

NEW EDITION—REVISED AND PARTLY RE-WRITTEN

THE SORCERER.

An Original Modern Comic Opera

IN TWO ACTS.

WORDS BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

VOCAL SCORE, 5s. PIANOFORTE SCORE, 3s.
WALTZ, QUADRILLE, & LANCERS, SOLOS & DUETS, 4s. each.

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Oct. 11, 1884.

DRAMATIS PERSONÆ.

	<i>Opera Comique.</i>	<i>Savoy.</i>
Sir Marmaduke Pointdextre (<i>an elderly Baronet</i>).....	MR. R. TEMPLE	MR. R. TEMPLE.
Alexis (<i>of the Grenadier Guards, his son</i>)	MR. BENTHAM	MR. DURWARD LELY.
Dr. Daly (<i>Vicar of Ploverleigh</i>)	MR. BARRINGTON	MR. BARRINGTON.
Notary	MR. CLIFTON	MR. LUGG.
John Wellington Wells (<i>of J. Wells & Co., Family Sorcerers</i>)....	MR. GROSSMITH	MR. GROSSMITH.
Lady Sangazure (<i>a lady of ancient lineage</i>)	MRS. HOWARD PAUL.....	MISS BRANDRAM.
Aline (<i>her daughter—betrothed to Alexis</i>)	MISS ALICE MAY	MISS L. BRAHAM.
Mrs. Partlet (<i>a pew opener</i>).....	MISS EVERARD	MISS ADA DORÉ.
Constance (<i>her daughter</i>)	MISS GIULIA WARWICK	MISS JESSIE BOND

Chorus of Villagers.

ACT I.—Exterior of Sir Marmaduke's Mansion. Mid-day

(Twelve hours are supposed to elapse between Acts I. and II.)

ACT II —Exterior of Sir Marmaduke's Mansion. Midnight.

The Scenery by Mr. Beverley. The Dresses by Madame Auguste. The Dances by Mr. D'Auban.

THE SORCERER.

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THE SORCERER.

OVERTURE.

Allegro con spirito.

PIANO.

f *ff*

The musical score is written for piano and consists of six systems. The first system begins with the tempo marking *Allegro con spirito.* and dynamic markings *f* and *ff*. The score is in 2/4 time and the key signature is D major. The music features a variety of textures, including arpeggiated chords, sixteenth-note passages, and sustained chords. The piece concludes with a double bar line and a key signature change to C major.

Moderato.

p *ad lib.*

Andante. dolce.

p

cres. *p*

Ped. *

mf

p

Tempo di Valse.

p *mf*

First system of musical notation. The right hand features a melodic line with a slur over the first four measures and a crescendo hairpin starting in the fifth measure. The left hand provides a harmonic accompaniment. Dynamics include *cres.* and *f*.

Second system of musical notation. The right hand continues the melodic line. The left hand has a brief rest in the first measure before rejoining. A piano hairpin (*p*) is present in the final measure of the system.

Third system of musical notation. Both hands play a steady accompaniment pattern. The right hand has a slur over the first four measures.

Fourth system of musical notation. Continuation of the accompaniment pattern from the previous system.

Fifth system of musical notation. Continuation of the accompaniment pattern.

Sixth system of musical notation. The right hand has a melodic line with a slur and a decrescendo hairpin. The left hand has a decrescendo hairpin. Dynamics include *f* and *mf*.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including a *dim.* dynamic marking.

Third system of musical notation, including a *p* dynamic marking.

Fourth system of musical notation, including the lyrics *cre - sci - do.*

Fifth system of musical notation, including the tempo marking *Allegro molto.* and dynamic markings *al*, *f*, and *ff*.

Sixth system of musical notation, including a *p stacc.* dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamics include *f*, *dim.*, and *p*.

Second system of musical notation, continuing the piece. It features similar accompaniment and melodic lines. Dynamics include *f*, *dim.*, and *p*.

Third system of musical notation, featuring a more active melodic line in the right hand with accents. The left hand continues with a steady accompaniment.

Fourth system of musical notation, featuring triplets in the right hand. Dynamics include *p* and *pp stacc.*

Fifth system of musical notation, featuring triplets in the right hand. Dynamics include *p*.

Sixth system of musical notation, featuring triplets in the right hand. Dynamics include *pp* and *cre*.

scen. do. f

First system of a piano score. The right hand plays a melodic line with eighth notes. The left hand plays a bass line with chords. Dynamics include *scen.*, *do.*, and *f*.

8va. cres. ff marcato.

Second system. The right hand continues the melodic line. The left hand features a rhythmic accompaniment. Dynamics include *8va.*, *cres.*, and *ff marcato.*

8va. ff

Third system. The right hand has a melodic line with some grace notes. The left hand plays a dense chordal accompaniment. Dynamics include *8va.* and *ff*.

Ped. * Ped. *

Fourth system. The right hand has a melodic line. The left hand plays a dense chordal accompaniment. Pedal markings are present: *Ped.* and ** Ped. **

8va.

Fifth system. The right hand has a melodic line. The left hand plays a dense chordal accompaniment. Dynamic marking is *8va.*

8va. 8va.

Sixth system. The right hand has a melodic line. The left hand plays a dense chordal accompaniment. Dynamic markings are *8va.* and *8va.*

8va... Ped.

Seventh system. The right hand has a melodic line. The left hand plays a dense chordal accompaniment. Dynamic markings are *8va...* and *Ped.*

ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO
VIVACE.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a series of chords and single notes, marked with a forte (*ff*) dynamic.

The first line of the chorus features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are: "Ring forth, ye bells, With cla - rion". The piano accompaniment includes a prominent eighth-note pattern in the right hand.

The second line of the chorus continues the vocal melody and piano accompaniment. The lyrics are: "sound, For - get your knells, For joys a - bound, For - get your notes Of". The piano accompaniment maintains the eighth-note pattern in the right hand.

mourn - ful lay, And from your throats Pour joy to - day. For to - day young A -

unis.

mf.

- lex - is Is be - trothed to A - line, And that

unis.

Young A - lex - is Point - dex - tre, To A - line Sang - a - zure.

pride of his sex is At the feast on the green,

of his sex is to be next her, on the green, Oh, be

For that pride of his sex is, of his sex is to be next her, At the feast on the green, on the

sure !

green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For

joys a - bound, For joys a - - bound, For - get your knells, For joys a - bound. Ring

forth, ye bells, With cla - rion sound, And from your throats Pour joy to -

- day. Ring forth, ye bells, With cla - rion sound, . . For - get your knells, For

1st Volta.

joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For - -

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. A first ending bracket labeled '1st Volta.' spans the first few measures of the vocal line.

- - get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye'. The piano accompaniment features a more active right-hand part with sixteenth-note patterns, marked with 'Sva.....' (Sforzando), and a left-hand part with chords.

bells, With cla - rion sound, For joys a - - bound.

bells, With cla - rion sound, For joys a - - bound.

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'bells, With cla - rion sound, For joys a - - bound.'. The piano accompaniment continues with the same rhythmic patterns as the previous systems, ending with a final chord.

No. 2.

RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

mf

The vil - lage rings with sea - son - a - ble joy, Be - cause the young and a - mia - ble A -

- lex - is, Heir to the great Sir Marmaduke Pointdex - tre, Is plighted to A - line, The on - ly daughter of

An - na bel - la, La - dy Sang - a - zure. You, you, a - lone are sad and out of spi - rits;

Mrs. P *a tempo.*

What is the rea-son? Speak, my daugh-ter, speak!

cres.
a tempo. *stringendo.* *fo* *dim*

RECIT. CONSTANCE. *a tempo lento.*

Oh, mo-ther, do not ask! If my com-plex-ion From red to white should change in quick suc-ces-sion, And

p

then from white to red, oh, take no no-tice! If my poor limbs should trem-ble with e-mo-tion,

Pay no at-ten-tion, mo-ther, it is no-thing! If long and deep-drawn sighs I

cres.

chance to at-ter, Oh, heed them not, Their cause must ne'er be known!

dim.

No. 2a.

ARIA—(Constance)—“When He is Here.”

Andante. CONSTANCE.

VOICE. When he is here, I sigh with

PIANO. *cres.* *f* *p* *p*

plea - sure, When he is gone, I sigh with grief. My hope-less fear No soul can mea - sure, His

love a - lone Can give my ach - ing heart re - lief, Can give my ach - ing heart re - lief! When he is

cres. *dim.*

cold, I weep for sor - row, When he is kind, I weep for joy. My grief un - told Knows no to

dim. *pp*

rall.

- mor - row, My grief un - told knows no to - mor - row— My woe can find No hope, no so-lace, no al-loy! No

cres. colla voce. *dim.*

hope, no hope, no so-lace, no al - loy!

p *mf* *dim.* *p*

Ped. * Ped.

2ND VERSE.

When I re - joice, Heshowsno plea - sure, When I am sad, Itgrieveshim not. His

p

so - lemn voice Has tones I trea - sure— My heart they glad, They so-lace my un-hap-py lot! They so-lace

cres.

my un - hap - py lot! When I de - spond, My woe they chas - ten, When I take heart, My hope they

dim.

cheer; With fol - ly fond To him I has - ten— With fol - ly fond To him I has - ten— From

dim. *pp*

rall.

him a - part, My life is ve - ry sad and drear! My life, my life is ve - ry sad and drear!

cres. colla voce. *dim.* *p* *mf*

dim. *p*

No. 3.

RECITATIVE—Rev. Dr. Daly.

VOICE

PIANO.

RECIT. DR. D.

The air is charged with a - ma - to - ry num - bers—

Soft mad - ri - gals, and drea - my lo - vers' lays. Peace, peace, old heart!

Why wa - ken from its slum - bers The ach - ing mem - 'ry of the old, old days?

No. 3a. BALLAD—(Dr. Daly)—“Time was, when Love and I were well acquainted.”

Andante. DR. D.

VOICE. Time was, when Love and I were well ac- quainted. Time

PIANO. *p*

was, when we walk'd e- ver hand in hand, A saint - - ly youth, with world-ly thought untain - ted -

None bet- ter- lov'd than I in all the land! Time was, when mai- dens of the no- blest sta- tion, For -

- sak- ing e- ven mi - li- ta- ry men, Would gaze up- on me, rapt in a- do- ra- tion— Ah me, ah

cres.

Ped. *

me, I was a fair young cu - rate then! Had I a

colla voce.

mf

Ped. *

head-ache? sigh'd the maids as - sem - bled ; Had I a cold? well'd forth the silent tear ; Did I look pale? then

half a pa-rish trem-bled ; And when I cough'd all thought the end was near ! I had no care— no jealous doubts hung

o'er me, For I was lov'd beyond all o-ther men. Fled gild-ed dukes and belt-ed earls be - fore me, Ah

me, ah me, I was a pale young cu - rate then ! A pale young cu - rate, a pale young

Ped. * Ped. *

cu - rate, Ah me, I was a pale young cu - rate then !

cres. *f* *colla voce.* *p*

RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

Sir Mar-maduke— my dear young friend, A-lex - is— On this most hap - py—most aus-pi - cious plight - ing—

PIANO.

