



The
Rose of Castile



ROMANTIC OPERETTA
IN ONE ACT



Lyrics by JEAN LENOX
Music by HARRY O. SUTTON

Price \$1.00 Net



EDGAR KILLER

COMIC OPERAS, OPERETTAS

AND SKETCHES FOR VOCAL QUARTETS

Written Specially for Amateurs by ARTHUR A. PENN

EACH OF THESE FIVE OPERETTAS IS A FULL EVENING'S ENTERTAINMENT

THE CHINA SHOP—Two acts. 7 males, 5 females and chorus. All joy and sunshine, full of humor and quaint lines. Easy to stage. Scenes and all characters Chinese except an American "reformer." 20 musical gems in a sparkling setting.

CAPTAIN CROSSBONES; OR, THE PIRATE'S BRIDE—Two acts. 8 males, 5 females, and chorus. Humorous, replete with surprises. A band of modern American pirates in the Isle of Pines attempt the "rescue" of a lovely heroine from her fire-eating father. 22 melodious numbers.

YOKOHAMA MAID—Two acts. 6 males, 5 females, and chorus. Most popular Japanese operetta since "The Mikado." 18 effective musical numbers. Like all Penn operas, amateurs who want a real novelty will find this one of the finest offered exclusively to amateur organizations. Big success everywhere.

THE LASS OF LIMERICK TOWN—Two acts. 9 males, 5 females, and chorus. The most popular Irish opera written. Romantic and picturesque. Easily staged, costumes inexpensive. Story is absorbing, surprising with ingenious climax. Music is charming and melodious. No operetta in greater demand.

MAM'ZELLE TAPS; OR, THE SILVER BUGLER—Prologue and 2 acts. 7 males, 5 females, and chorus. Military flavor, founded on the experiences of an American doughboy in

France. Fascinating love story with humorous touches, runs counter to events that bring about the undoing of a love-seeking spy. Breezy lines, strong situations. 23 unusual musical numbers.



PRICES OF THE ABOVE OPERETTAS

Vocal Score and Libretto (complete).....	each	\$1.50
Stage Director's Guide.....	each	\$1.00
Orchestrations (ten parts) for rental, per month.....		\$10.00

Extra and additional parts, \$1.00 each, per month.

FREE—Descriptive booklet giving all details, cast, musical numbers and a complete synopsis of the above. Send for it today. A valuable guide for amusement directors.

MAID OF THE MILL—A rural operetta in one act for mixed chorus. Suitable for high schools, colleges and amateur organizations, 3 male and 3 females with mixed chorus. 13 musical numbers. Time, about one hour.

Price, \$1.00. **Orchestration can be rented**

WHEN THE LIGHTS ARE LOW—Sketch for mixed quartet and one baritone. The theme is love, cleverly carried through song, verse and prose, presented in a mock sentimental manner, and is almost ludicrous. Price, 60c.

music worthy of Mr. Penn at his best. Easy to learn. \$1.00. **Orchestra parts for rental.**

THE BARGAIN HUNTERS—One-act satire. 4 males, 5 females—chorus ad lib. Theme of this bright little operetta is the bargain-hunting craze. Witty dialog, music melodious, not difficult to sing. Price, 75c. **Orchestra parts for rental.**

THE TRUTH POTION—Unique musical sketch for ladies' quartet. One character is mysterious old woman bearing the Truth Potion, which she urges those around her to drink. More interest than often found in longer dramas. Price, 60c.

BACHELORS AND BENEDICTS—Sketch for male quartet, octet or glee club. Songs are humorous and breathe of good fellowship. They add merriment to the entertainment. Price, 60c.

THE FLOWERS THAT BLOOM IN THE SPRING—By Arthur A. Penn. One act operetta for girls. 10 characters (all flowers, except Caterpillar and Cricket) and chorus. Time, 1 hour. Scene, a garden. Fascinating story, delightful dialog, 13 charming musical numbers. Also suitable for adults. Price, \$1.00

RICHMAN, POORMAN, BEGGARMAN, THIEF—Humorous sketch for male quartet. Delightful satire will keep audience laughing throughout. Four characters, doctor, lawyer, policeman and boss politician. Music so arranged that it may be sung in solo, unison or quartet form. Price, 60c.

Orchestra parts for rental.

STRIKING MATCHES—Sketch for soprano, alto, tenor and baritone or bass. Laughable, with effective music. Tells story of two weddings and surprises revealed immediately thereafter. Fine concerted numbers. Easily learned. Price, 60c.

THE MIDDIE MAIDS—By Arthur A. Penn. Hilarious one act extravaganza for girls, girls and boys, or all boys. A scream throughout with bright and dainty music. 12 characters and chorus. 12 musical numbers. Time, about one hour. Also suitable for adults. Price, \$1.00.

THE LADIES' AID—Female characters only. Musical satire, one act. No scenery required. 13 characters, chorus ad lib. Intensely funny with

Orchestra parts for rental.
A SONG OF SIXPENCE—By Arthur A. Penn. Semi-humorous cantata for young or old. Founded on the immortal nursery rhyme. A most unusual novelty. Comedy and tragedy effectively blended—clever lines, wonderful music. Price, 60c.

OPERETTAS and MUSICAL SKETCHES By OTHER WRITERS

ACROSS THE CONTINENT IN THE STATIONARY EXPRESS—One-act musical oddity. By C. N. Douglas and K. L. Hoschna. Funny and easy to arrange. For all occasions. 8 males and 3 females, with a "Chorus" ad lib., passengers, robbers, porters, Indians, etc. Party crossing the Continent in Pullman car meets with ludicrous adventures. Snappy, abundance of "business," music easy and tuneful. Can be played with or without stage settings. At home can be done by arranging a double row of chairs to represent the seats in a Pullman car. Directions, including diagram of "Pullman Car." Complete, \$1.00.

Moore and George L. Spaulding. Unquestionably the best work these writers have penned; novel and witty; music has not a dull measure. Properties and costumes are very easy to procure. Price, 75c.

UPROAR GRAND—Burlesque grand opera sketch. By C. N. Douglas and T. H. Northrup. Easy to produce, with or without costumes. Three characters (soprano, tenor and baritone), no chorus. Most enjoyable throughout. Price, 75c.

UP THE CHIMNEY—By S. B. Alexander; music by T. H. Northrup. Can be limited to 1 hour, or longer if desired. Delightful Christmas Operetta for children—Santa Claus and Fairy Land. Scenery, lights, etc., described in diagram. Easily rehearsed—staged. Costumes inexpensive. Price, 75c.

THE SPIRIT OF CHRISTMAS—Musical play. 1 scene. By Jessica Moore and Geo. L. Spaulding. Especially good for school or church. Easily staged. Attractive music. Christmas Eve, children looking forward to the morrow when, to their delight, Santa Claus enters, followed by allegorical personages, who tell of what benefit they are to mankind. Price, 60c.

BETSY ROSS; OR, THE ORIGIN OF OUR FLAG—Historical operetta, 2 scenes. By Jessica Moore and Geo. L. Spaulding. In first scene committee appointed by Congress visits Betsy Ross, and ask her to make and submit a flag. Each incident historically correct as possible, even to costumes and staging. Terminates by Mrs. Ross presenting a human flag to the committee. Just the thing to imbue patriotism in the children. Price, 60c.

