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THE PALACE JOURNAL
PEOPLE'S PALACE * MILE END. E. *

VOL. IX.—No. 228.] FRIDAY, MARCH 25, 1892. [ONE PENNY.

PEOPLE'S PALACE

Club, Class and General Gossip.

COMING EVENTS.

FRIDAY, March 25th.—Winter Garden open from 2 to 10 p.m. Pianoforte Recital from 8 to 10, by Mrs. Mary A. Burton. Admission 1d.

SATURDAY, 26th. — In the Queen's Hall, at 8 p.m., Concert by the White Rose Quartette. Admission 3d. Winter Garden open from 2 to 10 p.m.

SUNDAY, 27th.—Sacred Concert at 4 p.m., an Address by Capt. Clarke, R.N., at 4.30, and Organ Recital at 8 p.m. Admission free.

MONDAY, 28th.—In the Queen's Hall, at 8 p.m., Popular Lecture by J. D. Turner, Esq., entitled, "Tales told in the Twilight." Admission 1d., Reserved Seats, 3d. Winter Garden open from 2 to 10 p.m.

TUESDAY, 29th.—Winter Garden open from 2 to 10 p.m. Admission 1d. Pianoforte Recital at 8 p.m.

WEDNESDAY, 30th.—In the Queen's Hall, at 8, Costume Recital of Donizetti's Comic Opera, "The Daughter of the Regiment." Admission 3d. Winter Garden open from 2 to 10 p.m.

THURSDAY, 31st. — Winter Garden open from 2 to 10 p.m. Admission 1d.

THE library will be open each day during the week from 10 a.m. to 5 p.m., and from 6 p.m. to 10 p.m. Newspapers may be seen from 8 a.m. On Sunday it will be open from 3 p.m. to 10 p.m. Admission free. The students' circulating library, open on Mondays and Thursdays from 6.30 to 9.30, in the Club-room.

THE attendances on Sunday last at the sacred concert, organ recital, and library, were respectively 1,306, 1,267, and 1,322. Total 3,895.

GORLESTON HOLIDAY HOME.—Owing to the great success of last year's holiday, arrangements have been made to re-open the house occupied then, under the same management. Intending trippers should book dates as early as possible. To suit the members' convenience weekly or monthly payments will be taken in the office.

AT the Sacred Concert on Sunday last the People's Palace Sunday Afternoon Choir sang Stainer's well-known Anthem, "What are These," before a large and appreciative audience. This choir, which has only lately been organised, numbers nearly fifty, and is conducted by Mr. Jackson. At the evening Organ Recital, Mr. Quintin Hogg again gave an interesting address to a good audience.

WE desire to call the attention of our readers to the Costume Recital of Donizetti's celebrated comic opera, "The Daughter of the Regiment," on Wednesday, the 30th. Madame Alice Barth, Mr. William Hillier, and Mr. Campbell Bishop, will take part.

PEOPLE'S PALACE RAMBLING CLUB.—Prospective arrangements, Saturday, March 26th.—The Duke of Wellington has kindly given permission for a party of thirty to visit Apsley House, Hyde-park; meet at the corner of Constitution-hill at 2.45 p.m. —— Saturday, April 2nd, Lambeth Palace; meet 2.45 outside.—— Friday, April 1st, Committee meeting at 8.30 p.m. A. MCKENZIE, Hon. Sec.

IN view of the near approach of the examinations for the present year, last year's successful students are desired to call at the office for their prizes or certificates at once.

THE Library was closed on Monday, Tuesday, and Wednesday, owing to the installation of the Electric Light, which is now completed. This will be a very great boon to the frequenters of the Library.

THE last of the series of lectures for men in connection with the St. John's Ambulance Association will commence on Monday, the 28th inst, at 8 o'clock. Dr. R. Milne has again kindly consented to act as lecturer.

ON Sunday afternoon, at 4, Captain Geo. Clarke, of the British and Foreign Sailors' Society, will deliver a 15 minutes' address. There will also be the usual two solos. Evening Organ Recital as usual by Mr. B. Jackson, F.C.O.

THE PEOPLE'S PALACE GYMNASIUM.—The annual competition for leaders and members will take place in the Queen's Hall on Wednesday and Thursday, April 13th and 14th respectively. The exercises arranged by Mr. Burdett for the leaders' competition are appended at foot. This is quite a new departure from competitions held hitherto at the Palace, viz., publishing the exercises that are to be executed on the apparatus prior to the night of the contest, but it has met with the hearty approval of all, as it will allow each individual to become thoroughly acquainted with each exercise, and also give members the opportunity of working up the apparatus they are most deficient in. The prizes will be awarded to those who have the highest aggregate number of marks for all-round gymnastics.

EXERCISES FOR LEADERS' COMPETITION 14TH APRIL, 1892.

Rope.

Hand-over-hand, without using the feet.

Rings.

Swinging.

I. Three rises above rings at front end of swing, and front splits off.

At the Steady.

II. Back shoot up, three slow forward rolls, back lever between the rings, down to straight arm (still keeping legs at lever), roll on to left arm, and rise above rings right-hand leading backwards, slowly down, and drop off.

Horizontal Bar.

Quick.

I. Upstart hands reversed, front swing over the bar to free front rest, change the grasp, two short circles, swing upstart, and hand-spring.

Slow.

II. Slow rise above bar, down, slow circle over the bar, down, slow circle under the bar, hollow-back circle over the bar, press up to seat on the bar, and hock swing off.

Bridge Ladder.

Hand-over-hand backwards by the spars.

Vaulting Horse.

I. Screw vault, right.
II. Straddle.
III. Hollow-back hand-spring.
IV. Straddle-vault, lengthways.

Parallel Bars.

I. A straddle over both bars to rest, swing pump to front, straight arm balance, change right hand to left bar, hand-spring off.

II. From sitting position under the bars at end, rise both hands at once to straight-arm rest, legs to half lever, astride the bars, hands forward, front lever between bars, lower feet slowly to front rest between bars, raise feet and rest on left bar, hands in front, left elbow lever, bent-arm balance, forward roll to straight-arm, balance down slowly, and clear right bar in front with quarter left turn.

PROGRAMME OF CONCERT

(25th Concert, 5th Series),

ON SATURDAY, MARCH 26TH, 1892,

AT 8 O'CLOCK.

Musical Director to the People's Palace ... ... MR. ORTON BRADLEY, M.A.

VOCALISTS—

MISS MONTAGU CONYERS. MISS M. A. GRAINGER-KERR. MR. JAMES A. BOVETT.

THE WHITE ROSE QUARTETT.

1st Tenor—MR. G. GARDNER. 2nd Tenor—MR. J. J. MERRETT. 1st Bass—MR E. SMITH.

2nd Bass—MR. W. MACKENZIE.

Recitations by MRS. ALBERT BARKER.

PART I.

PART SONG ... ... *Adolphe Adam*

"The Comrades' Song of Hope"

THE WHITE ROSE QUARTETT.

