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.  

ACT ONE: Scene 2.

NO 3. Opening Chorus of 
Woodcutters & Girls.

Men (unis)

Ho Ho Ho, with a laugh we go, Where the somber forest
ris-es, and the gleaming axe and the straining backs. The morning sun sur
pr-is-es, the morning sun sur
pr-is-es. At break of day, we take our way, And hie us to our calls-ing. And fun and near, the
sound you hear, of mighty trees down-falling, of mighty trees down fall-ing.

The axe we swing, the echoes ring. The mighty forest shivers, A few more blows, a-way she goes, The
forest monarch quivers, the forest monarch quiv-

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our lay, every memory of sorrow for salving. Hark to our song that we
gaily sing

tra-la-la, tra-la-la, tra-la-la, tra-la-la, Thru the breath of the
bright day that from stilled and

morning we gaily fly tra-la-la, tra-la-la, tra-la-la. Thru the mists of the forest our way we flit
darkness is breaking. Bright our way that with music and laughter is waiting

tra-la-la, tra-la-la, tra-la-la, all the echoes shall ring with our happy lay

BE the our lay every memory of sorrow for salving

tra-la-la, tra-la-la, tra-la-la, tra-la-la, tra-la-la, tra-la-la

Hark to the song that we gaily sing.

NO IV SONG SOP. HILT THE MAIDEN AND THE ROSE TEN.

O Rose, dear Rose, no one knows. Tell me does he love me dearly. Nod your head.

Blush more red. If his vows are meant sincerely, Rose, so dear, can you hear. Tell me naught on earth shall

se-ve. Say if his love will be mine alway. And I shall be his for ever.
NO. VI

Chorus unison

Ma-ry, Ma-ry, quite con-trary, maiden of whims and fanc-
icies. Laughing, book-ing, sighing, smil-ing, whim-some ways and looks be-guil-ing, aw-

scary, con-trary Ma-ry Tell us, O tell us is this a fa-iry, Is it a fa-iry clay?

NO. VII

Choir of giants men

We are the men of the gi-ant, Fe-Fo, Ho, Ho, Ho.

Peo-ple trem-ble where-er we go, Ho Ho! Led by the fierce and bold Ho Hum.

Folk with fear cut strick-en dumb, We are the men of the gi-ant, Fe-Fo, Ho, Ho

NO. VIII

Song: Ho Hum

Choir of giants men

Verses: 1, 2, 3

We are the men of the giants' men. We are the men of the giants' men. We are the men of the giants' men.

Refrain: We are the men of the giants' men. We are the men of the giants' men. We are the men of the giants' men.

Refrain: We are the men of the giants' men. We are the men of the giants' men. We are the men of the giants' men.
NO. XI

LION CHORUS

Allegretto

CHORUS SEMPRE STACCATO

Ah, Horror, Oh, Heaven! He’s fit to eat us! A perfectly horrid manner to treat us. He’ll pick out a tender, and youthful, and fine one. Perhaps ‘twill turn out to be this one or that one. Oh, what shall we do if the King, the King should spring at us!

Chorus:

Breathe into harmony as before.

King: My noble subjects, why the melancholy? Answer, a-les, a-les, our noble King, our consternation’s great. The King who once was idolized, is now completely banished. A very awkward fate. A-Fache, a-Fache, un-hap-ly she, For now impossible fantasy, She’s married to a fi-on. A-Fache, a-Fache, un-hap-ly she, For now impossible fantasy, She’s married to a fi-on.

NO XI a

Full Chorus: Ten with Soprano with Echo, Repeat once through.

O-h, Horror, O-h, Heaven! — etc.

Girls:

Butler: Chauffeurs is a heronry — oh, oh, Frenchmen are done.
if you insist, and still insist, you'll a-waken our disgust, sir. For we none of us wish for a half-bake of fish, of a kind such as you mention. But we all of us say, we refuse to stay. To our firm fixed attention.

Baker ends: Farewell.

Adagio

What is this he says? What is this he means? Make your words a little clearer.

What is this that's drawing nearer, What is this he says? What is this he means? What is this that's drawing nearer, What is this he means? What is this he says? What is this you mean? What is this you say? Tell us, tell us, we beseech you.

Let our prayer imploring reach you, What is this you say? What is this you say? What is this you say? Let our prayer imploring reach you, What is this you say? What is this you say? What is this you say? Let our prayer imploring reach you, What is this you say? What is this you say? What is this you say?

