

# **THE WISHING CAP**

## **A Fairy Tale**

AN ENTIRELY ORIGINAL OPERA IN TWO ACTS,  
A PROLOGUE AND EPILOGUE.

Written for

**ST. ANNE'S CHOIR**

**11th ANNUAL CONCERTS**

**1921**

The Libretto by

**EDWARD W. MILLER**

assisted by

**ROGER B. PRIESTMAN**

THE MUSIC BY

**EDWARD W. MILLER**

organist and Choirmaster  
St. Anne's Church, Toronto.

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# THE Wishing Cap.

music by Edward W. Miller  
1920

ACT ONE: Scene 2.

## NO. 3. Opening Chorus of Woodcutters & Girls.

Men (unis)

Ho Ho Ho, with a laugh we go, where the som-b're for-est  
ris-es, And the gleam-ing axe and the strain-ing backs, The morn-ing sun sur- pris-es, the morn-ing sun sur-  
pris-es. At break of day, we take our way, And hie us to our call-ing, And far and near, the  
sound you hear, Of might-y trees down-fall-ing, Of might-y trees down fall-ing. The  
axe we swing, the e-choes ring, The might-y for-est shiv-ers, A few more blows, a-way she goes, The  
for-est mon-arch quiv-ers, the for-est mon-arch quiv-ers

Back to beginning  
as far as Bar \*  
thence to -

2nd TIME

fall-ing. Ho Ho - - - - - , Ho Ho - - a-way we go to the for-est -  
Ho, ho, ho, to the for-est, Ho Ho Ho to the for-est, Ho Ho Ho - - - - -

GIRLS  
off stage Ah - - - - -

Tempo di valse.  
Sop. e altos.

Tenors Ah - - - - -

Ah - - - - -

Tra la la la, Tra la la la, Tra la la la, Thro' the breath of the morn-ing we gail-y fly. Tra la la la,  
Tra la la la, Tra la la la, Thro' the maze of the for-est our way we hie Tra la la la, Tra la la la, Tra la la la  
All the e-choes shall ring with our hap-py cry Tra la la la la la, Tra la la la la la  
Tra la la la, Tra la la la, Tra la la Bright the day, that from slum-ber and dark-ness is  
break-ing, Bright our way, that with m-u-sic and laugh-ter is wak-ing - - - , Bright

our lay, ev'ry mem'ry of sor-row for-sak-ing. Hark to our song that we  
 gail-y sing *Sop. Alto.* Tra la la la, Tra la la la Tra la la la Thro' the breath of the  
*bas* rest men *Unis* Bright, the day that from slumber and

morn-ing we gail-y fly Tra la la la, Tra la la la, Tra la la la, Thro' the mags of the for-est our way we hie  
 dark-ness is break-ing, Bright our way that with mu-sic and laugh-ter is walk-ing

Tra la la la, Tra la la la Tra la la la all the e-choes shall ring with our hap-py cry  
 -- -- -- Bli-the our lay ev'ry mem'ry of sor-row for-sak-ing

Tra la la la la la, Tra la la la la la, Tra la la la, Tra la la la, Tra la la  
 Hark to the song, that we gail-y sing.

**NO. IV** *SONG* *SOP.*  
*HILDA* *ALT.*  
**THE MAIDEN**  
**AND THE ROSE** *TEN.*  
*RS.* O Rose, dear Rose, no one knows, Tell me does he love me dear-ly, Nod your head.

Blush more red, If his vows are meant sin-cere-ly, Rose, so dear, can you hear, Tell me nought on earth shall

*FAPP.*  
 se-ver Say if his love will be mine al-way, And I shall be his for-e-ver.  
*RALL.*

**NO. VI** Song: Mary CHORUS UNIS: *Allegretto*  
 Ma-ry, Ma-ry, quite con-trar-y, maiden of whims and fan-  
 cies, laugh-ing, pout-ing, sigh-ing, smil-ing, Whim-some ways and looks be-guil-ing, a-ir-y  
 scar-y, con-trar-y Ma-ry Tell us, O tell us is this a fai-ry, Is it a fai-ry day .....?  
 Is this a pix-ie or is it a fai-ry, Is it a fai-ry day .....

**NO. VII** CHORUS OF GIANTS MEN *Ten. e 13s - UNIS*  
 We are the men of the gi-ant, Fe - Fo, Ho, Ho  
 Peo-ple trem-ble where- e-ver we go, Ho Ho! Led by the fierce and bold Ho Hum.  
 Folk with fear are strick-en dumb, We are the men of the gi-ant, Fe - Fo, Ho Ho

**NO. VIII** Song: HO HUM CHORUS OF GIANTS MEN *H.H. CHO.*  
 Vs. 1 had an old an-ces-tor An-ces-tor? Fate is a sor-ry yes-ter  
 Vs. 2 fol-low this sad nar-ra-tion Nar-ra-tion? guilt-y of per-pe-tra-tion - Pe-  
 yes-ter He was all Knight should be NO FLAWS chi-val-ry BE-CAUSE un-fortu-nate - ly HE WAS  
 Fra-tion that a vowed a vow that the family name NO BLAME scorn, nor shame EER CAME should be good and fair TO SHAME  
 Crim-a Strong de- tester OF CRIME A STRONG DE-TEST-ER Vs. 3. summary ex-e-cu-tion - E-CU-TION  
 Such was his re-pu-ta-tion FOR SUCH WAS HIS RE-PU-TA-TION

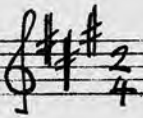
Suffered no dam-ni- u- tion - IN - U - TION uttered then, NO WORSE of the knights descendants one in ten, should be most cruel of  
 SO TERSE liv-ing men and that is my re-tri-bu-tion AND THAT IS HIS RE - TRI - BU - TION. Vs. 4. And so today  
 I'm far from good but

mean and wicked ra-ther - KED RA-THER save me a lot of bot-her OF BO-THER of bo-ther. For  
 I am teath POOR LAD TIS SAD TOO BAD  
 in de-cent you see, THO' kind and gen-tle I long to be, I am forced to a life of cru-el-ty, Be- cause of my good fore-fa-ther BE-

*RALL. > p* CAUSE OF HIS GOOD FORE- FA - THER, BE- CAUSE OF HIS GOOD FORE- FA - THER.  
*DIM. e MOLTO RIT.*

Scene 3, No. IX.

OPENING



Solo Baker:

FOUR BAKERS

4

Behold in me the  
Baker in Chief  
of His

ma-jes-ty, the King We - - -

- are his as-sis-tant cooks, What an ar-tist each one looks, Ev-ry re-ci-pe in books, we proud-ly

bring, we here-with proud-ly bring - - -

SOLO BUTLER

FOUR BUTLERS

Behold in me the  
Butler in Chief  
of His

ma-jes-ty the King We - - - are his as-sis-tants too, Ev-ry thing he

says we do. Taste the strength of ev-ry brew, we proud-ly bring, we here-with proud-ly bring

ALL: But-ter, Ba-ken, wine and meat, Ev-ry

thing that's good to eat, At our gra-cious mon-arch's feet, we proud-ly pay, That the long prepared for feast, may not

be the last nor feast, lest we all be marked, De-ceased, be marked de-ceased, Ah, well a day, Ah well a day -

DIM.