Hark, what strains of solemn gladness,
Are heard filling the air!
Sweet as hope that dawns on sadness,
The gloom of doubt dispelling,
A joyful day foretelling,
To follow the night of despair.
Men that toil in the battle of life,
Listen to strains that will sweeten the strife!
The righteous cause alone is glorious,
And wins the fight, and wins the fight,
The friends of truth shall be victorious,
For truth is might, for truth is might.
Falsehood and malice may assail you,
And hell dismay;
He that is mighty will not fail you,
He will be your stay, He will be your stay.
When the kindly country that bore you,
When broad mankind your valour needs;
When the good and great gone before you,
Look down upon your noble deeds;
For the love of fatherland and freedom,
For truth and right stand in the van!
Fling wealth and pomp to those who need them,
Be staunch and bold, and play the man!
Truth your standard, holy your cause,
Be faithful to death for your freedom and laws!
Your cause is right, and right is might,
Then play the man and win the fight.

2. SONG "A Maid of Andalusia"

MISS MONTAGU CONYERS.

Blithely roves the fair Gitana
Thro' the sunny land of Spain
O'er the mountains, by the fountains
Clearly rings her merry strain.
Child of nature free from trammels,
Welcome for her song abounds,
Towns and cities love her ditties
As the soft guitar resounds.
A maid of Andalusia,
A gay Gitana, I,
When parted, Andalusia,
For thee I ever sigh!
Where'er my feet may wander,
On plain, on purple hill,
To thee, sweet Andalusia,
My heart is captive still.
Tra, la, la, etc.

Nobles woo the gay Gitana,
Riches spread before her feet,
But, their pleading never heeding,
Sorrowful they all retreat.
Born for freedom, not for grandeur,
Courts and castles she declines,
Nature loving, ever roving,
'Mid the olives and the vines.
A maid of Andalusia, etc.

3. RECITATION ... *Christina Rossetti*

"A Royal Princess"

MRS. ALBERT BARKER.

4. QUARTET ... ... *Truhn*

"The Three Chafers."

THE WHITE ROSE QUARTETT.

There were three young and gallant chafers,
Who with a merry hum, hum, hum, sum, sum, sum, sum, sum, sum, sum, sum, etc.

Solo.

In dew their noses dipping,
In dew their noses dipping,
As tipsy grew with sipping,
As any cask of rum.
As tipsy grew with sipping, As any cask of rum.
And soon they found a lovely, lovely flow'r,
As tempting as a plum, plum, plum, sum, sum, etc.

Solo.

They all at once were bitten,
They all at once were bitten,
They all were deeply smitten,
Thus chafers can soft become.
They all were deeply smitten, thus chafers can soft become.

The pretty flower was wide, so wide awake,
And artfuller than some, some, some, sum, sum, etc.

Solo.

She called her aunt, the spider,
She called her aunt, the spider,
And begg'd she would provide her
A maze to hold like gum.
And begged she would provide her, a maze to hold like gum.

Her aunt, the spider, heard, she heard the call,
And came like Fee-faw-fum, fum, fum sum, sum, sum, etc.

Solo.

At once the net she spun well,
At once the net she spun well,
And when she thought it done well,
Within it sat quite dumb.
And when she thought it done well, Within it sat quite dumb.

And while she sat she watch'd, she watch'd her prey,
And when she saw them come, come, come, sum, sum, sum, etc.

Solo.

She pounc'd upon the chafers,
She pounc'd upon the chafers,
And suck'd them thin as wafers,
They never more could hum.
And suck'd them thin as wafers, They never more could hum.

The flow'r, though lovely, had, she had a heart,
As hollow as a drum, drum, drum, sum, sum, sum, etc.

Solo.

She laugh'd, and said we've caught ye,
She laugh'd, and said we've caught ye,
Fine chafers, and we've taught ye
That love is all a hum.
Fine chafers, and we've taught ye that love is all a hum.

5. SONG ... ...

MISS M. A. GRAINGER-KERR.

6. SONG "Oft in the Stilly Night."

MR. JAMES A. BOVETT.

Oft in the stilly night,
Ere slumber's chain has bound me,
Fond mem'ry brings the light
Of other days around me.
The smiles, the tears of boyhood years,
The words of love then spoken,
The eyes that shone, now dimm'd and gone,
The cheerful hearts now broken!
Thus in the stilly night,
Ere slumber's chain has bound me,
Sad mem'ry brings the light
Of other days around me.

When I remember all the friends,
So link'd together,
I've seen around me fall,
Like leaves in wint'ry weather.
I feel like one, who treads alone
Some banquet-hall deserted,
Whose lights are fled, whose garlands dead,
And all but he departed.
Thus in the still night,
Ere slumber's chain has bound me,
Sad mem'ry brings the light
Of other days around me.

PART II.

7. PART SONG ... ... *Prendergast*

"Phyllis Dyes her Tresses Black."

THE WHITE ROSE QUARTETT.

Phyllis dyes her tresses black,
No, it is not true;
I do hurl the slander back,
For it is not true.
Why should she attempt to dye them?
Black they were when she did buy them,
So you see it is not true.

See the carmine on her face,
No, it is not true;
There is not the slightest trace,
As I'll prove to you.
Carmine has purple hues,
'Tis vermilion she doth use,
So you see it is not true.
Phyllis says she's sweet seventeen,
This, this is true;
Here consistency is seen,
As I'll prove to you.
She has said the same before,
For a dozen years or more,
So you see it must be true.

8. SONG "Quand tu Chantes" *Gounod*

MISS MONTAGU CONYERS.

(*Mandolin Obligato*—MISS A. GLYN.)

Quand tu chantes bercée
Le soir, entre mes bras,
Entends-tu ma pensée
Qui te répond tout bas.
Ton doux chant me rappelle
Les plus beaux de mes jours,
Ah! chantez, chantez, ma belle,
Chantez, chantez, toujours.

Quand tu ris, sur ta bouche
L'amour s'épanouit,
Et soudain le farouche
Soupçon s'évanouit
Ah! le rire fidèle
Prove un cœur sans détours.
Ah! riez riez ma belle,
Riez, riez, toujours.

Quand tu dors calme et pure
Dans l'ombre, sous mes yeux,
Ton haleine murmure
Des mots harmonieux.
Ton beau corps se révèle
Sans voile et sans atours,
Ah! dormez, dormez, ma belle,
Dormez, dormez toujours.

Translation.

When thou'rt cradled at eve on my breast
Breathing forth song,
Can'st not hear my heart whisper,
To thee do I belong?
Thy sweet strains are like sunbeams
That around my soul play;
Ah! then sing, yes, sing, belov'd one,
Nor ever cease thy lay!

When thou smilest so fondly,
Love reigns monarch supreme,
And suspicion doth vanish
At once as would a dream.
Yes, that smile proves most clearly
Thou could'st never deceive;
Ah! smile on, for while thou smilest
I ever shall believe.