Per-mit me, as a true old friend, to ten - der My best, my ve - ry best, con-gra - tu - la - tions!

SIR M. ALEX.

Sir, you are most o - bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my va - lued

pas - tor, I thank you from the bot - tom of my heart!

Segue minuet.

Tempo di menuetto. ("May fortune bless you!" &c.--Spoken.)

ANDANTE.

The first system of the Minuet features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the Minuet, showing a repeat sign at the beginning of the right-hand part. The musical texture remains consistent with the first system.

The third system of the Minuet includes trills (*tr.*) in the right hand and a fortissimo (*f*) dynamic marking. The right hand features a melodic line with trills, while the left hand continues with a rhythmic accompaniment.

The fourth system of the Minuet concludes with a *rall.* (rallentando) marking. The right hand has a few final chords, and the left hand plays a concluding rhythmic pattern.

No. 5. CHORUS OF GIRLS—"With Heart and with Voice."

PIANO.

The piano introduction for the Chorus of Girls is in 2/4 time with a key signature of two flats (Bb, Eb). It starts with an *Allegretto* tempo and a fortissimo (*f*) dynamic. The right hand has a melodic line, and the left hand plays a rhythmic accompaniment. The piece ends with a *dolce* (dolce) marking and a decrescendo hairpin.

CHORUS.

With

The piano accompaniment for the Chorus of Girls begins with a *cres.* (crescendo) marking, followed by a fortissimo (*f*) dynamic. The right hand has a melodic line, and the left hand plays a rhythmic accompaniment. The piece ends with a *dim.* (diminuendo) marking and a piano (*p*) dynamic.

heart and with voice Let us wel - come this ma - ting To the youth of her choice; With a

heart pal - pi - ta - ting, Comes the love - - ly A - line! Comes the love - -

ly A - line! May their love ne - ver cloy! May their bliss be un - bound - ed! With a

ha - lo of joy May their lives be sur - round - ed! Heaven bless our A - line!

Heaven bless our A - line! May their love ne - ver cloy! May their

bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven

bless A - line! . . . May their love ne - ver cloy!

May their bliss be un - bound - ed! Heaven bless our A - line! . . .

. . . bless our A - line! Heaven bless our A - line!

Heaven bless our A - line! bless our A - line! . . . e

rall.

colla voci.

p

... e

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

My kind - ly friends, I thank you for this greet - ing, And as you

P:ANO.

wish me ev - 'ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment!

ARIA.—“Happy Young Heart.”

Tempo di valse non troppo vivace.

PIANO. *p* *cres.* *molto.* *ff*

Ped. *

Oh, hap - py young heart!

Comes thy young lord a - woo - - ing, With

joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That

e - - ver came a - su - - ing, That came a - su - - ing.

Yet, yet we must part, Young heart! Yet we must part, Yet we must part,

f *dim.* *p* *cres.*

Ped. *

Yet, yet we must part, Young heart! yet . . . we must part!

ff

Ped. *

Oh, mer - ry young heart, . . . Bright are the days of woo - - - ing!

cres. molto. *f* *dim.* *p.*

But hap - pier far The days un - tried— No

p

sor - row can mar, When Love has tied The knot there's no . . un - do - - ing, There's

no . . un - do - ing. . . . Then, ne - ver to part, Young heart!

p *ff* *dim.* *p*

Ped. *

p ne - ver to part, ne - ver to part, Then, ne - ver to part, Young heart! Then,

cres.

ne - - ver to part, ne - ver to part, ne - ver to part,

p

ne - ver, ne - ver, ne - ver to part!

cre - seen - do.

brillante.

ne - ver to

ne - ver to part, Young heart! to

part!

No. 7.

RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

LADY, S.

My child, I join these kind con - gra - tu - la - tions : Heed not the tear that dims this a - ged

eye! Old men'ries crowd a-round me; Tho' I sor - row, 'Tis for my - self, A-line, and not for thee!

No. 8. CHORUS OF MEN—"With Heart and with Voice."

TENORS.
BASSES.
ALLEGRETTO MARZIALE.

With heart and with

voice Let us wel - come this mat - ing ; To the maid of his choice, With a heart pal - pi - tat - ing,

Comes A - lex - is the brave ! With heart and with voice

Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his

This system contains the first two staves of music. The top staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are: "Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his".

choice Comes the brave A - - lex - is, The brave A - lex - is, A - lex - is the

This system contains the next two staves of music. The top staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are: "choice Comes the brave A - - lex - is, The brave A - lex - is, A - lex - is the".

brave

This system contains the final two staves of music. The top staff is a vocal line in G major with a treble clef, containing the word "brave". The bottom staff is a piano accompaniment in G major with a bass clef.

No. 9.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

Wel-come, joy! a-dieu to

ALLEGRETTO. *mf* *tr* *p*

sad-ness! As Au - ro - ra gilds the day; So those eyes, twin orbs of glad-ness, Chase the clouds of care a -

way; Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your hand; I'm your ser - vant most at -

L'istesso tempo.

- ten - tive, Most at - ten - tive to com - mand. Wild with a - clo - ration! Mad with fas - ci - nation! To indulge my lamen -

rall. *p stacc.*

- - ta - tion No oc - ca - sion do I miss! Goad - ed to dis - trac - tion By mad - den - ing in - ac - tion, I find some sa - tis -

cres.

passionata.

fac-tion in a - pos-tro-phe like this: San - ga - zure im - mor - tal, San - ga - zure di - vine!

p

cres. *ff dim.*

Wel-come to my por - tal, An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!

cres. *ff dim.*

Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your hand; I'm your ser - vant most at -

rall.

- ten - tive, Most o - be - dient to com-mand!

rall. *tr.*

LADY S.

Sir, I thank you most po - lite - ly For your grace - ful cour - te - see; Com - pli - ment more tru - ly

p

knight - ly Ne - ver yet was paid to me! Chi - val - ry is an in - gre - dient Sad - ly lack - ing in our

land— Sir, I am your most o - be - dient, Most o - be - dient to com - mand. Wild with a - do - ra - tion! Mad with fas - ci -

p stacc.

- na - tion! To in - dulge my la - men - ta - tion No oc - ci - sion do I miss! Goad - ed to dis - trac - tion By madden - ing in -

cres.

- ac - tion, I find some sa - tis - fac - tion In a - pos - tro - phe like this : Mar - ma - duke im - mor - tal,

appassionata.

p

Mar - ma - duke di - vine, Take me to thy por - tal, Loved one, oh be mine! Im -

cres. *ff* *dim.*

- mor - tal, di - vine! Loved one, oh be mine! . . . Chi - val - - - ry is
SIR. M.

Wild with a - do - ra - tion! Mad with fas - ci -

cres. *ff* *dim.* *p*

an in - - - gre - - - dient Sad - ly . . . lack - - - ing

- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -

in our . . . land. Wild with a - do - ra - tion! Mad with fas - ci -

- dulse my la - men - ta - tion No oc - ca - sion do I miss! I'm . . . your . . . ser - - - vant

- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -

most at - - - ten - - - tive, Most o - - - be - - - dient

- ta - tion, No oc - ca - sion do I miss! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulge my la - men -
to com - mand! Wild with a - do - ration, Yes, and mad with fas - ci - na - tion! To in - dulge my la - men -

- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!
- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

Your most o - be - dient to com - mand.
Your most o - be - dient to . . com - mand.

No. 10. ENSEMBLE—(Aline, Alexis, Lawyer, and Chorus)—“All is prepared.”

LAWYER.

All is prepar'd for seal-ing and for sign - ing, The

MARSTOSO.

f *p*

con - tract has been draft - ed as a - greed,

CHORUS.

All is pre - par'd for seal - ing and for sign - ing, The con - tract has been

f

Ap - proach the ta - ble, O ye lo - vers pin - ing! With hand and seal now ex - e - cute the deed.

draft - ed as a - greed! Ap

p *f*

- proach the ta - ble, O ye lo - vers pin - ing, With hand and seal come ex - e - cute the deed.

ALEXIS. ALINE.

I de - li - ver it, I de - li - ver it, As my act and deed. I de - li - ver it, I de - li - ver it, As my act and deed.

CHORUS.

See, they sign with - out a qui - ver! It then to seal pro - ceed! They de - li - ver it, They de - li - ver it, As their act and deed

ALEXIS.

I de - li - ver it, I de - li - ver it, As my act and deed.

ALEX.

I de - li - ver it, I de - li - ver it, As my act and deed.

LAWYER.

They de - li - ver it, They de - li - ver it, As their act and deed.

They de - li - ver it, They de - li - ver it, As their act and deed.

ff *attacca.*

Allegro come rno.

Musical score for the first system, featuring piano accompaniment and vocal staves. The piano part is in 2/4 time with a key signature of two flats. The vocal staves are currently empty.

*Tempo rno.**f**sf**sf**sf*

TREBLE & ALTO.

With heart and with voice Let us wel - come this mat-ing ; Leave them

TENOR.

BASS.

With heart and with voice Let us wel - come this mat-ing ; Leave them here to re - joice, With true

Musical score for the second system, featuring piano accompaniment and vocal staves. The piano part continues with a steady accompaniment. The vocal staves contain the lyrics for the first two lines.

here to re - joice, With true love pal - pi - ta - - ting, Leave them

love pal - pi - ta - ting, A - - lex - is the brave ! With heart

Sua.

Musical score for the third system, featuring piano accompaniment and vocal staves. The piano part continues with a steady accompaniment. The vocal staves contain the lyrics for the third and fourth lines.

here to re - jice, With true love pal - pi - ta - ting;
and with voice Let us wel - come . . . this ma - - ting! Leave them

8va.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "here to re - jice, With true love pal - pi - ta - ting; and with voice Let us wel - come . . . this ma - - ting! Leave them". The piano part features a wavy line labeled "8va." above the treble clef staff.

Heaven bless our A - line! . . . The love - - ly A - line! A -
here to re - jice, Leave them here to re - jice, A - lex - - is the brave! A -

8va. *ff* 8va.

Detailed description: This system contains the second and third systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Heaven bless our A - line! . . . The love - - ly A - line! A - here to re - jice, Leave them here to re - jice, A - lex - - is the brave! A -". The piano part features a wavy line labeled "8va." above the treble clef staff and a dynamic marking "*ff*" (fortissimo) in the middle of the system.

- lex - is the brave And the love - ly A - line!
- lex - is the brave And the love - ly A - line!

8va.

Detailed description: This system contains the fourth and fifth systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "- lex - is the brave And the love - ly A - line! - lex - is the brave And the love - ly A - line!". The piano part features a wavy line labeled "8va." above the treble clef staff.

Detailed description: This system contains the sixth system of the musical score, which is entirely piano accompaniment. It features a wavy line labeled "8va." above the treble clef staff. The music concludes with a double bar line and a fermata over the final chord.

