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ORIGINAL EDITION

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THE

FORCENREER

VOCAL SCORE



WORDS BY
W. S. GILBERT

MUSIC BY
ARTHUR SULLIVAN

CRAMER

ORIGINAL EDITION

H-30-13

THE SORCERER.

An Original Modern Comic Opera

IN TWO ACTS.

WORDS BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

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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 seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is 'Allegro con spirito'. The first system includes dynamic markings 'f' and 'ff'. The score features a variety of musical textures, including arpeggiated chords, sixteenth-note passages, and dense chordal blocks. The piece concludes with a final double bar line.

Moderato.

p *ad lib.*

This system features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and *ad lib.* (ad libitum).

Andante. dolce.

p

This system is in 3/4 time. The treble clef has a melodic line with a *dolce* (sweet) character. The bass clef has a steady accompaniment of chords. Dynamics include piano (*p*).

cres. *p*

*Ped. **

This system continues the *Andante dolce* section. The treble clef has a melodic line with a crescendo (*cres.*) leading to a piano (*p*) dynamic. The bass clef has a chordal accompaniment. A pedal point is indicated by *Ped. **.

mf

This system continues the *Andante dolce* section. The treble clef has a melodic line with a mezzo-forte (*mf*) dynamic. The bass clef has a chordal accompaniment.

p

This system continues the *Andante dolce* section. The treble clef has a melodic line with a piano (*p*) dynamic. The bass clef has a chordal accompaniment.

Tempo di Valse.

f *mf*

This system is in 3/4 time and marked *Tempo di Valse*. The treble clef has a rhythmic melody with a forte (*f*) dynamic. The bass clef has a simple accompaniment with a mezzo-forte (*mf*) dynamic.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *crs.* (crescendo) and *f* (forte).

Second system of musical notation. The right hand continues the melodic line. The left hand has a brief rest in the first measure. Dynamics include *p* (piano).

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

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

Fifth system of musical notation. The right hand has a slur over the first four measures. The left hand has a slur over the first four measures.

Sixth system of musical notation. The right hand has a slur over the first four measures. The left hand has a slur over the first four measures. Dynamics include *f* (forte).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a few rests. The lower staff is in bass clef and contains a series of chords, primarily triads and dyads, with some eighth notes.

The second system continues the musical piece. The upper staff has notes with some slurs. The lower staff features chords and a dynamic marking of *dim.* (diminuendo) over a few notes.

The third system shows a change in the lower staff, which begins with a *p* (piano) dynamic marking. There is a large slur spanning across both staves, indicating a long phrase.

The fourth system includes the lyrics *cre - sci - do.* written above the notes in the upper staff. The lower staff continues with chords and some melodic lines.

The fifth system begins with the tempo marking *Allegro molto.* The upper staff has a 2/4 time signature. The lower staff has dynamic markings of *al.* (allargando), *f* (forte), and *ff* (fortissimo).

The sixth system concludes the page with a *p stacc.* (piano staccato) dynamic marking in the lower staff. The upper staff continues with a melodic line.

First system of musical notation. The right hand (treble clef) plays a series of chords and eighth notes. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *f*, *dim.*, and *p*.

Second system of musical notation. Similar to the first system, with a melodic line in the right hand and accompaniment in the left. Dynamics include *f*, *dim.*, and *p*.

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

Fourth system of musical notation. The right hand has a melodic line with some triplets. The left hand accompaniment includes dynamics *p* and *pp stacc.*

Fifth system of musical notation. The right hand is dominated by triplet patterns. The left hand accompaniment includes a *p* dynamic marking.

Sixth system of musical notation. The right hand continues with triplet patterns. The left hand accompaniment includes *pp* and *me* markings.

First system of musical notation. The right hand plays a melodic line with eighth notes. The left hand plays a bass line with quarter notes. Performance markings include *scen* and *do.* above the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords. Performance markings include *cres.* and *f marcato.*

Third system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *8va.* above the right hand and *ff* below the left hand.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *Ped* and ** Ped.*

Fifth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *8va.* above the right hand.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *8va.* above the right hand.

Seventh system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *8va.* above the right hand and *Ped* below the left hand.

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 in a steady, rhythmic fashion. The tempo is marked 'ALLEGRO VIVACE' and the dynamics are 'ff'.

