

L. Ashton Sly Collection

Historic Musical Comedies & Their Production

A 137-volume collection of vocal scores and/or libretti for 123 musical comedies, comic operas and operettas, including 28 full production promptbooks.

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**Author/Artist:** Sly, L. Ashton.**Title:** *L. Ashton Sly* musical scores collection,**Compiled/Created:** 1922-1958.**Electronic Access:** Box listingSearch MASC (Manuscripts, Archives, and Special Collections), the database of the Dept. of Rare Books and Special Collections, to find related material**Description:** 8 linear ft. (137 volumes in 8 record center cartons)**Arrangement:** Arranged alphabetically by title.**Summary Note:** Consists of bound musical scores, which were *Sly's* prompt copies, for such operettas as COX AND BOX, COUNTESS MARITZA, ROSE MARIE, DIE FLEDERMAUS, and THE NEW MOON. Specifically, there are 137 volumes of vocal scores and/or libretti for one hundred twenty-three musical comedies, comic operas, and operettas, including twenty-eight full production promptbooks.**Cumulative index/Finding Aid:** A finding aid (20 pp.) to the collection is available.**Subject(s):** Musicals--England--20th century--Scores.  
Musicals--Italy--20th century--Scores.**Form/Genre:** Scores.**Location:** RBSC Off-Site Storage: Contact [rbsc@princeton.edu](mailto:rbsc@princeton.edu)**Call Number:** TC068**Status:** Not Charged

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L. ASHTON SLY COLLECTION  
HISTORIC MUSICAL COMEDIES & THEIR PRODUCTION

Prepared by Paul Sheren  
of  
Motley Books Limited

1976

L. Ashton Sly Collection

Historic Musical Comedies & Their Production

A 137-volume collection of vocal scores and/or libretti for 123 musical comedies, comic operas and operettas, including 28 full production promptbooks.

The first stage show to describe itself as a musical comedy was In Town (1892), and in less than a century the musical comedy has claimed a very secure place in the English-speaking theatrical tradition. With the development of the integrated American musical of Rodgers & Hammerstein and the singspiel of Brecht, the musical play has evolved considerably since the days of romantic operetta and Gay Nineties' shows. In spite of the occasional revival born of nostalgia, today's theatre scholars and performers are separated from the earliest musical comedies by an ever-widening gap of time and style. Even the most renowned hit shows of Gershwin, Porter and Coward are remembered today for their ever-popular songs, not for their total impact as productions. With few exceptions, the Edwardian musical comedies are forgotten, although their stars, production numbers, sets, costumes and posters remain forever associated with the society and the theatres which produced them. Everyone remotely interested in the theatre knows about the Gaiety Theatre and the legendary shows produced there. Few, however, could say with authority what A Gaiety Girl is about and whether or not it is a good or amusing show. Even the best-intended nostalgic revival of an old musical may be a failure because the director and cast are too far removed from the requisite production style of such a piece, and their only solution is to "send up" the material.

This collection makes possible the re-creation, in the mind and on the stage, of a great number of these classical musicals. Most of the 123 musical shows represented date from 1890 to 1940. Over half the works in this collection are more than 50 years old. Well-known titles still commonly in the repertoire are the exception rather than the rule, although some of the greatest hits of the Edwardian and post-World War I eras are included: The Arcadians, An Artist's Model, The Belle of New York, A Chinese Honeymoon, The

Chocolate Soldier, Chu Chin Chow, Floradora, A Gaiety Girl, The Lilac Domino, The Maid of the Mountains, The Quaker Girl, Rose Marie, and San Toy, to mention only a few. Frequently some of the greatest names in the history of the musical theatre are represented with early or obscure works, such as Arthur Sullivan's Ivanhoe and Haddon Hall; The Mountebanks (lyrics by W. S. Gilbert); Jerome Kern's The Beauty Prize and Blue Eyes; George Gershwin's Primrose; and other pieces boasting the talents of Friml, Romberg, Stolz, Youmans, P. G. Wodehouse, Noel Coward, and Ivor Novello. Here are also the Edwardian giants of musical comedy: Ivan Caryll, Lionel Monckton, Sidney Jones, Adrian Ross, Percy Greenbank, and Paul Rubens. Four works in the collection are manuscripts of original, unpublished musicals, three of them pantomimes. Taken as a whole, this collection presents remarkable opportunities for research into the first half-century of the English and American musical comedy tradition.

The library is equally rich in potential for the practical theatre student (actor or director) interested in acquiring a sound knowledge of traditional musical comedy production style. Full production promptbooks for 28 of the shows are among the scores and libretti included. These were made and used by L. Ashton Sly, a much-respected professional director of musical comedy revivals in southwest England and South Wales from just before World War II until the mid-1960s, who assembled this entire library. Fully conversant with orthodox musical comedy production style, Sly was engaged by various operatic and dramatic societies to produce and direct musical shows, often the major events in the theatrical life of the communities involved. He was not enlisted for his skill as a creative director, but rather for his ability to give provincial audiences precisely what they desired: a full reconstruction of original London West End productions. Inasmuch as settings and costumes copying the originals were usually hired, the task of reconstruction was subject almost solely to the vocal and histrionic limitations of the cast. Sly knew, however, the precise movements, business, choreography and tone required for each piece, and he knew how to match this to his local material without losing the essential magic of the work. Wherever possible, Sly assiduously researched the background of his productions, and both the promptbooks and many of the study scores in this collection are extra-illustrated with the fruits of his research: newspaper and magazine cuttings concerning the work; transcripts from books by Hibbert, Short, Cochran, Macqueen-Pope and others specifically documenting performances of each piece; issues of Play Pictorial and Theatre World with extensive illustrated features on original productions; programmes and souvenirs of West End performances, as well as provincial tours and revivals; and illustrated prospectuses from publishers and scene or costume rental firms. As he often was the only professional involved, Sly had

wider responsibilities than most directors. He had to supervise in complete detail all aspects of production: choreography, lighting, sound, properties, costumes, promotion, programmes, and all stage management. These were wherever possible based on the precedents of the London productions, and to implement them, he had to be able to direct and train the local staff in every aspect. As he often produced the same show several times for different societies, Sly wisely made elaborate promptbooks which are complete production kits recording every conceivable performance detail. Employing intricate systems of coloured inks and keys, Sly painstakingly created promptbooks which are a model of the stage manager's craft and any theatre historian's dream. From Sly's extraordinarily legible master copies, it is possible to determine not only the business and movement (including choreography) of every member of the cast and chorus at any given moment, but also the cues and calls for the stage manager, lighting technician, sound man, musical director, and man on curtain. Choreography is set down in explicit detail, frequently with diagrams. In the case of numbers where the music is repeated as many as five times, a system of coloured inks clearly indicates the dance patterns for each refrain. Cuts and additions to the text are naturally also indicated, and it is not unusual for Sly to include a manuscript arrangement of an all-new overture or an interpolated song or set of lyrics not printed in the published score. Appended to all of this are abstracted call sheets, lighting, sound and property plots; ground plans; costume plots; notes on each character and suggested audition material for each; notes on performing rights, costume and scene rentals, and other budgetary matters; and newscuttings, programmes and occasionally original photographs recording Sly's productions. While one cannot claim that L. Ashton Sly's musical comedy productions were important in their own right, the detail with which he recorded every aspect of them in these promptbooks and the fact that in so doing he captured (as completely as it is possible to do so on paper) a style of production almost forgotten today makes these scores especially valuable to every student in this field.

Attached are facsimiles of representative pages from Sly's production promptbooks. The first two (A & B) are from the interleaved libretto for The Quaker Girl (106) showing the detail with which the director indicated movement and business, quite in addition to the standard directions published in the acting edition. The remaining examples are taken from the vocal score for Nina Rosa (92). The key (C) to Sly's various coloured inks and markings is typical of prefatory pages to most of the promptbooks in this collection. Both this key and the actual manifestation of its directions are, of course, more vivid and easier to comprehend in colour than in this monochromatic photocopy. Much of the

score is annotated with choreographic directions (D), but frequently this information is rendered in such copious detail that the notation must be entered on an interleaf (E) with reference to the appropriate passage in the score (F). Stage directions, the various lighting and curtain cues, and stage management calls are shown (G), and a typical ground plan appears (H). Also included are examples of the abstracted lighting plot (J) and the audition sheet (K).

The 137 volumes of this collection cover 123 musical shows. Most are vocal scores (the complete musical score with lyrics and piano accompaniment) with seven of the shows represented solely by libretti (complete lyrics and dramatic text, no music). Of the 116 vocal scores in the collection, over 25 are either interleaved with transcripts of the libretti; accompanied by libretti in separate volumes; or, being operatic in style, otherwise complete in themselves, lacking neither musical nor dramatic text. Musical comedy scores of this period were normally issued in wrappers with weak spines which rapidly deteriorated with constant flattening against the conductor's desk. All 137 volumes in this collection are strongly bound, most uniformly so, with nearly all the extra-illustrations and additional material neatly mounted and bound in. The promptbooks show reasonable signs of use, but all have survived intact and are in no immediate need of repair. In the catalogue of the collection, below, the term "fully annotated production promptbook" means that the volume corresponds to the general description of Sly's promptbooks stated above. Exceptions will be noted. In some cases, there are two promptbooks, one made from the vocal score, the other from the published libretto. These were intended by Sly to be used in tandem in the same production, and together will yield the same full production data as in other examples provided in one volume alone. Occasionally a second annotated volume of the score is included, being the musical director's score, again to be used in conjunction with other volumes. In the few cases where only the libretto is present (without the musical score) and is an annotated promptbook, the promptbook is necessarily less complete than titles represented by both score and libretto. All volumes in the list below are 4to in size, unless otherwise noted. Where the date of the original production is not the same as the publication date, the former is given prefixed by "P".

The collection comprises the following:

1. ALFIE BARBER AND THE SPORTY THIEVES. A Burlesque Musical Pantomime in 2 Acts & 10 Scenes. Libretto & Lyrics by L. Ashton Sly. Music by Gordon Weston. Unpublished typescript and manuscript score, 1951.

251 pp. libretto and vocal score. Promptbook with stage directions and property plot only. Written in 1937, this original burlesque pantomime was revised in 1940 and again for this version in 1951. Extra-illustrated with programme for first performance in 1937.

2. THE ARCADIANs. A Fantastic Musical Play in Three Acts. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton and Howard Talbot. 1909.