RALL.

Chan. (recit) Enough, enough - etc

DIM.

Ah, well a - day

RALL.

Baker - Solo: Here's a succulent young  
turkey, stuffed with blue point oysters, too

4 BAKERS.

ACCEL.

Stuffed with blue-point oysters, too.

BAKER: Creamy mashed  
potatoes, parsnips,  
turnips, onions,  
next we view

4 BAKERS

ACCEL.

Tur-nips, on-ions, next we view

Baker  
Solo  
etc.

That the  
first  
course  
I be-  
lieve

4 BAKERS.

ALL

That's the first-course we be-lieve. Yum yum, yum yum, that's go-ing some, Yum yum, yum yum, yum yum.

ACCEL.

RIT.

ALL

Chan. (recit)

Butler's  
Solo  
ending  
To cap it  
all a  
generous  
Scotch  
highball

4 BUTLERS

High-ball. Ah, to cap it all a gen-er-ous Scotch High-ball - Yum yum (as before)

RIT.

ALL

RIT.

ALL

**NO. X** Song: Chan. Male Cho. STRIKE. UNITS *mod<sup>to</sup>*

O Strike, Strike. That is what we like. Be-cause the boss has whiskers or the

fore-man's name is Mike. No mat-ter what the trou-ble, we go back at wages double. And that's the rea-son why we like to strike, strike, strike.

**NO. XI LION CHORUS** *Allegro*

**GIRLS.** Oh, Horror, Oh, Hea-ven! He's like-ly to eat us, A per-fect-ly

hor-ri-ble man-ner to treat us, He'll pick out a ten-der and youth-ful and fat one, Per-haps 'twill turn

out to be this one or that one, Oh what shall we do if the King, the King should spring at ons.

Men repeat same chorus  
breaking into harmony  
as before.

King:  
my noble subjects,  
why this perturbation?

*Allegro.* CHORUS SEMPRE STACCATO

A - las, a-lack, our no-ble King, our

con-sol-na-tion's great. The King who once was i-dol-ized, is now com-plete-ly li-on-ized. A

ue-ry awk-ward fate. A-  
1st ENDING  
This strain is repeated  
pp while QUEEN  
sings obligato.  
2nd time Chorus  
proceeds imme-  
diately to →

fate. A - lack, a-las, un-hap-py she, For

now im-pos-si-ble fan-tas-y, She's mar-ried to a li-on, A - lack, a-las, un-hap-py she, For

now im-pos-si-ble fan-tas-y, she's mar-ried to a li-on.

**NO. XIa.** Full Chorus. Ten. with Sep. Basses with Alto, repeat ones through  
Oh, Horror, Oh, Heaven! - etc.

King: Enough of that racket - etc.  
BUTLER: Champagne is a beverage etc. **GIRLS**  
refreshing as dew to the fresh-ling as dew.

# NO. XI a Cont'd

Butler: Hock, claret  
and Burgundy,  
what will you  
buy, sir, just

men-tion your pre-fer-ences

GIRLS

CHO.

men-tion your pre-fer-ences, men-tion your pre-fer-ences

# Doctor:

I've acted for years as the Chief Court Physician, and ne-ver a bet-ter you'll get.

But should he develop an indisposi-tion, he'll

He has. 'Tis true.

You bet.

He may. 'Tis true

and for a qualified vet, don't forget -

We will send for a qual-i-fied vet

PROCEED AT ONCE FROM MARK  
Page 5 to end of passage.

# NO. XIII

## INCANTATION CHORUS.

Giants men and  
full chorus.

Giants men

Un-der-neath the gib-bous moon Comes Fe - Fo

Ye shall see his pow-er soon. Great Fe - Fo - Hark the night wind's waif-ing howl. Hark the foot-ing

of the owl. Comes, be-neath the night's dark cowl Great Fe - Fo - Great Fe - Fo

TENORS 8VA HIGHER

Poco a poco

crescendo

Make thy might-y ma-gic felt by the pow-er of thy Belt. Sup-pli-cat-ing have we knelt, Fe Fo, Fe

CHORUS

Sotto voce

Repeat from Beginning  
to end.

Fo, Fe Fo,

Fe Fo, Fe Fo, Fe Fo

# NO. XIV

## KING'S SOLO FULL CHORUS

con moto

And him-self he flat-ters, that in these mat-ters, he shows a lot of ta-lent and

cu-men. His 'sa-voir faire' so de-bon-air, At times is real-ly al-most su-per hu-man hu-man

# NO. XVI

## FINALE to ACT ONE.

### Baker (solo ends)

'Tis only right I say that we consider where tis

lead-ing

Quite right we should not act without due heed-ing

### Baker ends

with its

givesome

re-pu-ta-tion

A

That's all very well for you to tell, But the mat-ters been dis-cussed, sir. And

if you in-sist, and still per-sist, you'll a-waken our dis-gust, sir. For we none of us wish for a Net-tle of fish, Of a

Kind such as you men-tion, But we all of us say, we re-fuse to stay, 'Tis our firm fixed in-ten-tion.

*Baker ends: Farewell.*  
Fare - well **B** What is this he says? What is this he means? make your words a lit-tle clear-er

of the doom that's draw-ing near-er, what is this he says? what is this he means? what the danger hang-ing o'er us

*Incalzando*  
What is this that lies be-fore us. What is this you mean? What is this you say? Tell us, tell us, we be-seech you.

*molto rall. > dim.*  
Let our pray'r im-ploring, reach you, what is this you say? what is this you say?  
*Baker continues:*  
Your words imploring touch my heart, once more my warning I'll im-

*And<sup>te</sup> con espress.*  
part Once more his warn-ing he'll im-part  
*Baker continues 2nd verse ending:*  
You'll never more be heard of.  
*Chorus sings new words per Libretto to same music as before. See A page 6.*

*SL.* Good friends, farewell, I go. In ev'ry way I follow quick-ly.  
*Carl: Andante.*  
your ap-pear-ance now we must all allow, is un-fur-tun-ate  
*CHO.*  
Is un-fur-tun-ate and your  
*Gretchen continues.*  
ques-tion too, in at least our view, is im-por-tun-ate

Gretchen ends:  
of an argumental basis

Cir-cum-stan-ces al-ter cas-es. Put your-self just in our plac-es. And we think that you'll find

traces, Of an-ar-gu-ment, an ar-gu-ment, Of an ar-gu-ment-al bas-is.

S.L. continues: Explain your word, I do not understand it - etc - ending, "to whom ye all are vassal."