Ring forth, ye bells, With cla - rion

The vocal line begins with a rest for four measures, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sound, For - get your knells, For joys a - bound, For - get your notes Of

The vocal line continues with the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

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

And 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 I 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. | *2nd*

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

The first system of music features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a repeat sign and is divided into two sections: the first section is labeled "1st Volta." and the second is labeled "2nd". The lyrics are "joys a - bound. Ring - bound. Ring forth, ye bells, With cla - rion sound, For . .". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The system concludes with a double bar line.

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

Sua.....

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are ". . get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The system concludes with a double bar line.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "bells, With cla - rion sound, For joys a - bound.". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. The system concludes with a double bar line.

No. 2

RECIT.—Mrs. Partlet and Constance

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

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 Pointder - 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.* *fe 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 ut-ter, Oh, heed them not, Their cause must ne'er be known!

dim.

No. 2a.

ARIA—(Constance)—“When He is Here.”

VOICE. *Andante.* CONSTANCE

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

tra. *dim.*

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

dim. *pp*

raff.

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

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, He shows no plea - sure, When I am sad, It grieves him 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*

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

rall.
arco, colla voce. *dim.*

dim. *p*

No 3.

RECITATIVE—Rev. Dr. Daly.

VOICE

PIANO.

RECIT. DR. D.

The air is charged with a - ma - to - ry numbers—

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.”

Anonite. D^o. D.

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

PIANO: *p*

was, when we walk'de- ver hand in hand. A saint - - ly youth, with world-ly thought un- tain - 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 r 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. *Stow* 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.

First system of musical notation for the Minuet, featuring piano (*p*) dynamics and a 3/4 time signature.

Second system of musical notation for the Minuet.

Third system of musical notation for the Minuet, including trills (*tr.*) and a forte (*f*) dynamic.

Fourth system of musical notation for the Minuet, ending with a *rall.* marking.

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

Musical notation for the piano accompaniment of the Chorus of Girls, marked *Allegretto.* and *dolce.* with a forte (*f*) dynamic.

Musical notation for the vocal line of the Chorus of Girls, including dynamics like *cres.*, *f*, *dim.*, and *p*.

CHORUS.

With

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

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand features a prominent triplet pattern in the bass line.

bliss A - line! May their love ne - ver cloy!

The second system continues the vocal line with the lyrics: "bliss A - line! May their love ne - ver cloy!". A dynamic marking of *p* (piano) is placed above the vocal line. The piano accompaniment continues with similar textures, including a *p* marking in the left hand.

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

The third system features the lyrics: "May their bliss be un - bound - ed! Heaven bless our A - line! . . .". A dynamic marking of *cres.* (crescendo) is placed above the vocal line. The piano accompaniment also includes a *cres.* marking.

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

The fourth system concludes with the lyrics: ". bless our A - line! Heaven bless our A - line!". Dynamic markings include *f* (forte) and *dim.* (diminuendo) above the vocal line, and *f*, *dim.*, and *p* (piano) in the piano accompaniment.

ARIA.—“Happy Young Heart.”

Tempo di valse non troppo vivace

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

thumb high

Ped.

*

Oh, hap - py young heart !

cres. *molto.*

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

f *dim.* *p*

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

p

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

cres.

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

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

Ped. *

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

f

Ped. *

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

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

ay/ah

But hap - pier far The day 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. *

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

p *cres.*

round

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

p

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

cre - scen - do.

ah-aw

WS
trill

Big
more tone-focus
not as long

ne - ver to part, Young heart! to

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line has a trill marked above it. The piano accompaniment consists of chords and moving lines in both hands.

part!

The second system continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment continues with similar harmonic support.

No. 7. RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

The piano introduction is marked 'Moderato' and 'PIANO'. It consists of a few measures of chords in both hands, setting the mood for the recitative.

LADY S.

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

The first line of the recitative features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The vocal line is a simple, recitative-style melody. The piano accompaniment provides harmonic support with chords.

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

The second line of the recitative continues the vocal line and piano accompaniment. The vocal line has a slight melodic contour. The piano accompaniment continues with chords.

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

TENORS.
 BASSES.
 ALLEGRETTO MARZIALE.

f With heart and with
f voice Let us wel - come this mat - ing; To the maid α his choice, With a heart pal - pi - tat - ing,
f *sf* *sf* *sf* *sempre.* *f*
 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

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

brave

No. 0.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

Wel-come, joy! a-dien to

sad-ness! As An-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-do-ra-tion! Mad with fas-ci-nation! To indulge my lamen-

- 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-

appassionata.