179 pp. vocal score, interleaved with libretto in typescript. Fully annotated production promptbook. Extra-illustrated with production notes and material with programmes and newscuttings from Sly's various productions.

3. \_\_\_\_\_ . Samuel French Acting Edition, 1945.

68 pp. libretto. Interleaved promptbook for use in conjunction with score, above.

4. AN ARTIST'S MODEL. A Comedy with Music. In two acts. By Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. 1895.

148 pp. vocal score. This edition includes an extra song, "Dear Little Daisy," revised by Greenbank & Jones from the original of Goodwin & Furst; this is not included in all editions.

5. BALALAIKA. A play with music by Eric Maschwitz. Music by George Posford & Bernard Grun. 1947.

192 pp. vocal score. Extra-illustrated with programme for the original production of the work at His Majesty's Theatre, London, and Play Pictorial Vol. LXX, No. 416, which is devoted to the play.



6. THE BALKAN PRINCESS. A NewMusical Play in three acts.  
Book by Frederick Lonsdale and Frank Curzon. Lyrics by Paul A. Rubens and Arthur Wimperis. Music by Paul A. Rubens. 1910.  
  
132 pp. vocal score. Inserted is a typed extra set of lyrics for the Act II Finale not published in score.
7. THE BEAUTY PRIZE. A Musical Comedy in three acts. Book & lyrics by George Grossmith and P. G. Wodehouse. Music by Jerome Kern. 1923.  
  
145 pp. vocal score.
8. THE BELLE OF BRITTANY. A Musical Play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot. With additional numbers by Marie Horne. 1908.  
  
165 pp. vocal score.
9. THE BELLE OF NEW YORK. A Musical Comedy in two acts.  
Words by Hugh Morton. Music by Gustave Kerker. 1926.  
P-1898; re-written 1925.  
  
213 pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Sly's production research, with programmes and newscuttings concerning his productions, including 18 original photographs.
10. BETTY. A Musical Play in three acts. By Frederick Lonsdale and Gladys Unger. Lyrics by Adrian Ross and Paul A. Rubens. Music by Paul A. Rubens. Additional numbers by Ernest Steffan. 1915.  
  
138 pp. vocal score.
11. THE BING BOYS ARE HERE. A musical comedy by George Grossmith and F. Thompson. Music by Nat. D. Ayer. 1916.  
  
104 pp. vocal score, lacking title-page and first leaf of score. Repairs.

12. BITTER SWEET. An Operette in three acts by Noel Coward. 1929.  
  
163 pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LV, No. 330, devoted to the original production, and programme for the original production at His Majesty's Theatre.
  
13. BLESS THE BRIDE. A Musical Show by A. P. Herbert and Vivian Ellis. 1947.  
  
177 pp. vocal score.
  
14. BLUE EYES. A Musical Play in two acts. Book and lyrics by Guy Bolton and Graham John. Music by Jerome Kern. 1930. P-1928
  
15. THE BOY. A musical comedy in two acts. (Founded on Sir Arthur Pinero's farce, "The Magistrate.") By Fred Thompson. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton and Howard Talbot. 1917.  
  
160 pp. vocal score.
  
16. CARELESS RAPTURE. A musical play. Devised, Written and composed by Ivor Novello. Lyrics by Christopher Hassall. 1936.  
  
138 pp. vocal score.
  
17. CASTLES IN SPAIN. A South-American Musical Romance. Libretto by Sydney Box & Montgomery Tully. Lyrics by Harold V. Purcell & Muriel Box. Music by May H. Brahe. 1939.  
  
4, 174 pp. vocal score.
  
18. CATHERINE. A new musical play in three acts. English version by Reginald Arkell & Fred de Cresac. Lyrics by Reginald Arkell. Music by Tschaikowsky. Selected by Robert Evett & J. Klein. 1922.  
  
104 pp. vocal score.

19. A CHINESE HONEYMOON. A Musical Comedy in two acts. Written by George Dance. Composed by Howard Talbot. 1929. P-1901.
- 163 pp. vocal score. Extra-illustrated with programme for a 1926 revival. Light pencilling.
20. THE CHOCOLATE SOLDIER. A Comic Opera in three acts. Book by Rudolph Bernauer and Leopold Jacobson after Arms and the Man by G. B. Shaw. English translation by Stanislaus Stange. Music by Oscar Straus. 1909. P London - 1910).
- 197 pp. vocal score interleaved with 45 pp. typescript of libretto. Fully annotated prompt copy. Extra-illustrated with illustrated programme for a 1936 revival.
21. \_\_\_\_\_ . Another copy of the above, without interleaving and annotations.
22. CHU CHIN CHOW. A musical tale of the East told by Oscar Asche. Set to music by Frederic Norton. 1916.
- 104 pp. vocal score. Extra-illustrated with a programme for the original His Majesty's Theatre production.
23. CINDERELLA. A pantomime in two acts and ten scenes. Libretto & lyrics by L. Ashton Sly. Music by Gordon Weston. Unpublished manuscript, c1945.
- 157 pp. manuscript/typescript vocal score. An original work with many corrections and amendments.
24. THE CINGALEE. A new and original musical play. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton. Additional dialogue, lyrics, and numbers by Paul A. Rubens. 1904.
- 231 pp. vocal score.
25. LES CLOCHES DE CORNEVILLE (The Bells of Corneville). Comic Opera in 3 acts, English libretto by H. B. Farnie & Robert Reece. Music by Robert Planquette. P-1878.
- 174 pp. vocal score.

26. A COUNTRY GIRL. A new and original musical play. By James T. Tanner. Lyrics by Adrian Ross. Music by Lionel Monckton. Additional lyrics and numbers by Paul A Rubens. Additional lyrics by Percy Greenbank. 1903. P-1902.

New, expanded edition. 270 pp. vocal score.

27. COX AND BOX or the Long-Lost Brothers. Triumviretta in one act adapted to the lyric stage from J. Maddison Morton's farce "Box and Cox" by F. C. Burnand. The music by Arthur S. Sullivan. P-1867

8, 56 pp. libretto and vocal score, interleaved with a revised version of the libretto in typescript. Fully annotated production promptbook. Extra-illustrated with cuttings and an extract from Arthur Jacobs' Gilbert and Sullivan.

28. THE DAMASK ROSE. A musical play in three acts. Book by G. H. Clutsam & Robert Courtneidge. Music, based on themes of Chopin, adapted and composed with lyrics by G. H. Clutsam. 1930.

135, 10 pp. vocal score. This edition includes a replacement Act II Finale.

29. DERBY DAY. A comic opera in three acts. Book by A. P. Herbert. Music by Alfred Reynolds. 1932.

207 pp. vocal score. Includes two inserted sheets of additional lyrics.

30. DOROTHY. A comedy Opera. Words by B. C. Stephenson. Music by Alfred Cellier. P-1886.

189 pp. vocal score. Light pencilling.

31. THE DUCHESS OF DANTZIC (Sans-Gene). A romantic light Opera in three acts. Written by Henry Hamilton. Composed by Ivan Caryll. 1903.

220 pp. vocal score.

32. THE EMERALD. An Operetta. Words by Cyril Eccles Williams, Music by William Sterndale Case. 1924.

61 pp. vocal score with libretto. Final page torn, but intact.

33. DIE FLEDERMAUS (The Bat). Operetta in three acts. Music by Johann Strauss. Book and lyrics by Phil Park. Music adapted and arranged by Ronald Hammer. 1958 P-1874
- 82 pp. libretto. 8 vo. Full production promptbook. Extra-illustrated with newscuttings and programmes concerning various revivals.
34. FLORADORA. A musical comedy. Book by Owen Hall. Lyrics by E. Boyd Jones and Paul Rubens. Music by Leslie Stuart. 1899.
- 224 pp. vocal score.
35. FRA DIAVOLO. Opera comica in tre atti Libretto by E. Scribe. Music by D. F. E. Auber. P-1830.
- 22, 365 pp. vocal score. Italian translation of libretto by Maggioni.
36. FREDRICA. A musical play in three acts by Ludwig Herzer & Fritz Lohner. English version by Adrian Ross. Lyrics by Harry S. Pepper. Music by Franz Lehar. 1930. p-1928
- 113 pp. vocal score.
37. FREE AS AIR. A musical in two acts by Dorothy Reynolds & Julian Slade. Music by Julian Slade. 1959.
- 140 pp. vocal score. Fully annotated production promptbook. Extra-illustrated with newscuttings about the original Savoy Theatre production and also cuttings and programmes. for Sly's revival.
38. \_\_\_\_\_ Acting Edition, 1960.
- 70 pp. libretto. 8 vo. Interleaved with prompt notations to be used in conjunction with the marked vocal score, above. Extra-illustrated with newscuttings and programmes.

39. A GAIETY GIRL. Musical Comedy. Words by Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. P-1893.
- 152 pp. vocal score. Lacks title-page.
40. THE GEISHA. A story of a Tea House. A Japanese Musical Play in two acts. Libretto by Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. 1896.
- 206 pp. vocal score. Extra-illustrated with the programme for a 1936 revival.
41. THE GIPSY BARON. A new version of Johann Strauss's Famous Operetta. Libretto by Ig. Schnitzler. English Book by Phil Park and Conrad Carter. Lyrics by Phil Park. Music adapted and arranged by Ronald Hammer. 1955. P-1885
- 273 pp. vocal score. Fully annotated production prompt-book. Extra-illustrated with newcuttings and programmes for various revivals.
42. \_\_\_\_\_ . Acting Edition, 1956.
- 93 pp. libretto. 8 vo. Promptbook for use in conjunction with the marked vocal score, above. Extra-illustrated with programmes and newcuttings concerned with Sly's 1960 revival.
43. GIPSY LOVE. A musical play in three acts. Book by A. M. Willner and Robert Bodansky. English libretto by Basil Hood. Lyrics by Adrian Ross. Music by Franz Lehar. 1912. P-1910
- 216 pp. vocal score.
44. THE GIRLS OF GOTTENBERG. A musical play in two acts. Written by George Grossmith Jr. and L. E. Berman. Lyrics by Adrian Ross and Basil Hood. Music by Ivan Caryll and Lionel Monckton. 1907.
- 176 pp. vocal score. Boards damp-stained, not affecting text.

