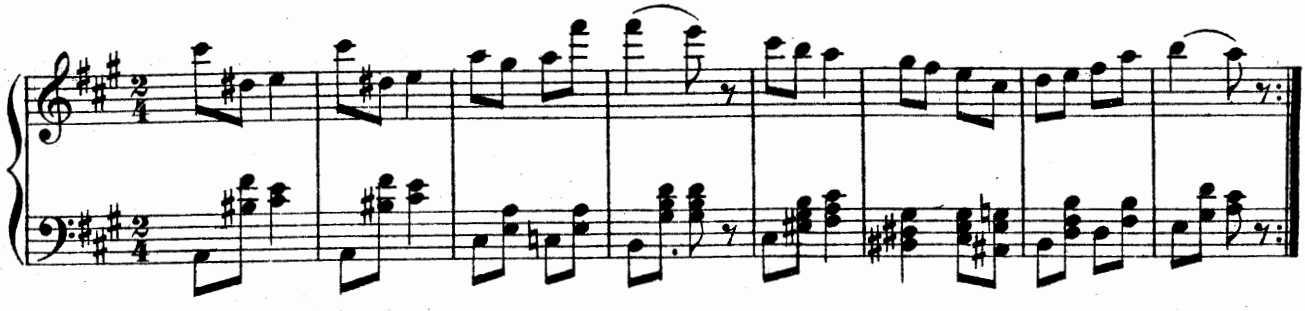



plied to his son, "I feared it might in-jure my brain — But now I am per-fect-ly
sure I have none, Why I do it a-gain and a - gain!" "You are old," said the youth, "as I
men - tioned be - fore, and have grown most un - com-mon - ly fat — Yet you
turn'd a back som-er-sault in at the door: Pray what is the rea-son of that?" — "In my
youth," said the sage, as he shook his grey locks, "I kept all my limbs ve - ry


sup-ple— by the use of this oint-ment, a shil-ling a box: Pray al-
-low me to sell you a cou-ple Pray al-low me to sell you a cou-ple— Pray al-
-low me to sell you a cou-ple— By the use of this oint-ment a
shil-ling a box, Pray al-low me to sell you a cou-ple.—
f
f
%

Nº 3ª

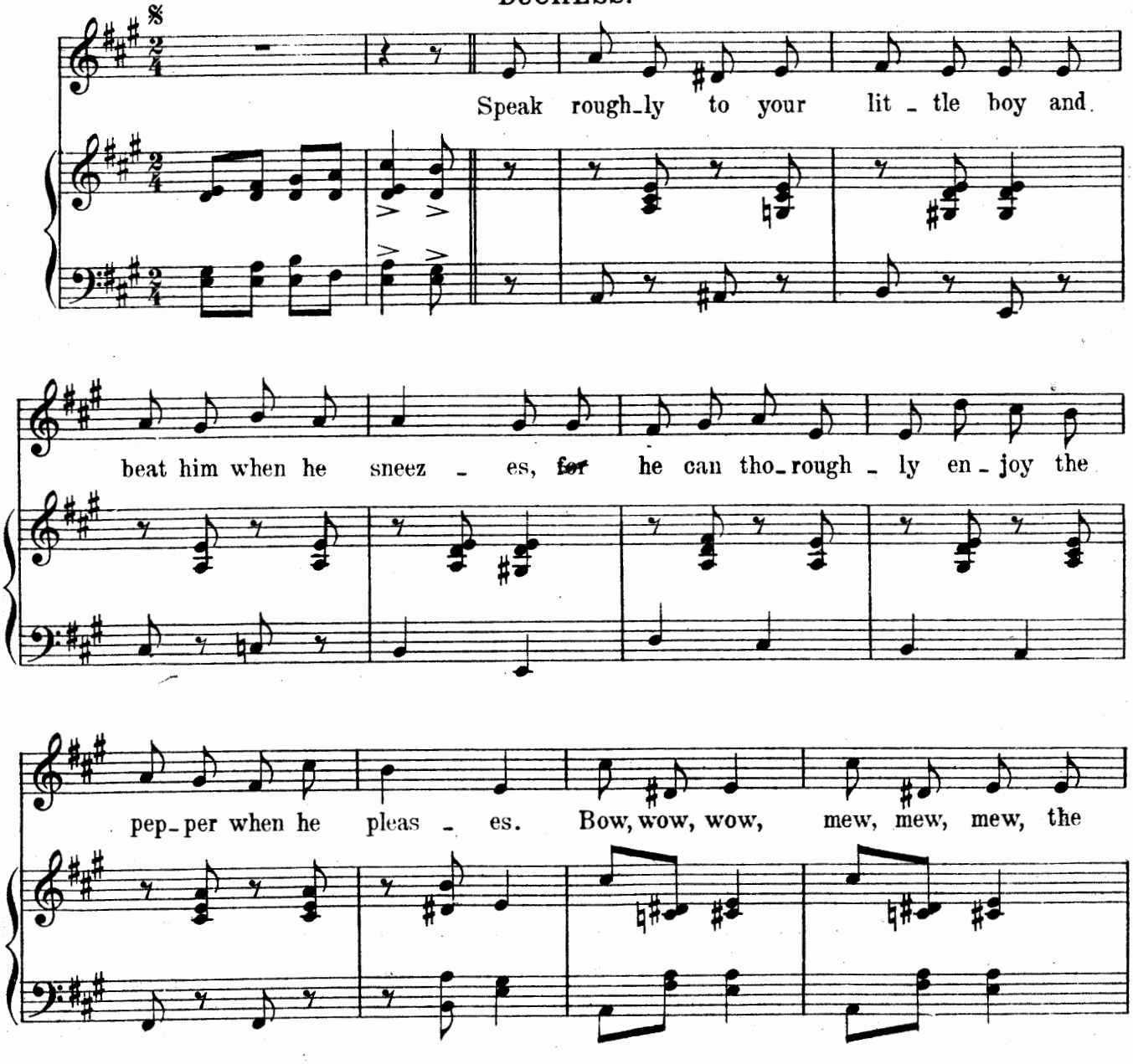
Entrance of Duchess.

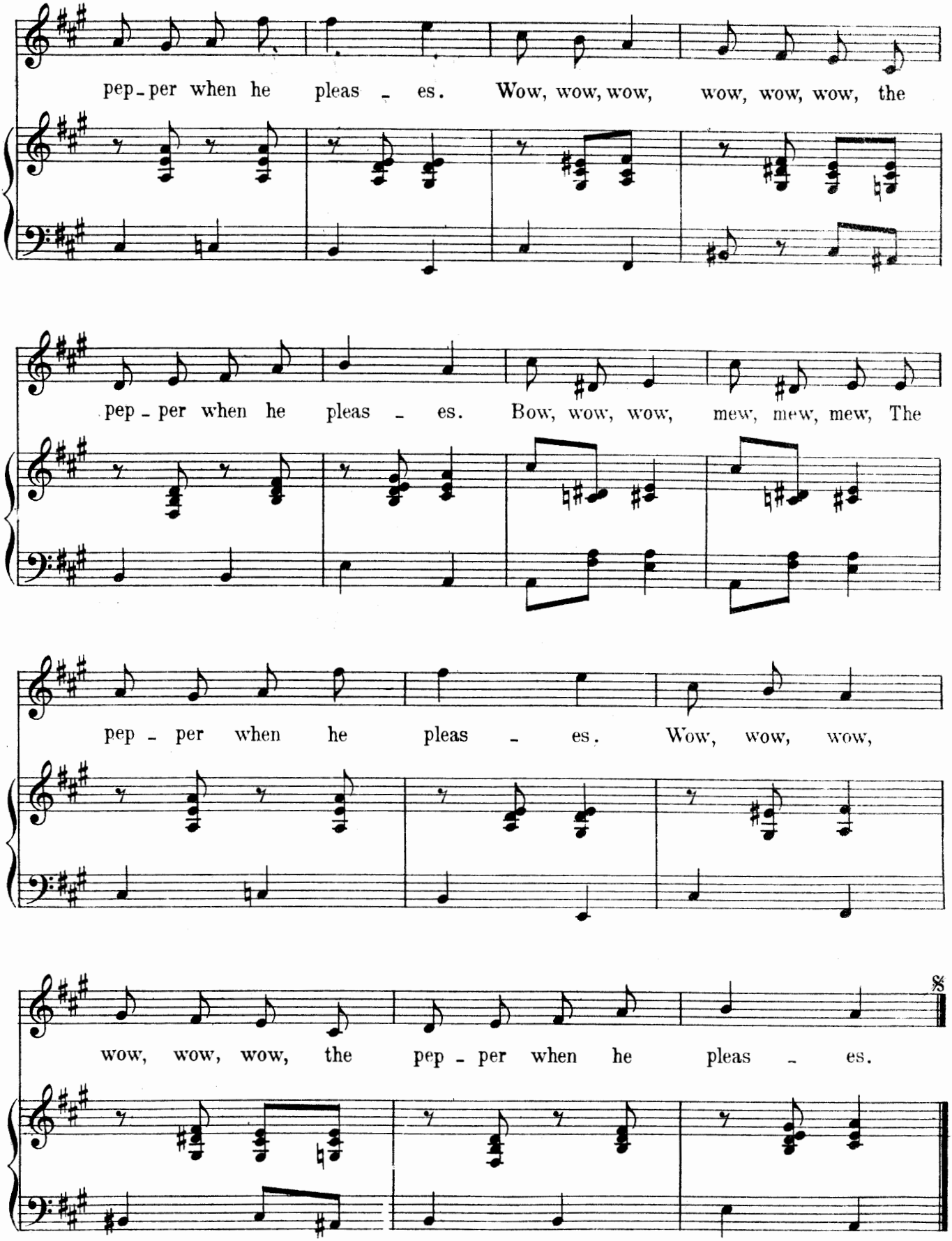


Nº 4.

Speak roughly to your little boy.

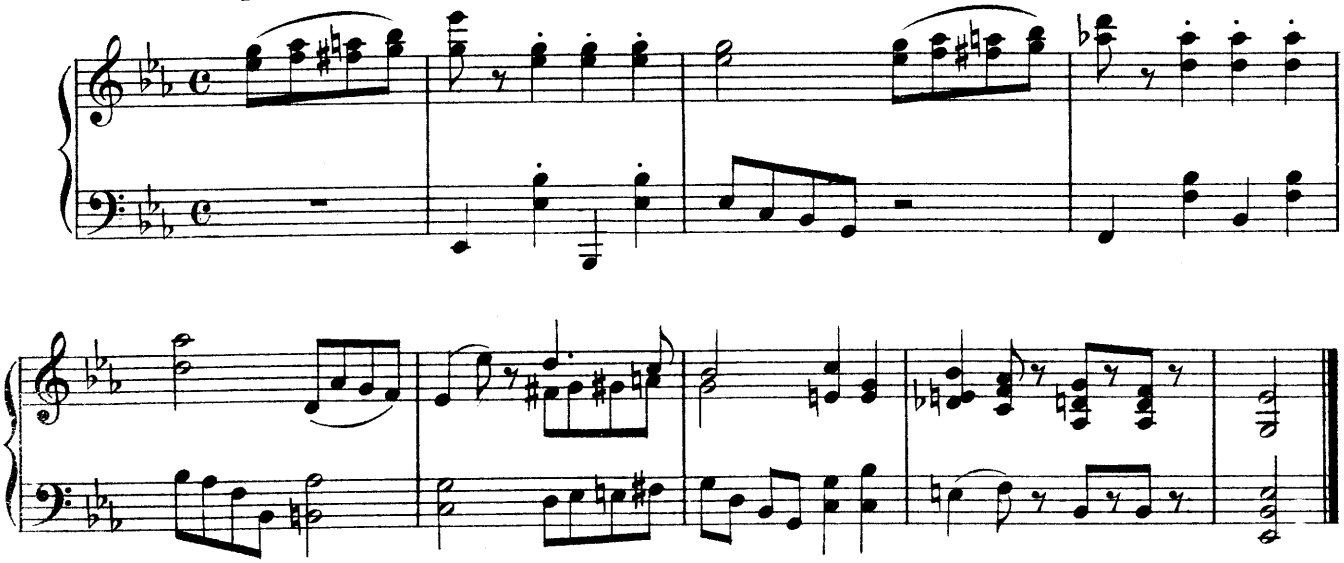
DUCHESS.




pep - per when he pleas - es. Wow, wow, wow, wow, wow, wow, the
pep - per when he pleas - es. Bow, wow, wow, mew, mew, mew, The
pep - per when he pleas - es. Wow, wow, wow,
wow, wow, wow, the pep - per when he pleas - es.
𝄋

Nº 4ª
Entrance of Alice and Cat.

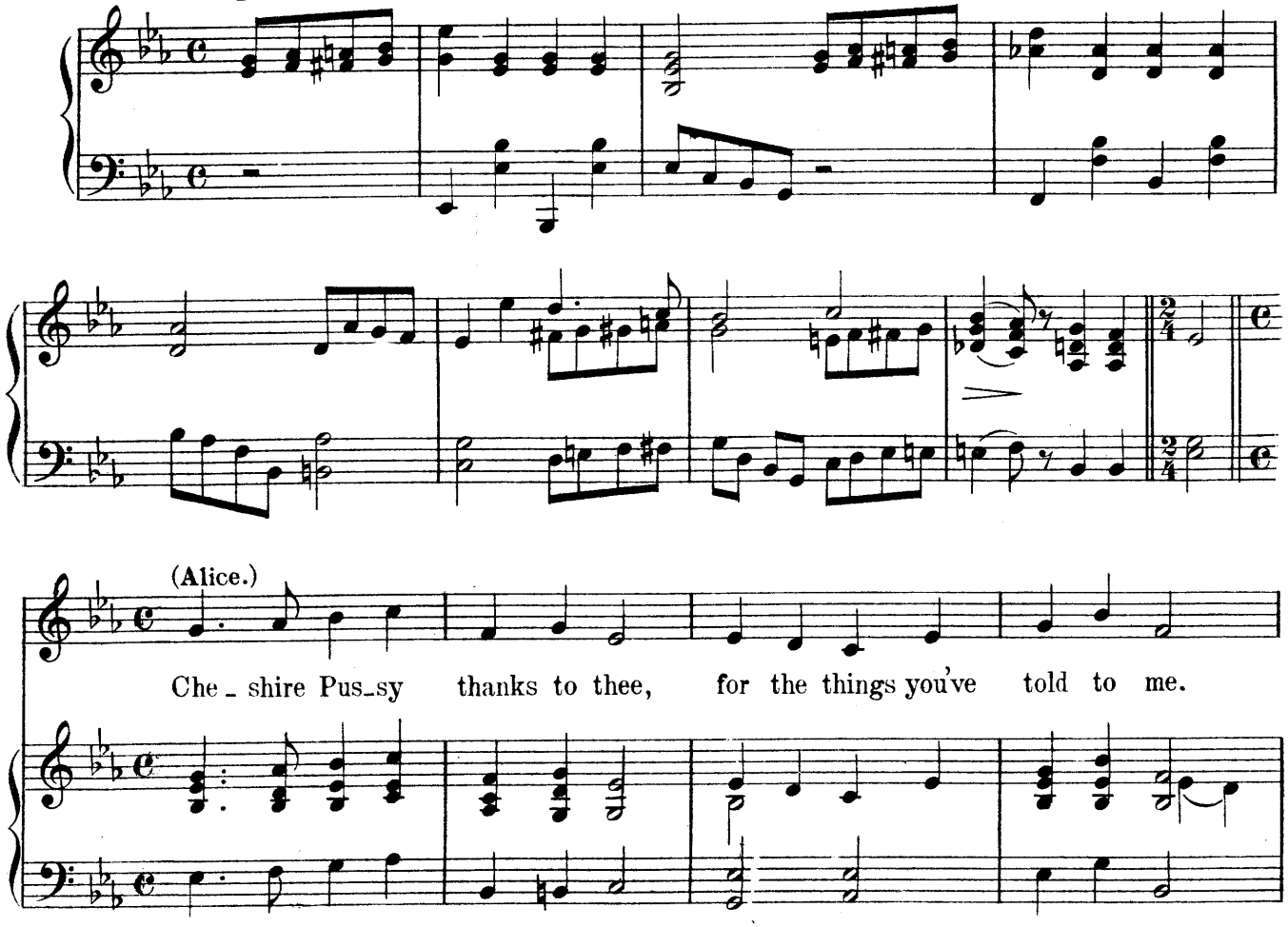
Tempo di Gavotte.

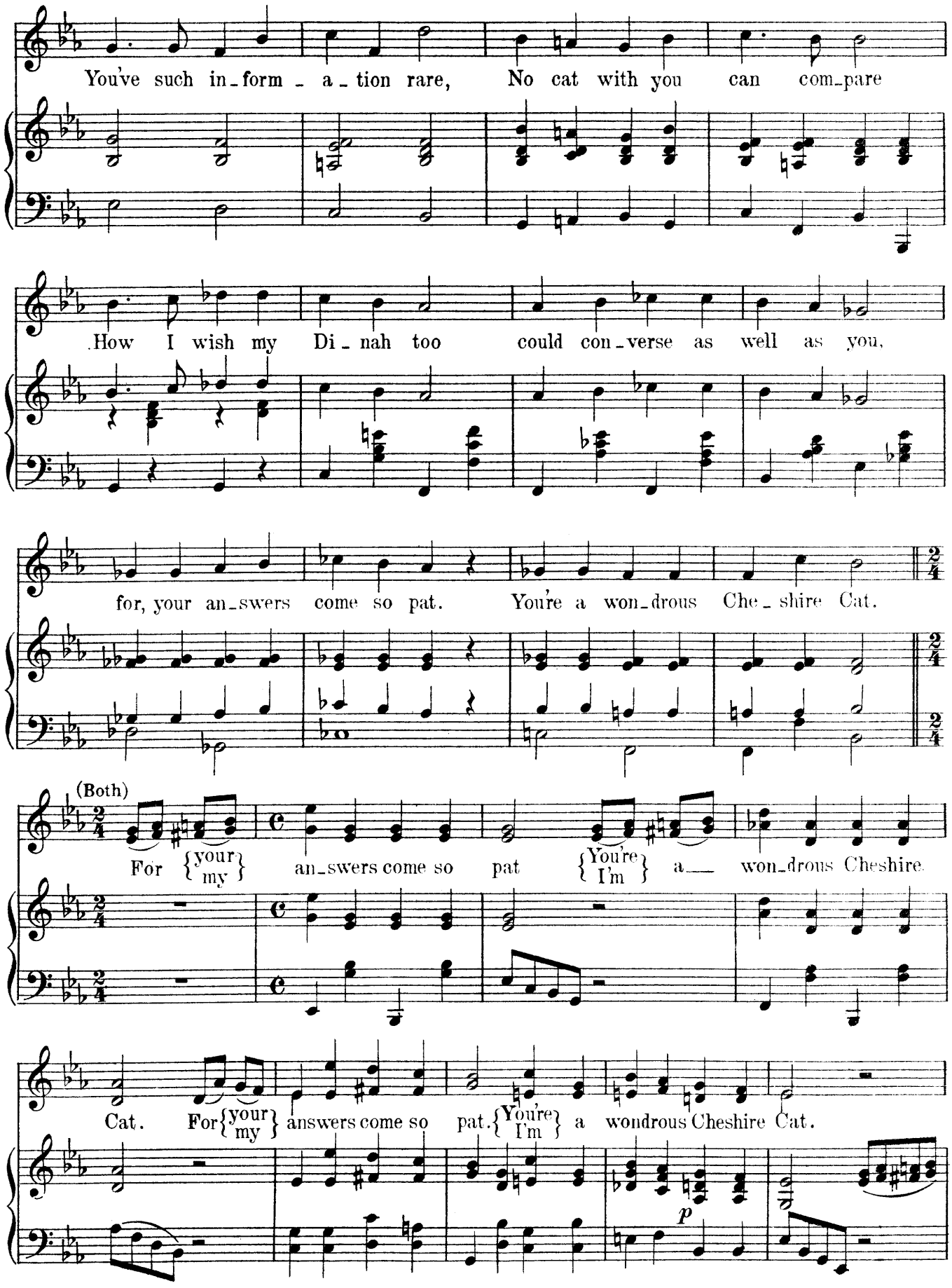


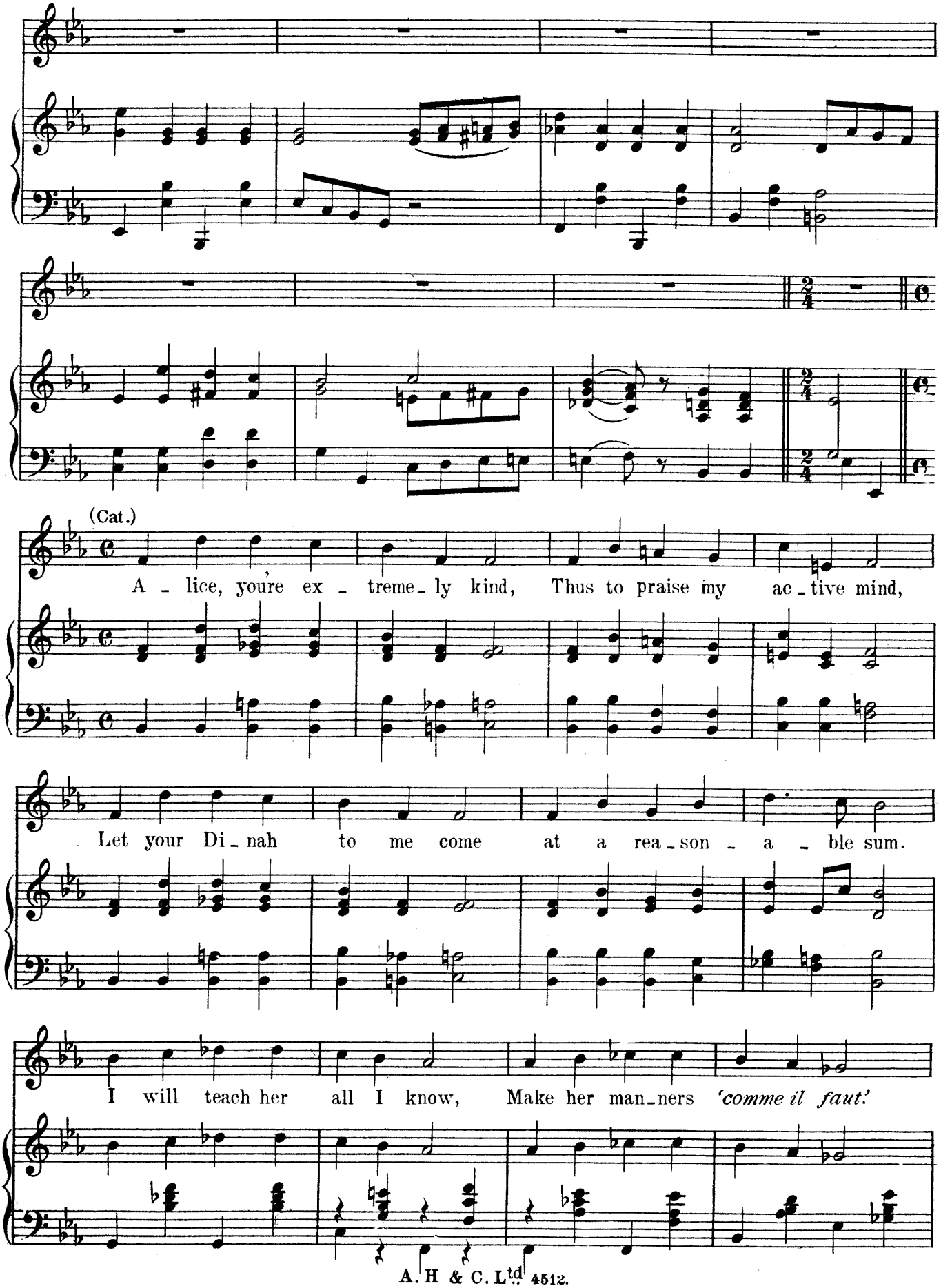
Nº 5.
Cheshire Pussy.

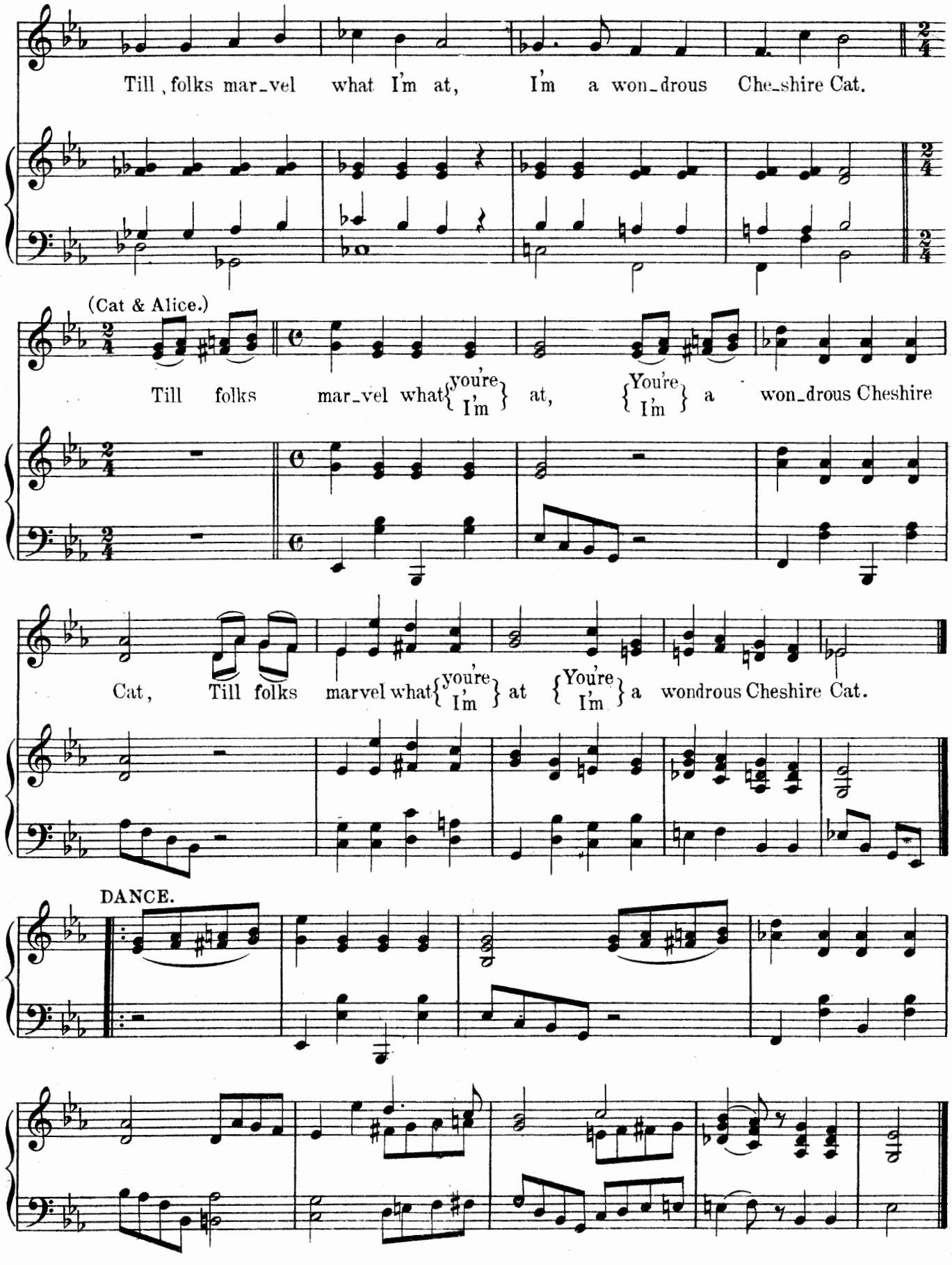
ALICE And CAT.

Tempo di Gavotte.




You've such in-form-a-tion rare, No cat with you can com-pare
How I wish my Di-nah too could con-verse as well as you,
for, your an-swers come so pat. You're a won-drous Che-shire Cat.
(Both)
For {your my} an-swers come so pat {You're I'm} a won-drous Cheshire
Cat. For {your my} answers come so pat. {You're I'm} a wondrous Cheshire Cat.
p

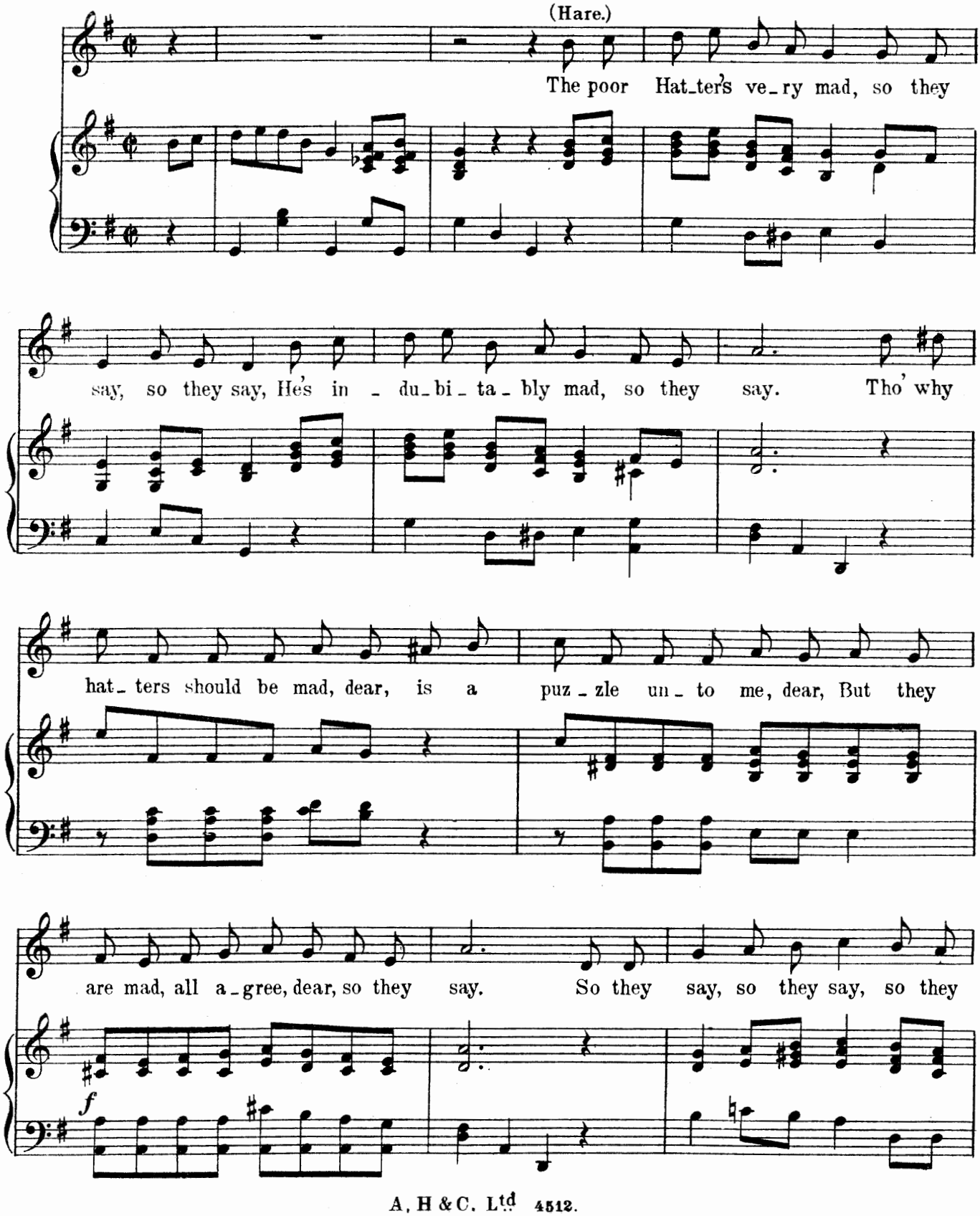

(Cat.)
A - lice, you're ex - treme - ly kind, Thus to praise my ac - tive mind,
Let your Di - nah to me come at a rea - son - a - ble sum.
I will teach her all I know, Make her man - ners 'comme il faut.'

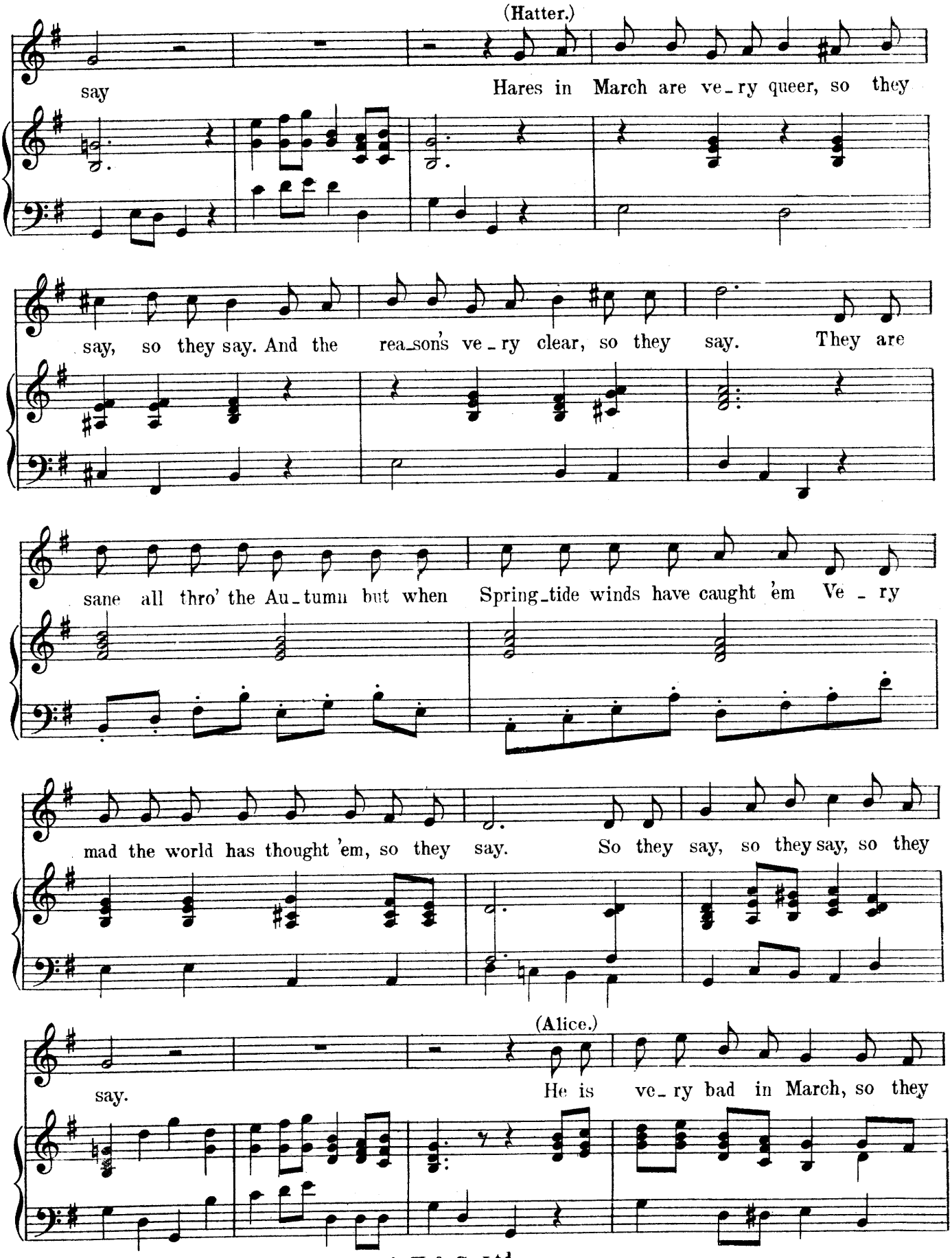

Till folks mar_vel what I'm at, I'm a won_drous Che_shire Cat.
(Cat & Alice.)
Till folks mar_vel what {you're / I'm} at, {You're / I'm} a won_drous Cheshire
Cat, Till folks marvel what {you're / I'm} at {You're / I'm} a wondrous Cheshire Cat.
DANCE.

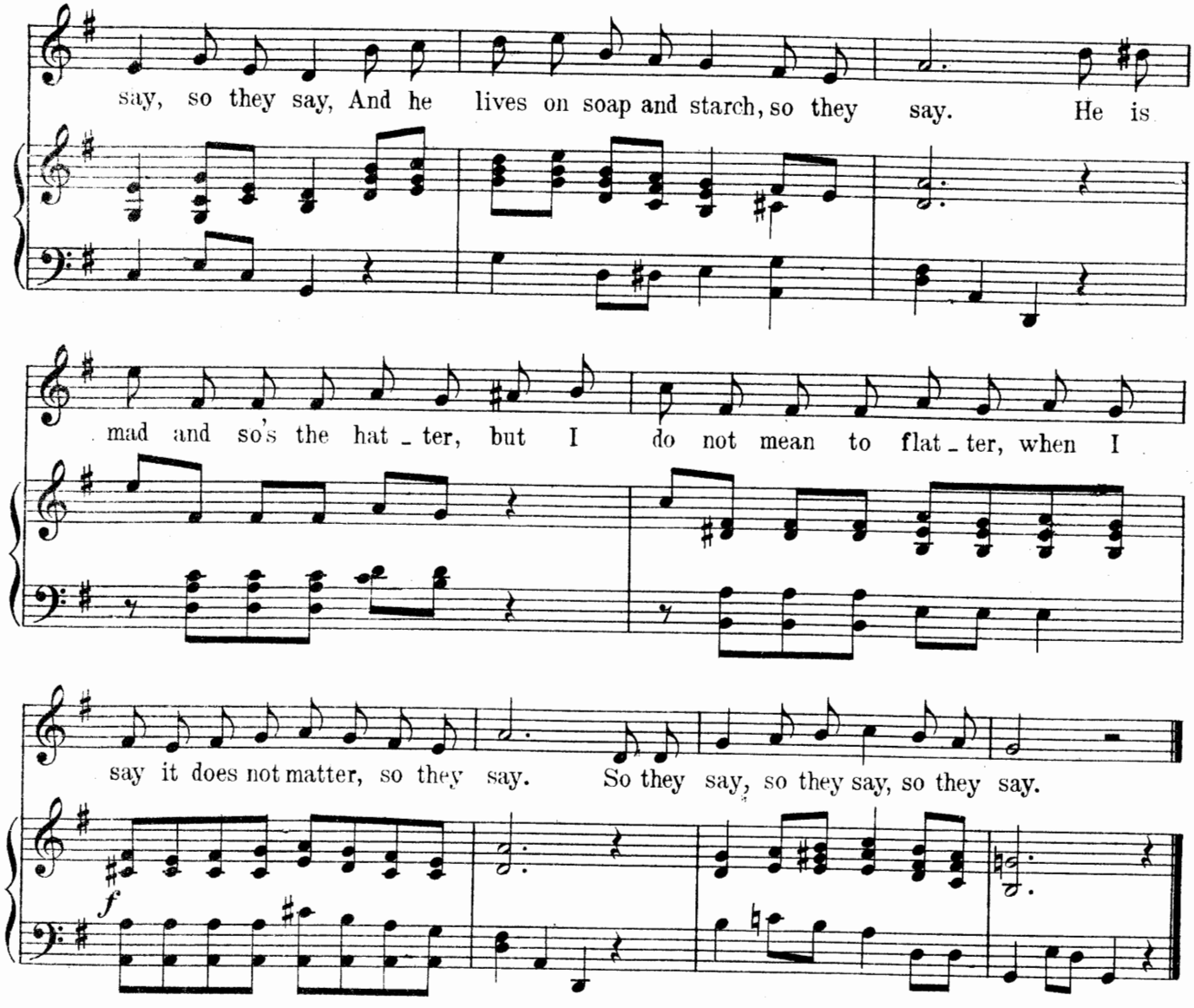
No 6.

So they say.

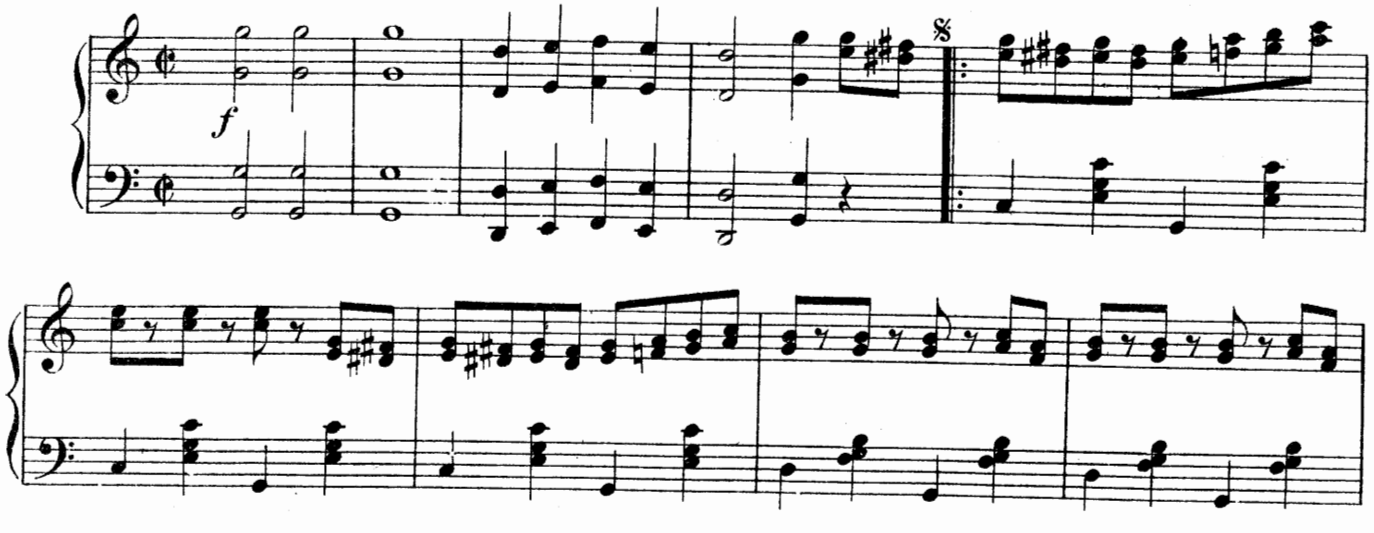
ALICE.

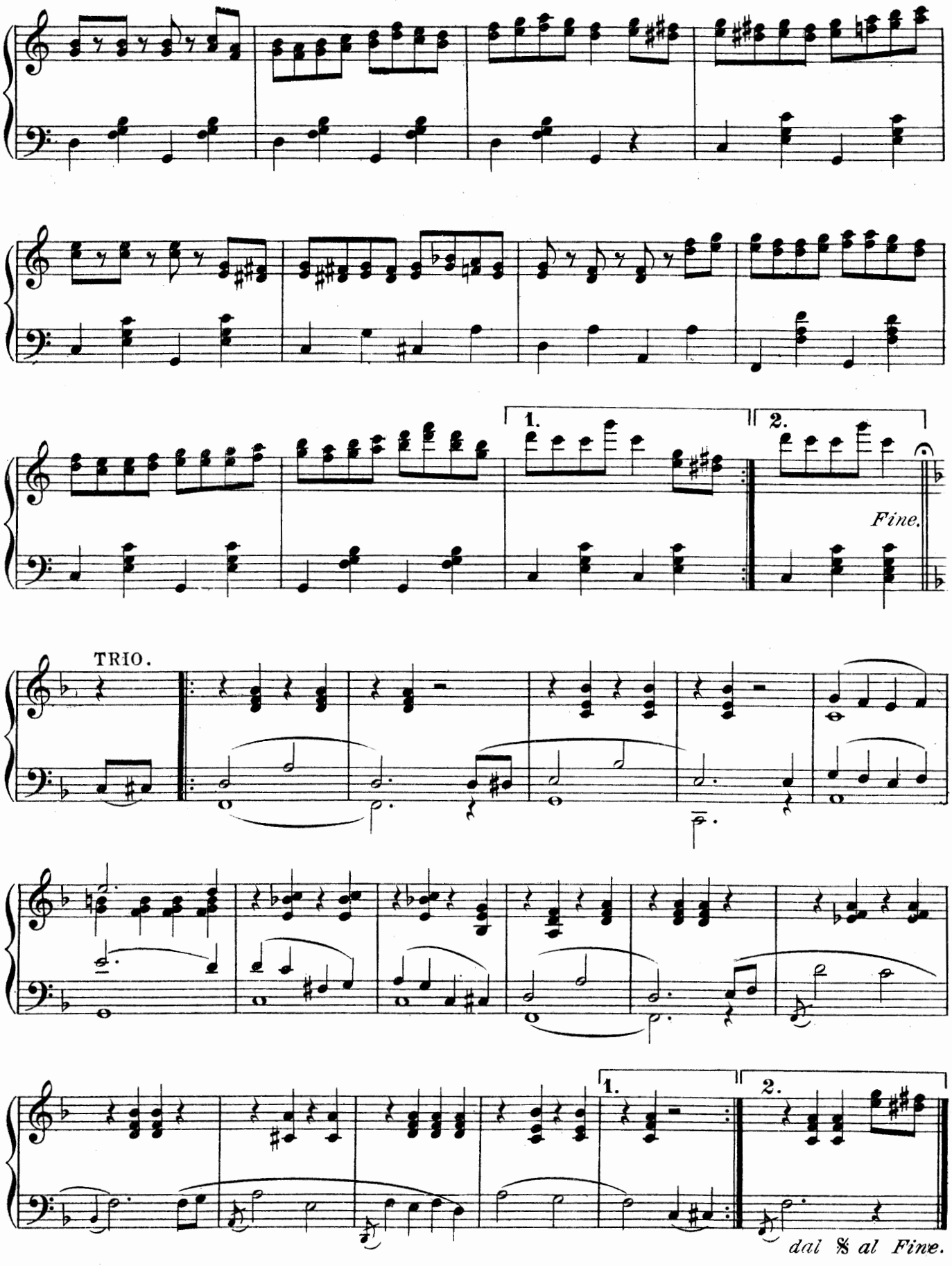



(Hatter.)
say
Hares in March are ve_ry queer, so they
say, so they say. And the rea_son's ve_ry clear, so they say. They are
sane all thro' the Au_tumn but when Spring_tide winds have caught 'em Ve_ry
mad the world has thought 'em, so they say. So they say, so they say, so they
(Alice.)
say.
He is ve_ry bad in March, so they


say, so they say, And he lives on soap and starch, so they say. He is
mad and so's the hat - ter, but I do not mean to flat - ter, when I
say it does not matter, so they say. So they say, so they say, so they say.
f

No 6a
March.

