L. Ashton Sly Collection

Historic Musical Comedies & Their Production

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

TC068
Search Results: Displaying 1 of 1 entries

Author/Artist: *Sly, L. Ashton.*

Title: *L. Ashton Sly* musical scores collection,

Compiled/Created: 1922-1958.

Electronic Access: Box listing

Search MASC (Manuscripts, Archives, and Special Collections), the database of the Dept. of Rare Books and Special Collections, to find related material.

Description: 8 linear ft. (137 volumes in 8 record center cartons)

Arrangement: Arranged alphabetically by title.

Summary Note: Consists of bound musical scores, which were *Sly's* prompt copies, for such operettas as *COX AND BOX*, *COUNTRESS MARITZA*, *ROSE MARIE*, *DIE FLEDERMAUS*, and *THE NEW MOON*. Specifically, there are 137 volumes of vocal scores and/or librettos for one hundred twenty-three musical comedies, comic operas, and operettas, including twenty-eight full production promptbooks.

Cumulative index/Finding Aid: A finding aid (20 pp.) to the collection is available.

Subject(s): Musicals--England--20th century--Scores.
Musicals--Italy--20th century--Scores.

Form/Genre: Scores.

Location: RBSC Off-Site Storage: Contact rbsc@princeton.edu

Call Number: TC068

Status: Not Charged
L. ASHTON SLY COLLECTION

HISTORIC MUSICAL COMEDIES & THEIR PRODUCTION

Prepared by Paul Sheren
of
Motley Books Limited

1976
L. Ashton Sly Collection

Historic Musical Comedies & Their Production

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

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

This collection makes possible the re-creation, in the mind and on
the stage, of a great number of these classical musicals. Most of
the 123 musical shows represented date from 1890 to 1940. Over
half the works in this collection are more than 50 years old. Well-
known titles still commonly in the repertoire are the exception
rather than the rule, although some of the greatest hits of the
Edwardian and post-World War I eras are included: *The Arcadians, An Artist's Model, The Belle of New York, A Chinese Honeymoon, The*
Chocolate Soldier, Chu Chin Chow, Floradora, A Gaiety Girl, The Lilac Domino, The Maid of the Mountains, The Quaker Girl, Rose Marie, and San Toy, to mention only a few. Frequently some of the greatest names in the history of the musical theatre are represented with early or obscure works, such as Arthur Sullivan's Ivanhoe and Haddon Hall; The Mountebanks (lyrics by W. S. Gilbert); Jerome Kern's The Beauty Prize and Blue Eyes; George Gershwin's Primrose; and other pieces boasting the talents of Friml, Romberg, Stolz, Youmans, P. G. Wodehouse, Noel Coward, and Ivor Novello. Here are also the Edwardian giants of musical comedy: Ivan Caryll, Lionel Monckton, Sidney Jones, Adrian Ross, Percy Greenbank, and Paul Rubens. Four works in the collection are manuscripts of original, unpublished musicals, three of them pantomimes. Taken as a whole, this collection presents remarkable opportunities for research into the first half-century of the English and American musical comedy tradition.