Allegretto. CHORUS UNIS

1. We do. That's true. We know.  
2. They are. They do. We have.

SOLO VOICES  
CAPTAIN 1. We re-gret this turn of af-fairs. But what can we say or do. Not a man of us here but dares. As  
CHANCELLOR 2. Our reasons for staying are these. And excellent each ap-pears. We're an earnest desire to please. And

Just so. He's right. Is rife The pow'r We risk is great Our life We know

risky a deed as you. We're happy when war is rife. We risk our life. We revel in go-ry  
yield to no craven fears. But the power of this Fe Fo is great you know we none of us wish to

GIRLS

That's true. We re-gret this turn of af-fairs. we do. But what can we say or do, that's true. Not a  
That's right. Our reasons for leaving are these, you know, And ex-cel-lent they ap-pear. They do. We're an

stare as very few people do. MEN

go, and probably dis-ap-pear.

We're hap-py when war is rife. we risk, our life. we  
The power of this Fe Fo is great you know. We

maid of us here but dares, you know. As risk-y a deed as you, just so fear, just so. We none of us wish we  
can-est de-sure to please, we have, and yield to no cra-ven

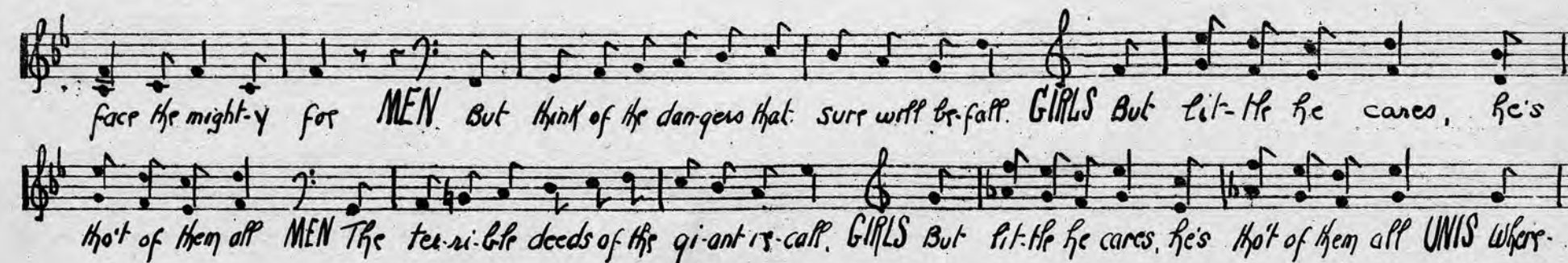
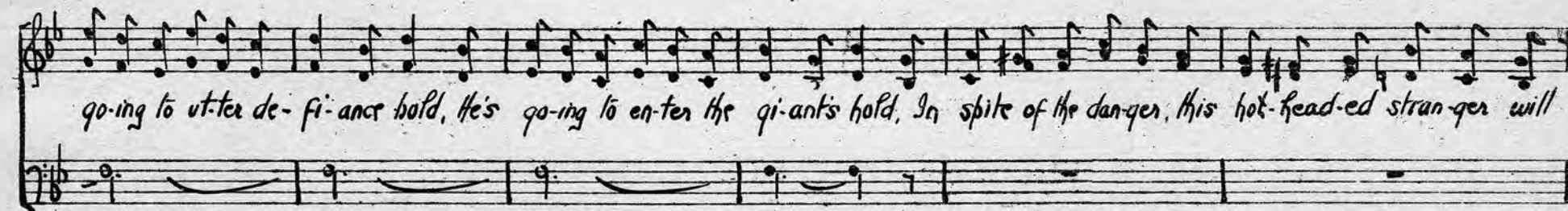
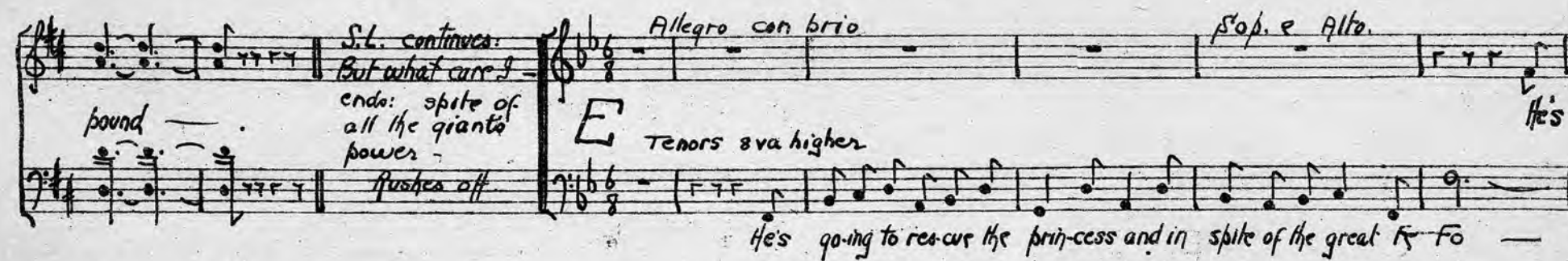
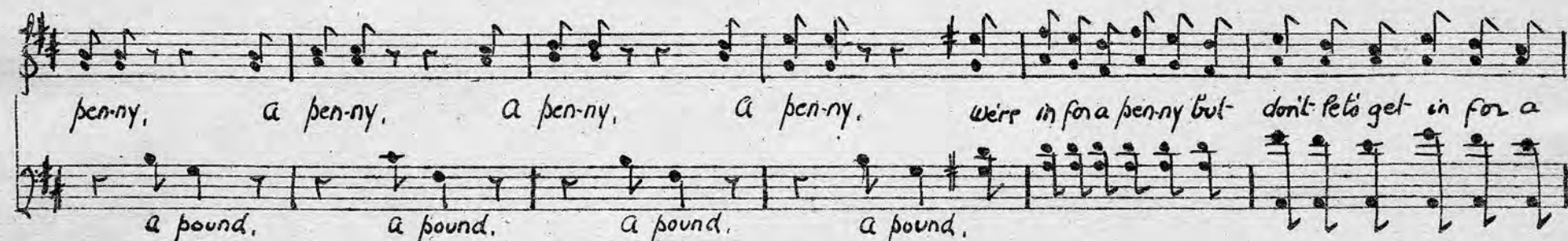
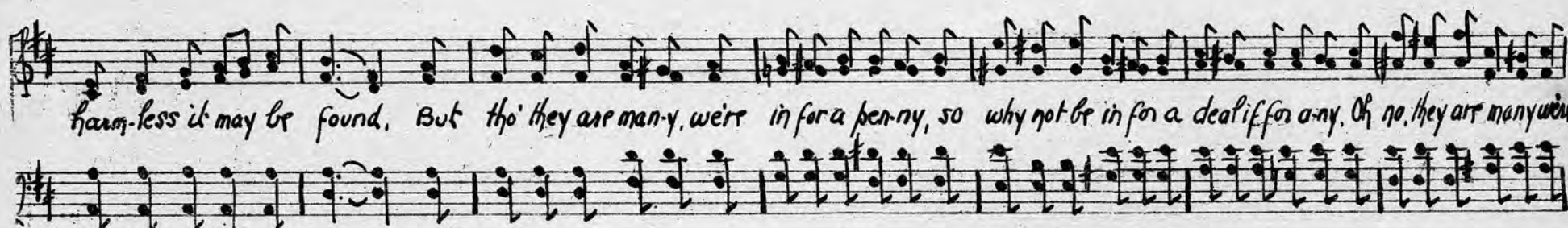
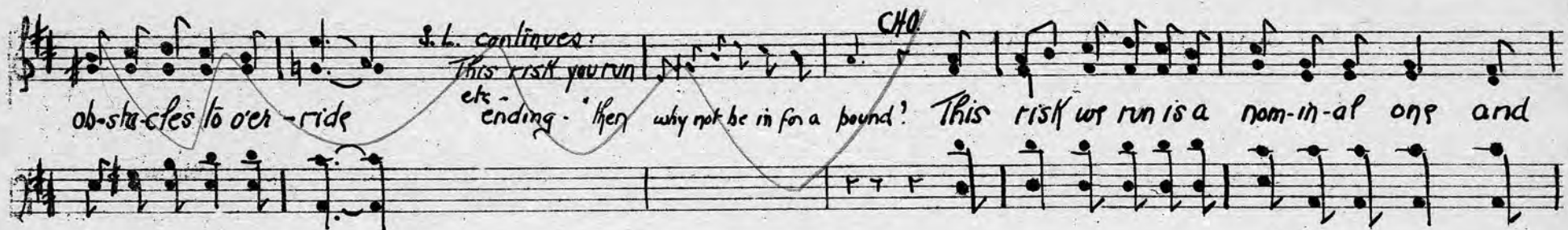
revel in go-ry strife. As ver-y few peo-ple do, that's true  
none of us wish to go and probably dis-ap-pear, just so. We none of us wish, we