45. GLAMOROUS NIGHT. A Romantic Play with Music. By Ivor Novello.  
Lyrics by Christopher Hassell. 1938. P-1935.  
140 pp. vocal score. Extra-illustrated with newscuttings and  
illustrations from the original Drury Lane production.
46. THE GLASS SLIPPER. A Fairy Tale with Music by Herbert and  
Eleanor Farjeon. Music by Clifton Parker. 1945. P-1944.  
132 pp. vocal score. 8 vol.
47. GOING UP. A Musical Comedy in three acts. Book by James  
Montgomery and Otto Harbach. Lyrics by Otto Harbach.  
Music by Louis A. Hirsch. 1918.  
76 pp. vocal score.
48. THE GOLDEN MOTH. A Musical Play of Adventure in three acts.  
Book by Fred Thompson and P. G. Wodehouse. Lyrics by P. G.  
Wodehouse. Music by Ivor Novello. 1921.  
112 pp. vocal score.
49. GOOD-NIGHT VIENNA. A Romantic Musical Play in three acts.  
Book 7 lyrics by Holt Marvell. Music by George Posford. Play  
adapted by Sydney Box. 1936.  
134 pp. vocal score. Fully annotated production promptbook.  
Extra-illustrated with programmes for Sly's revivals.
50. \_\_\_\_\_ . Acting Edition, 1936.  
56 pp. libretto. 8 vol. Promptbook for use in conjunction  
with the marked vocal score, above. Extra-illustrated with  
programmes and newscuttings for various revivals, plus 20  
original photographs of one of Sly's productions.
51. HADDON HALL. An Original Light English Opera, in three acts.  
Written by Sydney Grundy. Composed by Arthur Sullivan. 1902.  
P-1892.  
169 pp. vocal score.

52. THE HAPPY DAY. New Musical Play in two acts. By Seymour Hicks.  
Lyrics by Adrian Ross and Paul A. Rubens. Music by Sidney  
Jones and Paul A. Rubens. 1916.  
138 pp. vocal score.
53. HIGH JINX. A Musical Farce in three acts. The Music by Rudolf  
Frml. The book and lyrics by Otto Hauerbach. 1914.  
164 pp. vocal score.
54. HULLO AMERICA! In two acts. Book by J. Hastings Turner. Lyrics  
by Clifford Grey. Music by Herman Finck. 1919 P-1918.  
56 pp. vocal score.
55. IRENE. Musical Comedy in two acts. By James Montgomery.  
Music by Harry Tierney. Lyrics by Joseph McCarthy. 1920.  
P-1919.  
100 pp. vocal score.
56. IVANHOE. A Romantic Opera adapted from Sir Walter Scott's  
novel. Words by Julian Sturgis. Music by Arthur Sullivan. 1891.  
261 pp. vocal score.
57. JILL DARLING! A Musical Comedy. Book by Marriott Edgar.  
Additional scenes and lyrics by Desmond Carter. Further additional  
scenes and lyrics by Conrad Carter. Music by Vivian Ellis.  
Additional Numbers by Edward Horan. 1937. P-1934.  
144 pp. vocal score. Extra-illustrated with a programme for a  
1935 touring production.
58. JOLLY ROGER, or The Admiral's Daughter. A Comic Opera in three acts.  
Book by Scobie Mackenzie and V. C. Clinton-Baddeley. Lyrics  
by V. C. Clinton-Baddeley. Music by Walter Leigh. 1933.  
122 pp. vocal score. Fully annotated production promptbook.
59. \_\_\_\_\_ . Boosey & Hawkes acting edition, 1933.  
80 pp. libretto. 8 vol. Promptbook for use in conjunction with  
vocal score, above.



60. KATINKA. Musical Play in Three Acts. The Book and Lyrics by Otto Hauerbach. The Music by Rudolf Friml. 1916. P-1915.

187 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. New overture in manuscript is inserted. Extra-illustrated with Play Pictorial, Vol. XLIII, No. 259, devoted to the piece.

61. \_\_\_\_\_ . Another copy.

176 pp. vocal score. Heavily marked with cuts and manuscript additions inserted and pasted in, plus other alterations. New overture inserted.

62. KATJA, THE DANCER. Adapted by Frederick Lonsdale and Harry Graham from the book by Leopold Jacobson and Rudolph Oesterreicher. Lyrics by Harry Graham. Music by Jean Gilbert. 1925. P-1923.

97 pp. vocal score. Extra-illustrated with illustrated newscuttings concerning the original London production.

63. THE KING AND I, a New Musical Play. Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein 2nd. 1953. P-1951.

191 pp. vocal score. Extra-illustrated with programme and souvenir programme for the original London production, 1953.

64. KING OF CAMBERWELL GREEN also known as GAY ROMANCE . A Musical Play in two acts. Book and lyrics by Cossar Turfery. Music by King Palmer. 1937.

117 pp. vocal score. Binding is stamped with the alternate title.

65. THE KING OF PEPPERMINTCANDIA, or Snow-White, Rose-Red, The Prince & The Bear. A Pantomime-Musical Comedy in two acts and eight scenes. Book and lyrics by L. Ashton Sly. Music by Gordon Weston. Unpublished manuscript, 1938.

206 pp. manuscript/typescript vocal score and libretto. Extra-illustrated with programmes and summaries of critical reception of the original production.

66. KISSING TIME. Musical Comedy by Guy Bolton and P. G. Wodehouse. Music by Ivan Caryll. 1919, P-1918,  
123pp. vocal score. Lacks title-page. In America, where it was first produced, this work was known as The Girl Behind the Gun.
67. THE LADY OF THE ROSE. A Musical Play in three Acts. Adapted by Frederick Lonsdale. From the book by Rudolph Schanzer and Ernest Welisch. Music by Jean Gilbert. Lyrics by Harry Graham. 1919. P-1921.  
149 pp. vocal score. Extra-illustrated with souvenir of the original London production at Daly's Theatre.
68. THE LAST WALTZ. A musical comedy in three acts. Book by Robert Evett & Reginald Arkell. Lyrics by Reginald Arkell. Music by Oscar Straus. 1922. P-1921.  
128 pp. vocal score. Extra-illustrated with the programme and souvenir of the original London production.
69. THE LILAC DOMINO. A New and Original Operetta in three acts. Words by Robert B. Smith. Music by Charles Cuvillier. Book by Harry B. Smith. 1918.  
141 pp. vocal score.
70. LILAC TIME. A Play with Music in three acts by A. M. Willner and Heinz Reichert. English adaptation and lyrics by Adrian Ross. Music from Franz Schubert arranged by Heinrich Berte and G. H. Clutsam. 1922. P-1921.  
119 pp. vocal score. Extra-illustrated with a programme for a 1949 revival.
71. THE LISBON STORY. A Play with Music. Book and lyrics by Harold Purcell. Music by Harry Parr Davies. 1948, P-1943.  
138 pp. vocal score.

72. A LITTLE DUTCH GIRL. A Musical Play in three acts. Book by Harry Graham and Seymour Hicks. Lyrics by Harry Graham. Music by Emmerich Kalman. 1921. P-1920.
- 169 pp. vocal score.
73. LOVE AND LAUGHTER. A Comic Opera in three acts. By Frederick Kenn and Arthur Wimperis. 1913.
- 124 pp. vocal score.
74. LOVE AT THE INN. A Light Opera in three acts. Book by Jeffrey Lambourne. Lyrics by Rodney Bennett. Music by Roger Quilter. 1949.
- 191 pp vocal score.
75. MADAME POMPADOUR. A Musical Play in three acts. Adapted by Frederick Lonsdale and Harry Graham. From the book by Rudolph Schanzer and Ernest Welisch. Lyrics by Harry Graham. Music by Leo Fall. 1922.
- 139 pp. vocal score. Extra-illustrated with an illustrated souvenir of the original London production and a touring version, 1925, programme.
76. MAGYAR MELODY. A musical romance. By Eric Maschwitz, Fred Thompson and Guy Bolton. Lyrics by Harold Purcell and Eric Maschwitz. Music by George Posford and Bernard Grun. 1939.
- 126 pp. vocalscore.
77. THE MAID OF THE MOUNTAINS. Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional lyrics by F. Clifford Harris and Valentine. Music by Harold Fraser-Simson.
- 149 pp. vocal score. Extra-illustrated with a souvenir of the original London production and programmes for various revivals.

78. MARITZA. A musical comedy in three acts. English book by Robert Layer-Parker & Eddie Garr. Lyrics by Arthur Stanley. Additional lyrics by Eddie Garr. Music by Emmerich Kalman. 1936. P-1924.
- 133 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newsclippings for several revivals, including 31 original photographs of one of Sly's productions.
79. THE MARRIAGE MARKET. New musical play in three acts. By M. Brody and F. Martos. Adapted for the English Stage by Glayds Unger. Lyrics by Arthur Anderson and Adrian Ross. Music by Victor Jacobi. 1913.
- 217 pp. vocal score.
80. MARTHA. Opera in four acts by Friedrich von Flotow. P-1847. (Novello edition)
- 246 pp. vocal score, English-German text. Lacks title-page. 8 vol.
81. MASQUERADE. A Musical Romance. A story of David Garrick. By Eric Maschwitz and George Posford. 1949.
- 204 pp. vocal score.
82. ME AND MY GIRL. Book and lyrics by Arthur Rose and Douglas Furber. Music by Noel Gay. 1937.
- 88 pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Play Pictorial, Vol. LXXII, No. 429, devoted to the original London production, plus programmes and newsclippings concerning subsequent revivals.
83. \_\_\_\_\_ . Samuel French Acting Edition, 1954.
- 61 pp. libretto. 8 vol. Annotated promptbook for use in conjunction with marked vocal score, above. Extra-illustrated with programmes and newsclippings for Sly's revival.

