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# RETAINED ON BOTH SIDES:

Operetta in One Act.

WRITTEN BY

H. B. FARNIE.

COMPOSED BY

CH. LECOCQ.

*Ent. Sta. Hall.*

*Price 1s.*

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London:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, W.

1875.

OK

## "Retained on Both Sides."

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### DRAMATIS PERSONÆ.

SUGDEN ... .. (a Briefless Barrister) ... .. TENOR.  
ARAMINTA ... .. (His Wife) ... .. SOPRANO.

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*The Action passes in London. Present Time.*

\* \* Applications in reference to the performance of this Work should be made  
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# RETAINED ON BOTH SIDES:

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## OPERETTA IN ONE ACT.

### OVERTURE.

*Allegro.*

PIANO. *f*

*Andante non troppo.*

*legato.* *dolce espress.*

*rall.*

*Allegro.*

*f* *tr* *p* *tr*

*Allegro moderato.*

First system of a piano score. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 4/4 time signature. The key signature has two sharps (F# and C#). The right hand plays a melody with accents (>) and slurs. The left hand plays a bass line with a *cres.* (crescendo) marking.

Second system of the piano score. The right hand continues the melody with slurs. The left hand plays a bass line with a *mf* (mezzo-forte) marking.

Third system of the piano score. The right hand plays a series of chords with slurs. The left hand plays a bass line with slurs.

Fourth system of the piano score. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 4/4 time signature. The right hand plays a melody with slurs and a *sf* (sforzando) marking. The left hand plays a bass line with a *f* (forte) marking.

Fifth system of the piano score. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 4/4 time signature. The right hand plays a melody with slurs. The left hand plays a bass line with slurs.

Sixth system of the piano score. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 4/4 time signature. The right hand plays a melody with slurs and a *dim.* (diminuendo) marking. The left hand plays a bass line with slurs.

Seventh system of the piano score. The right hand has a treble clef and a 3/4 time signature. The left hand has a bass clef and a 4/4 time signature. The right hand plays a melody with slurs. The left hand plays a bass line with slurs and a *mf* (mezzo-forte) marking.

First system of musical notation. The right hand plays a series of chords in a sequence, while the left hand provides a steady accompaniment of chords. A *cres.* marking is present in the right hand.

Second system of musical notation. The right hand continues with chords, and the left hand has a *cres.* marking. The system concludes with a *f* dynamic marking and a repeat sign.

Third system of musical notation. The right hand features a triplet of eighth notes marked *leggiero.* and a *8va.* marking. The left hand continues with chords.

Fourth system of musical notation. The right hand has a triplet of eighth notes and trills marked *tr*. The left hand continues with chords.

Fifth system of musical notation. The right hand has a triplet of eighth notes and a trill marked *tr*, with a *piu mosso.* tempo change. The left hand has a *cres.* marking.

Sixth system of musical notation. The right hand has a *f marcato.* marking. The left hand has a *ff* marking.

Seventh system of musical notation. The right hand has a *ff* marking. The system concludes with the instruction *(Curtain rises.)*

SCENE. SUGDEN'S CHAMBERS. A drawing room set with book-cases, or appearance of lawyer's litter on side-tables. A window and a door. The usual furniture. For the business of the operetta, a high-backed chair is required for the judge. An ordinary round-headed mop is discovered in a corner. On a small side-table is a red table cloth, and on that a fluffy white mat about 20 inches by 12. These are to dress judge with. A pair of green spectacles also can be used tied with a piece of elastic, and slipped round the head of the mop. A barrister's wig and gown (for ARAMINTA) hang on wall.

Costumes. ARAMINTA—neat morning dress, but no train, which would interfere with trial scene. SUGDEN—ordinary walking suit, with gown, wig, and eye-glass.

ARAMINTA is discovered holding door open, and speaking off, as curtain rises.

ARAM.—Thank you, sir, depend upon it your case will be attended to with the utmost despatch. Our motto, sir, has always been that Punctuality is the thief of Time.

MALE VOICE.—(off.) Good morning.