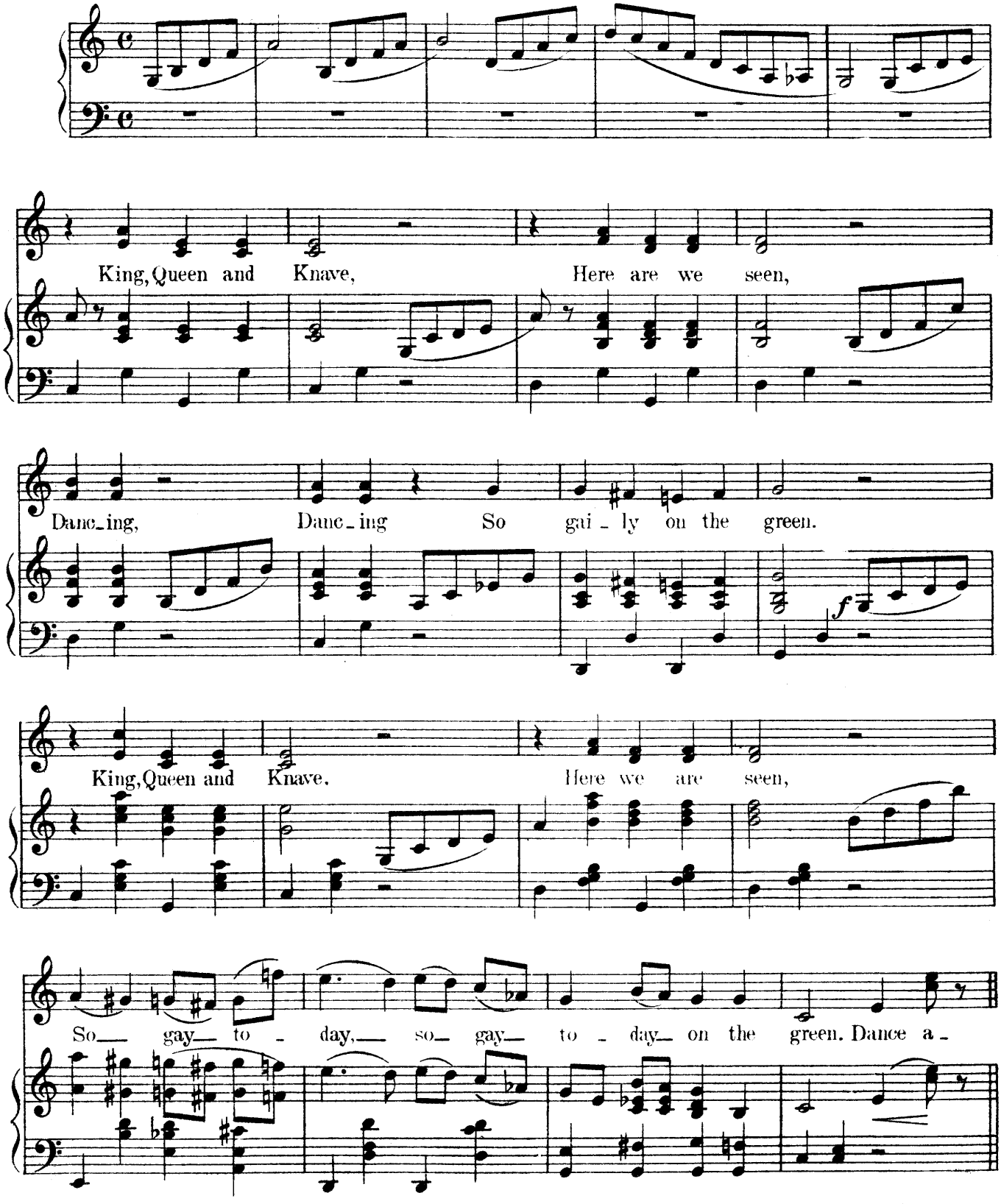

f
8

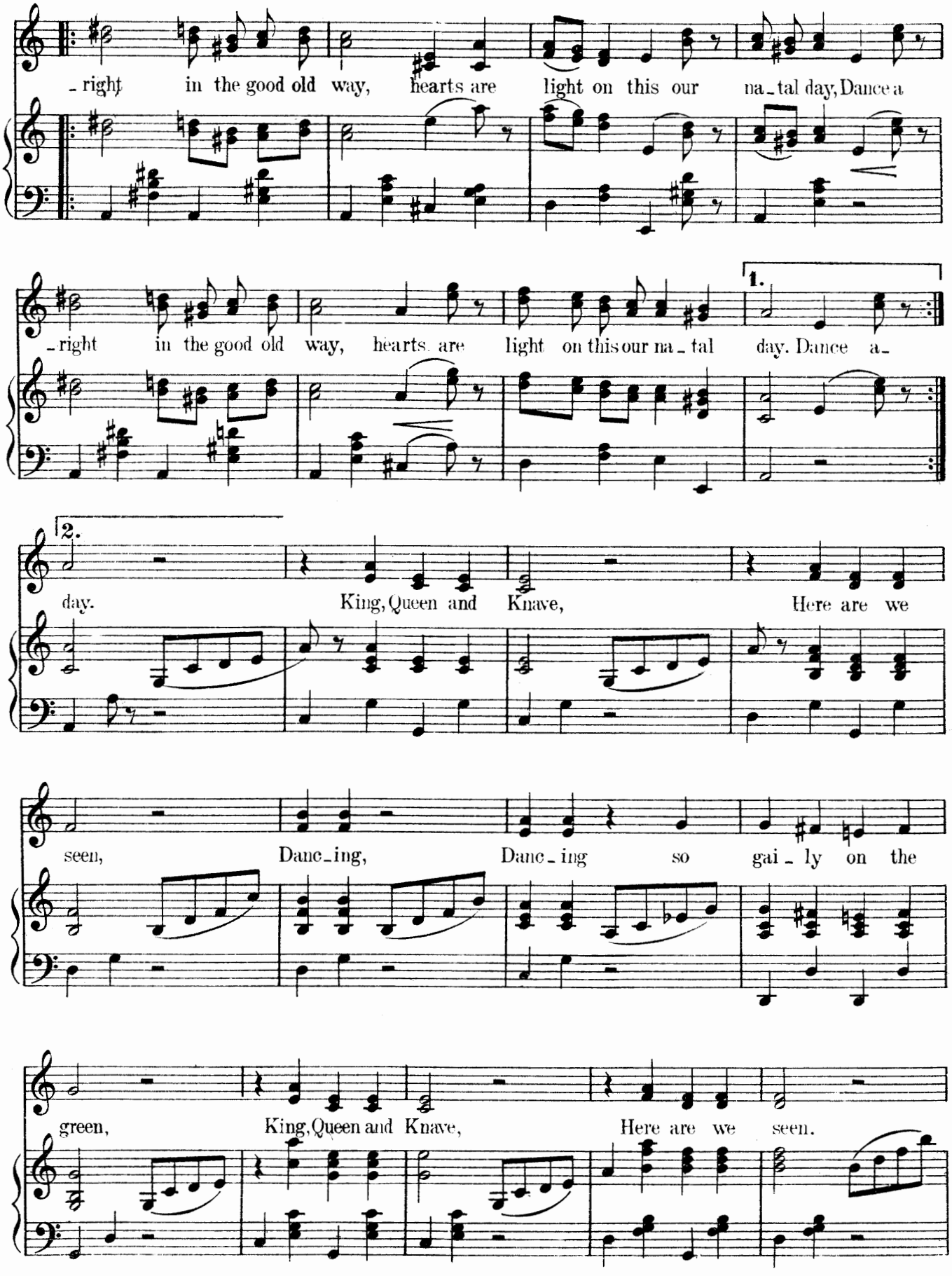

1.
2.
Fine.
TRIO.
1.
2.
dal 𝄋 al Fine.

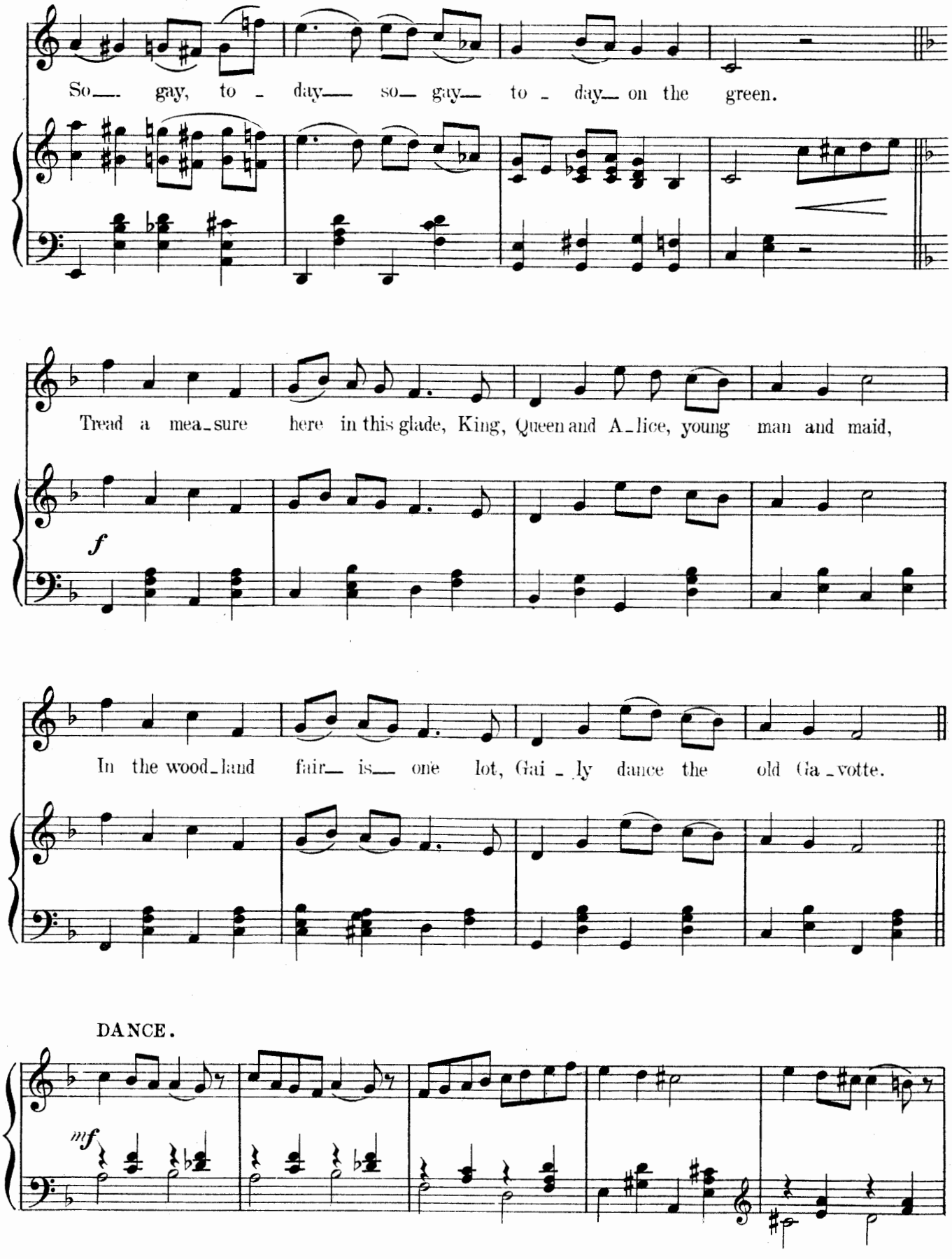
No 7.

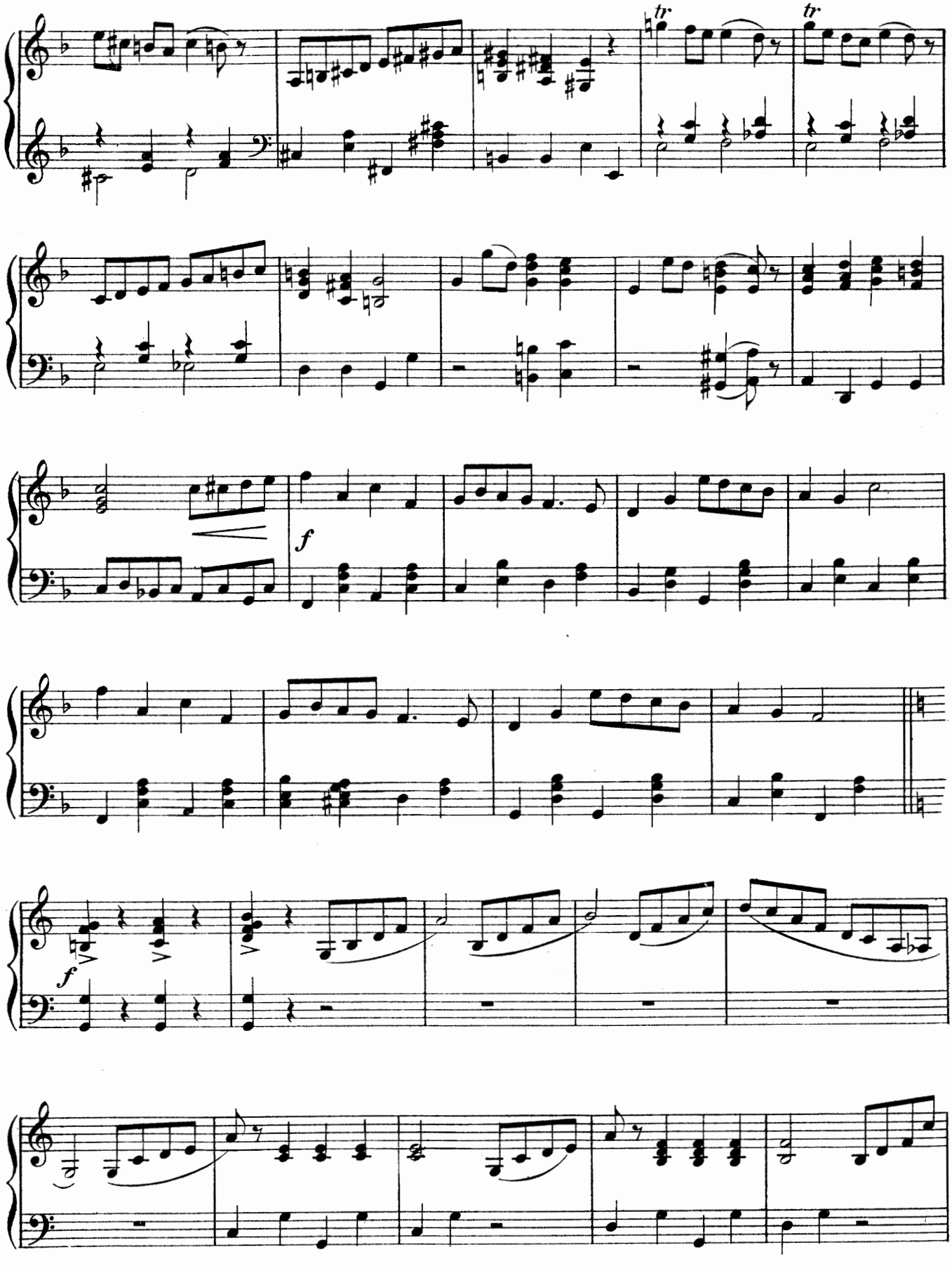
Gavotte of Cards.

CHORUS.




-right in the good old way, hearts are light on this our na-tal day, Dance a
-right in the good old way, hearts are light on this our na-tal day. Dance a-
1.
2.
day. King, Queen and Knave, Here are we
seen, Danc-ing, Danc-ing so gai-ly on the
green, King, Queen and Knave, Here are we seen.


So gay, to - day so gay to - day on the green.
Tread a mea-sure here in this glade, King, Queen and A-lice, young man and maid,
f
In the wood-land fair is one lot, Gai - ly dance the old Ga-votte.
DANCE.
mf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tr
f
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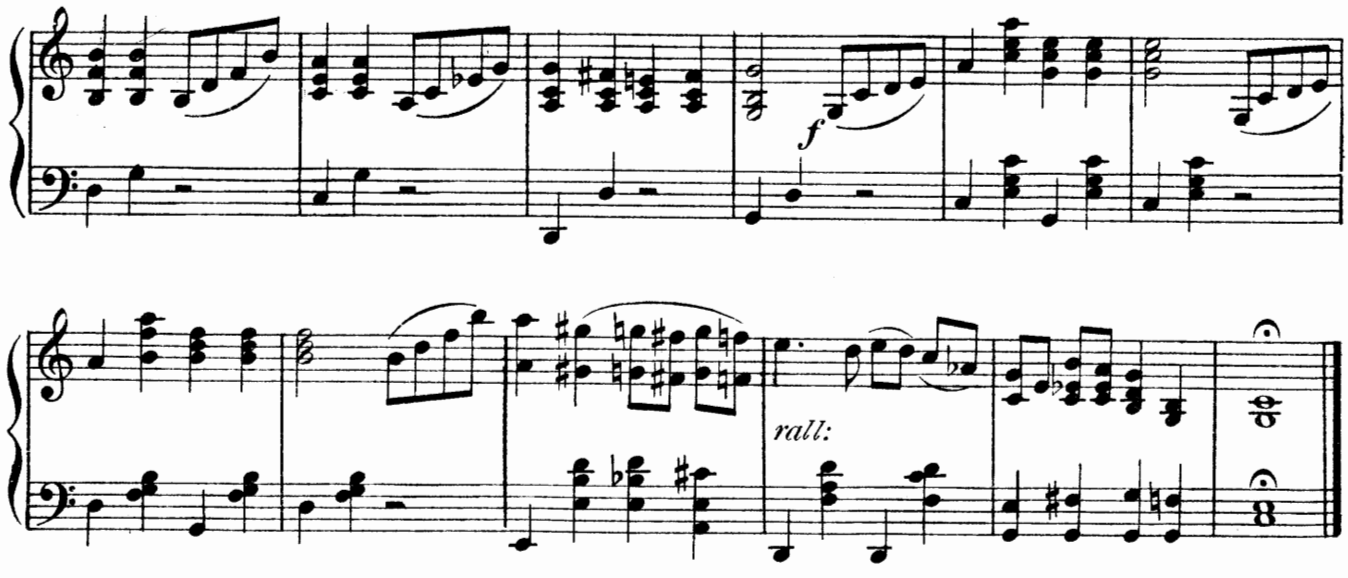
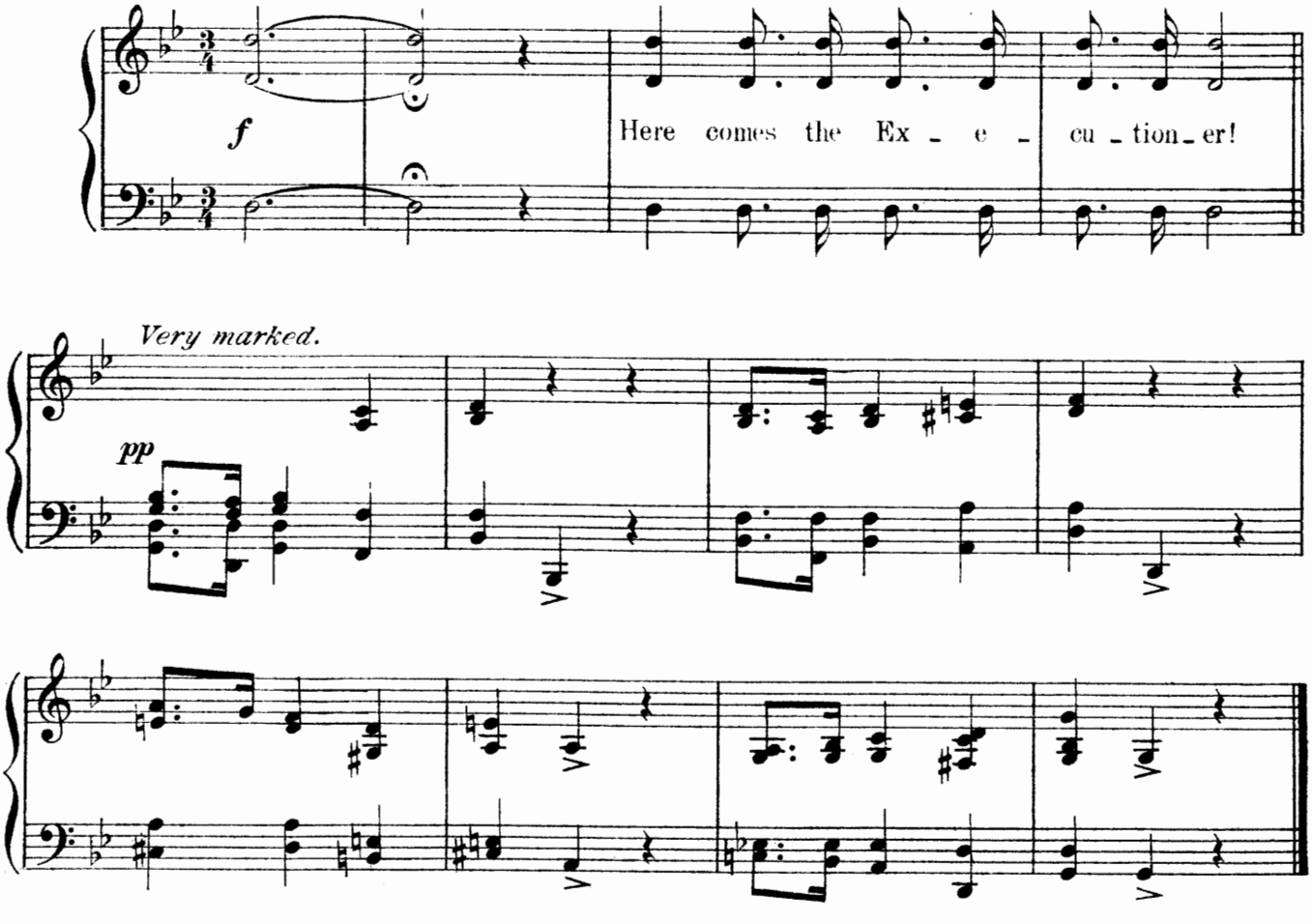
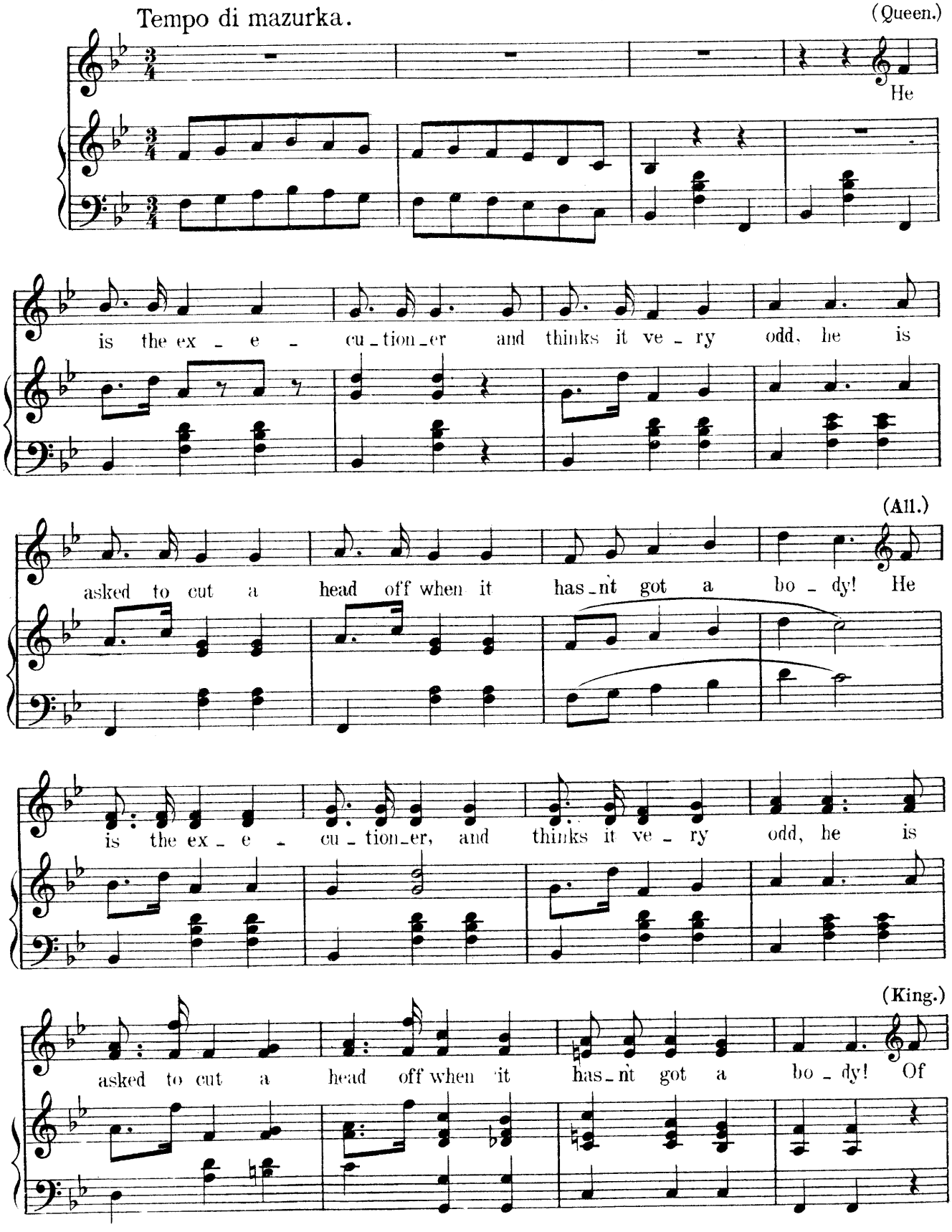


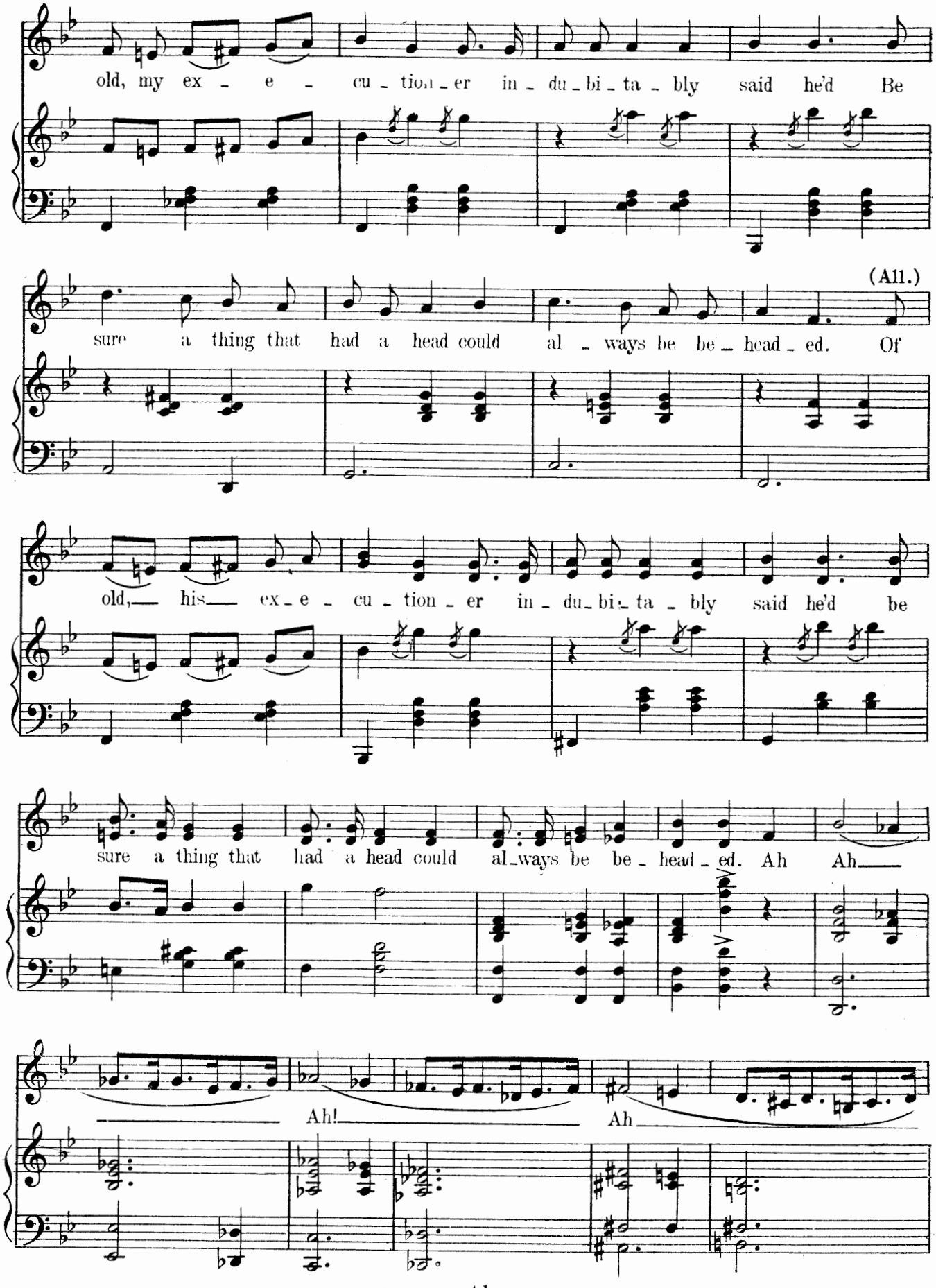
No. 7a

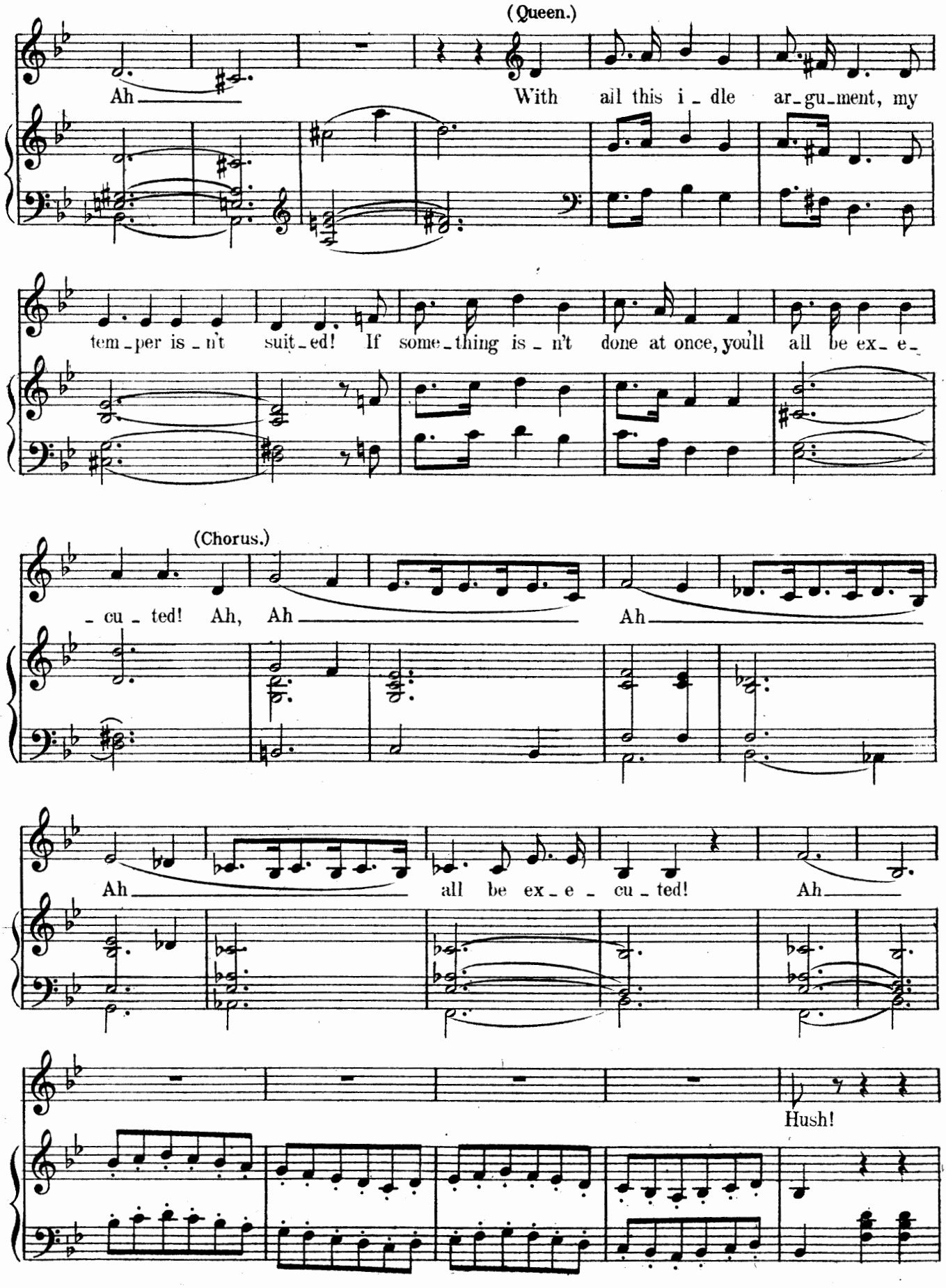
Entrance of Executioner.

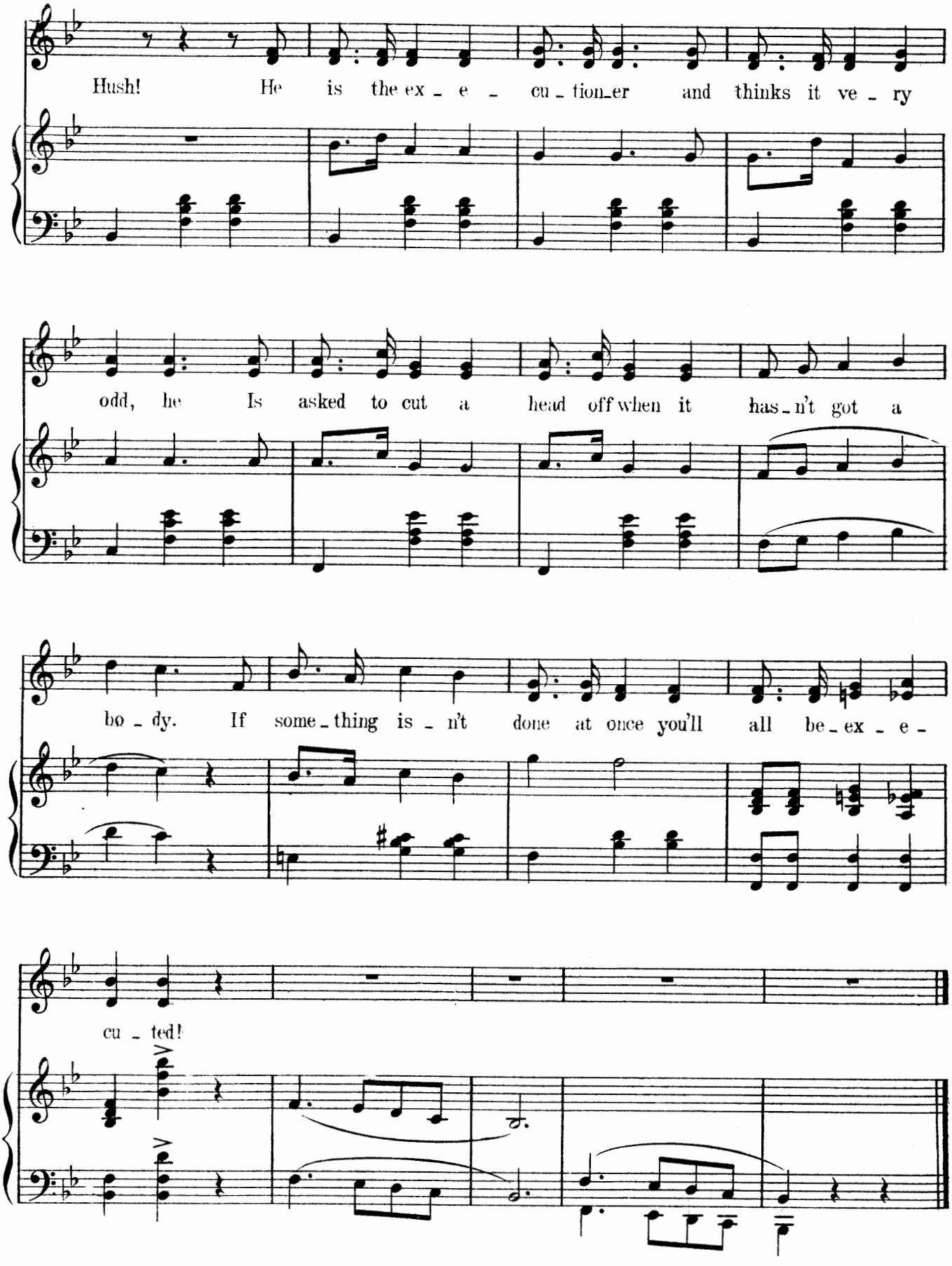


No. 8.
Executioner's Chorus.



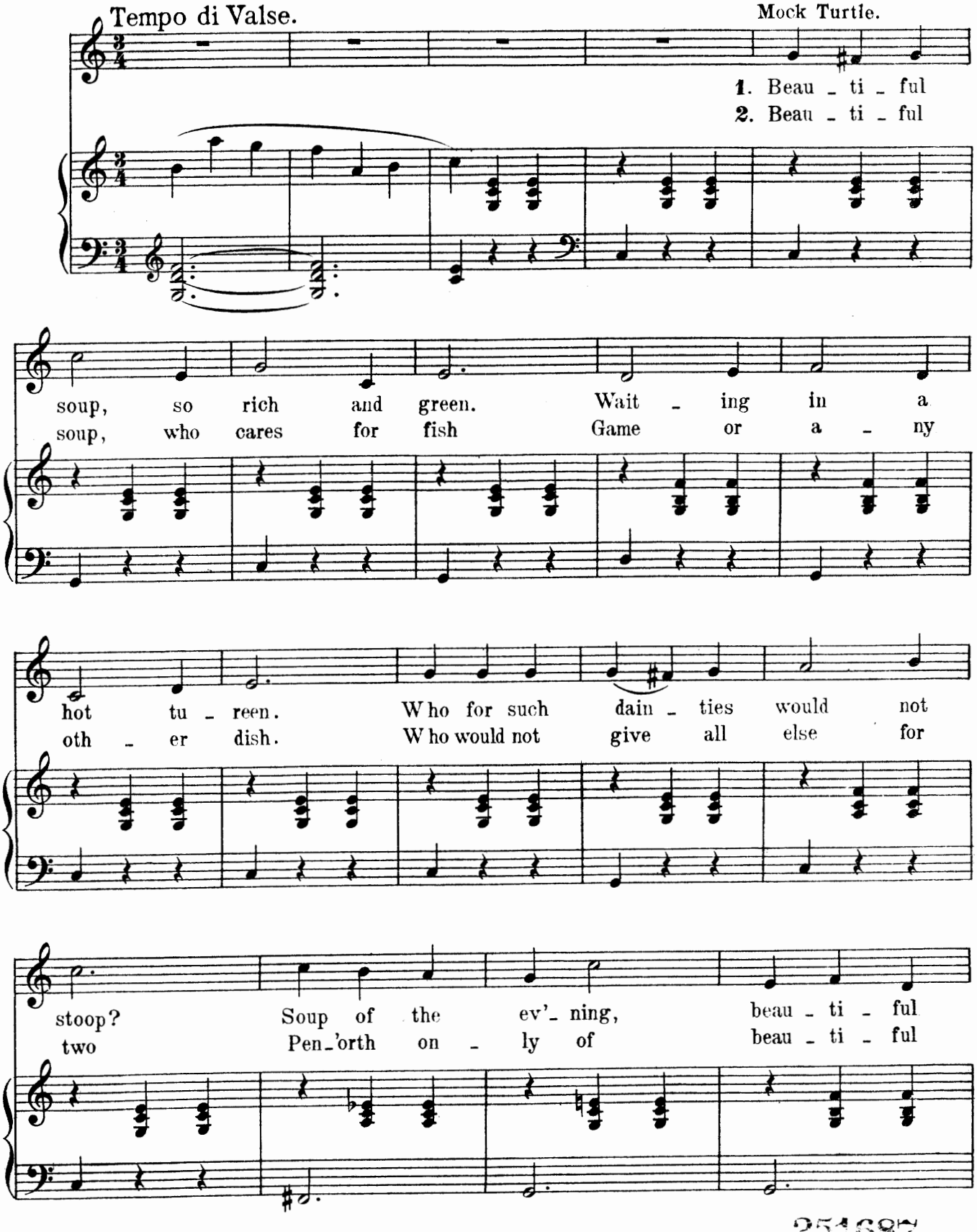

old, my ex - e - cu - tion - er in - du - bi - ta - bly said he'd Be
(All.)
sure a thing that had a head could al - ways be be - head - ed. Of
old, his ex - e - cu - tion - er in - du - bi - ta - bly said he'd be
sure a thing that had a head could al - ways be be - head - ed. Ah Ah
Ah! Ah


(Queen.)
Ah
With all this i - dle ar - gu - ment, my
tem - per is - n't suit - ed! If some - thing is - n't done at once, you'll all be ex - e -
(Chorus.)
- cu - ted! Ah, Ah
Ah
Ah
all be ex - e - cu - ted!
Ah
Hush!


Hush! He is the ex - e - cu - tion-er and thinks it ve - ry
odd, he Is asked to cut a head off when it has-n't got a
bo - dy. If some-thing is - n't done at once you'll all be-ex - e -
cu - ted!

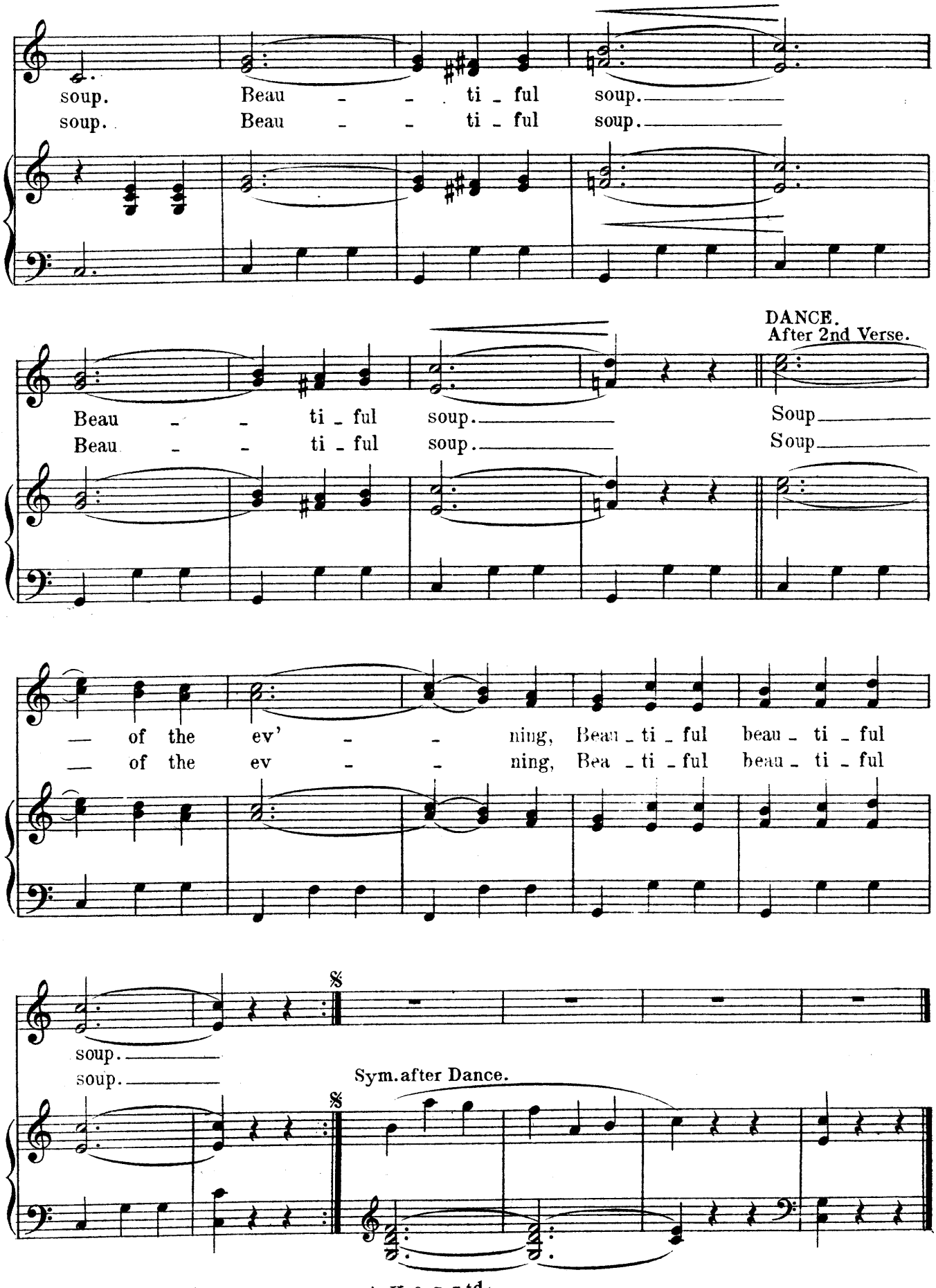
Nº 9. Song.
Beautiful Soup.

MOCK-TURTLE.