When weigh'd down by soft slumber
Thy bright eyes slowly close,
And I view thee before me
So calm in thy repose,
Thy fair lips murmur gently,
Art dreaming, love, of me?
Ah! if such should be thy dream, love,
Dream I too, love, but thee,
I'm thy slave, dream on, belov'd,
Dream on, ah, dream on.

9. RECITATION "The Tell-tale"

MRS. ALBERT BARKER.

10. SONG ... ... *F. Bevan*

"The Flight of Ages"

MR. JAMES A. BOVETT.

I heard a song, a tender song,
T'was sung for me alone,
In the hush of a golden twilight,
When all the world was gone;
And as long as my heart is beating,
As long as my eyes have tears,
I shall hear the echoes ringing
From out the golden years.

I have a rose, a white, white rose,
T'was given me long ago,
When the song had fall'n to silence,
And the stars were dim and low;
It lies in an old book faded,
Between the pages white,
But the ages cannot dim the dream
It brought to me that night.

I have a love, the love of years,
Bright as the pures tstars,
As radiant, sweet, and wonderful,
As hopeless and as far.
I have a love, the stars of years,
It's light alone I see,
And I must worship, hope, and love,
However far it be.

It is the love that speaks to me
In that sweet song of old,
It is the dream of golden years,
These petals white unfold,
And every star may fall from Heav'n,
And every rose decay,
But the ages cannot change my love,
Or take my dream away!

11. SONG ... ...

MISS M. A. GRAINGER-KERR.

12. QUARTET ... ... *Joseph Parry*

"Sailor's Chorus."

THE WHITE ROSE QUARTETT.

Let mirth and joy reign in our hearts,
Haul away,
While now we sing in different parts,
Haul away,
Raise the anchor, haul away,
Jolly sailors, night and day,
When rough weather bends our form
We sing to calm the roughest storm,
Haul away.

When the waves like mountains rise,
Haul away,
And our ship thrown to the skies,
Haul away,
Furrows in the angry deep,
Sailors sing, but never weep,
Sailors merry night and day,
When at work as when at play,
Haul away.

Bravo, sailor-comrades sing,
Haul away,
Till the world with music ring,
Haul away,
Sell the world and merry be,
Sailors' joys are all on sea,
Sea is the home of sailors brave,
Reefing the sails and fighting the waves,
Haul away.

Doors Open at 7 o'clock. *ADMISSION THREEPENCE.*

PROGRAMME OF ORGAN RECITALS & SACRED CONCERT

TO BE GIVEN ON

SUNDAY, MARCH 27th, 1892.

Organist ... ... *Mr. B. JACKSON, F.C.O. (Organist to the People's Palace).*

AT 4 P.M.

VOCALIST, MR. EUSTACE JAY.

THE PEOPLE'S PALACE SUNDAY AFTERNOON CHOIR.

1. ORGAN SOLO ... ... *Rheinberger*
Introduction Fugue (Sonata No. 12).

2. VOCAL SOLO "In native worth" (Creation) *Haydn*

3. ANTHEM ... "Blessed are They" ... *Tours*

Blessed are they that dwell in Thy house, they will be alway praising Thee.

Blessed is the man whose strength is in Thee, in whose heart are Thy ways.

Who, going through the vale of misery, use it for a well and the pools are filled with water.

They will go from strength to strength, and unto the God of Gods appeareth every one of them in Sion. Amen. Psalm lxxxiv., 4-7.

4. ORGAN SOLO. Theme, with variations in A major *Hesse*

At 4.30, ADDRESS BY CAPTAIN GEO. CLARKE, R.N.
(British and Foreign Sailors' Society).

5. HYMN ... "Let Saints on Earth" ...

Let saints on earth in concert sing
With those whose work is done;
For all the servants of our King
In Heav'n and earth are one.

One family, we dwell in Him,
One Church, above, beneath;
Though now divided by the stream,
The narrow stream of death.

One army of the living God,
To His command we bow;
Part of the host have cross'd the flood,
And part are crossing now.

E'en now to their eternal home
There pass some spirits blest;
While others to the margin come,
Waiting their call to rest.

Jesu, be Thou our constant Guide;
Then, when the word is given,
Bid Jordan's narrow stream divide,
And bring us safe to Heav'n. Amen.

6. VOCAL SOLO "Be Thou Faithful" (St. Paul) *Mendelssohn*

7. ORGAN SOLO "Wedding March" *Mendelssohn*

AT 8 P.M.

1. SONATA, No. 5 ... ... *Merkel*

2. OFFERTOIRE UPON TWO CAROLS ... ... *Guilmant*

3. { (*a*) CANTILENE / (*b*) GRAND CHŒUR } ... ... *Salomé*

4. CORNELIUS MARCH ... ... *Mendelssohn*

5. "Hear My Prayer" ... ... *Mendelssohn*

6. ALLEGRETTO ... ... *Guilmant*

7. TOCCATA IN F MAJOR ... ... *Bach*

The Audience is cordially invited to stand and join in singing the Hymns.

ADMISSION FREE.

PROGRAMME OF THE COSTUME RECITAL OF DONIZETTI'S FAMOUS COMIC OPERA,

"THE DAUGHTER OF THE REGIMENT,"

TO BE GIVEN

ON WEDNESDAY EVENING, MARCH 30TH, 1892,

AT EIGHT O'CLOCK,

Under the Direction of MADAME ALICE BARTH (of the Carl Rosa Grand Opera Company),

Who will be assisted by the following Artistes:—

MISS LILLIE MOWBRAY
(of the Arthur Rousbey Opera Company).

MR. GEORGE MARLER
(of the Prince of Wales and Lyric Theatres).

AND

Mr. WILLIAM HILLIER
(of the Arthur Rousbey Opera Company).

MR. CAMPBELL BISHOP
(of the "Dorothy" and Arthur Rousbey Opera Companies).

At the Pianoforte—MR. MASI.

Costumes by Messrs. E. SMITH and Co.

DRAMATIS PERSONÆ.