ARAM.—Good morning! (shuts door and comes down radiant.) Our first client! and to think that poor, dear Sugden is at this moment walking up and down the hall, never dreaming that his wife has got a client for him. I declare I'm getting the most litigious little woman out!

## No. 1.

## SONG—"FOLK WANT NO LAW."

ARAMINTA.

VOICE. *Moderato. S*

PIANO. *mf*

Folk want no law, 'tis most dis-

tress - ing, Their har - mo - ny's be - yond be - lief; There seem no wrongs that want re - dress - ing, Life

for my husband is not "brief" I'm but a woman weak and lone - ly, Made e - qual parts of smiles and

tears, Com - po - nent - ly of smiles and tears, Yet have one hope and one wish on - ly: To

*rall.* *a tempo.*

*rall.* *leggiero.*



set all man-kind by the ears! Yes! mine one hope and one wish on . . .

*ad lib.*  
- ly: To set all man-kind by the ears, To set all man-kind by the ears.

*colla parte.*

oncethought lawwas cru - el schem - ing, And law - yers bad as peo - ple said, But

*leggiero.*

then I was so far from dream - ing, A brief - less bar - ris - ter I'd wed! And

af - ter much deep ru - mi - na - tion, I do think law - yers are ma - lign'd, I do think

law - yers are ma - lign'd, And my be - lief is, lit - i - ga - - tion Is

*rall.* *leggiero.*

ve - ry wholesome for man - kind ! Yes! my be - lief is, lit - i - ga

*ad lib.*

*colla parte.*

[Enter by door, back, SUGDEN in barrister's wig and gown, and highly elated. He goes at ARAMINTA violently.]

SUG.—My wife! (*Embracing her.*)

ARAM.—Hold enough!

SUG.—I do. (*Embracing her again.*) My partner!

ARAM.—Well, what is it?

SUG.—What is it? Prepare to be knocked over!

ARAM.—Thanks to you, I am thoroughly prepared for *that*!

SUG.—I have got —

ARAM.—Sunstroke?

SUG.—No; a client!

ARAM.—Ah! not sunstroke—moonshine.

SUG.—You don't look surprised?

ARAM.—No; why should I?

SUG.—Considering it's our first!

ARAM.—*Your* first, you mean.

SUG.—How *my* first?

ARAM.—(*Importantly.*) Because I've had one too.

SUG.—One, two,—that makes three! And with mine, —

ARAM.—Spare me your forensic wit. One, also!

SUG.—Stranger than fiction! A brace of litigants—two victims on the altar of *Nisi Prius*. Tell me all about it, partner. (*Each takes chair, and sit close together. C of stage, and well down.*)

ARAM.—First, you!

SUG.—Well: mine was a lady.

ARAM.—Strange; mine was a gentleman.

SUG.—A sweet little litigant as ever trembled in the witness box.

ARAM.—(*Irritated.*) Mine was as fine a man as ever —

SUG.—(*Impatiently.*) Yes, yes; but these superfluous descriptions are not professional.

ARAM.—(*Wickedly.*) Except when they concern sweet little litigants.

SUG.—We are travelling out of the case.

ARAM.—What did she want?

SUG.—A separation.

ARAM.—Odd. So did *my* client.

SUG.—(*Musing.*) Matrimony is more and more the social puzzle. A priest sets it up and a lawyer takes it down.

ARAM.—And the pieces get very much rubbed in the process.

SUG.—Yes; but the chips come in this form—(*shows £10 note*) bank-notes. It rustles like her dress. Yes! notes are the silks of currency!

ARAM.—And what is the sweet little litigant's name?

SUG.—Tiff—Anna Maria Tiff.

ARAM.—(*Sotto voce.*) Gracious! (*Consulting card in her hand.*)

SUG.—Yes, she is. Very gracious.

ARAM.—(*Unheeding him.*) Residing in Paradise Villas, Brixton?

SUG.—How do *you* know?

ARAM.—(*Faintly.*) Oh, Sugden —

SUG.—Well, well?

ARAM.—*My* client's the husband.