A JOKE ON THE TOY-MAKER—Musical play in 1 act for young people. 2 hours. By Jessica

CHRISTMAS WITH THE OLD WOMAN WHO LIVED IN A SHOE—Juvenile, 2 parts, 3 scenes, musical play for children. By Wm. H. Gardner and Jessie Mae Jewitt. One and one-half hours, or longer. Santa Claus, Fairy Godmother, Mother Goose, Whistling Willie, Goodie Green and old woman's 17 children. Fairies and the children of Santa Claus ad lib. Simple and easily memorized. The result is striking. Price, 50c.

M
1503
.5967
R67
1906

The ROSE of CASTILE

ROMANTIC OPERETTA

— — — In One Act — — —

Libretto by
JEAN LENOX

Music by
HARRY O. SUTTON

PRICE \$1.00 NET

The right for public performance of this work is given only when a sufficient number of copies of same are purchased. A "sufficient number of copies" means at least one for each principal taking part in the performance.

Right of performance will be withheld in cases where copies are loaned or hired from a third party, or where copies are bought from a chorus or organization which has previously used same, or from a dealer or library offering such used copies for sale.

There is no fee for performances by amateurs provided the requirements mentioned in the first paragraph above has been complied with.

Stock and other professional companies must not perform this work unless the consent in writing of the publishers has been obtained. The same condition applies to performances given in any foreign country.

IMPORTANT NOTE

The copying of any number in this book, either in part or in its entirety by any process whatsoever is forbidden, and subject to the penalties provided for under the Copyright law

M. WITMARK & SONS

1650 BROADWAY

NEW YORK, N. Y.

*Copyright MCMVI by M. WITMARK & SONS
International Copyright secured.*

THE ROSE OF CASTILE

ACT I.

(*Curtain Music.*)

(*Curtain rises disclosing Donna Teresa seated in garden chair.*)

Donna Teresa—

Well, I've thought it all over, and I'm sure I don't know what to do about Marita. Here I've almost impoverished myself in order to bring that girl up in luxury and I certainly expected her to marry money and retrieve our fallen fortunes. Now every hope I ever expected to realize in that direction seems destined to be blasted by the advent of this Don Enrico—a penniless adventurer. (*rising*) Here on the other hand is Don Eduardo with a million pesos, who loves her. If I could only make her look with favor on his suit! But not a word will she listen to me regarding him. I might as well save myself the time and trouble.

(*Exits into house.*)

(*Enter Eduardo from R. 2 E. goes up stage to front turns toward house, half way.*)
Eduardo (*soliloquizing*)—

For the fourth time I have been rejected by the fair Marita, the last but an hour since, and for the fifth time I have come back hoping to get, if only, a glimpse of her.

(*Stealthily goes up stage till underneath balcony calling softly. If no balcony goes near door*)

“Senorita” (*Sotto voce*) I'm sure she must have heard me.

(*again calls*)

“Senorita”

(*retraces steps to front of stage*)

'Tis no use, what is that saying,
“When a woman won't she won't.”

Well, I must play my cards well and perhaps she will.

(*Is about to exit when voice is heard singing in the distance.*)

What is this? A tryst, or some roysterer? I will wait and see.

(*Steps back so as not to be observed.*)

No. 1. (*Enter Enrico L. 2 E. carrying guitar. Looks about stage while interlude is being played, then takes stand under or near door and after looking upward and blowing kiss begins Serenade*)

No. 2. SERENADE—(Enrico)—

Come, sweet Senorita, to thy Matador
Waiting here for thee,
Wake! Lovely Marita, from thy lattice
there

Speak thy love to me.
Come, sweet one, fly with me,
Ah, love fly with me,
To lands fair, love to see,
Fair to see,—
List to my call—

(*Marita appears on balcony or at door or window.*)

Marita—

My love, my all.

(*Marita throws rose from corsage bouquet, Enrico catches it, kisses it and places it in bosom, while Marita retires for a moment in the house.*)

Enrico—

Come, my own Marita,—
To thy lover's arms
Waiting here for thee,
Heed, fairest Marita,—
To the voice of love,—
Whispering to thee,—
To thee.

Marita (*reappearing at door*)—

Ah! me.

(*Interlude while both come to front of stage.*)

No. 3. “FOREVER and AYE.

Duet (Enrico and Marita)—

Bright flowers blooming, all sunshine
and love,
If thou wilt fly with me.

Marita—

Wilt thy love last like the blue skies
above!

Enrico—
Try me, my love, and see.

Marita—
Wilt thou deceive me?

Enrico—
Never my love, I swear.
(*At this point Eduardo comes back on stage unobserved and steps into house.*)

Eduardo (*exclaiming*)—
Aha!

Marita—
Always believe me?

Enrico—
For thee I'll do and dare.

Marita—
If I be scornful?

Enrico—
I'll love thee till I die.

Marita—
And if I be mournful?

Enrico—
I will soothe thine every sigh.

Enrico—
Tell me, Marita, wilt thou come away
Trusting thyself to me,
Where there is naught, dear, but love
all the day
Where we can happy be?

Marita—
Wilt thou deceive me?

Enrico—
Never, my love, I swear.

Marita—
Always believe me?

Enrico—
For thee I'll do and dare.

Marita—
If I be scornful?

Enrico—
I'll love thee till I die.

Both—
Forever and ever,
Forever my love and aye.
(*From inside Teresa calls.*)

Teresa—
Marita, come.
(*Enter Donna Teresa and Eduardo unobserved.*)

Marita—
Fly 'tis my mother.

Enrico (*pleadingly*)—
Send me not away.

Teresa (*aside to Eduardo*)—
The impudence! Did you hear that,
Senior Eduardo?

Marita—
You must go (*pushes him gently away*)
hurry ere she sees you.

Enrico (*about to leave*)—
I shall return at once.

Teresa (*to Eduardo*)—
She is sending him away.

Eduardo (*aside to Teresa while he listens attentively*)—
Sh!!!

Marita—
You must not, I say; she has forbidden me to see thee.

Enrico (*mournfully*)—
Then you never loved me.

Marita (*tenderly*)—
I must have you believe this of me,
I have no choice.
(*Teresa and Eduardo triumphantly exit into house going to upper balcony or remaining at door or window.*)

No. 4. PARTING DUET "FAREWELL"

Marita—
My mother is calling, dear love, we must part
Without me, my love, thou must go.

Enrico—
Must I go?

Marita—
My tears fast are falling
There's woe in my heart
And yet I must tell thee to go.

Enrico—
Ah! why must thou tell me to go?

Marita—
Farewell!

Enrico—
Ah! love, tell me not so.

Marita—
Ah, my lover farewell.

Enrico—
Ah, Farewell.
(*Enrico exits mournfully L. 2 E.*)
(*Marita walks toward door stopping midway and with arms outstretched in the direction Enrico has gone.*)

Marita (*spoken*)—
Ah! my love, why did I send you away? But, 'tis too late to recall you if I could, I wonder if you would return if you knew.

SOLO.

No. 5. "IN VAIN REGRET."

Marita—
I'll dream while the moon's softly beaming
Its rays o'er the land and the sea,
And wonder if thou, too, art dreaming,
Of me dear, as I am, of thee.
And my soul will be filled with its anguish,

And my heart cry aloud with its
 pain,
 The past with its burdens of mem'ries
 Comes before me in dreams once
 again.
 Since we, dear, have parted
 I am broken-hearted,
 The future seems all darkness,
 My sun has set ;
 My days once filled with sunlight,
 Are changed to darkest midnight,
 My hopes are turned to ashes
 In vain regret.