none of us wish, we none of us wish, we none of us wish: to go where none e-ver  
e-ver

re-ap-pear

Shepherd continues: And this, is this your boasted chivalry, etc

ending: ... and follow me, like men of noble daring.



tho't of them all MEN The ter-ri-ble deeds of the gi-ant re-call. GIRLS But lit-tle he cares, He's tho't of them all UNIS where.

e-ver the wrath of Fe Fo may be fall. But fit-He he cares, he's tho't of it all, He's tho't of it all, Ho Ho Ho Ho Ho Ho Ho Ho

Ho **F** He's go-ing to re-cue the prin-cess from her fate. In spite of the var-i-ous dan-gers that a-

wait. We'd like to be help-ing him face the gi-ant's ire. The part of dis-cac-tion de-mands the re-pres-sion of such de-sire.

**CHORUS - UNIS**  
*Captain continues.*  
 ending  
 to des-luc-lion he is steer-ing Un-doubt-ed-ly you're right, he is in a sor-ry plight, his hope of vic-tor-

y is more than hol-low. He'll on-ly fig-ure there, On the gi-ant's bill-of-fare, And that is why we all de-cline to

**UNISON -**  
 fol-low **GIRLS** Oh, no Oh, no Oh, no Oh, no Oh, no Oh, no, Oh, no, He's go-ing to re-cue the prin-cess from her

fate. In spite of the var-i-ous dan-gers that a- wait, We'd like to be help-ing him face the gi-ant's ire. The part of dis-cac-tion de-mands the re-pres-sion of such de-sire.

**DIALOGUE**  
**FOLLOWS PER LIBRETTO**  
*Allegro Ho*  
**G** Here's a strange thing don't you know. We're a strong de-sire to go. Al-Tho' it's real-ly ver-y sil-ly, We're go-ing wil-ly

nil-ly Its real-ly ver-y sil-ly We're go-ing wil-ly nil-ly Here's a strange thing

Here's a strange thing don't you know. We're a strong de-sire to go

*Rall e dim.*  
 don't you know, We sim-ply have to go

**Allegro Con Brio**  
 We're go-ing to re-cue the prin-cess from her

*Obligato for Capt. Hilda & Queen during final chorus*

It's all ver-y well but how can you tell, just when you'll be back if

e-ver. The gi - ants whin from her or from him, the head and the neck may se-ver, This risk you run is no nam-in-al one, As  
fate. In spite of the var-ious dan - gers that a - wait. What e-ver the rea-son may be, we

sure-ly it may be found, But tho' they were man-y, we're in for a pen-ny, So why not be in for a pound, A-way, A-  
all must go, We can-not tell why but we're go-ing to try to de-feat Fe Fo

way. a-way, a-way.  
To the cas-tle gates For the prin-cess waits, we'll res-cue, we'll res-cue, In spite of all the

creas. rael.  
pow-er of the great Fe - Fo  
**End of Act One.**  
**ACT TWO**

**NO. V** *Scena. FeFo* *mod to*  
*H.H. P.F. & Men* *Ho Hum! Away with you and do not dare return, until the captiv is in chains again* **RED FANG**

**CHORUS:**  
search in vain Quite so, we ei-ther will or won't, that's sure-ly ve-ry plain **CHORUS** And when he's sought and  
safe-ly caught, He'll here be brought, and put to nought. **FeFo** This time I feel a bit put out - etc  
a tyrant cruel and vic-ious **CHO.** A ty - - - - - rant, a ty-rant cruel and vic-ious

**CHORUS:**  
won't be spoil He'll soon be sought and quick-ly caught, and here be brought and put to nought, up- on this spot as like as not, So  
Spirito

Each and all what may be-fall will do the best we know, To build a perfect-ly aw-ful ter-ri-ble

RED FRAG HO HUM 12

gris-ly re-pu-ta-tion, wear-a-ble on-ly by Fe Fo A re-pu-ta-tion sin-ful crim-in-al For an e-vil mind, sub-lim-in-al

Fe Fo CHO. Ho Hum (spoken)

with fe-ro-cious pro-jects brim-min' all Such shall be Fe Fo A-way!

Scene 2

NO. VI OPENING CHORUS 12 8 4 mod<sup>to</sup> misterioso.

CHORUS (unis) sotto voce

It is not a pleas-ant state of af-fairs to be a-lone in a for-est dark and  
It is not the happi-est kind of thought to think each moment will life-ly be your

dim. East. when a man con-sid-ers no-bod-y cares the snap of a fin-ger what be-comes of him.  
Once ner-vous sys-tem gets o-ver wrought and cour-age soon be-comes a thing of the past.