SUG.—What! the male Tiff?

ARAM.—Yes!

SUG.—Oh! (*They lean back to back, and fan themselves with handkerchiefs.*)

ARAM.—(*Rising, and putting back chair.*) One thing is certain, we can't act —

SUG.—For the gentleman. No. (*Rises.*)

ARAM.—For the lady. Certainly not!

SUG.—Partner, let us be business-like.

ARAM.—We will. Proceed.

SUG.—What did the gentleman leave you?

ARAM.—His card. (*Shows it.*)

SUG.—And she—she came fortified with this recommendation from the Governor and Council of the Bank of England. Can I afford to pooh-pooh Threadneedle Street? (*ARAMINTA sits L.*) Never!

## No. 2.

## SONG—"THE LAWYER'S CREED."

*Allegro.* SUGDEN.

VOICE. I can't en - gage, . . or, to speak plain - er, The o - ther

PIANO. *f*

side have giv'n me gold, Pray, madam, see my first re - tain - - - er, A Bank of England five twice

told! I gaze up - on it with e - mo - tion, For, if the fu - ture's like the past, This

fee, I have a sort of no - tion, Which is the first, maybe the last! . . . . .

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the composer is 'SUGDEN.' The lyrics are: 'I can't en - gage, . . or, to speak plain - er, The o - ther side have giv'n me gold, Pray, madam, see my first re - tain - - - er, A Bank of England five twice told! I gaze up - on it with e - mo - tion, For, if the fu - ture's like the past, This fee, I have a sort of no - tion, Which is the first, maybe the last! . . . . .'. The piano accompaniment features a strong bass line with chords and some melodic lines in the right hand. Dynamics include 'f' (forte) and 'p' (piano).

Therefore do not think me too de - fi - ant, If, when gazing on this ten-pound note, I say I will stick to my

cli - - - - ent, And . . . to her my en - er - gies de - vote.

Who pays me well, . . . and pays me of - ten, My rea - dy

aid . . . may count up - on, To poor folks tears I'll ne - ver soft - - - en, The days of chi - val - ry are

gone! For when a fel - low's in - come's slen - der, He can't af - ford a heart that feels, And

if he finds it get - ting ten - der, Then at once that fee - ble heart he steals.

Therefore do not think me too de - fi - ant, If, when gazing on this ten-pound note, I say I will stick to my

cli - - - - ent, And to her my en - er - gies de - vote!

ARAM.—(*Rising.*) It's all very well, but justice is justice.

SUG.—Doubtless, but it isn't law.

ARAM.—And you actually mean to plead for that—that person?

SUG.—That injured woman. Yes. I've already sketched out my address to the jury.

ARAM.—(*Sarcastically.*) I should like to hear it.

SUG.—Why not?

ARAM.—Yes—but with the right of reply.

SUG.—Be it so.

ARAM.—Well, begin.

SUG.—Without a court? Never!

ARAM.—Oh! as for *that*, that's easy enough. (*Giving broom.*) There's your judge. (*Giving red table cover and small white mat.*) His robes and wig. (*Whilst SUGDEN is speaking and arranging the judge, ARAMINTA takes down Barrister's gown and wig, and puts them on.*)

SUG.—(*Putting broom on arm chair C. and dressing it.*) I'll give you a model judge. He won't snub counsel—or make untimely jokes—or charge on the wrong side—although he *might* take it into his head to make some sweeping remarks. There—(*sees ARAMINTA, who comes down L.*) Hallo! my learned brother, how nice you look! Give us a kiss.

ARAM.—(*Sternly.*) Respect the majesty of the law! His ludship's eye is upon you! (*Sits L.*)

SUG.—(*R.*) My lud (*bowing to broom*) I beg your ludship's pardon, and with your ludship's permission will now proceed to address the jury. (*In natural tone to ARAMINTA.*) Where is the jury though?

ARAM.—Where they very often are—in the clouds.