84. MERRIE ENGLAND. A new and original Comic Opera in two acts.  
Written by Basil Hood. Composed by Edward German. 1903.  
P-1902
- 273 pp. vocal score, interleaved with typescript of libretto.  
Fully annotated production promptbook. Extra-illustrated with  
programmes and newscuttings concerning various productions,  
1902-1960.
85. MISS HOOK OF HOLLAND. Book by Paul A. Rubens and Austen Hurgon.  
Lyrics and Music by Paul A. Rubens. 1907.
- 186 pp. vocal score, interleaved with typescript of libretto.  
Fully annotated production promptbook. Instructions and  
manuscript score for onstage band inserted. Extra-illustrated  
with programmes and newscuttings for various revivals, plus  
27 original photographs of Sly's productions.
86. MR. PEPYS. A Ballad Opera in three acts. Book by Clifford  
Bax. Music by Martin Shaw. 1926.
- 126 pp. vocal score.
87. MONSIEUR BEAUCAIRE. A Romantic Opera in three acts. (Founded on  
Booth Tarkington's story.) Book by Frederick Lonsdale.  
Lyrics by Adrian Ross. Music by Andre Messager. 1919.
- 193 pp. vocal score. Extra-illustrated with production notes  
and Play Pictorial, Vol. XXXIV, No. 205, devoted to the  
original production.
88. THE MOUNTEBANKS. An entirely original Comic Opera in two acts.  
Written by W. S. Gilbert. Composed by Alfred Cellier. 1892.
- 186 pp. vocal score. Last section bound in upside-down, but  
complete.
89. MY LADY MOLLY. A Comedy Opera. Book and lyrics by G. H.  
Jessop. Additional lyrics by Percy Greenbank and Charles  
H. Taylor. Music by Sidney Jones. 1902.
- 259 pp. vocal score. Fully annotated production promptbook.

90. THE NEW MASTER, or Cupid in the Classroom. An Operetta for Boys in one act written and composed by Heathcote D. Streatham. 1924.
- 31 pp. vocal score. Business and movement promptbook.  
BOUND WITH:
- THE CAPTAIN OF THE SCHOOL, an amusing Operetta for Boys. Libretto by Captain F. Gibbs-Massey. Music by George F. Vincent. 1896.
- 39 pp. vocal score.  
BOUND WITH:
- THE BLACK-LIST BRIGADE. A Humorous Operetta for Boys. Libretto by O. H. Davies. Music by E. J. Smith. 1901.
- 42 pp. vocal score, interleaved with typescript of libretto. Cuts, movement and business promptbook.
91. THE NEW MOON. A Romantic musical play. Book and lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab. Music by Sigmund Romberg. 1935. P-1928.
- 95 pp. libretto. 8 vol. Interleaved promptbook.
92. NINA ROSA. A Romantic Operatta in two acts by Otto Harbach. Lyrics by Irving Caesar. Music by sigmund Romberg. 1934. P-1931.
- 153 pp. vocal score interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with Play Pictorial, Vol. LIX, No. 353, and newscuttings devoted to the work.
93. NO NO NANETTE. A musical comedy in three acts. Book and lyrics by Frank Mandel, Otto Harbach and Irving Caesar. Music by Vincent Youmans. P-1925
- 68 pp. libretto. 8 vol. Interleaved promptbook. Extra-illustrated with newscuttings and programmes conerning the original London production and Sly's revival.

94. OLD CHELSEA. A musical romance in three acts. Book by Walter Ellis. Music by Richard Tauber. Additional numbers by Bernard Grun. Lyrics by Fred S. Tysh and Walter Ellis. 1948. P-1943.  
141 pp. vocal score.
95. OPERETTE. By Noel Coward. 1938.  
134 pp. vocal score.
96. THE ORCHID. A musical play in two acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Ivan Caryll and Lionel Monckton. Additional numbers by Paul A. Rubens. 1903.  
257 pp. vocal score.
97. OUR MISS GIBBS. A musical play in two acts by "Cryptos". Constructed by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, music by Ivan Caryll and Lionel Monckton. 1909.  
190 pp. vocal score. "Cryptos" was the collective pseudonym of Adrian Orss, Percy Greenbank, Ivan Caryll and Lionel Monckton.
98. PINK CHAMPAGNE ("Die Fledermaus"). The Famous Operetta by Johann Strauss. Adapted by Eric Manschwitz & Bernard Grun from the Vienna Production of 1974. 1952.  
191 pp. vocal score.
99. POLLY. By John Gay. Being the second part of "The Beggar's Opera" adapted by Clifford Bax. Music arranged and composed by Frederic Austin. 1922.  
134 pp. vocal score, interleaved with typescript of libretto. 8 vol. Fully annotated production promptbook. Extra-illustrated with illustrated newscuttings depicting the Kingsway Theatre revival, 1922.
100. LA POUPEE. Comic opera by Arthur Sturgess after M. Ordonneau. Music by E. Audran. P-1897.  
142 pp. vocal score. Lacks title-page, dramatis personae, and first two pages of score.

101. THE PRIDE OF THE REGIMENT, or 'Cashiered for His Country.'  
A Comic Opera. The Book by V. C. Clinton-Baddeley and Scobie Mackenzie. The lyrics by V. C. Clinton-Baddeley.  
The music by Walter Leigh. 1932.  
105 pp. vocal score.
102. PRIMROSE. A new musical comedy in three acts. Book by George Grossmith and Guy Bolton. Lyrics by Desmond Carter and Ira Gershwin. Music by George Gershwin. 1924.  
113 pp. vocal score. Programme for the original Winter Garden Theatre production bound in.
103. A PRINCESS OF KENSINGTON. A new and original comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903.  
252 pp. vocal score.
104. THE QUAKER GIRL. A new musical play in three acts. By James T. Tanner. Lyrics by Adrian ross and Percy Greenbank. Music by Lionel Monckton. 1911. P-1910.  
123 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings concerning various productions.
105. \_\_\_\_\_ . Another copy.  
225 pp. vocal score. Musical director's score with cuts and additions to be used in production with the promptbook score, above.
106. \_\_\_\_\_ . Acting edition, 1949.  
106 pp. libretto. 8 vol. Interleaved promptbook for use in conjunction with the marked scores, above. Extra-illustrated with newscuttings concerning Sly's revivals.
107. THE REBEL MAID. A romantic light Opera in three acts. Book by Alexander M. Thompson and Gerald Dodson. Lyrics by Gerald Dodson. Music by Montague F. Phillips. 1921.  
187 pp. vocal score. Light pencilling.



108. \_\_\_\_\_ . Acting edition, 1921.  
67 pp. libretto. 8 vol. Interleaved and marked with corrections and additions to the text.
109. THE RED HUSSAR. A Comedy-Opera in three acts. Written by H. P. Stephens. Music by Edward Solomon, P-1889.  
156 pp. vocal score.
110. RIO RITA. A Romantic Musical Comedy. Music by Harry Tierney. Words by Joseph McCarthy. Book by Guy Bolton and Fred Thompson. P-1927.  
112 pp. vocal score. Pencilling.
111. \_\_\_\_\_ . Another copy.  
112 pp. vocal score. Pencilling
112. ROSE MARIE. Musical play (A Romance of the Canadian Rockies). Book and lyrics by Otto Harbach and Oscar Hammerstein 2nd. Music by Rudolf Friml and Herbert Stothart. 1924.  
157 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with cuttings and programmes concerning various productions, plus 19 original photographs of Sly's revival.
113. \_\_\_\_\_ . Another copy.  
157 pp. vocal score. Pencilling. Some repairs.
114. SAN TOY, or The Emperor's Own. A Chinese Musical Comedy. Words by Edward Morton. Lyrics by Harry Greenbank and Adrian Ross. Music by Sidney Jones. 1899.  
202 pp. vocal score. Some repairs.
115. A SOUTHERN MAID. A musical play in three acts. Book by Dion Clayton Calthrop and Harry Graham. Music by Harold Fraser-Simson. Lyrics by Harry Graham and Adrian Ross. Additional numbers by Ivor Novello and G. H. Clutsam. Additional lyrics by Douglas Furber. 1920.  
134 pp. vocal score.

116. THE STREET SINGER. A musical play in three acts.  
By Frederick Lonsdale. Lyrics by Percy Greenbank.  
Music by Harold Fraser-Simson. Additional numbers  
by Ivy St. Helier. 1924.  
  
110 pp. vocal score.
117. THE STUDENT PRINCE. English lyrics by Dorothy Donnelly.  
Music by Sigmund Romberg. P-1924.  
  
51 pp. duplicated typescript libretto. Promptbook.  
Programmes and newscuttings for Sly's productions bound  
in.
118. SYBIL. A musical play in three acts. By Max Brody and  
Franz Martos. English version and lyrics by Harry Graham.  
Additional lyrics by Harry B. Smith. Music by Victor  
Jacobi. 1916.  
  
207 pp. vocal score.
119. TANTIVY TOWERS. A light Opera in three acts. Libretto by  
A. P. Herbert. Music by Thomas F. Dunhill. P-1931.  
  
233 pp. vocal score.
120. THE THREE MUSKETEERS. A romantic musical play. Book by  
William Anthony McGuire. Lyrics by Clifford Grey.  
Music by Rudolf Friml. 1932. P-1930.  
  
147 pp. vocal score. Extra-illustrated with Play  
Pictorial, Vol. LVI, No. 338, devoted to the work.
121. TOM JONES. A comic Opera in three acts. Founded upon  
Fielding's novel. By Alex M. Thompson and Robert  
Courtneidge. Lyrics by Charles H. Taylor. Music by  
Edward German. 1908. P-1907.  
  
256 pp. vocal score.
122. THE TOREADOR. An entirely new and original musical play in  
two acts. By James T. Tanner and Harry Nicholls. Lyrics  
by Adrian Ross and Percy Greenbank. Music by Ivan Caryll  
and Lionel Monckton. 1901.  
  
231 pp. vocal score.

123. TULIP TIME (a comedy with music). Book by Worton David and Alfred Parker. Lyrics by Bruce Sievier. Music by Colin Wark. Additional lyrics and music by Hubert W. David. 1938. P-1935.
- 124 pp. vocal score. Extra song bound in.
124. THE VAGABOND KING. A musical play founded upon Justin Huntly McCarthy's Romance "If I Were King". The music by Rudolf Friml. The book and lyrics by W. H. Post and Brian Hooker. 1929. P-1925.
- 76 pp. acting edition libretto. 8 vol. Fully annotated production promptbook: movement, business, cuts and additions.
125. VERONIQUE. A comic Opera in three acts. Written by A. Vanloo and G. Duval. English version by Henry Hamilton. Lyrics by Percy Greenbank. Music by Andre Messager. P-1904.
- 73 pp. acting edition libretto. 8 vol. Fully annotated production promptbook. Extra-illustrated with newscuttings concerning Sly's 1956 revival.
126. LA VIE PARISIENNE. A comic Opera in three acts (very remotely related to the Offenbach opera with the above title) by A. P. Herbert and A. Davies-Adams. Lyrics by A. P. Herbert. 1929.
- 77 pp. libretto. 8 vol. Fully annotated interleaved promptbook. Contemporary British Dramatists LXXIII. Extra-illustrated with newscuttings concerning both the original production and Sly's 1957 revival.
127. \_\_\_\_\_ . Typed transcript of the above.
- 67 pp. Stage manager's production promptbook with cues, calls, lighting, etc.
128. VIKTORIA AND HER HUSSAR. An Operette in three acts. By Alfred Grunwald and Dr. Fritz Lohner-Beda (from the Hungarian of Emmerich Foldes). English book and lyrics by Harry Graham. Music by Paul Abraham. 1934. P-1931.
- 123 pp. vocal score.