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

cres. *ff dim.*

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

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

rall. *tr.*

- ten - tive, Most at - ten - tive to com - mand!

LADY S.

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

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 - dulse my la - men - ta - tion No oc - ca - 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,

passionata.

p

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

cres. mor - tal, di - vine! Loved one, oh be mine! . . . *ff* Chi - val - - - ry *dim.* is
 STR. M.
 Wild with a - do - ra - tion! Mad with fas - ci -

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 at - - - ten - - - tive

- 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 - ra - tion, 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!

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

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

MAESTOSO.

LAWYER.

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

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

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

draft-ed as a-greed! **Ap**

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

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

ALINE. 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.

Allegro come 1mo

Tempo 1mo.

f sf sf sf

TREBLE & ALTO.

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

TENOR.

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

BASS.

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

love pal - pi - ta - tung. A - - lex - is the brave ! With heart

8va. ~~~~~

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

8va.

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

8va. *ff* *8va.*

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

8va.

No. II.

BALLAD—(Alexis)—“For Love Alone.”

Andante espressivo.

VOICE

PIANO

ff *dim.* *p*

Love feeds on ma - ny

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.*

Pod.

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 -

p *colla voce.*

Detailed description: This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'rall.'. The lyrics are 'with his own—None tru - ly lov'd is e - ver lone - ly: Give me the love that loves for love a -'. The piano part includes a dynamic marking 'p' and the instruction 'colla voce.'.

f *al tempo.*

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

f *Ped.* *

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics 'lone— I love that love, I love it on - ly! I love that love, I love it on - ly! Give'. The piano accompaniment is marked with a forte dynamic 'f' and includes a 'Ped.' (pedal) marking with an asterisk. The tempo is marked 'al tempo.'.

ff

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

ff *colla voce.*

Detailed description: This system contains the third line of the musical score. The vocal line continues with the lyrics 'me the love that loves for love a - lone— I love that love, I love it on -'. The piano accompaniment is marked with a fortissimo dynamic 'ff' and includes the instruction 'colla voce.'.

ly!

ff *dim.*

Detailed description: This system contains the fourth line of the musical score. The vocal line concludes with the lyrics 'ly!'. The piano accompaniment is marked with a fortissimo dynamic 'ff' and includes a 'dim.' (diminuendo) marking. The system ends with a double bar line.

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

VIVACE.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 6/8 time signature, while the left hand provides a steady bass accompaniment with chords and eighth notes. The tempo is marked 'VIVACE' and the dynamics start with a forte 'f'.

MR. WELLS

My

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics 'MR. WELLS' and 'My'. The piano accompaniment continues with a rhythmic pattern, including a 'dim.' (diminuendo) marking.

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

The second system continues the song with the lyrics 'name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And'. The piano accompaniment features a forte 'f' dynamic.

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

The third system concludes the song with the lyrics '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'. The piano accompaniment continues with the same rhythmic pattern.

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 - sortment 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 - phe - 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 waot it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! If
cre - - - scen - - - 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 of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are printed below the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system shows the piano accompaniment continuing from the first system. It maintains the same rhythmic and harmonic structure, with the right hand playing chords and the left hand playing a consistent eighth-note pattern.

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

The third system includes a vocal line and piano accompaniment. The vocal line has a treble clef and two flats. The lyrics are placed below the vocal staff. A piano dynamic marking (*p*) is placed above the first measure of the piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

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

The fourth system shows the piano accompaniment for the second system of this block. It continues the musical texture established in the previous systems, with the right hand playing chords and the left hand playing eighth notes.

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

The fifth system includes a vocal line and piano accompaniment. The vocal line has a treble clef and two flats. The lyrics are placed below the vocal staff. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

gib - ber - ings grim and gha - st - ly! 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 bleas - ings and cur - ses, And

The first system of music consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "name is John Well - ing - ton Wells, . . . I'm a deal - er in ma - gic and spells, . . . In bleas - ings and cur - ses, And". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system of music consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats. The lyrics are: "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". The middle and bottom staves are piano accompaniment. The middle staff includes the dynamic markings *cres.* and *molto.* The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

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

The third system of music consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats. The lyrics are: "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". The middle and bottom staves are piano accompaniment. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

Axe

The fourth system of music consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The middle staff begins with the dynamic marking *ff* (fortissimo). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

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

ALLEGRETTO
QUASI
LIRICO

MR. WELLS.

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

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

- - pear! Ap - pear!