II.

Once again, 'tis the night of our parting,
 The sky is a deep azure hue,
 And nature seems fondly imparting
 A joy that is tender and new,
 Once again thy-dear arms are around
 me,
 And thy kisses how real, love, they
 seem,
 I'll open my eyes just to find thee ;
 But alas ! 'twill be only a dream.

(*Marita is about to exit in house, but is
 intercepted by Eduardo as he exits from door
 of house. Marita starts back.*)

Marita (*indignantly*)—

You here ! I thought I had forbidden
 you to see me again.

Eduardo (*tenderly*)—

But, Marita, love cannot be disposed of
 in that fashion, and I love you,
 Marita, aye, better than this
 penniless Enrico.

Marita (*in anger*)—

Leave me !

Eduardo (*pleadingly falling on knees*)—

Exile me not, fair maid.

(*Enter Teresa from house*)

Teresa (*annoyed*)—

What is the matter, my children.

Eduardo—

Marita has refused me again.

(*Marita crosses to L. 2 E. as if looking
 after Enrico.*)

Teresa (*to Marita*)—

Silly girl ! Silly girl !

(*to Eduardo in burlesque-dramatic manner*)

Leave us together, Senor Eduardo ; I
 shall reason with her.

(*Exit Eduardo.*)

Marita—

(*with arms outstretched turns to mother*)

Mother, do not, I beg of you, condemn
 me to a marriage without love.
 You know I love another.

Teresa—(*at first in conciliatory tones then
 works up almost to a frenzy.*)

I know all about it; you only think you
 do. Now do you realize what you
 are refusing ? A million pesos ?
 Think, girl, what you could do
 with so much money. You could
 be one of the first ladies in Spain.

(*Puts arms across Marita's shoulder in
 grotesquely and in coaxing manner begs.*)

Be reasonable, my child.

Marita—

(*mournfully moving away from mother.*)

It is you who will not be reasonable,
 mother, I cannot marry Eduardo.

Teresa—

(*ignoring Marita's answer continues her
 argument in coaxing manner.*)

I shall send Eduardo to you—you
 dear sweet child !

(*Goes toward house with comic skip.*)

Marita (*entreatingly*)—

Please do not, mother, I beg of you !

(*Teresa throws kiss at Marita then exits
 in house. Enter Eduardo followed stealthily
 by Teresa.*)

Eduardo—

Your mother says you wish to speak
 to me, Marita, that sounds like a
 good one ! Is it so ?

Marita (*hurt at her mother's trickery*)

(*dramatically.*)

Yes ! I want to tell you that I will
 never under any circumstances
 marry you.

(*Teresa utters a cry of disappointment.*)

Eduardo (*angry*)—

Ah, I see ! You think to wed my rival,
 Ah !

(*Impulsively falls on knees again ardently*)

Marry me we shall go away, You shall
 have everything : lands, castles,
 everything, only do not send me
 away.

Marita (*firmly*)—

I have given you my answer.

(*Eduardo rising with arms still outstretched
 begins to sing.*)

No. 6 TRIO (Eduardo-Marita-Teresa.)

Eduardo—

You bid me go, you do not know
 To what great depth you would me
 banish

And yet 'tis so, you bid me go
 And does it mean my dearest hope
 must vanish ?

Marita—

'Tis as I say you must away
 Or else be to me like a brother.

Eduardo—

You mock my woe, is this not so?

Marita—

Ah! no, I love another.

Teresa (*in fussy manner*)—

Oh! foolish child, you drive me wild,
You know not what you're saying.

Marita (*pleading to Teresa*)—

Oh, mother mine, this child of thine,
To you for love is praying.

Teresa (*consolingly*)—

Eduardo here will prize you, dear,
You'll be his greatest treasure.

Eduardo—

For each command I'll be on hand
Your wish my only pleasure.

Marita—

I do not care, for jewels rare
No pomp or royalty
I care not where there's gardens fair
No castle great for me,
I crave but love, where skies above
Shall be my canopy.
Just give me this and life is bliss
For love is all to me.

Eduardo—

But I can give you this, why love
another?

Marita—

But thou cannot be aught to me but
brother.

Teresa (*threateningly*)—

(*starting toward door.*)

Oh! foolish girl, beware, beware!
Be not persistent, have a care.

Eduardo (*following Teresa*)—

I fear Marita loves not me.

Teresa—

Leave her alone and we shall see.

(*Exit Teresa and Eduardo.*)

(No. 7. Marita sinks sobbing on bench R. 1 E)

(*Music, enter Enrico L. 2 E with rose in hand, kisses it and puts it in pocket, then comes down front and sings solo. He does not know Marita is there.*)

No. 8. "MARITA" (Enrico.)

SOLO.

In old Castile
There lives a maiden
Full of grace
All symmetry,
Dark soulful eyes,
And glance so pleading,
With form divine,
None fair as she.
When dancing with her castanets
In watching her one soon forgets
All thoughts of other earthly things
Save her and her alone.

Chorus—

My Marita there's no one sweeter,
Fairest lady in old Castile,
There's no hour, my dainty flower,
When is silent my love's appeal.
If thou art fearful, do not be tearful
Do I not love thee, my life, my own?
And I'll be near to soothe thy fear,
dear,
I live for you and you alone.

II.

Not in this world
Is there another
Maid so fair
Or sweet as she,
And all our lives
We've loved each other
We will until Eternity,
I am but a Toreador
And when the surging crowd does roar,
As the bull lies weltering in his gore,
But one sweet face I see.

(*In middle of second chorus Marita rises and attracts Enrico's attention, by coyly throwing roses at him. He refuses them all until the one she takes from her heart, which she kisses. This he catches and puts in bosom. At finish of second chorus Marita begins to sing.*)

No. 9. DUET "The Elopement"

(Marita and Enrico.)

Marita (*determined*)—

Ere the morning sun shall leave the sea,
I shall flee, love, with thee.

Enrico (*surprised*)—

Then Marita, thou wilt fly with me,
Mine is she, ecstasy. Hoolah.

Marita—

Hoolah.

Both—

Till life is past our love shall last
In blissful harmony,
And then upon some other shore
Will re-united be,
Our lips shall meet while incense sweet
Shall o'er our senses seem,
For joy like this a perfect bliss
And life a golden dream.
And when the shadows fall,
Thou wilt be there, my all,
Thy love shall help sustain,
I'll know no fear or pain.
Hoolah—Hoolah.

Marita—

Wilt thou deceive me?

Enrico—

Never, my love, I swear!

Marita—

Always believe me?

Enrico—

For thee I'll do and dare.

Marita (*coquettishly*)—

If I be scornful?

Enrico—

I'll love thee till I die.

Both—

Forever and ever,
Forever my love, and aye.

(*As they are about to exit L. 2 E clasped in each other's arms, Eduardo and Teresa rush on in most excited manner, Eduardo brandishes sword.*)

Eduardo and Teresa—

Stop!

(*Enrico and Marita halt near exit*)

Eduardo—

What means all this?

Enrico (*defiantly*)—

Nothing more than that this young lady has promised to marry me. Who has aught to say against it?

(*Unsheaths sword.*)

Eduardo (*flourishing sword*)—

I have!