SUG.—(*Clearing voice.*) Hem! Gentlemen, it is scarcely needful for me to address you. Though I could a tale unfold would bring down the grey hairs of his ludship. (*Thread pulled at side—judge's white mat falls off.*)

ARAM.—One moment, whilst I replace his ludship's grey hairs. (*Does so.*)

SUG.—You have heard the evidence, from that first overt-act of unhusband-like conduct on the part of the ruffian Tiff.

ARAM.—(*Rising.*) I object, my lud, to such a description. (*Sits.*)

SUG.—My lud, I throw myself upon the court.

ARAM.—Don't. The court will come down on you if you do.

SUG.—My lud, these constant interruptions affect me as little as they appear to affect *you*. I can afford to imitate, at a humble distance, that serenity of brow, that unmoved majesty of wig, which are characteristic of your ludship; and (*working himself up*) gentlemen of the jury, I am equally satisfied, after this plain, unvarnished account of a wife's injuries, to leave with you, husbands and brothers, (*handkerchief*) the reparation of the wrongs inflicted upon my unfortunate client,

Anna Maria Tiff. (*Dabbing brow with handkerchief.*) I will now, with the confidence and dignity inspired by my cause, take my seat. (*Sits down and lands on stage.*) ARAMINTA rises. SUGDEN fetches chair and sits R.)

ARAM.—My lud, gentlemen of the jury, my learned brother, has occupied the floor so much, that my observations must be short. Indeed, they do not require to be anything else. It must be evident to you that the learned counsel on the other side is influenced—yes, influenced by the fact that his client is a woman.

SUG.—(*Rising.*) My lud, that observation from the other side is entirely uncalled for.

ARAM.—(*Forgetting herself.*) It isn't. (*Steps towards him.*)

SUG.—It is! Ridiculous! (*Steps towards her.*)

ARAM.—Sugden, you said she was a pretty little litigant.

SUG.—(*Retiring.*) My learned brother forgets the respect due to this court, and to his long-suffering ludship.

ARAM.—(*Aside to public.*) I actually forgot myself. (*Aloud.*) Hem-hem. I pass over this interruption with the contempt which it merits, and which I perceive your ludship shares. Tiff, gentlemen, is an injured, a nagged, and a nestimable man. You have heard the story of his miseries—from that day that the perfidious Anna Maria always would boil his eggs hard—

SUG.—Dreadful! (*Sits.*)

ARAM.—The other side may sneer, but his ludship knows better. His ludship, who is familiar not only with the highways and byways, but also with the crossings of life, has a heart to feel for his fellow-man, and that heart is, I am sure, at this moment profoundly moved—I say moved (*the broom is pulled over slowly by a thread worked at side, and falls*)—judgment for the husband!

SUG.—(*Rising.*) Enough, madam. I see how it is.

ARAM.—(*Taking off gown and wig, and flinging them on chair.*) That's a comfort.

SUG.—You take an interest in Mr. Tiff?

ARAM.—As you do in Mrs. Tiff.

SUG.—That's different.

ARAM.—I can't see it.

SUG.—She's a client.

ARAM.—So's he.

SUG.—Not mine!

ARAM.—Mine

SUG.—Keep him then.

ARAM.—If I choose.

SUG.—Madam!

ARAM.—Sir!

SUG.—Pooh!

ARAM.—Pooh—pooh!

SUG.—(*Snapping fingers.*) There! (*Crosses to L.*)

ARAM.—(*R.* *Snapping fingers.*) And there!

## No. 3.

## DUET—"WHAT A TEMPER."

ARAMINTA.

A. 

S. 

What a tem-per! what a  
SUGDEN.  
What a tem-per! what a

*Allegro molto.*

PIANO. 