No. II.

BALLAD—(Alexis)—“For Love Alone.”

Andante espressivo.

VOICE. Love feels on ma - ny

PIANO. *ff* *dim.* *p*

kinds of food, I know; Some love for rank, and some for du - ty; Some give their hearts a - way for emp - ty show, And

o - thers love for youth and beau - ty. To love for mo - ney all the world is prone; Some love themselves, and live all

lone - ly: Give me the love that loves for love a - lone— I ove that love, I love it

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped.

on - ly! I love that love, I love it on - ly! Give me the love that loves for love a - lone-- I

Ped. *

love that love, I love it on - ly!

colla voce. *f* *dim.*

Ped. *

What man for a - ny o - ther joy can thirst, Whose lov - ing wife a - dores him du - ly?

p

Want, mi - se - ry, and care may work their worst, If lov - ing wo - man loves you tru - ly. A lov - er's thoughts are e - ver

rall.

with his own—None tru - ly lov'd is e - ver lone - ly: Give me the love that loves for love a -

f a tempo.

lone— I love that love, I love it on - ly! I love that love, I love it on - ly! Give

ff

me the love that loves for love a - lone— I love that love, I love it on -

ly!

No 12. SONG--(Mr. Wells)—“My name is John Wellington Wells.”

VIVACE.

MR. WELLS

My

name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e - ver-fill'd pur-ses, In pro-phe-cies, wit-ches, and knells. . . . If you want a proud foe to "make tracks"— . . . If you'd

melt a rich un-cle in wax— . . . You've but to look in On the re - si-dent Djinn, Number sev - en - ty, Sim-me-ry

Axe. . . . We've a first rate as - sertment of ma - gic ; And for rais - ing a posthumous shade, With ef -

- facts that are co - mic or tra - gic, There's no cheap - er house in the trade. . . . Love - phil-tre, we've quan-ti - ties

of it! And for know - ledge if a - ny one burns, . . . We're keep - ing a ve - ry small pro-phet, a pro-phet Who

brings us unbound-ed re - turns : . . . For he can pro-pher-sy With a wink of his eye, Peep with se - cu - ri - ty

In - to fu - tu - ri - ty, Sum up your his - to - ry, Clear up a mys - te - ry, Hu - mour pro - cli - vi - ty

For a na - ti - vi - ty, for a na - ti - vi - ty; He has answers o - ra - cu - lar, Bo - gies spec - ta - cu - lar,

Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal, So - lemn or co - mi - cal,

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! If
cre - - - - - do. *f* *dim.* *p*

a - ny - one a - ny - thing lacks, . . He'll find it all rea - dy in stacks, . . If he'll on - ly look in On the

re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!".

The second system shows the piano accompaniment for the second system of the score. It continues the grand staff from the first system, with the piano part providing harmonic support for the vocal line.

He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And

The third system features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are: "He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And".

cre - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "cre - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of".

shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . . And

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . . And".

gib - ber - ings grim and ghas - ty! Then, if you plan it, he Chan - ges or - ga - ni - ty, With an ur - ba - ni - ty

Full of sa - ta - ni - ty, Vex - es hu - ma - ni - ty With an in - a - ni - ty Fa - tal to va - ni - ty,

Driv - ing your foes to the verge of in - sa - ni - ty! Bar - ring tau - to - lo - gy, In de - mon - o - lo - gy,

'Lec - tro bi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - ol - o - gy, High - class as - tro - lo - gy,

Such is his know - ledge, he Is - n't the man to re - quire an a - po - lo - gy! Oh! My

ritard. *a tempo.* *cres.* *ritard.* *f* *dim.* *p*

name is John Well - ing - ton Wells, . . . I'm a deal - er in ma - gic and spells, . . . In bless - ings and cur - ses, And

e - ver - fill'd pur - ses, In pro - phe - cies, witch - es, and knells. . . And if a - ny - one a - ny - thing lacks, . . . He'll

cres. *molto.*

find it all rea - dy in stacks, . . . If he'll on - ly look in On the re - si - dent Djinn, Number se - ven - ty, Simmer - y

Axe

ff

No. 13. INCANTATION—Aline, Alexis, Mr. Wells, and Chorus.

**A: LEGRETTO
QUASI
LENTO**

MR. WELLS.

Sprites of earth and air. Fiends of flame and fire!

p

De - mon - souls, come here in shoals, This fear - ful deed in - spire! . . . Ap - pear! Ap -

- pear! Ap - pear!

p

CHORUS.

Good mas - ter, we are here!

dim.

p

MR. WELLS.

Noi - some hags of night! Imps of dead - ly shade! Pal - lid ghosts, a -

Sva.

Sva.

rise in hosts, And lend me all your aid! Ap - pear! Ap - pear! Ap - pear!

Sva.

Sva.

CHORUS.

Good mas - ter, we are

dim.

Piu vivo.

ALEXIS.

here ! Hark ! hark ! they as - sem - ble,

Piu vivo.

ALINE.

These fiends of the night ! Oh, A - lex - is, I trem - ble ! Seek safe - ty in flight !

cres.

Let us fly to the far off land, Where peace and plen - ty dwell Where the

fp

sigh . . . of the sil - ver strand Is echoed in ev' - ry shell. To the joys . . . that land will give On the

wings . . . of love we'll fly, In in - no - cence there . . . to live, In

p

in - no - cence there . . . to die, In in - no - cence there to

cres.

live, . . . there to die, to live . . . and

f *ff* *colla voce.*

Ped. Ped.

a tempo. ALINE.
die. Too late! . . too late! . . It

ALEXIS.
Too late! . . too late! . . It

MR. WELLS.
Too late! . . too late! . . It

CHORUS. *f*
Too late! . . too late! . . That may not be! . .

f *fp* *f* *fp*

a tempo.

may not be! That

may not be! That

may not be! That

dim.

That hap - - py fate is not for thee, *dim.*

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

hap - - - py fate is not for thee! . . .

is not for thee! . . .

dim. *pp*

MR. WELLS. *Andante Moderato.*

Now, shrivelled hags, with poi - son bags Dis - charge your loath - some loads! Spit flame and fire, un -

f

- ho - ly choir, Belch forth your ven - om toads! Ye de - mons fell, with yelp and yell Shed

f

cur - ses far a - field! Ye fiends of night, your fil - thy blight In noi - some plen - ty

f

yield! (*Spoken*)—Number one! (*Spoken*)—Number two!

CHORUS.

It is done! One too few!

It is done! One too few!

ppp *f* *f*

sva. *sva.*

Detailed description: This system contains the first two spoken parts and the beginning of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. Dynamics range from *ppp* to *f*. The vocal lines have a wavy line above them labeled *sva.*

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

f

Detailed description: This system contains the third spoken part and the continuation of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. Dynamics range from *f*. The vocal lines have a wavy line above them labeled *sva.*

done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

f

Detailed description: This system contains the final part of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. Dynamics range from *f*. The vocal lines have a wavy line above them labeled *sva.*

ALINE.
pp Let us fly to a far off land, Where peace and plen - ty dwell, Where the

ALEXIS.
pp Let us fly to a far off land, Where peace and plen - ty dwell, Where the

MR. WELLS.
 Too late! too

CHORUS.
f Set us free! set us free!

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly! let us

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly!

late! Too late! too late! too late! too

Set us free! set us free! ha! ha! ha! Ha! ha!

fly! let us fly! let us fly! let us fly! let us fly!

let us fly! let us fly! let us fly! let us fly!

late! it may not be! That hap - py fate is not for thee.

ha! ha! ha! ha! ha! ha! ha! ha! ha!

dim. al fine. pp Attaca final.

No. 14. FINALE—"Now to the Banquet we Press."

ALLEGRETTO. *p cres.*

f ff

1st time. 2nd time.

CHORUS.

Now to the ban-quet we press, Now for the eggs and the ham! . . . Now for the mus-tard and

crass, Now for the straw-ber-ry jam! . . . Now for the tea of our host! . . .

Now for the rol-lick-ing bun, . . . Now for the muf-fin and toast, And now for the gay Sal-ly

Lunn! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn! The

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The

eggs and the ham, and the ham, *cres.*

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The

cres. *f*

eggs and the ham And the straw - ber - ry jam, And the rol - lick - ing bun! The rol - lick - ing bun And the

gay Sal - ly Lunn And the straw - ber - ry jam, jam, jam, Oh! the

bun, bun, Oh! the

straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the

straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the" and "straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

rol - lick - ing, rol - lick - ing bun ! . .

rol - lick - ing, rol - lick - ing bun ! . .

The second system continues with two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "rol - lick - ing, rol - lick - ing bun ! . ." and "rol - lick - ing, rol - lick - ing bun ! . .". The piano accompaniment continues with the same rhythmic pattern, including a fermata over a chord in the right hand.

Segue recit.

The third system consists of two piano accompaniment staves. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and a common time signature.

RECIT. SIR M.

Be hap-py all, the feast is spread be-fore ye ! Fear nothing, but enjoy yourselves, I pray !

Eat, aye, and drink, be mer-ry, I im-plore ye ; For once let thought-less fol-lv rule the

Allegretto.
day !

Eat, drink and be gay ; Ban-ish all wor-ry and sor--row, Laugh gai-ly to

day, Weep (if you're sor--ry) to-mor-row ! Come, pass the cup round, . .

I will go bail for the li-quer ; It's strong, . . I'll be bound, For it was brew'd by the

vi-car! It's strong, . . . I'll be bound, For it was brew'd by the vi-car!

cres.

ALINE.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CONS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

LADY S.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MRS. P.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALEX.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

DR. D.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

SIR M. AND NOTARY.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

MR. WELLS.

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CHORUS.

f None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALINE.
jo - rum of tea. . .

CONS.
jo - rum of tea. . .

LADY S.
jo - rum of tea. . .

MRS. P.
jo - rum of tea. . .

ALEX.
jo - rum of tea. . .

MR. B.
jo - rum of tea. . .

SIR M.
jo - rum of tea. . .

MR. W.
jo - rum of tea. . .

jo - rum of tea. . .

p

ALINE. *Sotto voce.*
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

ALEX. *Sotto voce.*
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

MR. W. *Sotto voce.*
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

p

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing! Their hearts will melt In half an hour— Then will be felt The po - tion's

pow'r Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r!

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r!

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r!

Sua. *loco.*
cres. molto.

DR. DALY.

Pain, trou - ble and care,

f *p*

Mi - se - ry, heart-ache and wor - ry, Quick, out of your lair! Get you all gone in a hur - ry!

Toil, sor - row and plot . Fly a-way quicker and quicker, Three spoons to the pot, That is the

brew of your vi - car! Three spoons to the pot, That is the brew of your vi - car!

cres.