129. VIRTUE REWARDED, or Landlords Beware. Words and Music by J. McN. Milne. Unpublished typescript/manuscript, n.d.  
67 pp. vocal score and libretto.
130. A WALTZ DREAM (Ein Walzertraum). New Operetta. From the German of Felix Dormann and Leopold Jacobson. Now adapted for the English stage by Basil Hood. Lyrics by Adrian Ross. Music by Oscar Straus. P-1907.  
209 pp. vocal score.
131. WALTZ TIME. A musical romance in three acts. Music by Hans May. Lyrics by Alan Stranks. Book by Harry C. James. Revised and rewritten by Conrad Carter. 1950.  
154 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with newscuttings, programmes and photographs for various productions.
132. \_\_\_\_\_ . Another copy.  
154 pp. vocal score. Marked with cues for musical director in conjunction with the promptbook, above.
133. \_\_\_\_\_ . Acting edition.  
66 pp. libretto. 8 vol. Stage manager's promptbook for use with scores, above.
134. WALTZES FROM VIENNA. A love story of music. By Dr. A. M. Willner, Heinz Reichert and Ernst Marischka. Scenario by Hassard Short and Desmond Carter. English book and lyrics by Desmond Carter and Caswel Garth. Music by Johann Strauss (father and son). 1938. P-1931.  
124 pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LIX, No. 355, devoted to this work, re-adapted by Moss Hart for the American production and known as The Great Waltz.

135. WILDFLOWER. A musical play in three acts. Book and lyrics by Otto Harbach and Oscar Hammerstein 2nd. Music by Herbert Stothart and Vincent Youmans. 1931. P-1923.

82 pp. vocal score.

136. WILD VIOLETS. A musical play by Bruno Hardt-Warden. English book by Hassard Short and Desmond Carter. Lyrics by Desmond Carter. Music by Robert Stoltz. 1937. P-1933.

147 pp. vocal score. Extra-illustrated with the Theatre World "Play of the Month" souvenir of the original London production and the programme for a 1950 London revival.

137. YOUNG ENGLAND. A light Opera in three acts. The play by Basil Hood. The music by G. H. Clutsam and Hubert Bath. 1916.

200 pp. vocal score.

~~Check - in list~~  
-3 The Ashton Sly Collection

Attached are facsimiles of representative pages from Sly's production promptbooks. The first two (A & B) are from the interleaved libretto for The Quaker Girl (106) showing the detail with which the director indicated movement and business, quite in addition to the standard directions published in the acting edition. The remaining examples are taken from the vocal score for Nina Rosa (92). The key (C) to Sly's various coloured inks and markings is typical of prefatory pages to most of the promptbooks in this collection. Both this key and the actual manifestation of its directions are, of course, more vivid and easier to comprehend in colour than in this monochromatic photocopy. Much of the score is annotated with choreographic directions (D), but frequently this information is rendered in such copious detail that the notation must be entered on an interleaf (E) with reference to the appropriate passage in the score (F). Stage directions, the various lighting and curtain cues, and stage management calls are shown (G), and a typical ground plan appears (H). Also included are examples of the abstracted lighting plot (J) and the audition sheet (K).

The 137 volumes of this collection cover 123 musical shows. Most are vocal scores (the complete musical score with lyrics and piano accompaniment) with seven of the shows represented solely by libretti (complete lyrics and dramatic text, but no music). Of the 116 vocal scores in the collection, over 25 are either interleaved with transcripts of the libretti; accompanied by libretti in separate volumes; or, being operatic in style, otherwise complete in themselves, lacking neither musical nor dramatic text. Musical comedy scores of this period were normally issued in wrappers with weak spines which rapidly deteriorated with constant flattening against the conductor's desk. All 137 volumes in this collection are strongly bound, most uniformly so, with nearly all the extra-illustrations and additional material neatly mounted and bound in. The promptbooks show reasonable signs of use, but all have survived intact and are in no immediate need of repair. In the catalogue of the collection, below, the term "fully annotated production promptbook" means that the volume corresponds to the general description of Sly's promptbooks stated above. Exceptions will be noted. In some cases, there are two promptbooks, one made from the vocal score, the other from the published libretto. These were intended by Sly to be used in tandem in the same production, and together will yield the same full production data as in other examples provided in one volume alone. Occasionally a second annotated volume of the score is included, being the musical director's score, again to be used in conjunction with other volumes. In the few cases where only the libretto is present (without the musical score) and is an annotated promptbook, the promptbook is necessarily less complete than titles represented by both score and libretto. All volumes in the list below are 4to in size, unless otherwise noted. Where the date of the original production is not the same as the publication date, the former is given prefixed by "P".

The collection comprises the following:

1. ALFIE BARBER AND THE SPORTY THIEVES. A Burlesque Musical Pantomime in 2 Acts & 10 Scenes. Libretto & Lyrics by L. Ashton Sly. Music by Gordon Weston. [Unpublished typescript and manuscript score, 1951.]  
251pp. libretto and vocal score. Promptbook with stage directions and property plot only. Written in 1937, this original burlesque pantomime was revised in 1940 and again for this version in 1951. Extra-illustrated with programme for first performance in 1937.

- ✓ 2. THE ARCADIAN. A Fantastic Musical Play in Three Acts. Book by Mark Ambient and A.M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton and Howard Talbot. 1909.
- 179pp. vocal score, interleaved with libretto in typescript. Fully annotated production promptbook. Extra-illustrated with production notes and material with programmes and newscuttings from Sly's various productions.
- ✓ 3. \_\_\_\_\_ [Samuel French Acting Edition, 1945.]
- 68pp. libretto. Interleaved promptbook for use in conjunction with score, above.
- ✓ 4. AN ARTIST'S MODEL. A Comedy with Music. In two acts. By Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. [1895].
- 148pp. vocal score. This edition includes an extra song, "Dear Little Daisy," revised by Greenbank & Jones from the original of Goodwin & Furst; this is not included in all editions.
- ✓ 5. BALALAIKA. A play with music by Eric Maschwitz. Music by George Posford & Bernard Grun. [1947].
- 192pp. vocal score. Extra-illustrated with programme for the original production of the work at His Majesty's Theatre, London, and Play Pictorial Vol. LXX, No. 416, which is devoted to the play.
- ✓ 6. THE BALKAN PRINCESS. A New Musical Play in three acts. Book by Frederick Lonsdale and Frank Curzon. Lyrics by Paul A. Rubens and Arthur Wimperis. Music by Paul A. Rubens. 1910.
- 132pp. vocal score. Inserted is a typed extra set of lyrics for the Act II Finale not published in score.
- ✓ 7. THE BEAUTY PRIZE. A Musical Comedy in three acts. Book & lyrics by George Grossmith and P.G. Wodehouse. Music by Jerome Kern. 1923.
- 145pp. vocal score.
- ✓ 8. THE BELLE OF BRITTANY. A Musical Play. Book by Leedham Bantock and P.J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot. With additional numbers by Marie Horne. 1908.
- 165pp. vocal score.
- ✓ 9. THE BELLE OF NEW YORK. A Musical Comedy in two acts. Words by Hugh Morton. Music by Gustave Kerker. 1926. [P-1898; re-written 1925].
- 213pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Sly's production research, with programmes and newscuttings concerning his productions, including 18 original photographs.
- ✓ 10. BETTY. A Musical Play in three acts. By Frederick Lonsdale and Gladys Unger. Lyrics by Adrian Ross and Paul A. Rubens. Music by Paul A. Rubens. Additional numbers by Ernest Steffan. 1915.
- 138pp. vocal score.
- ✓ 11. THE BING BOYS ARE HERE. [A musical comedy by George Grossmith and F. Thompson. Music by Nat D. Ayer. 1916].
- 104pp. vocal score, lacking title-page and first leaf of score. Repairs.

- ✓ 12. BITTER SWEET. An Operette in three acts by Noel Coward. 1929.  
163pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LV, No. 330, devoted to the original production, and programme for the original production at His Majesty's Theatre.
- ✓ 13. BLESS THE BRIDE. A Musical Show by A.P. Herbert and Vivian Ellis. 1947.  
177pp. vocal score.
- ✓ 14. BLUE EYES. A Musical Play in two acts. Book and lyrics by Guy Bolton and Graham John. Music by Jerome Kern. 1930. [P-1928].  
113pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LII, No. 315, devoted to the London production, 1928.
- ✓ 15. THE BOY. A Musical Comedy in two acts. (Founded on Sir Arthur Pinero's farce, "The Magistrate.") By Fred Thompson. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton and Howard Talbot. 1917.  
160pp. vocal score.
- ✓ 16. CARELESS RAPTURE. A Musical Play. Devised, Written and Composed by Ivor Novello. Lyrics by Christopher Hassall. 1936.  
138pp. vocal score.
- ✓ 17. CASTLES IN SPAIN. A South-American Musical Romance. Libretto by Sydney Box & Montgomery Tully. Lyrics by Harold V. Purcell & Muriel Box. Music by May H. Brahe. 1939.  
4, 174pp. vocal score.
- ✓ 18. CATHERINE. A new musical play in three acts. English version by Reginald Arkell & Fred de Gresac. Lyrics by Reginald Arkell. Music by Tchaikowsky. Selected by Robert Evett & J. Klein. 1922.  
104pp. vocal score.
- ✓ 18. A CHINESE HONEYMOON. Musical Comedy in Two Acts. Written by George Dance. Composed by Howard Talbot. 1929 [P-1901].  
163pp. vocal score. Extra-illustrated with programme for a 1926 revival. Light pencilling.
- ✓ 20. THE CHOCOLATE SOLDIER. [A Comic Opera in Three Acts. Book by Rudolph Bernauer and Leopold Jacobson after Arms and the Man by G.B. Shaw. English translation by Stanislaus Stange. Music by Oscar Straus. 1909. (P London - 1910).]  
197pp. vocal score interleaved with 45pp. typescript of libretto. Fully annotated prompt copy. Extra-illustrated with illustrated programme for a 1936 revival.
- ✓ 21. \_\_\_\_\_ [Another copy of the above, without interleaving and annotations.]
- ✓ 22. CHU CHIN CHOW. A Musical Tale of the East told by Oscar Asche. Set to Music by Frederic Norton. 1916.  
104pp. vocal score. Extra-illustrated with a programme for the original His Majesty's Theatre production.