*p* *cres.* *f* *cres.* *ff*

pas-sion, Can this be, then, man and wife? Se - pa - ra - tion is the fash-ion, And I'll ne - ver bear this

pas-sion, Can this be, then, man and wife? Se - pa - ra - tion is the fash-ion, And I'll ne - ver bear this

*ff*

life! No! ne - ver, ne - ver, ne - - - ver! No! ne - ver, ne - ver, ne - - -

life! No! ne - ver, ne - ver, ne - - - ver, No! ne - ver, ne - ver, ne - - -



- ver, To live in con-stant ter - ror, Is what I'll ne - ver do! A - bove all, when the

- ver, To live in con-stant ter - ror, Is what I'll ne - ver do! A - bove all, when the

er - ror Is cer-tain - ly with you! Yes, sir, a - bove all, when the er

er - ror Is cer-tain - ly with you! Ma-dam, cer-tain - ly the

- - - - ror, A - bove all, when the er - - - - ror Cer-tain - ly is with

er - ror E - vi - dent - ly is with you, Cer - tain - ly is with

you, Cer-tain - ly is with you, Yes, sir, a -bove all, when the er - ror, when the er - ror, when the

you, Cer-tain - ly is with you, Ma-dam, a -bove all, when the er - ror, when the er - ror, when the

er - - - - - ror Is with you, is with you, is with you, is with

er - - ror E - vi - dent - ly is with you, e - vi - dent - ly is with

you, Ah! . . . . with you.

you, The er - ror is with you. *(He goes to chair C, sits moodily, and turns away from her. She taps foot defiantly and shrugs shoulders, R.)*

*8va.*

*rall.*

*a tempo.*

*8va.*

*p*

*Larghetto.*

*p* SUDGEN (seated).

So men mar - ry, fond-ly be - liev - ing Hy-men will

*espressivo.*

*pp*

*tr*

strew their path with flow'rs! But wo - man, their hope all de-ceiv - ing, Their faith - ful and ten-der heart

*rall.*

griev-ing, With-er the buds of hap-pi - er hours, . . With-er the buds of hap-pier hours.

ARAMINTA (*who has come close to him*).Sug. (*rising*.)

Come, no more an - gry glan - ces, Let's make it up, my dear ; I de -

*Allegro.*

*f* *pp* *cres*

- cline your ad - van - ces, For I ammas - ter here! yes! mas - - ter here! To

ARAM.

*cen* *do.* *ff*

SUGDEN.

such un - just do - min - ion Be sure I'll ne - ver bow! If, ma - dam, that's your o -

- pin-ion, We'll say our fare-well now.

What a tem-per! what a pas-sion! Can this be, then, man and wife? Sep - a - ra - tion is the

What a tem-per! what a pas-sion! Can this be, then, man and wife? Sep - a - ra - tion is the

*mf* *sf*

fashion, And I'll ne-ver bear this life; No, ne - ver, ne - ver, ne - - - ver, No, ne-ver, ne-ver,

fashion, And I'll ne-ver bear this life; No, ne - ver, ne - ver, ne - - - ver, No, ne - ver, ne - ver,

ne - - - ver, To live in con-stant ter - ror Is what I'll ne - ver do! A - bove all, when the

ne - - - ver, To live in con-stant ter - ror Is what I'll ne - ver do! A - bove all, when the

er - ror Is cer - tain - ly with you, Yes, sir, a - bove all, when the er - - - - -

er - ror Is cer - tain - ly with you, Ma - dam, cer - tain - ly the

*sf*

- - ror, a - bove all, when the er - - - - - ror Cer - tain - ly is with

er - ror E - vi - dent - ly is with you, Cer - tain - ly is with

*sf*

you, Cer - tain - ly is with you, Yes, sir, a - bove all, when the er - ror, when the er - ror, when the

you, Cer - tain - ly is with you, Ma - dam, a - bove all, when the er - ror, when the er - ror, when the

er - - - - - ror Is with you, is with you, is with you, is with

you, Ah! . . . with you.  
you, The er - ror is with you.

*rall.*  
*8va.*  
*a tempo.*  
*rall.*

(On last vocal note of Duet both go up, take chair, Araminta R, Sugden L, go to extreme sides, slam them down, and sit back to back in sulks.)

SUG.—Well ?

ARAM.—Speaking to me ?

SUG.—I suppose so.

ARAM.—Thought you might be addressing the court.

SUG.—The court is no longer sitting.

ARAM.—That was only an imaginary court—suppose we try a real one.

SUG.—Suppose we do.