ALINE. *Andante.*

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CONS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

LADY S.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MRS. P.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

ALEX.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

DR. D.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

SIR M. AND NOTARY.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MR. WELLS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CHORUS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

f *Andante. p*

ALINE.
Oh love, true love! Un-world-ly, a -

ALEXIS.
Oh love, true love! Un-world-ly, a -

- bi - ding! Source of all plea - sure, true foun - tain of joy, Oh love, true love, di - vine - ly con -

- bi - ding! Source of all plea - sure, true foun - tain of joy, Oh love, true love, di - vine - ly con -

- fi - ding, Ex - qui - site trea - sure that knows no al - - loy!

- fi - ding, Ex - qui - site trea - sure that knows no al - - loy! Oh love, true love, rich har - vest of

Oh love, oh love, . . .

glad - ness, Peace - bear - ing til - lage, great gar - ner of bliss, Oh love, oh love, . . .

cres.

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Oh dwell in this

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Dwell in this

p *cres.*

Ped. *

f

vil - lage, oh hear, . . . oh hear . . . us, Hear . . .

vil - lage, oh hear us, Oh hear us in this! Oh hear us, oh hear us, oh

f *f*

p *rall. e dim.*

. . . us, oh love, in this! Oh love, true love, oh hear us in

hear us, love, in this! Oh love, true love, oh hear us in

p *rall. e dim.* *rall. e dim.*

pp *Allegretto non troppo vivace.*

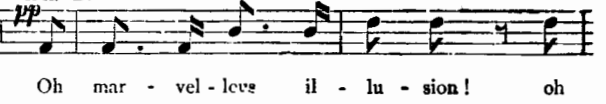
this!

this!

pp *Allegretto non troppo vivace. pp*

Ped. *

DR. D.



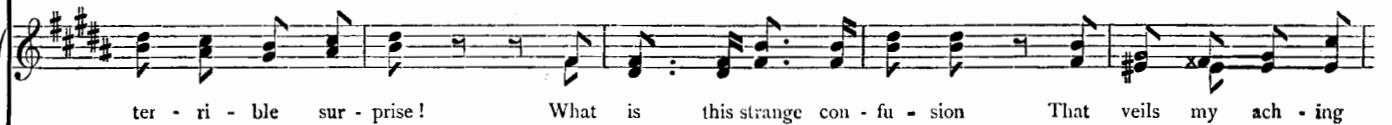
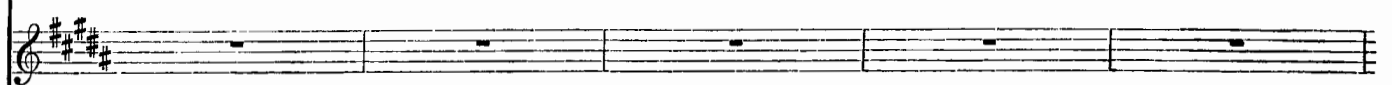
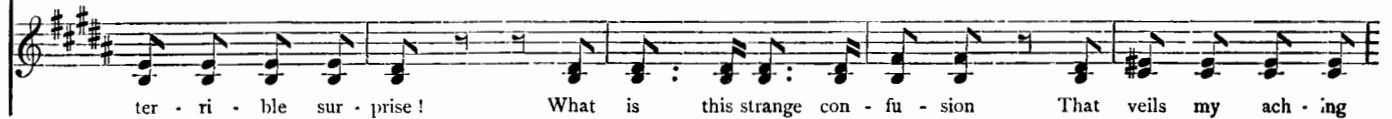
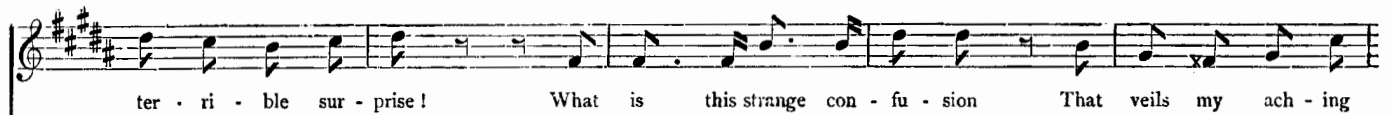
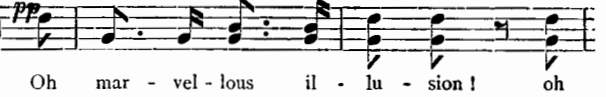
SIR M. & NOTARY.



TENORS.



BASSES.



pp staccato. ALINE.

A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

pp staccato. ALEXIS.

A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?

eyes?

pp staccato. MR. WELLS.

A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?

pp staccato.

ALINE.

- - cites a strange con - - fu - sion With - in their ach - ing eyes—

ALEXIS.

- - cites a strange con - - fu - sion With - in their ach - ing eyes—

MR. WELLS.

- - cites a strange con - - fu - sion With - in their ach - ing eyes—

pp ALINE

They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp CONS.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp LADY S.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp MRS. P.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp ALEX.

They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp DR. DALY.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp SIR M. AND NOTARY.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp MR. WELLS.

They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp CHORUS.

I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp

pp

ALINE.



CONS.



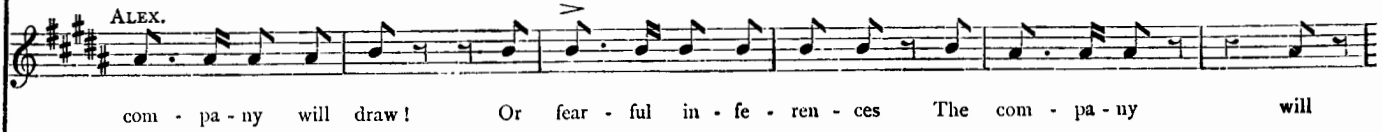
LADY S.



MRS. P.



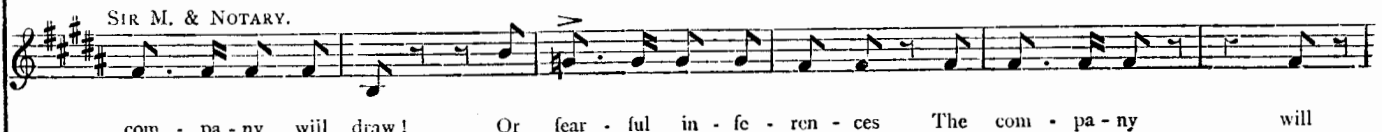
ALEX.



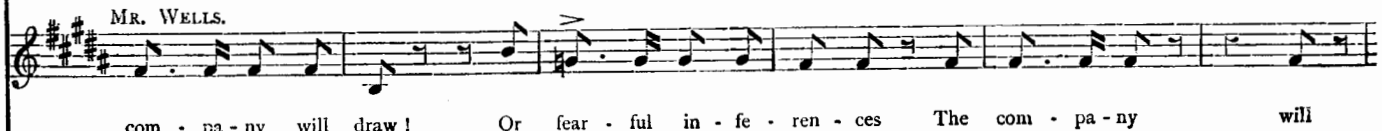
DR. DALY.



SIR M. & NOTARY.



MR. WELLS.



com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will



ALINE.
 draw ! Oh mar - - vel - lous . . . il - lu - sion !

CONS.
 draw ! Oh mar - - vel - lous . . . il u - sion !

LADY S.
 draw ! Oh mar - vel - -

MRS. P
 draw ! Oh mar - vel - -

ALEXIS.
 draw ! Oh mar - vellous il - lu - . . .

DR. D.
 draw ! Oh, mar - vellous il - lu - . . . sion ! Oh

SIR M. & NOTARY.
 draw ! Oh mar - vel - -

MR. WELLS.
 draw ! Oh mar - vel - -

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

ALINE.

Oh ter - ri - ble . . . sur - prise ! Oh mar - . . .

CONS.

Oh ter - ri - ble . . . sur - prise ! Oh mar

LADY S.

- - lous il - - lu - . . . - sion ! Oh mar . . .

MRS. P.

- - lous il - - lu . . . - sion ! Oh mar . . .

ALEX.

- - sion ! Oh ter - ri - ble sur - prise ! Mar - . .

DR. D.

ter - ri - ble sur - prise ! . . . Mar - - - vel - lous il -

SIR M. & NOTARY.

- - lous il - - lu . . . - sion ! Oh mar . . .

MR. WELLS.

- - lous il - - lu . . . - sion ! Oh mar . . .


cres. molto.

- - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur -

cres. molto.

cres.

ALINE.



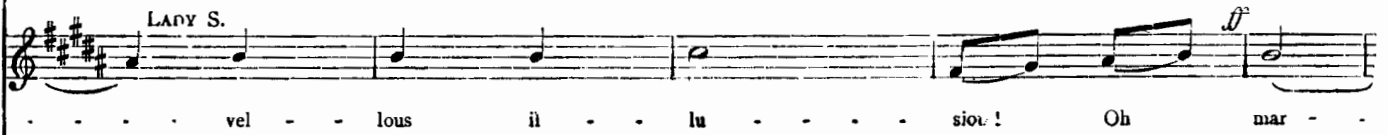
vel . . . lous, . . . Oh . . . mar - . .

CONS.



vel . . . lous, . . . Oh . . . mar - . .

LADY S.



. . . vel - - lous il - - lu - - - sion ! Oh mar - - .

MRS. P.



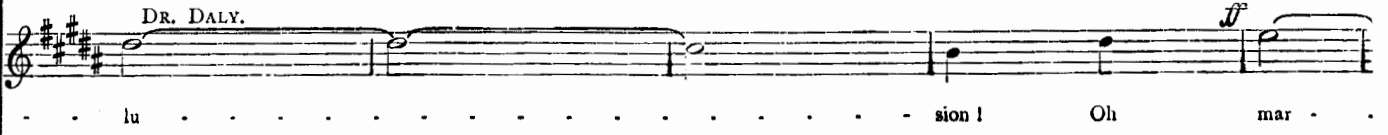
. . . vei - - lous il . . lu . . . sion ! Oh mar - . .

ALEXIS.



. . . vel-lous il - lu . . . sion ! Oh mar - . .

DR. DALY.



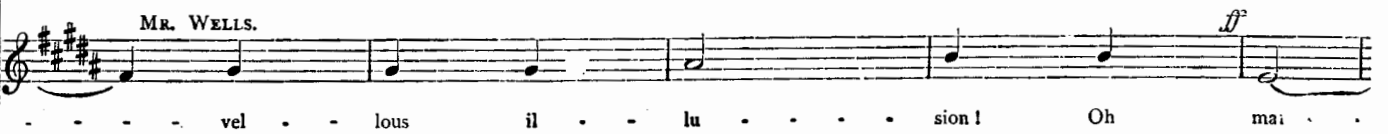
. . . lu . . . sion ! Oh mar - . .