Ev-ry sha-dow seems to hold, Fear-ful dan-gers fif-ty-fold, Gris-ly e-ne-mies stern and bold and grim, most  
There see there be-hind yon tree, green-ish eyes a-shine at me, Hark, a moan with fear are we a-ghost, a-

grim, Grim-ly e-ne-mies stern and bold and grim.  
ghost, Hark a moan with fear are we a-ghost. Now one and all we here-by swear, if you hear a-ny-one de-clare, This

trip with plea-sure's e-ven re-mote-ly taint-ed, We'll just re-ply to him in sooth, In our o-pin-ion he, with truth, is  
We'll just re-ply in sooth, We think that he with

most re-mote-ly, ver-y re-mote-ly, dis-tant-ly ac-quaint-ed

NO. VII Solo Chan. & Batten with CHORUS in unison.

truth is ver-y Solo voices end Vivace

troubled with indigestion It's rude and ve-ry  
You would turn blue if

im-po-si-ble, it takes a-way his ap-pe-tite, He thinks he'd bet-ter say goodnight, He's troubled with in-di-  
you but knew the aw-ful things he's apt to do, How-e-ver if he catch-es you, And [TO 2ND ENDING]

ges-tion. 2ND ENDING

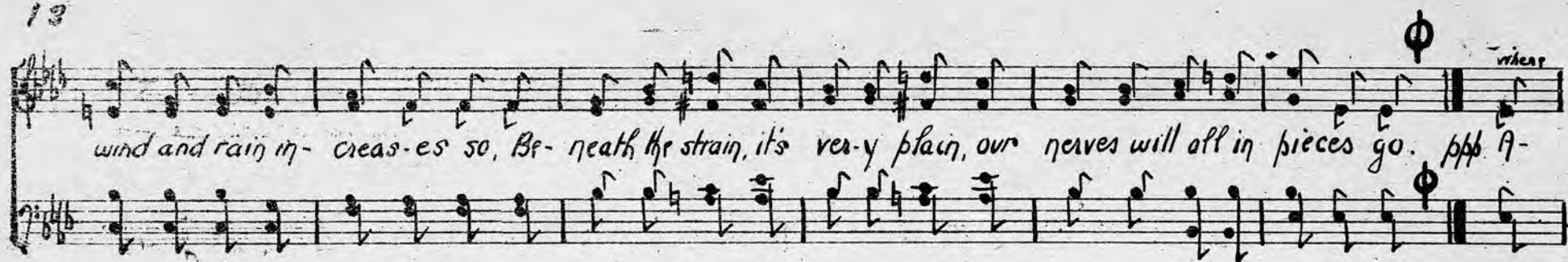
of your car-cass makes a stew, It's more than like-ly he, not you, will be troubled with in-di-ges-tion.

NO. VIII CHORUS and SOLI 3 4 ALLEGRO MOLTO

DURING DARK CHANGE CHORUS (unis)

A-lack, a-las, it's come to pass, Mis-for-tune dogs us

as we go, In spite of all, we'll swift-ly fall in- to the clutch-es of Fe Fo, How wild and dark it is, and hark, the



wind and rain in- creas- es so, Be- neath the strain, it's ver- y plain, our nerves will all in pieces go. *ppp* A-

QUEEN KING CHAN. BUTLER

is the King, it's black as jet. I'm here, but ver- y much up- set I'm sure- ly going to faint, I think. I

CHO. SENSITIVE STACCATO *c ppp*

lack, a- las, it's come to pass, Mis- for- tune dogs us as we go, In spite of all, we'll swift- ly fall in-

HILDA CAPTAIN BAKER

on- ly wish I had a drink. Ah, help me, I am sore a- afraid. My dear, re- ly on me for aid. I

to the clutches of Fe Fo. How wild it is and dark, and hark, the wind and rain in- creas- es so, Be-

CHAN.

wish, I wish we'd ne- ver come. I hope we ne- ver meet Ho Hum

neath the strain, it's ver- y plain. Our nerves will all in piec- es go

To PAGE 12  
REPEAT  
FROM  
to  $\phi$  on  
page 13,  
then →

Ah, woe is me, un-

doubt- ed- ly, we're now within the castle wall, An aw- ful fate is sure to wait, Fe Fo has cap- tured one and

all. He'll meet us soon and eat us soon, And treat us like a giant grim. We'd best make hay, while yet we may, and find a

way to hide from him, let's find a way as best we may, let's find a way to hide from him.

**NO. IX.** *SOLO and CHORUS*  
*"WE QUIVER AND QUAKE"* *Allegro Ho.*  
 Captain ends:  
 with courage at zero, we can't be a he-ro We all a-gree with you. But since some-body has  
 And so fare-well if we

got to slay and pro- tect our rank and beau-ty. It ought to be you as a sol-dier true, For that's what a sol-dier's sub-  
 should es-capt while the giant is rag-ing at you! we'll ne-ver fa-get the way you met, your death by the gi-an- to

*After 1st verse only.*  
 posed to do. It's sim- ply a part, sim- ply a part, sim- ply a part of his du- ty *At end of 2nd*  
 It's sim- ply a part. It's sim- ply a part of his du- ty. *verse repeat*  
*from with 2nd ending*

fierce on-set. And a grand subscription we'll sure-ly get, To build you a beau-ti-ful sta-tue *capt.*  
*A sta- tue A*

*molto rall e dim.*  
 sta-tue. To build you a beau-ti-ful sta- - - - - - **NO. XIII**  
*Song. Fe Fo*  
*with Chorus.*

*CHORUS. Vivace*  
*Fe Fo ends:*  
 "Is bluff in a repu- ta- tion And so he takes not jot of blame, For any mis-re-pre-sent-a- tion. It's

e-vi- dent that nine-ty per cent. Is bluff in a re- pu- ta- tion.

## NO. XIV

ACT II Scene 3  
FINALE.

Captain ends:

Twas she who did it all,  
This little law.

Tis true, in some mys-ter-i-ous way un-known, This lit-tle girl, the gi-ants o-ver-thrown

This march chorus follows  
immediately. FIRST TIME

GIRLS ALONE SING TOP LINE

1st ending. 2nd time all  
parts as written with  
2nd ending.

Allegro con brio

Our trou-ble's o-ver - we're in clo-ver - No more will

ALTOS 2nd TIME ONLY

Our trou-ble's o - ver,

TENORS & BASSES  
2ND TIME ONLY

How-er - war and care, No more will we know fear of Fe Fo which we're hap-py to de-clare,

We're now in clo-ver,

No more will we know fear of Fe Fo we de-clare,

So let's be ve-ry, - glad and mer-ry - our hearts are air-y - blithe and gay. Joy's on the ta-pis

Let's all be mer-ry,

Our hearts are air-y,

Joy's

1st TIME

2nd TIME

Let's all be hap-py, Wish-ing Cap-py - for aye.

aye, Let us all be hap-py - for

2ND TIME

on the ta-pis. Let's be hap-py for

aye, Let us all be hap-py for

aye - - -

Direct from 1st ending  
above to following.Sop. & Altos sing top  
line in REPEAT ONLY.Men alone (unison)  
1st time through.

Girls sing "ah" throughout.

All the clouds that dim the sky

MEN

Fade and van-ish by and bye. Sor-row ne-ver lasts oer-long and that is why we sing this song.

Ev-ry dog must have his day, Ev-ry lane must turn, So the an-cient pro-verbs all

say, As Fe Fo - may learn  
Return from 2nd time through, immediately to 2nd time of "Our troubles over", page 15, ending with last ending -  
Fe Fo spoken interlude follows -

WALTZ FINALE.  
CHORUS UNISON AND TWO PART per SCORE.