The library is equally rich in potential for the practical theatre student (actor or director) interested in acquiring a sound knowledge of traditional musical comedy production style. Full production promptbooks for 28 of the shows are among the scores and libretti included. These were made and used by L. Ashton Sly, a much-respected professional director of musical comedy revivals in southwest England and South Wales from just before World War II until the mid-1960s, who assembled this entire library. Fully conversant with orthodox musical comedy production style, Sly was engaged by various operatic and dramatic societies to produce and direct musical shows, often the major events in the theatrical life of the communities involved. He was not enlisted for his skill as a creative director, but rather for his ability to give provincial audiences precisely what they desired: a full reconstruction of original London West End productions. Inasmuch as settings and costumes copying the originals were usually hired, the task of reconstruction was subject almost solely to the vocal and histrionic limitations of the cast. Sly knew, however, the precise movements, business, choreography and tone required for each piece, and he knew how to match this to his local material without losing the essential magic of the work. Wherever possible, Sly assiduously researched the background of his productions, and both the promptbooks and many of the study scores in this collection are extra-illustrated with the fruits of his research: newspaper and magazine cuttings concerning the work; transcripts from books by Hibbert, Short, Cochran, Macqueen-Pope and others specifically documenting performances of each piece; issues of Play Pictorial and Theatre World with extensive illustrated features on original productions; programmes and souvenirs of West End performances, as well as provincial tours and revivals; and illustrated prospectuses from publishers and scene or costume rental firms. As he often was the only professional involved, Sly had
wider responsibilities than most directors. He had to supervise in complete detail all aspects of production: choreography, lighting, sound, properties, costumes, promotion, programmes, and all stage management. These were wherever possible based on the precedents of the London productions, and to implement them, he had to be able to direct and train the local staff in every aspect. As he often produced the same show several times for different societies, Sly wisely made elaborate promptbooks which are complete production kits recording every conceivable performance detail. Employing intricate systems of coloured inks and keys, Sly painstakingly created promptbooks which are a model of the stage manager's craft and any theatre historian's dream. From Sly's extraordinarily legible master copies, it is possible to determine not only the business and movement (including choreography) of every member of the cast and chorus at any given moment, but also the cues and calls for the stage manager, lighting technician, sound man, musical director, and man on curtain. Choreography is set down in explicit detail, frequently with diagrams. In the case of numbers where the music is repeated as many as five times, a system of coloured inks clearly indicates the dance patterns for each refrain. Cuts and additions to the text are naturally also indicated, and it is not unusual for Sly to include a manuscript arrangement of an all-new overture or an interpolated song or set of lyrics not printed in the published score. Appended to all of this are abstracted call sheets, lighting, sound and property plots; ground plans; costume plots; notes on each character and suggested audition material for each; notes on performing rights, costume and scene rentals, and other budgetary matters; and newcuttings, programmes and occasionally original photographs recording Sly's productions. While one cannot claim that L. Ashton Sly's musical comedy productions were important in their own right, the detail with which he recorded every aspect of them in these promptbooks and the fact that in so doing he captured (as completely as it is possible to do so on paper) a style of production almost forgotten today makes these scores especially valuable to every student in this field.

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

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

The collection comprises the following:

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


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


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


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


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

132 pp. vocal score. Inserted is a typed extra set of lyrics for the Act II Finale not published in score.


145 pp. vocal score.


165 pp. vocal score.


213 pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Sly's production research, with programmes and newcuttings concerning his productions, including 18 original photographs.


138 pp. vocal score.


104 pp. vocal score, lacking title-page and first leaf of score. Repairs.
12. BITTER SWEET. An Operette in three acts by Noel Coward. 1929.

163 pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LV, No. 330, devoted to the original production, and programme for the original production at His Majesty's Theatre.


177 pp. vocal score.


160 pp. vocal score.


138 pp. vocal score.


4, 174 pp. vocal score.


104 pp. vocal score.


21. Another copy of the above, without interleaving and annotations.

22. CHU CHIN CHOW. A musical tale of the East told by Oscar Asche. Set to music by Frederic Norton. 1916.

104 pp. vocal score. Extra-illustrated with a programme for the original His Majesty's Theatre production.


157 pp. manuscript/typescript vocal score. An original work with many corrections and amendments.


231 pp. vocal score.


174 pp. vocal score.

New, expanded edition. 270 pp. vocal score.

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

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


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


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


189 pp. vocal score. Light pencilling.


220 pp. vocal score.

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

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

82 pp. libretto. 8 vo. Full production promptbook. Extra-illustrated with newscuttings and programmes concerning various revivals.


224 pp. vocal score.


22, 365 pp. vocal score. Italian translation of libretto by Maggioni.


113 pp. vocal score.


140 pp. vocal score. Fully annotated production promptbook. Extra-illustrated with newscuttings about the original Savoy Theatre production and also cuttings and programmes for Sly's revival.


70 pp. libretto. 8 vo. Interleaved with prompt notations to be used in conjunction with the marked vocal score, above. Extra-illustrated with newscuttings and programmes.


140 pp. vocal score. Extra-illustrated with newscuttings and illustrations from the original Drury Lane production.


132 pp. vocal score. 8 vol.