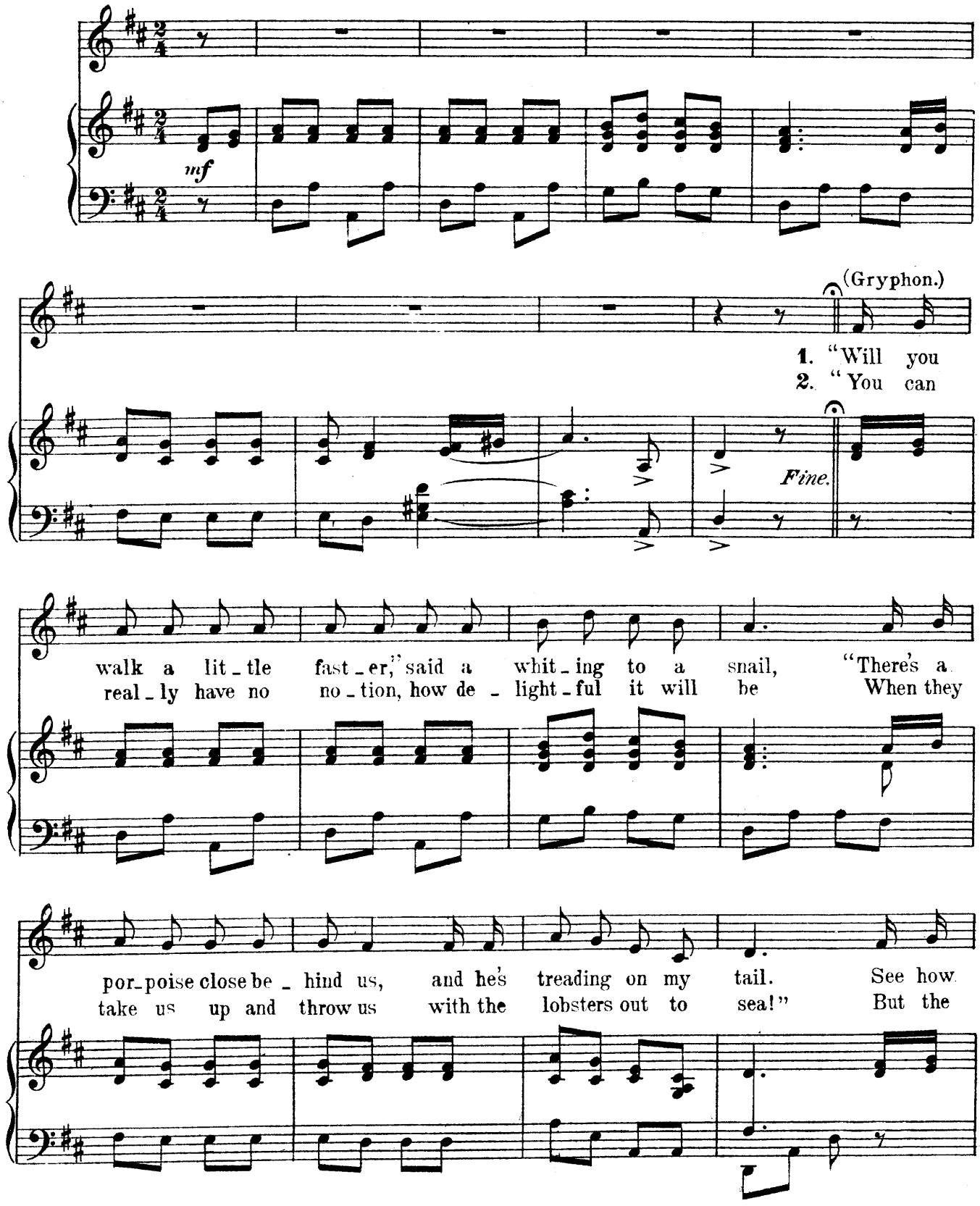
251687

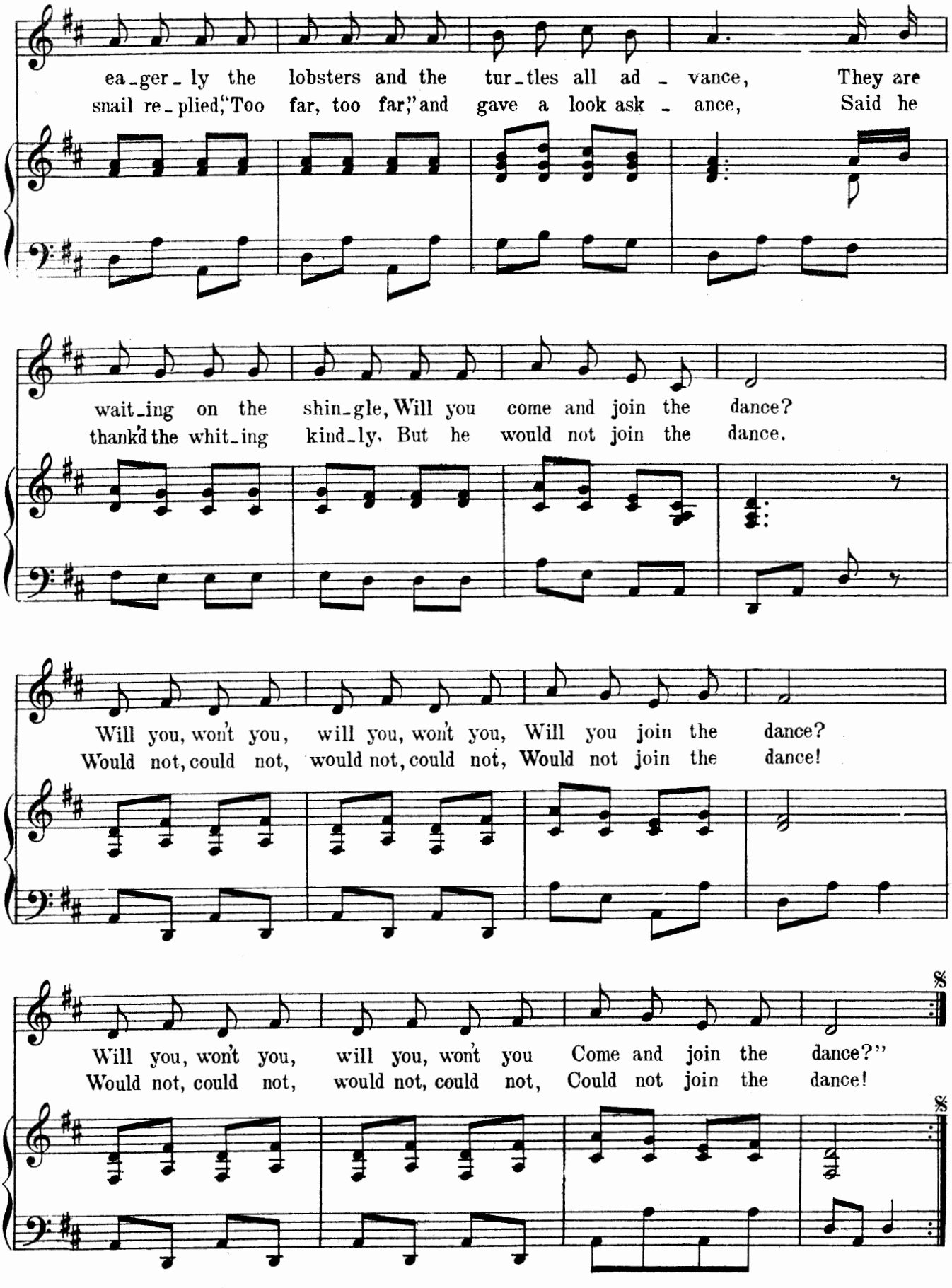
A. H & C. Ltd 4512.


soup. Beau - - ti - ful soup.
soup. Beau - - ti - ful soup.
DANCE.
After 2nd Verse.
Beau - - ti - ful soup. Soup
Beau - - ti - ful soup. Soup
— of the ev' - - ning, Beau - ti - ful beau - ti - ful
— of the ev - - ning, Bea - ti - ful beau - ti - ful
soup.
soup.
Sym. after Dance.

Nº 10. Song.
Will you join the Dance?

GRYPHON.

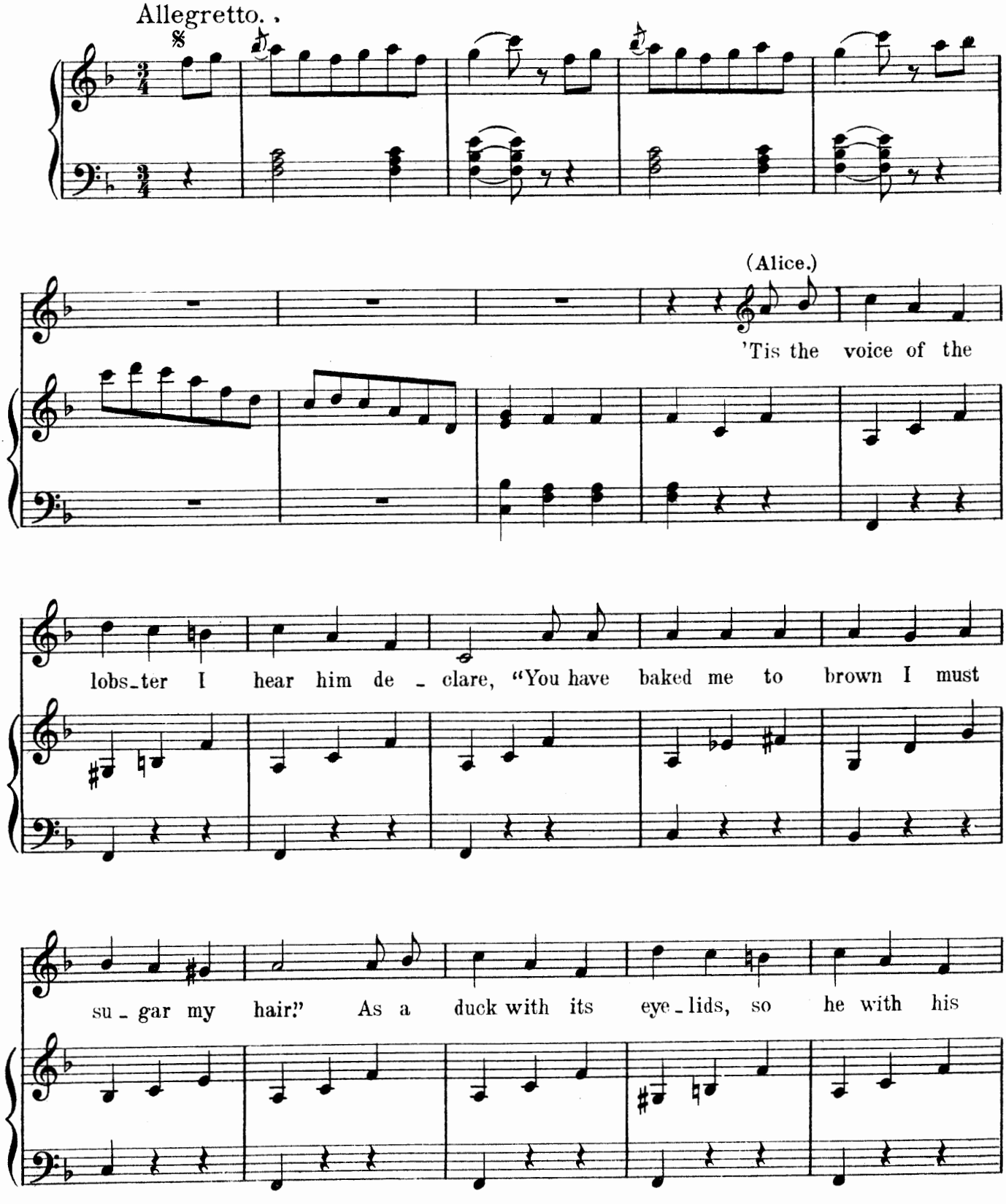


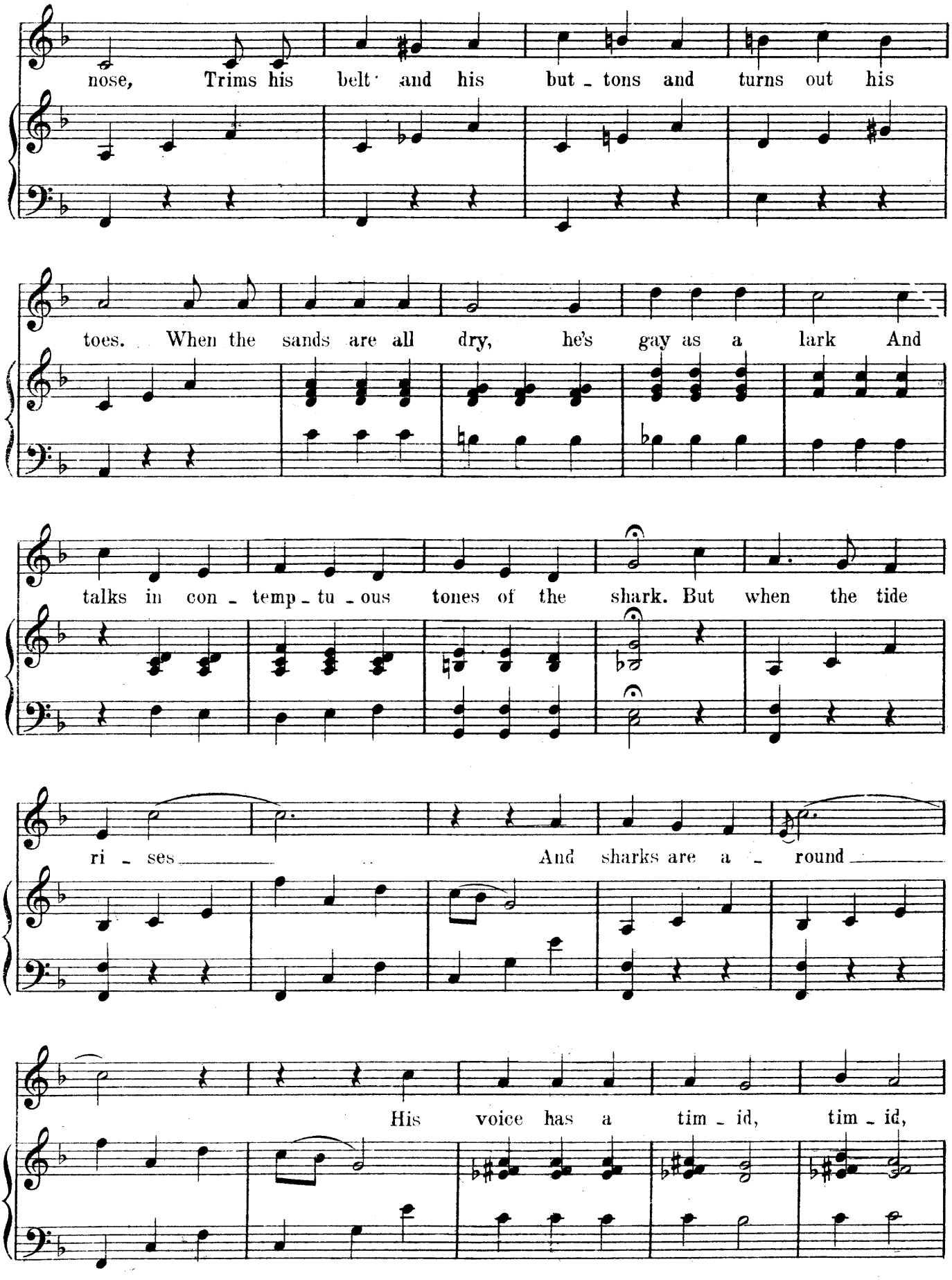

ea-ger-ly the lobsters and the tur-tles all ad - vance, They are
snail re-plied, "Too far, too far," and gave a look ask - ance, Said he
wait-ing on the shin-gle, Will you come and join the dance?
thank'd the whit-ing kind-ly, But he would not join the dance.
Will you, won't you, will you, won't you, Will you join the dance?
Would not, could not, would not, could not, Would not join the dance!
Will you, won't you, will you, won't you Come and join the dance?"
Would not, could not, would not, could not, Could not join the dance!

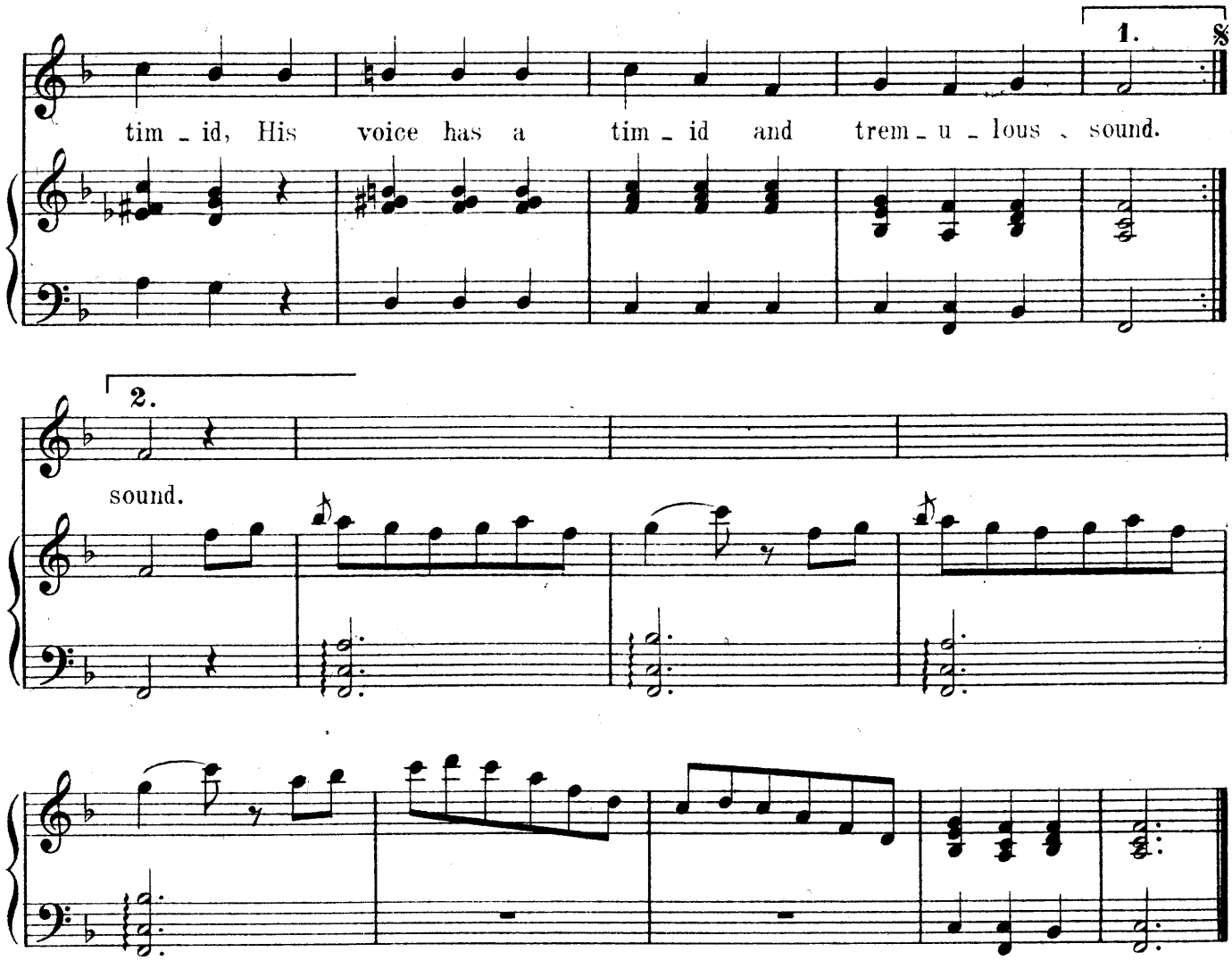
No. 11. Song.

'Tis the voice of the lobster.

ALICE.



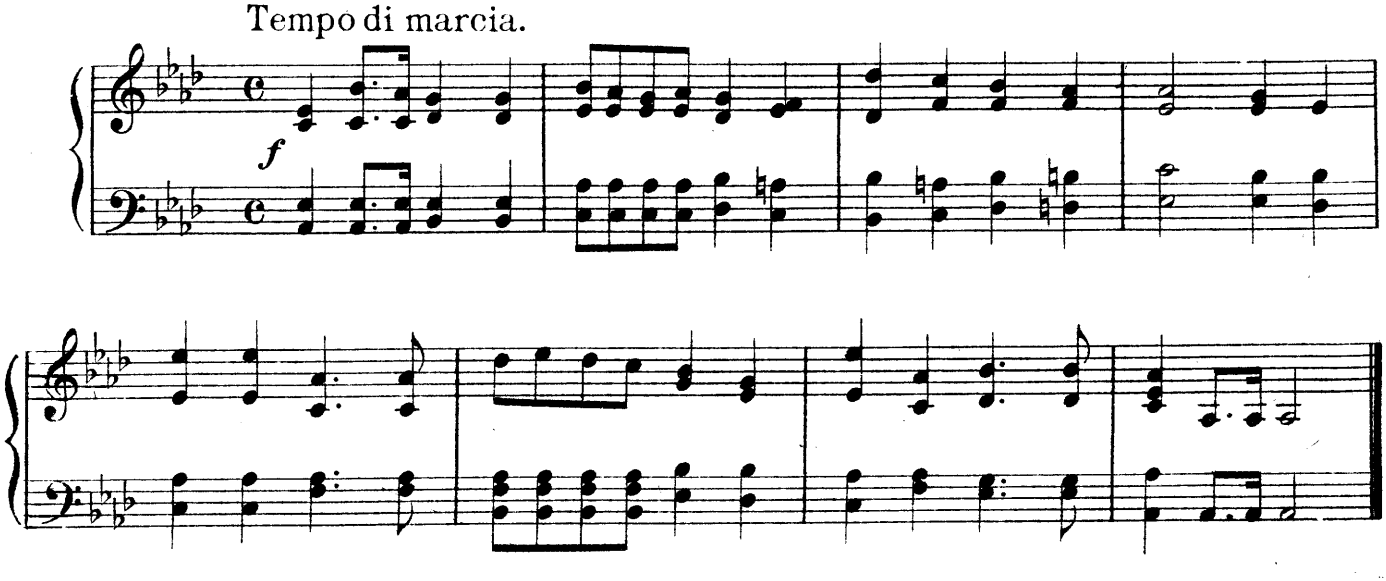

nose, Trims his belt and his but - tons and turns out his
toes. When the sands are all dry, he's gay as a lark And
talks in con - temp - tu - ous tones of the shark. But when the tide
ri - ses And sharks are a - round
His voice has a tim - id, tim - id,



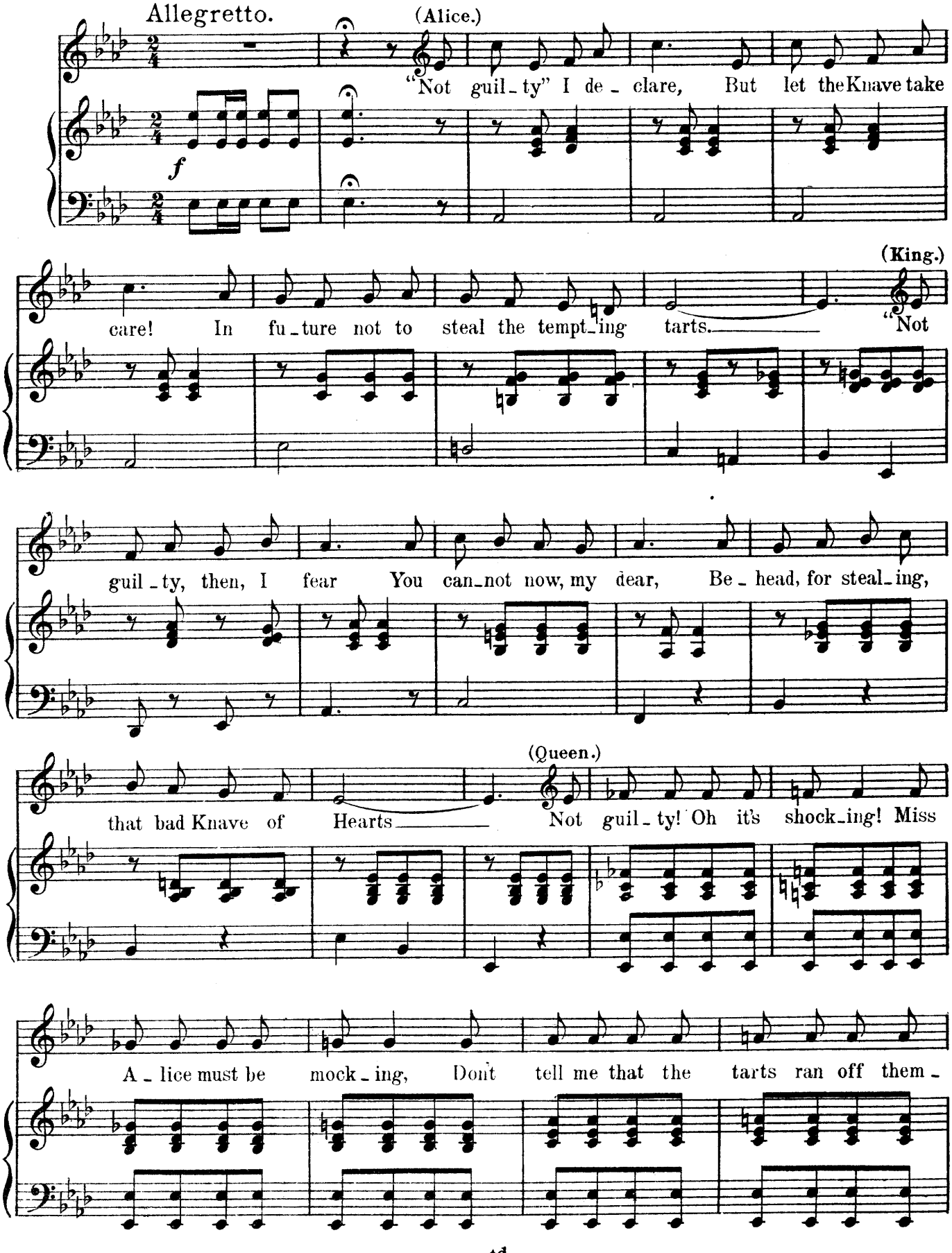
Nº 11ª

Entrance.

Tempo di marcia.



No 12. Finale. Act 1.
"Not guilty" I declare.



(Alice.)

_selves and left the shelf! Yes, that's the view I've ta_ken, If your nerves, my dear, are

(Children.)

sha_ken I would ven_ture to ad _ vise you just to ex_e_cute your _ self. Yes,

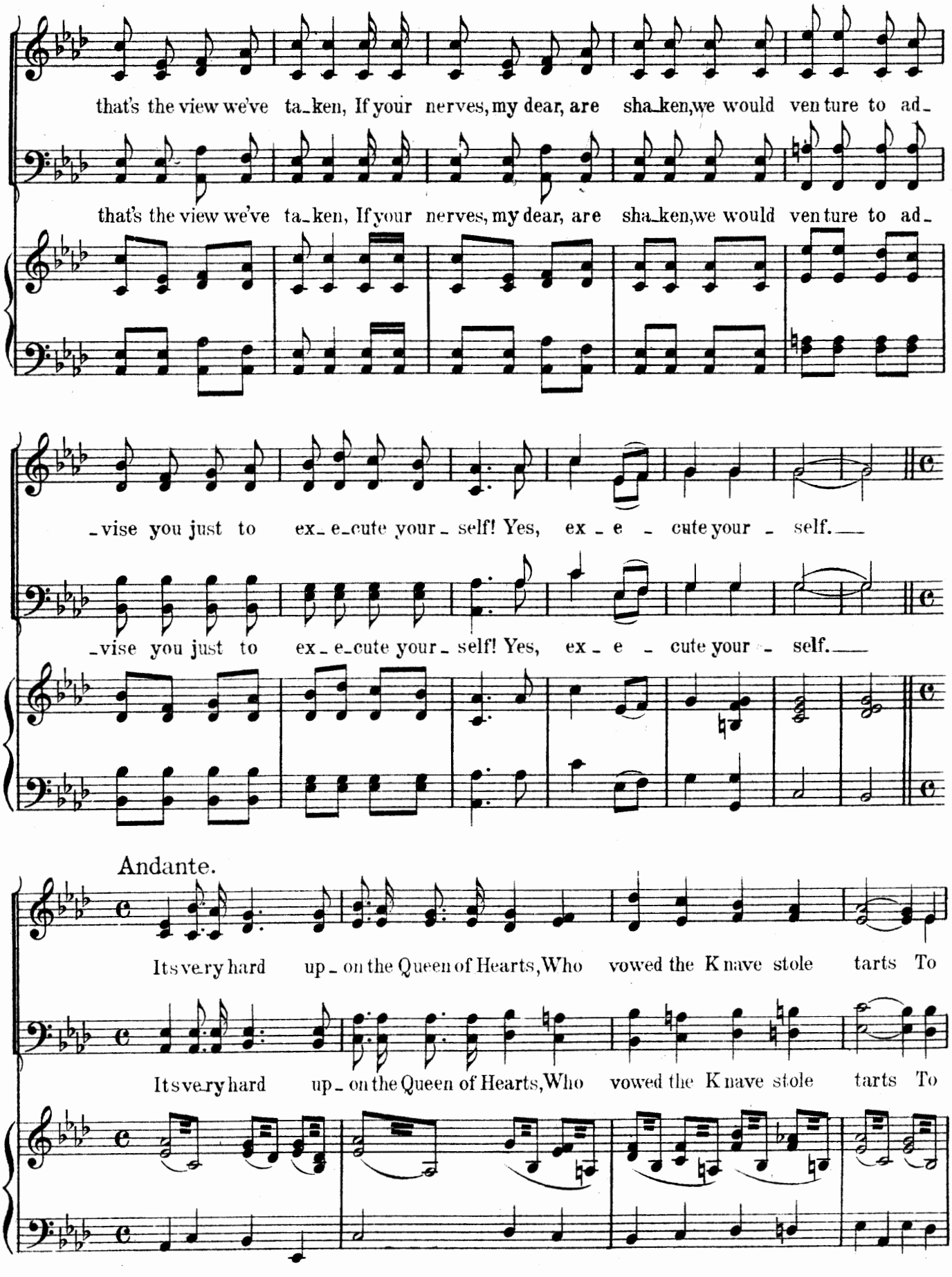
that's the view We've ta_ken, And if your nerves are sha_ken, We would

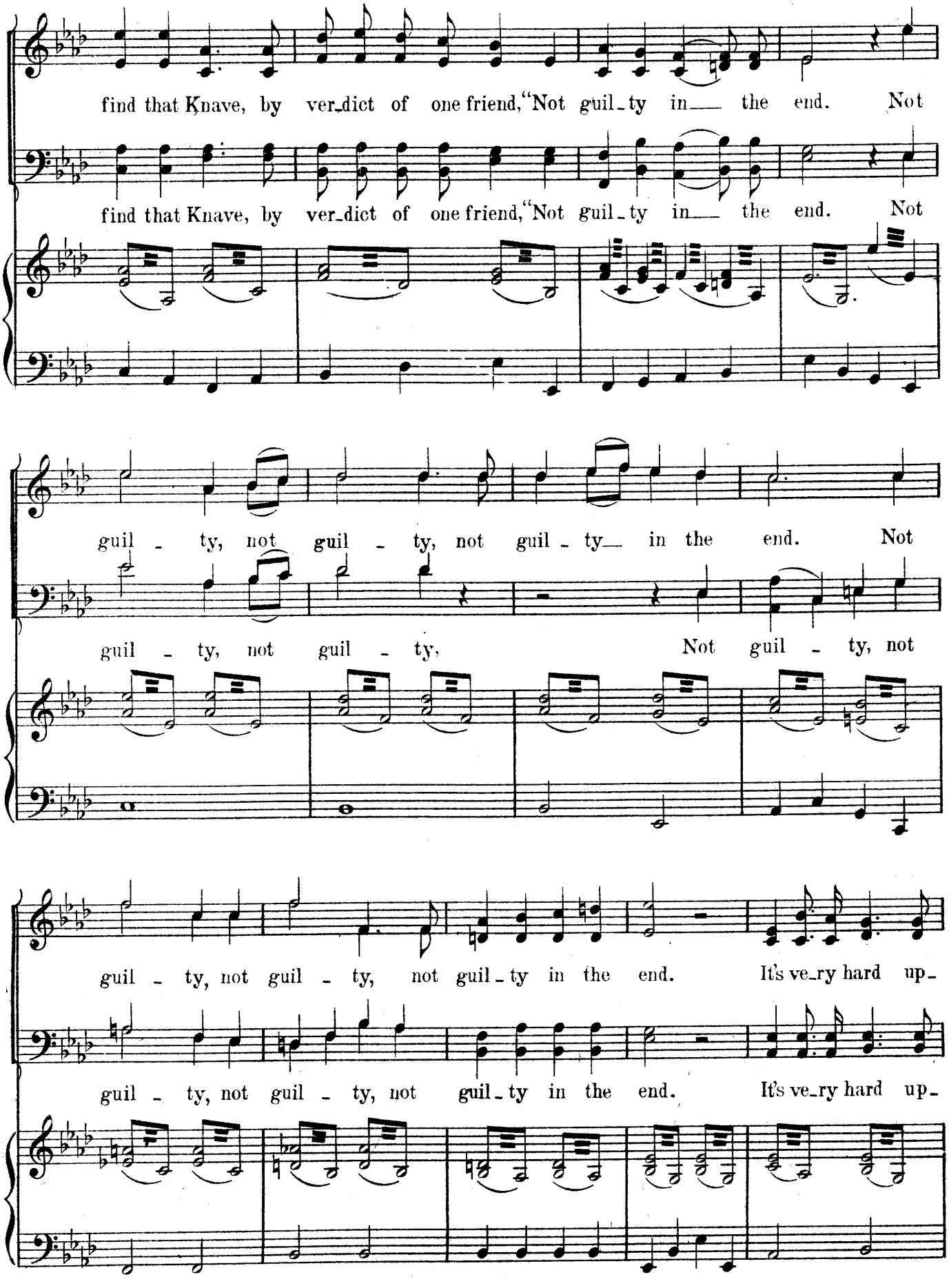
(Men.)

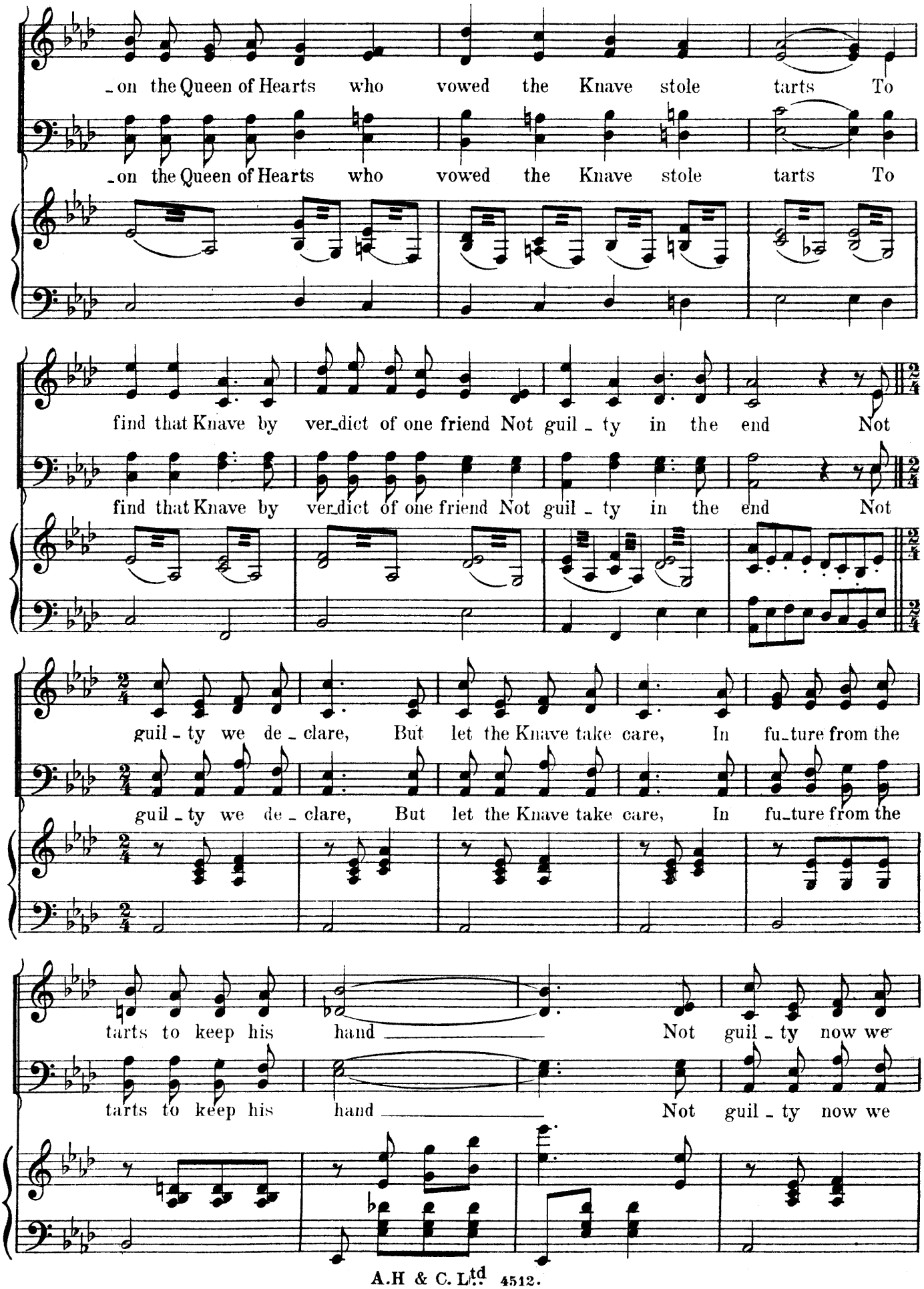
that's the view We've ta_ken, And if your nerves are sha_ken, We would

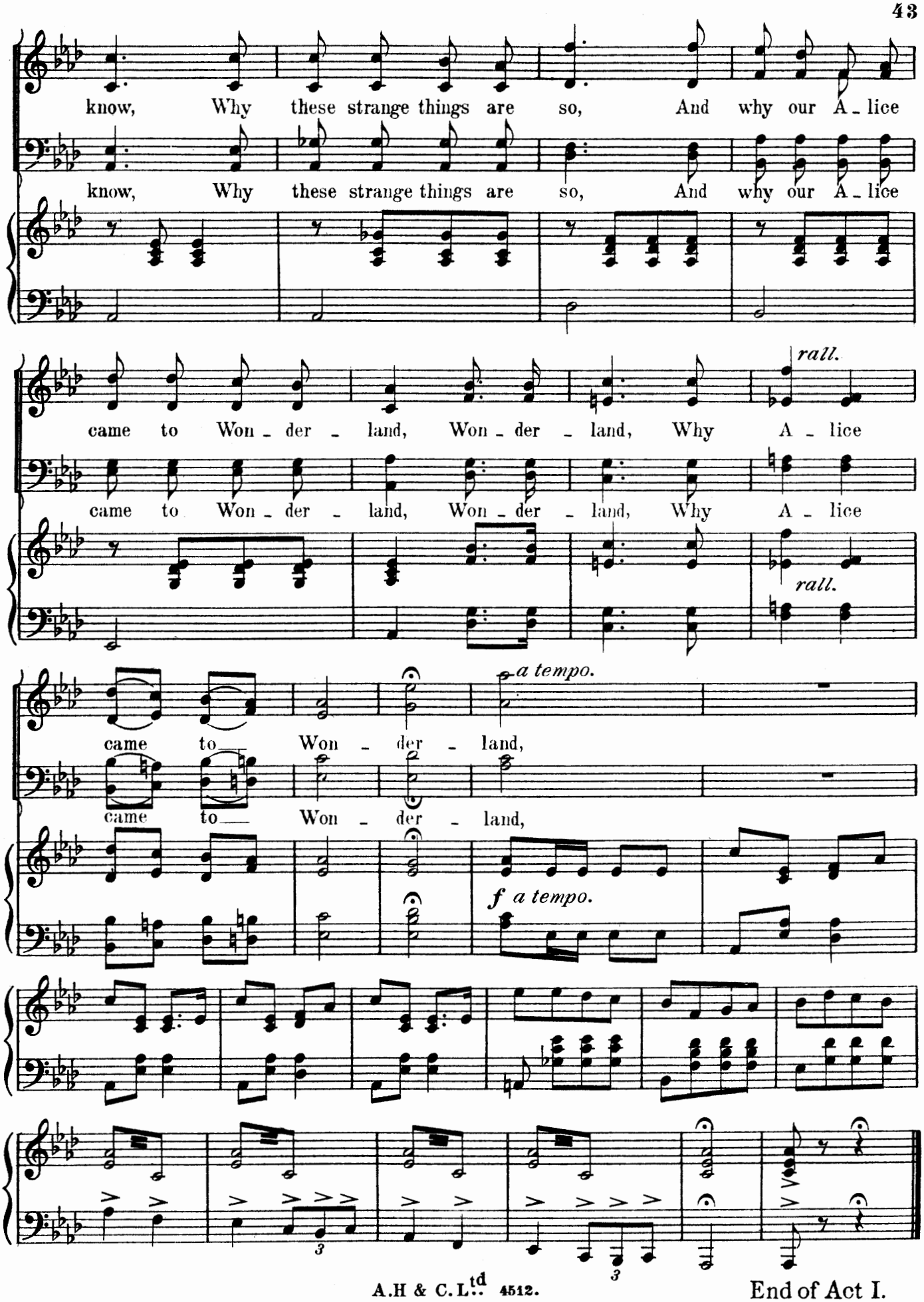
ven_ture to ad _ vise you just to ex _ e _ cute your _ self. Yes,

ven_ture to ad _ vise you just to ex _ e _ cute your _ self. Yes,


that's the view we've ta-ken, If your nerves, my dear, are sha-ken, we would ven ture to ad-
that's the view we've ta-ken, If your nerves, my dear, are sha-ken, we would ven ture to ad-
-vise you just to ex-e-cute your-self! Yes, ex-e-cute your-self.
-vise you just to ex-e-cute your-self! Yes, ex-e-cute your-self.
Andante.
Its very hard up-on the Queen of Hearts, Who vowed the Knave stole tarts To
Its very hard up-on the Queen of Hearts, Who vowed the Knave stole tarts To

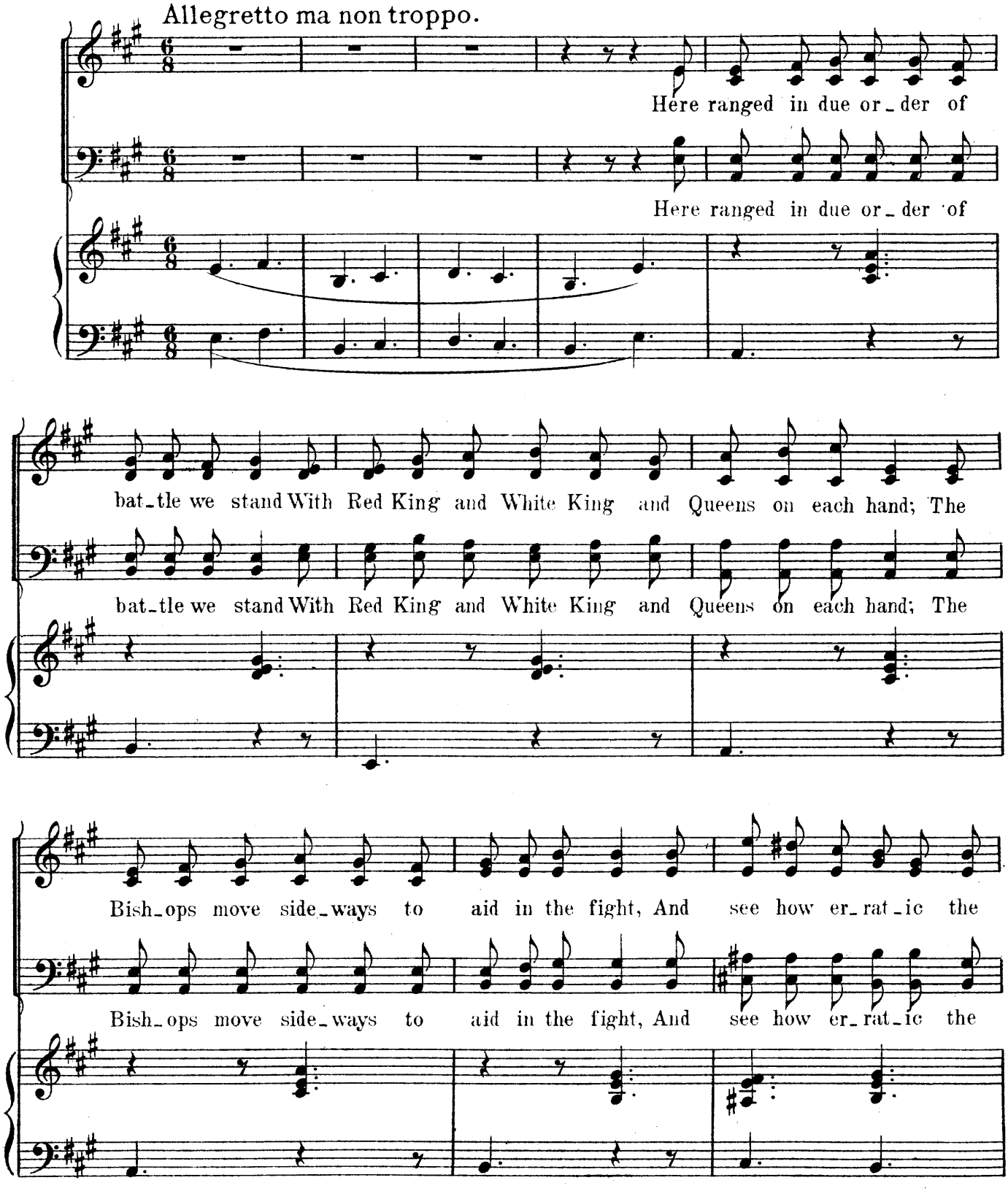

find that Knave, by ver_dict of one friend, "Not guil_ty in__ the end. Not
find that Knave, by ver_dict of one friend, "Not guil_ty in__ the end. Not
guil - ty, not guil - ty, not guil - ty__ in the end. Not
guil - ty, not guil - ty, Not guil - ty, not
guil - ty, not guil - ty, not guil_ty in the end. It's ve_ry hard up_
guil - ty, not guil - ty, not guil_ty in the end. It's ve_ry hard up_