Tempo di Valse.  
The wish-ing Cap, the wish-ing Cap, has freed us from a dread mis-hap. A lit-tle maid hath saved us all, From all the dan-gers that be-fall, And she is glad and so are we, and so with glee we gai-ly clap, No more we're sad we gai-ly

1ST TIME ONLY  
hail the wish-ing Cap

Cap, the wish-ing Cap - The wish-ing Cap -  
Hail to the wish-ing Cap, Hail to the wish-ing Cap,

She is glad and so are we and so with glee we gai-ly clap, No more we're

sad and so with glee, we gai-ly, gai-ly, mer-ri-ly, cheer-i-ly hail the wish-ing Cap, Sing

Dialogue follows per libretto. As Mary ends "wish I could see my mummy and daddy again". Repeat Waltz Cho. omitting 1st ending and going direct to -

NOTE: FINAL ENDING FOR LAST CHORUS ONLY. 1ST TIME TO \*

Wish - ling Cap - .

Fig

PRINCESS: Obligato ad lib.

Ah...

X

Wish-ing Cap, the wish-ing Cap; The wish-ing Cap, the wish-ing Cap hath freed us from a dread mis-

Those dear stories of child-hood we loved so well -

Ah... Ah... Ah... Ah...

Hap. Those dear Fair-ry-land sto-ries we used to tell - , wierd tales of ghosts and of gob-lins and

The wish-ing Cap, the wish-ing Cap hath

Ah Ah Ah... Ah...

gi - ants wild - , Those dear stor-ies that charmed me when but a child

freed us from a dread mis-hap

Diminuendo molto ma non rall.

Those dear stories of child-hood we loved so well - , Those dear fair-y-land sto-ries we used to tell -

During this chorus stage darkens for change to Epilogue. The chorus dies completely away leaving solo voice alone from point ♪. Princess with Sopranos always mf.

Completely dying away. ♪ Chorus tacet.

ppp

wierd tales of ghosts and of gob-lins and gi - ants wild - , Those dear stories that charmed me when but a child -

ACT II,  
NO. XI.

Supplementary.

HO HUM

QUINTETTE. *Ho Hum, Margot*  
*Fe Fo, Princess and Shepherd.*

not fast.

This ve-ry night when all is still, and Fe Fo sleeps a-

gainst his will. The drugs in-sid-i-ous pow-ers felt, I shall pos-sess the ma-gis belt. *MARGOT*  
my brave - - -

Now here's a pleas-ant sight to see, con-u-bi-al fe-lic-i-ty is ev-i-dent - ly  
not for me

Why what is this. I saw them kiss. O fie, O shame, we mustn't look. I hope they both are bro't to book, are

my dear - - - - - one.

brought to book, O fie, O shame, we must - - - not look

my brave - - - - - one. *MARGOT*  
In-to his

Now here's a pleas-ant sight to see.

my dear - - - - - one.

Wine as you com-mand, I'll place the drug with my own hand. In slum-ber deep he'll lose his pow'rs. And then the ma-gis belt is ours *HO HUM*  
my

Ha Ha Ho Ho I think I know. A plot worth two of that and so. This plan may not so smooth - ly

dear - - - - - one. *MARGOT*  
my

O this is simply scan-dal-ous. If it gets out twill cause a fuss. But then they never could blame us, they ne-ver could blame us. O

dear - one. *MARGOT*  
In-to his

smooth-ly go

This

this is simply scan-dal-ous. If it gets out 'twill cause a fuss. But then they ne-ver could blame us, They ne-ver could blame us, O  
 une as you com-mand I'll place the drug with my own hand, In slum-ber deep, he'll lose his pow'rs, And then the ma-gic belt is ours, my  
 Now here's a pleasant sight to see, con-u-bi-al fe-lie-it-y is e-ri-dent-ly not for me. Ha  
 re-ry night when all is still, And Fe-fo sleeps a- gainst his will, The  
 what is this, I saw them kiss, O fie, O shame, we mustn't look, I hope they both are bro't to book, are brought to book, Oh,  
 brave - - - - - bold - - - - - dear - - - - - one, In  
 Ha, Ho Ho, I think I know a plot worth two of that and so, This plan may not so smooth-ly go, so smooth-ly go, Ha  
 drugs in-sid-i-ous pow-ers felt, I shall pos-sess the ma-gic belt. This  
 this is sim-ple scan-dal-ous, If it gets out 'twill cause a fuss, Oh this, Oh this is sim- - - - - ply scan-dal-ous, Tis sim-ple  
 slum-ber deep he'll lose his pow'rs, And then the ma-gic belt, the ma-gic  
 Ha, Ho Ho, I think I know a plot worth two of that and so, This plan may not so smooth-ly go, They should-nt over-look Fe Fo, They  
 very night when all is still, and FeFo sleeps a- gainst his will, The drugs in-sid-i-ous pow-ers felt, I shall pos-sess, I  
 scan-dal-ous, Oh this is scan - - - - - dal-ous, Tis sim-ple scan-dal-ous.  
 belt, the ma-gic belt - - - - - the ma-gic belt, the ma-gic belt is ours.  
 should-nt over-look Fe Fo, They should-nt over-look Fe Fo, should-nt over-look Fe Fo, should-nt o-ver look Fe Fo  
 shall pos-sess the ma - - - - - gic Belt.

# No. VIII

Act I  
Scene 2  
Song: Ho Hum  
Chorus: Grants Men

Ho Hum

Tenors

1. (Some people love the smell of pretty flowers),
2. (Some people love to hear the birds a-singing),

PRE-TY LITTLE BLOOM-ING  
PRE-TY LITTLE BIRD-IES

**BASSES**  
FLOW-ERS SING-ING  
Ho, ho, ho, ho, ho!  
Ho, ho, ho, ho, ho!  
(Some like the pit-ter-pat of sum-mer show-ers)  
(Some like to hear the chapel bells a-ring-ing,)

**TENORS**  
GEN-TLE LITTLE SUM-MER  
PRE-TY LITTLE CHURCH BELLS

**BASSES**  
SHOW-ERS RING-ING  
HO HO HO HO HO!  
DING DONG DING DONG DING.  
(But I must confess to a pas-sion deep, for the sound of the hun-dred's roar, and of all the per-fumes I like best, tis the smell of fresh spilled gore)  
(But I must confess that I love to hear, the snarl of a pi-on's roar, and of all a-ro-mas that most dear, is the smell of fresh spilled gore)

**TENORS**  
Ho Ho, Tis the

**BASSES**  
Ho Ho

Tempo di Valzer.