(*Enrico and Eduardo engage in combat. Teresa shrieks and falls in faint on bench L. 1 E. Marita rushes to her in an effort to revive her, while combat rages. Eduardo falls R. C., Enrico goes to Marita*)

Eduardo—

He has killed me.

(*Enrico rushes to him, kneels and tears open his shirt at neck to see wound, saying:*)

Enrico—

Nonsense, man, it is only a flesh wound.

(*Wiping wound with handkerchief, noticing scar on neck of Eduardo, Enrico suddenly cries:*)—

"That scar! Your name man, for God's sake."

(*Shakes Eduardo violently.*)

Eduardo (*faintly*)—

Eduardo Gonzales.

Enrico—

Tell me, man, your mother's name?

Eduardo (*still more faintly*)—

Consuelo Gomez Gonzales.

Enrico (*excitedly*)—

And your father?

Eduardo—

Maceo Gonzales.

Enrico (*ad lib*)— *My God!*

Embrace me, Eduardo, you are my long lost brother, stolen from my mother in infancy. See!

(*Opens shirt at neck disclosing similar scar.*)

Eduardo (*raises himself on arm*)—

Can this be true?

Have I engaged in combat against my own brother? Will you forgive me, Enrico?

(*weakly*)

Will you?

Enrico—

Willingly! But here, Eduardo.

(*putting goblet to lips of Eduardo which Marita has brought from house.*)

You'll revive soon—where could you have been all these years? tell me.

Eduardo—

(*he is assisted to a chair and begins story.*)

There isn't much of a story to tell.

Enrico, I don't remember much of my early childhood, only a dim recollection of an old gypsy who used to carry me around, and who, when I was old enough, used to make me work feeding the oxen and making myself handy about the place. One day I ran away and the only thing I had been allowed to keep I brought with me. It was a locket with the faces of my father and mother, at least so the gypsy told me. Well, as you can see

(*showing open locket*)

it bears the inscription "Maceo Gonzales to his wife Consuelo."

Well, I came to Castile, and found that they were both dead, and I was also told my twin brother was dead. That was you, Enrico.

(*putting arm affectionately across Enrico's neck.*)

Well, I went away again and one day had the good fortune to save from drowning a wealthy citizen. He had been thrown overboard by a band of brigands, who, after robbing him, wished to get rid of him. I saved him and after learning my story he adopted me and when he died he left his entire fortune to me. And how has it fared with you Enrico? You have no fortune?

Enrico—

No, the family was impoverished some time before our dear mother died. After her death I dismissed the old servants and started out, changed my name when I became a wanderer so as not to reflect on the good reputation our old family bore, I have managed since to eke out a living with a spear.

Eduardo—

Not a Bull-fighter—you!

Enrico—

Well, 'twas better than starving.

Eduardo (*with tenderness*)

My poor Enrico, you have fared badly indeed but 'tis all over now. We will—you and I—try to forget the unhappy past. We will open the old castle and begin our lives over again.

(*Voice becomes faint as though exhausted, sinks back as though about to swoon, Enrico butts goblet to lips of Eduardo saying*)

Enrico—

You are still faint, my brother, oh! that I should be guilty of arming against my own kin.

Eduardo—

No, I am revived, but we have forgotten Marita.

(*Sees Marita who has just succeeded in reviving her mother.*)

Come here, Marita.

(*Noting her hesitancy.*)

Be not afraid, I give you a brother's love and blessing, and Enrico will share with me a million pesos.

Marita (*falling at his feet*)—

How I have misjudged you.

Eduardo (*helping her to arise*)—

Do you, too, forgive me, Marita, and will you accept me as a brother, he whom you spurned as husband?

(*Marita is overcome and weeps.*)

Teresa (*reviving kicks up heels and exclaims*)

Where am I?

(*Marita rushes to her.*)

(*Roughly*) Did some one say "pesos"? Am I awake?

Marita (*cheerfully*)—

Yes, mother, Eduardo and Enrico are brothers who have not seen each other for a long time, and now Eduardo is going to share with Enrico a million pesos—Isn't this good news to you?

Teresa (*chuckling*)—

I should say it was. Well, Marita (*proudly*) you are a lucky girl to get so noble a husband.

Marita (*deprecatingly*)—

Mother!

Teresa—

Well I certainly did tell you to marry money, didn't I? And you're sure you've got that, aren't you? (*turning to Enrico.*)

Eduardo—

(*who has recovered somewhat rises.*)

Yes, madame, one million pesos.

Teresa (*screams*)—

A million? I swoon again. Marita, my fan! (*short wait*) And when is the wedding to take place?

Eduardo—

Now these young people have waited long enough. Don't *you* think so, Donna Teresa?

Teresa (*knowingly*)—

I should say so.

Enrico—

Will you marry me today, Marita?

(*Marita hangs head and nods.*)

Eduardo—

(*Taking hands of Enrico and Marita, joins them saying*)

My blessing.

(*Leaves them alone as they embrace and goes over to Teresa who is doing a little comedy dance or waltz by herself.*)

Finale 10.

CURTAIN.

to music of "Marita."

THE ROSE OF CASTILE.

1

Libretto by
Jean Lenox.

A Romantic Opèretta in One Act.

Music by
Harry O. Sutton.

Valse Lento. (Until curtain is up.)

Nº 1.

Cue: "I must play my cards well,
and perhaps she will."

Più mosso.

then coming nearer and on stage.

Copyright MCMVI by M. Witmark & Sons.
International Copyright Secured.

Serenade.

(Enrico singing under window.)

Come sweet Sen - or - i - ta to thy

mf *rall.*

ad lib. mat - a - dor wait - ing here for thee.

ad lib. *a tempo.*

Wake! love - ly Ma - ri - ta, From thy

rall.

ad lib. lat - tice there Speak thy love to me.

ad lib. *a tempo.*

Dolce.

Come, sweet one, fly with me, Ah!

mp *mf*

love, fly with me, ——— To lands fair, love, to

p

see, Fair to see. List' to my

mf *f*

*Enr.**Enrico.*

call, Oh, ———

Mar. (Marita appears on balcony.) (Throws rose to Enrico.)

My love, my all. ———

p *rall.*

(*Enrico catches rose places it in bosom.*)
 (*Mari- ta leaves balcony and comes down stairs.*)
 (*Enr.*)

Come, my own Ma - ri - ta, to thy

a tempo.

rall. ad lib.

lov - er's arms, Wait - ing here for thee.

rall. ad lib. *a tempo.*

Heed, fair - est Ma - ri - ta, to the

rall. ad lib.

voice of love Whis - per - ing to thee, to thee.

(*Mari- ta in doorway*)

ah, me.

rall. ad lib. *ff*


Segue.


No 3.

For Ever and Aye.

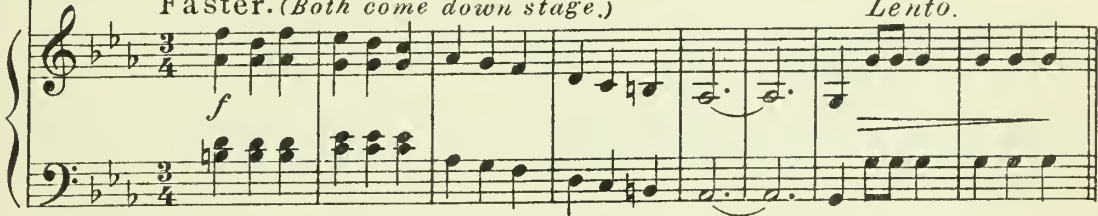
Duet.