76 pp. vocal score.


112 pp. vocal score.


56 pp. libretto. 8 vol. Promptbook for use in conjunction with the marked vocal score, above. Extra-illustrated with programmes and newscuttings for various revivals, plus 20 original photographs of one of Sly's productions.


169 pp. vocal score.

138 pp. vocal score.


164 pp. vocal score.


56 pp. vocal score.


100 pp. vocal score.


261 pp. vocal score.


144 pp. vocal score. Extra-illustrated with a programme for a 1935 touring production.


122 pp. vocal score. Fully annotated production promptbook.

59. ____________. Boosey & Hawkes acting edition, 1933.

80 pp. libretto. 8 vol. Promptbook for use in conjunction with vocal score, above.


61. ______________. Another copy.

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


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


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

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

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


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

123pp. vocal score. Lacks title-page. In America, where it was first produced, this work was known as The Girl Behind the Gun.


149 pp. vocal score. Extra-illustrated with souvenir of the original London production at Daly's Theatre.


128 pp. vocal score. Extra-illustrated with the programme and souvenir of the original London production.


141 pp. vocal score.


138 pp. vocal score.

169 pp. vocal score.

73. LOVE AND LAUGHTER. A Comic Opera in three acts. By Frederick Kenn and Arthur Wimperis. 1913.

124 pp. vocal score.


191 pp vocal score.

75. MADAME POMPADOUR. A Musical Play in three acts. Adapted by Frederick Lonsdale and Harry Graham. From the book by Rudolph Schanzer and Ernest Welisch. Lyrics by Harry Graham. Music by Leo Fall. 1922.

139 pp. vocal score. Extra-illustrated with an illustrated souvenir of the original London production and a touring version, 1925, programme.


126 pp. vocalscore.

77. THE MAID OF THE MOUNTAINS. Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional lyrics by F. Clifford Harris and Valentine. Music by Harold Fraser-Simson.

149 pp. vocal score. Extra-illustrated with a souvenir of the original London production and programmes for various revivals.

133 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings for several revivals, including 31 original photographs of one of Sly's productions.


217 pp. vocal score.

80. **MARTHA.** Opera in four acts by Friedrich von Flotow. P-1847. (Novello edition)

246 pp. vocal score, English-German text. Lacks title-page. 8 vol.


204 pp. vocal score.


84. **MERRIE ENGLAND.** A new and original Comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903. P-1902


186 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Instructions and manuscript score for onstage band inserted. Extra-illustrated with programmes and newscuttings for various revivals, plus 27 original photographs of Sly's productions.


126 pp. vocal score.

87. **MONSIEUR BEAUCAIRE.** A Romantic Opera in three acts. (Founded on Booth Tarkington's story.) Book by Frederick Lonsdale. Lyrics by Adrian Ross. Music by André Messager. 1919.


88. **THE MOUNTEBANKS.** An entirely original Comic Opera in two acts. Written by W. S. Gilbert. Composed by Alfred Cellier. 1892.

186 pp. vocal score. Last section bound in upside-down, but complete.


259 pp. vocal score. Fully annotated production promptbook.
90. THE NEW MASTER, or Cupid in the Classroom. An Operetta for Boys in one act written and composed by Heathcote D. Streatham. 1924.

31 pp. vocal score. Business and movement promptbook. BOUND WITH:


39 pp. vocal score. BOUND WITH:


42 pp. vocal score, interleaved with typescript of libretto. Cuts, movement and business promptbook.


95 pp. libretto. 8 vol. Interleaved promptbook.


68 pp. libretto. 8 vol. Interleaved promptbook. Extra-illustrated with newscuttings and programmes conerning the original London production and Sly's revival.

141 pp. vocal score.

95. OPERETTE. By Noel Coward. 1938.

134 pp. vocal score.


257 pp. vocal score.

97. OUR MISS GIBBS. A musical play in two acts by "Cryptos". Constructed by James T. Tanner, lyrics by Adrian Ross and Percy Greenbank, music by Ivan Caryll and Lionel Monckton. 1909.

190 pp. vocal score. "Cryptos" was the collective pseudonym of Adrian Orss, Percy Greenbank, Ivan Caryll and Lionel Monckton.