SIR M. & NOTARY

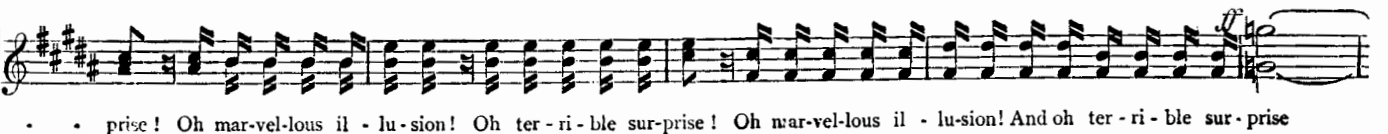


. . . vel . . lous il . . lu . . . sion ! Oh mar - . .


MR. WELLS.



. . . vel . . lous il . . lu . . . sion ! Oh ma - . .



. . prise ! Oh mar-vel-lous il - lu-sion ! Oh ter-ri-ble sur-prise ! Oh mar-vel-lous il - lu-sion ! And oh ter-ri-ble sur-prise



. . prise ! Oh mar-vel-lous il - lu-sion ! Oh ter-ri-ble sur-prise ! Oh mar-vel-lous il - lu-sion ! And oh ter-ri-ble sur-prise



cres. *ff*

ALINE. *dim.* 1^{mo} Volta. 2nd Volta.

vel - lous il - lu - sion ! sion !

CONS. *dim.*

vel - lous il - lu - sion ! sion !

LADY S *dim.*

vel - lous il - lu - sion ! sion !

MRS. P. *dim.*

vel - lous il - lu - sion ! sion !

ALEX. *dim.*

vel - lous il - lu - sion ! sion !

DR. D. *dim.*

vel - lous il - lu - sion ! Oh sion !

SIR M. & NOTARY. *dim.*

vel - lous il - lu - sion ! sion !

MR. W. *dim.*

vel - lous il - lu - sion ! sion !

dim. *p* *ff unis.*

Oh ter - ri - ble sur - prise ! Oh marvellous il - prise ! Oh marvellous il -
 ter - ri - ble sur - prise !

dim. *p* *ff*

ALINE. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

CONS. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

LADY S. *ff*

Oh terrible surprise Oh terrible surprise ! What is this strange con - fu - sion That

MRS. P. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

ALEX. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

DR. DALY. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

SIR M. & NOTARY. *ff* *unis.*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

MR. WELLS. *ff*

Oh terrible surprise ! Oh terrible surprise ! What is this strange con - fu - sion That

ff

- - lusion ! Oh marvellous il - lu - sion ! Oh terrible sur - prise ! What is this strange con - fu - sion That

ff

ff

ff

ALINE. *p* *cres.* *f* *ff*
 veils their ach - ing eyes, That veils their eyes? . . .

CONS. *p* *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

LADY S. *p* *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

MRS. P. *p* *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

ALEX. *p* *cres.* *f* *ff*
 veils their ach - ing eyes, That veils their eyes? . . .

DR. D. *p* *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

SIR M. & NOTARY. *p* *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

MR. WELLS. *p* *cres.* *f* *ff*
 veils their ach - ing eyes, That veils their eyes? . . .

p *cres.* *f* *ff*
 veils my ach - ing eyes, That veils my eyes? . . .

p *cres.* *f* *ff*

p *cres.* *f* *ff*

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

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff* Ped. *
 End of 1st Act.

ACT II.

No. 15.

TRIO & CHORUS.

Allegro moderato.

PIANO

First system of piano introduction. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music features a series of chords and melodic lines in both hands.

Second system of piano introduction. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music continues with complex chordal textures.

Third system of piano introduction. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music continues with complex chordal textures.

Fourth system of piano introduction. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music continues with complex chordal textures.

Fifth system of piano introduction. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music continues with complex chordal textures.

Vocal line for ALINE. Treble clef. Dynamics: *p*. The line is mostly silent with a final note.

Vocal line for ALEXIS. Treble clef. Dynamics: *p*. The line is mostly silent with a final note.

Vocal line for WELLS. Treble clef. Dynamics: *p*. The line is mostly silent with a final note.

Piano accompaniment for the vocal lines. Treble clef, common time. Dynamics: *p*, *f*, *pp*. The music continues with complex chordal textures.

And, pray, where is my mother dear?

here!

I did not think it meet to see A

stacc.

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with the word 'here!'. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with a 'stacc.' marking in the right hand.

dame of lengthy ped-i-gree, A Ba-ro-net and K. C. B., A Doc-tor of di-vi-ni-ty, And a re-spect-a-ble Q. C. All

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The bottom two staves are piano accompaniment.

fast a-sleep al-fres-co-ly, And so I had them car-ried home, And put to bed re-spect-a-bly! And put to bed re

Detailed description: This system contains the fifth and sixth systems of music. The top staff is a vocal line with lyrics. The second staff is a vocal line. The bottom two staves are piano accompaniment.

D

Good sir, you act-ed with dis - cri - mi - na - tion,
- spect-a - bly! I trust my con - duct earns your ap - pro - ba - tion!

D

And showed more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion, It
Yes! it

E

show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!
show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!
show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!

But soft— they wak-en one by one, The spell has worked, the

deed is done! I would sug-gest that we re-tire While Love, the housemaid,

p While Love, the house-maid, lights her kitch-en
p While Love, the house-maid, lights her kitch-en
 lights her kitch-en fire! *p* While Love, the house-maid, lights her kitch-en

F

fire!

fire!

fire!

F

pp

cre - *scen* - *do.*

Andante. ($\text{♩} = \text{♩}$ of previous movement.)

CHORUS. TENORS & BASSES. *f*

Andante. Why, where be oi, and what be oi a - do - in? A sleeping out just when the du

f

SOPRANOS.

Why that's the ve - ry way your health to ru - in, And don't seem quite re - spect - a - ble like - wise!

rise!

Eh! that's

sempre f

G

What may you be at now? tell me, du!

you? on - ly think of that now!

G

f

Eh, what a nose ! And eh, what eyes, miss, Lips like a rose, And cheeks likewise, miss !

Oi tell you true, which I've ne-ver done, sir, Oi loike you, as I ne-ver lik'd none, sir !

Allegro. (♩ = ♩ before.)

Eh, but I du loike you !

H

H

cre *scen* *do.* **f**

If you'll mar - ry me, I'll scrub for you and bake for you!

you'll mar - ry me, I'll dig for you and rake for you! If

All this will I do if you'll mar - ry me. If you'll mar - ry me, I'll

you'll mar - ry me, all o - thers I'll for - sake for you! All this will I do if you'll mar - ry me.

cook for you and brew for you! If you'll mar - ry me, I'll

If you'll mar - ry me, I've guineas not a few for you!

take you in and do for you. All this will I do if you'll mar - ry me! All this will I do if you'll mar - ry me!

All this will I do if you'll mar - ry me! All this will I do if you'll mar - ry me!

Eh ! . . . Eh ! but I du loike you !

Eh ! but I du loike you !

R

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Eh ! . . . Eh ! but I du loike you !" and "Eh ! but I du loike you !". A fermata is placed over the first "Eh !". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It consists of a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *pp* is present. A rehearsal mark **R** is located at the end of the system.

The second system of the musical score continues the piano accompaniment. It features a treble and bass clef with a key signature of three sharps and a common time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* is visible at the beginning of the system.

The third system of the musical score continues the piano accompaniment. It features a treble and bass clef with a key signature of three sharps and a common time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The fourth system of the musical score continues the piano accompaniment. It features a treble and bass clef with a key signature of three sharps and a common time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The fifth system of the musical score continues the piano accompaniment. It features a treble and bass clef with a key signature of three sharps and a common time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The sixth system of the musical score continues the piano accompaniment. It features a treble and bass clef with a key signature of three sharps and a common time signature. The right hand plays a melodic line with eighth notes and some grace notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* is visible at the beginning of the system. A pedaling instruction "Ped." is written below the bass clef line. The system concludes with a double bar line and a repeat sign.

No. 16. ENSEMBLE—Constance, Notary, Aline, Alexis, and Chorus

Moderato à la Valse.

PIANO. *p*

cre - scen - do. dim.

CONSTANCE.

Dear friends, take pi - ty on my lot, My

cup is not of nec - - tar! I long have loved— as who would not?— Our

kind and rev - 'rend rec - - tor. Long years a - go my love be - gan, So

sweet - ly, yet so sad - - ly, But when I saw this plain old man, A -

- - way my old af - fec - tion ran - - I found I lov'd him mad - - - ly!

I lov'd him mad - - - ly!

Presto.
Oh! You ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old

p e stacc.

man, I love you mad - - - ly! . . . I am a ve - ry deaf old man, And hear you ve - ry

pp

bad - ly.

CHORUS.

You ve - ry plain old man, she loves you mad - ly!

The musical score for the chorus consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'bad - ly.' and then enters with 'CHORUS. You ve - ry plain old man, she loves you mad - ly!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *ff*.

The piano accompaniment for the chorus continues with a consistent eighth-note bass line and chords in the right hand, ending with a double bar line.

Moderato à la Valse.

I know not why I love him so; It

The second section begins with the tempo marking '*Moderato à la Valse.*' and a 3/4 time signature. The vocal line starts with 'I know not why I love him so; It'. The piano accompaniment features a waltz-like melody in the right hand and a steady bass line in the left hand. Dynamics include *p*.

is en - chant ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill -

The second section continues with the vocal line and piano accompaniment. The vocal line ends with 'is en - chant ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill -'. The piano accompaniment continues with the waltz-like melody and bass line, ending with a double bar line.

tem - per'd, weak, and poor - - ly! He's ug - - ly, and ab surd - ly dress'd, And

six - ty se - - ven near - - ly, He's ev - - 'ry thing that I . . de - test, But

if the truth must be con - fess'd, I love him ve - - ry dear - - - ly!

I love him dear - - - - ly!

Presto.

Oh! You're ev'-ry-thing that I de-test, But still I love you dear - ly! You're all that I de - test, I love you

p e stacc.

NOTARY.

dear . . . ly! . . . I caught that line, but for the rest I did not hear it clear - ly!

CHORUS. *f*

You

pp *f*

ve - ry plain old man, she loves you mad - ly!

f

Moderate.

ALEXIS.

Oh joy! oh joy! The charm works well, And all are now u - ni -

ALINE.

Allegretto quasi lento.

- ted. The blind young boy O-beys the spell, Their troth they all have pligh - ted.

colla voce. p

CONS.

Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll soon employ a mar-riage bell To

say that we're u - ni - ted. I do con-fess, An anx - ious care My hum - bled spi - rit vex - es, And

none will bless Ex - am - ple rare Of their be - loved A - lex - is, Of their A - lex -

CONS. *p*

is. ALINE. *p* Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll

ALEX. *p* Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The

NO:ARY. *p* Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The

Oh joy! oh joy! No words can tell My state of mind de - light - ed! They'll

p Oh joy! oh joy! No words can tell Our state of mind de - light - ed! For

p

Sva.

soon em - ploy A mar - riage bell, To say that we're u - ni - ted.

blind young boy O beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns

blind young boy O - beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns

soon em - ploy A mar - riage bell, To say that we're u - ni - ted. True hap - pi - ness reigns

girl and boy A mar - riage bell, will say that we're u - ni - ted. True hap - pi - ness reigns

Sva.