ARAM.—I quite enter into the feelings of that poor dear innocent Mrs. Tiff.

SUG.—(Turning head.) Oh ! you do, do you ?

ARAM.—Yes !

SUG.—Glad I've convinced you—but I *must* say my sympathies are entirely with the injured husband.

ARAM.—(Turning head.) Oh ! they are, are they ?

SUG.—Yes!

ARAM.—Glad I've convinced you. But *our* case is very different.

SUG.—Very different.

ARAM.—(Rising.) Appearing for myself I could truly say that never, oh never had woman such an irascible husband ! (Comes L.C.)

SUG.—(Rising and coming R.C.) And I for myself could plead with natural moisture in my eyes that never had man such a coquette for a wife!

ARAM.—It's not true. (Advancing towards him.)

SUG.—It is. (Advancing towards her.)

ARAM.—Sir !

SUG.—Madam ! (Knock heard at door.)

ARAM.—Hush ! some one. (Man coughs off.)

SUG.—Your client, Mr. Tiff. You'd better let him in.

ARAM.—If I please.

SUG.—I can go, you know. (*Goes up stage to window, and looks out.*) Hallo! there *she* is.

ARAM.—Who?

SUG.—(*Coming down flurried.*) My client—Mrs. Tiff.

ARAM.—You'd better let *her* in. I can go, you know.

SUG.—If I please. (*Suddenly.*) But, good gracious! they'll meet on the stairs!

(*Sound of a kiss off.*)

ARAM.—They *have* met on the stairs.

(*Another kiss heard.*)

SUG.—They've met *twice* on the stairs.

ARAM.—Listen.

MALE VOICE.—(*Off.*) Forgive!

FEMALE VOICE.—(*Off.*) And forget!

SUG.—(*At door listening.*) They're going down-stairs. They're off. (*Comes down, and sinks upon chair, L.*) Here endeth the first client!

ARAM.—(*L. C.*) Never mind. You've got another

SUG.—Who?

ARAM.—Yourself.

SUG.—In what suit? (*Rises, and comes R. C.*)

ARAM.—Against me

SUG.—Ah!

ARAM.—Not to mention the cross-action I am going to bring against you. (*Pause—they look at each other.*)

SUG.—Can't we arrange matters?

ARAM.—(*Slowly.*) I don't know.

SUG.—(*Putting arm round waist.*) What will you take to compromise?

ARAM.—Not less than Mrs. Tiff.

SUG.—And what was that? (*Araminta offers cheek with a smile. He kisses her, and they shake both hands, laughing.*)

## No. 4.

## FINALE.

Moderato.

"RECONCILIATION."

ARAM.

VOICE. If a - gain quarrels shall come e - ver, O may the ver-dict aye be

PIANO. *pp*

this : That the court will not let us se - ver, And fine us both a lov - ing kiss!

*espres.*



SUG. *piu mosso.*

And I, too, no more de - fi - ant, Own a les - son I've been taught, By my much re - gret - ted

*8va.*

*piu mosso.*

*rall.*

cli - ent, Which won't be for - got. *(They join hands, and mark waltz movement in next ensemble.)*

*8va.*

*rall.*

ARAM. *leggiero.*

No more com - pli - ca - tion, Kind friends, please re - port, Of our lit - i -

SUG.

No more com - pli - ca - tion, Kind friends, please re - port, Of our lit - i -

*cantabile.*

- ga - tion, "Set - tled out of court." Hence - forth both of us will un - der - take,

- ga - tion, "Set - tled out of court." Hence - forth both of us will un - der - take,

Mar-ried li - ti - gants good friends to make; And we hope that we may . . . . make the bus'-ness

Mar-ried li - ti - gants good friends to make; And we hope that we may make the bus'-ness

pay, Yes! we hope that we may make it pay.

pay, Yes! we hope that we may make it pay.

*f* *tr*

*f* *ff* *allegro.* (Curtain quick.)