- ✓ 23. CINDERELLA. A Pantomime in Two Acts and Ten Scenes. Libretto & Lyrics by L. Ashton Sly. Music by Gordon Weston. [Unpublished manuscript, c1945].  
157pp. manuscript/typescript vocal score. An original work with many corrections and amendments.
- ✓ 24. THE CINGALEE. A New and Original Musical Play. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton. Additional dialogue, lyrics, and numbers by Paul A. Rubens. 1904.  
231pp. vocal score.
- ✓ 25. LES CLOCHES DE CORNEVILLE (The Bells of Corneville). Comic Opera in 3 acts, English Libretto by H.B. Farnie & Robert Reece. Music by Robert Planquette. [P-1878].  
174pp. vocal score.
- ✓ 26. A COUNTRY GIRL. A New and Original Musical Play. By James T. Tanner. Lyrics by Adrian Ross. Music by Lionel Monckton. Additional lyrics and numbers by Paul A. Rubens. Additional lyrics by Percy Greenbank. 1903. [P-1902].  
New, expanded edition. 270pp. vocal score.
- ✓ 27. COX AND BOX or the Long-Lost Brothers. Triumviretta in one act adapted to the lyric stage from J. Maddison Morton's farce "Box and Cox" by F.C. Burnand. The Music by Arthur S. Sullivan. [P-1867].  
8, 56pp. libretto and vocal score, interleaved with a revised version of the libretto in typescript. Fully annotated production promptbook. Extra-illustrated with cuttings and an extract from Arthur Jacobs' Gilbert and Sullivan.
- ✓ 28. THE DAMASK ROSE. A Musical Play in three acts. Book by G.H. Clutsam & Robert Courtneidge. Music, based on themes of Chopin, Adapted and Composed with Lyrics by G.H. Clutsam. 1930.  
135, 10pp. vocal score. This edition includes a replacement Act II Finale.
- ✓ 29. DERBY DAY. A Comic opera in three acts. Book by A.P. Herbert. Music by Alfred Reynolds. 1932.  
207pp. vocal score. Includes two inserted sheets of additional lyrics.
- ✓ 30. DOROTHY. A Comedy Opera. Words by B.C. Stephenson. Music by Alfred Cellier. [P-1886].  
189pp. vocal score. Light pencilling.
- ✓ 31. THE DUCHESS OF DANZIC (Sans-Gene). A Romantic Light Opera in three acts. Written by Henry Hamilton. Composed by Ivan Caryll. 1903.  
220pp. vocal score.
- ✓ 32. THE EMERALD. An Operetta. Words by Cyril Eccles Williams. Music by William Sterndale Case. 1924.  
61pp. vocal score with libretto. Final page torn, but intact.

- ✓ 33. DIE FLEDERMAUS (THE BAT). Operetta in three acts. Music by Johann Strauss. Book and Lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer. 1958 [P-1874].  
82pp. libretto. 8vo. Full production promptbook. Extra-illustrated with newscuttings and programmes concerning various revivals.
- ✓ 34. FLORADORA. A Musical Comedy. Book by Owen Hall. Lyrics by E. Boyd Jones and Paul Rubens. Music by Leslie Stuart. 1899.  
224pp. vocal score.
- ✓ 35. FRA DIAVOLO. Opera comica in tre atti [Libretto by E. Scribe. Music by D.F.E. Auber. P-1830.]  
22, 365pp. vocal score. Italian translation of libretto by Maggioni.
- ✓ 36. FREDRICA. A Musical Play in Three Acts by Ludwig Herzer & Fritz Löhner. English version by Adrian Ross. Lyrics by Harry S. Pepper. Music by Franz Lehar. 1930. [P-1928].  
113pp. vocal score.
- ✓ 37. FREE AS AIR. A Musical in Two Acts by Dorothy Reynolds & Julian Slade. Music by Julian Slade. 1959.  
140pp. vocal score. Fully annotated production promptbook. Extra-illustrated with newscuttings about the original Savoy Theatre production and also cuttings and programmes for Sly's revival.
- ✓ 38. \_\_\_\_\_ [Acting Edition, 1960.]  
70pp. libretto. 8vo. Interleaved with prompt notations to be used in conjunction with the marked vocal score, above. Extra-illustrated with newscuttings and programmes.
- ✓ 39. A GAILETY GIRL. [Musical Comedy. Words by Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones.] [P-1893].  
152pp. vocal score. Lacks title-page.
- ✓ 40. *A Gay Romance - see # 64*  
THE GEISHA. A Story of a Tea House. A Japanese Musical Play in two acts. Libretto by Owen Hall. Lyrics by Harry Greenbank. Music by Sidney Jones. 1896.  
206pp. vocal score. Extra-illustrated with the programme for a 1936 revival.
- ✓ 41. THE GIPSY BARON. A New Version of Johann Strauss's Famous Operetta. Libretto by Ig. Schnitzler. English Book by Phil Park and Conrad Carter. Lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer. 1955. [P-1885].  
273pp. vocal score. Fully annotated production promptbook. Extra-illustrated with newscuttings and programmes for various revivals.
- ✓ 42. \_\_\_\_\_ [Acting Edition, 1956.]  
93pp. libretto. 8vo. Promptbook for use in conjunction with the marked vocal score, above. Extra-illustrated with programmes and newscuttings concerned with Sly's 1960 revival.

- ✓ 43. GIPSY LOVE. A Musical Play in three acts. Book by A.M. Willner and Robert Bodansky. English libretto by Basil Hood. Lyrics by Adrian Ross. Music by Franz Lehar. 1912. [P-1910].  
216pp. vocal score.
- ✓ 44. THE GIRLS OF GOTTENBERG. A Musical Play in Two Acts. Written by George Crossmith Jnr. and L.E. Berman. Lyrics by Adrian Ross and Basil Hood. Music by Ivan Caryll and Lionel Monckton. 1907.  
176pp. vocal score. Boards damp-stained, not affecting text.
- ✓ 45. GLAMOROUS NIGHT. A Romantic Play with Music. By Ivor Novello. Lyrics by Christopher Hassall. 1938. [P-1935].  
140pp. vocal score. Extra-illustrated with newscuttings and illustrations from the original Drury Lane production.
- ✓ 46. THE GLASS SLIPPER. A Fairy Tale with Music by Herbert and Eleonor Farjeon. Music by Clifton Parker. 1945. [P-1944].  
132pp. vocal score. 8vo.
- ✓ 47. GOING UP. A Musical Comedy in Three Acts. Book by James Montgomery and Otto Harbach. Lyrics by Otto Harbach. Music by Louis A. Hirsch. 1918.  
76pp. vocal score.
- ✓ 48. THE GOLDEN MOTH. A Musical Play of Adventure in Three Acts. Book by Fred. Thompson and P.G. Wodehouse. Lyrics by P.G. Wodehouse. Music by Ivor Novello. 1921.  
112pp. vocal score.
- ✓ 49. GOOD-NIGHT VIENNA. A Romantic Musical Play in 3 acts. Book & Lyrics by Holt Marvell. Music by George Posford. Play adapted by Sydney Box. 1936.  
134pp. vocal score. Fully annotated production promptbook. Extra-illustrated with programmes for Sly's revivals.
- ✓ 50. \_\_\_\_\_ [Acting Edition, 1936].  
56pp. libretto. 8vo. Promptbook for use in conjunction with the marked vocal score, above. Extra-illustrated with programmes and newscuttings for various revivals, plus 20 original photographs of one of Sly's productions.
- ✓ 51. HADDON HALL. An Original Light English Opera, in three acts. Written by Sydney Grundy. Composed by Arthur Sullivan. 1902. [P-1892].  
169pp. vocal score.
- ✓ 52. THE HAPPY DAY. Now Musical Play in two acts. By Seymour Hicks. Lyrics by Adrian Ross and Paul A. Rubens. Music by Sidney Jones and Paul A. Rubens. 1916.  
138pp. vocal score.
- ✓ 53. HIGH JINX. A Musical Farce in Three Acts. The Music by Rudolf Friml. The Book and Lyrics by Otto-Hauerbach. 1914.  
164pp. vocal score.

- ✓ 54. HULLO AMERICA! In Two Acts. Book by J. Hastings Turner. Lyrics by Clifford Grey. Music by Herman Finck. 1919 [P-1918].  
56pp. vocal score.
- ✓ 55. IRVINE. Musical Comedy in Two Acts. By James Montgomery. Music by Harry Tierney. Lyrics by Joseph McCarthy. 1920. [P-1919].  
100pp. vocal score.
- ✓ 56. IVANHOE. A Romantic Opera adapted from Sir Walter Scott's novel. Words by Julian Sturgis. Music by Arthur Sullivan. [1891].  
261pp. vocal score.
- ✓ 57. JILL DARLING! A Musical Comedy. Book by Marriott Edgar. Additional Scenes and Lyrics by Desmond Carter. Further additional Scenes and Lyrics by Conrad Carter. Music by Vivian Ellis. Additional Numbers by Edward Horan. 1937. [P-1934].  
144pp. vocal score. Extra-illustrated with a programme for a 1935 touring production.
- ✓ 58. JOLLY ROGER, or The Admiral's Daughter. A Comic Opera in Three Acts. Book by Scobie Mackenzie and V.C. Clinton-Baddeley. Lyrics by V.C. Clinton-Baddeley. Music by Walter Leigh. 1933.  
122pp. vocal score. Fully annotated production promptbook.
- ✓ 59. \_\_\_\_\_ [Boosey & Hawkes acting edition, 1933.]  
80pp. libretto. 8vo. Promptbook for use in conjunction with vocal score, above.
- ✓ 60. KATINKA. Musical Play in Three Acts. The Book and Lyrics by Otto Hauerbach. The Music by Rudolf Friml. 1916. [P-1915].  
187pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. New overture in manuscript is inserted. Extra-illustrated with Play Pictorial Vol. XLIII, No. 259, devoted to the piece.
- ✓ 61. \_\_\_\_\_ [Another copy].  
176pp. vocal score. Heavily marked with cuts and manuscript additions inserted and pasted in, plus other alterations. New overture inserted.
- ✓ 62. KATJA, THE DANCER. Adapted by Frederick Lonsdale and Harry Graham from the book by Leopold Jacobson and Rudolph Oesterreicher. Lyrics by Harry Graham. Music by Jean Gilbert. 1925. [P-1923].  
97pp. vocal score. Extra-illustrated with illustrated newscuttings concerning the original London production.
- ✓ 63. THE KING AND I, a New Musical Play. Music by Richard Rodgers. Book and Lyrics by Oscar Hammerstein 2nd. 1953. [P-1951].  
191pp. vocal score. Extra-illustrated with programme and souvenir programme for the original London production, 1953.
- ✓ 64. KING OF CAMBERWELL GREEN [also known as GAY ROMANCE]. A Musical Play in two acts. Book & lyrics by Cossar Turfery. Music by King Palmer. [1937].  
117pp. vocal score. Binding is stamped with the alternate title.