**SOLO**  
cresc.  
smell of fresh spilled gore  
cresc.  
La la la la la la, la la la la la la, La la la la la la

**CHO.**  
La La La La La La La La La La La La La La La La

**SPOKEN INTERLUDE**

Ho Hum

I love to sit by the fire and dream, with the tea-ket-tle sing-ing right mer-ri-ly

La la la la la la, La La La La La La La La La La

La la la la, la, La la la la la La la la la, La La La La

With a pur-sy-cat pur-ring up-on my knee. O then I'm as hap-py as I can be, I as-

La La La La La La La La La La La La La La La La

La La La La La La La La La La La La La La La La

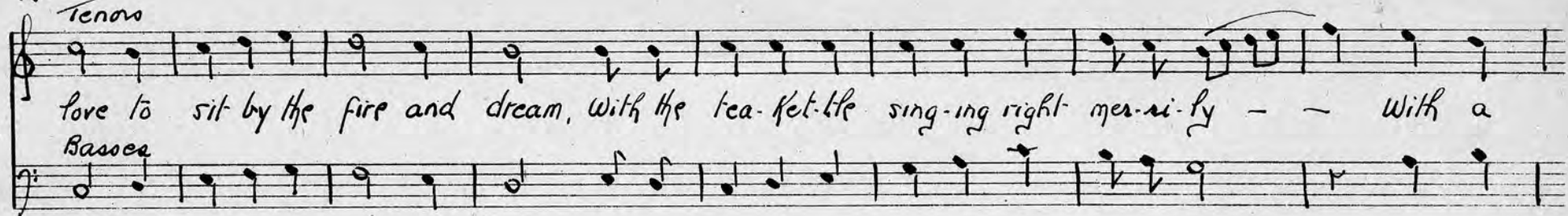
sure you ilo so, yea, ver-i-ly. I as-sure you ilo so, yea ver-i-ly

La La La La La La La La La La La La La La La La

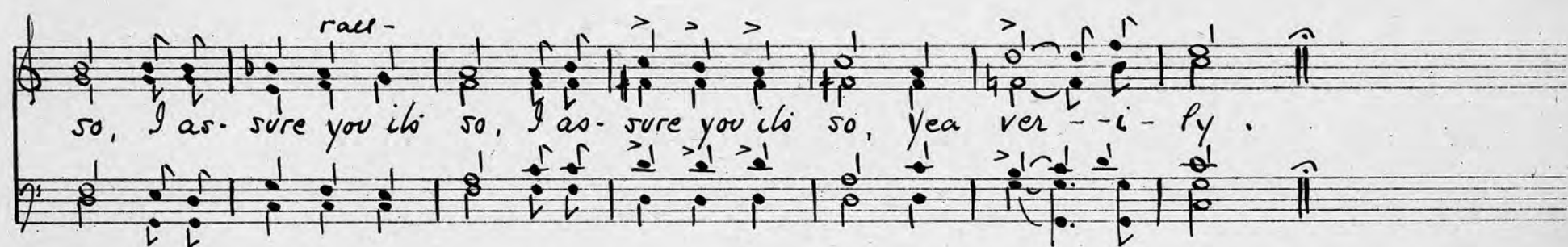
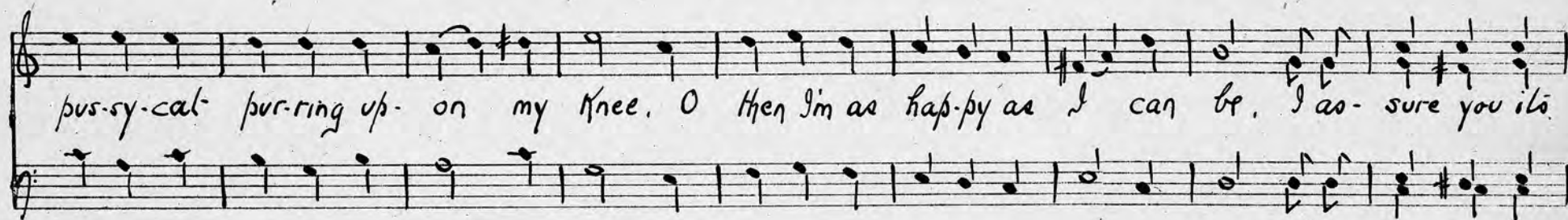
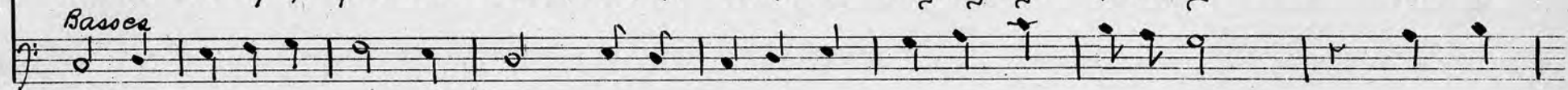
La La La La La La La La La La La La La La La La

2.

Tenor



Bass



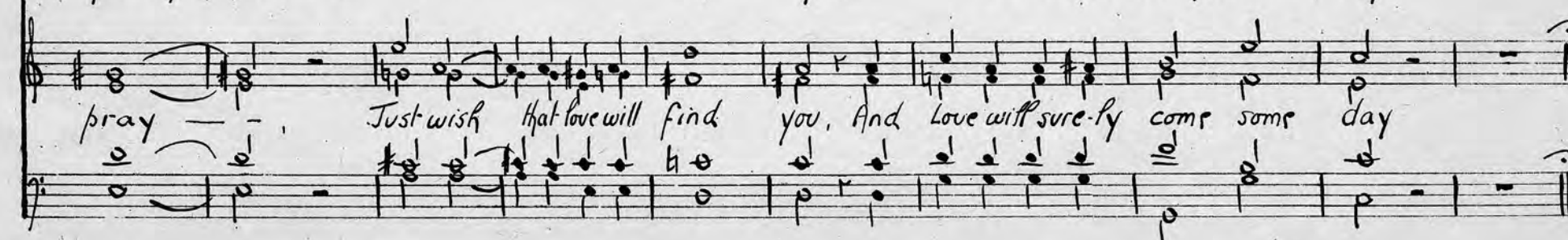
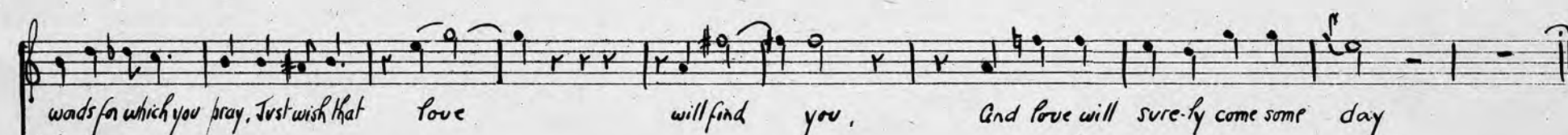
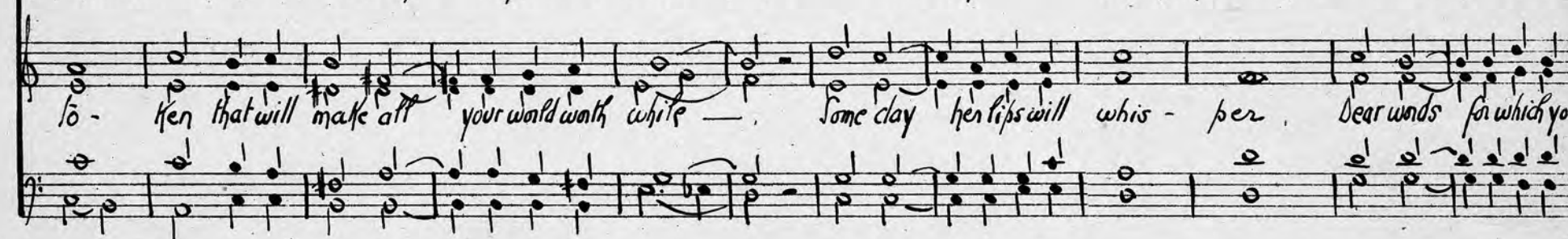
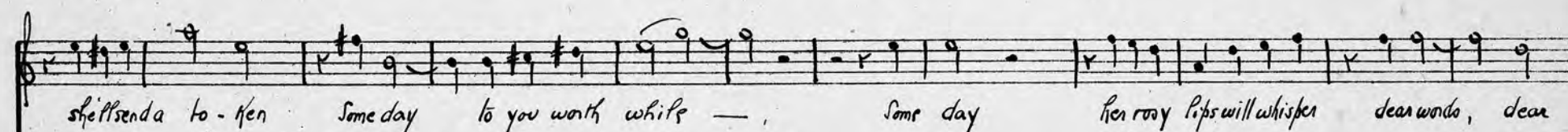
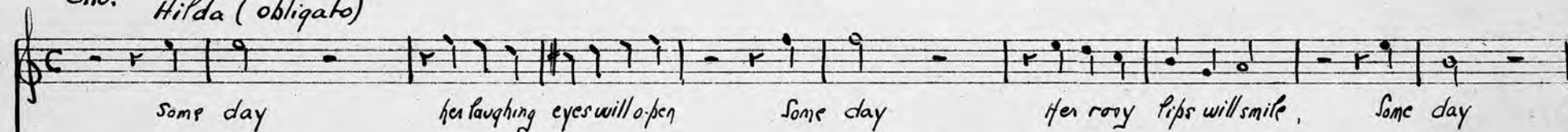
No. IV. Act One