191 pp. vocal score.

99. POLLY. By John Gay. Being the second part of "The Beggar's Opera" adapted by Clifford Bax. Music arranged and composed by Frederic Austin. 1922.

134 pp. vocal score, interleaved with typescript of libretto. 8 vol. Fully annotated production promptbook. Extra-illustrated with illustrated newscuttings depicting the Kingsway Theatre revival, 1922.


142 pp. vocal score. Lacks title-page, dramatis personae, and first two pages of score.

105 pp. vocal score.


113 pp. vocal score. Programme for the original Winter Garden Theatre production bound in.

103. A PRINCESS OF KENSINGTON. A new and original comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903.

252 pp. vocal score.


123 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings concerning various productions.

105. __________. Another copy.

225 pp. vocal score. Musical director's score with cuts and additions to be used in production with the promptbook score, above.


106 pp. libretto. 8 vol. Interleaved promptbook for use in conjunction with the marked scores, above. Extra-illustrated with newscuttings concerning Sly's revivals.


187 pp. vocal score. Light pencilling.
108. __________. Acting edition, 1921.

67 pp. libretto. 8 vol. Interleaved and marked with corrections and additions to the text.


156 pp. vocal score.


112 pp. vocal score. Pencilling.

111. __________. Another copy.

112 pp. vocal score. Pencilling


157 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with cuttings and programmes concerning various productions, plus 19 original photographs of Sly's revival.

113. __________. Another copy.


202 pp. vocal score. Some repairs.


134 pp. vocal score.
116. THE STREET SINGER. A musical play in three acts. 
   By Frederick Lonsdale. Lyrics by Percy Greenbank. 
   Music by Harold Fraser-Simson. Additional numbers 
   by Ivy St. Helier. 1924. 
   110 pp. vocal score.

117. THE STUDENT PRINCE. English lyrics by Dorothy Donnelly. 
   Music by Sigmund Romberg. P-1924. 
   51 pp. duplicated typescript libretto. Promptbook. 
   Programmes and newscuttings for Sly's productions bound 
   in.

118. SYBIL. A musical play in three acts. By Max Brody and 
   Franz Martos. English version and lyrics by Harry Graham. 
   Additional lyrics by Harry B. Smith. Music by Victor 
   Jacobi. 1916. 
   207 pp. vocal score.

119. TANTIVY TOWERS. A light Opera in three acts. Libretto by 
   233 pp. vocal score.

120. THE THREE MUSKETEERS. A romantic musical play. Book by 
   147 pp. vocal score. Extra-illustrated with Play 
   Pictorial, Vol. LVI, No. 338, devoted to the work.

121. TOM JONES. A comic Opera in three acts. Founded upon 
   Fielding's novel. By Alex M. Thompson and Robert 
   Courtneidge. Lyrics by Charles H. Taylor. Music by 
   Edward German. 1908. P-1907. 
   256 pp. vocal score.

122. THE TOREADOR. An entirely new and original musical play in 
   two acts. By James T. Tanner and Harry Nicholls. Lyrics 
   by Adrian Ross and Percy Greenbank. Music by Ivan Caryll 
   and Lionel Monckton. 1901. 
   231 pp. vocal score.

124 pp. vocal score. Extra song bound in.

124. THE VAGABOND KING. A musical play founded upon Justin Huntly McCarthy's Romance "If I Were King". The music by Rudolf Friml. The book and lyrics by W. H. Post and Brian Hooker. 1929. P-1925.


126. LA VIE PARISIENNE. A comic Opera in three acts (very remotely related to the Offenbach opera with the above title) by A. P. Herbert and A. Davies-Adams. Lyrics by A. P. Herbert. 1929.


127. ___________. Typed transcript of the above.

67 pp. Stage manager's production promptbook with cues, calls, lighting, etc.


123 pp. vocal score.

67 pp. vocal score and libretto.


209 pp. vocal score.


154 pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with newcuttings, programmes and photographs for various productions.

132. ____________. Another copy.

154 pp. vocal score. Marked with cues for musical director in conjunction with the promptbook, above.