(Enrico and Marita)

Enr. 

Mar. 

Faster. (Both come down stage.) *Lento.*

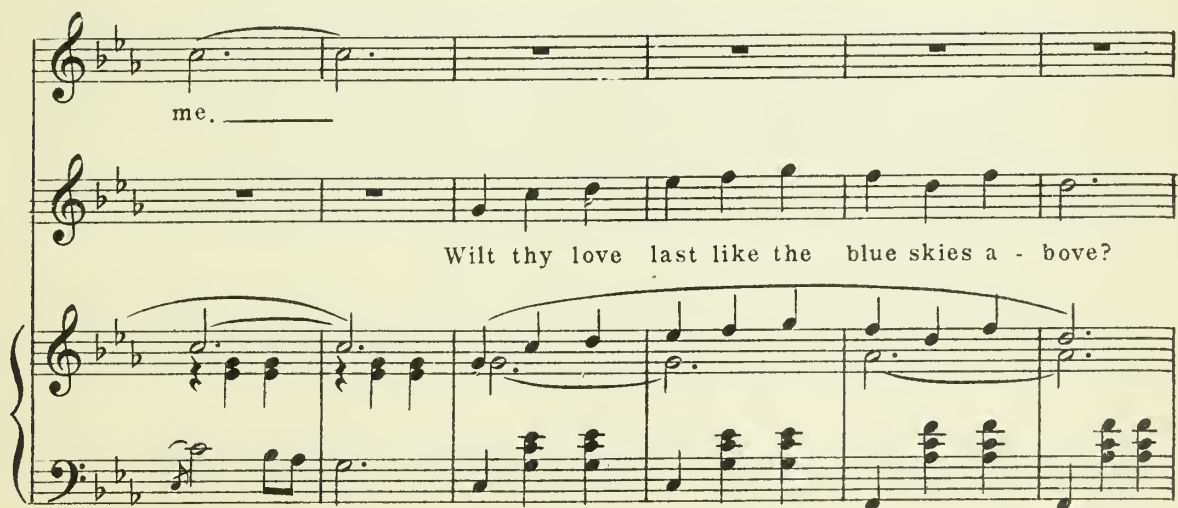


Bright flow-ers blooming, all sunshine and love, If thou wilt fly with



me. _____

Wilt thy love last like the blue skies a - bove?



Trust me, my love, and see. ——— *Brillante.*
 Wilt thou — de *Brillante.*

Lento. ten. a tempo.
 Nev-er, my love, I swear. ———
 ceive me? —

Lento. ten. a tempo.
mf

Lento. ten.
 For thee I'll do and
 Al - ways — be - lieve me? —

Lento. ten.
f *mf*

a tempo.
dare. _____

Brillante.
If I — be scorn - ful? —

a tempo.
Brillante.
f

Lento. *a tempo.*
I'll love thee 'till I die. _____

And if — I be

Lento. *ten.* *a tempo.*
mf *mf*

rall.
I will soothe thine — ev' - ry sigh. _____

mourn - ful? —

rall. *p*

Tell me, Ma - ri - ta, wilt thou come a - way, Trust-ing thy - self to

me? _____ Where there is naught, dear, but love all the day,

Where we can hap - py be? _____

Brillante.

Wilt thou de -

Brillante.

f

7360-16 M.W. & Sons

IF YOU ARE INTERESTED IN
OCTAVO MUSIC
 NOVELTIES OF ALL KINDS
 TWO, THREE AND FOUR PART SONGS
 ARRANGED FOR MALE, FEMALE AND MIXED VOICES



OVER 7000 NUMBERS LISTED - SENT FREE ON REQUEST

Lento. *ten.* *a tempo.*

Nev-er, my love, I swear. _____

ceive me? _____

Lento. *ten.* *a tempo.*

mf

Lento. *ten.*

For thee I'll do and

Al - ways — be - lieve me? _____

Lento. *ten.*

f

mf

a tempo.

dare. _____

If I — be scorn - ful? _____

f

I'll love thee 'till I die. For - ev -

For - ev -

f *rall.*

er, and ev - - er, For - ev - er, my love, and

er, and ev - - er, For - ev - er, my love, and

Teresa.
Ma - ri - ta come.

aye.

aye.

(*Marita's mother calls to her.*)
Ma - ri - ta come

ff *mf*

"Farewell."

Cue (I have no choice.)

Andante doloroso.

Enr.

Mar.

My mother is calling, Dear love, we must part, With-out me, my love, thou must

rall.

Must I go? My love! my love! Ah!

go. My tears fast are fall-ing, there's woe in my heart, And

rall. *a tempo.*

p rall. e dim. *pp Don't exits.*

why must thou tell me to go? Ah! love tell me not so, ah! fare-well.

rall. e dim.

yet I must tell thee to go, Fare - - well, ah! my lov-er, fare-well.

p rall. e dim.

IF YOU ARE INTERESTED IN
ENTERTAINMENTS
AMATEUR MINSTRELSY
SENT FREE



OPERETTAS
CANTATAS PLAYS
SONGS JOKES MONOLOGS
ON REQUEST

In Vain Regret.

Cue:—"I wonder if you would return if you knew?"

Moderato.

pp cresc.

Marita.

f mf p

I'll
Once a -

dream while the moon's soft - ly beam - ing. Its
gain 'tis the night of our part - ing. The

rays o'er the land and the sea, _____ And
 sky seems a deep azure hue, _____ And

won - der if thou too art dream - ing _____ Of _____
 na - ture seems fond - ly im - part - ing _____ A _____

me as I am, dear, of thee, _____ And my
 joy that is ten - der and new. _____ Once a -

soul will be filled with its an - guish _____ And my
 gain thy dear arms are a - bout me _____ And thy

mp cresc. *mf*

heart cry a - loud in its pain. _____ The
 kiss - es, how real, love, they seem. _____ I'll

f *ff* *p*

past with its bur - den of mem' - - ries, _____ Comes be -
 o - pen my eyes just to find thee, _____ But a -

p. *rall.* *pp*

fore me in dreams once a - gain. _____
 las! 'twill be on - ly a dream. _____

p *a tempo.* *a tempo. rall.* *f*

Più mosso ad lib. *a tempo.* *Più mosso.*
 Since we, dear, have part - ed, I am bro - ken

mf

a tempo.

heart-ed. — The fu - ture seems all dark - ness, my

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p*.

Più mosso ad lib.

sun has set. My days once filled with

Musical score for the second system, featuring a vocal line and piano accompaniment.

*a tempo.**Più mosso.**a tempo.*

sun - light are changed to dark - est mid - night, My hopes are returned to

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p*.

*1 Verse.**2. Verse.*ash - es In vain re - gret. — *D.C.* vain re gret.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings of *rall. e dim.*, *p*, *pp*, *D.C.*, and *f*.

Trio

Eduardo, Teresa and Marita.

Cue: "I have given my answer."

Maestoso *Eduardo.*

You bid me go. You do not know To

what great depths you would me ban-ish, — And yet 'tis so, you

bid me go, And does it mean my dearest hope must vanish? — 'Tis

rall.