Tony (a young Tyrolese Peasant) MR. WILLIAM HILLIER	The Countess of Berkenfeldt MISS LILLIE MOWBRAY
The Corporal ... ... MR. GEORGE MARLER	AND
Sergeant Sulpice ... ... MR. CAMPBELL BISHOP	Marie { ("The Daughter of the Regiment") } MADAME ALICE BARTH

ARGUMENT.—The scene of the opera is laid in the Tyrol. MARIE ("The Daughter of the Regiment") has been found, when an infant, on the battle-field by SULPICE, a Sergeant in the 20th Regiment of Napoleon's army. A letter was attached to the child, addressed to THE COUNTESS OF BERKENFELDT, which the Sergeant has carefully preserved. MARIE is beloved by TONY, a young peasant of the Tyrol, who, to obtain the consent of the Regiment to his marriage with her, enlists in the Grand Army. Just as they are congratulating themselves on their approaching union, the Countess encounters SULPICE, who then feels it his duty to deliver the letter to her. The Countess then claims MARIE as her niece, and with great haughtiness commands her to leave her old friends the soldiers, and her lover TONY. Heartbroken, the poor girl is obliged to comply, and takes a sorrowful farewell of the Regiment. MARIE, though carefully instructed by the old lady to remember her high birth, cannot forget her early happy days and her dear companions, and in spite of having become an accomplished lady, sighs for greater freedom, and during a singing lesson with her aunt breaks off into her beloved "Rataplan." TONY, now Captain of the Regiment, besieges the Castle of Berkenfeldt, but on seeing MARIE secures the safety of the family. He renews his offer of marriage, but the Countess, determined she shall marry a person of her own rank, has promised her hand to a duke, and to enforce obedience to her wishes is now obliged to confess that she is not her aunt but her mother, her marriage having been kept secret as her husband was beneath her in position. MARIE unwilling to disobey her mother reluctantly gives up TONY, but the better feelings of the Countess are awakened, and rather than see her daughter unhappy she consents to her union with TONY.

[NOTE.—Madame BARTH *will give as much of the opera as is complete without chorus.*]

ACT I.—*A mountain pass in the Tyrol.*

Recit. and Duet.

Sergeant Sulpice and *Marie.*

Sul. By jove! They've been well frightened.
'Twas glorious to see those fellows before us,
They have legs like the wind;
On every roadside and village, they've seen the placards,
The proclamation is as clear as broad daylight.
Whoe'er proposes to side with the Bavarian
Is a foe to the Frenchman,
That's all about it. (*Marie* sings behind scene)
Who's that? Why Marie, our pretty daughter,
The jewel and glory of the King's famous Regiment,
The Twentieth.

(Enter *Marie.*)

Sul. Yes, it is she, and by jove she's a beauty,
How fortunate the regiment to possess such a daughter.

Marie. It is my boast and glory to belong to the regiment, I love it,
It watched my tender years with faithful care and unvarying kindness.

Sul. To be sure.

Marie. But then its no flattery to own, I do them credit.

Sul. Ah! All she says and does is charming.

Marie. And like a soldier's, high beats this heart in my bosom.

The camp and the battle
My joy and delight,
When loud cannons rattle
Inspiring the fight;
'Tis noble and glorious
For honour to fall,
My country victorious,
My watchword I call.

Sul. And, I may boast, 'twas I unaided
That made her manners, what now they are;
Where is the Countess, ay, or the Duchess,
In grace and talent can with her compare.

(Ensemble.)

In camp and in battle
My joy and delight,
When loud cannons rattle
Inspiring the fight.
Rataplan. Rataplan.

Recit.

Tony, Corporal Sulpice, and *Marie*

Cor. Come on, come on, t'escape us in vain you try,
We know and punish every traitor spy.

Tony. Good soldiers, softly, you are mistaken,
No need to drag me for I can walk.

Marie. Oh, amazement; 'tis Tony.

Sul. Lead him off to the guard-house.

Marie. Nay, stay awhile. 'Tis he.

Sul. The Devil! Is that your young Tyrolean?

Tony. Ah, it is rapture e'en thus to meet thee.

Marie. Whatever brought you here.

Tony. How canst thou ask, thee I seek, thee only.

Cor. Of sedition we've a suspicion,
And arrest thee as a spy ;
For a peasant, 'tis unpleasant,
But the law thou'lt not defy.
Vain resistance ; as a traitor thou must die.

Marie. Nay, but hear me, my good companions.
Ah, your hearing don't deny,
Heaven, to death would ye lead him ;
Him who saved me from peril.

Cor. What peril ?

Sul. She tells you truly.

Cor. Well, if it be so, upon my life, we'll spare him.

Marie. Once by a giddy torrent
As o'er I stepped I fell,
That day he saved me,
At the risk of his own life ;
Now, will ye claim as your victim ?

Cor. No, indeed, if he did that
He's a capital fellow,
Come, let's be comrades.

Tony. With pleasure, that's the only method
I can think of at present stay near my angel.

Sul. Now, listen ; we all to day, will celebrate him,
Who has saved our Daughter,
Pledge him with joy,
Our new companion's health.

Cor. Let's pledge our new companion's health.

Sul. Pass round the rum.
This is a joyful gathering.
Let us drink to fair Bavaria,
That is a toast, that will please you.

Tony. No, no, by heaven, rather in pieces I'd dash
My glass, I drink to France, and you my gallant comrades.

Cor. That was well said
To France and to thy comrades.

Sul. And that our pleasure may be perfect,
Sing us, Marie, your own especial ditty,
It is our fav'rite ; ne'er do we tire to hear it.

Cor. Let us hear. Let us hear ; be silent.

Song, *Marie.*

Marie. 'Tis known to all, over the land,
Our gallant Twentieth none can withstand,
At every Inn throughout the town,
Credit and welcome meet our renown,
Our gallant Twentieth where'er they go.
To husbands, and lovers, bring fear and woe,
While ladies smile, we heed no one's frown,
There they are, There they are, There they are, all say
There they are, There they are, every heart is gay.
There they are, There they are, There they are,
None with the Twentieth on earth can compare.

Ensemble.

There they are, etc. etc.

Tony. Here's long life to the Twent'eth.

Sul. Be silent. Be silent.

Marie. So many battles now they have won
That e'en to our Sovereign, their fame has gone,
And every soldier, who joins our Corps
May be Field Marshal, ere all be o'er,
Therefore, the Twentieth, past all denial,
Stands first in honour ; 'tis valiant as loyal
One sex may fear. The other adores it.

Ensemble.

There They Are, etc., etc.

Recit.—(*Drum heard outside*).

Sul. Now all go to your quarters,
It is the roll call.
Come, boys, no loitering ;
Obey the regulations.

Tony. Would they but leave us.

Sul. (to *Tony*). And you, good youngster,
Now be off.

Marie. I claim him as my pris'ner.
And I will answer for him.

Sul. Nay, but I wont, little gipsy.
Away now, away now.

Recit. and Duet.

Tony and *Marie.*

Marie. Ah, do you love me ?

Tony. Can you doubt it ?
Oh hear me, oh hear me, ere you regret me.

Marie. I will, say on. I will hear, and decide.

Tony. From that sweet hour, for ever treasured,
When in my arms, you a moment rested,
No joy hath power, no thought is pleasant.
I can see naught, by thy image blest.

Marie. But, young man, this is but memory—
Only memory, nothing more.

Tony. Ah, no, no, 'tis not so ;
Hear me, dearest, and I'll show
It is not memory, but something more.

Marie. I will, say on, I will hear and decide.

Tony. For home and country, I once had perished,
My friends beloved, long so dearly cherished.
For thee, Marie, all are forsaken,
I'd leave them all now, without a pang.

Marie. Such indifference is shameful.
I'm shocked to hear it ; I never could forgive.