CONS.

And none will bless Ex - am - ple rare Of

ALINE.
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

ALEX.
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

NOTARY.
ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

their be - lov'd A - lex - is. And

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

CONS 1st Volta. 2nd Volta.

none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, I - lex - is.

ALINE.

All will bless the thought - ful care Of their be - lov'd A - lex - is, - lex - is.

ALEX.

All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.

NOTARY.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

p Oh joy! oh joy! Oh joy! oh joy!

Sva.

CONS. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALINE. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALEXIS. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

NOTARY. *pp*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

pp *cres.* *f*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

pp *cres.* *f*
Oh joy! oh joy! Oh joy! oh joy! oh joy!

p *cres.* *ff* *ff*

8va. *8va.*

No. 17.

BALLAD—"It is not Love."

Allegro con brio.

VOICE. Thou hast the pow'r thy

PIANO. *f* *p*

vaun - ted love To sanc - ti - fy, all doubt a - bove, De - spite the gath - 'ring

shade ; To make that love of thine so sure That, come what may, it

must en - dure, Till time . . . it - self shall fade.

*Tempo di Valse.
dolce.*

Thy love is but a flow'r . . . That dies with - in the hour; . . . If

such thy love, oh shame! . . . Call it by o - ther name. . . . Thy

love is but a flow'r . . . That dies with - in the hour; . . . If

such thy love, oh shame! . . . Call it by o - - ther name, It is not

Tempo 1mo.

love! It is not love!

Thine is the pow'r, and thine a - lone, To

place me on so proud a throne That kings might en - - vy me! A

match - less throne of love un - told, More rare than o - rient pearl and gold, But

*Tempo di Valse.
dolce.*

no! no! Thou would'st be free! Thy love is but a flow'r . . .

. . . That dies with - in the hour; If such thy love, oh

shame! . . . Call it by o - ther name. . . . Thy love is

but a flow'r . . . That dies with - in the hour; . . . If

con Svo.

such thy love, oh shame! Call it by o - ther name, It is not

love, I: is not love. . . .

No. 18. QUINTETT—Aline, Mrs. Partlett, Alexis, Dr. Daly, Sir Marmaduke.

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

She will tend him, nurse him, mend him, Air his

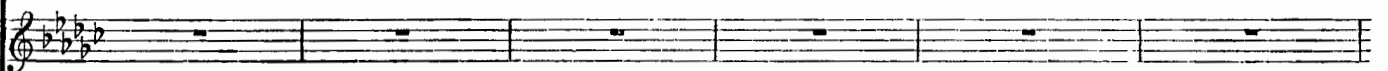
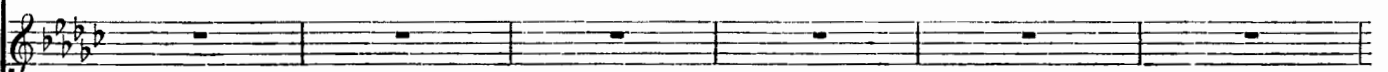
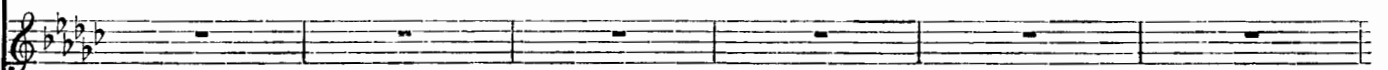
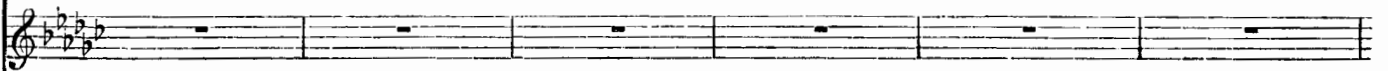
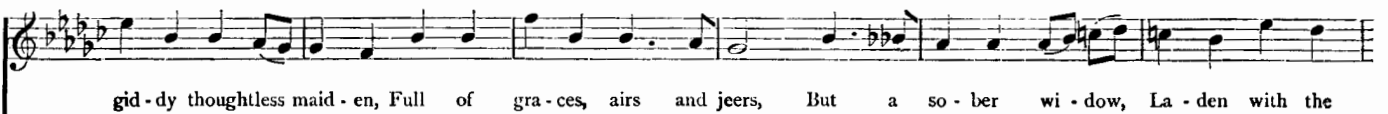
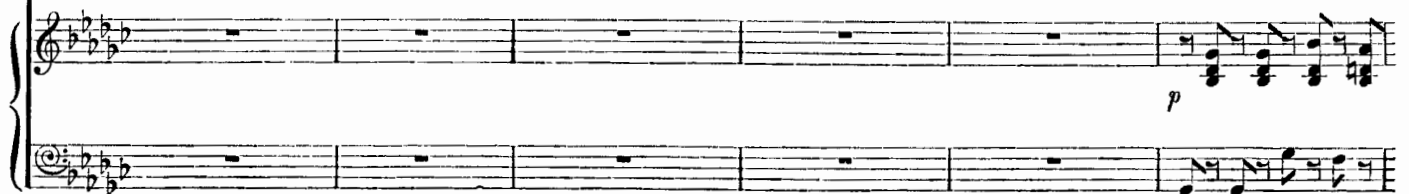
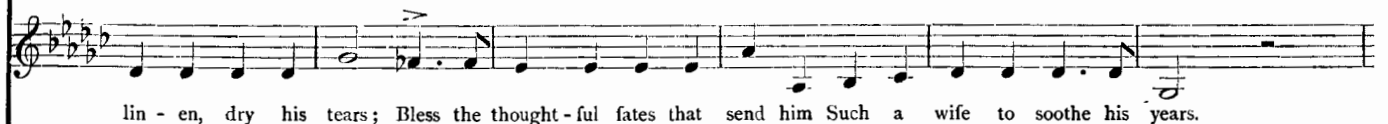
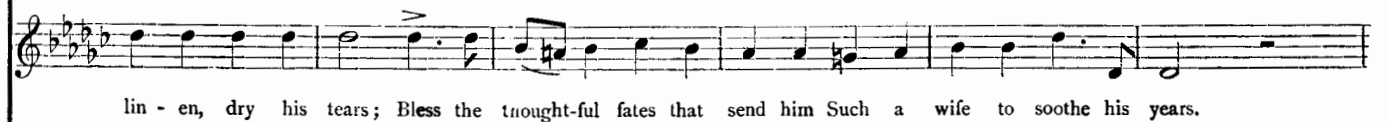
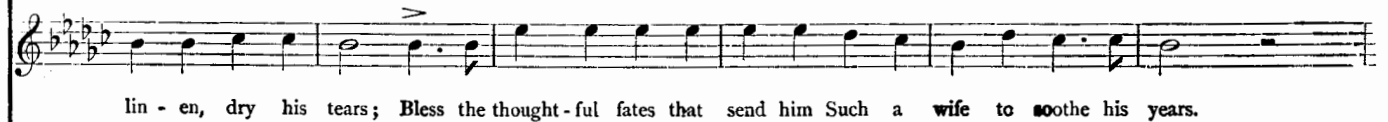
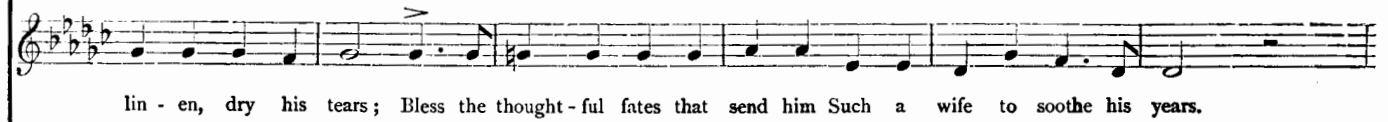
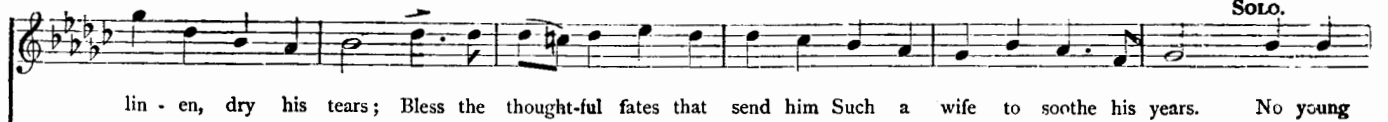
She will tend him, nurse him, mend him, Air his

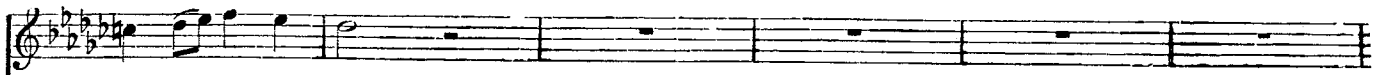
fa-ther is pro-vid-ed With a kind and ten-der wife; She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

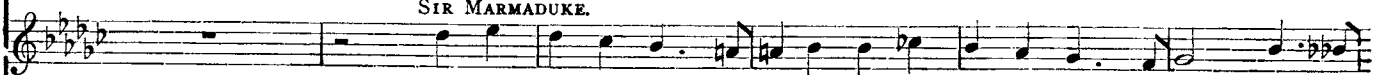
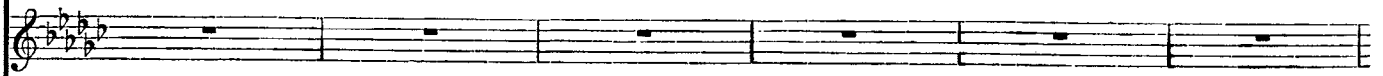
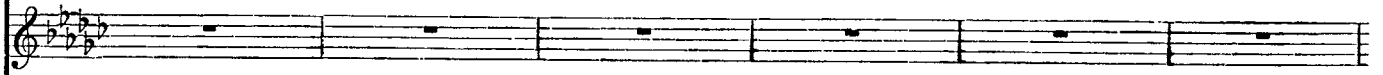
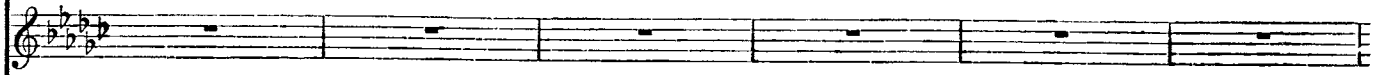
She will tend him, nurse him, mend him, Air his

Solo.



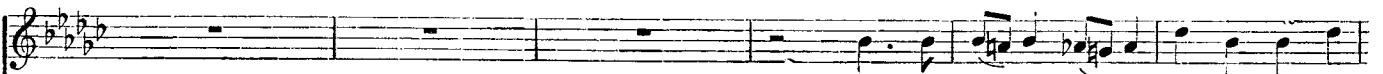


weight of fif - ty years.