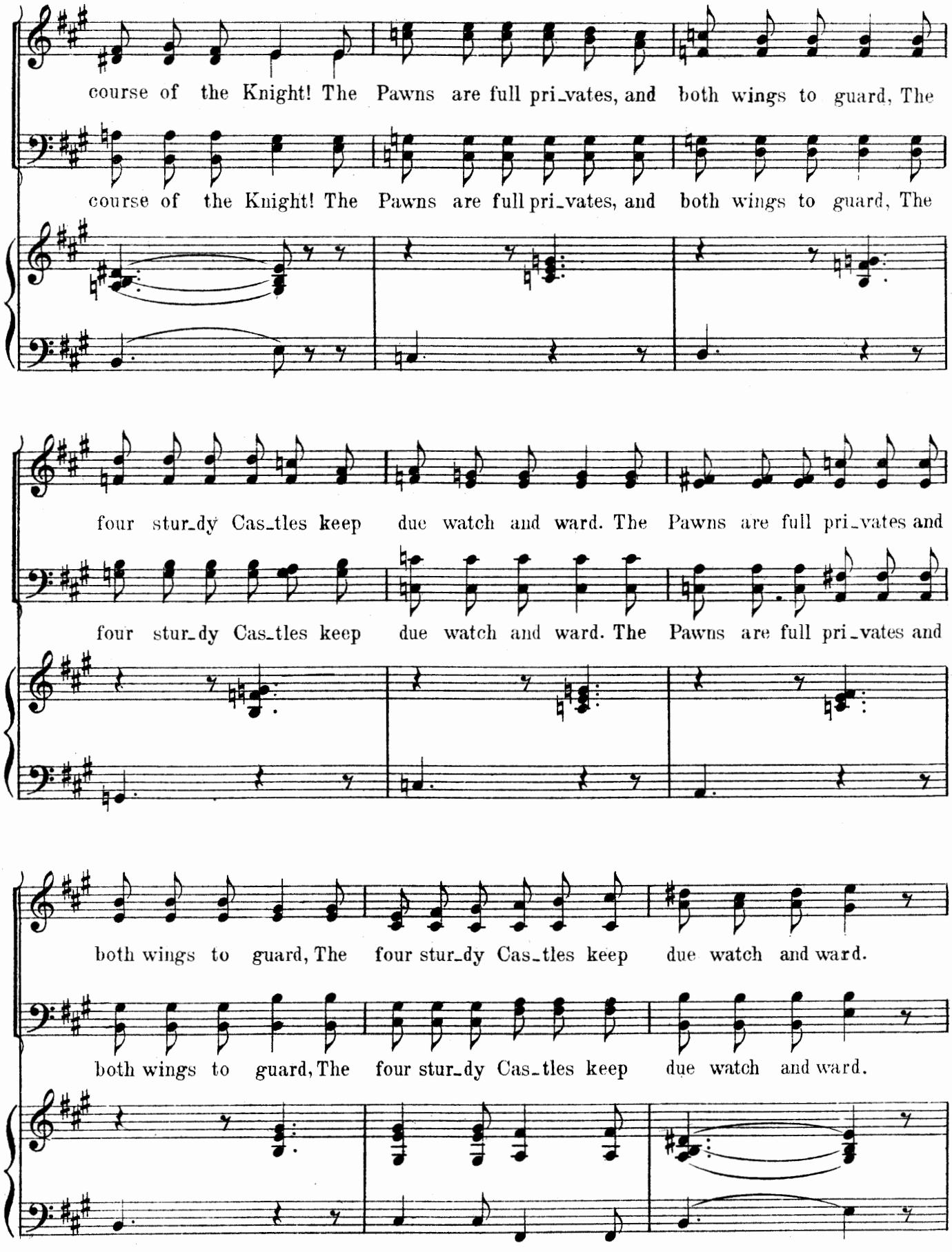

-on the Queen of Hearts who vowed the Knave stole tarts To
-on the Queen of Hearts who vowed the Knave stole tarts To
find that Knave by ver-dict of one friend Not guil - ty in the end Not
find that Knave by ver-dict of one friend Not guil - ty in the end Not
guil - ty we de - clare, But let the Knave take care, In fu-ture from the
guil - ty we de - clare, But let the Knave take care, In fu-ture from the
tarts to keep his hand Not guil - ty now we
tarts to keep his hand Not guil - ty now we

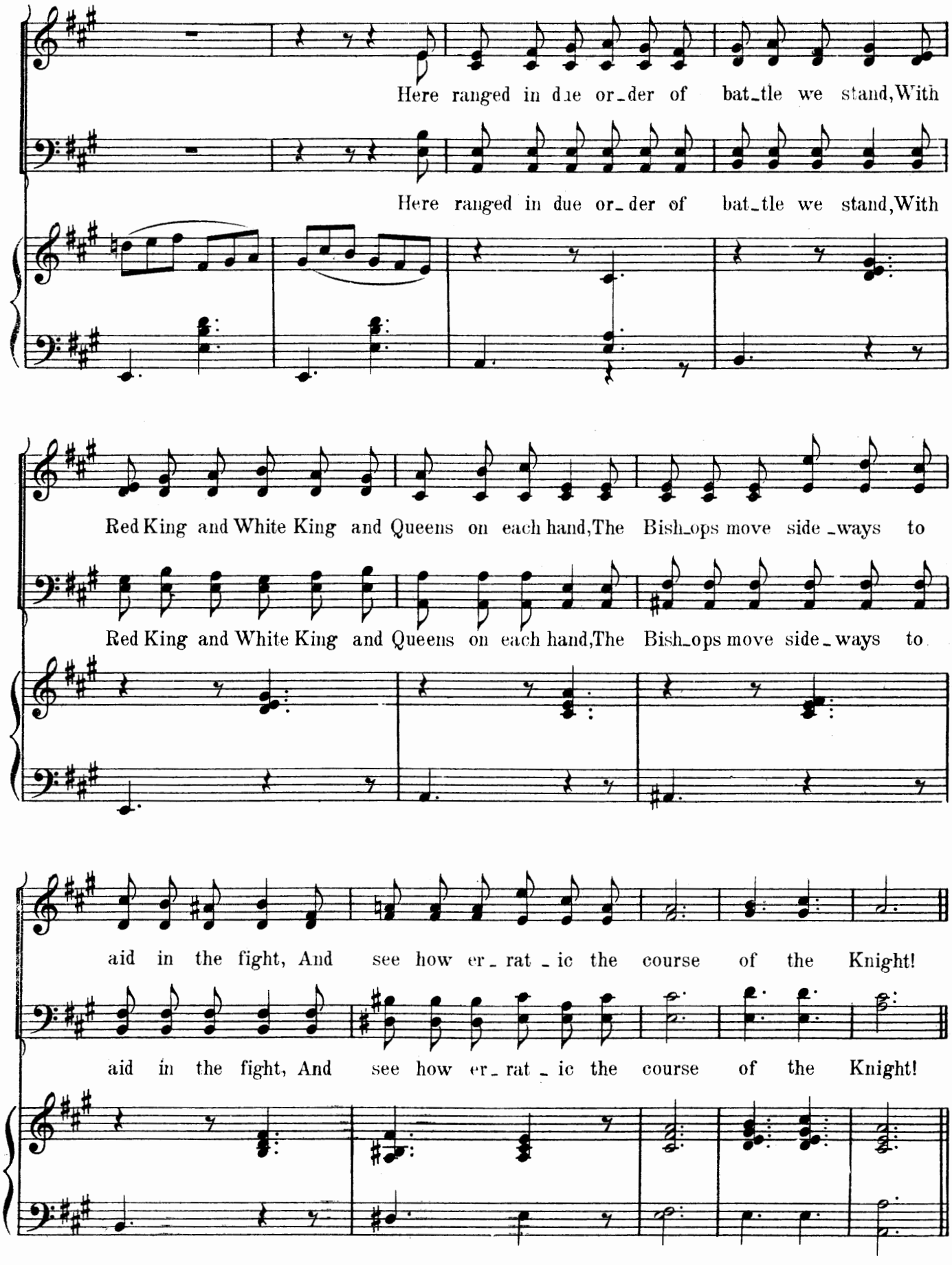

know, Why these strange things are so, And why our A - lice
know, Why these strange things are so, And why our A - lice
came to Won - der - land, Won - der - land, Why A - lice
rall.
came to Won - der - land, Won - der - land, Why A - lice
rall.
a tempo.
came to Won - der - land,
came to Won - der - land,
f a tempo.

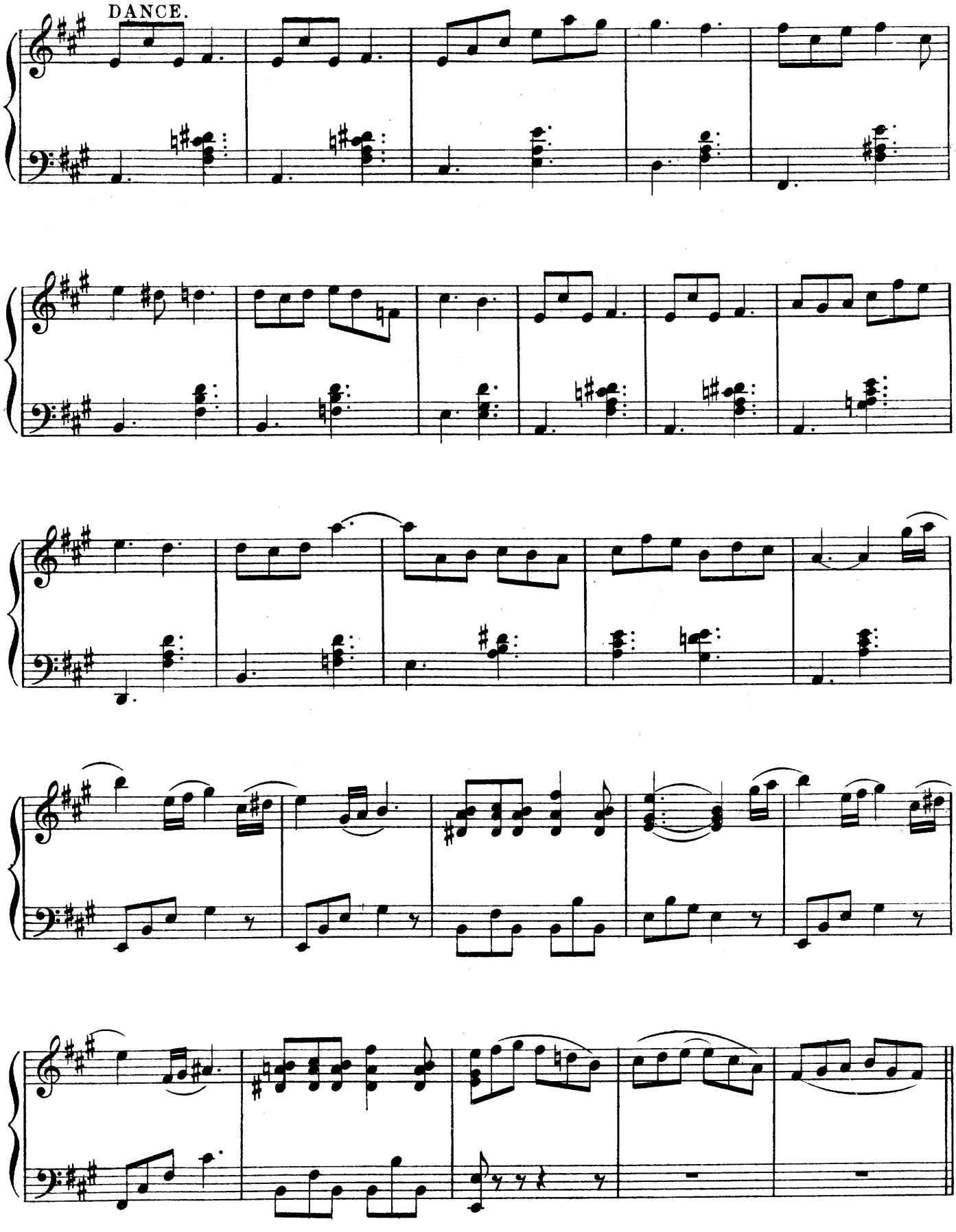
End of Act I.

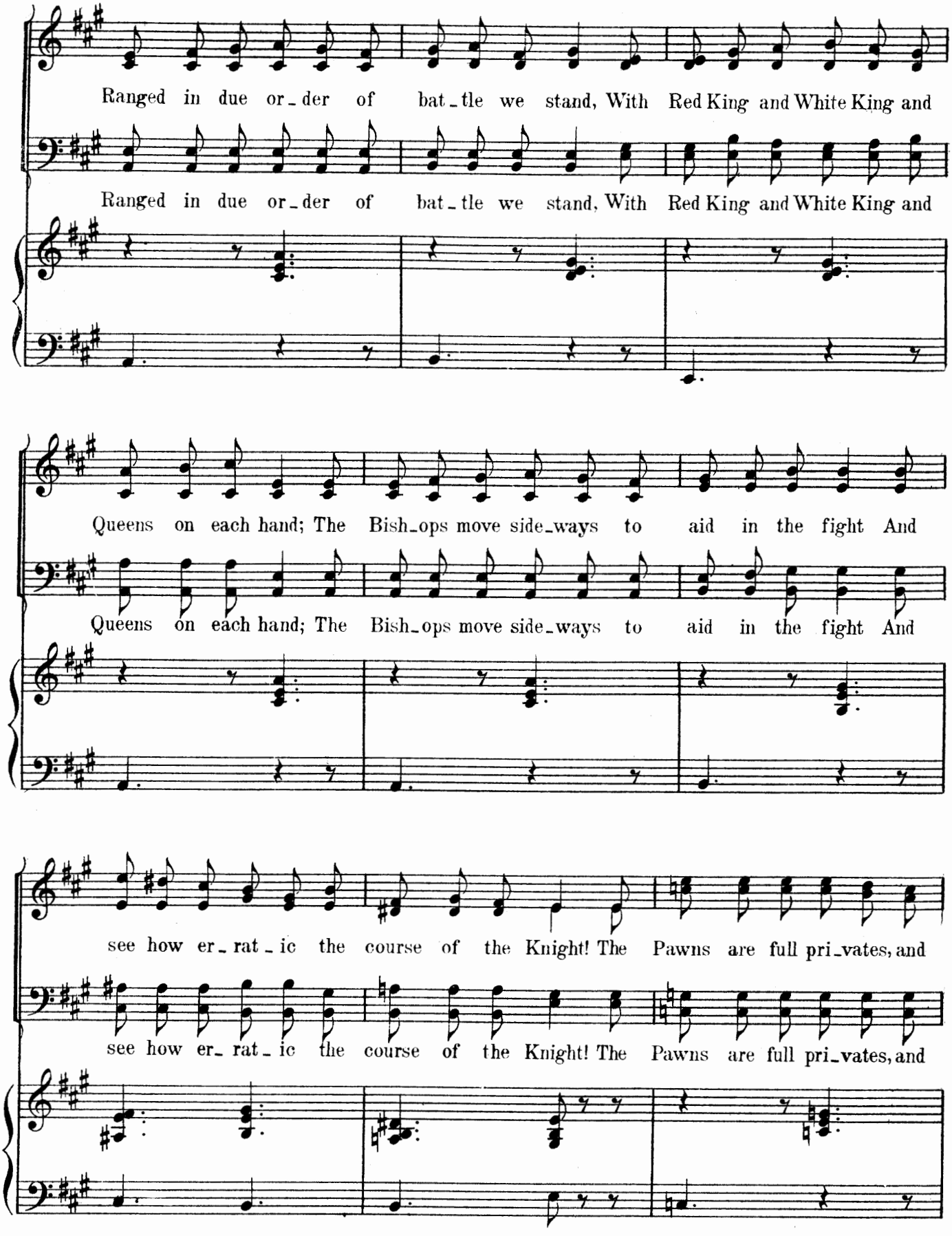
Act 2. No. 1. Opening Chorus.
Arranged in due order.

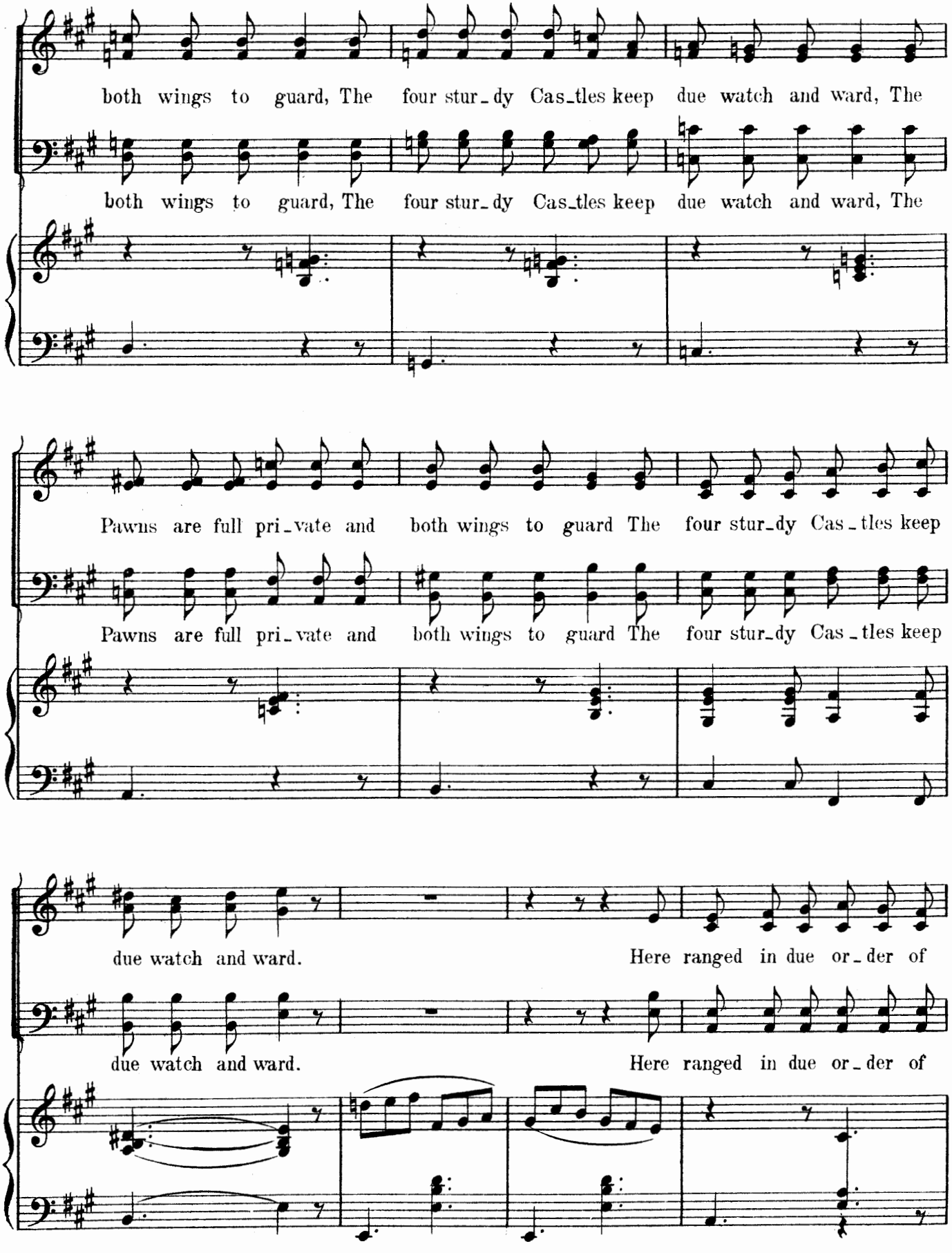


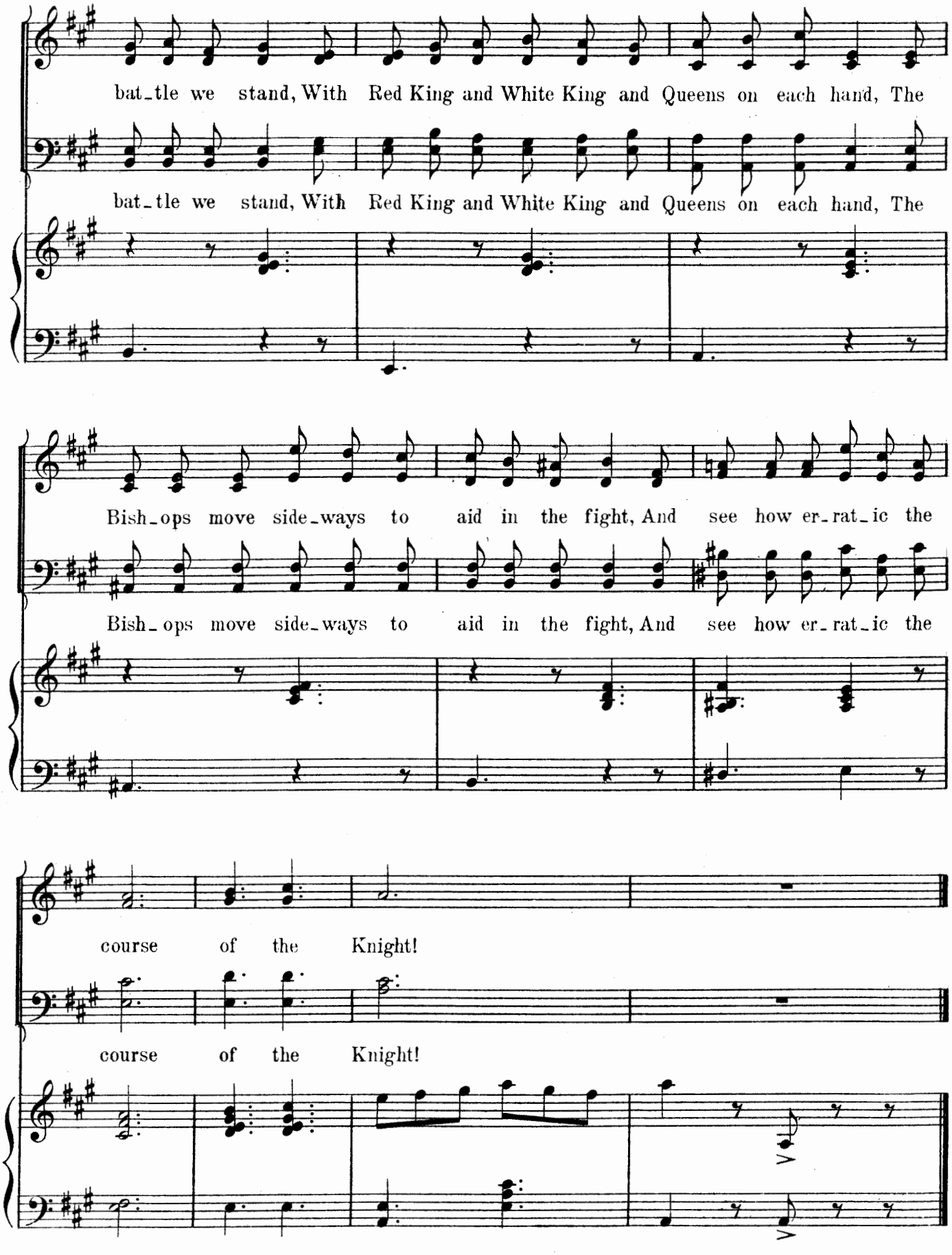

course of the Knight! The Pawns are full pri_vates, and both wings to guard, The
course of the Knight! The Pawns are full pri_vates, and both wings to guard, The
four stur_dy Cas_tles keep due watch and ward. The Pawns are full pri_vates and
four stur_dy Cas_tles keep due watch and ward. The Pawns are full pri_vates and
both wings to guard, The four stur_dy Cas_tles keep due watch and ward.
both wings to guard, The four stur_dy Cas_tles keep due watch and ward.


Here ranged in due or_der of bat_tle we stand, With
Here ranged in due or_der of bat_tle we stand, With
Red King and White King and Queens on each hand, The Bish_ops move side_ways to
Red King and White King and Queens on each hand, The Bish_ops move side_ways to
aid in the fight, And see how er_rat_ic the course of the Knight!
aid in the fight, And see how er_rat_ic the course of the Knight!


DANCE.

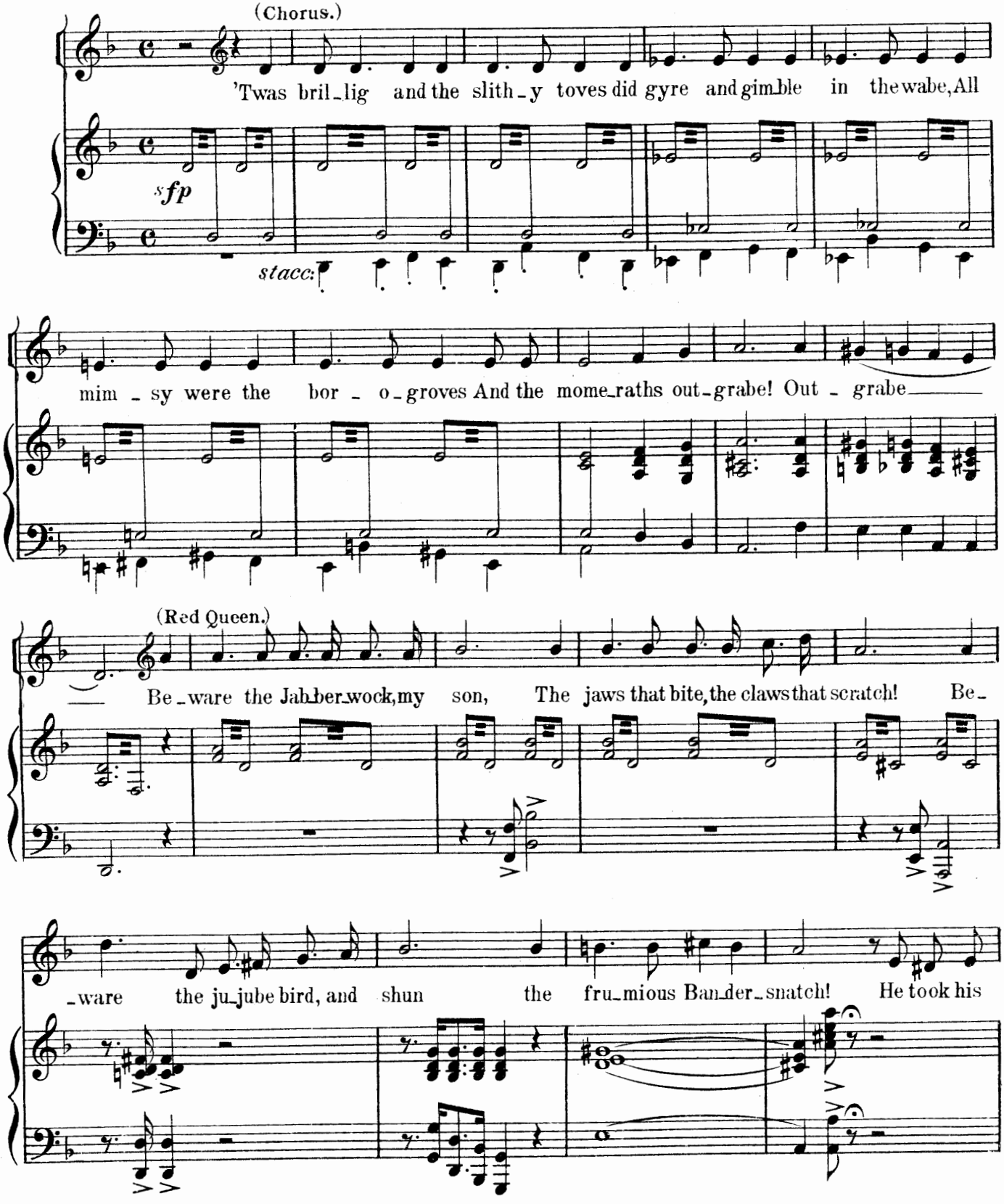

Ranged in due or_der of bat_tle we stand, With Red King and White King and
Ranged in due or_der of bat_tle we stand, With Red King and White King and
Queens on each hand; The Bish_ops move side_ways to aid in the fight And
Queens on each hand; The Bish_ops move side_ways to aid in the fight And
see how er_rat_ic the course of the Knight! The Pawns are full pri_vates, and
see how er_rat_ic the course of the Knight! The Pawns are full pri_vates, and

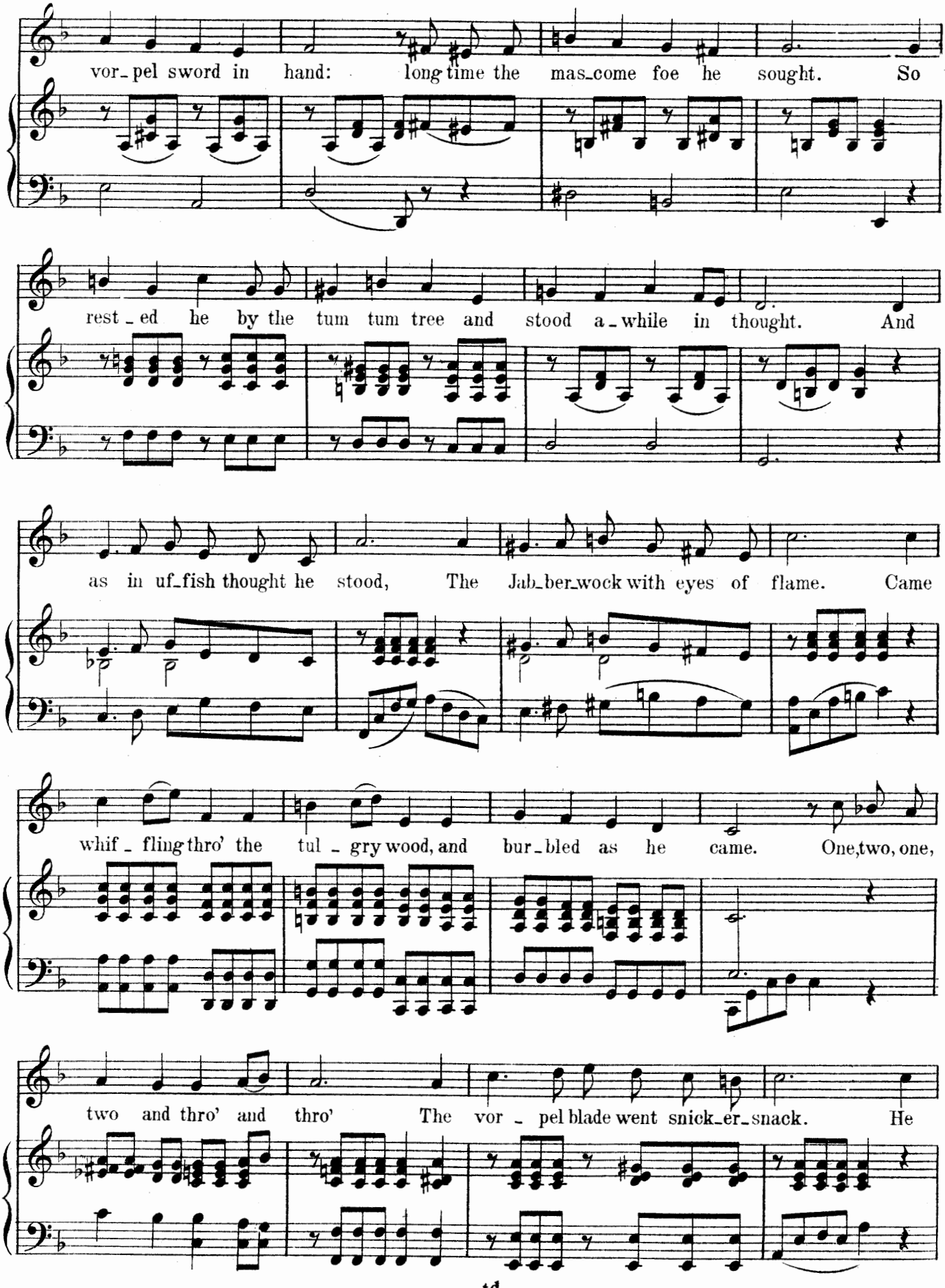

both wings to guard, The four stur_dy Cas_tles keep due watch and ward, The
both wings to guard, The four stur_dy Cas_tles keep due watch and ward, The
Pawns are full pri_vate and both wings to guard The four stur_dy Cas_tles keep
Pawns are full pri_vate and both wings to guard The four stur_dy Cas_tles keep
due watch and ward. Here ranged in due or_der of
due watch and ward. Here ranged in due or_der of

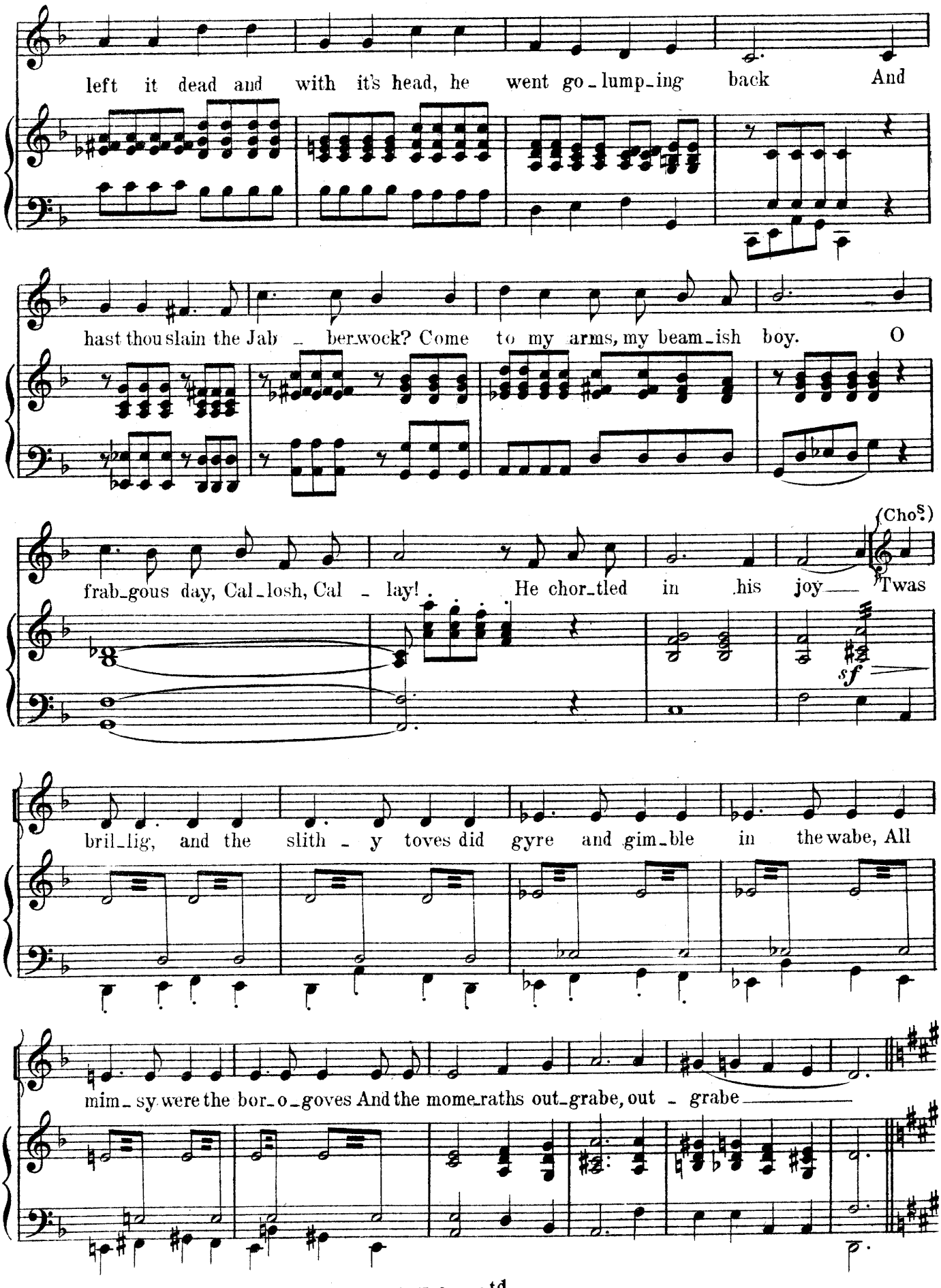

bat_tle we stand, With Red King and White King and Queens on each hand, The
bat_tle we stand, With Red King and White King and Queens on each hand, The
Bish_ops move side_ways to aid in the fight, And see how er_rat_ic the
Bish_ops move side_ways to aid in the fight, And see how er_rat_ic the
course of the Knight!
course of the Knight!

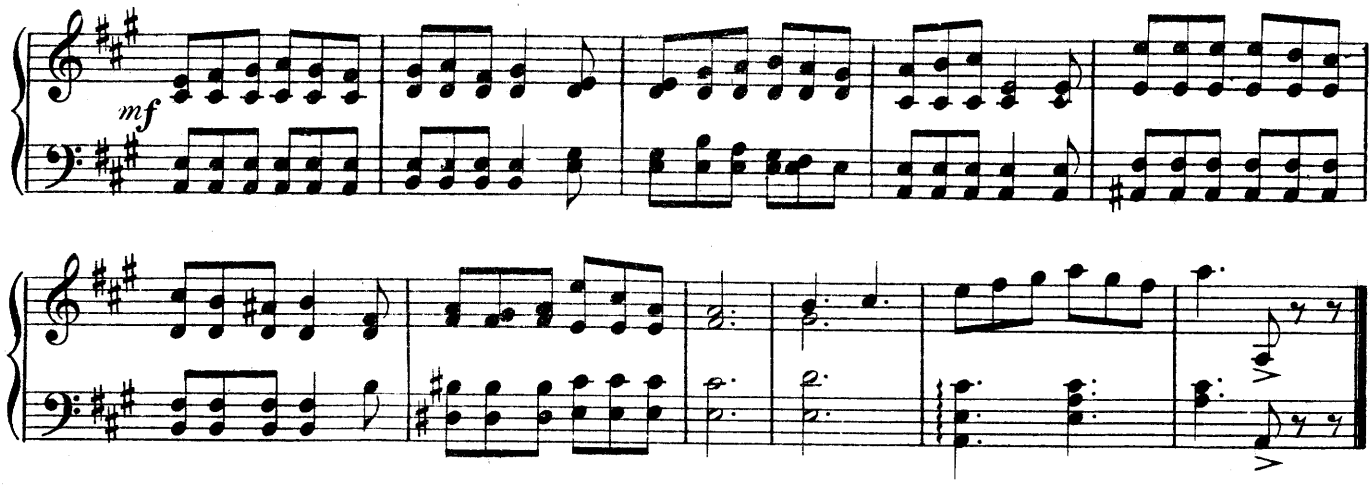
Nº 2. Solo and Chorus.

Jabberwock.

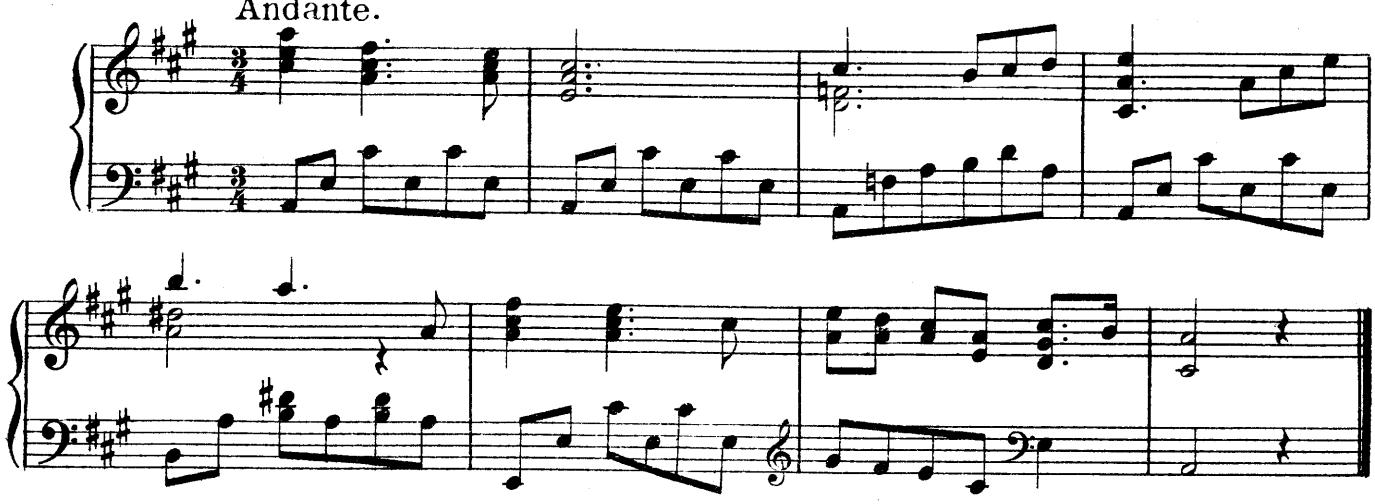



vor_pel sword in hand: long time the mas_come foe he sought. So
rest_ed he by the tum tum tree and stood a_while in thought. And
as in uf_fish thought he stood, The Jab_ber_wock with eyes of flame. Came
whif_fling thro' the tul_gry wood, and bur_bled as he came. One, two, one,
two and thro' and thro' The vor_pel blade went snick_er_snack. He

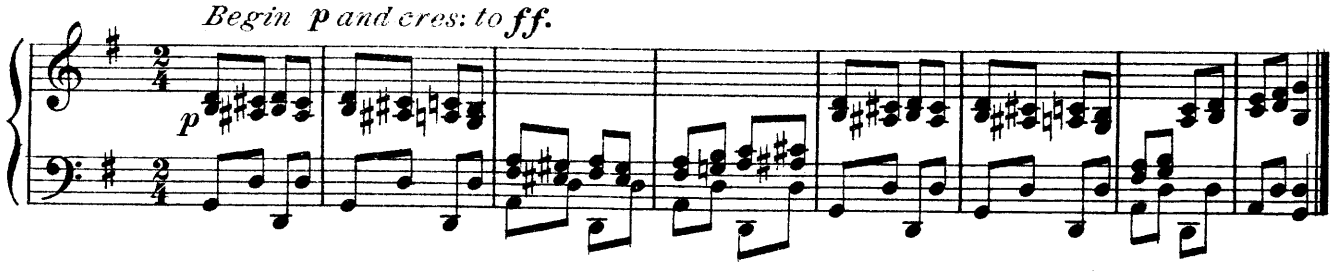

left it dead and with it's head, he went go-lump-ing back And
hast thou slain the Jab - ber-wock? Come to my arms, my beam-ish boy. O
frab-gous day, Cal-losh, Cal - lay! He chor-tled in his joy — 'Twas
(Chos.)
sf
bril-lig, and the slith - y toves did gyre and gim-ble in the wabe, All
mim - sy were the bor-o-goves And the mome-raths out-grabe, out - grabe



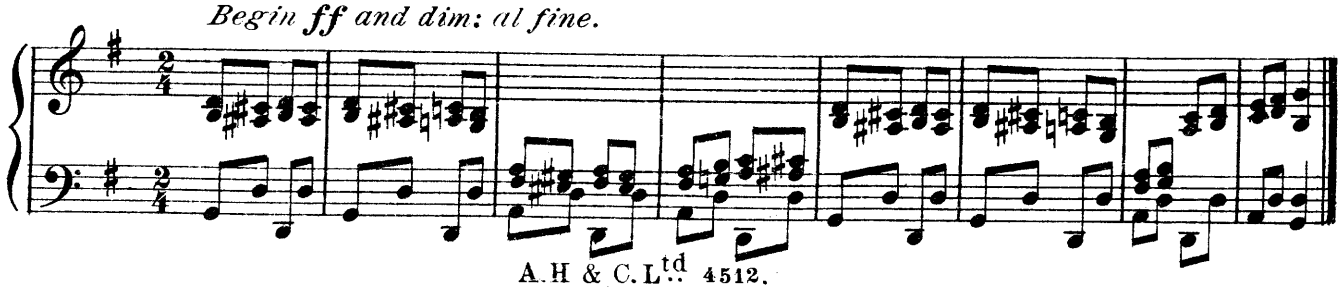
No. 2a.
Entrance of Lily and Rose.



No. 2b. Entrance.

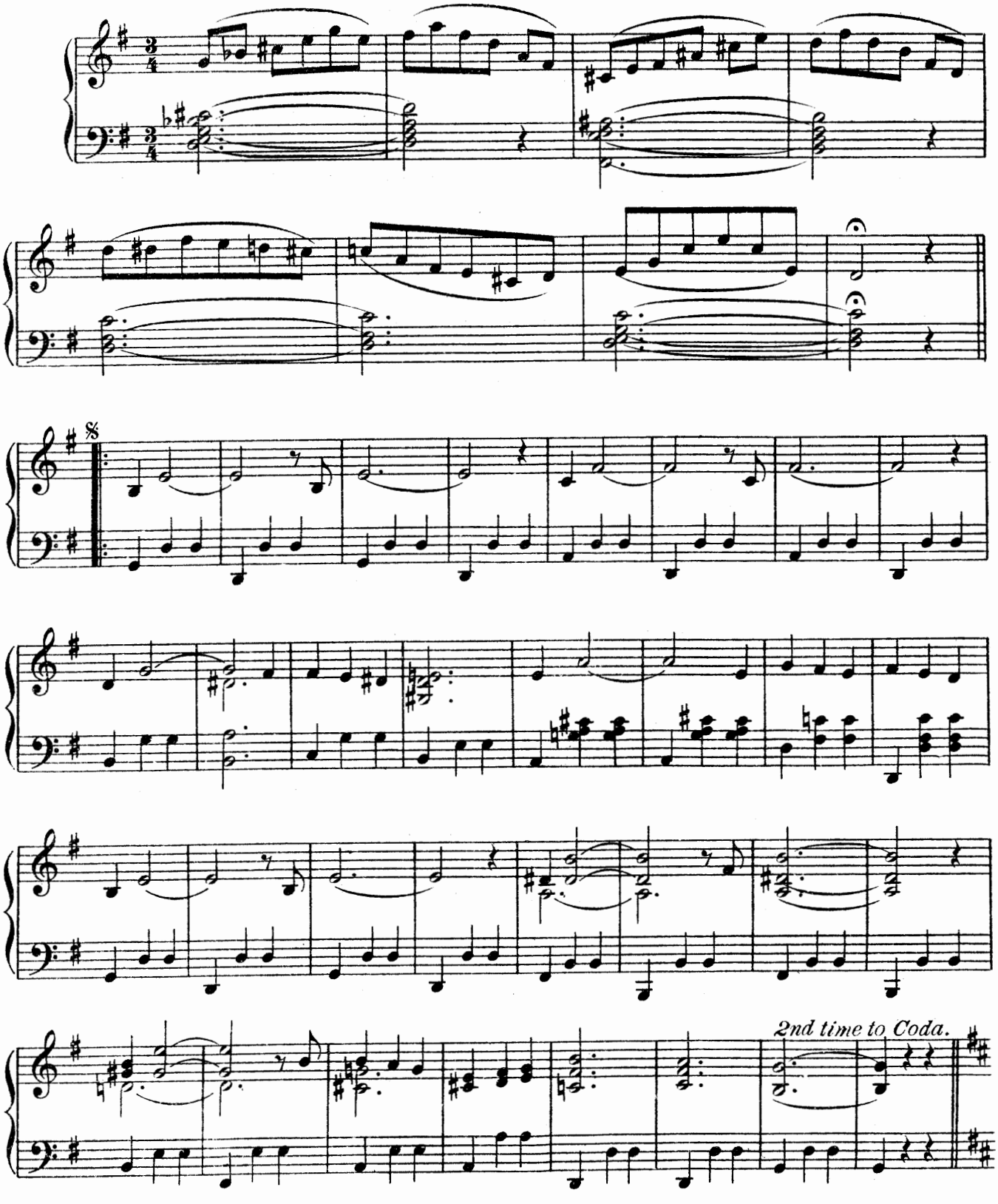


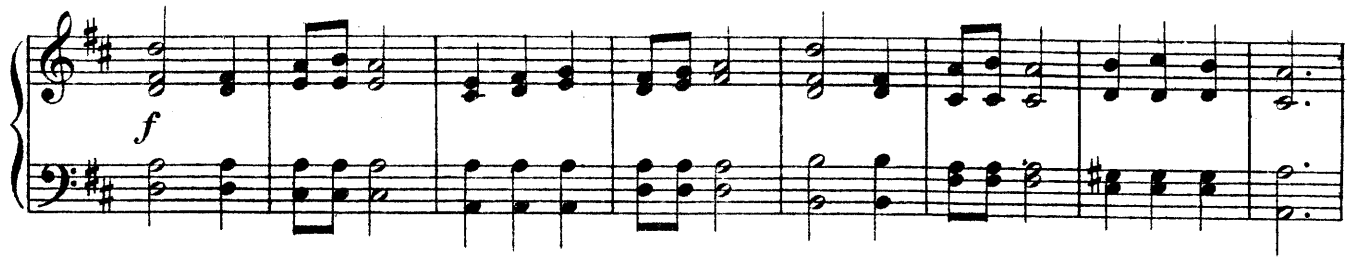
No. 2c. Exit.