Tony. And when, from thee, I was forced to languish,
My life grew hateful, bereft of faith ;
And to escape from my load of anguish
I braved to see thee, a shameful death.

Marie. When one loves the other dearly,
One thinks, good sir, for their sake, of life—
Not of dying.
You understand, sir ; you do.

Ensemble.

So tender an avowal
Sets every doubt aside,
Severe has been our trial,
Love will not be denied.

Recit. and Air.

Corporal and *Tony.*

Cor. Who comes yonder ? Why, it's that young Tyrolean we encountered this morning. He wears our colours. Bravo ! upon my word, he has enlisted.

Tony. My gallant friends, I am now your brother,
'Beneath your standard I will fight,
Tis for the love I could not smother,
I'll be a warrior defending right ;
For she who owns my heart adoring
At last had pity on my imploring ;
For her sake I would gladly die,
All I will dare when my love is nigh.

Cor. This is the deuce, my good lad. Are you crazy ?

Tony. I love her, and in you my hopes I confide.

Cor. Is it Marie your heart has captured ?

Tony. 'Tis of her father I ask her hand ;
I ask you, implore you, oh let me marry her.
Our love is mutual ; give your consent,
And we are blest.

Cor. A soldier of the Twentieth
Alone our child shall wed.

Tony. In case that you insisted,
Already I've enlisted,
No more, then, need be said.

Cor. You must be mad.

Tony. You, her father, oh, I implore you, give ear to me.
Hear me, she returns my passion.

Cor. If you say truly,
All shall end duly,
And you shall have Marie
Your own for life ;
That is a promise.

Tony. Oh what rapture ! oh what delight !
Life is smiling rosy bright,
Fear and sorrow now flee afar,
Cloudless morrow, love's own star.

(Enter *Sulpice*).

(Recit.)

Tony. Her father has consented, I'm her betrothed.

Sul. I'll undeceive you ;
She has found a relation that will take her away.

Cor. What take our daughter ? She take her from us ?

(Enter *Marie* and *Countess.*)

Tony. What, take her from us ? Oh, say he is mistaken,
My love, oh say 'tis false.

Marie. Alas ! I dare not.
'Tis time to part ; farewell my loved companions,
A long and sad farewell read in my tears,
But from my sight in mercy hide your sorrow.
Ah, I cannot see your hearts riven with anguish.

Tony, Sulpice and *Corp.* Fond dreams ye vanish, all was delusion,
And she must leave us,
There's naught but woe.

Marie. 'Tis time to part, alas, ye guardians of my childhood,
My first remembrance your tender care recalls
Every grief we have shared, each joy ere divided.
Ah, naught can annul the scenes whence now I am guided ;
Farewell, farewell, oh friends beloved.

Tony. Ah, must I dwell from thee divided ;
Stay, oh, Marie, stay for me.

Sul. and *Corp.* Why must we part from her ?
Why must she go ?
If she must leave, there's nought but woe.

Tony. If she goes, I'll not remain, her steps I'll follow.

Sul. But you've enlisted, and bound to follow orders.

Marie. Tony, Ah, must I leave him ?
Must we thus be parted,
Never to wed him ? I shall be broken-hearted !

Tony. Marie, Marie ; oh ! my love and adored.

Marie. Never more will our joy be restored.

Sul. and *Cor.* What sorrow, vexation, what grief and despair.
The deuce take that old woman
Into his special care,
In toil and in danger, when fate frown'd or smiled,
An angel bearing comfort and hope to us all
Was that dear child.

Marie and *Tony.* Ah, must I languish far from my love ?
What bitter anguish, this heart will prove,
How can we sever this, how can we part ?
Ah, cruel sorrow, will break my heart.

Sul. and *Cor.* We who've lived as child and father,
How can we so lightly part ?

Tony. Ever faithful, oh, Marie,
Beats for thee, this loyal heart,
I will be true, my love, for ever.

Marie, Countess, Cor., and *Sulpice.* Forget me not, Tony. Forget me not my love.
My niece, away ; now for us they're waiting.
Oh, grief and vexation. Oh, grief and despair.
The deuce take that old woman
Into his special care.

End of Act I.

Interval of Five Minutes.

Act II.—*The Countess's Boudoir in the Castle of Berkenfeldt.*

Recit. and Song.—*Sergeant Sulpice.*

Vainly do they surround my child with splendour,
Her sadness to beguile, and lure away her heart,
Past joys and mem'ries tender
Of the father she lov'd will ne'er depart.
In vain do they tempt her with jewels and gold,
Her heart's true affection remains as of old ;
In sadness and sorrow, no joys e'er can last,
While mem'ry awakes such sweet dreams of the past.
Methinks I hear her as marching along,
So boldly each comrade she fires,
Her voice ringing out triumphant in song,
With courage each heart she inspires.
Onward with banner victorious,
Forward with sword uplifted high,
For country and liberty glorious,
Resolved to conquer or to die!

Trio.—The Singing Lesson.

Marie, The Countess, and *Sergeant Sulpice.*

Marie. The rosy morning now awaketh,
And fair Venus on earth descends,
Olympian blisses she forsaketh,
Over her swain, enamoured, she bends.

Sul. We never sang such languishing strains—
Rataplan, rataplan, that is a song to warm the heart.

Marie. Rataplan, rataplan, that is a song to warm the heart.

Countess. Eh ! what is this I hear.

Marie. Oh, aunt, excuse me, I'm afraid I have lost my place.

Sul. Oh pray excuse her, she's lost her place.

Countess. Well, well, 'tis found ; now we'll recommence.

Marie. Oh, aunt, excuse me, I'll begin.
And while the Cyprian goddess gazes
On him who won high valour's prize,
Then o'er his features, gentle and fair——

Countess. Go on, continue.

Marie. Her lover replies.

Sul. What is the use of all this sighing ?

Marie. That is the classical way of replying.

Both. There they are, there they are all say
There they are, ev'ry heart is gay.

Countess. What is this ?

Marie and *Sul.* There they are, there they are,
None with the Twentieth can compare.

Countess. This is disgraceful !

Marie and *Sul.* Oh ! who would bear with their sighs and languishing.
Who had a heart for such a song as this ?
I'll ne'er forget ye, oh lov'd companions
Our bright and joyous days I sadly miss.

Countess. I am shocked ! This is disgraceful !

Marie and *Sul.* Oh what a bear.

Countess. Come, niece, go on now !

Marie. With all my heart. I only wish this song had some sense.
While lovely Venus gazed, fondly sighing,
Unto her bow'r a faint sound was wafted,
'Twas Philomela in song replying,
In tender lay, she sigh'd forth her woes.

Countess. Very well sung, but you must sigh like she did. Ah ! (Sighs.)
Tra, la, la——

Marie. Tra, la, la—Ah ! (Sighs.)

Countess. No, no, not like that.

Marie. Tra, la, la.

Countess. Now louder, and now quite soft.

Marie. Tra, la.

Countess. That's well.