- ✓ 65. THE KING OF PEPPERMINTCANDIA, or Snow-White, Rose-Red, The Prince & The Bear. A Pantomime-Musical Comedy in Two Acts and Eight Scenes. Book and Lyrics by L. Ashton Sly. Music by Gordon Weston. [Unpublished manuscript, 1938].  
206pp. manuscript/typescript vocal score and libretto. Extra-illustrated with programmes and summaries of critical reception of the original production.
- ✓ 66. KISSING TIME. [Musical Comedy by Guy Bolton and P.G. Wodehouse. Music by Ivan Caryll.] 1919. [P-1918].  
123pp. vocal score. Lacks title-page. In America, where it was first produced, this work was known as The Girl Behind the Gun.
- ✓ 67. THE LADY OF THE ROSE. A Musical Play in Three Acts. Adapted by Frederick Lonsdale. From the book by Rudolph Schanzer and Ernest Welisch. Music by Jean Gilbert. Lyrics by Harry Graham. [1919. P-1921].  
149pp. vocal score. Extra-illustrated with souvenir of the original London production at Daly's Theatre.
- ✓ 68. THE LAST WALTZ. A musical comedy in three acts. Book by Robert Evett & Reginald Arkell. Lyrics by Reginald Arkell. Music by Oscar Straus. 1922. [P-1921].  
128pp. vocal score. Extra-illustrated with the programme and souvenir of the original London production.
- ✓ 69. THE LILAC DOMINO. A New and Original Operetta in three acts. Words by Robert B. Smith. Music by Chas. Cuvillier. Book by Harry B. Smith. 1918.  
141pp. vocal score.
- ✓ 70. LILAC TIME. A Play with Music in three acts by A.M. Willner and Heinz Reichert. English adaptation and lyrics by Adrian Ross. Music from Franz Schubert arranged by Heinrich Berte and G.H. Clutsam. 1922. [P-1921].  
119pp. vocal score. Extra-illustrated with a programme for a 1949 revival.
- ✓ 71. THE LISBON STORY. A Play with Music. Book and Lyrics by Harold Purcell. Music by Harry Parr Davies. 1948. [P-1943].  
138pp. vocal score.
- ✓ 72. A LITTLE DUTCH GIRL. A Musical Play in three acts. Book by Harry Graham & Seymour Hicks. Lyrics by Harry Graham. Music by Emmerich Kalman. 1921. [P-1920].  
169pp. vocal score.
- ✓ 73. LOVE AND LAUGHTER. A Comic Opera in three acts. By Frederick Fenn & Arthur Wimperis. 1913.  
124pp. vocal score.
- ✓ 74. LOVE AT THE INN. A Light Opera in Three Acts. Book by Jeffrey Lambourne. Lyrics by Rodney Bennett. Music by Roger Quilter. 1949.  
191pp. vocal score.

- ✓ 75. MADAME POMPADOUR. A Musical Play in three acts. Adapted by Frederick Lonsdale and Harry Graham. From the book by Rudolph Schanzer and Ernest Welisch. Lyrics by Harry Graham. Music by Leo Fall. [1922].  
139pp. vocal score. Extra-illustrated with an illustrated souvenir of the original London production and a touring version, 1925, programme.
- ✓ 76. MAGYAR MELODY. A musical romance. By Eric Maschwitz, Fred Thompson and Guy Bolton. Lyrics by Harold Purcell and Eric Maschwitz. Music by George Posford and Bernard Grun. 1939.  
126pp. vocal score.
- ✓ 77. THE MAID OF THE MOUNTAINS. [Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional lyrics by F. Clifford Harris and Valentine. Music by Harold Fraser-Simson. 1917.  
149pp. vocal score. Extra-illustrated with a souvenir of the original London production and programmes for various revivals.
- ✓ 78. MARITZA. A Musical Comedy in Three Acts. English Book by Robert Layer-Parker & Eddie Garr. Lyrics by Arthur Stanley. Additional Lyrics by Eddie Garr. Music by Emmerich Kalman. 1936. [P-1924].  
133pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings for several revivals, including 31 original photographs of one of Sly's productions.
- ✓ 79. THE MARRIAGE MARKET. New Musical Play in three acts. By M. Brody and F. Martos. Adapted for the English Stage by Gladys Unger. Lyrics by Arthur Anderson and Adrian Ross. Music by Victor Jacobi. 1913.  
217pp. vocal score.
- ✓ 80. MARTHA. [Opera in four acts by Friedrich von Flotow. P-1847. (Novello edition).]  
246pp. vocal score, English-German text. Lacks title-page. 8vo.
- ✓ 81. MASQUERADE. A Musical Romance. A Story of David Garrick. By Eric Maschwitz and George Posford. 1949.  
204pp. vocal score.
- ✓ 82. ME AND MY GIRL. Book and lyrics by Arthur Rose and Douglas Furber. Music by Noel Gay. 1937.  
88pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Play Pictorial, Vol. LXXII, No. 429, devoted to the original London production, plus programmes and newscuttings concerning subsequent revivals.
- ✓ 83. \_\_\_\_\_ [Samuel French Acting Edition, 1954.]  
61pp. libretto. 8vo. Annotated promptbook for use in conjunction with marked vocal score, above. Extra-illustrated with programmes and newscuttings for Sly's revival.
- ✓ 84. MERRIE ENGLAND. A New and Original Comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903. [P-1902].  
273pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings concerning various productions, 1902-1960.

- ✓ 85. MISS HOOK OF HOLLAND. [Book by Paul A. Rubens and Austen Hurgon. Lyrics and Music by Paul A. Rubens. 1907.]  
186pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Instructions and manuscript score for onstage band inserted. Extra-illustrated with programmes and newscuttings for various revivals, plus 27 original photographs of Sly's productions.
- ✓ 86. MR. PEPYS. A Ballad Opera in Three Acts. Book by Clifford Bax. Music by Martin Shaw. 1926.  
126pp. vocal score.
- ✓ 87. MONSIEUR BEAUCAIRE. A Romantic Opera in Three Acts. (Founded on Booth Tarkington's story.) Book by Frederick Lonsdale. Lyrics by Adrian Ross. Music by Andre Messager. [1919.]  
193pp. vocal score. Extra-illustrated with production notes and Play Pictorial, Vol. XXXIV, No. 205, devoted to the original production.
- ✓ 88. THE MOUNTBANKS. An entirely original Comic Opera in two acts. Written by W.S. Gilbert. Composed by Alfred Cellier. 1892.  
186pp. vocal score. Last section bound in upside-down, but complete.
- ✓ 89. MY LADY MOLLY. A Comedy Opera. Book and Lyrics by G.H. Jessop. Additional Lyrics by Percy Greenbank & Charles H. Taylor. Music by Sidney Jones. 1902.  
259pp. vocal score. Fully annotated production promptbook.
- ✓ 90. THE NEW MASTER, or Cupid in the Classroom. An Operetta for Boys in One Act Written and Composed by Heathcote D. Streatham. 1924.  
31pp. vocal score. Business and movement promptbook. BOUND WITH:  
THE CAPTAIN OF THE SCHOOL, an amusing Operetta for Boys. Libretto by Captain F. Gibbs-Massey. Music by George F. Vincent. 1896.  
39pp. vocal score. BOUND WITH:  
THE BLACK-LIST BRIGADE. A Humorous Operetta for Boys. Libretto by O.H. Davies. Music by E.J. Smith. 1901.  
42pp. vocal score, interleaved with typescript of libretto. Cuts, movement and business promptbook.
- ✓ 91. THE NEW MOON. A Romantic Musical Play. Book and Lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab. Music by Sigmund Romberg. 1935. [P-1928.]  
95pp. libretto. 8vo. Interleaved promptbook.
- ✓ 92. NINA ROSA. A Romantic Operetta in Two Acts by Otto Harbach. Lyrics by Irving Caesar. Music by Sigmund Romberg. 1934 [P-1931.]  
153pp. vocal score interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with Play Pictorial, Vol. LIX, No. 353, and newscuttings devoted to the work.
- ✓ 93. NO NO NANETTE. A Musical comedy in three acts. Book and Lyrics by Frank Mandel, Otto Harbach and Irving Caesar. Music by Vincent Youmans. [P-1925.]  
68pp. libretto. 8vo. Interleaved promptbook. Extra-illustrated with newscuttings and programmes concerning the original London production and Sly's revival.