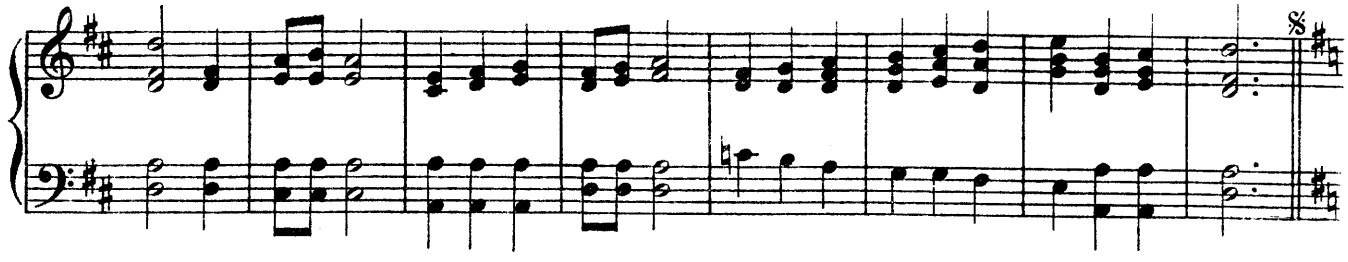


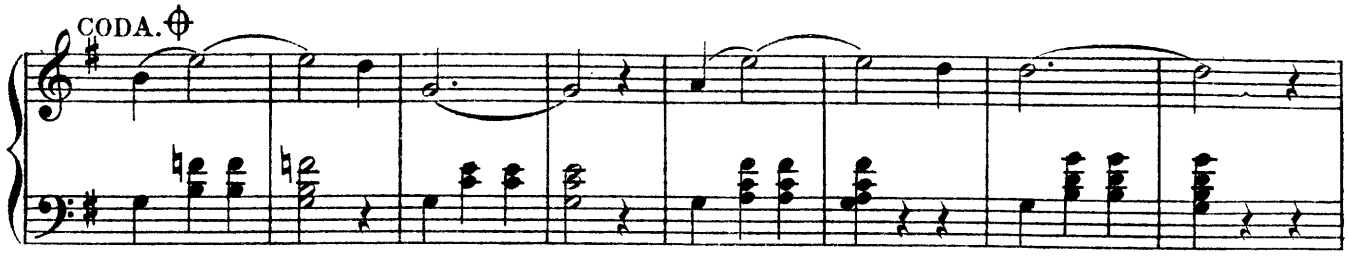
No 2d Waltz.

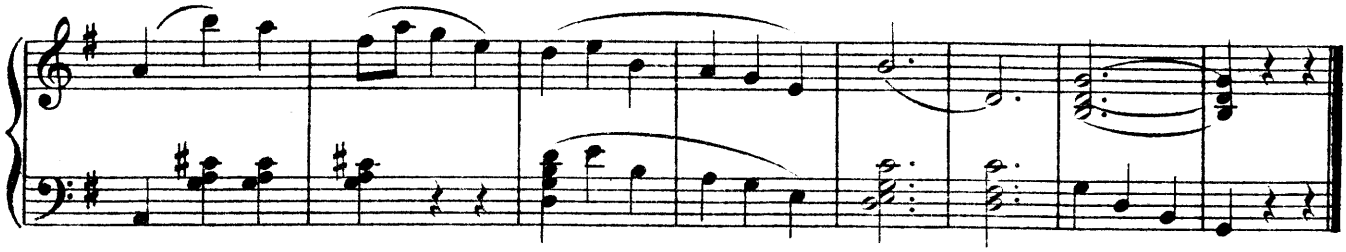
Alice and Flowers.



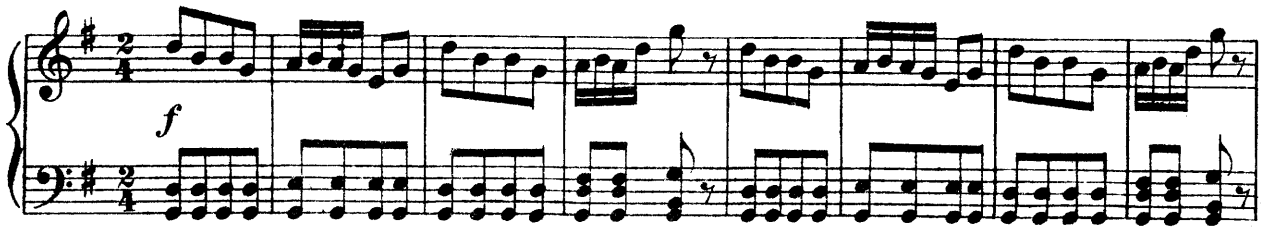


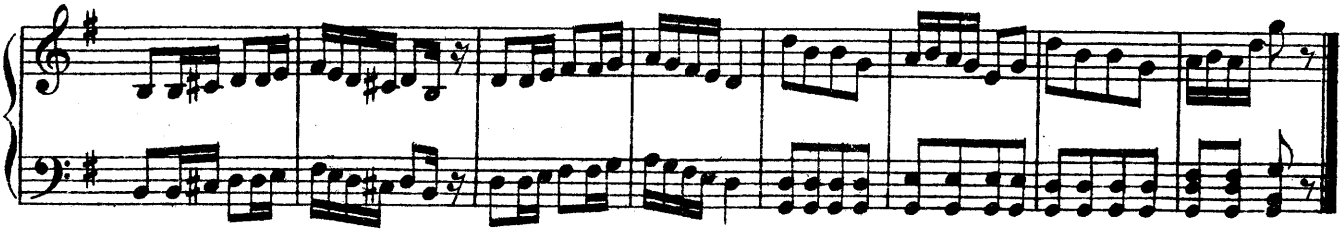






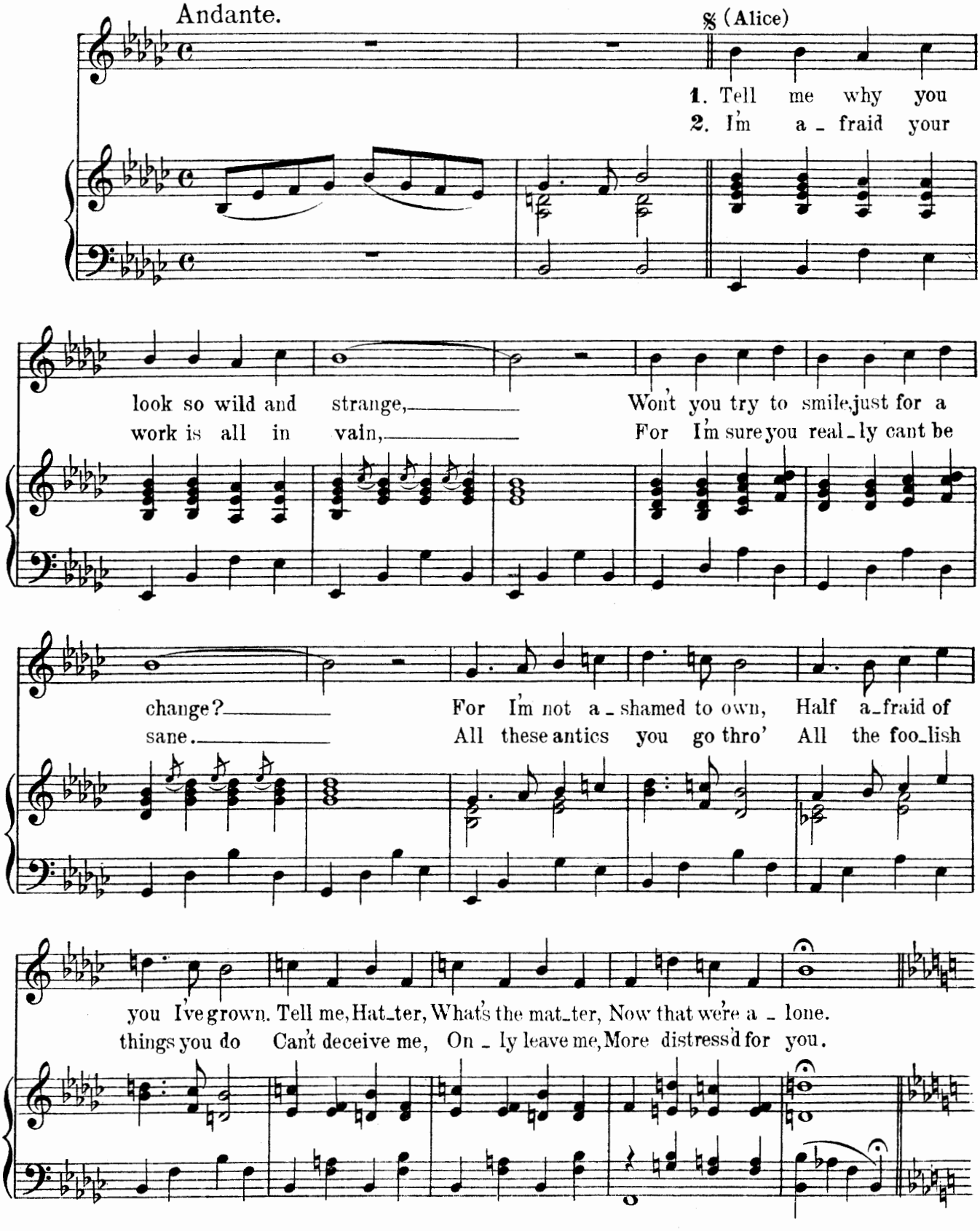
No 2e
Hatter's Entrance.

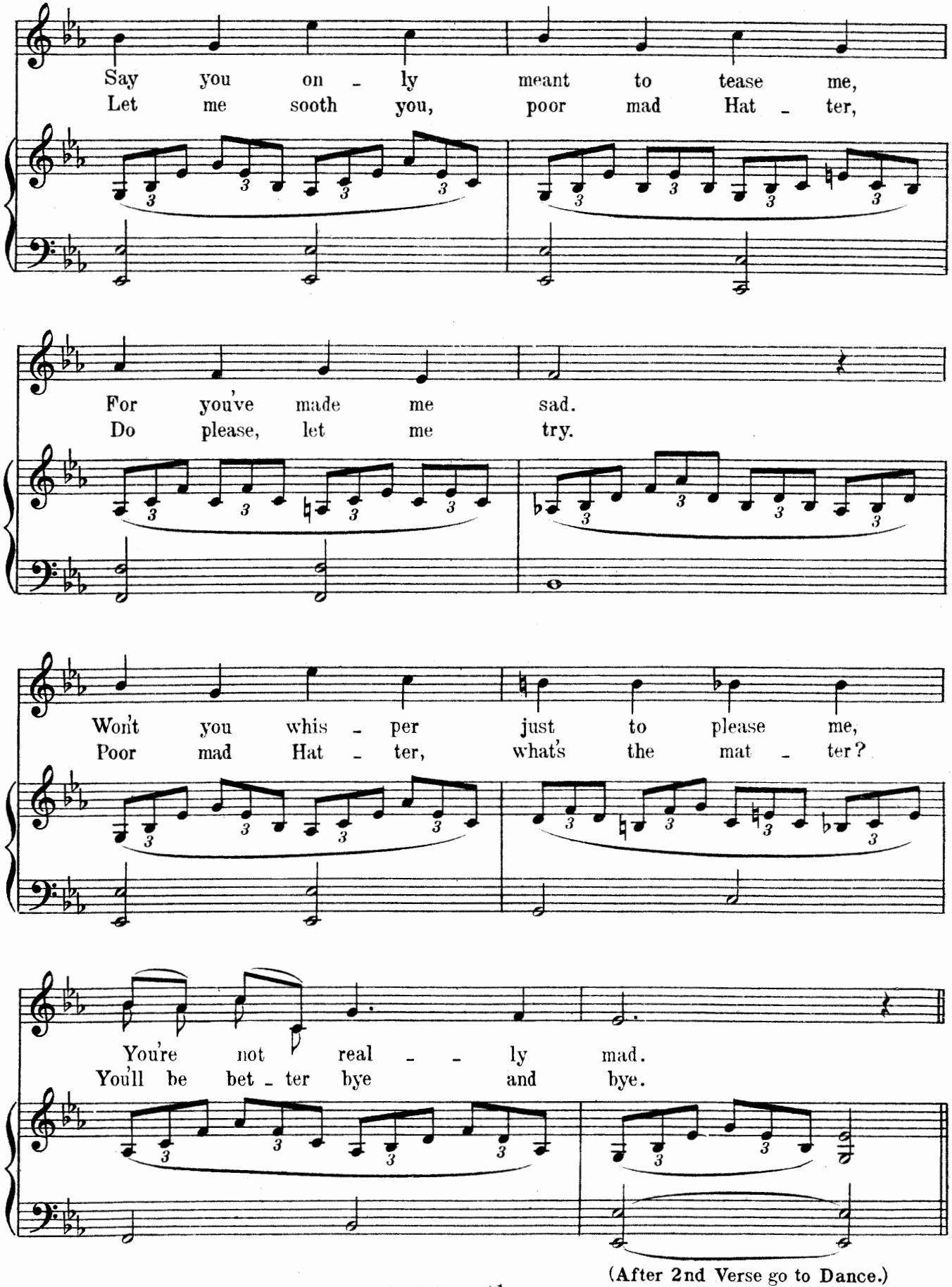




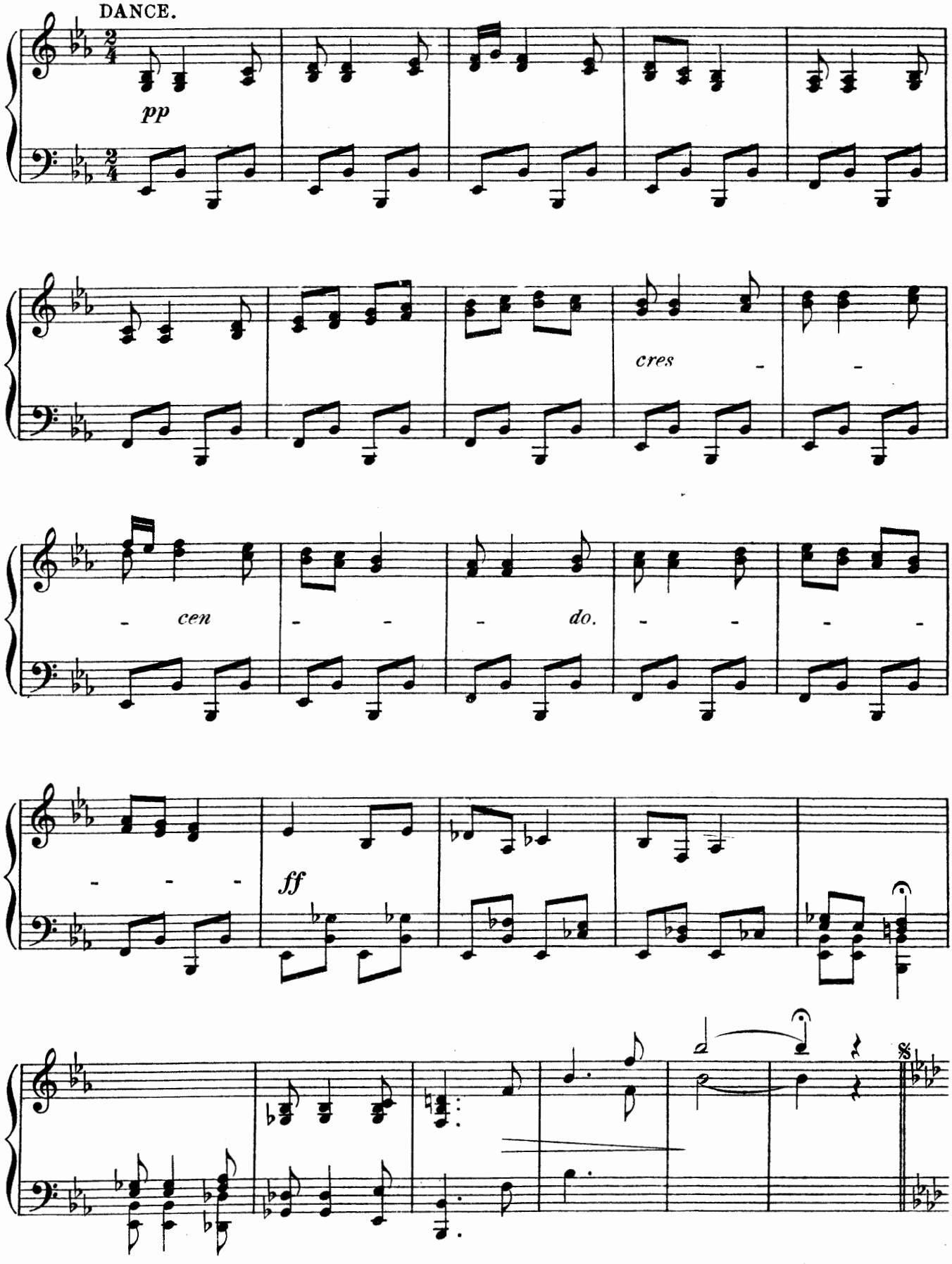
No 2f
Tell me Hatter?

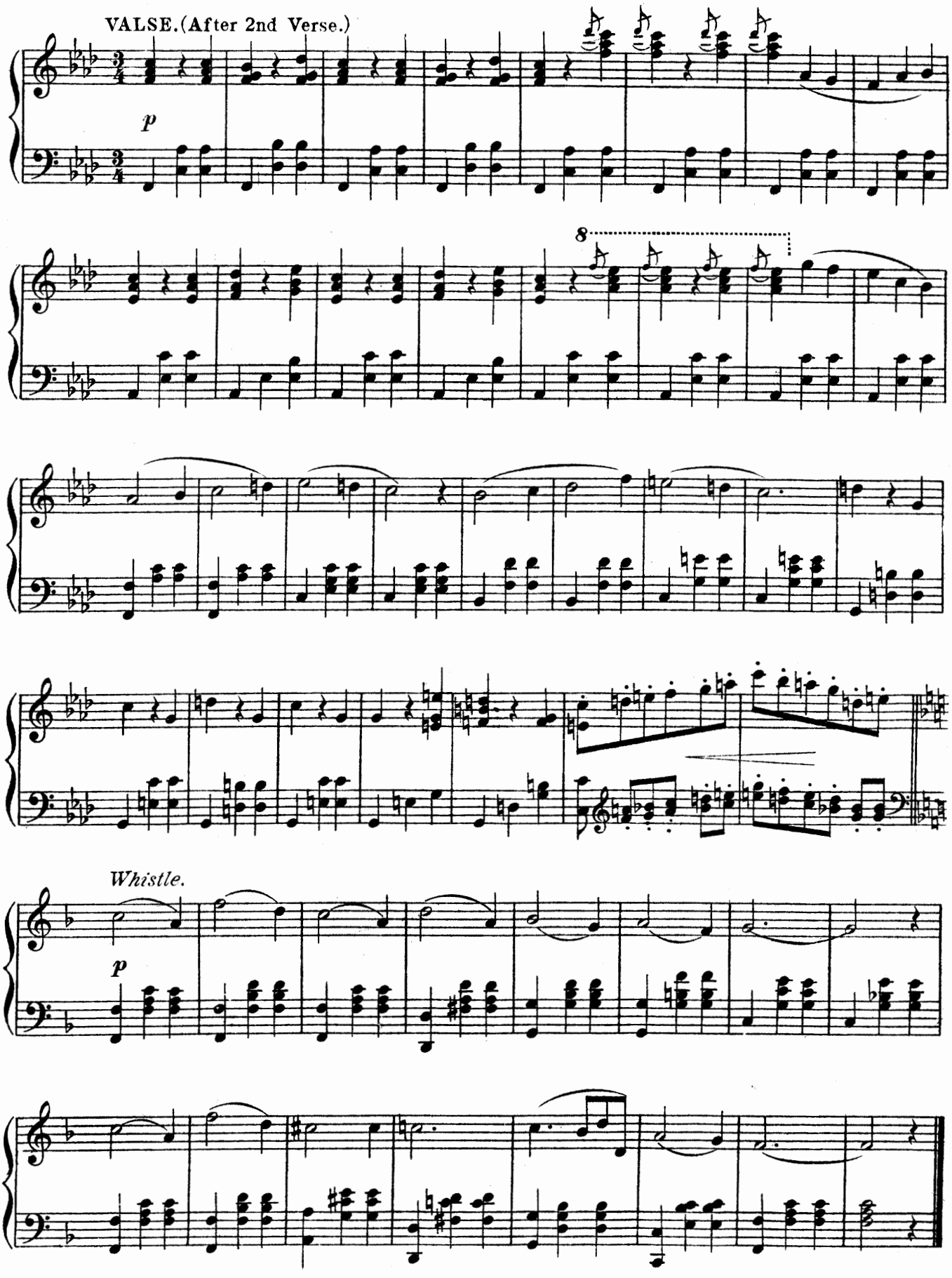
ALICE.



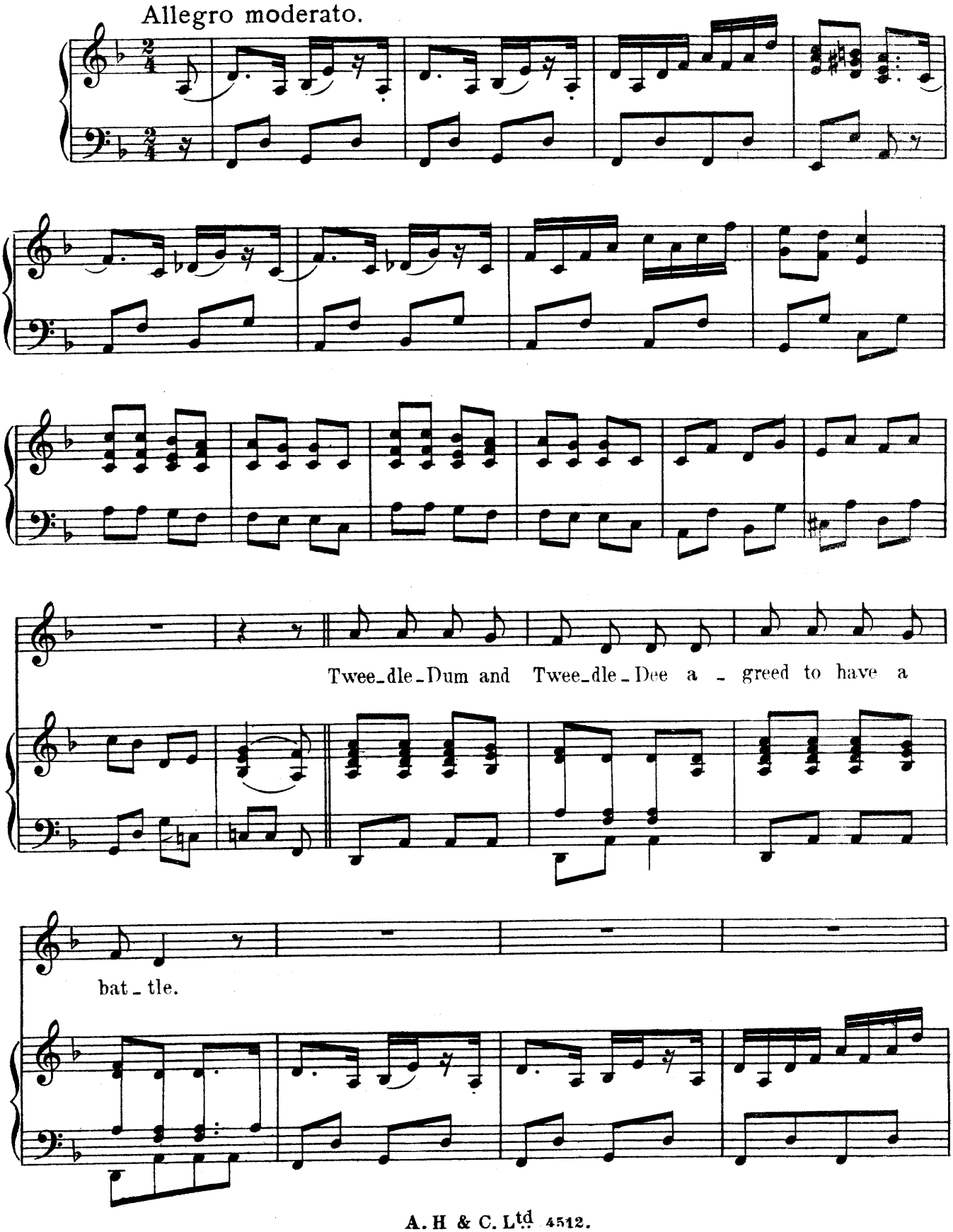


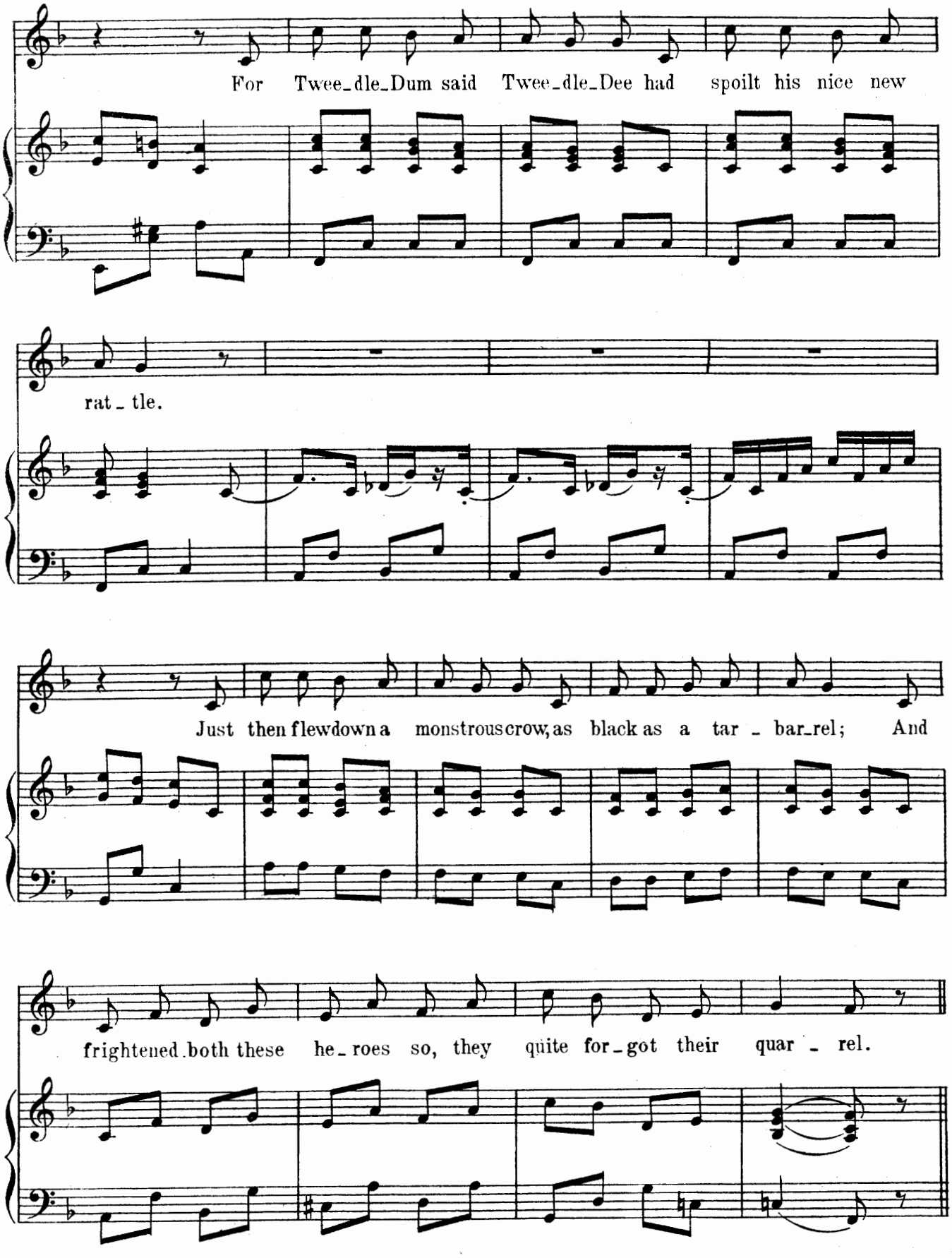
(After 2nd Verse go to Dance.)


DANCE.
pp
cres
cen
do.
ff

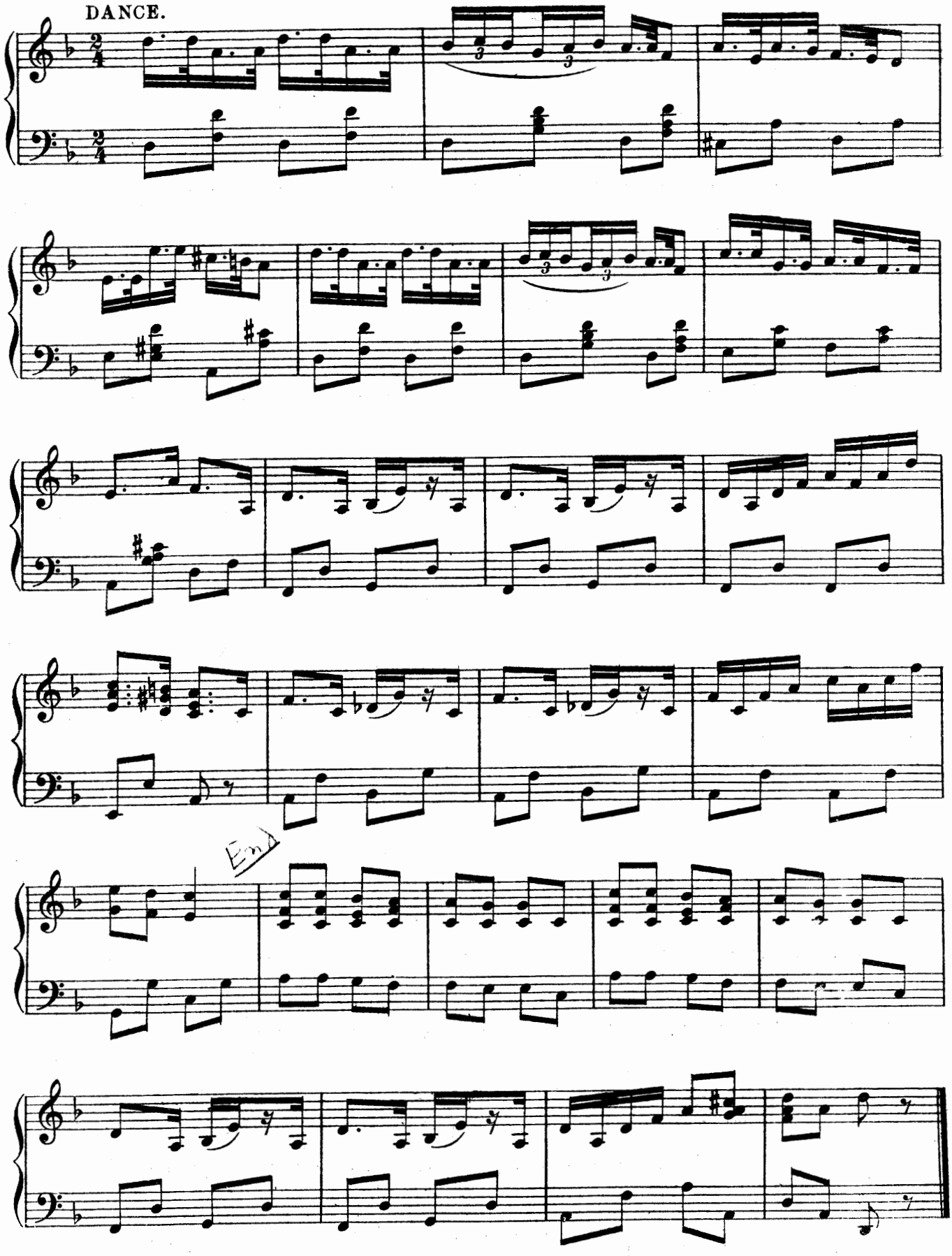

VALSE.(After 2nd Verse.)
p
8
Whistle.
p

No 3.
Tweedledum and Tweedledee.



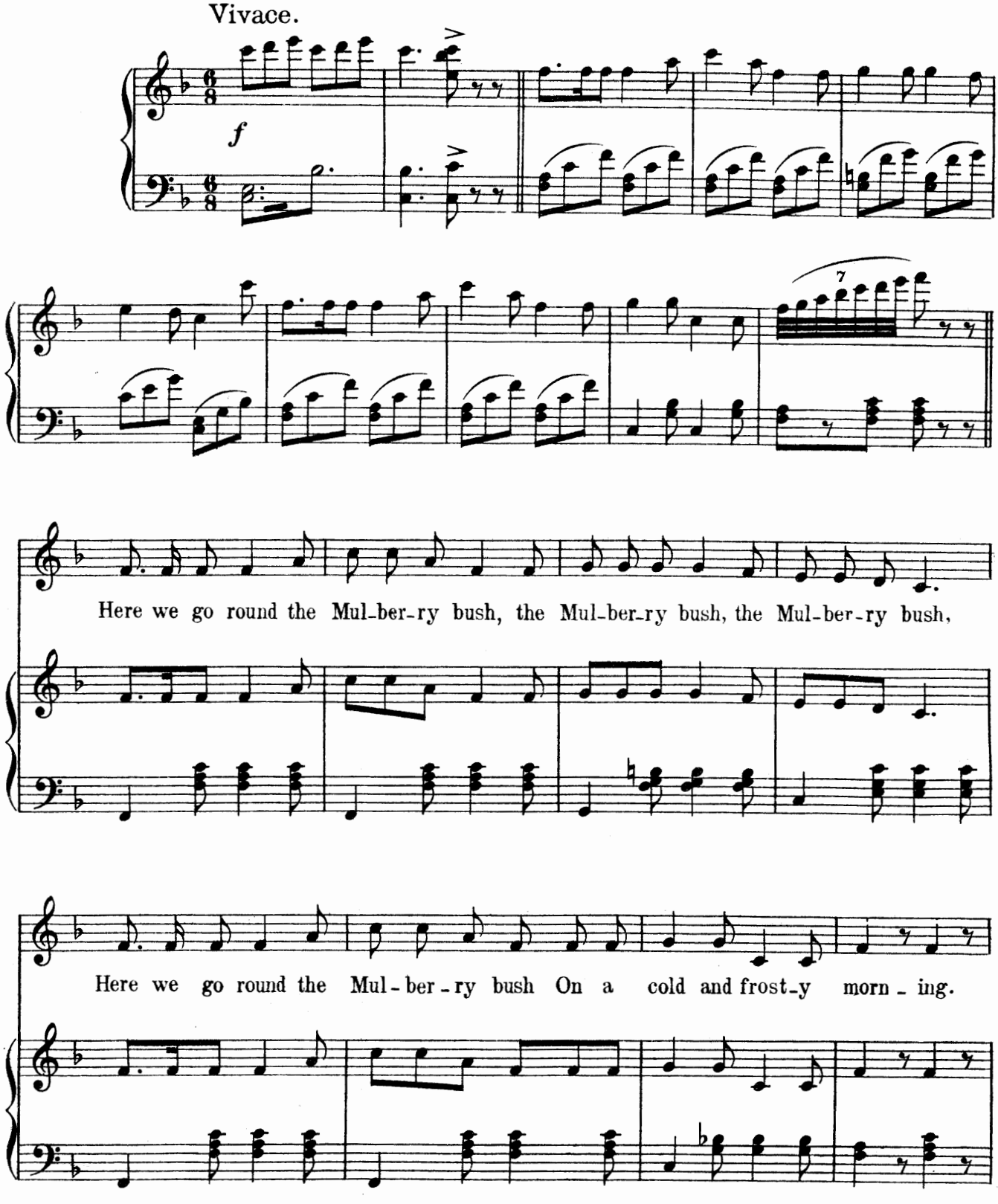

For Twee-dle-Dum said Twee-dle-Dee had spoilt his nice new
rat - tle.
Just then flew down a monstrous crow, as black as a tar - bar-rel; And
frightened both these he-roes so, they quite for-got their quar - rel.

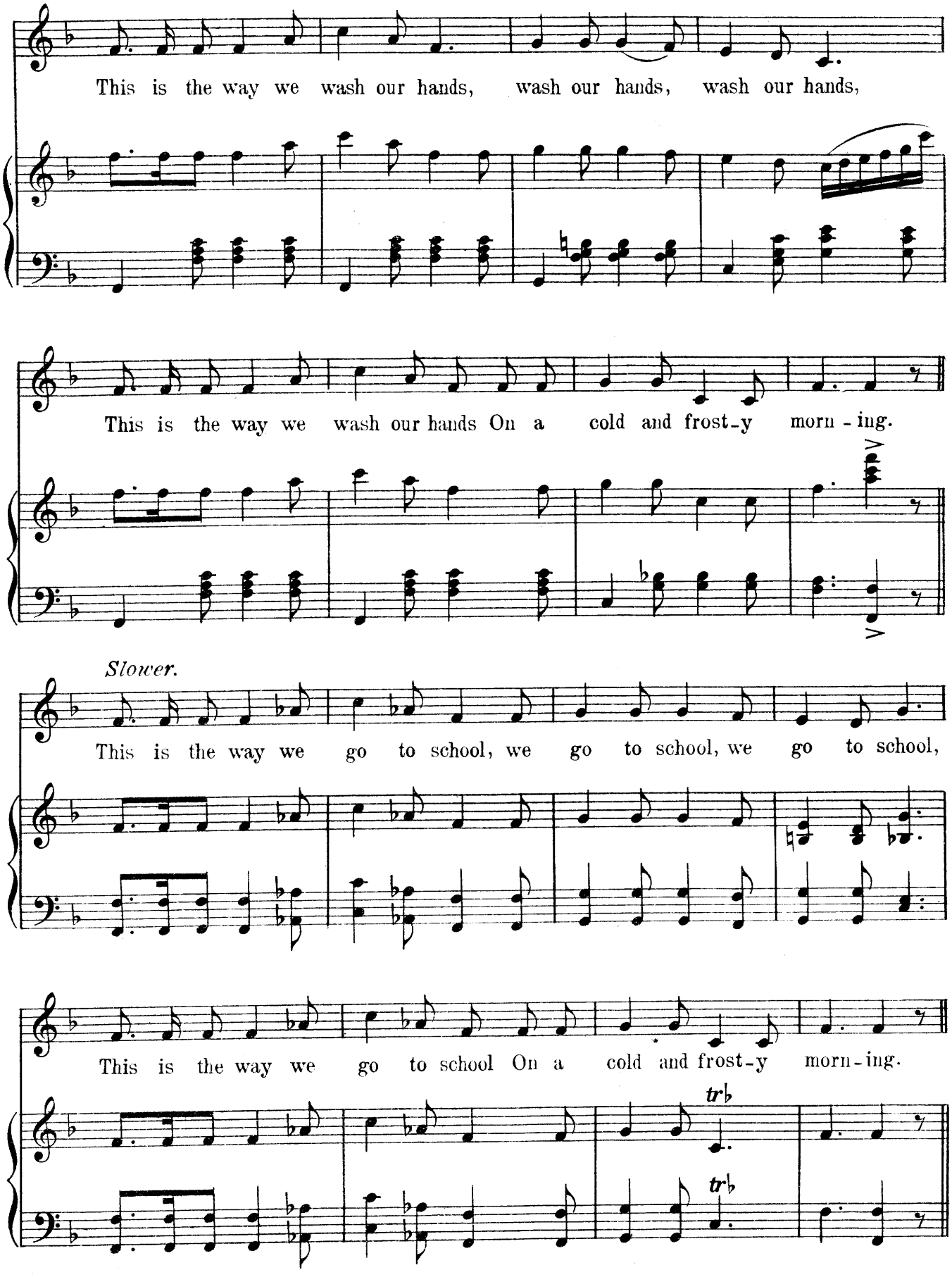
DANCE.



No. 4.

The Mulberry Bush.




This is the way we wash our hands, wash our hands, wash our hands,
This is the way we wash our hands On a cold and frost-y morn-ing.
Slower.
This is the way we go to school, we go to school, we go to school,
This is the way we go to school On a cold and frost-y morn-ing.
tr
tr

a tempo 1º

Here we go round the Mul - ber - ry bush, the Mul - ber - ry bush, the

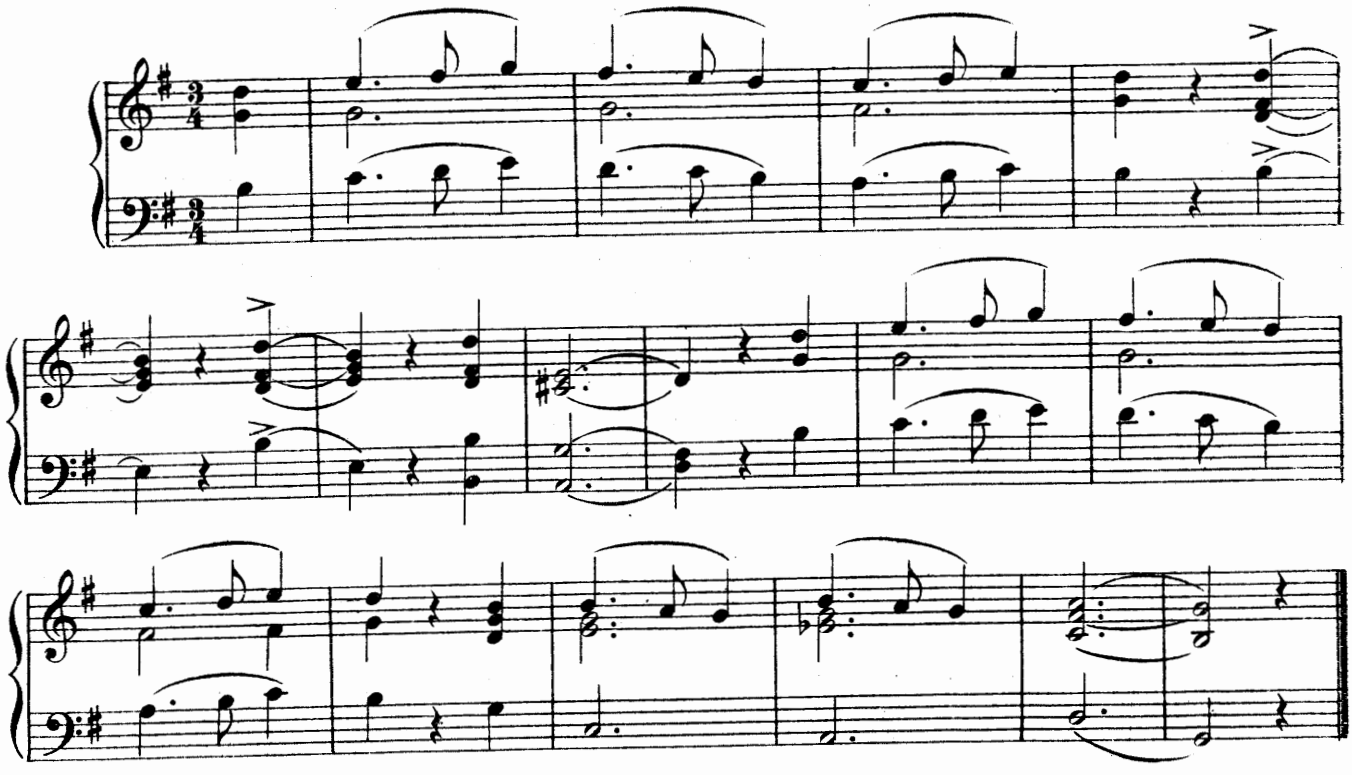
Mul - ber - ry bush, Here we go round the Mul - ber - ry bush On a

cold and frost - y morn - ing. Here we go round the Mul - ber - ry bush, the

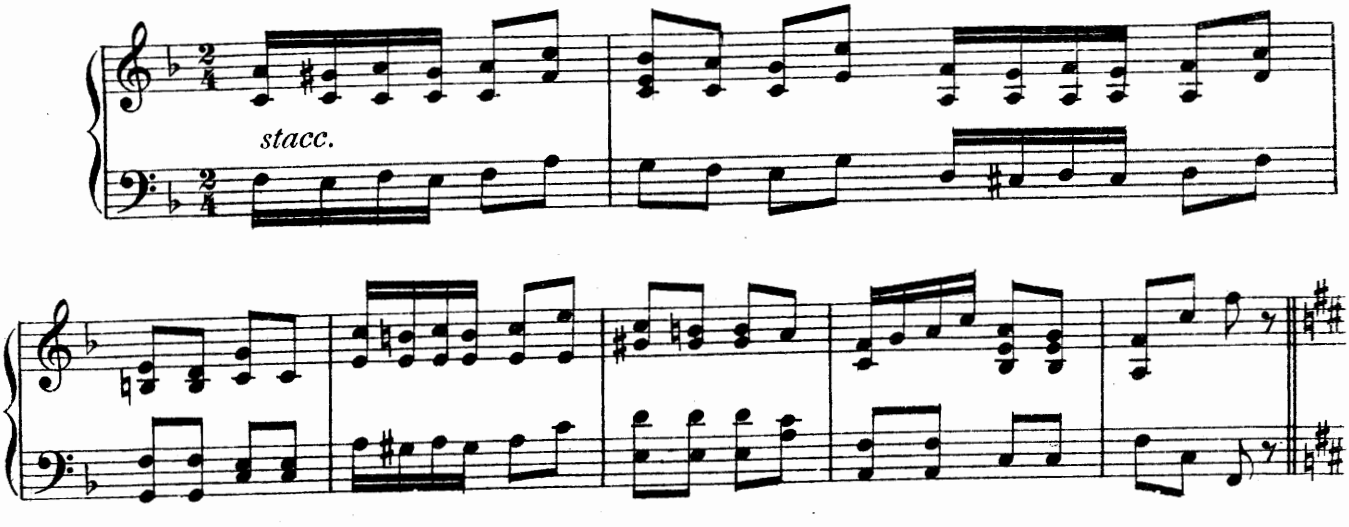
Mul - ber - ry bush, the Mul - ber - ry bush, Here we go round the

Mul - ber - ry bush On a cold and frost - y morn - ing.