Marie. La, la, la.

Countess. That's bad.

Marie. There's an end of all my patience.
When I was with the regiment, our
Songs were rather different.

Countess. Oh fie, niece ! what behaviour !
Most unbecoming !
What shocking taste, to prefer a vulgar march
To a classical romance.
She never will be *comme il faut.*

Marie and *Sul.* Rataplan, rataplan, to the front.
This is the way we used to march—
Rataplan, rataplan !

End of Act II.

Interval of Five Minutes.

Act III.—*Saloon in the Castle of Berkenfeldt.*

Recit. and Scena.—*Marie.*

The die is cast, and my fate is decided
There is none to protect, no friend to aid me.
To my heart what is wealth, what is splendour,
Never can they my senses enthral,
While I think of the love, true and tender
Fondly hoping that Fate again may smile.
Tho' they deck me with all on earth that's rarest
'Neath these jewels, mine eyes with tears are dim
What avails that they call me the fairest
If the fairest I be not for him ?
Ah, loved companions, let me again once more behold ye
And rest my weary troubled heart.
And yet this hateful marriage
Fills every heart with pleasure
In vain my sighing, I must to fate submit.
What are those sounds I hear,
Hark ! is it an illusion ?
'Tis the march of the regiment.
Oh, my companions !
Oh what pleasure, oh, joyous meeting
Friends and companions of my heart,
Oh, the bliss of this fond meeting
Never more shall we part.
Oh, what joy, fond remembrance of happy days.

(Enter *Tony, Sergeant Sulpice,* and *Corporal*)

Ensemble.

All hail, France my country,
Thou happy, thou sunny land !
All hail, brave companions,
Thou conquering band !
Thou land fair and glorious,
Where'er we may go,
Our banner victorious
Disperses the foe !

Song.—*Tony.*

Dearest, for thee I live alone,
Ever my heart thy sway shall own ;
Love be the star to lead us on,
Love that in heaven and earth is one ;
Without love's cheering light
Life itself is endless night.

In vain come doubts to scare me,
Far from my heart let care be
In love and hope confiding,
Joy thro' my breast is gliding,
Never my suit deriding,
Will Marie cause me pain.

Trio.

Marie, *Sergeant Sulpice*, and *Tony*.

Are we three met again?
Oh, what joy after pain!
I can scarcely believe we're united,
I can scarce trust my senses delighted.

Tony. 'Tis you must speak for us.

Marie. Do that without delay.

Tony. I claim your faithful promise.

Sul. But hear what I've to say, you do not understand.

All. Are we three met again, etc.

Finale.—*Omnes.*

Countess. Marie!

Marie. Oh, my mother.

Countess. My daughter, silence.

Sul. Be cautious.

Countess. At last my joy will be completed.

Marie. Say, must I sign?

Countess. It is my wish, the dearest—
Gracious heaven! what commotion! what shouting!

Cor. Child beloved we come to save you,
Cast aside all vain alarm,
Aunt nor friends shall now enslave you,
We will guard you from all harm;
Dry your tears and weep no longer,
We will show that we're the stronger,
'Tis to save you we are here,
Come then daughter have no fear.

Tony. My friends unless you save her,
By force they will enslave her,
To me her faith is plighted,
My suit with scorn they slighted,
Oh save us from despair!

Countess. Whence came you? What seek you?

Cor. She's our daughter, to him affianced,
She's our own, our Vivandiere.

Countess. What a low and vile connection,
Vivandiere to these rough soldiers.

Sul. This will end all the Countess dreams.

Countess. Can this be so?

Marie. Yes.
Can I forget my companions true and tender,
Who bore me oft through peril, prompt to save,
For their unceasing kindness, what shall I render?
But a heart true and faithful, fond, and brave,
The truth is spoken, oh! have pity, my mother!

Tony. What will she say?

Marie. Ah! I shall die!

Countess. Ah! my daughter, shall I cause so much grief
Who love you dearly?
Stay, I charge you!

Tony and *Marie.* Oh, heaven! what will she say?

Countess. Children, I will not for vain ambition's sake
Deny your affection; my pride shall now be silent,
And, if you truly love him, my Marie, I will unite you.

Marie, *Tony*, and *Cor.* Wonders cease not!

Countess. Yes, take her!

Sul. That was well done, my Lady Countess!
But for my long moustaches
By all the powers, I would this moment kiss you!

Countess. This is scandalous, 'tis shocking;
How dreadful: you must be mad!

Omnes. All hail, France, my country!
All hail, thou sunny land!
Hail, brave companions! ye joyous band!
Our banner victorious disperses the foe!

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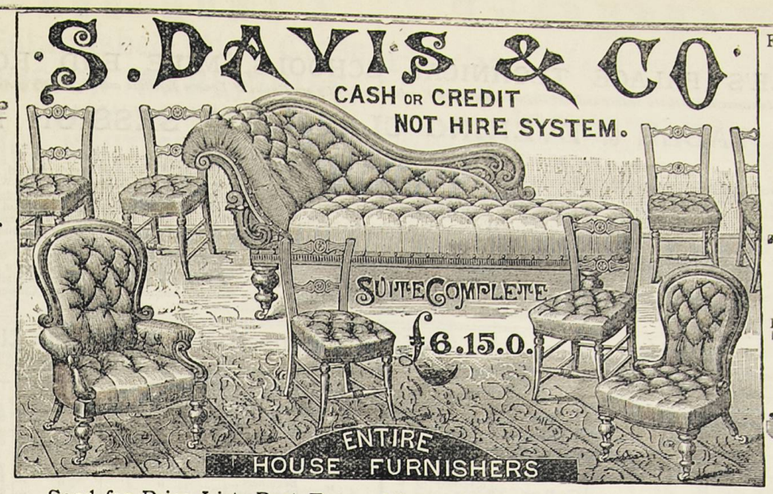

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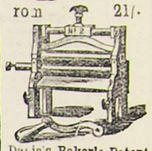
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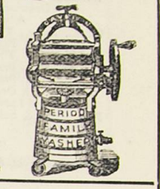

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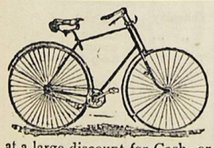

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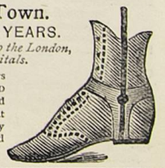

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TIME TABLE OF EVENING CLASSES FOR SESSION 1891-2.

New Term commences Monday, 25th April, 1892.