Chorus: Your words inflame my heart, Our multipliing word...
These words you start we abhor alike, they abhorli to our in-born pride. 
But a permanent stumbles in one of a number of obstacles to over ride.

A

These risks we run is a noninal one and

A

B

in for a penny, but don't let's get in for a pound. 

A

A

But not for a pound.

A

A

a penny, a penny, a penny, a penny.

A

A

a pound. a pound. a pound. a pound.

A

A

Allegro con brio

He's going to utter defiance bold, he's going to enter the giant's hold.

S

In spite of the danger, this hot-headed strumpet will

A

face the mighty for MEN. But think of the danger that sure will befall GIRLS

A

But Little he cares, He's faster than all MEN. The terrible deeds of the giant recall, GIRLS

A

But Little he cares, He's faster than all MEN.
E'en the wrath of Fo Fo may be felt, But fit for he cares, he's that of it all, Heo, Heo, Heo, Heo, Heo, Heo

Ho F He's going to rescue the princess from her fate. In spite of the various dangers that await, We'd like to be helping him face the giant's ire. The poet's discretion demands the repression of such desire.

Chorus: Unison

Coflacia continues.

G undoubtedly you're right, Rejo in a sorry plight, the hope of victory is more than follow. He'll only figure there, on the giant's hill of fame, and that is why we all declare to

Fell two eunus, oh no, Oh no, Oh no, Oh no, Oh no, Oh no, He's going to rescue the princess from her fate. In spite of the various dangers that await, We'd like to be helping him face the giant's ire. The poet's discretion demands the repression of such desire.

Timbrela

Follows Per Luspectro

Here's a strange thing don't you know, We're a strong desire to go. After it's really very silly, We're going manly

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

Act II A scene We're going to rescue the princess from her.

Obitute for Capt. Holdy Queen during final chorus

It's all very well but how can you tell just when you're back if
e-ven the qi- Adler from him, his head and the neck may a-ver. This task you run to no conim-alors, Co-
false, in spite of the various dan-gers that a-wait. What ever the reason may be, we
surely it may be found. But the day we may, we're it for a pen-ny, so why not be it for a pound. A-way, A-
all must go. We can't tell why but we're go-ing to try to dr- eat Fe Fo
way.

To the cas-le gatea For the prin-cess waita, we'll rea-cue, we'll rea-cue. In spite of all the
creas. rall.

pow-er of the great Fe Fe-

End of Act One.

ACT TWO

NO. V Senea, 1765

Good sir, for your approval do we yearn, we'll find his very presence
search in vain Quite so, we're then will or won't. That's sure-ly very plain CHORUS And when he sought and
safe-ly caught, they're there brought and put to naught.

Fe Fo Oh, no, no. etc. ending

Chorus:

A ty- ran-t, a ty- ran cruel and vic- ious

Help's soon be sought and quickly caught; and fear be brought and put to naught, up on this spot as like as not. So

Each and all what may be fall will do the best we know. To build a perfectly aw-ful ter-

BG
NO. VI. OPENING CHORUS

CHORUS (uns) solo voice

It is a pleasant state of affairs to be alone in a free and clear

mind, in the midst of

your own thoughts. When a man can consider nothing save his own

soul and the world around him, the world around him will be

peaceful and quiet.

Now all we hear is sweet, if you hear any one declare this

truth, and I am sure it is true.

* * *

NO. VII. Solo Chorus - Basset

with CHORUS in Unison

* * *

NO. VIII. Chorus and Solo

during dark change

*A fact, a fate, it's come to pass this fortune dues us

as we go. In spite of all, we'll swiftly fall in to the clutches of Fe Fo, How wild and dark it is, and how,
wind and rain in creases so, beneath the strain, it's very plain our hopes will all in pieces go.

Queen
KING
CHORUS
BUTLER

is the king, it's black as jet. My head, but very much upset. I'm surely going to faint! I think.

Chorus, Before Stagatto & Del.

Jack a pas, it's come to pass, misfortune dogs us as we go. In spite of all we'll swiftly fall.

HILDA
CAPTAIN
BAKER

Wish I had a drink. Ah, help me, I am soot afraid. My dear, rely on me for aid.