Mar

Ed.

as I say, you must a-way Or else be to me like a brother. You

Mar.
mock my woe, is this not so? Ah! no, I love an -

Teresa. *Mar.*
oth - er. Oh foolish child you drive me wild. You know not what you're saying. Oh!

Ter.
moth - er mine, this child of thine to you for love is praying. Ed -

rit. *p*

IF YOU ARE INTERESTED IN
OCTAVO MUSIC
NOVELTIES OF ALL KINDS
TWO, THREE AND FOUR PART SONGS
ARRANGED FOR MALE, FEMALE AND MIXED VOICES



INCLUDING

THE WITMARK SCHOOL EDITION AND FOUR PART SONGS

SACRED SECULAR

OVER 2000 NUMBERS LISTED - SENT FREE ON REQUEST

Andante.

uar - do here will prize you dear, You'll be his great - est

treas-ure. For each com - mand I'll be on hand, Your

wish my on - ly pleas-ure. I do not care for

rall. *mf*

jew - els rare, No pomp or roy - al - ty, — I

care not where there's gar - dens fair, No cas - tle great for

me. ——— I crave but love, where skies above Shall

be my can - o - py. Just give me this, and

mf cresc.

life is bliss, For love is all to me. But

Ed.

Vivace. *Mar.*

I can give you this. Why love an - oth - er? _____ But

Ter.

thou can - not be aught to me but brother. _____ Oh

Moderato. *Ed.*

fool - ish girl, be - ware, be - ware! Be not per - sist - ent, have a care. I

Ter.

fear Ma - ri - ta loves not me, Leave her a - lone and we shall see. —

Segue.

(During this melody Enrico comes slowly on stage.

No 7.

He picks rose from his bosom and kisses it
and places it in pocket.)

Lento.

Segue.

No 8.

Marita.

Spanish Love Song
Solo (Enrico)

§ Moderato.

Enrico. (during song Enrico rolls

In old Cas - tile, there lives a
Not in this world is there an -

cigarette and smokes it.)

maid - en Full of grace, all sym - me - try, Dark soul - ful
oth - er Maid as fair or sweet as she, And all our

eyes and glance so plead - ing. With form di - vine, none fair as
lives we've loved each oth - er And will un - til E - ter - ni -

she, When danc - ing with her cas - ta - nets, In
ty. I am but a To - re - a - dor; And

watch - ing her one soon for - gets All thoughts of oth - er
when the surg - ing crowd does roar, As the bull lies welt - ring

earth - ly things Save her and her a - lone. —
in his gore But one sweet face I sec. —

p *rall. e dim.*

Allegro marcato

My Ma - ri - ta, — there's no one sweet - er, — Fair - est

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a half note 'My' followed by a quarter note 'Ma', a quarter note 'ri', and a quarter note 'ta'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. Dynamics include *pp* and *pp - ff*.

la - dy. — in old Cas - tile. — There's no ho - ur —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'la', a quarter note 'dy', a quarter note 'in', a quarter note 'old', a quarter note 'Cas', a quarter note 'tile', a quarter note 'There's', a quarter note 'no', a quarter note 'ho', and a quarter note 'ur'. The piano accompaniment continues with similar rhythmic patterns and chord progressions.

— my dain - ty flow - er — When is si - lent — my love's ap -

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'my', a quarter note 'dain', a quarter note 'ty', a quarter note 'flow', a quarter note 'er', a quarter note 'When', a quarter note 'is', a quarter note 'si', a quarter note 'lent', a quarter note 'my', a quarter note 'love's', and a quarter note 'ap'. The piano accompaniment continues with similar rhythmic patterns and chord progressions.

peal, — If thou art fear - ful, — do not be tear - ful —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'peal', a quarter note 'If', a quarter note 'thou', a quarter note 'art', a quarter note 'fear', a quarter note 'ful', a quarter note 'do', a quarter note 'not', a quarter note 'be', a quarter note 'tear', and a quarter note 'ful'. The piano accompaniment continues with similar rhythmic patterns and chord progressions. A *rall* marking is present in the piano part.

— Do I not love thee — my life, my own? — And I'll be

near — to soothe thy fear dear, — I live for thee —

after 1st Verse.

only. — and thee a - lone. — *D.S.* for thee — and thee a -

1st ending 2nd Verse.

D.S.

lone. My Ma - for thee — and thee a - lone. —

2nd ending 2nd Verse.

rall. *f* *rall.*

Segue.

The Elopement.

Duet.

Andante.

Enr.

Mar. *p (to Enrico.)*
 Ere' the morn - ing sun shall leave the sea,

Clarinet.
p

(to Marita surprised.)

Then Ma - ri - ta thou wilt
 I shall flee, love, with thee,

mf

(away.)

fly with me. Mine is she. Ec - sta - cy, Hoo -
 Hoo -

poco rit. *ff*

Tempo di Bolero.

lah. *ff* 'Till life is past our

lah. *ff* 'Till life is past our

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves begin with a rest followed by the syllable 'lah.' and then the lyrics "'Till life is past our". The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a bass line in the left hand. The dynamic marking *ff* (fortissimo) is present.

love shall last In bliss - ful har - mo - ny, And

love shall last In bliss - ful har - mo - ny, And

The second system continues the vocal and piano parts. The vocal staves sing "love shall last In bliss - ful har - mo - ny, And". The piano accompaniment maintains the Bolero rhythm with chords and a bass line. The dynamic marking *ff* is also present.

then ————— up - on some oth - er shore We'll re - - u - ni - ted

then ————— up - on some oth - er shore We'll re - - u - ni - ted

The third system concludes the piece. The vocal staves sing "then ————— up - on some oth - er shore We'll re - - u - ni - ted". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ff* is present.

be, Our lips shall meet while in-cense sweet Shall
 be. Our lips shall meet while in-censesweet Shall

o'er our sen - ses seem, For joy ——— like this is
 o'er our sen - ses seem, For joy ——— like this is

per-fect bliss, And life ——— a gold-en dream. And
 per-fect bliss, And life ——— a gold-en dream. And

p

p

when _____ the shad-ows fall, _____ then wilt be there, my

when _____ the shad-ows fall, _____ then wilt be there, my

p

all. _____ Thy love _____ shall help sus-tain, _____ I'll

all. _____ Thy love _____ shall help sus-tain, _____ I'll

know _____ no fear or pain, *f* Hoo - lah, Hoo - lah.

know _____ no fear or pain, *f* Hoo - lah, Hoo - lah.

mf *f*

Lento. ten.
Nev-er, my love, I

Brillante.
Wilt thou de - ceive me? —

Brillante. *Lento. ten.*
f *mf*

a tempo.
swear. —

Al - ways be - lieve me? —

a tempo.
f

Lento. ten. a tempo.
For thee I'll do and dare, —

If I — be

Lento. ten. a tempo.
mf *f*

I'll love thee 'till I die, For-
 scorn - ful? For-

rall.
 ev - - er, and ev - - er, For - ev - er, my love, and
 ev - - er, and ev - - er, For - ev - er, my love, and

f rall. *f*

Presto. Both start to exit when Teresa&Eduardo rush on stage and stop them.
 aye. _____
 aye. _____

ff

No 10.

Finale

(Enrico and Marita down stage,
Eduardo and Teresa back by house.)

Cue: - My Blessing.

Mar.
Ter.