The Classes, with some exceptions, are open to both sexes without limit of age. As the number which can be admitted to each class is limited, intending Students should book their names as soon as possible. During the Session, Concerts and Entertainments will be arranged for Students in the Queen's Hall on Wednesday evenings, to which they will be admitted FREE upon producing their pass. The Swimming Bath will be reserved for the exclusive use of Students on certain days and evenings in each week during the summer months, and they will be admitted on payment of One Penny. The Governors will be pleased to consider the formation of Classes other than those mentioned in the Time Table, provided a sufficient number of Students offer themselves for admission. The Governors reserve the right to abandon any Class for which an insufficient number of Students may enrol. STUDENTS' SOCIAL ROOMS—Students have the privilege of using the social rooms containing the leading daily and weekly papers. STUDENTS' LIBRARY—There is a circulating library for the use of Students, which will be open on Monday and Thursday evenings, from 7.30 to 9. —Refreshments may be obtained at reasonable prices in the social rooms from 5 to 10. LAVATORIES AND CLOAK ROOMS—For the convenience of Students, there are cloak rooms and lavatories, the latter being supplied with hot and cold water. BOOKSTALL—Text-books, drawing paper, pencils, and other requisites for the Classes may be obtained at the bookstall in the ground floor corridor. Apprentices under 20 years of age will be admitted to the Science, Art, and Trade Classes at half fees. For Trade Classes the Session ends immediately after the examinations of the City and Guilds of London Institute, at the end of April, 1892. For Science Classes the Session ends immediately after the examinations of the Science and Art Department in April and May, 1892.

Science Classes.

Specially in preparation for the Examinations of the Science and Art Department.

SUBJECTS.	TEACHERS.	DAYS.	HOURS.	FEES.
Applied Mechanics...	Mr. F. G. Castle	Thursday ...	9.0-10.0	4 0
Building Construction and Drawing, Elemen.	Mr. A Grenville	Friday	8.0-10.0	4 0
" " Adv. & Hons.		Tuesday ...	8.0-10.0	5 0
Chem., Inorg., Theo., Ele-		Tuesday ...	7.15-8.15	4 0
" " Prac., "		...	8.15-10.0	10 6
" " Theo., Adv.	Mr. D. S. Macnair,	Friday ...	7.15-8.15	4 0
" " Prac., "	Assistant—	...	8.15-10.0	10 6
" Org., Practical ...	Mr. F. G. Pope	Monday ...	8.15-10.0	7 6
" Inorg. & Org., Hons. and Special Lab. Wk.		M., Tu., Fri.	7.0-10.0	15 0
Prac. Plane & Solid Geo., Elem.	Mr. D. A. Low	Mon. & Th.	8.0 9.0	*4 0
" " " Adv.		"	9.0-10.0	*4 0
	Mr. D. A. Low assisted by Mr. F. C. Forth,	Tuesday ...	8.0 10.0	4 0
Mach. Construct. & Draw., Elem.	Mr. F. G. Castle, and	...	8.0 10.0	4 0
" " " Adv.	Mr. G. E. Draycott			
Mathematics, Stage I.	Mr. J. W. Martin,	Tues. & Th.	8.0-9.0	*4 0
" " II.	" "	...	9.0-10.0	*4 0
" Practical... ...	Mr. F. G. Castle ...	Friday	8.0-9.0	†4 0
Magnetism and Elect. Elem.	Mr. W. Slingo,	Monday ...	8.0-9.0	‡4 0
" " Adv.	and	...	9.0-10.0	‡4 0
" " Prac.	Mr. A. Brooker ...	Tues. & Fri.	8.0-10.0	6 0
Steam and the Steam Engine	Mr. F. G. Castle,	Thursday ...	8 0-9.0	4 0
Theoretical Mechanics	Mr. E. J. Burrell....	Friday ...	9.0-10.0	4 0

Per Session (ending immediately after the Examinations of the Science and Art Department in May, 1892).

* *Free to Members of any other Science, Art, or Trade Class.*

† *Half Fee to Members of any other Science, Art, or Trade Class.*

‡ *Only Members of these Classes can join the Electric Laboratory and Workshop Practice Class.*

Apprentices under 20 years of age will be admitted to the Science, Art, and Trade Classes at half fees.

Trade Classes.

SUBJECTS.	TEACHERS.	DAYS.	HOURS	FEES.
*Carpentry & Joinery Lec....	Mr. W. Graves ...	Friday	8.0-9.30	a5 0
" " Workshop	" ...	M., Tu., & Th.	8.0-10.0	10 0
*Brickwork and Masonry Lecture and Workshop	Mr. A. Grenville & Mr. R. Chaston, foreman bricklyr.	Monday ...	7.0-10.0	5 0
*Electrical Engin., Lecture, Laboratory & Workshop	Mr. W. Slingo, and Mr. A. Brooker ...	Thursday ...	8.0-10.0	6 0
		Tues. & Fri.	8.0-10.0	6 0
*Mech. Engineering, Lec. (Pre.)	Mr. D. A. Low, Mr. D. Miller, & Mr. G. Draycott ...	Monday ...	7.30-8.0	a4 0
" " (Adv.)		Friday	7.30-8.30	
" " Workshop		Mon. & Fri.	8.0-10.0	10 0
*Photography	Mr. C. W. Gamble	Thursday ...	8.0-13.0	5 0
*Plumbing Lecture, Hons. ... Ord. ...	Mr. G. Taylor ...	Tuesday ...	9.0-10.0	b5 0
" Workshop,	" ...	" ...	8.0-9.0	
		Monday ...	8.0-10.0	b8 6
*Printing (Letterpress)... ...	Mr. E. R. Alexander	Tuesday ...	8.0-9.30	6 0
†Tailor's Cutting	Mr. A. Umbach ...	Thursday ...	8.30-10.0	6 0
†Sign Writing & Graining ...	Mr. J. Sinclair ...	Friday	8.30-10.0	5 0

* *Per Session* (ending immediately after the Examinations of the City and Guilds Institute in May, 1892). † *Per Term.* *Per Course.*

a *Free to those taking the Workshop Classes in the same subject.* b *12s. 6d. for both, but only Members of the Lecture Class will be allowed to join the Workshop Class in Plumbing.* To persons joining the Trade Classes who are not actually engaged in the trade to which the subjects refer, double fees are charged. No one can be admitted to the Plumbing Classes unless he is engaged in the Plumbing Trade.

A special course of lectures on Grade subjects will be given during the session, for particulars see syllabus or hand-bills.

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Classes for Women only.

SUBJECTS.	TEACHERS.	DAYS.	HOURS.	FEES.
Ambulance	Dr. R. Milne	M.28 Mar.1892	8-9.30	*1 0
Dressmaking—				
" Intermediate ...	Mrs. Scrivener ...	Monday ...	4.0-5.30	7 6
" Beginners	"	" ...	6.0-7.30	7 6
" Beginners	"	Friday	5.0 6.30	7 6
Millinery	Miss Newell	Tuesday ...	6.0-7.30 & 7.30-9.0	5 0
Cookery—				
" Demonstration Lecture ...	Mrs. Sharman ...	Monday ...	8.30-9.30	1 0
" High-Class Practical	"	Thursday ...	6.30-8.0	10 6
" Practical Plain...	"	" ...	8.0-9.30	5 0
Reading, Writing, Arithmetic etc. ...	Mrs. Thomas... ...	Friday	8.0-9.30	2 6

* *Per Course.*

Commercial and General Classes.