- ✓ 94. OLD CHELSEA. A Musical Romance in Three Acts. Book by Walter Ellis. Music by Richard Tauber. Additional Numbers by Bernard Grun. Lyrics by Fred S. Tysh and Walter Ellis. 1948. [P-1943.]  
141pp. vocal score.
- ✓ 95. OPERETTE. By Noel Coward. 1938.  
134pp. vocal score.
- ✓ 96. THE ORCHID. A Musical Play in two acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Ivan Caryll and Lionel Monckton. Additional Numbers by Paul A. Rubens. 1903.  
257pp. vocal score.
- ✓ 97. OUR MISS GIBBS. A Musical Play in Two Acts by "Cryptos". Constructed by James T. Tanner, Lyrics by Adrian Ross and Percy Greenbank, Music by Ivan Caryll and Lionel Monckton. 1909.  
190pp. vocal score. "Cryptos" was the collective pseudonym of Adrian Ross, Percy Greenbank, Ivan Caryll and Lionel Monckton.
- ✓ 98. PINK CHAMPAGNE ("Die Fledermaus"). The Famous Operetta by Johann Strauss. Adapted by Eric Maschwitz & Bernard Grun from the Vienna Production of 1874. 1952.  
191pp. vocal score.
- ✓ 99. POLLY. By John Gay. Being the second part of "The Beggar's Opera" Adapted by Clifford Bax. Music Arranged and Composed by Frederic Austin. 1922.  
134pp. vocal score, interleaved with typescript of libretto. Svo.  
Fully annotated production promptbook. Extra-illustrated with illustrated newscuttings depicting the Kingsway Theatre revival, 1922.
- ✓ 100. LA POUFEE. [Comic opera by Arthur Sturgess after M. Ordonneau. Music by E. Audran. P-1897.]  
142pp. vocal score. Lacks title-page, dramatis personae, and first two pages of score.
- ✓ 101. THE PRIDE OF THE REGIMENT, or 'Cashiered for His Country.' A Comic Opera. The Book by V.C. Clinton-Baddeley and Scobie Mackenzie. The Lyrics by V.C. Clinton-Baddeley. The Music by Walter Leigh. 1932.  
105pp. vocal score.
- ✓ 102. PRIMROSE. A New Musical Comedy in three acts. Book by George Grossmith & Guy Bolton. Lyrics by Desmond Carter & Ira Gershwin. Music by George Gershwin. 1924.  
113pp. vocal score. Programme for the original Winter Garden Theatre production bound in.
- ✓ 103. A PRINCESS OF KENSINGTON. A New and Original Comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903.  
252pp. vocal score.
- ✓ 104. THE QUAKER GIRL. A New Musical Play in three acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton. 1911. [P-1910.]  
213pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings concerning various productions.



- ✓ 105. \_\_\_\_\_ [Another copy].  
225pp. vocal score. Musical director's score with cuts and additions to be used in production with the promptbook score, above.
- ✓ 106. \_\_\_\_\_ [Acting edition, 1949.]  
106pp. libretto. 8vo. Interleaved promptbook for use in conjunction with the marked scores, above. Extra-illustrated with newscuttings concerning Sly's revivals.
- ✓ 107. THE REBEL MAID. A Romantic Light Opera in three acts. Book by Alexander M. Thompson and Gerald Dodson. Lyrics by Gerald Dodson. Music by Montague F. Phillips. 1921.  
187pp. vocal score. Light pencilling.
- ✓ 108. \_\_\_\_\_ [Acting edition, 1921.]  
67pp. libretto. 8vo. Interleaved and marked with corrections and additions to the text.
- ✓ 109. THE RED HUSSAR. A Comedy-Opera in Three Acts. Written by H.P. Stephens. Music by Edward Solomon. [P-1889].  
156pp. vocal score.
- ✓ 110. RIO RITA. A Romantic Musical Comedy. Music by Harry Tierney. Words by Joseph McCarthy. Book by Guy Bolton and Fred Thompson. [P-1927.]  
112pp. vocal score. Pencilling.
- ✓ 111. \_\_\_\_\_ [Another copy.]  
112pp. vocal score. Pencilling.
- ✓ 112. ROSE MARIE. Musical Play (A Romance of the Canadian Rockies). Book and Lyrics by Otto Harbach and Oscar Hammerstein 2nd. Music by Rudolf Friml & Herbert Stothart. 1924.  
157pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with cuttings and programmes concerning various productions, plus 19 original photographs of Sly's revival.
- ✓ 113. \_\_\_\_\_ [Another copy.]  
157pp. vocal score. Pencilling. Some repairs.
- ✓ 114. SAN TOY, or The Emperor's Own. A Chinese Musical Comedy. Words by Edward Morton. Lyrics by Harry Greenbank & Adrian Ross. Music by Sidney Jones. 1899.  
202pp. vocal score. Some repairs.
- ✓ 115. A SOUTHERN MAID. A Musical Play in Three Acts. Book by Dion Clayton Calthrop and Harry Graham. Music by Harold Fraser-Simson. Lyrics by Harry Graham and Adrian Ross. Additional Numbers by Ivor Novello and G.H. Clutsam. Additional Lyrics by Douglas Furber. [1920.]  
134pp. vocal score.

132. \_\_\_\_\_ . [Another copy.]

- ✓ 116. THE STREET SINGER. A musical play in three acts. By Frederick Lonsdale.  
Lyrics by Percy Greenbank. Music by Harold Fraser-Simson. Additional  
Numbers by Ivy St. Helier. 1924.  
110pp. vocal score.
- ✓ 117. THE STUDENT PRINCE. [English Lyrics by Dorothy Donnelly. Music by  
Sigmund Romberg. P-1924.]  
51pp. duplicated typescript libretto. Promptbook. Programmes and  
newscuttings for Sly's productions bound in.
- ✓ 118. SYBIL. A Musical Play in three acts. By Max Brody and Franz Martos.  
English version and lyrics by Harry Graham. Additional Lyrics by Harry  
B. Smith. Music by Victor Jacobi. 1916.  
207pp. vocal score.
- ✓ 119. TANTIVY TOWERS. A Light Opera in Three Acts. Libretto by A.P. Herbert.  
Music by Thomas F. Dunhill. [P-1931].  
233pp. vocal score.
- ✓ 120. THE THREE MUSKETEERS. A Romantic Musical Play. Book by Wm. Anthony  
McGuire. Lyrics by Clifford Grey. Music by Rudolf Friml. 1932.  
[P-1930].  
147pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LVI,  
No. 338, devoted to the work.
- ✓ 121. TOM JONES. A Comic Opera in Three Acts. Founded upon Fielding's novel.  
By Alex M. Thompson and Robert Courtneidge. Lyrics by Chas. H. Taylor.  
Music by Edward German. 1908. [P-1907].  
256pp. vocal score.
- ✓ 122. THE TOREADOR. An entirely New and Original Musical Play in two acts.  
By James T. Tanner & Harry Nicholls. Lyrics by Adrian Ross & Percy  
Greenbank. Music by Ivan Caryll & Lionel Monckton. 1901.  
231pp. vocal score.
- ✓ 123. TULIP TIME (A Comedy with Music). Book by Worton David and Alfred Parker.  
Lyrics by Bruce Sievier. Music by Colin Wark. Additional Lyrics and  
Music by Hubert W. David. 1938. [P-1935].  
124pp. vocal score. Extra song bound in.
- ✓ 124. THE VAGABOND KING. A Musical Play Founded upon Justin Huntly McCarthy's  
Romance "If I Were King". The Music by Rudolf Friml. The Book and  
Lyrics by W.H. Post and Brian Hooker. 1929. [P-1925].  
76pp. acting edition libretto. 8vo. Fully annotated production  
promptbook: movement, business, cuts and additions.
- ✓ 125. VERONIQUE. [A Comic Opera in Three Acts. Written by A. Vanloo & G.  
Duval. English version by Henry Hamilton. Lyrics by Percy Greenbank.  
Music by Andre Messenger. P-1904.]  
73pp. acting edition libretto. 8vo. Fully annotated production promptbook.  
Extra-illustrated with newscuttings concerning Sly's 1956 revival.

- ✓ 126. LA VIE PARISIENNE. A Comic Opera in Three Acts (Very remotely related to the Offenbach opera with the above title) by A.P. Herbert and A. Davies-Adams. Lyrics by A.P. Herbert. 1929.  
77pp. libretto. 8vo. Fully annotated interleaved promptbook. Contemporary British Dramatists LXXIII. Extra-illustrated with newscuttings concerning both the original production and Sly's 1957 revival.
- ✓ 127. \_\_\_\_\_ . [Typed transcript of the above.]  
67pp. Stage manager's production promptbook with cues, calls, lighting, etc.
- ✓ 128. VIKTORIA AND HER HUSSAR. An Operette in Three Acts. By Alfred Grünwald and Dr. Fritz Lohner-Beda (From the Hungarian of Emmerich Foldes). English Book and Lyrics by Harry Graham. Music by Paul Abraham. 1934. [P-1931].  
123pp. vocal score.
- ✓ 129. VIRTUE REWARDED, or Landlords Beware. Words and Music by J. McN. Milne. [Unpublished typescript/manuscript, n.d.]  
67pp. vocal score and libretto.
- ✓ 130. A WALTZ DREAM (Ein Walzertraum.) New Operetta. From the German of Felix Dormann and Leopold Jacobson. Now adapted for the English stage by Basil Hood. Lyrics by Adrian Ross. Music by Oscar Straus. [P-1907.]  
209pp. vocal score.
- ✓ 131. WALTZ TIME. A Musical Romance in three acts. Music by Hans May. Lyrics by Alan Stranks. Book by Harry C. James. Revised and Rewritten by Conrad Carter. [1950].  
154pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with newscuttings, programmes and photographs for various productions.
132. \_\_\_\_\_ . [Another copy.]  
154pp. vocal score. Marked with cues for musical director in conjunction with the promptbook, above.
- ✓ 133. \_\_\_\_\_ . [Acting edition.]  
66pp. libretto. 8vo. Stage manager's promptbook for use with scores, above.
- ✓ 134. WALTZES FROM VIENNA. A Love Story of Music. By Dr. A.M. Willner, Heinz Reichert and Ernst Marischka. Scenario by Hassard Short and Desmond Carter. English Book and Lyrics by Desmond Carter and Caswel Garth. Music by Johann Strauss (Father and Son). 1938. [P-1931].  
124pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LIX, No. 355, devoted to this work, re-adapted by Moss Hart for the American production and known as The Great Waltz.
- ✓ 135. WILDFLOWER. A Musical Play in three acts. Book and Lyrics by Otto Harbach and Oscar Hammerstein 2nd. Music by Herbert Stothart and Vincent Youmans. 1931. [P-1923].  
82pp. vocal score.

- ✓ 136. WILD VIOLETS. A Musical Play by Bruno Hardt-Warden. English Book by Hassard Short & Desmond Carter. Lyrics by Desmond Carter. Music by Robert Stolz. 1937. [P-1933.]  
147pp. vocal score. Extra-illustrated with the Theatre World "Play of the Month" souvenir of the original London production and the programme for a 1950 London revival.
- ✓ 137. YOUNG ENGLAND. A Light Opera in Three Acts. The Play by Basil Hood. The Music by G.H. Clutsam and Hubert Bath. 1916.  
200pp. vocal score.