Song: Hilda - with Chorus.

Scene 2.

Love Will Surely Come Some Day.

Cho: Hilda (obligato)





# Victoria College Glee and Choral Clubs

PRESENT

## An Original Operatic Fantasy "The Wishing Cap"

Liberetto by Mr. Edward W. Miller, assisted by  
Mr. Roger B. Priestman

The music by  
**MR. EDWARD W. MILLER**  
Organist and Choirmaster St. Anne's Church

Musical Director,  
**MR. E. R. BOWLES**

---

The Opera will be presented for  
**FOUR NIGHTS ONLY**  
**Wednesday, Feb. 4th to Saturday, Feb. 7th**

IN THE  
**Assembly Hall, College of Education**  
(U.T.S.) Bloor Street

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Curtain rises at 8.15 sharp. No one will be seated  
during the Prologue.

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All seats reserved.

Plans at Victoria College.

**Tickets : \$1.00 ; 75 cents**

Tickets to be had of all Club members and of Mr. Murray Graham,  
Victoria College.

Mail orders to be addressed to Mr. Graham, Victoria College, enclosing  
remittance and self addressed envelope.



## “The Wishing Cap”

---

“Are there really and truly fairies?” Who has not heard the question and replied quickly “Why, of course, there are,” as though trying to recapture the dear childhood belief, that peopled a far off land (that was really only just round the corner) with all kinds of strange folk, giants and goblins, with faces very like the nasty old man at the end of the street, and a Princess and a Prince who looked something like Mummy and Daddy “only they weren’t as nice, really, you know.”

It is to that land that the Wishing Cap takes you when little Mary puts it on, so that she can go to sleep—and sure enough to sleep she goes and carries everyone with her off to a dream fairyland where it all happens.

There is the Royal Court, the King and the Queen and all their suite, and the beautiful Princess and the wicked giant and his still more ferocious lieutenant to say nothing of a cross old wife; and how badly off the Princess would have been when the Giant got her in his castle and his wife made her dust, and sweep, and work all day, it is terrible to think of—but, just as it happens in fairyland there was someone at hand to help her. Not a great Prince, but a gallant lover just the same, and he tried so hard to win her from the awful castle that he quite succeeded in winning her heart by his bravery though even then the giant might have eaten them all up if Mary hadn’t—ah! but just what happened about Mary and all the rest of them is what we want you to come and find out.

Your visit will repay you, for besides the perennial charm of fairy land, you will have an evening of musical delight. The melodies may not be complicated but they all have a lilt of their own that keeps them running in your head weeks after the final curtain has dropped and the last good nights are said.

Those who saw the “Wishing Cap” before will all be glad to come again and see old friends in new surroundings, while those who know the work of Victoria Glee and Choral Clubs will await with keen interest their ambitious venture in this departure from their usual presentations.

Many others will also be glad to make their first acquaintance with play and players in these delightful circumstances.

The College Clubs are still working under their old Musical Director, Mr. E. R. Bowles, and indeed it is due to his enterprise that they have taken up the new experiment and he may be relied upon to guide them safely to the harbour of success.

Then too they will be strengthened by the presence of Mr. Harry Binns and Mr. Courtice Brown, both well-known soloists who will appear in the roles they created in former years, those of the Shepherd Lad and Captain respectively, while the giants' ferocious lieutenant will be played by Mr. Doney of the Medical College, whose robust baritone is already becoming familiar in the City.

Of the ladies, we may be proud to claim Miss Marjorie Tow, who won such favor in "Fanny's First Play" at the Hart House recently, as home talent for Victoria, while Miss Hoidge sustains the part of Mary, the little girl whose adventures are the theme of the opera. The Princess is to be played by Miss Evelyn Ferguson whose soprano voice will be heard to fine advantage in this part.

The stage direction is in the hands of Mr. C. E. Henderson who has had a wide experience under two of London's best known producers, and he has devised new settings for all the ensembles, so that the production may almost be claimed as new.

To house this large company and to stage the elaborate scenery effectively, the New Assembly Hall of the College of Education has been secured, which ensures the greatest comfort possible for all comers, and it might be mentioned here that arrangements have been made to secure conditions under which every seat is a good seat—there will be no blind spots—an arrangement which entails some sacrifice on the part of the Clubs, but which will certainly add to the comfort and convenience of the audience.

All the seats are reserved, and tickets may be obtained from any Club member or from the Business Manager, Mr. Murray Graham, Victoria College. Advance mail orders may be sent to the Business Manager at Victoria College, enclosing remittance and stamped self-addressed envelope, and the Reserved Coupons will be mailed as soon as the plan opens. All enquiries and business matters should be referred to the Business Manager, either at Victoria College, or at his home address, 725 St. Clair Ave. W., phone Hillcrest 0605.

The opera will be given on four consecutive nights, from Wednesday, February 4th to Saturday February 7th, and you are strongly advised to get your tickets early and avoid the possibility of being turned away at the Box office with the words, "House full."

Please note that there is a prologue and an epilogue. No one will be seated during the prologue and you are earnestly requested to co-operate with the artists by remaining in your seats until the epilogue is over.

UNIVERSITY OF TORONTO

# Victoria College Orchestra

(6th SEASON)

FRANK E. BLATCHFORD, CONDUCTOR

ARTHUR BLIGHT BARITONE

ASSISTING ARTIST

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Tuesday Evening, January 20th

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ADMISSION - 50 cents

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