133. ____________. Acting edition.

66 pp. libretto. 8 vol. Stage manager's promptbook for use with scores, above.


124 pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LIX, No. 355, devoted to this work, re-adapted by Moss Hart for the American production and known as The Great Waltz.

82 pp. vocal score.


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

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

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

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

The collection comprises the following:


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

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


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

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

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


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


132pp. vocal score. Inserted is a typed extra set of lyrics for the Act II Finale not published in score.


145pp. vocal score.


165pp. vocal score.


213pp. vocal score. Fully annotated production promptbook. Extra-illustrated with Sly's production research, with programmes and newscuttings concerning his productions, including 18 original photographs.


138pp. vocal score.


104pp. vocal score, lacking title-page and first leaf of score. Repairs.
12. BITTER SWEET. An Operette in three acts by Noel Coward. 1929.
163pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LV, No. 330, devoted to the original production, and programme for the original production at His Majesty's Theatre.

177pp. vocal score.


160pp. vocal score.

138pp. vocal score.

4, 174pp. vocal score.

104pp. vocal score.


21. [Another copy of the above, without interleaving and annotations.]

104pp. vocal score. Extra-illustrated with a programme for the original His Majesty's Theatre production.

157pp. manuscript/typescript vocal score. An original work with many corrections and amendments.


231pp. vocal score.


174pp. vocal score.


New, expanded edition. 270pp. vocal score.

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

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


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


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


189pp. vocal score. Light pencilling.


220pp. vocal score.


61pp. vocal score with libretto. Final page torn, but intact.
   224pp. vocal score.

   22, 365pp. vocal score. Italian translation of libretto by Maggioni.

   113pp. vocal score.


   70pp. libretto. Svo. Interleaved with prompt notations to be used in conjunction with the marked vocal score, above. Extra-illustrated with newcuttings and programmes.

   152pp. vocal score. Lacks title-page.

   206pp. vocal score. Extra-illustrated with the programme for a 1936 revival.

   273pp. vocal score. Fully annotated production promptbook. Extra-illustrated with newcuttings and programmes for various revivals.

42. [Acting Edition, 1956.]
216pp. vocal score.

176pp. vocal score. Boards damp-stained, not affecting text.

140pp. vocal score. Extra-illustrated with newscuttings and illustrations from the original Drury Lane production.

132pp. vocal score. Svo.

76pp. vocal score.

112pp. vocal score.


56pp. libretto. Svo. Promptbook for use in conjunction with the marked vocal score, above. Extra-illustrated with programmes and newscuttings for various revivals, plus 20 original photographs of one of Sly's productions.

169pp. vocal score.

138pp. vocal score.

164pp. vocal score.

56pp. vocal score.


100pp. vocal score.


261pp. vocal score.


144pp. vocal score. Extra-illustrated with a programme for a 1935 touring production.


122pp. vocal score. Fully annotated production promptbook.

[Boosey & Hawkes acting edition, 1933.]

80pp. libretto. Svo. Promptbook for use in conjunction with vocal score, above.


[Another copy].

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


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


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


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

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


123pp. vocal score. Lacks title-page. In America, where it was first produced, this work was known as The Girl Behind the Gun.


149pp. vocal score. Extra-illustrated with souvenir of the original London production at Daly's Theatre.


128pp. vocal score. Extra-illustrated with the programme and souvenir of the original London production.


141pp. vocal score.


138pp. vocal score.


169pp. vocal score.

LOVE AND LAUGHTER. A Comic Opera in three acts. By Frederick Fenn & Arthur Wimperis. 1913.

124pp. vocal score.


191pp. vocal score.


77. THE MAID OF THE MOUNTAINS. [Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional lyrics by P. Clifford Harris and Valentine. Music by Harold Fraser-Simson. 1917. 149pp. vocal score. Extra-illustrated with a souvenir of the original London production and programmes for various revivals.


MISS HOOK OF HOLLAND. [Book by Paul A. Rubens and Austen Hurgon. Lyrics and Music by Paul A. Rubens. 1907.]

186pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Instructions and manuscript score for onstage band inserted. Extra-illustrated with programmes and newscuttings for various revivals, plus 27 original photographs of Sly's productions.