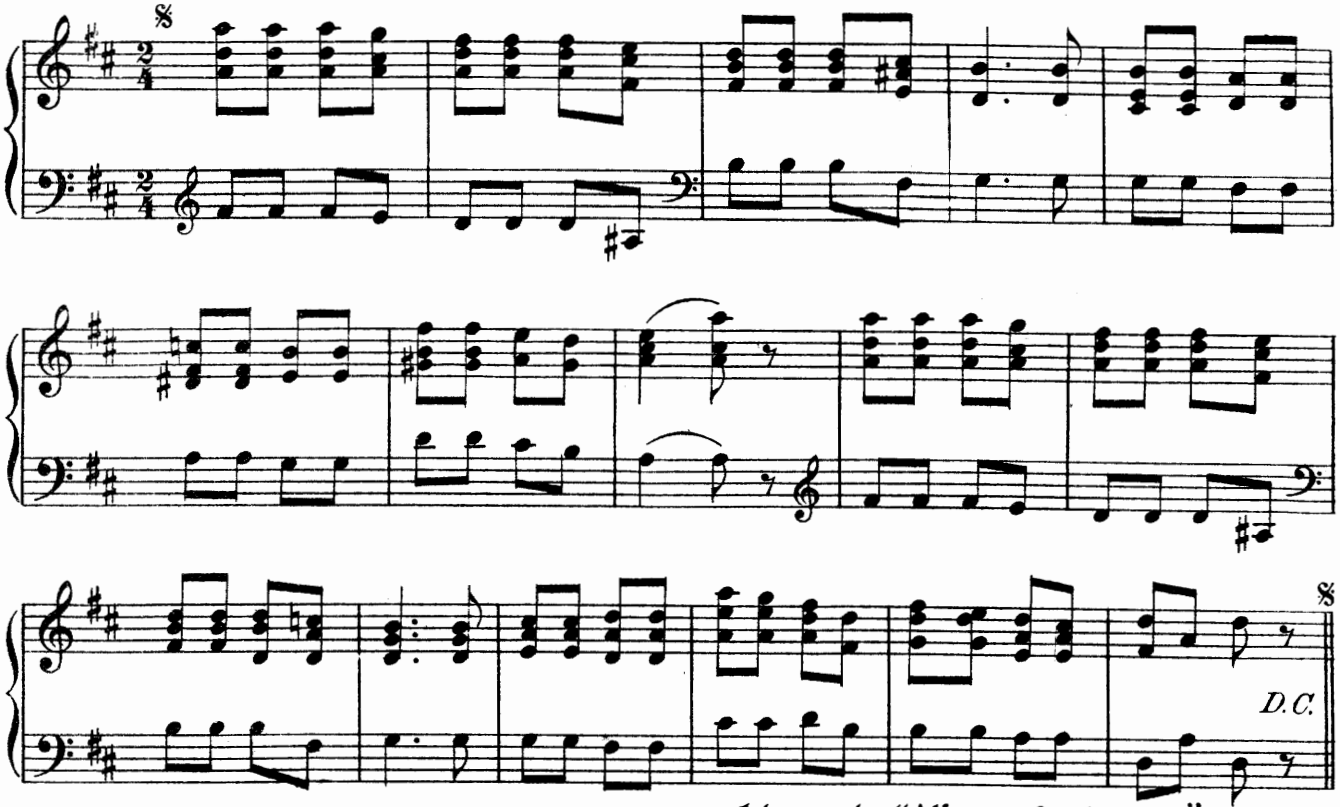
Nº 4ª
Entrance of Walrus and Carpenter.



Nº 5.
Oyster Scene.

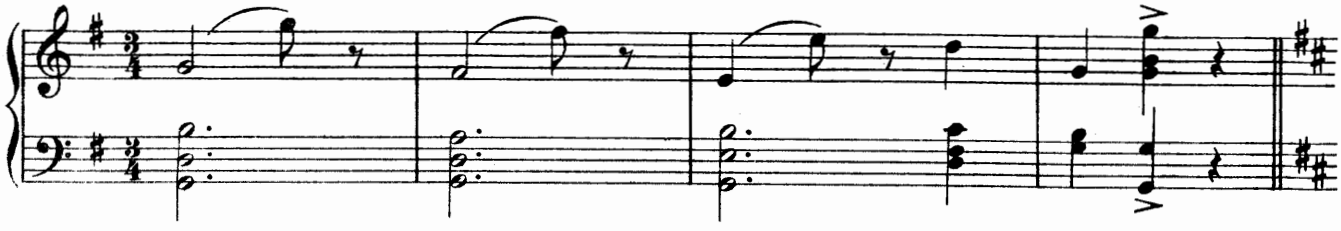


"Give a hand to each."

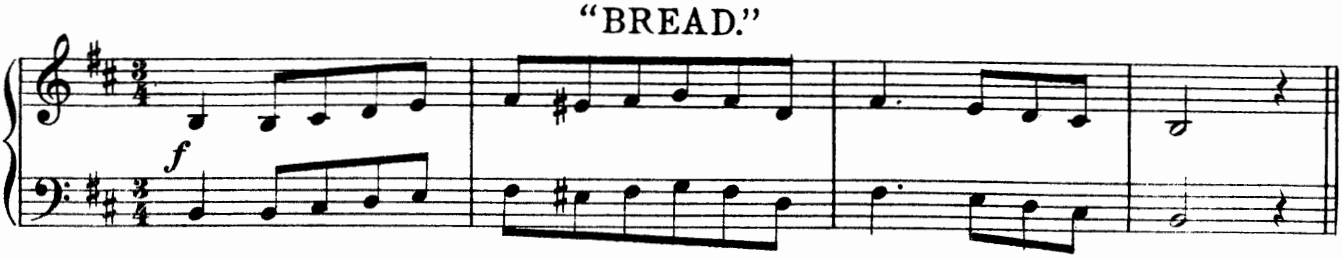


1st repeat. "All eager for the treat."
2nd repeat. "We thank you much for that!"

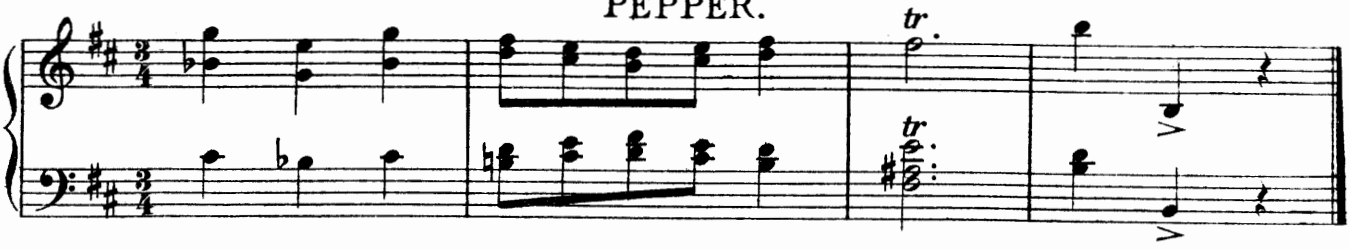
"ENTRANCE OF BUTTER."



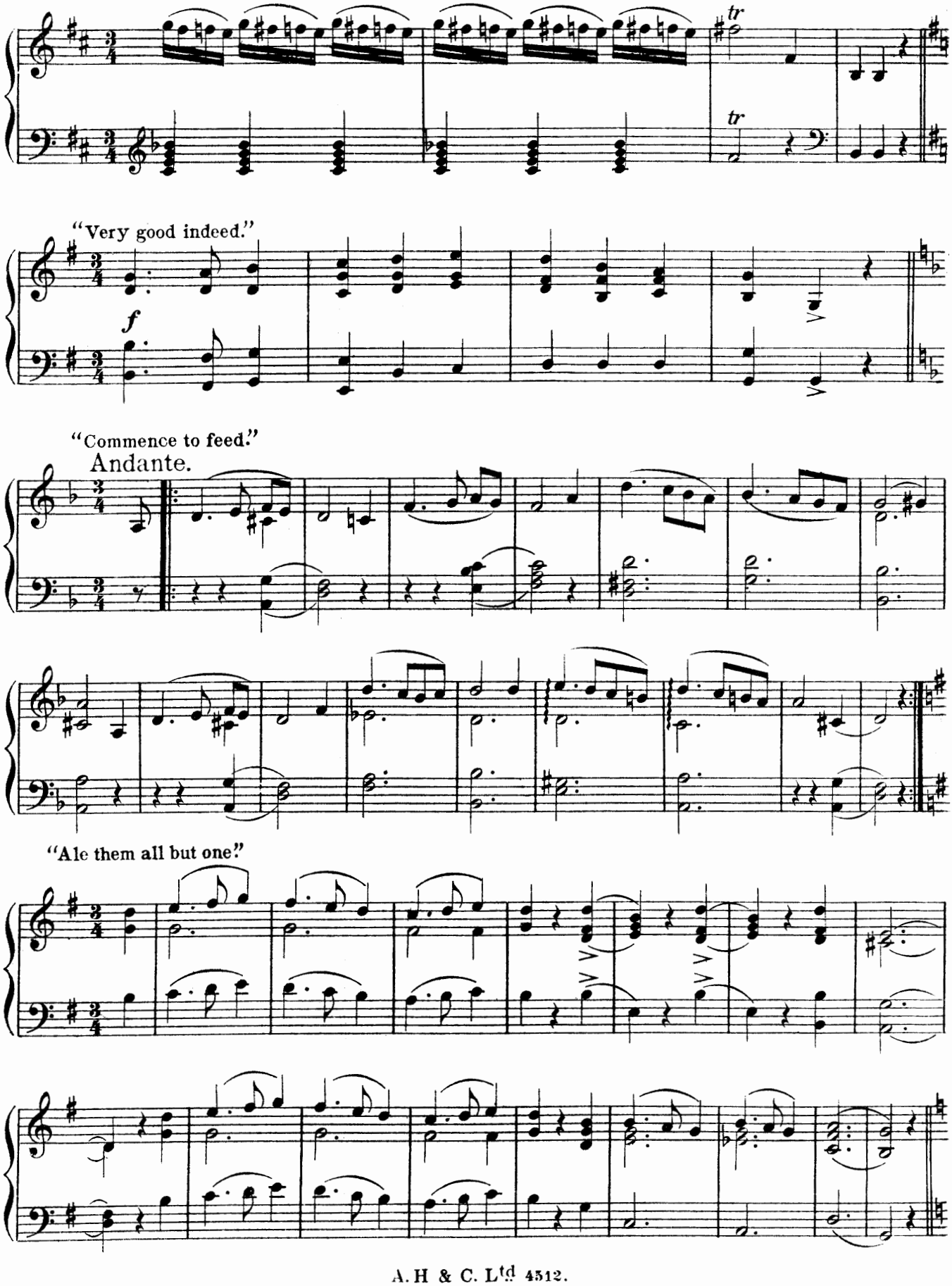
"BREAD."

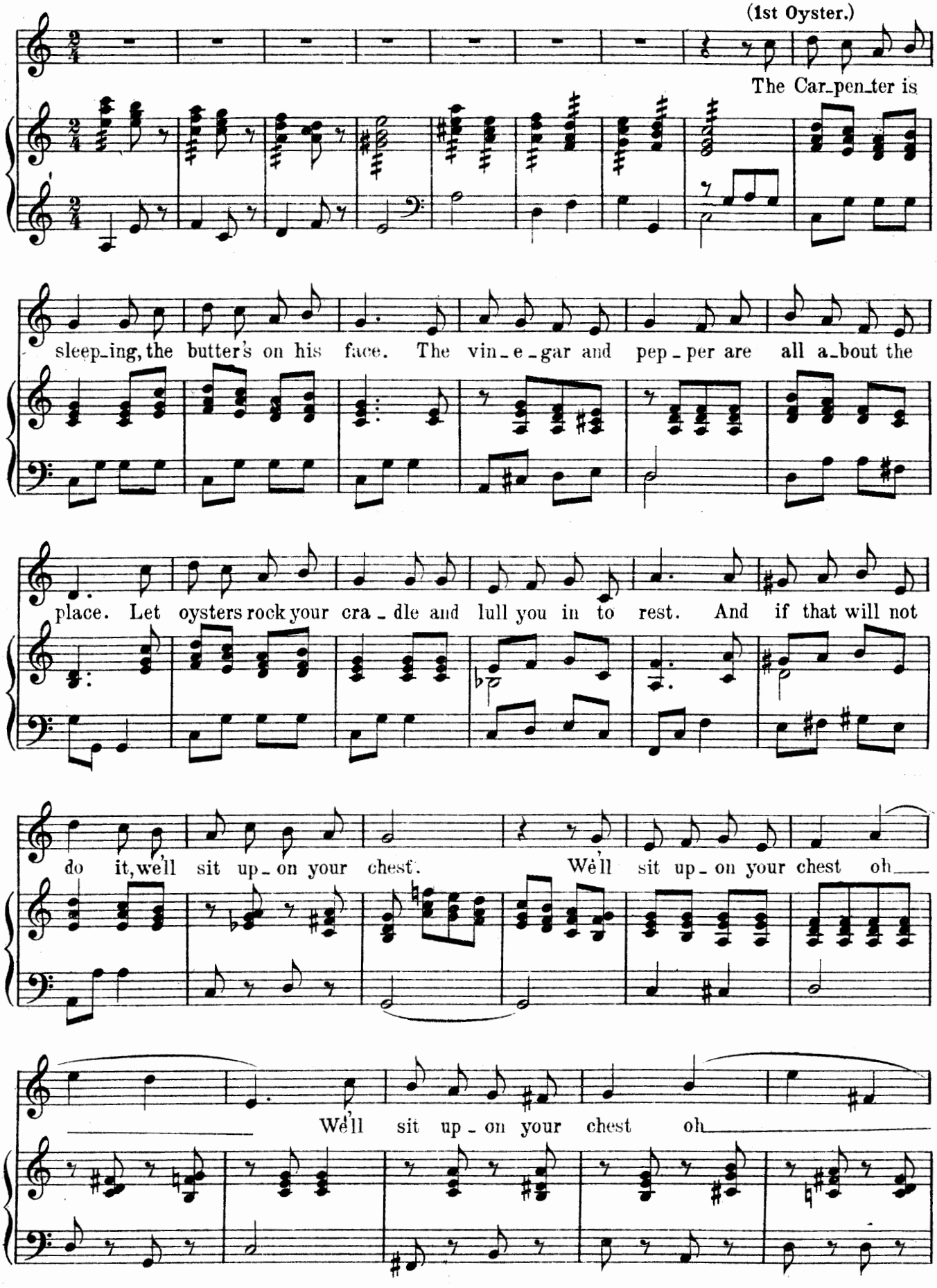


"PEPPER."



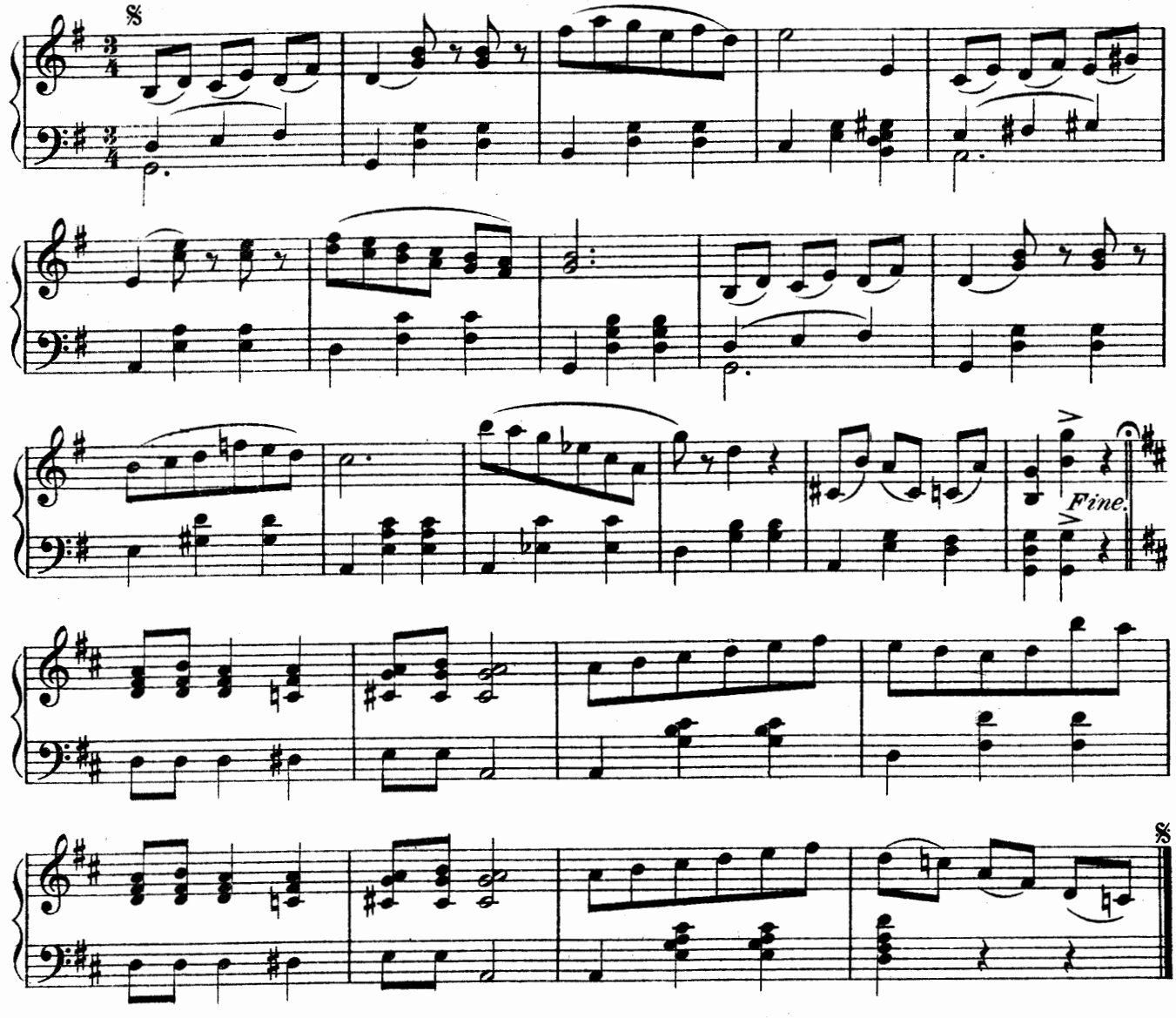
"VINEGAR."


tr
tr
"Very good indeed."
f
"Commence to feed."
Andante.
"Ale them all but one."

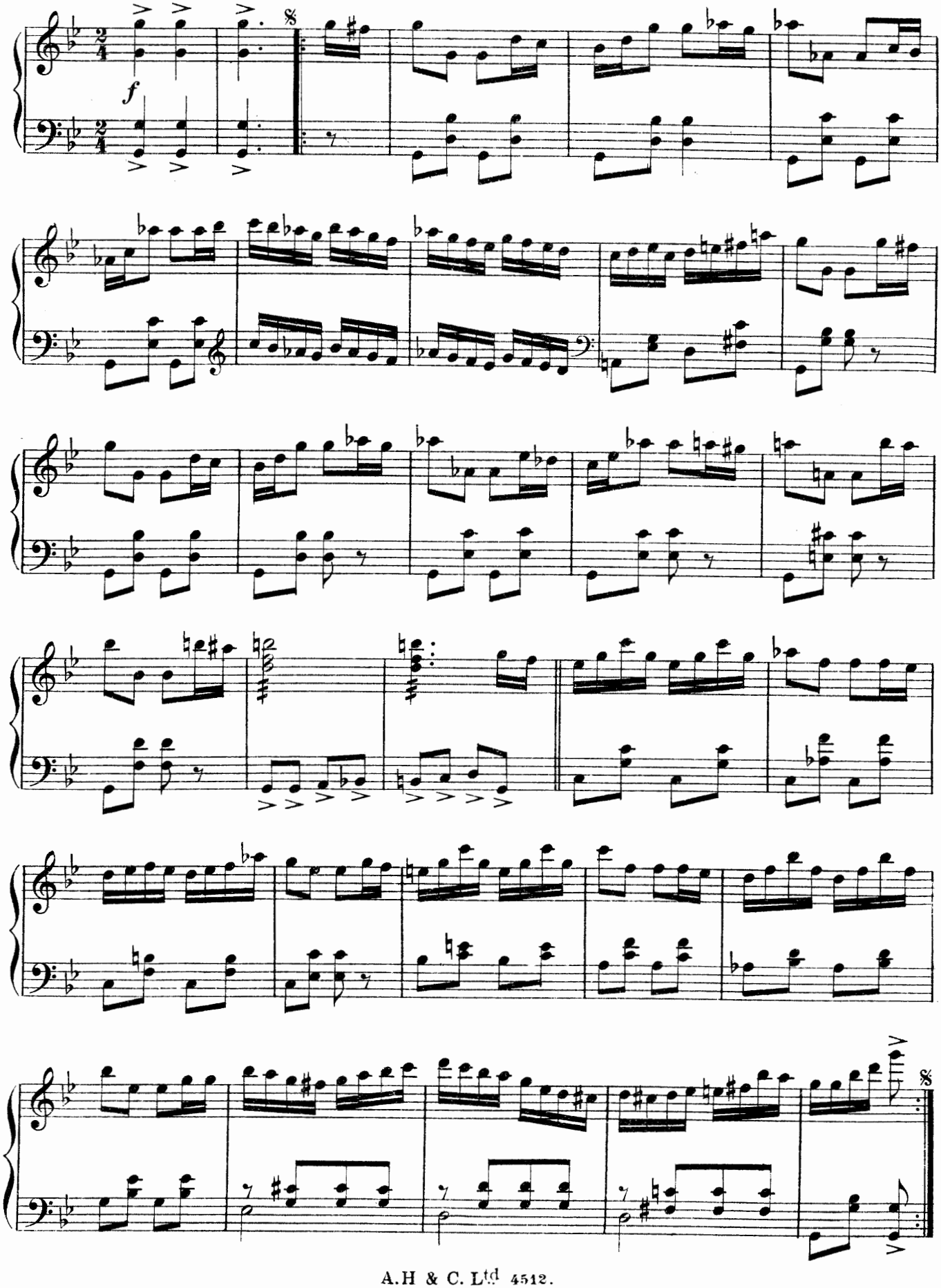

(1st Oyster.)
The Car-pen-ter is
sleep-ing, the butter's on his face. The vin-e-gar and pep-per are all a-bout the
place. Let oysters rock your cra-dle and lull you in to rest. And if that will not
do it, we'll sit up-on your chest. We'll sit up-on your chest oh
We'll sit up-on your chest oh

— The sim-plest way to do it is to sit up-on your chest!

MAZURKA.

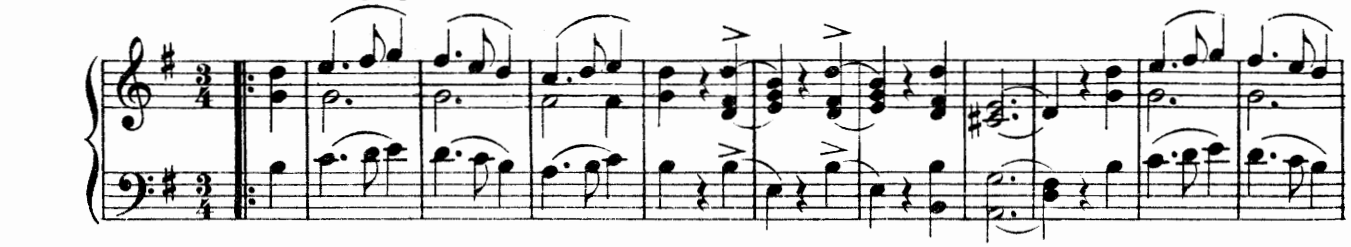


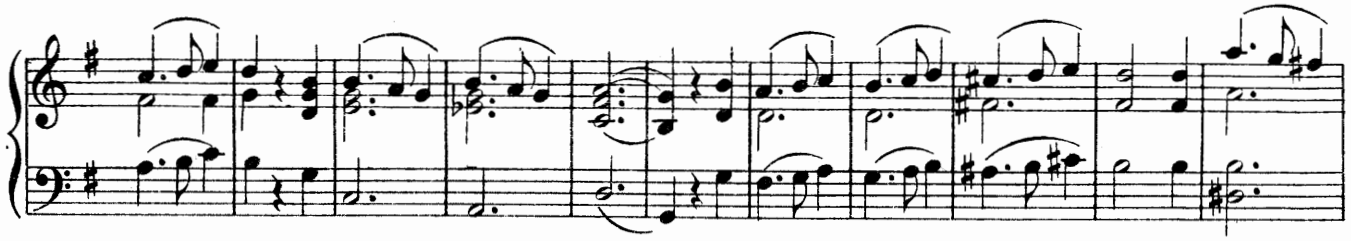
HORNPIPE.

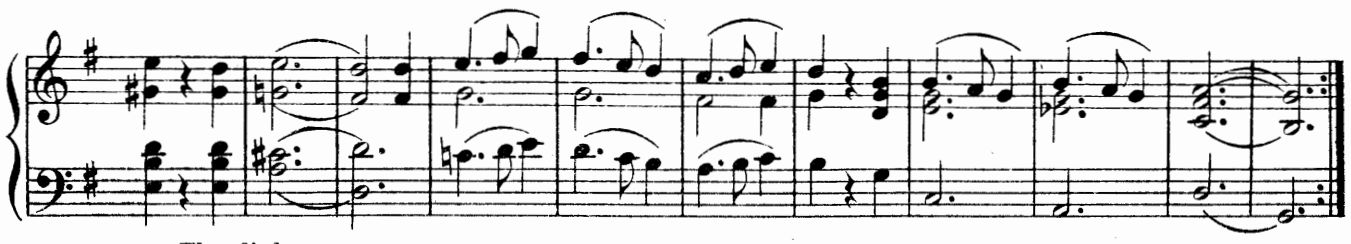


6.

Dressing up.

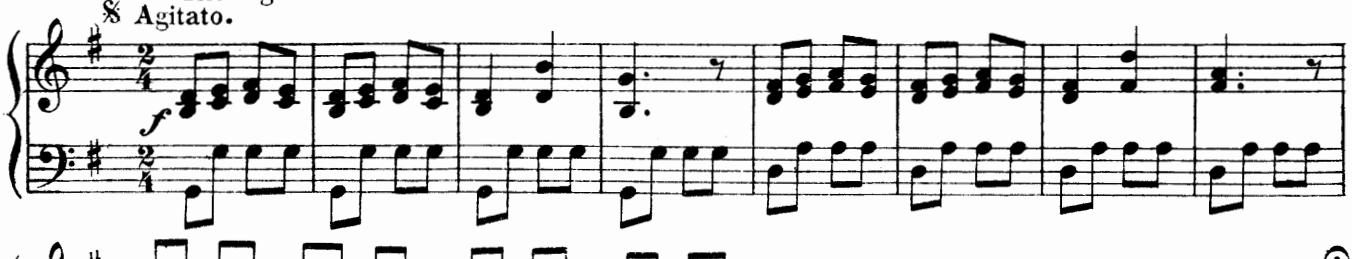


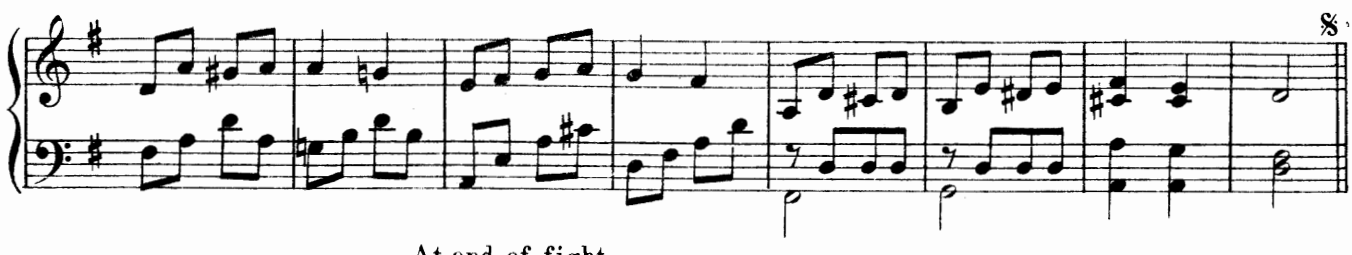




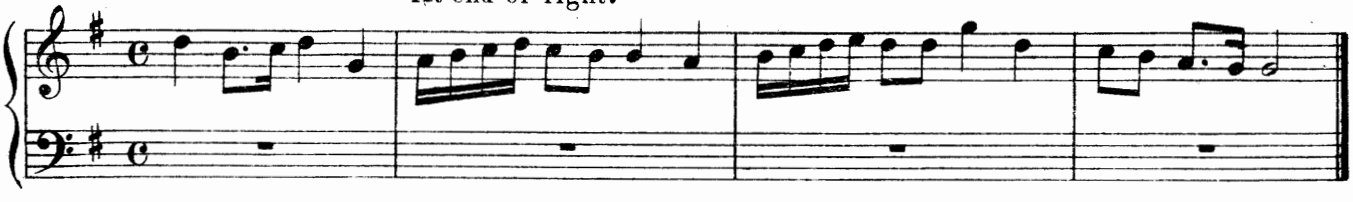
The fight.

𝄋 Agitato.



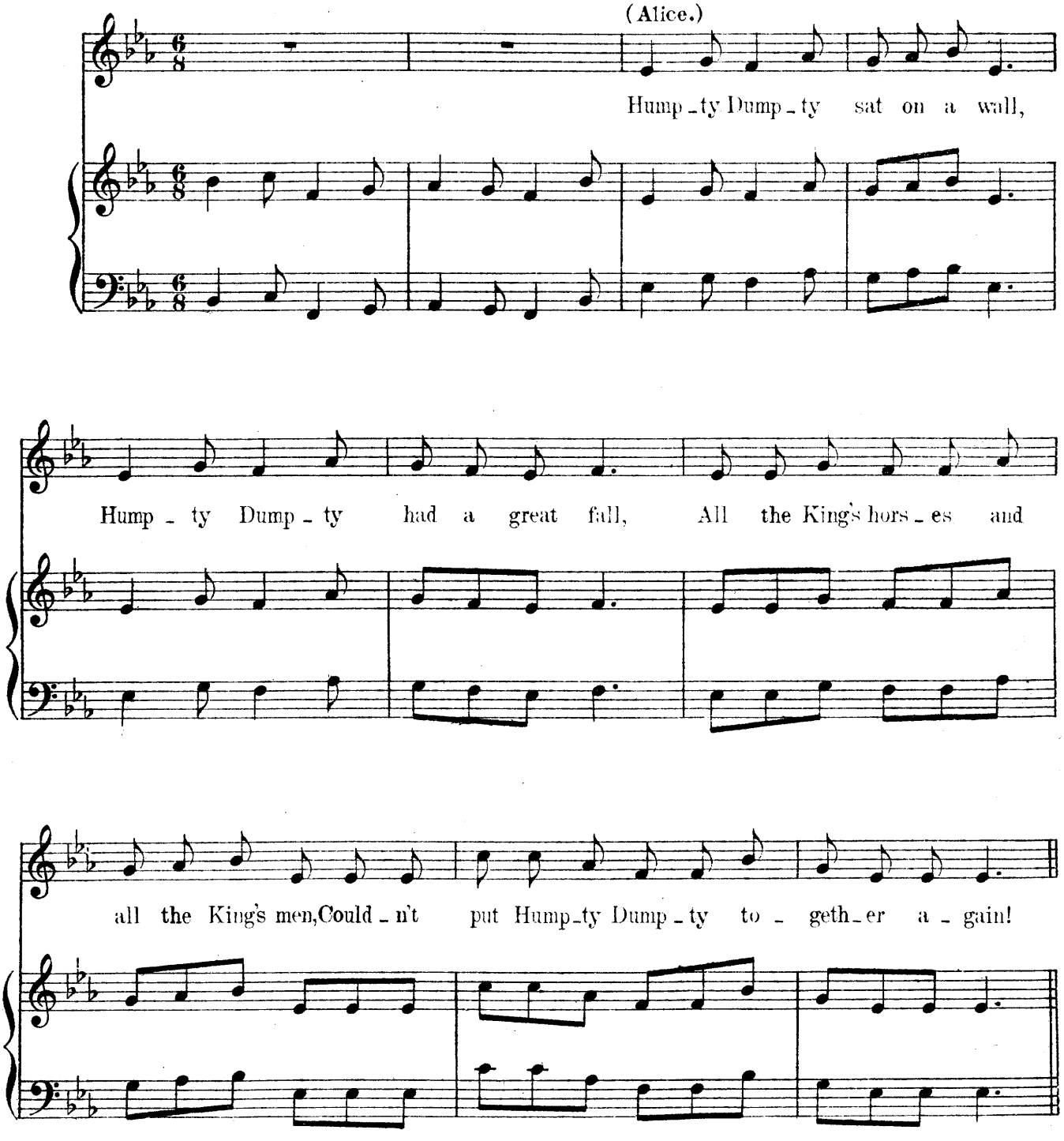


At end of fight.



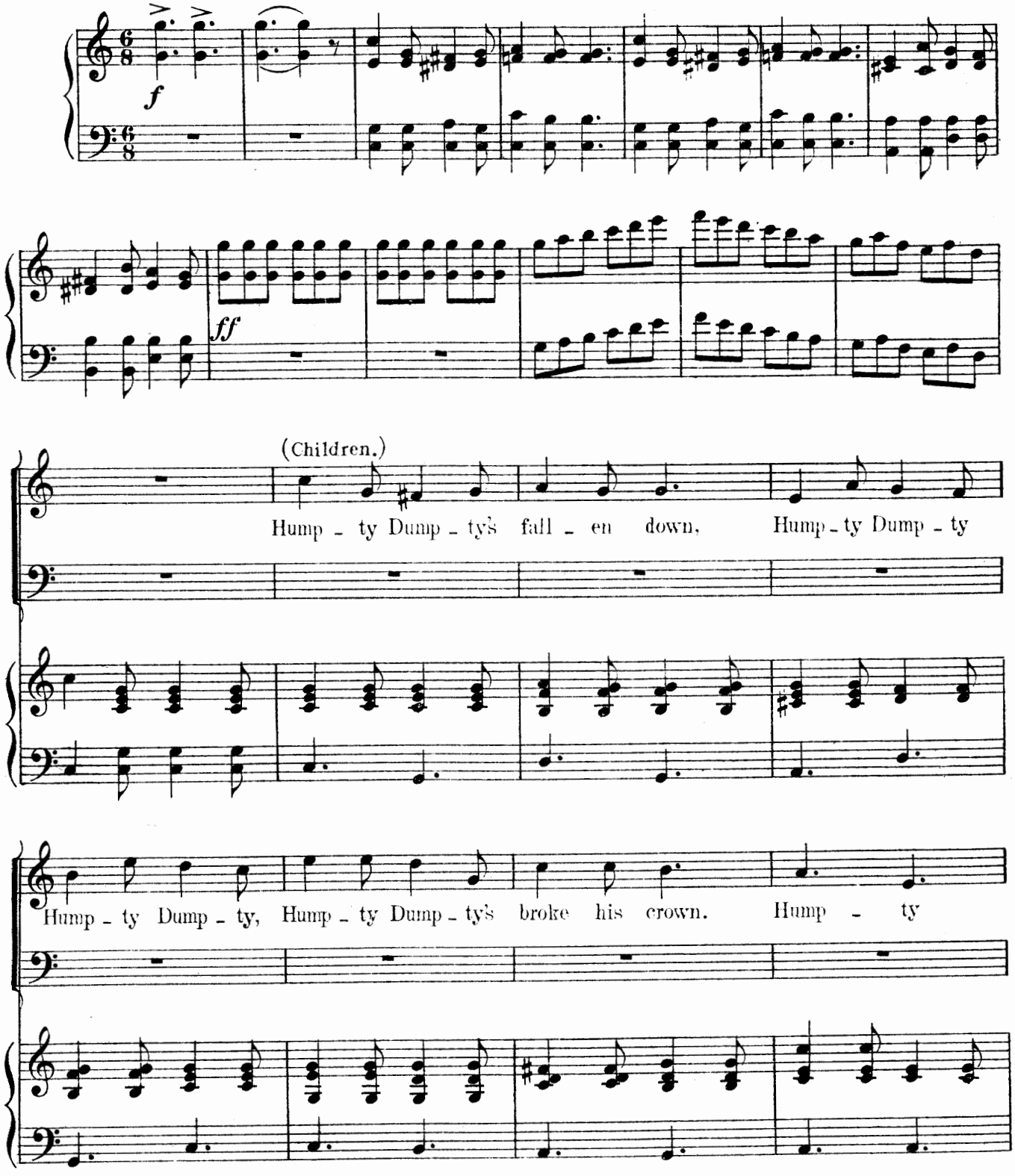
No. 7.

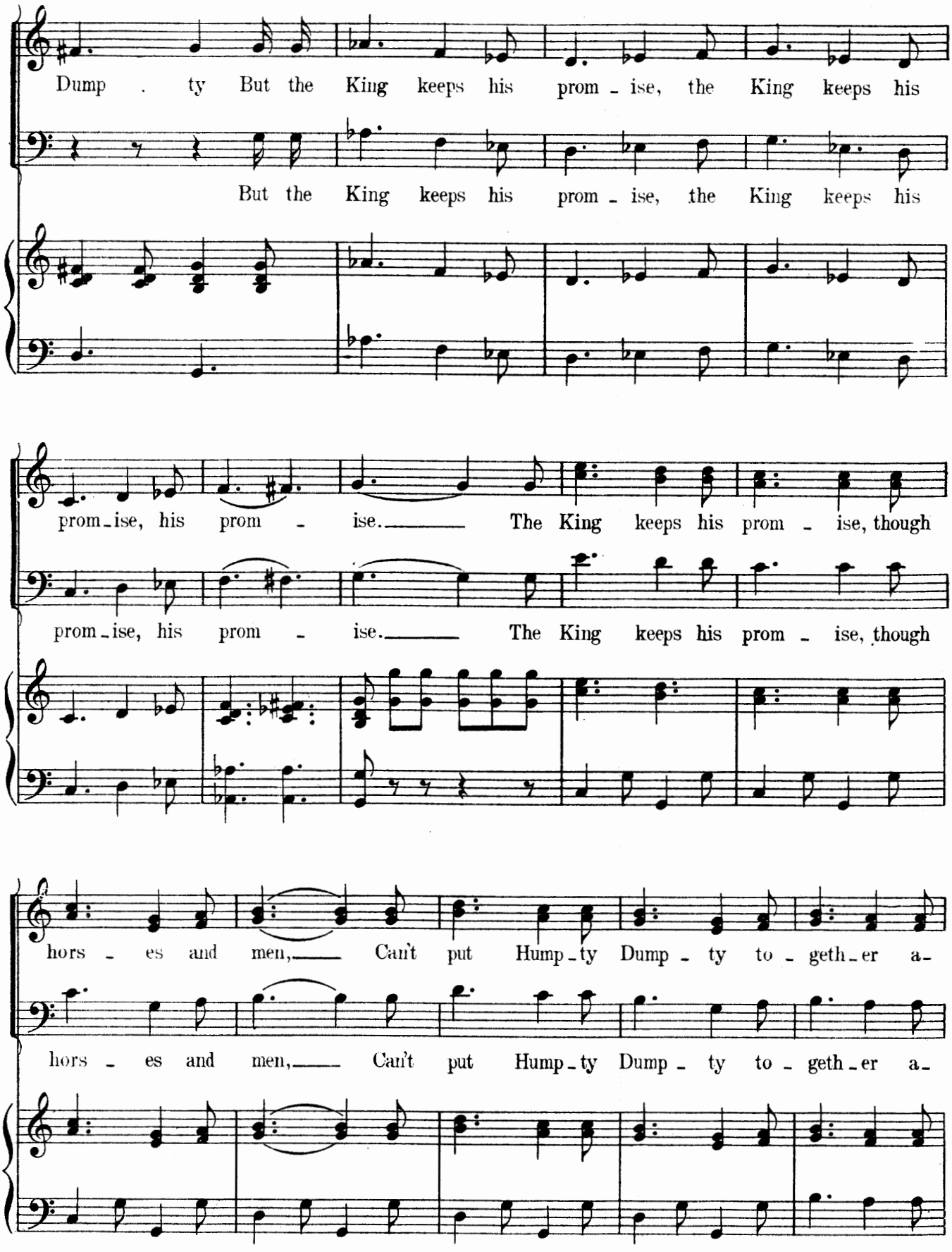
Humpty Dumpty.