SUBJECTS.	TEACHERS	DAYS.	HOURS.	FEES.
Arithmetic—Advanced ...	Mr. A. Sarll	Monday ...	7.0-8.0	2 6
" Commercial	"	" ...	8.0-9.0	2 6
" Elementary	"	" ...	9.0-10.0	2 6
Book-keeping — Elementary	"	Thursday ...	6.0-7.0	4 0
" Intermediate	"	" ...	7.0-8.0	4 0
" Beginners ...	"	" ...	8.0-9.0	4 0
" Elementary	"	" ...	9.0-10.0	4 0
* Civil Service	Mr. G. J. Michell ...	Mon. & Th....	6.30-8.45	—
Shorthand (Pitman's) Begin.	Messrs. Horton and Wilson	Friday	8.0-9.0	4 0
" Advan.		"	9.0-10.0	4 0
" Inter.	"	"	9.0-10.0	4 0
" Report.	"	"	9.0-10.0	5 0
French—Beginners... ...	Mons. E. Pointin ...	Monday ...	7.0-8.0	4 0
" Elementary ...	"	"	8.0-9.0	4 0
" Intermediate B	"	"	9.0-10.0	4 0
" Intermediate A	"	Tuesday ...	7.30-8.30	4 0
" Advanced A ...	"	"	8.30-10.0	4 0
" Conversational	"	Friday	7.30-8.30	4 0
" Advanced B ...	"	"	8.30-10.0	4 0
German—Advanced ...	Herr Dittel	"	7.0-8.0	4 0
" Beginners ...	"	"	9.0-10.0	4 0
" Intermediate ...	... ...	"	8.0-9.0	4 0
Elocution (Class 1)	Mr. S. L. Hasluck	Thursday ...	6.0-7.30	5 0
" (Class 2)		" ...	8.0-10.0	5 0
Writing	Mr. G. J. Michell	Tuesday ...	8.0 10.0	2 6

* For particulars see syllabus or hand-bill. † *Per Course.*

PEOPLE'S PALACE GYMNASIUM.

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TUESDAY & FRIDAY.—7 to till 8.0, Fencing with Foils and Sticks. Fee, 5/- per term.

A Boxing Club is formed among the members of the Gymnasium, who arrange the fees.

FOR YOUNG WOMEN.

MONDAY AND THURSDAY.—6.30 till 8, Free Practice; 8.0 till 10.0, Dumb-bells, Bar-bells, Indian Clubs, Physical Exercises, Gymnastics and Running Maze. Fees, 2/6 per term, including locker. 7 till 8, Fencing. Fee, 5/- per term.

JUNIOR SECTION.

BOYS, Wednesday, 6.30 till 9.30. GIRLS, Thursday, 6.30 till 9.30. Sixpence per month, which includes attendance at two Educational Classes.

School of Art.

SUBJECTS.	TEACHERS.	DAYS.	HOURS.	FEES
*Freehand & Model Draw. *Perspective Drawing ... *Drawing from th' Antique *Decorative Designing *Modelling in Clay, etc.	Mr. Arthur Legge, Mr. H. J. Bateman, and Mr. D. Jesseman	Monday Tuesday Thursday & Friday	7.30-9.30	10 6
Drawing from Life		Friday	7.30-9.30	5 0
†Wood Carving	Mr. T. J. Perrin ...	Mon & Friday.	8.0-10.0	5 0
Art Metal Wk. & Engraving	Mr. Danels	Tues. & Thur.	8.0-10.0	6 0
Painting in Oil & Water Color from Copies, Still Life, etc.	Mr. Arthur Legge	Saturday ..	2.0-4.30	10 6

* *10/6 the Session commencing Sept. 15th and ending July 2, 1892.*

† *Students of the Wood Carving Class are expected to attend a Drawing Class in the Art School one evening per week free of charge.*

Musical Classes.

(Under the direction of Mr. Orton Bradley, M.A.).

SUBJECTS.	TEACHERS.	DAYS.	HOURS.	FEES.
Choral Society...	Mr. Orton Bradley	Tuesday ... Friday ...	7.30-10.0 8.0-10.0	1 6
Singing—				
Class 1. Junior Choir	Mr. W. Harding Bonner.	Thursday ...	6.30-8.0	1 0
" 2. Intermediate	"	"	8.0-9.0	2 0
" 3. Elementary		"	9.0-10.0	1 6
bSolo Singing	Miss Delves-Yates	Tu. & Th. ...	6.0-9.30	a15/-
bPianoforte	Mr. Hamilton, Mrs. Spencer, & Mr. W. V. King	M., Tu., W., Th., Fr., and Sat.	4.0-10.0	9 0
" (Advanced) ...	Mr. Orton Bradley	Thursday ...	7.0-10.0	15 0
Orchestral Society	Mr. W. R. Cave ...	Tu. and Fri.	8.0 10.0	2 0
Violin	Under the direction of Mr. W. R. Cave, assisted by Mr. G. Mellish	Monday ...	6.0-10.0	5 0
"		Wednesday...	6.0-10.0	5 0
Viola and Violoncello ...		Monday ...	6.0-10.0	7 6
Mandoline	Mr B. M. Jenkins	Tuesday ...	7.0-10.0	5 0

a *Half this fee to Members of the Choral Society.*

b *In these subjects the Students are taught individually, each lesson being of twenty minutes duration.*

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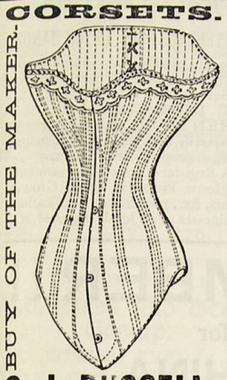

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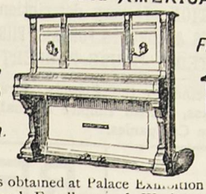

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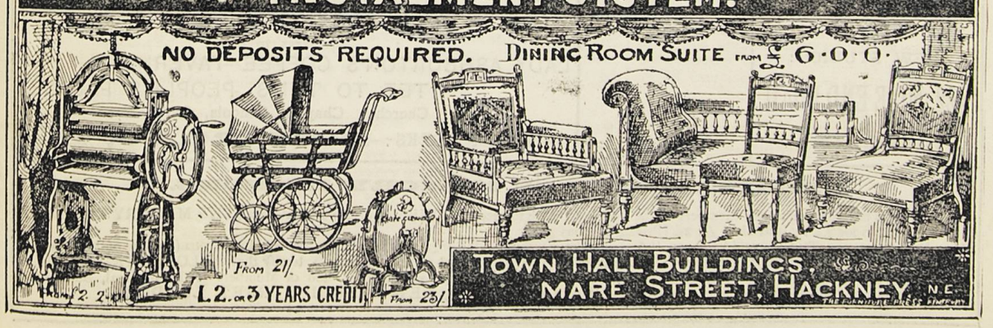

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