Enr.
Ed.

f

My Ma - ri - ta, there's no one sweet-er,

tile,

Fair-est la - dy, in old Cas - tile, old Cas - tile. There's no

ho - ur, my daint-y flow-er, When is si - lent my heart's ap -

f

peal. If thou art tear-ful, do not be fear-ful, Do I not

love thee my heart, my own, all my own And I'll be near to soothe thy

fear, dear, I live for you and you a lone.

rall. *a tempo.* *fz*

End of Operetta.

THE WITMARK CHORUSES

Lyric Tenors and Basses are scarce; we've paid particular attention to our arrangements, the Tenors rarely going above F, Basses only touching an Ab or G occasionally. This feature will surely appeal to Directors.

No. 1—FOUR-PART SONGS for MALE VOICES

ASLEEP IN THE DEEP.....Petrie	LAZY BILL.....Sloane	STRUMMING (I Just Keep Strumming Along) Woods
BAKE DAT CHICKEN PIE.....Dumont	LET THE REST OF THE WORLD GO BY.....Ball	SWING LOW SWEET CHARIOT.....Anon
DEEP RIVER.....Anon	LIFE OF A HUNTER FOR ME, THE Spaulding	TALE OF THE BUCKET, THE (A Limerick) Bold
GRATEFUL, O LORD, AM I.....Roma	LORD'S PRAYER, THE.....Roma	TILL WE MEET AGAIN.....Whiting
HERE'S LOVE AND SUCCESS TO YOU..Ball	O LAND OF HOPE AND FREEDOM...Tracy	THOSE SONGS MY MOTHER USED TO SING Smith
HONEY IF YO' ONLY KNEW.....Ball	OUTDOOR LIFE.....Jolson-Meyer	WHERE THE RIVER SHANNON FLOWS Russell
IN THE CANDLELIGHT.....Brown	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball	
LAMPLIT HOUR, THE.....Penn		

No. 2—JOYOUS MOMENTS—TWO-PART SONGS

for Children - Can Also Be Sung In UNISON

By Laura Rountree Smith and Anna Heuermann Hamilton

JOLLY SANTA CLAUS	MARCHING SONG	OWL SONG	SPRING SONG
LITTLE JAPANESE	OUR COUNTRY	ROBIN HOOD	SWING SONG
			SEE-SAW TOWN
			SONG OF THE CLOCK, THE

No. 3—TWO-PART SONGS—CAN ALSO BE SUNG IN UNISON

for Male, Female or Mixed Voices

COME INTO THE SWEET GREEN FIELDS WITH ME.....Tracy	LET THE REST OF THE WORLD GO BY.....Roma	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
DEEP RIVER.....Anon	O LAND OF HOPE AND FREEDOM...Tracy	SWING LOW SWEET CHARIOT.....Anon
DOWN IN SUNSHINE VALLEY.....Christie	O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann...Offenbach	THERE'S A LONG, LONG TRAIL.....Elliott
GAY LITTLE WILL O' THE WISP...Trinkaus	O SOLO MIO (Thou Art My Sunshine) DiCapua	THOSE SONGS MY MOTHER USED TO SING Smith
GLORIOUS MONTH OF JUNE.....Gilbert	OUTDOOR LIFE.....Jolson-Myers	TILL WE MEET AGAIN.....Whiting
GRATEFUL, O LORD, AM I.....Roma	PRETTY LITTLE SNOWDROP.....Elliott	TOO MUCH CAKE.....Penn
HERE'S LOVE AND SUCCESS TO YOU..Ball	SHINE LITTLE BUTTERCUP.....Elliott	WYOMING LULLABY (Go To Sleep My Baby) Williams
LAZY BILL.....Sloane	SONG OF THE DAWN.....Gilbert	
LEST WE FORGET (Recessional).....Penn		

No. 4—THREE-PART SONGS for S.S.A. or T.B.B.

BAKE DAT CHICKEN PIE.....Dumont	LET THE REST OF THE WORLD GO BY.....Ball	SWING LOW SWEET CHARIOT.....Anon
BLOW ON YE WINDS.....Tracy	O LAND OF HOPE AND FREEDOM...Tracy	THERE'S A LONG, LONG TRAIL.....Elliott
CARISSIMA.....Penn	O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann...Offenbach	THOSE SONGS MY MOTHER USED TO SING Smith
COME SAIL AWAY WITH ME.....Tracy	PICKANINNY SLEEP SONG.....Strickland	TILL WE MEET AGAIN.....Whiting
DEEP RIVER.....Anon	SPRING'S A LOVABLE LADY.....Elliott	TOO MUCH CAKE.....Penn
GLORIOUS MONTH OF JUNE.....Gilbert	STARLIGHT LOVE.....Dennl	WYOMING LULLABY (Go To Sleep My Baby) Williams
GRATEFUL, O LORD, AM I.....Roma	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball	
HERE'S LOVE AND SUCCESS TO YOU..Ball		
LEST WE FORGET (Recessional).....Penn		

No. 5—THREE-PART SONGS for S.A.B.

ASLEEP IN THE DEEP.....Petrie	MA' LITTLE SUNFLOWER GOODNIGHT Vanderpool	STRUMMING (I Just Keep Strumming Along) Woods
BLOW ON YE WINDS.....Tracy	O LAND OF HOPE AND FREEDOM...Tracy	THERE'S A LONG, LONG TRAIL.....Elliott
DEEP RIVER.....Anon	O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann...Offenbach	TILL THE SANDS OF THE DESERT GROW COLD.....Ball
DOWN IN SUNSHINE VALLEY.....Christie	REED BIRD (The Indian's Bride).....Reed	TILL WE MEET AGAIN.....Whiting
GRATEFUL, O LORD, AM I.....Roma	SONG OF THE NIGHT.....Tracy	WAL, I SWAN (Ebenezer Frye—Git-dap Napoleon).....Burt
HERE'S LOVE AND SUCCESS TO YOU..Ball	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball	WHISPERING PINES.....Cunningham
LEFT (A Soldier's Soliloquy).....Gustlin		WYOMING LULLABY (Go To Sleep My Baby) Williams
LEST WE FORGET (Recessional).....Penn		
LET THE REST OF THE WORLD GO BY.....Ball		

No. 6—FOUR-PART SONGS for FEMALE VOICES

BLOW ON YE WINDS.....Tracy	LET THE REST OF THE WORLD GO BY.....Ball	PICKANINNY SLEEP SONG.....Strickland
CARISSIMA.....Penn	MA' LITTLE SUNFLOWER GOODNIGHT Vanderpool	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball
DEEP RIVER.....Anon	MOUNTAIN RANGE, THE.....Penn	SWING LOW SWEET CHARIOT.....Anon
DESIGN.....Vanderpool	'NEATH THE AUTUMN MOON.....Vanderpool	THERE'S A LONG, LONG TRAIL.....Elliott
DOWN IN SUNSHINE VALLEY.....Christie	O COME FAIR MAID AND DANCE WITH ME Brown	TILL WE MEET AGAIN.....Whiting
EVERY LITTLE NAIL.....Vanderpool	O LAND OF HOPE AND FREEDOM...Tracy	TOO MUCH CAKE.....Penn
GLORIOUS MONTH OF JUNE.....Gilbert	O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann...Offenbach	WYOMING LULLABY (Go To Sleep My Baby) Williams
GRATEFUL, O LORD, AM I.....Roma		
HERE'S LOVE AND SUCCESS TO YOU..Ball		