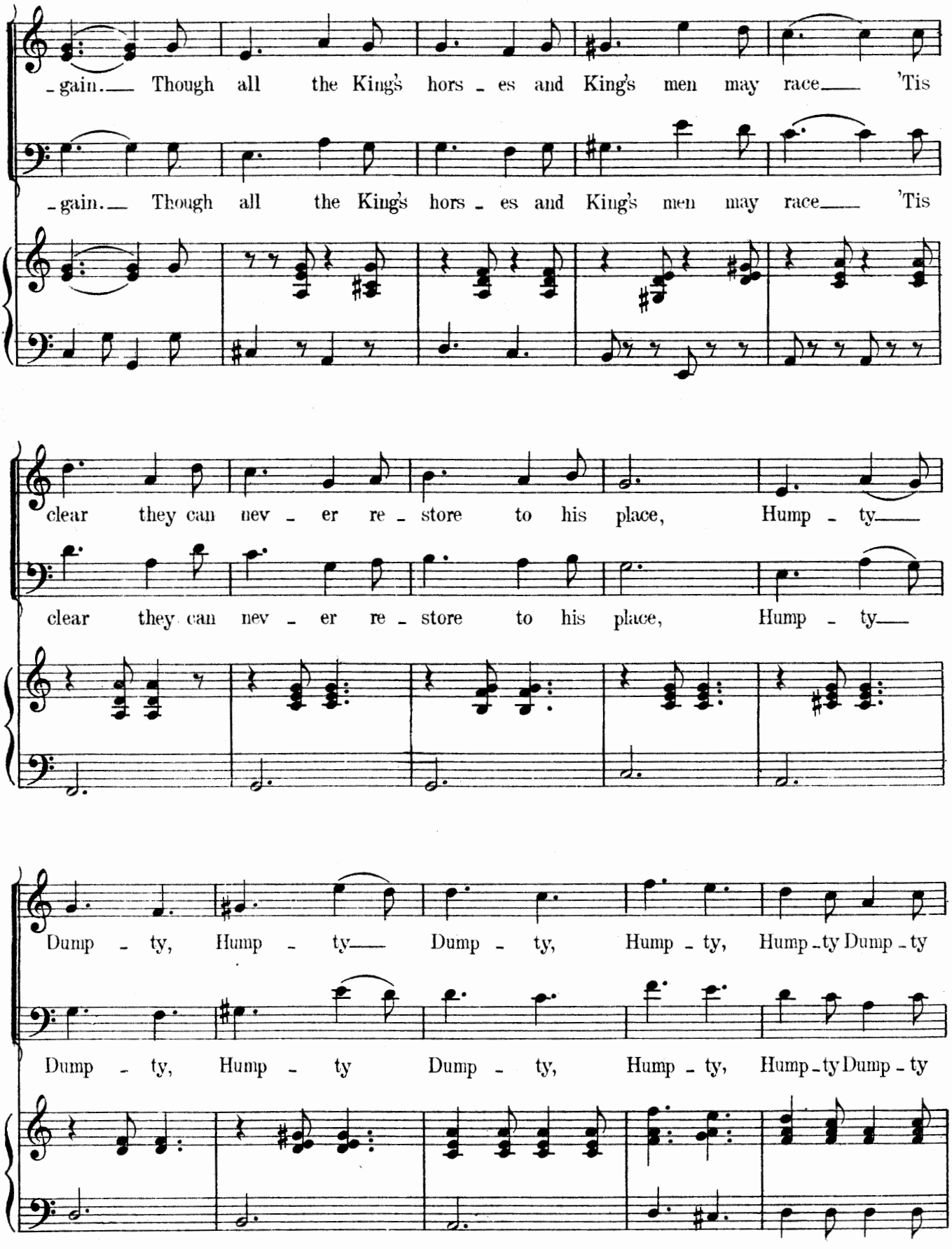


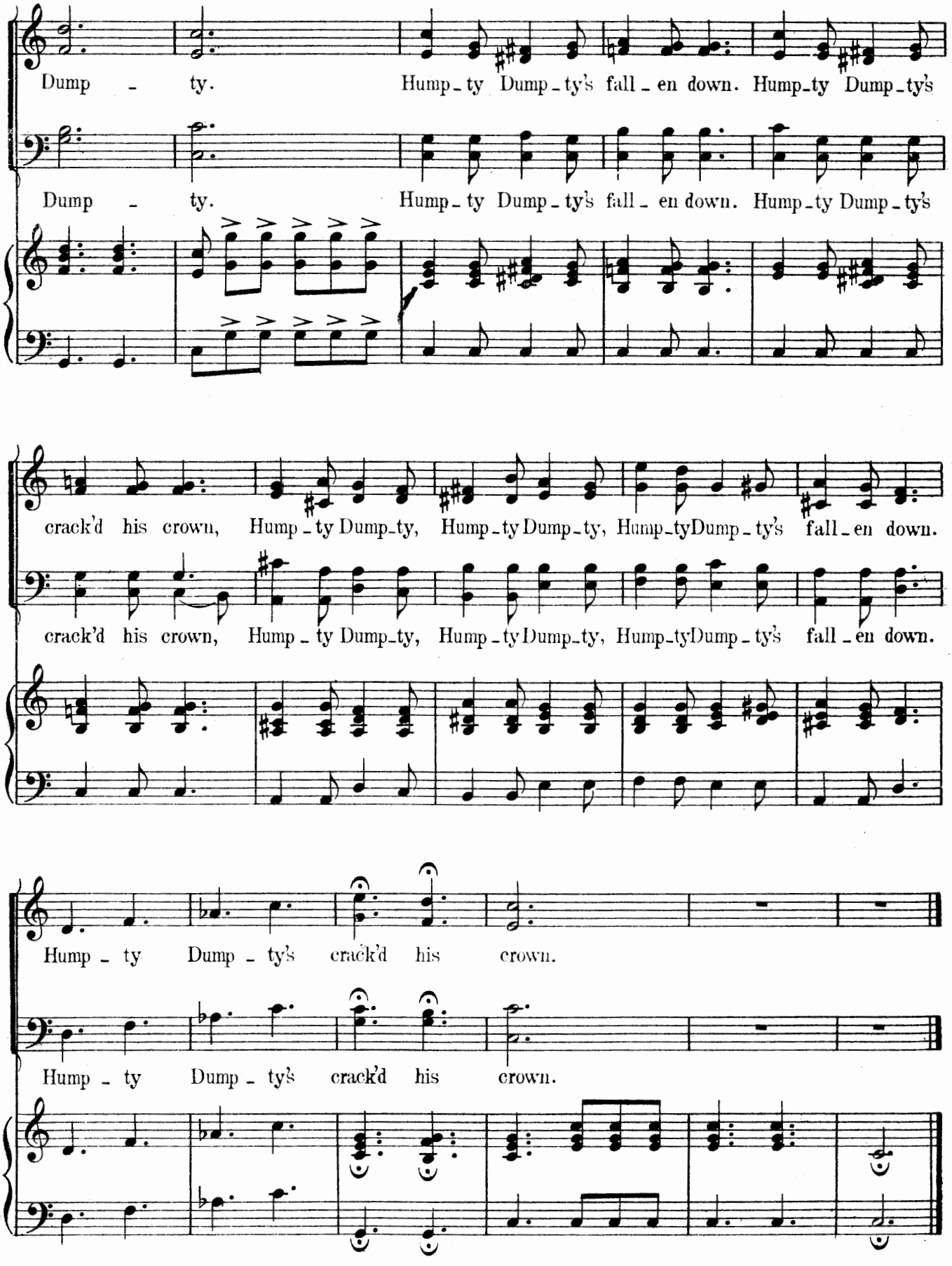
No. 8.

Humpty Dumpty fallen down.

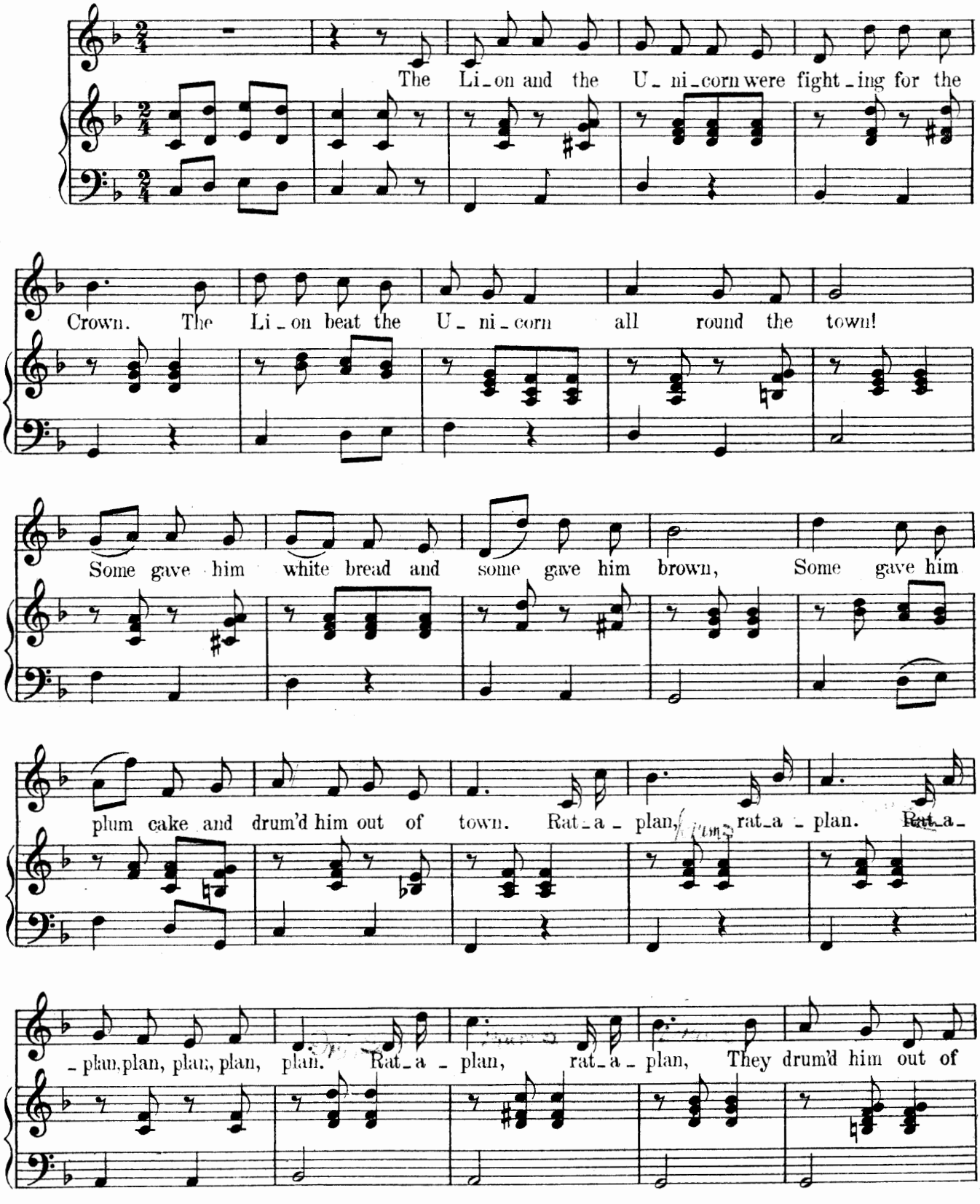


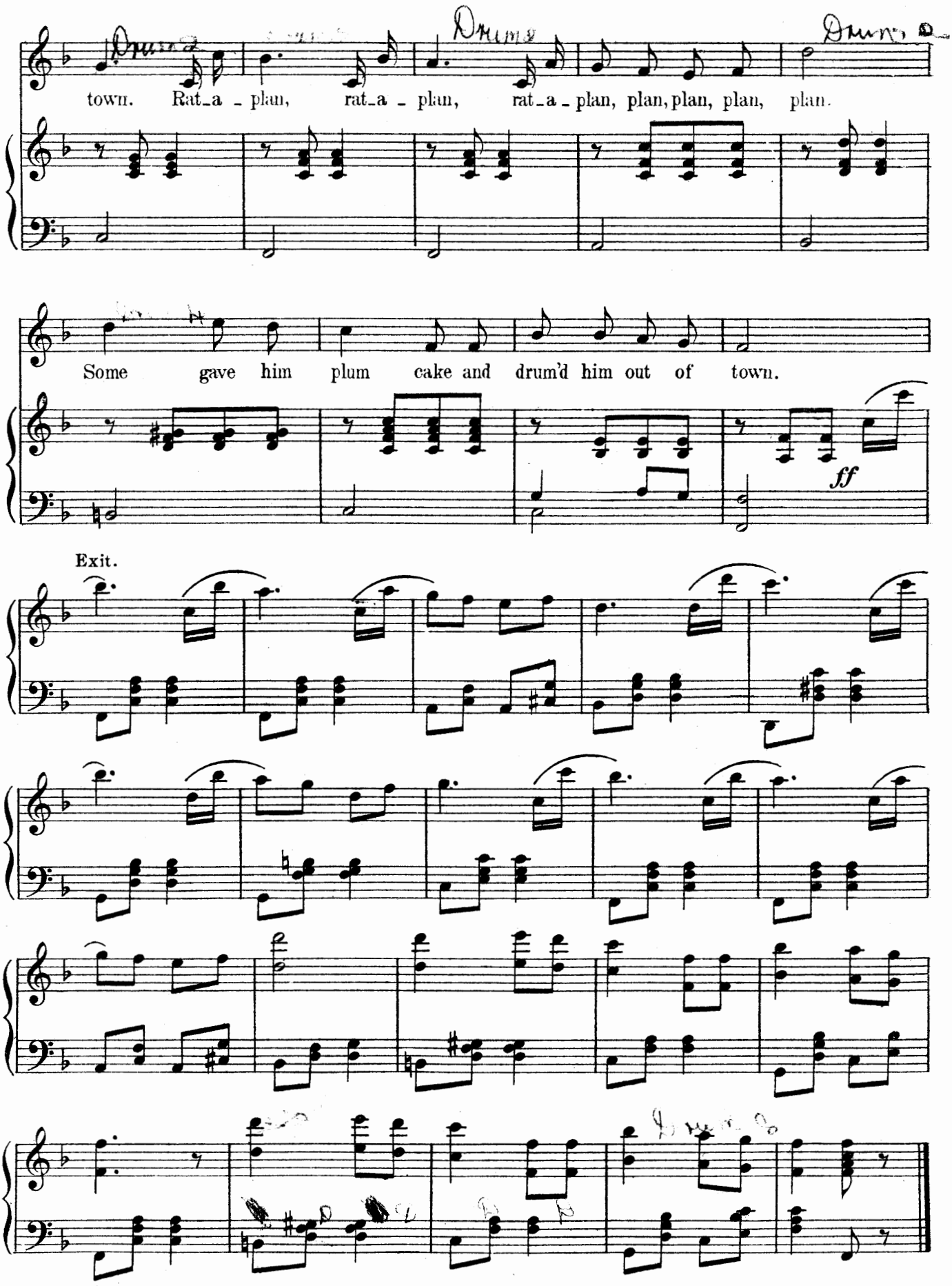

Dump . ty But the King keeps his prom - ise, the King keeps his
But the King keeps his prom - ise, the King keeps his
prom - ise, his prom - ise. The King keeps his prom - ise, though
prom - ise, his prom - ise. The King keeps his prom - ise, though
hors - es and men, Can't put Hump - ty Dump - ty to - geth - er a -
hors - es and men, Can't put Hump - ty Dump - ty to - geth - er a -


-gain. Though all the King's hors - es and King's men may race 'Tis
-gain. Though all the King's hors - es and King's men may race 'Tis
clear they can nev - er re - store to his place, Hump - ty
clear they can nev - er re - store to his place, Hump - ty
Dump - ty, Hump - ty Dump - ty, Hump - ty, Hump - ty Dump - ty
Dump - ty, Hump - ty Dump - ty, Hump - ty, Hump - ty Dump - ty


Dump - ty. Hump-ty Dump-ty's fall-en down. Hump-ty Dump-ty's
Dump - ty. Hump-ty Dump-ty's fall-en down. Hump-ty Dump-ty's
crack'd his crown, Hump-ty Dump-ty, Hump-ty Dump-ty, Hump-ty Dump-ty's fall-en down.
crack'd his crown, Hump-ty Dump-ty, Hump-ty Dump-ty, Hump-ty Dump-ty's fall-en down.
Hump-ty Dump-ty's crack'd his crown.
Hump-ty Dump-ty's crack'd his crown.

Nº 9. Chorus.
Lion and Unicorn.

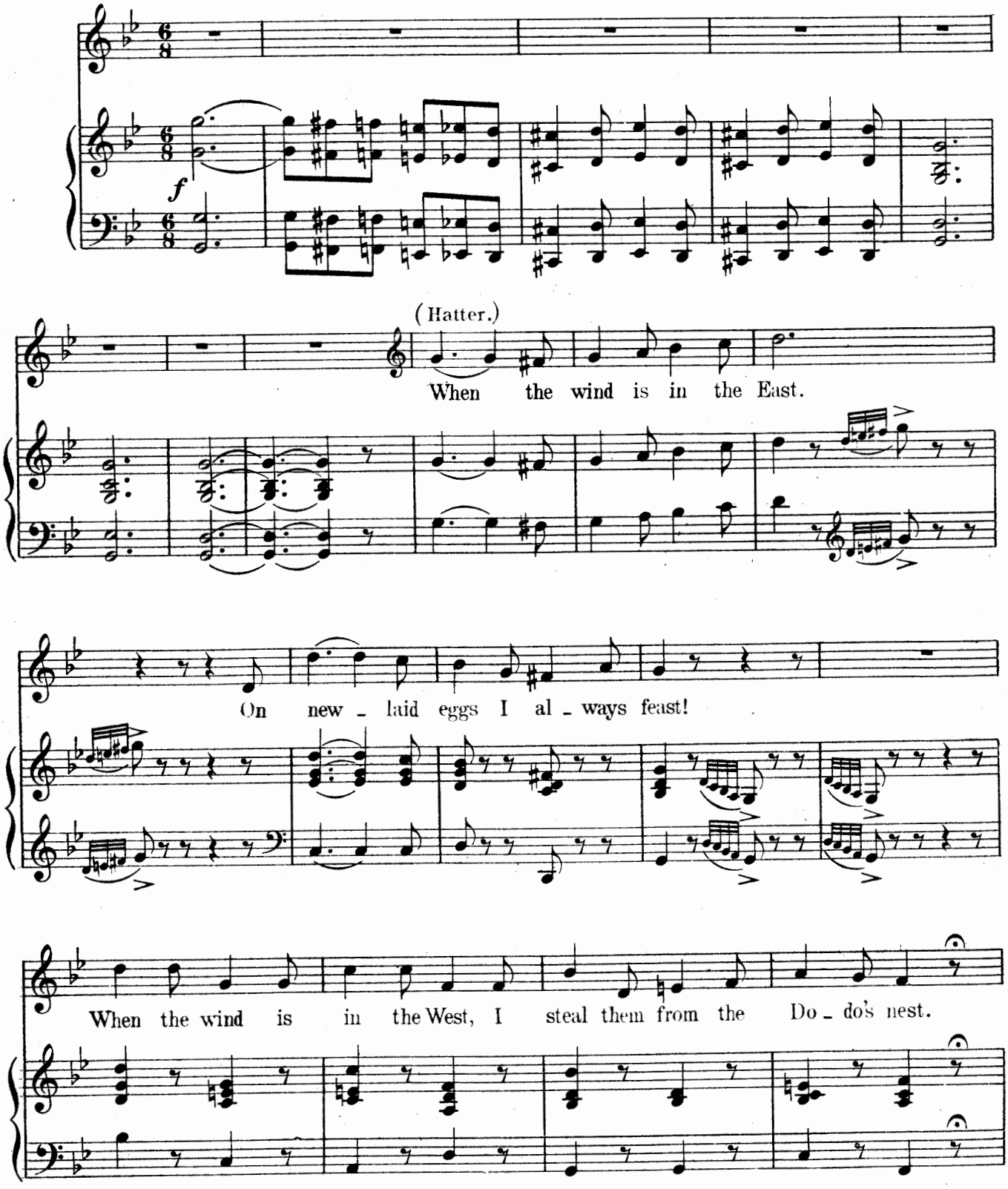


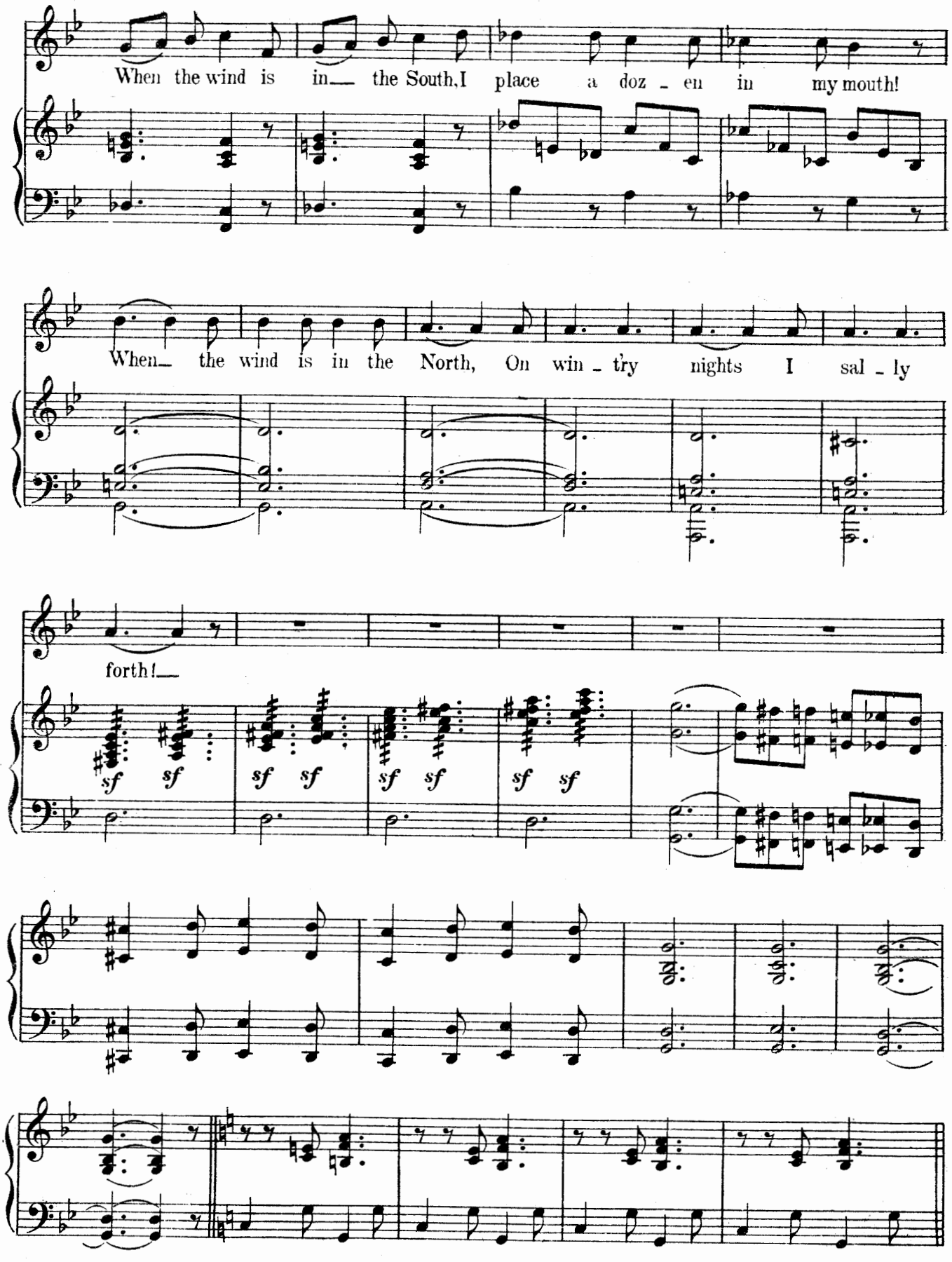

Drum
Drum
Drum
town. Rat-a-plan, rat-a-plan, rat-a-plan, plan, plan, plan, plan.
Some gave him plum cake and drum'd him out of town.
ff
Exit.

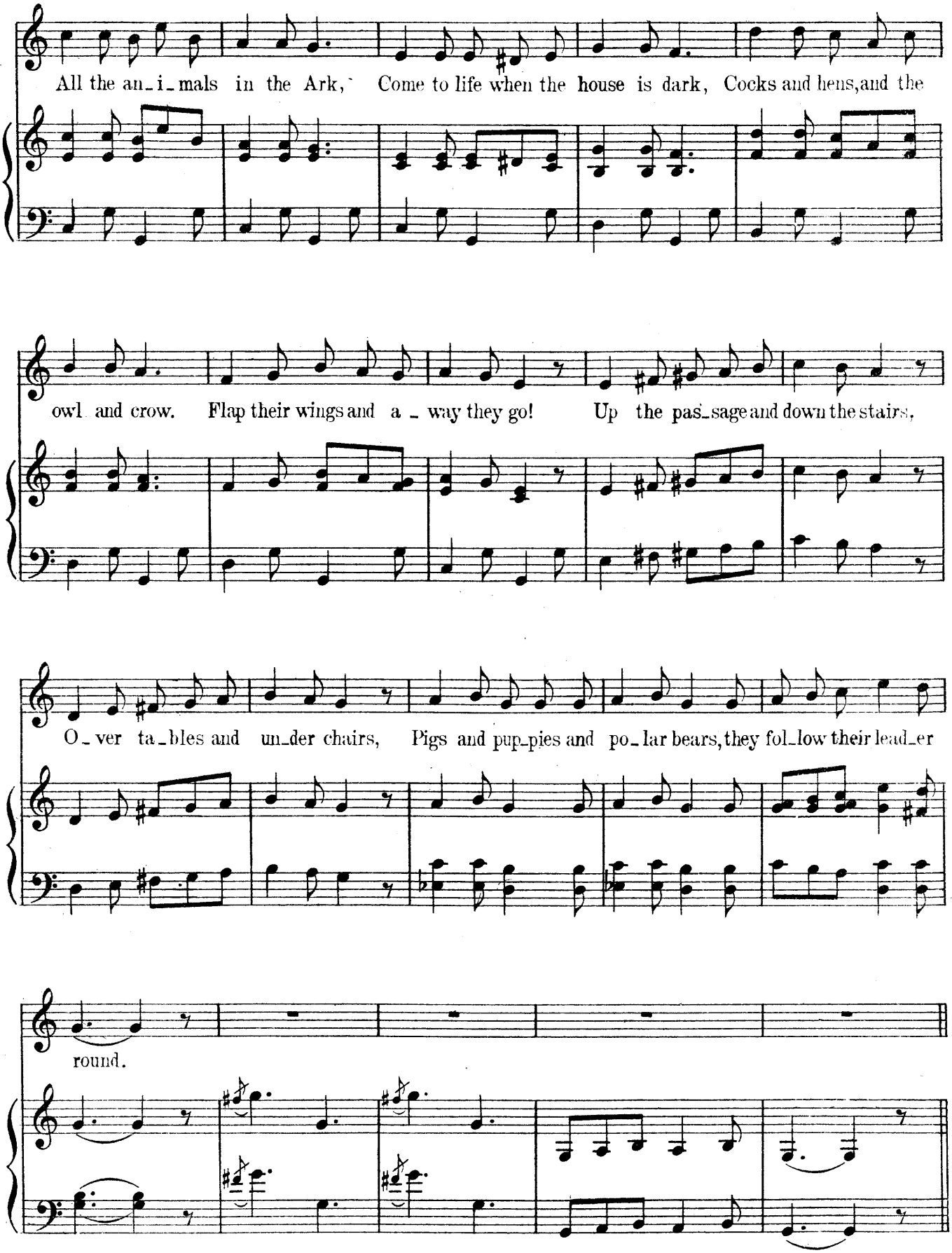
Nº 10. Song.

When the wind is in the East.

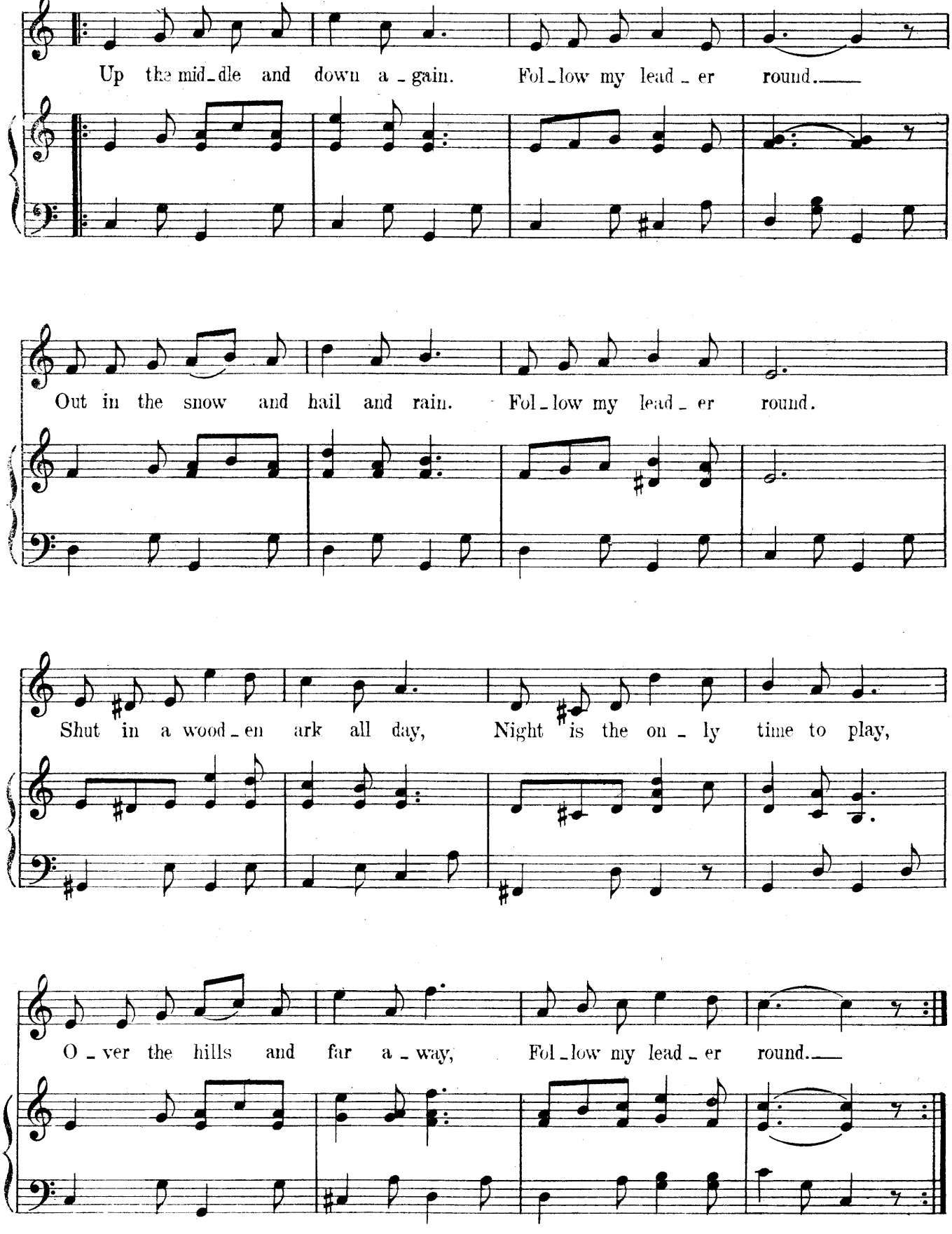
HATTER AND CHORUS.

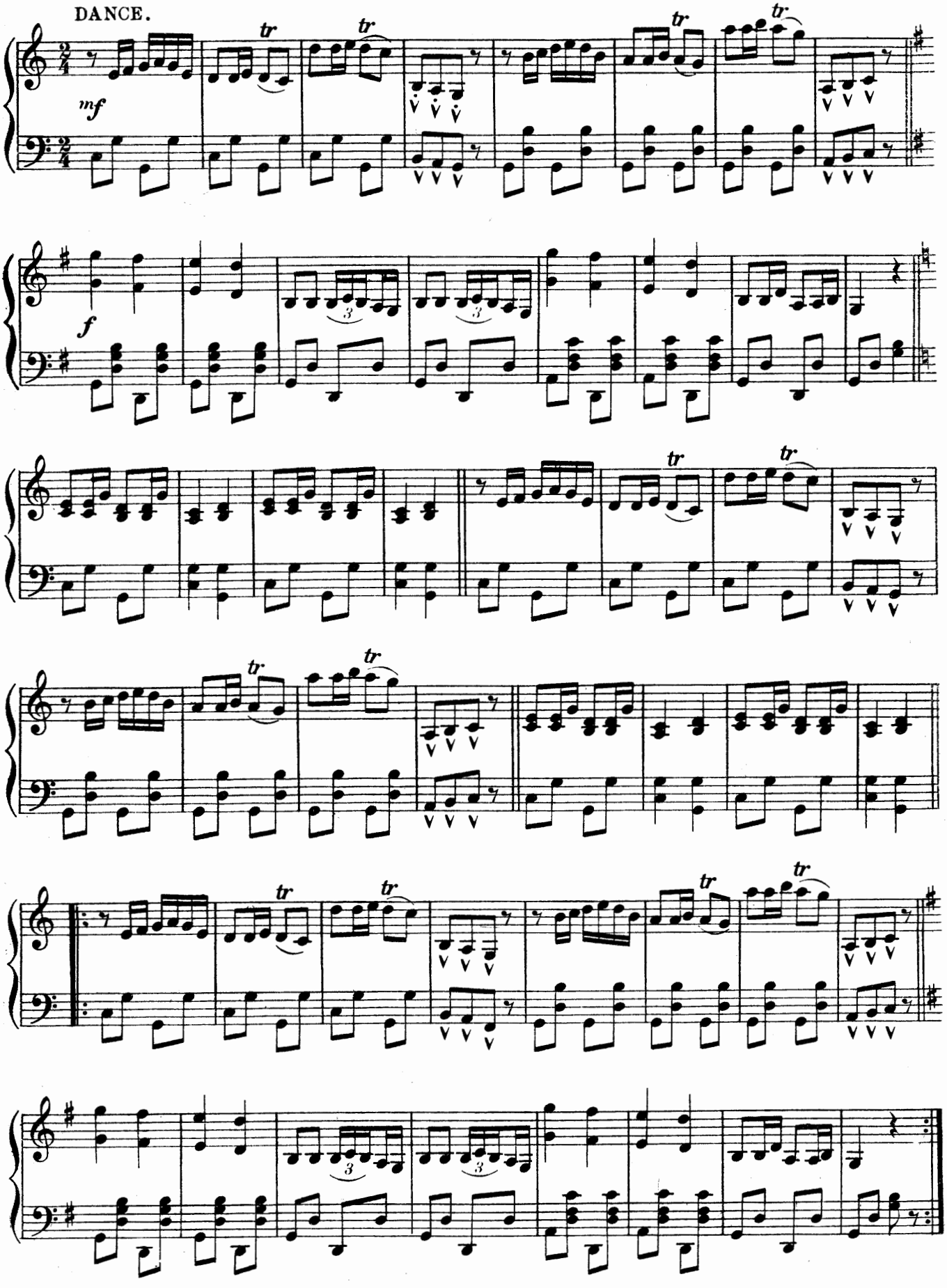



When the wind is in the South, I place a doz - en in my mouth!
When the wind is in the North, On win - try nights I sal - ly
forth!
sf sf sf sf sf sf sf sf

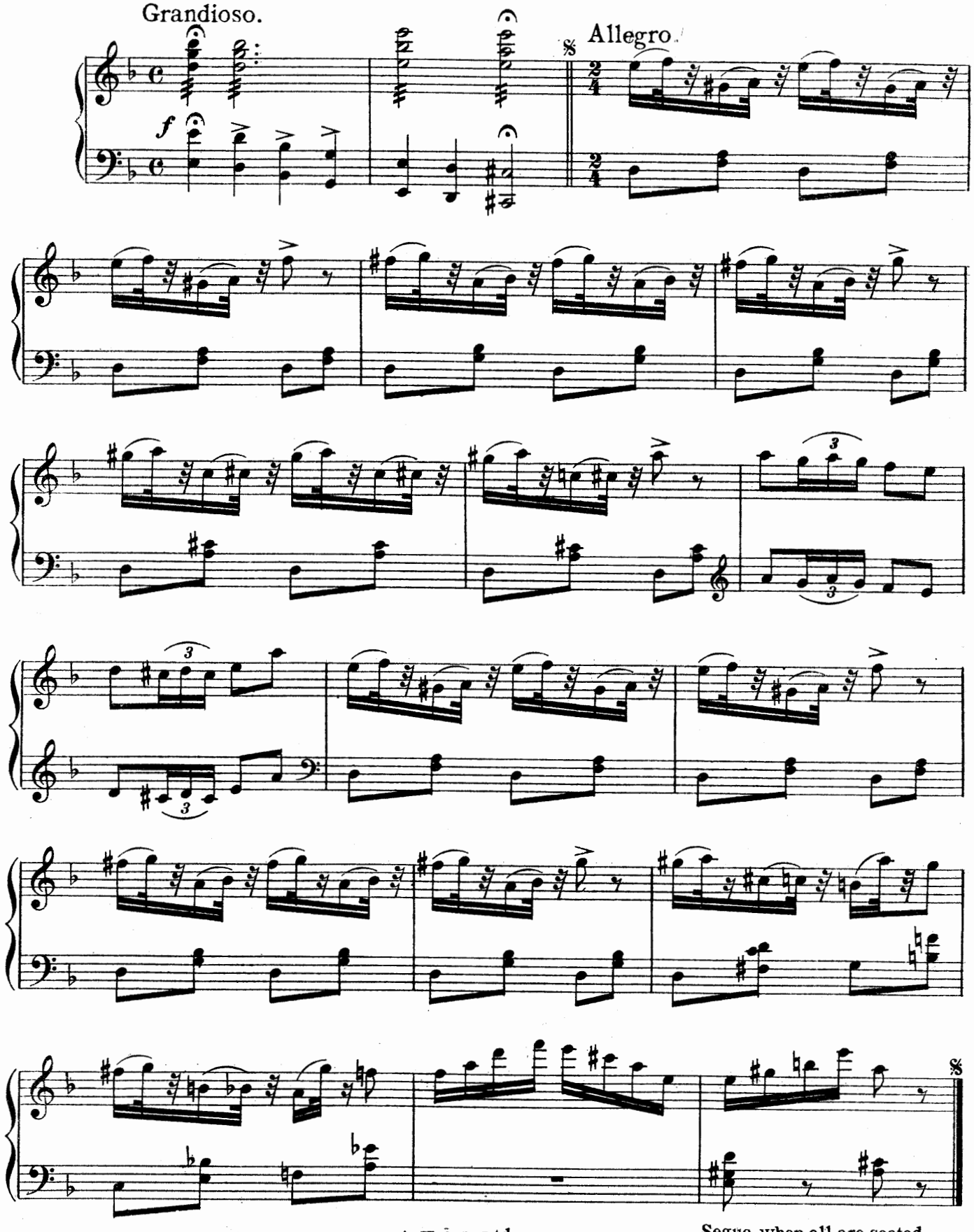

All the an_i_mals in the Ark, Come to life when the house is dark, Cocks and hens, and the
owl and crow. Flap their wings and a _ way they go! Up the pas_sage and down the stairs,
O_ver ta_bles and un_der chairs, Pigs and pup_pies and po_lar bears, they fol_low their lead_er
round.

REFRAIN.


Up the mid-dle and down a-gain. Fol-low my lead-er round.
Out in the snow and hail and rain. Fol-low my lead-er round.
Shut in a wood-en ark all day, Night is the on-ly time to play,
O-ver the hills and far a-way, Fol-low my lead-er round.

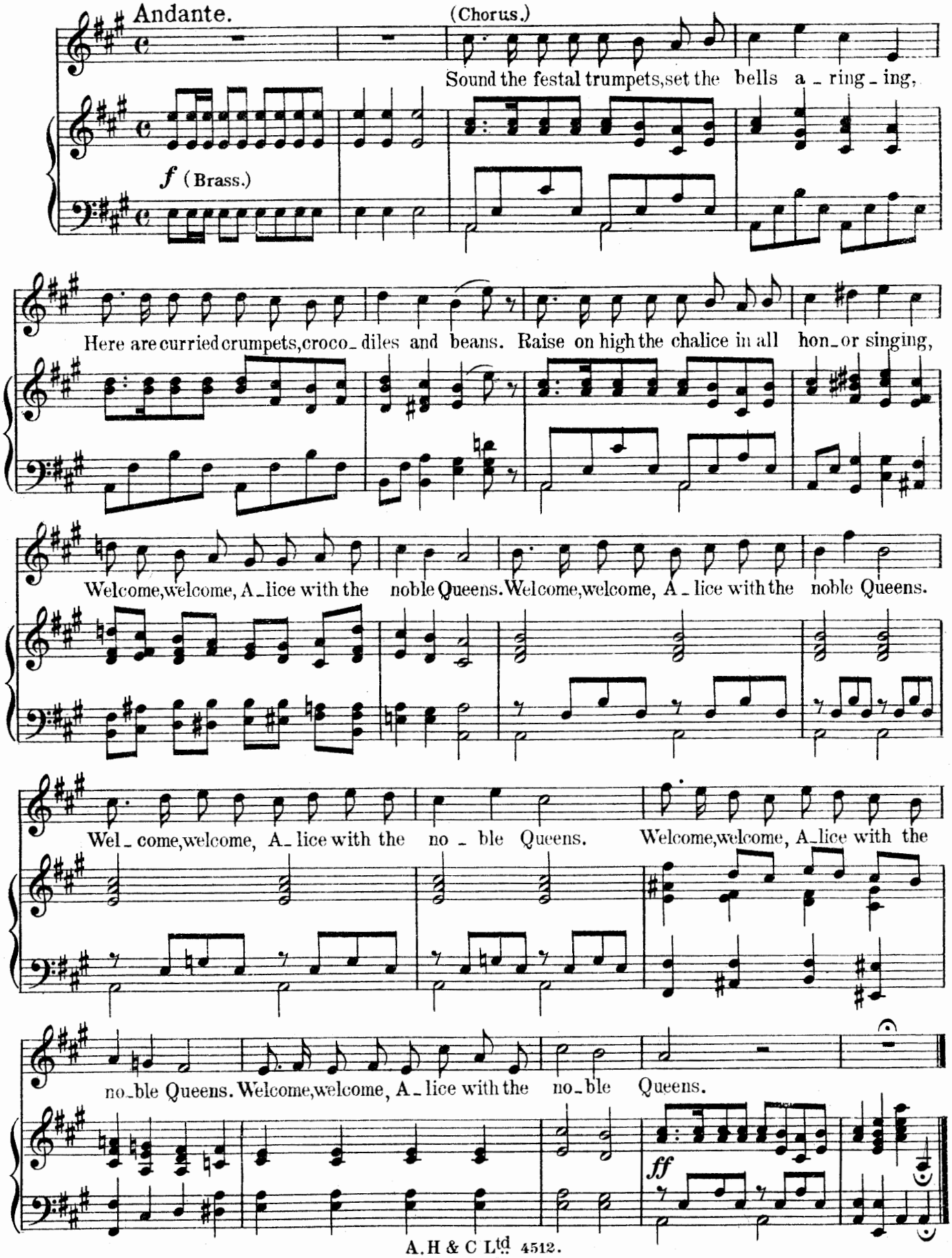

DANCE.
mf
f

Nº 10ª
Change of Scene.

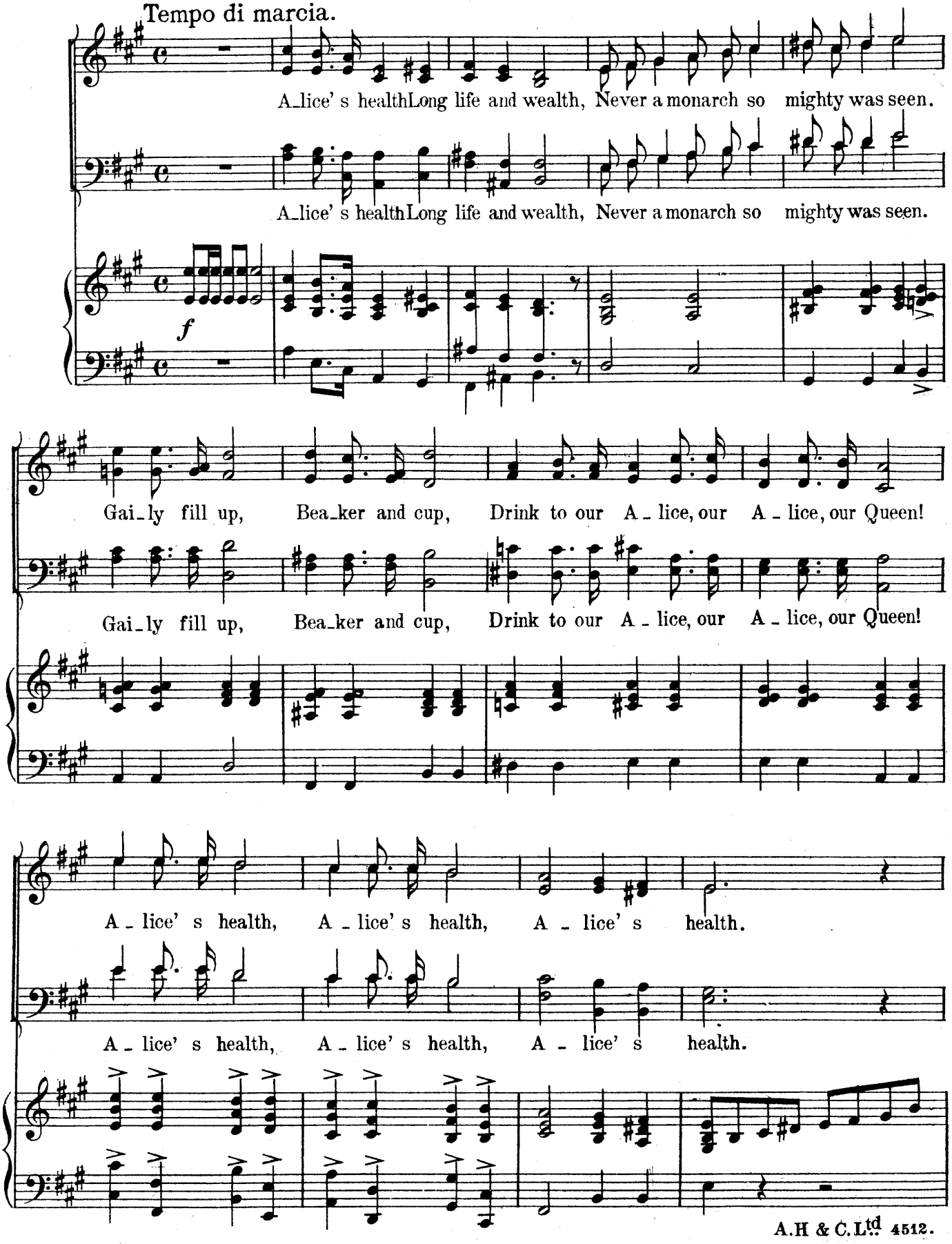


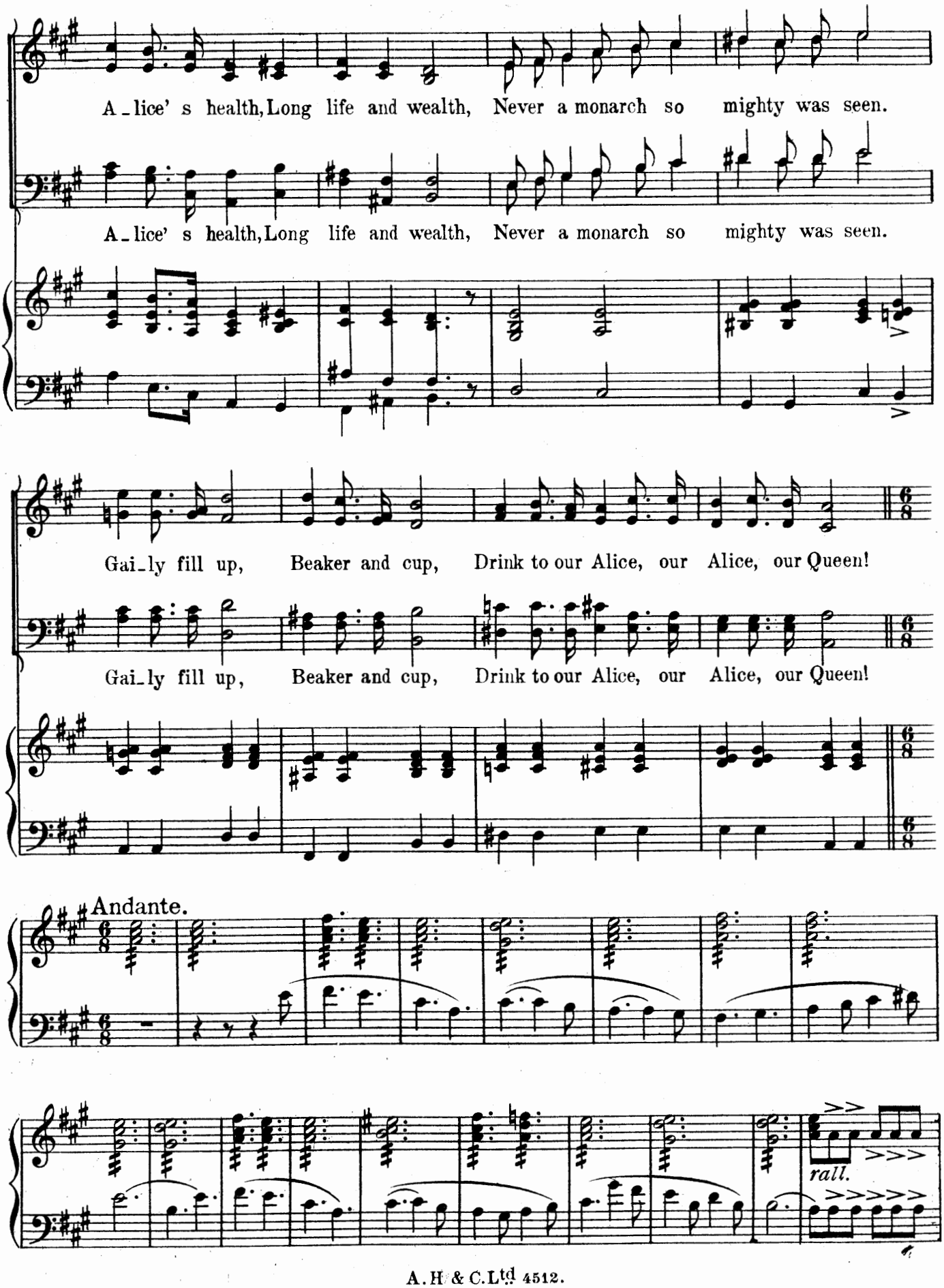
Segue when all are seated.