126pp. vocal score.


186pp. vocal score. Last section bound in upside-down, but complete.


259pp. vocal score. Fully annotated production promptbook.

THE NEW MASTER, or Cupid in the Classroom. An Operetta for Boys in One Act Written and Composed by Heathcote D. Streatham. 1924.

31pp. vocal score. Business and movement promptbook. BOUND WITH:


39pp. vocal score. BOUND WITH:


42pp. vocal score, interleaved with typescript of libretto. Cuts, movement and business promptbook.


141pp. vocal score.

OPENETTE. By Noel Coward. 1938.
134pp. vocal score.

257pp. vocal score.

190pp. vocal score. "Cryptos" was the collective pseudonym of Adrian Ross, Percy Greenbank, Ivan Caryll and Lionel Monckton.

FINK CHAMPAGNE ("Die Fledermaus"). The Famous Operetta by Johann Strauss. Adapted by Eric Maschwitz & Bernard Grun from the Vienna Production of 1874. 1952.
191pp. vocal score.

POLLY. By John Gay. Being the second part of "The Beggar's Opera" Adapted by Clifford Bax. Music Arranged and Composed by Frederic Austin. 1922.

LA POUPEE. [Comic opera by Arthur Sturgess after M. Ordonneau. Music by E. Audran. P-1897.]
142pp. vocal score. Lacks title-page, dramatis personae, and first two pages of score.

105pp. vocal score.

113pp. vocal score. Programme for the original Winter Garden Theatre production bound in.

A PRINCESS OF KENSINGTON. A New and Original Comic Opera in two acts. Written by Basil Hood. Composed by Edward German. 1903.
252pp. vocal score.

213pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with programmes and newscuttings concerning various productions.
106. [Acting edition, 1949.]
106pp. libretto. Svo. Interleaved promptbook for use in conjunction with the marked scores, above. Extra-illustrated with newsclippings concerning Sly's revivals.

187pp. vocal score. Light pencilling.

108. [Acting edition, 1921.]
67pp. libretto. Svo. Interleaved and marked with corrections and additions to the text.

156pp. vocal score.

112pp. vocal score. Pencilling.

111. [Another copy.]
112pp. vocal score. Pencilling.

157pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with cuttings and programmes concerning various productions, plus 19 original photographs of Sly's revival.

113. [Another copy.]

202pp. vocal score. Some repairs.

134pp. vocal score.

110pp. vocal score.

THE STUDENT PRINCE. [English Lyrics by Dorothy Donnelly. Music by Sigmund Romberg. P-1924.]


207pp. vocal score.


233pp. vocal score.


256pp. vocal score.


231pp. vocal score.


124pp. vocal score. Extra song bound in.

THE VAGABOND KING. A Musical Play Founded upon Justin Huntly McCarthy's Romance "If I Were King". The Music by Rudolf Friml. The Book and Lyrics by W.H. Post and Brian Hooker. 1929. [P-1925].


126. LA VIE PARISIENNE. A Comic Opera in Three Acts (Very remotely related to the Offenbach opera with the above title) by A.P. Herbert and A. Davies-Adams. Lyrics by A.P. Herbert. 1929.

127. [Typed transcript of the above.]
67pp. Stage manager's production promptbook with cues, calls, lighting, etc.

123pp. vocal score.

129. VICTORY REWARDED, or Landlords Beware. Words and Music by J. McN. Milne. [Unpublished typescript/manuscript, n.d.]
67pp. vocal score and libretto.

209pp. vocal score.

154pp. vocal score, interleaved with typescript of libretto. Fully annotated production promptbook. Extra-illustrated with newscuttings, programmes and photographs for various productions.

132. [Another copy.]
154pp. vocal score. Marked with cues for musical director in conjunction with the promptbook, above.

133. [Acting edition.]
66pp. libretto. Svo. Stage manager's promptbook for use with scores, above.

124pp. vocal score. Extra-illustrated with Play Pictorial, Vol. LIX, No. 355, devoted to this work, re-adapted by Moss Hart for the American production and known as The Great Waltz.

82pp. vocal score.

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


200pp. vocal score.