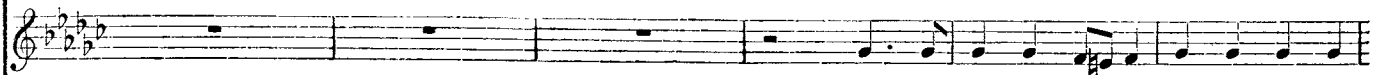


SIR MARMADUKE.

No high - born, ex - act - ing beau - ty, Bia - zing like a jew - elled sun, But a



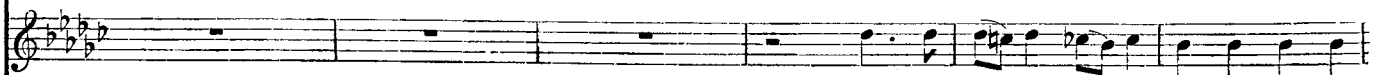
She will tend him, nurse him, mend him, Air his



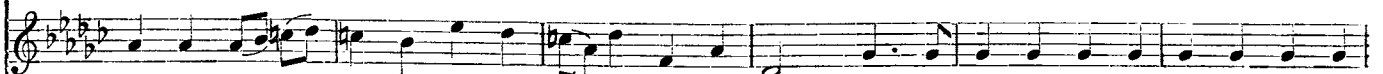
She will tend him, nurse him, mend him, Air his



She will tend him, nurse him, mend him, Air his



She will tend him, nurse him, mend him, Air his



wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him, mend him, Air his



lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

Mrs. P.
lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years. I'm no

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

sau - cy minx and giddy, Hus - sies such as them a - bound, But a clean and ti - dy widdy, Well be -

known for miles a - round.

DR. DALY.

All the vil-lage now have ma - ted, And are hap - py as can be; I to

p sost.

p Piu lento. *a tempo.*

No one left to mar - ry him. She will

p

No one left to mar - ry him. She will

p

No one left to mar - ry him. She will

rall.

live a - lone am fa - ted, No one left to mar - ry me. She will

Piu lento. *a tempo.*

No one left to mar - ry him. She will

Such a wife to soothe his years.

Such a wife to soothe his years. . .

Such a wife to soothe his years.

. Such a wife to soothe his years.

wife, Such a wife to soothe his years.

pp

Detailed description: This block contains the vocal and piano parts for the first system. It features five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and two bass parts. The lyrics are: "Such a wife to soothe his years.", "Such a wife to soothe his years. . .", "Such a wife to soothe his years.", ". Such a wife to soothe his years.", and "wife, Such a wife to soothe his years.". The piano accompaniment includes a *pp* dynamic marking.

dim. e calando.

Detailed description: This block contains the vocal and piano parts for the second system. It features five vocal staves and two piano staves. The vocal parts are mostly rests, indicating the end of the vocal line. The piano accompaniment continues with a *dim. e calando.* marking, indicating a decrescendo and a change in tempo.

9. RECIT. and DUET—Lady Sangazure and Mr. Wells.

MR. WELLS.

Oh, I have wrought much e - vil with my spells! And ill I can't un - do!

ANDANTE
ON TROPPO
LENTO.

This is too bad of you, J. W. Wells, What wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A -

LADY SANGAZURE.

las! poor stricken dame! A gen - tle pen-sive-ness her life benumbs, And mine a - lone the blame.

RECT.

las! ah, me! And well - a - day! I sigh for love, And well I may! For I am ve - ry old and grey. But

stay! What is this fai - ry form I see be - fore me?

MR. WELLS.
Oh, hor - ri - ble! she's go - ing to a - dore me! This last ca -

LADY S.
Why do you gaze at me with vi - sage low'ring? For pi - ty's sake re - coil not

- tas - tro - phe is o - ver - powering!

thus from me.

MR. WELLS.
My la - dy, leave me! This can ne - ver be!

Andante.

a tempo moderato.

Tenderly.

Love me! I'll drop them too! . . .

Hate me! I drop my H's, have through life. Hate me! I al - ways eat peas with a knife!

Love me! I'll eat like you! . . . Love me! I'll meet you there! . . .

Hate me! I of-ten roll down One Tree Hill.

Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!

Hate me! I some-times go to Rosh - er - ville!

Love me! I'll come and help you in the shop!

Hate me! that's not e - nough! Hate me! the life is rough!

LADY S.
 Love me! my grammar I will a!l forswear!

MR. W.
 Love me! I'll stick sunflowers in my hair!
 Hate me! ab-jure my lot! . . .

Allegro.
 Hate me! They'll suit you not!
 At what I'm going to sav be not en- raged! I

En-gaged! en-gaged!
 may not love you, for I am en-gaged! En-gaged! To a

Andante.
Dolce.
 maid-en fair, With bright brown hair And a sweet and sim-ple smile, Who waits for me By the sound-ing sea, On a

She has bright brown hair!

(Aside.)

South Pa - ci - fic isle. A lie! No maid - en waits me there!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'She has bright brown hair!' followed by an aside: '(Aside.) South Pa - ci - fic isle. A lie! No maid - en waits me there!'. The piano accompaniment includes dynamic markings such as *f*, *dim.*, and *p*.

By the sound - ing sea The sound - ing sea!

lie! No maid - en smiles on me! The sound - ing sea!

The second system continues the musical score. The vocal line has the lyrics 'By the sound - ing sea The sound - ing sea!' and 'lie! No maid - en smiles on me! The sound - ing sea!'. The piano accompaniment features dynamic markings *f*, *dim.*, *p*, and *pp*.

X *Allegro Agitato.*

Oh a - go - ny, rage, de - spair! The maid - en has bright brown hair, And

The third system is marked with a large 'X' and the tempo instruction *Allegro Agitato.* The vocal line begins with the lyrics 'Oh a - go - ny, rage, de - spair! The maid - en has bright brown hair, And'. The piano accompaniment is more active and includes a *f* dynamic marking.

mine is as white as snow! False man, it will be your fault If I go to my fa - mi - ly vault, And

The fourth system continues the vocal line with the lyrics 'mine is as white as snow! False man, it will be your fault If I go to my fa - mi - ly vault, And'. The piano accompaniment continues with a steady rhythmic accompaniment.

bu - ry my life - long woe!

Oh a-go-ny, rage, despair! Oh where will this end? oh where? I should

mf

ve - ry much I like to know! It will cer-tain-ly be my fault If she goes to her fa - mi - ly vault, To

False man, it will be your fault if I go to my fa - mi - ly vault, And

bu - ry her life long woe! . . . 'Twill cer-tain-ly be my fault If she

bu - ry my life - long woe! The fa - mi - ly vault, the fa - ni - ly vault, The fa - mi - ly

goes to her fa - mi - ly vault! The vault, the fa - - mi - ly

dim. al fine.

vault, The vault, the vault, the fa - - mi - ly
vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly

dim.

vault, The vault, the vault, Yes, the
vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, Yes, the

pp

fa - mi - ly vault! . .
fa - mi - ly vault! . .

ff

No. 20.

RECITATIVE and AIR—Aline.

ALINE.

A - lex - is! Doubt me not, my loved one! See Thine uttered will is sovereign law to me! All

MODERATO

f

dim.

fear, all thought of ill I cast a - way! It is my dar - ling's will, and I o - bey!

dim. *p* *And. uite. p*

(dreamily)

The fear - ful deed is done, My love is near! I go to meet my own In

pp

trem - bling fear! If o'er us aught of ill should cast a shade, It was my darling's will, and

pp *pp*

I o - bey'd! . . . and I o - bey'd!

pp *p* *pp*

No. 21.

SONG—(Dr. Daly)—“Engaged to So-and-so.”

ANDANTE.

(Flageolet.)

tr.

f

Oh, my voice is sad and low, And with ti - mid step I go— For with

tr.

p

load of love o'er - la - den I en - quire of ev - 'ry maid - en, "Will you wed me, lit - tle la - dy, Will you

cres.

p

p

share my cot - tage sha - dy?" Lit - tle la - dy an - swers "No! No! No!"

Andante moderato.

“Thank you for your kind - ly prof - fer—Good your heart, and full your cof - fer; Yet, I must de - cline your of - fer—

p

I'm en - gag'd to So - and - so!" So - and - so! So - and - so!

(Flageolet.) *tr.*

tr.

tr.

So - and - so! So - and - so!

(Flageolet.) *tr.* (Flageolet.) *tr.*

She's en - gag'd to So - and - so!

What a rogue young hearts to pil-lage! What a work-er on Love's til-lage! Ev-'ry maid-en in the vil-lage

p

Is en-gag'd to So-and-so! So-and-so! So-and-so!

(Flageolet.) *tr*

So-and-so! So-and-so!

(Flageolet.) *tr* (Flageolet.) *tr*

All en-gag'd to So-and-so!

Attaca il Trio.

No. 22. ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

Allegro agitato e vivace.

PIANO. *ff*

ALINE.

Oh, joy - ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joice, re - joice . . .

DR. D.

Oh, joy - ous boon! oh, mad delight! Oh, sun and moon! oh, day and night! Re - joice, . . . re -

p staccato.

. . . with me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

- joice with . . . me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

cho - ral ec - sta - cy. Oh, mad de - light! Oh, day and night! Re - joice with

cho - ral ec - sta - cy. Oh, joy - ous boon! Oh, sun and moon! Re - joice with

ALINE. DR. D. ALEX.

me, Re-joice with me, Re-joice, re-joice with me! A-line, my on-ly love, my

me, Re-joice with me, Re-joice, re-joice with me!

ALINE.

Yes! yes!

ALEX.

hap-piness! The phil-tre— you have tas-ted it? Oh, joy! mine, mine for e-ver and for

RECIT.

A-lex-is, don't do that— you must not!

e-ver! Why?

L'istesso tempo.

las! that lo-vers thus should meet: Oh, pi-ty, pi-ty me! Oh, charge me not with cold de-cept; Oh

pi - ty, pi - ty me! You bade me drink— with trem - bling awe I drank, and by the po - tion's law, I

lev'd the ve - ry first I saw! Oh pi - ty, pi - ty me!

DR. D.
My dear young friend, con - sol - ed be! We

pi - ty, pi - ty you. In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex - traor - di - na - ry spell, O'er us hath cast its ma - gic fell, The con - sequence I need not tell, We

ALEX.
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell, False one, be -

DR. D.
pi - ty, pi - ty you. O'er us hath cast its ma - gic fell,

ALINE.
O'er us hath cast its ma - gic fell,

ALEX. *f* gene! I spurn thee! To thy new lov - er turn thee! Thy per - fi - dy *slower. ad lib.*

ALINE. *a tempo.* I could not help it!

ALEX. all men shall know, Come one, come all! O - bey my call!

DR. D. We could not help it! We

olla voce. *f a tempo.*

I could not help it! I could not help it! I could not help it! Oh, a - las! . . .

Come, hi - ther, run! Come, ev - 'ry one, come! . . .

could not help it! We could not help it! A - las! . . . *Segue presto.*

cre - scen - do. *ff* *Segue presto.*

Presto.