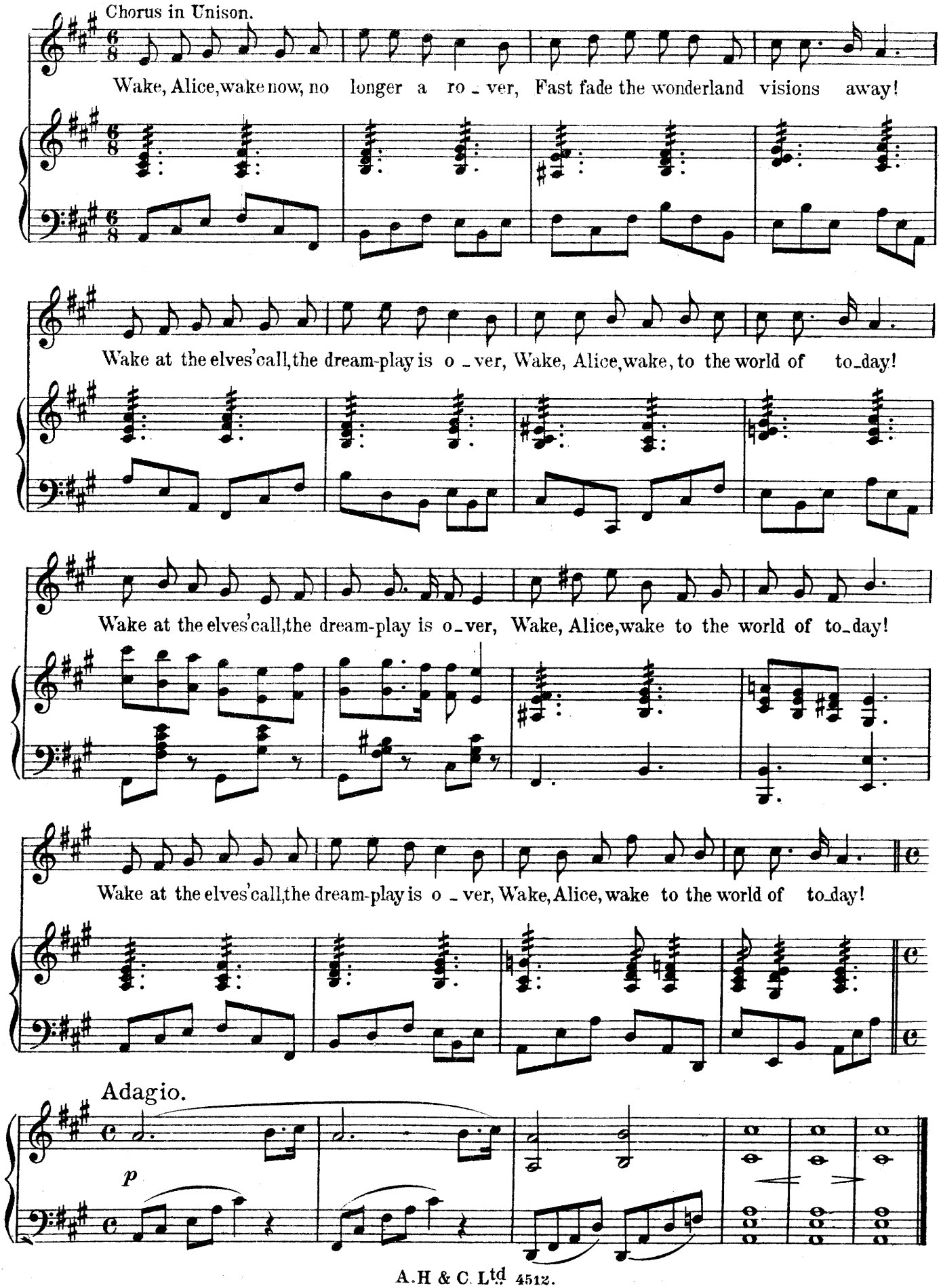
No 11. Chorus.
Sound the festal trumpets.



No 12. Finale.
Drink to our Alice.

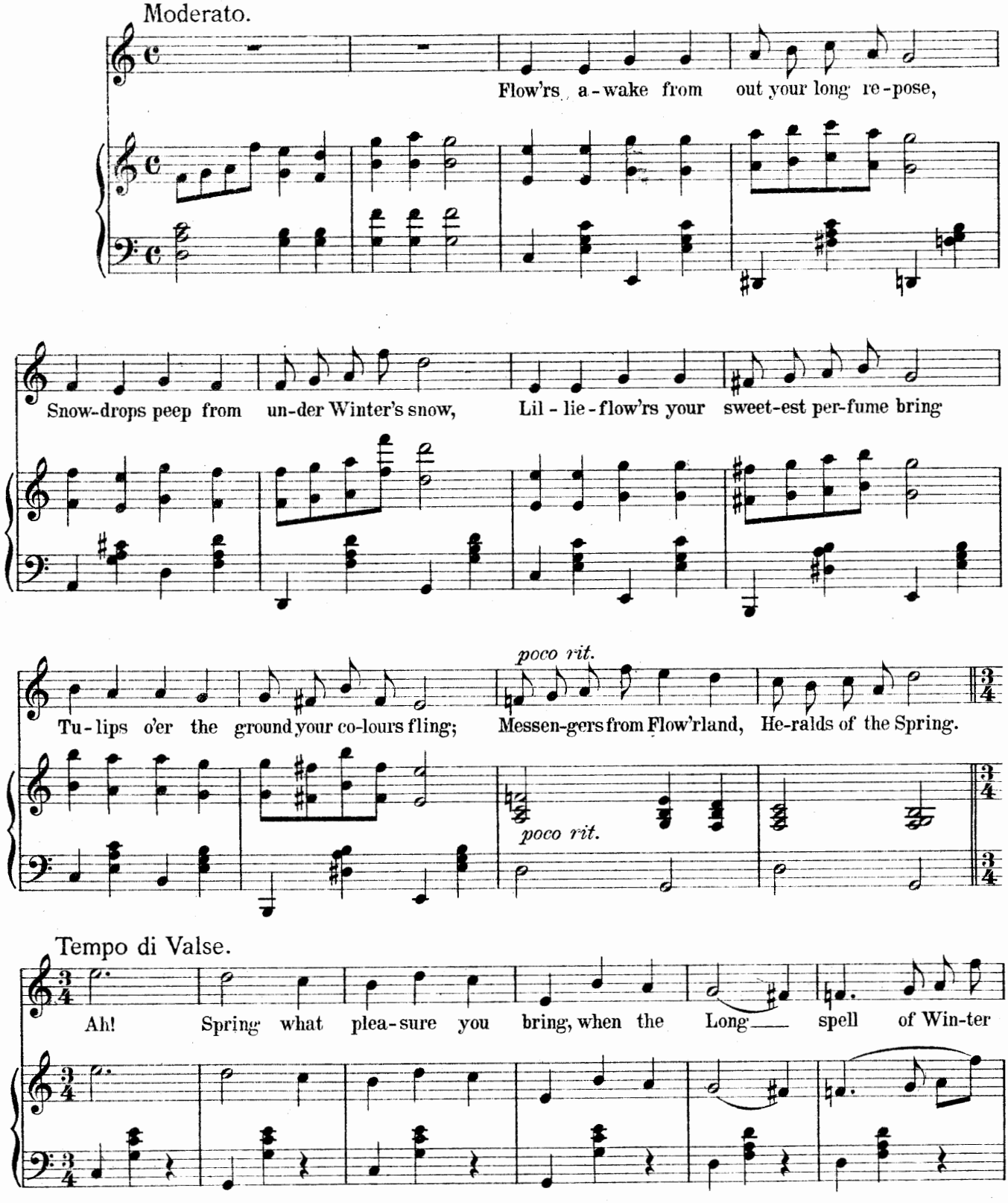



A_lice' s health, Long life and wealth, Never a monarch so mighty was seen.
A_lice' s health, Long life and wealth, Never a monarch so mighty was seen.
Gai_ly fill up, Beaker and cup, Drink to our Alice, our Alice, our Queen!
Gai_ly fill up, Beaker and cup, Drink to our Alice, our Alice, our Queen!
Andante.
rall.


Chorus in Unison.
Wake, Alice, wake now, no longer a ro - ver, Fast fade the wonderland visions away!
Wake at the elves' call, the dream-play is o - ver, Wake, Alice, wake, to the world of to-day!
Wake at the elves' call, the dream-play is o - ver, Wake, Alice, wake to the world of to-day!
Wake at the elves' call, the dream-play is o - ver, Wake, Alice, wake to the world of to-day!
Adagio.
p

Flowerland.

Music by
WALTER SLAUGHTER.



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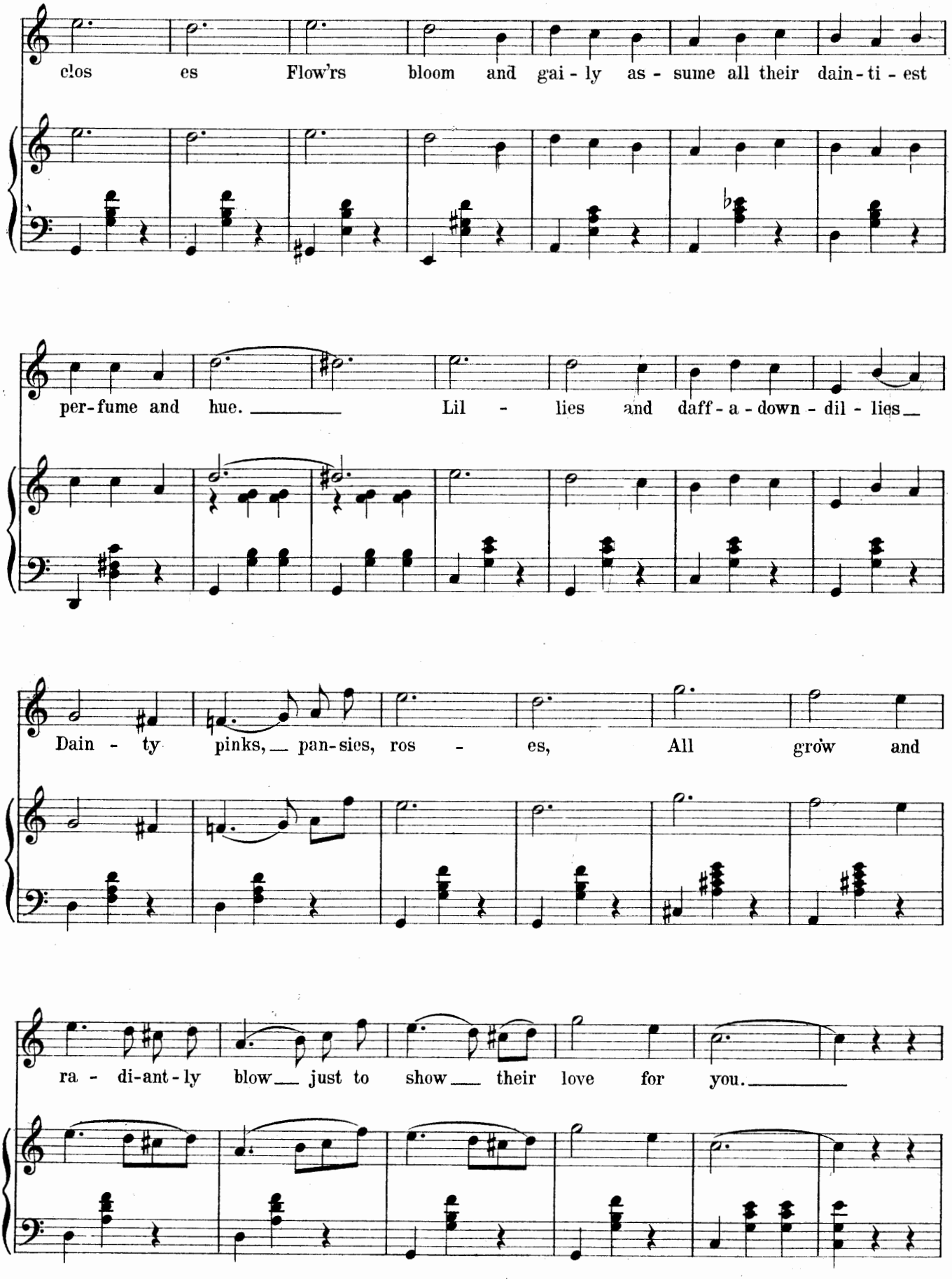
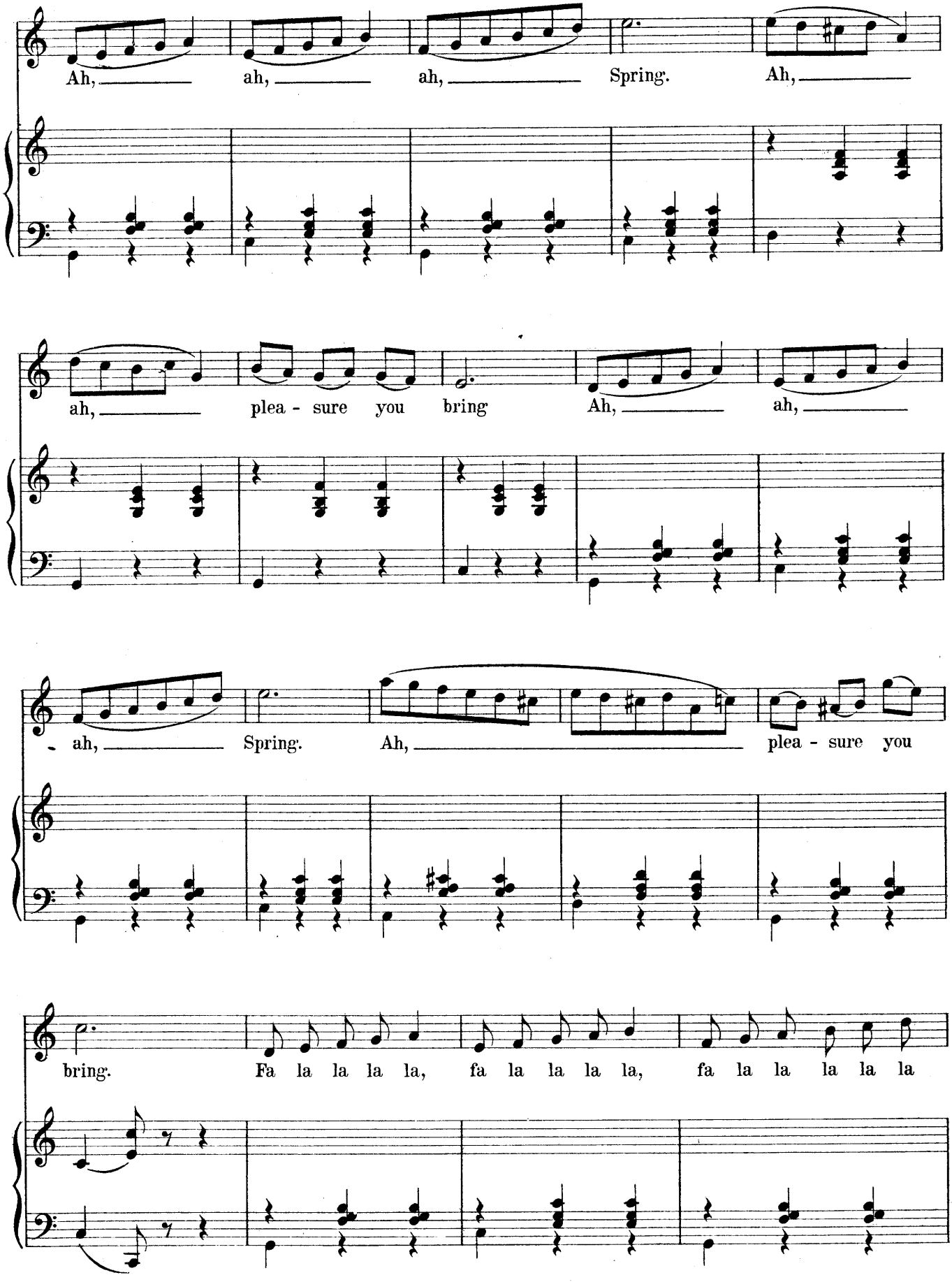
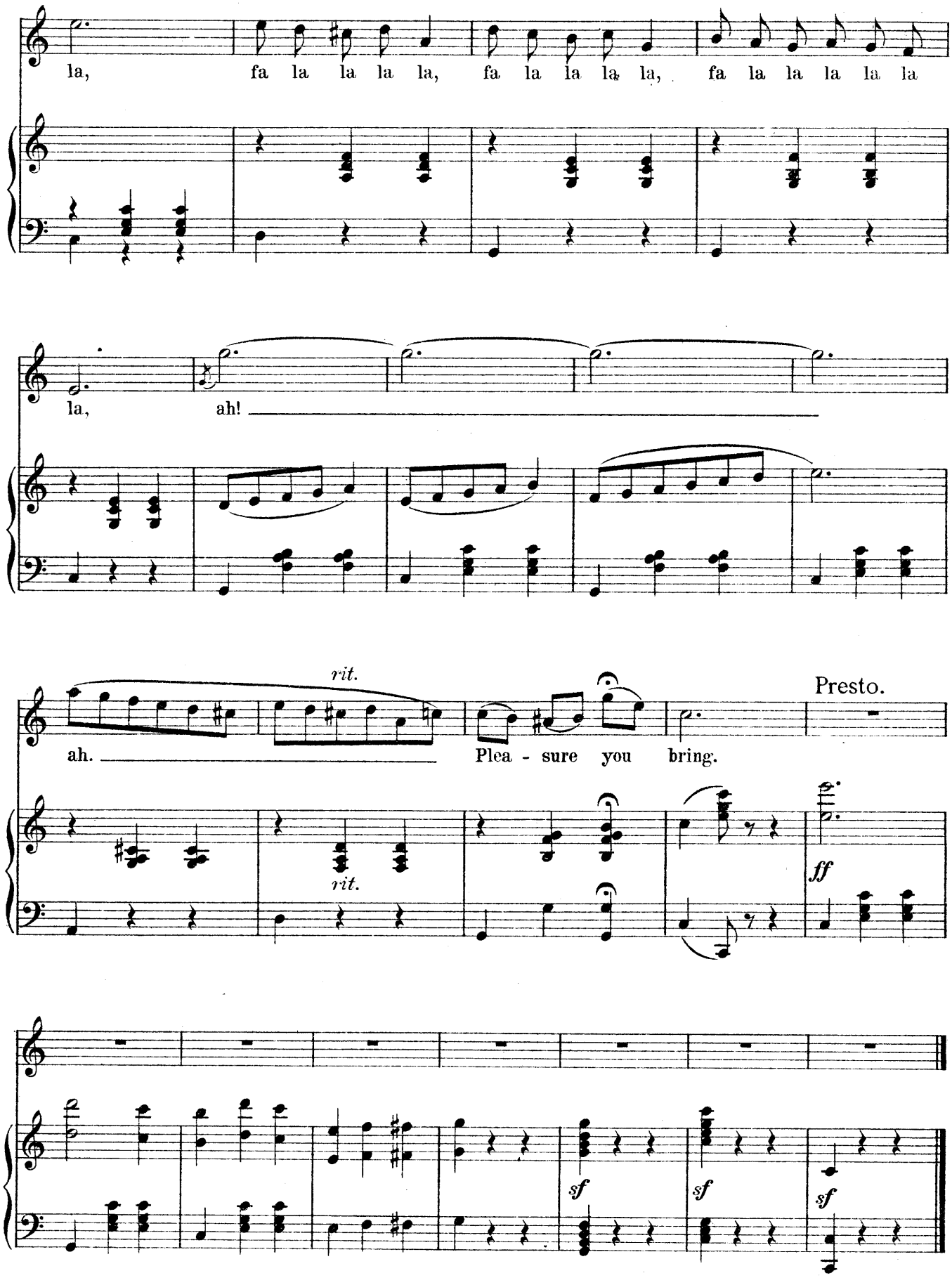

clos es Flow'rs bloom and gai - ly as - sume all their dain - ti - est
per - fume and hue. Lil - lies and daff - a - down - dil - lies
Dain - ty pinks, pan - sies, ros - es, All grow and
ra - di - ant - ly blow just to show their love for you.


Ah, ah, ah, Spring. Ah,
ah, plea - sure you bring Ah, ah,
ah, Spring. Ah, plea - sure you
bring. Fa la la la la, fa la la la la, fa la la la la la

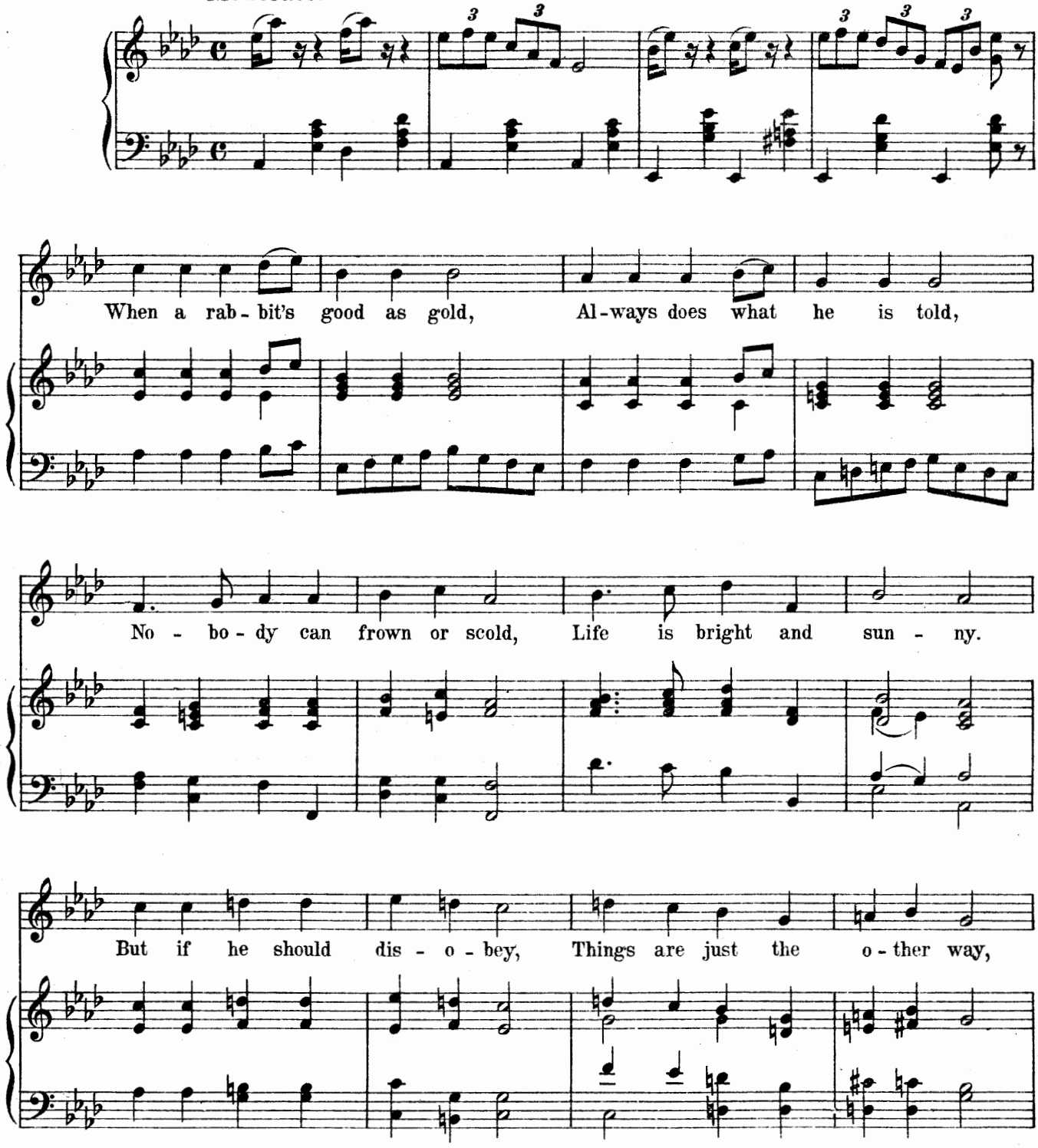

la, fa la la la la, fa la la la la, fa la la la la la
la, ah!
rit.
ah.
Plea - sure you bring.
Presto.
rit.
ff
sf
sf
sf

Naughty little Bunny.

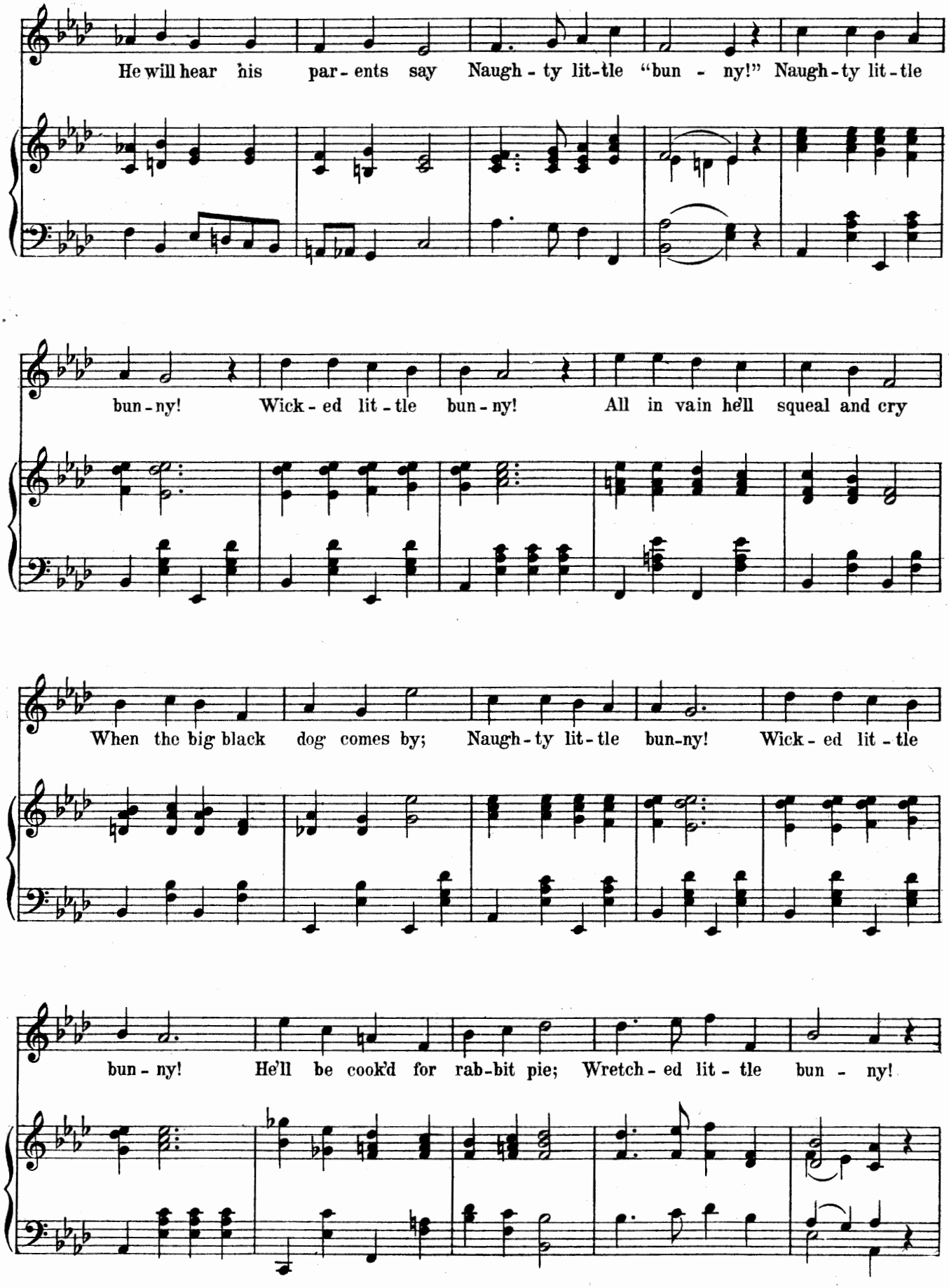
Words by
AUBREY HOPWOOD.

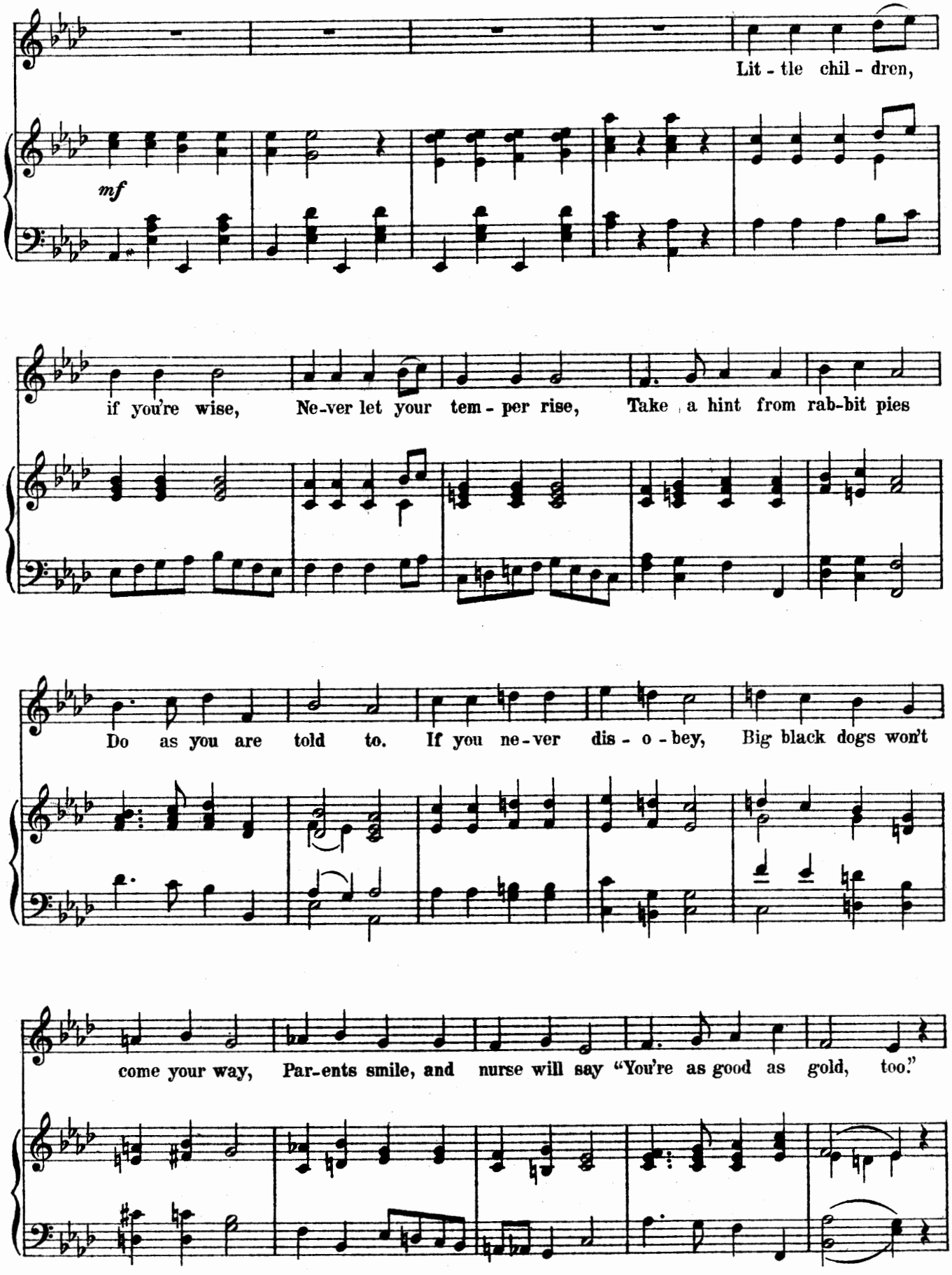
Music by
WALTER SLAUGHTER.

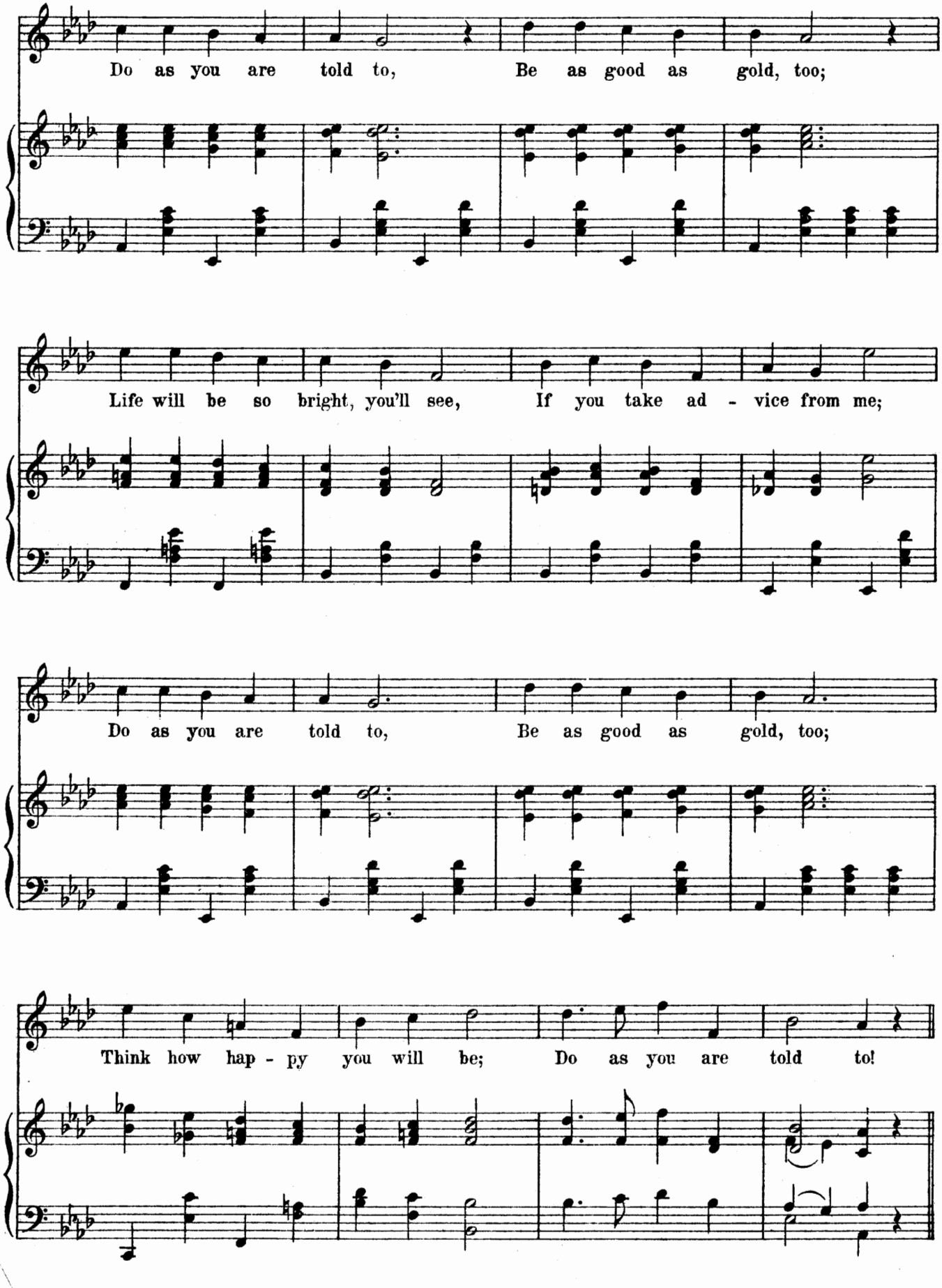
Moderato.



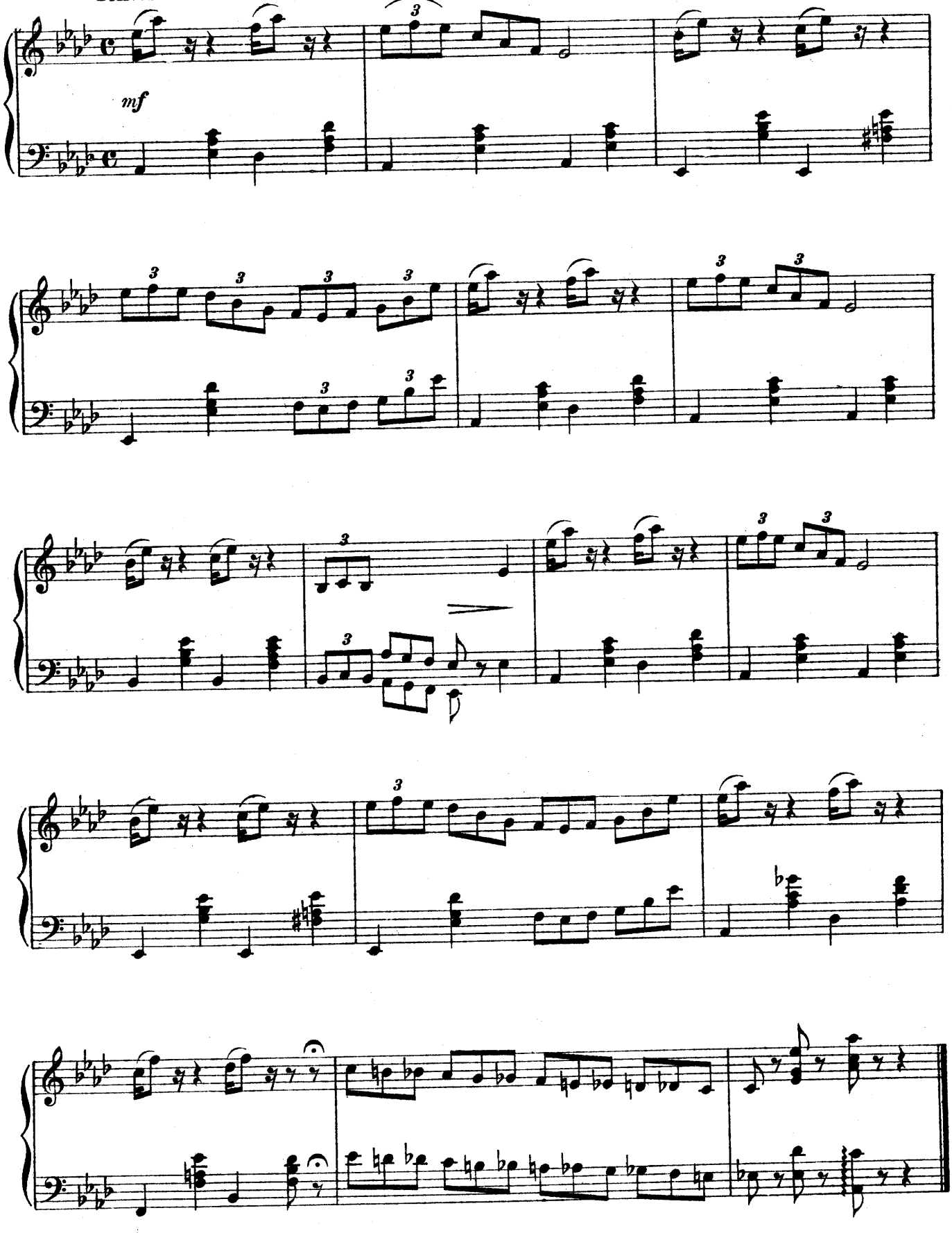
Copyright 1901 by Boosey & Cº
Included in this score by arrangement with Messrs. Boosey & Cº


He will hear his par - ents say Naugh - ty lit - tle "bun - ny!" Naugh - ty lit - tle
bun - ny! Wick - ed lit - tle bun - ny! All in vain he'll squeal and cry
When the big black dog comes by; Naugh - ty lit - tle bun-ny! Wick - ed lit - tle
bun - ny! He'll be cook'd for rab-bit pie; Wretch - ed lit - tle bun - ny!


Lit - tle chil - dren,
mf
if you're wise, Ne-ver let your tem - per rise, Take a hint from rab-bit pies
Do as you are told to. If you ne-ver dis - o - bey, Big black dogs won't
come your way, Par-ents smile, and nurse will say "You're as good as gold, too."


Do as you are told to, Be as good as gold, too;
Life will be so bright, you'll see, If you take ad - vice from me;
Do as you are told to, Be as good as gold, too;
Think how hap - py you will be; Do as you are told to!

DANCE.



THE
FAVOURITE SONG ALBUMS

The issue of these Song Albums has been attended with great success and they command an enormous sale. They are wonderful value, containing as they do, a selection varying from six to twelve of songs and music from the best Oratorios and Operas. An important feature is that the Selections are arranged within the compass of the average amateur. :: :: The Albums are splendidly printed on paper of excellent quality and they are bound in attractive covers specially designed and printed in three colours, with portraits of leading singers.

ONE SHILLING EACH NET CASH.

No. 1. Songs sung by Madame TETRAZZINI.

CONTENTS:

1. LIBIAMO, LIBIAMO (Brindisi) (La Traviata) ... ... Verdi
   (A Flagon of Sparkling Wine)
2. AH, FORS' E LUI (La Traviata) ... ... Verdi
   (Ah! was it he.)
3. ADDIO DEL PASSATO (La Traviata) ... ... Verdi
   (Farewell, bright days departed.)
4. REGNAVA NEL SILENZIO (Lucia di Lammermoor) ... ... Donizetti
   (Silent and gloomy fell the night.)
5. VERRANO A TE SULL' AURA (Lucia di Lammermoor) ... ... Donizetti
   (The gentle breeze)
6. SPARGI D' AMARO (Lucia di Lammermoor) ... ... Donizetti
   (O er my grave let Roses)

No. 2. Songs sung by Madame CLARA BUTT.

CONTENTS:

1. O, REST IN THE LORD ... ... Mendelssohn
2. WOE UNTO THEM ... ... Mendelssohn
3. BUT THE LORD ... ... Mendelssohn
4. SLUMBER AT REST (Celebrated Largo) ... ... Handel
5. LEAVE ME TO SORROW (Lascia chio pianga) ... ... Handel
6. DEAREST AND BEST (Caro mio ben) ... ... Giordani
7. HERE'S TO THE YEAR THAT'S AWA ... . Old Scotch Melody
8. THREE FISHERS WENT SAILING ... ... Hullah
9. KATHLEEN MAVOURNEEN .. .. Crouch
10. THE FLOWER SONG (Faust) ... . Gounod
11. WHEN ALL WAS YOUNG (Faust) ... ... Gounod

No. 3. Songs sung by Signor CARUSO.

CONTENTS.

1. LA DONNA E MOBILE (Rigoletto) ... . Verdi
   (Wayward is Woman)
2. SALUTI DEMUECE (Faust) ... ... Gounod
   (All Hail!)
3. O PARADISO (L'Africaine) ... ... Meyerbeer
   (Oh, Land Enchanting)
4. M'APPARI TUTT'AMOR (Martha) .. .. Flotow
   (She appeareth!)
5. SPIRTO GENTIL (La Favorita) ... ... Donizetti
   (Angel of Light)
6. AH SI BEN MIO (Il Trovatore) .. .. Verdi
   (Ah! yes, Beloved)
7. COM E GENTIL (Don Pasquale) ... ... Donizetti
   (In Apriltide)
8. QUESTA O QUELLA (Rigoletto) ... ... Donizetti
   (Either, this one)
9. I LOVE YOU (Te T'amo) ... ... O. Sconzia

No. 4. Songs sung by Mr. BEN DAVIES.

CONTENTS.

1. LEND ME YOUR AID (Irene) ... ... Gounod
2. DANK DEINER HULD (Tannhäuser) ... ... Wagner
   (Hail Goddes Fair)
3. SIGH NO MORE LADIES ... ... Sullivan
4. GOOD NIGHT, BELOVED ... ... Balfe
5. HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN ... ... Old English
6. HE COUNTETH ALL YOUR SORROWS (Hymn of Praise) .. Mendelssohn
7. SOUND AN ALARM (Judas Maccabæus) ... ... Handel
8. IF WITH ALL YOUR HEARTS (Elijah) .. .. Mendelssohn

No. 5. Songs sung by Sir CHARLES SANTLEY.

CONTENTS:

1. HONOUR AND ARMS (Samson) ... ... Handel
2. LORD GOD OF ABRAHAM (Elijah) ... ... Mendelssohn
3. O RUDDIER THAN THE CHERRY (Acis and Galatea) ... Handel
4. LOVING SMILE OF SISTER KIND (Faust) ... ... Gounod
5. IF DOUGHTY DEEDS MY LADY PLEASE ... ... Sullivan
6. THE TWO GRANADIERS ... ... Schumann
7. A WEARY LOT IS THINE FAIR MAID ... ... Sullivan
8. SIMON THE CELLARER ... ... Hatton
9. THE VICAR OF BRAY ... ... Old English

No. 6. Songs sung by Madame MELBA.

CONTENTS:

1. THE JEWEL SONG (Faust) ... ... Gounod
2. VOI CHE SAPETE (Le Nozze di Figaro) ... ... Mozart
   (Ye that have proven)
3. CARO NOME (Rigoletto) ... ... Verdi
   (Dearest Name)
4. Porgi Amor (Le Nozze di Figaro) ... ... Mozart
   (Mighty Love)
5. AVE MARIA ... ... Gounod
6. LO! HEAR THE GENTLE LARK ... ... Bishop

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