No. 7—FOUR-PART SONGS for MIXED VOICES

COME INTO THE SWEET GREEN FIELDS WITH ME.....Tracy	O COME FAIR MAID AND DANCE WITH ME Brown	SWING LOW SWEET CHARIOT.....Anon
DEEP RIVER.....Anon	O LAND OF HOPE AND FREEDOM...Tracy	SYMPHONY OF NIGHT.....Chapin
DESIGN.....Vanderpool	O SHINING NIGHT (Belle Nuit) Barcarolle from The Tales of Hoffmann...Offenbach	TALE OF THE BUCKET, THE (A Limerick) Bold
DOWN IN SUNSHINE VALLEY.....Christie	REED BIRD (The Indian's Bride).....Reed	THERE'S A LONG, LONG TRAIL.....Elliott
EVERY LITTLE NAIL.....Vanderpool	SORTER MISS YOU.....Smith	THOSE SONGS MY MOTHER USED TO SING Smith
GRATEFUL, O LORD, AM I.....Roma	STORY OF OLD GLORY, THE FLAG WE LOVE, THE.....Ball	TILL WE MEET AGAIN.....Whiting
HERE'S LOVE AND SUCCESS TO YOU..Ball		TOO MUCH CAKE.....Penn
LET THE REST OF THE WORLD GO BY.....Ball		WYOMING LULLABY (Go To Sleep My Baby) Williams

JOYOUS MOMENTS 50 Cents—All Others \$1.00 Each Postpaid.

M. WITMARK & SONS, DEPT. B, 1650 BROADWAY, NEW YORK

CHORUSES and CANTATAS

Sacred and Secular

SPRING COMETH

Text by G. ALEXANDER BARR Music by RICHARD KOUNTZ

For Soprano (e to g), Soprano or Alto (d sharp to c) and Alto or Baritone (c to c sharp). It will meet the great need of suitable choral material for Public School music work and make available to supervisors and teachers a cantata that is dignified, colorful, melodious and dramatic and yet one that may be sung easily by large or small choruses either with or without soloists. The extremes of these ranges are seldom touched and then only in soft passages or when doubled in other voices. The Baritone line has been kept severely within a range easily reached by all male voices found in High Schools. Certain passages may be used as solos at the discretion of the director. Price, 60c.

THE QUARREL OF THE BIRDS

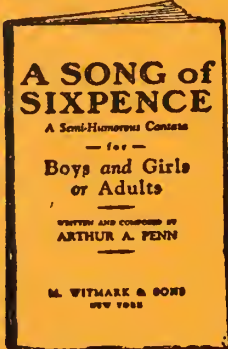
(English and German Text.) By J. Mathieu, English version by W. Kammerer. Operatic cantata, five solo parts, chorus ad lib. The characters: Mr. Raven (bass), Mr. Cuckoo (tenor), Mr. Parrot (baritone), Miss Magpie (contralto), and Miss Nightingale (soprano). Chorus of other birds. Delightful musical work. A distinct novelty; can be given with or without costumes or scenery. Excellent for High School, Colleges, Choirs, Singing Societies, Glee Clubs, etc. Price, 75c.



A SONG OF SIXPENCE

Text and Music by ARTHUR A. PENN

A novel and semi-humorous cantata for boys and girls or adults. It is built around the four well-known lines of this favorite rhyme. A revelation in ingenuity and a touch of inevitable tragedy. 15 typical "Penn" choruses. A most engaging novelty. Sure to attract tremendous interest. Can be given, if desired, in costume and with action. Either way, a splendid entertainment. Characters include the Huntsman, the Widow Blackbird, the Cook, the King, the Doctor and the Undertaker. The music is written partly in unison, partly two-voice. Price, complete, 60c.



THE ASCENSION

Music by ALFRED G. ROBYN

A remarkably impressive work musically, and well within the reach of all well-organized choirs and choral societies. There are 14 separate numbers, each of which presents as much variety of treatment and coloring as is consistent with a work of this type. The accompaniment, piano or organ, is interesting and uncomplicated throughout, and the whole composition is essentially and gratefully melodic. The text is selected from the Scriptures and is well built up to the fine climax. Price, \$1.00.

MASS OF THE SACRED HEART (Festival)

Music by ALFRED G. ROBYN

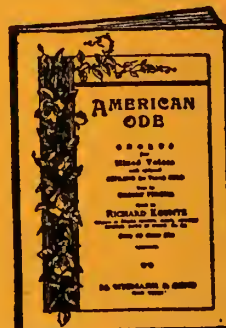
The text of this memorable Mass contains both Latin and English words. Throughout, the work reaches and sustains a notably fine musical plane. There are devotional and melodic qualities that stamp it as an unusual as well as a highly interesting example of effective church choral music. The occasional solo passages are most happily introduced and all the choral work betrays the hand of a composer who both understands and loves his task. Price, \$1.00.

AMERICAN ODE

Text by GILBERT PURCELL Music by RICHARD KOUNTZ

Chorus for MALE or MIXED VOICES with optional SOPRANO (or TENOR SOLO). In this work we are offering something of great and lasting value to American choral music. The text is a masterly piece of writing. It is a modernized development of the thought expressed in the text of "America." As such it finds its place in divine worship as well as in gatherings of a secular nature.

Originally written for large chorus, it can be performed successfully by a quartet alone. The concluding part is the last verse of "America," in which the audience may join, making it suitable for all public gatherings. Price, 60c. *Orchestral parts can be rented.*



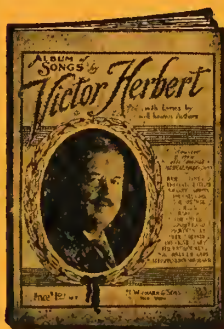
THE VILLAGE BLACKSMITH (Der Dorfschmied)

Music by WILLIAM E. HAESCHE

A cantata for chorus of male voices and tenor solo, piano accompaniment. The text is Longfellow's masterful poem, set to music by William E. Haesche, professor of Yale University. The score is scholarly, expressive and melodious. It was rendered with great effect by the united choral societies of

Connecticut, numbering approximately eight hundred voices, which is stated to be the largest aggregation of singers gotten together in the State at one time. German translation by Alice Matulath. Prices: Parts (Octavo), 60c., postpaid; Score, with piano accompaniment (Octavo) 50c.

ALBUM of SONGS by VICTOR HERBERT



Containing 15 Gems from this Gifted Composer's Best-Known Operas, namely: Babes In Toyland, Babette, Eileen, It Happened In Nordland, Mlle. Modiste, Princess Pat, The Ameer, The Enchantress, The Fortune Teller, The Only Girl, The Red Mill, Naughty Marietta, Dolly Dollars, The Velvet Lady, Wonderland.

This beautifully printed volume contains 56 pages, full sheet music size, bound for durability, all copyrighted, never before published in folio form, with autographed photo on attractive cover. Biography of Victor Herbert by one of his intimate friends. Usually sold at 50c per song. \$7.50 worth of Herbert music printed from the same plates can now be had for

ONE DOLLAR - POSTPAID

M. WITMARK & SONS

1650 BROADWAY

DEPT. B

NEW YORK

BRIGHAM YOUNG UNIVERSITY



3 1197 22149 1936

Brigham Young University

Harold B. Lee Library



Gift of

Portia Southwick
Whitmer