CHORUS, *ff* Oh, what is the mat-ter, and what is the clat-ter? He's glow-er-ing at her, and

threa-tens a blow! Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

ALINE. *f*

CONS. *f*

LADY S. & MRS. P. *f*

ALEX. *f*

DR. D. *f*

SIR M. & NOTARY. *f*

Oh, thus does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, thus do I bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-
 coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh, why does he bat-ter the

ALINE.

-ter, And thus does the
CONS.

-ter, And why does the
LADY S. & MRS. P.

-ter, And why does the
ALEXIS.

-ter, And thus does the
DR. D.

-ter, And why does the
SIR M. & NOTARY.

-ter, And why does the

girl he did flat - ter? And why

does the

ALINE.

lat - ter . . . re - coil from . . . him so, Thus . . . does the
CONS.

lat - ter . . . re - coil from . . . him so? Why . . . does the
LADY S. & MRS. P.

lat - ter . . . re - coil from . . . him so? Why . . . does the
ALEXIS.

lat - ter . . . re - coil from . . . me so, Thus . . . does the
DR. D.

lat - ter . . . re - coil from . . . him so? Why . . . does he
SIR M. & NOTARY.

lat - ter . . . re - coil from . . . him so? Why . . . does the

lat - ter . . . re - coil from . . . him so? Why . . . does the

ALINE

let - - ter re - coil from him so . . .

CONS.

lat - - ter re - coil from him so? . . .

LADY S. & MRS. P.

lat - - ter re - coil from him so . . .

ALEX.

lat - - ter re - coil from me so . . .

DR. D.

lat - - ter re - coil from him so? . . .

SIR M. & NOTARY.

lat - - ter re - coil from him so? . . .

No. 23.

RECITATIVE—Alexis.

RECIT. ALEXIS.

Pre - pare for sad sur - pri - ses! My love A - line des -

PIANO.

- pi - ses! No thought of sor - row shames her! An - o - ther lo - ver claims her! Be

his, false girl, for bet - ter or for worse, But, ere you leave me, may a lov - er's curse -

No. 24.

FINALE.

Allegro.

ALINE &
CONSTANCE.

LADY S. &
MRS. PARTIETT.

ALEXIS &
VICAR.

SIR M. &
NOTARY.

MR. WELLS.

Or he or I must die! Which shall it be? re -

CHORUS.

PIANO.

f Allegro.

VICAR.

SIR M.

Die thou! yield thou to this decree un - bend - - - - -

Die thou! thou art the cause of all of - fend - - - - - ing.

ply!

mf

f Die thou! die thou! die thou! . . .
 - ing. Die thou! die thou! die thou! . . .
f Die thou! die thou! die thou! . . .
f Die thou! die thou! die thou! . . .

MR. WELLS.
 So be it, I sub-mit; my fate is

f Die thou! die thou! die thou! . . .

f *p*

MR. WELLS.
 sealed; To po - pu - lar o - pin - ion thus I yield. Be

pp

Piu lento.
 hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,

p

(Gong sounds.) *Piu vivace.*

or where!

TUTTI. RECIT.

f **TUTTI. RECIT.** Un - min - gled joy!

Oh! my a - dored one! Ec - sta - tic rap - ture!

Be - lov - ed boy!

RECIT. SIR M. Come to my man - sion, all of

you; At least we'll crown our rap - ture with an - o - ther feast.

Allegretto.

f *ff*

ALINE.
Now to the ban-quet we press, Now for the eggs and the ham!

LADY S.
Now to the ban-quet we press, Now for the eggs and the ham!

ALEXIS.
Now to the ban-quet we press, Now for the eggs and the ham!

SIR M.
Now to the ban-quet we press, Now for the eggs and the ham!



Now for the mus-tard and cress, Now for the straw - ber - ry jam!



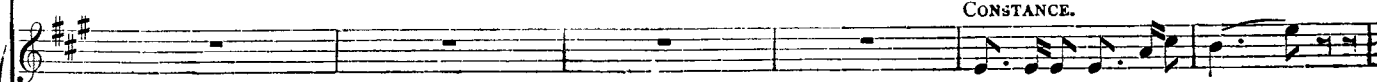
Now for the mus-tard and cress, Now for the straw - ber - ry jam!



Now for the mus-tard and cress, Now for the straw - ber - ry jam!

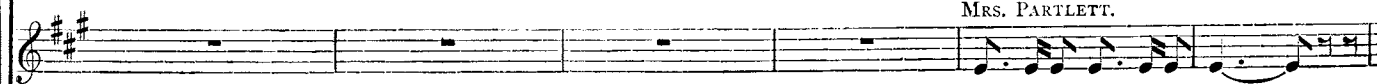


Now for the mus-tard and cress, Now for the straw - ber - ry jam!



CONSTANCE.

Now for the tea of our host! . .



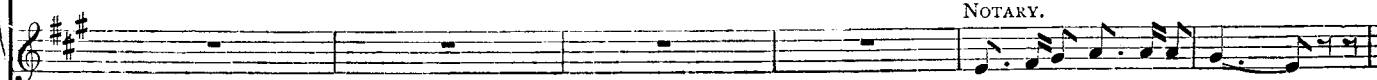
MRS. PARTLETT.

Now for the tea of our host! . .



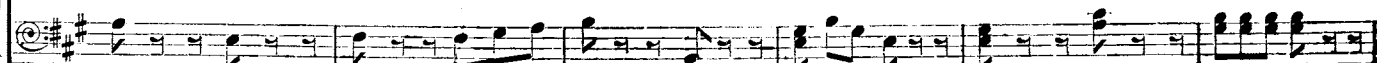
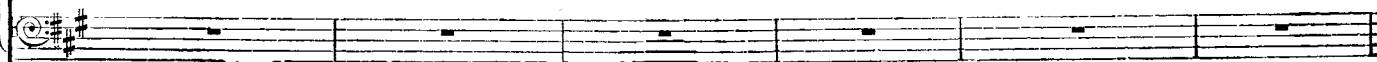
VICAR.

Now for the tea of our host! . .



NOTARY.

Now for the tea of our host! . .



AL.

LADY S.

ALEX.

SIR M.

CONS.

Now for the rol - licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn!

MRS. P.

Now for the rol - licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn!

DR. D.

Now for the rol - licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn!

NOBARY.

Now for the rol - licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn!

ALINE

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

MRS. P.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

DR. D.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

NOTARY.

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn ! The

The

AL. Col SOPRANO 1st.

cres.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs . . .

LADY S. Col SOPRANO 2nd.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX. Col TENOR.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

SIR M. Col BASS.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS. Col SOPRANO 1st.

cres.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs . . .

MRS. P. Col SOPRANO 2nd.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D. Col TENOR.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY. Col BASS.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

The eggs

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

cres.

AL.

The ham, The eggs and the ham And the

LADY S.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

ALEX.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

SIR M.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

CONS.

The ham, The eggs and the ham And the

MRS P.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

DR. D.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

NOTARY.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

The ham, The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The eggs and the ham And the

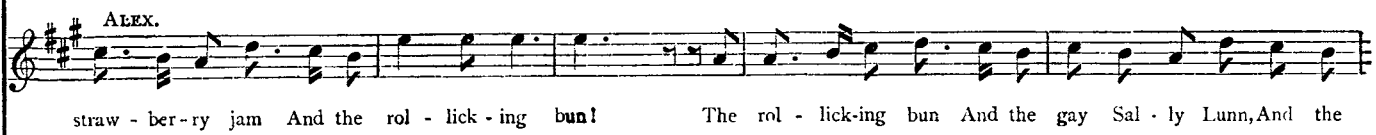
AL.
 straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the



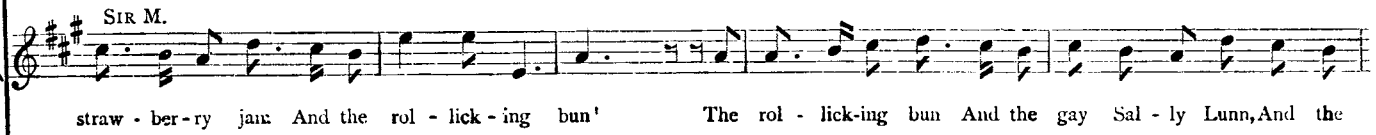
LADY S.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



ALEX.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



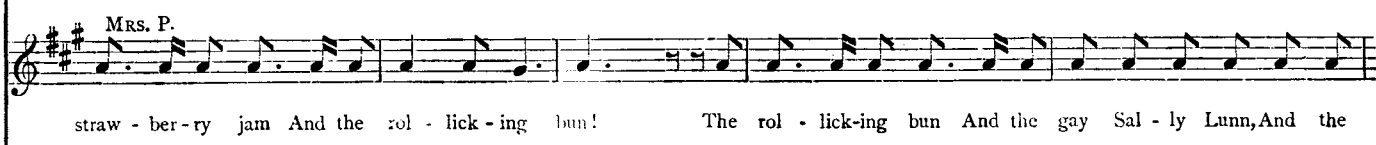
SIR M.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



CONS.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



MRS. P.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



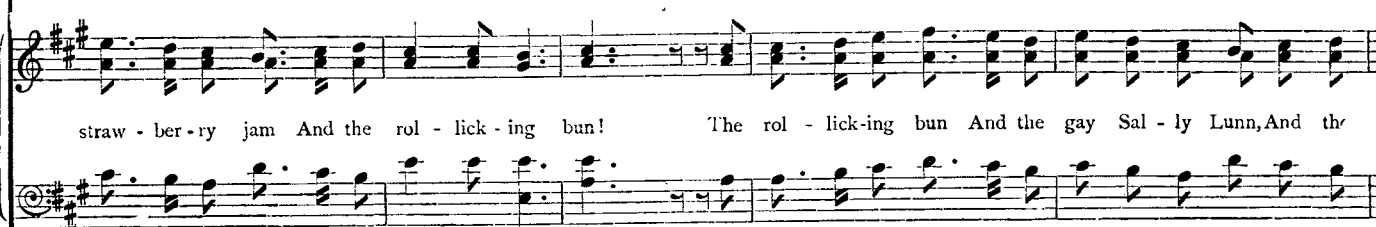
DR. D.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



NOTARY.
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the



straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the




AL.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

LADY S.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry straw - ber - ry

ALEX.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

SIR M.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

CONS.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

MRS. P.
straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

DR. D.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

NOTARY.
straw - ber - ry jam, bun, bun, Oh! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh! the straw - ber - ry, straw - ber - ry

bun, bun, Oh! the straw - ber - ry, straw - ber - ry

The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, often with triplets, and includes chords. The left hand provides a steady bass line with chords and single notes. The key signature is one sharp (F#) and the time signature is 2/4.

AL.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

LADY S.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

ALEX.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

SIR M.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

CONS.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

MRS. P.
jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

DR. D.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

NOTARY.
jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .

jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

f

(The end.)

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