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures of rest followed by two measures of music with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is placed below the piano part.

CHORUS.

Good mas - ter, we are here!

dim.

Detailed description: This system is the beginning of the chorus. It features a vocal line and piano accompaniment. The vocal line starts with a half note rest followed by a half note with the lyrics. The piano accompaniment has a busy texture with eighth notes in both hands. A dynamic marking of *dim.* is placed above the vocal line.

MR. WELLS.

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

Sva.

Detailed description: This system is for the character Mr. Wells. It features a vocal line and piano accompaniment. The vocal line has three measures of music with lyrics. The piano accompaniment has a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *Sva.* is placed above the piano part.

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

Sva.

Detailed description: This system is the final part of the piece. It features a vocal line and piano accompaniment. The vocal line has four measures of music with lyrics. The piano accompaniment continues with the same texture as the previous system. A dynamic marking of *Sva.* is placed above the piano part.

CHORUS.

Good mas - ter, we are

Musical score for the Chorus section. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "Good mas - ter, we are". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

dim.

Piu vivo.

ALEXIS.

here!

Hark! hark! they as - sem - ble,

Musical score for Alexis's section. It includes a vocal line and piano accompaniment. The vocal line starts with a rest and the lyrics "here!". The piano accompaniment is characterized by a rapid, rhythmic eighth-note pattern in the right hand. The section concludes with the instruction "Piu vivo." and a crescendo hairpin.

ALINE.

These fiends of the night!

Oh, A - lex - is, I trem - ble!

Seek safe - ty in flight!

Musical score for Aline's first section. It features a vocal line and piano accompaniment. The vocal line contains the lyrics "These fiends of the night!", "Oh, A - lex - is, I trem - ble!", and "Seek safe - ty in flight!". The piano accompaniment has a steady eighth-note accompaniment in the right hand. The section ends with a "cres." hairpin.

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

Where the

Musical score for Aline's second section. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "Let us fly to the far off land, Where peace and plen - ty dwell" and "Where the". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The section begins with a "fp" dynamic marking.

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 *sf* *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 *p* *f* *f*

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, wa. poi - son bags Dis - charge your loath - some loads! Spit flame and fire, un -

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

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

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

CHORUS.

It is done! One too few!

It is done! One too few!

Sua. *Sua.*

ppp *f* *f*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a spoken introduction: "yield! (Spoken)—Number one!" followed by a rest, and then "(Spoken)—Number two!" followed by another rest. The chorus then begins with the lyrics "It is done! One too few!" and "It is done! One too few!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Dynamics include *ppp* and *f*. There are also markings for *Sua.* (Sustained) with wavy lines above the notes.

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

f

The second system continues the musical score. It starts with a spoken introduction: "(Spoken)—Number three!". The vocal line then sings "Set us free! set us free! our work is" and repeats the phrase. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *f* is present.

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

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

f

The third system features a vocal line with the lyrics "done! ha! ha! ha! ha! ha! ha! ha! ha!" and "done! ha! ha! ha! ha! ha! ha! ha! ha!". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *f* is present.

ALINE.

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

ALEXIS.

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

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

pp

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

ress, 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 *p*

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

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 of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the" for the top voice and "straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the" for the bottom voice. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. It features two vocal staves and two piano accompaniment staves. The lyrics are: "rol - lick - ing, rol - lick - ing bun ! . . ." for both the top and bottom voices. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the middle of the system. The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support for the vocal lines.

Segue recit.

The third system of the musical score shows the piano accompaniment continuing. The top two staves (vocal lines) are mostly empty, indicating a recitativo section. The piano accompaniment consists of two staves. The lyrics "*Segue recit.*" are written at the end of the system. The piano accompaniment features a rhythmic pattern of eighth notes and chords, leading to a final cadence.

RECIT. SIR M.

Be hap-py all, the feast is spread be-fore ye ! Fear nothing, but en-joy your-selves, I pray !

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

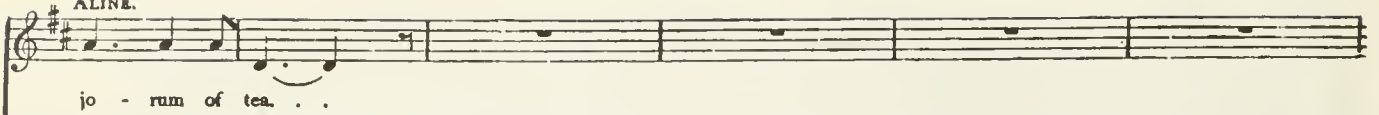
None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

CHORUS.