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TAVISTOCK HOUSE, Feb. 11, 1873.  
 Allow me, in thanking you for the Organ which you have placed at my disposal for my series of Concerts, to express my very favorable opinion on the charm of this Instrument, the tone of which, both delicate and full, combines so well with the voice. I do not doubt that the Mason and Hamlin American Organ will be of excellent and valuable use in all vocal or instrumental combinations of moderate limits.

(Signed) CH. GOUNOD.

2, MANCHESTER SQUARE, Jan. 26, 1872.

GENTLEMEN,—I entertain the highest opinion of Mason and Hamlin's Cabinet Organs. The tone is mellow and free from reediness, the touch excellent; and altogether I believe these Instruments are destined to be very popular in this country.

Yours truly,

JULES BENEDICT.

Messrs. METZLER AND Co., Great Marlborough Street.

7, UPPER MONTAGUE STREET, RUSSELL SQUARE, Feb. 27, 1873.

DEAR SIRS,—I have been very much pleased with your American Organs on all occasions on which I have had to play upon them. Their tone is remarkably pure and free from reediness, and their touch all that could be desired.

Yours truly,

J. STAINER, Mus. Doc., Organist of St. Paul's Cathedral.

GENTLEMEN,—I have great pleasure in saying that I consider Mason and Hamlin's American Organs very far superior to any Harmonium that I have seen. The purity and sweetness of tone, combined with easiness of touch, should strongly recommend them, not only for places of Divine worship, but to musical families in general.

Yours very faithfully,

VIRGINIA GABRIEL.

Messrs. METZLER & Co., 37, Great Marlborough Street.

DEAR MR. METZLER,—Your American Organs by Mason and Hamlin are marvellous in the quality and purity of their tone, which so much resembles that of the pipe organ. The effects to be produced by the variety of Stops are admirable.

Feb. 11, 1873.

J. PONIATOWSKI.

The Specimens of the American Organs which I have examined at Messrs. Metzler and Co.'s are remarkably sweet and even-toned throughout the various registers, and are free from many of the objections I have hitherto entertained to Manual Reed Instruments. Moreover they have a good touch, and are capable of some charming effects and pleasing combinations. The appearance of these Organs in solid walnut wood, and brightly gilt pipes in front, is greatly in their favour. Altogether, I can very strongly recommend these Instruments.

WM. SPARK, Mus. D.,

Organist of the Town Hall, Leeds.

SYDENHAM, S.E., 23rd Jan., 1872.

GENTLEMEN,—I have played upon several of your "Mason and Hamlin's Cabinet Organs," and consider them to be very satisfactory Instruments. The tone is exceedingly sweet, the speech quick, and the manipulation easy.

Faithfully yours,

W. J. WESTBROOK.

Messrs. METZLER AND Co.

Jan. 23, 1872.

I have just tried and examined several of Mason and Hamlin's Organs, at Messrs. Metzler and Co.'s, and I find the tone to be unusually mellow, sweet, and equal. The touch of the instruments is also light, elastic, and free from lumpiness.

EDWARD J. HOPKINS,

Organist to the Hon. Societies of the Inner and Middle Temple.

I have a very high opinion of the "Mason and Hamlin Cabinet Organ." Although the sounds are produced from reeds, the quality of tone is extremely rich and sympathetic, almost equal to that obtained from pipes. It is very easy to blow, and great effects are produced by the Automatic Swell. The Octave-Coupler and Sub-Bass add greatly to the richness of the instrument, which is remarkable for purity of tone. For Sacred Music at home, the "Mason and Hamlin Cabinet Organ" is very desirable, and in many respects, that could easily be pointed out, it possesses great advantages over the small-priced pipe organs.

EDWARD F. RIMBAULT.

At the request of Messrs. Metzler and Co., we have tried and examined several of Messrs. Mason and Hamlin's Cabinet Organs, and we find the tone of these Instruments to be full, powerful, and of agreeable quality, with an absence of reediness; the articulation is rapid, and the touch very good. They appear to us to be the best substitute for a pipe organ.

BRINLEY RICHARDS.

RICHARD REDHEAD.

HENRY W. GOODBAN.

J. L. HATTON.

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