To the clutches of Fe Fo. How wild it is and dark and hard. The wind and rain increase so,

CHORUS

Wish we'd never come. I hope we never meet to sun.

Beneath the strain, it's very plain our hopes will all in pieces go.

The king, it's black as jet. My head, but very much upset. I'm surely going to faint! I think.

To PAGE 12
REPEAT FROM PAGE 13.

Ah, wee is me, un

We'll meet us soon and eat us soon find treas like a giant's grin. We'll best make hay while we're young and find a
NO. IX. Captain ends:

"We quiver and quake" Allegro

got to stay and protect our rank and beauty. It ought to be you as a sold choo aay, for that's what a soldier sub.

must simply a part, simply a part, simply a part of his duty. At end of 2nd repeat from 8 will 2nd ending.

fierce on set and a grand subscription, we'll surely get. To build you a beautiful statue, statue. A

statue. To build you a beautiful statue. NO. XIII

Song: Fo Fo with chorus.

CHORUS. Vivace

It's bluff in a reputation and so he took no joy of blame for any mis-representation. It's evident that ninety percent, so bluff in a reputation.
NO. XIV  
FINALE.

Twas she who did it all,
This little cause.

Our troubles o-ver - were in clo-ver. No more will
two ending.

We're now in clo-ver. No more will we know fear of Fe Fo we de-clare.

So let's be very glad and merry, our hearts are airy, blithe and gay, JAYS ON THE TA-POS

Let's all be mer-ry. Our hearts are airy.

Let's all be hap-by, wishing Caddy for aye. Aye, let us all be hap-by for

Direct from 1st ending

Sop. & cellos sing tab fine in REPEAT ONLY.

All the clouds that dim the sky

Girls sing "ah" throughout.
Fare and vanish by and by. So now never fear o'er song and that is why we sing this song.

Every dog must have his day, Every fane must turn. So the ancient proverb still

Return from and time through, immediately to and time of "Our troubles over", page 15.

say. As Fe Fo may learn ending with fast ending.

Fe Foe spoken interlude follows.

WALTZ FINALE.

CHORUS UNISON and TROUPE PER SCENE.

The wishing Cap, the wishing Cap, has freed us from a dread mis-

hap. A little maid hath saved us all, From all the danger that b'fall. And she is

glad and so are we, and so with glee we gaily clapp, No more we're sad we gai-

ly

hail the wishing Cap

Cap, the wishing Cap -- -- The wishing Cap

hail to the wishing Cap. hail to the wishing Cap.

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

sad and so with glee, we gai-ry, gai-ry, merrily, cheerily hail the wishing Cap, Sing
Princess, ad lib.

Those dear stories of childhood we loved so well -

Those dear fairy-tale stories we used to tell -

The wishing Cap, the wishing Cap hath freed us from a dread mir-

The wishing Cap, the wishing Cap hath freed us from a dread mir-

Those dear stories that charmed me when but a child,

During this chorus stage dekano for change to E flat. The chorus clio completely away.

...
This is simply scandalous. If it gets out, it will cause a fuss. But then there's never could blame us. They never could blame us. O

The very night when all is still, and Fe-Fo sleeps against his will. The

very night when all is still, and Fe-Fo sleeps against his will. The

very night when all is still, and Fe-Fo sleeps against his will. The

very night when all is still, and Fe-Fo sleeps against his will. The

very night when all is still, and Fe-Fo sleeps against his will. The
Love to sit by the fire and dream, with the tea kettle singing right merrily — with a bossa.

Pussy-cat purring up on my knee, O then I'm as happy as I can be. I assure you I'll

roll so, I assure you I'll so, I assure you I'll so, Yea verily

NO. IV. Act the Scene 2. Song: Hilda — with Chorus.

Cho: Hilda (obligato)

Some day her laughing eyes will open, Some day her rosy lips will smile, Some day

Some day her eyes will open, Some day her lips will smile, Some day she'll send a

shall send a toner Some day to you white — Some day her rosy lips will whisper dear words, dear

toner that will make all your world white — Some day her lips will whisper dear words for which you

words for which you pay, Just wish that love will find you, And love will surely come some day

pray — Just wish that love will find you, And love will surely come some day
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

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

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 fairyland, 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 Hodge 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

CONVOCATION HALL

Tuesday Evening, January 20th
8.15 p.m.

ADMISSION - 50 cents

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