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

f

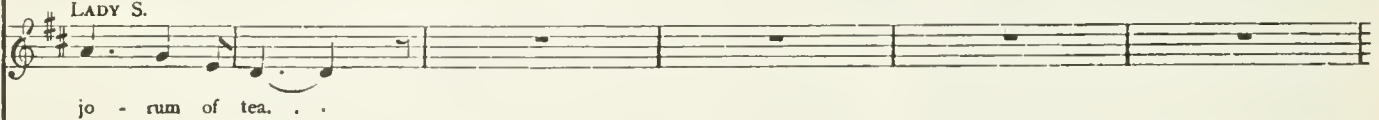
ALINE.



CONS.



LADY S.



MRS. P.



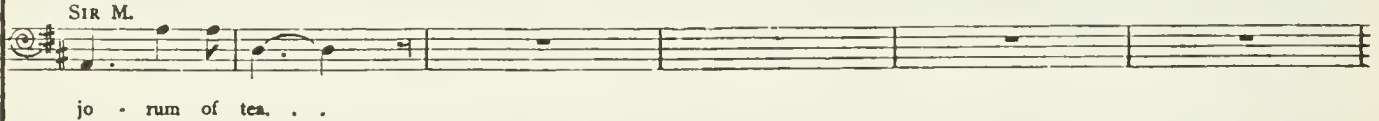
ALEX.



DR. D.



SIR M.



MR. W.



jo - rum of tea. . .



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,

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. *cres. molto.* *ivo.*

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-ty stiff 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-ty stiff 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-ty stiff 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-ty stiff 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-ty stiff jo - rum of tea!

DR. D.

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

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.

pp

Allegretto non troppo vivace.

this!

this!

pp

Allegretto non troppo vivace. pp

Ped.

DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

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

pp *staccato.*

ter - ri - ble sur - prise ! What is this strange con - fu - sion That veils my ach - ing

ter - ri - ble sur - prise ! What is this strange con - fu - sion That veils my ach - ing

ter - ri - ble sur - prise ! What is this strange con - fu - sion That veils my ach - ing

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

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

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

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

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

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

SIR M. & NOTARY.
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

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 - lusion ! 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. *sf*
- lous il - lu - sion ! Oh mar

MRS. P. *sf*
- lous il - lu - sion ! Oh mar

ALEX. *sf*
- sion ! Oh ter ri - ble sur - prise ! Mar

DR. D. *sf*
ter - ri - ble sur - prise ! Mar - - - vel - lous il -

SIR M. & NOTARY. *sf*
- lous il - lu - sion ! Oh mar

MR. WELLS. *sf*
- 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.

vel - - 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

cres.

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.* 1. 2.

vel - lous il - lu - sion ! sion !

MR. W. *dim.*

vel - lous il - lu - sion ! sion !

dim. 1. *p* 2. *ff unis.*

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

Oh ter - ri - ble sur - prise !

dim. 1. *p* 2. *ff*

ALINZ. *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*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

ACT II.

TRIO & CHORUS.

No. 15.

Allegro moderato.

PIANO

p *f* *pp*

The piano introduction consists of two staves. The right staff begins with a series of chords, marked with dynamics *p*, *f*, and *pp*. The left staff provides a rhythmic accompaniment with eighth notes.

The first system of piano accompaniment features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, with some chords. The left hand continues with a steady eighth-note accompaniment.

The second system of piano accompaniment continues the rhythmic pattern from the first system, with the right hand playing chords and moving lines, and the left hand providing a consistent accompaniment.

A

The third system of piano accompaniment is marked with a section letter 'A'. It continues the musical texture established in the previous systems.

The fourth system of piano accompaniment concludes the instrumental introduction, showing the right hand moving towards a final cadence.

ALINE. *p*
'Tis
ALEXIS. *p*
'Tis
WELLS. *p*
'Tis

Three vocal staves are shown, each with a single note and the lyrics 'Tis'. The characters are ALINE, ALEXIS, and WELLS. The dynamics are marked as *p* (piano).

The final system of piano accompaniment shows the right hand playing a melodic line and the left hand providing harmonic support with chords and eighth notes.

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 three staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line with the lyric 'here!'. The third staff is a piano accompaniment line with lyrics 'I did not think it meet to see A'. The piano part features a complex texture with many beamed notes and rests. A 'stacc.' marking is present in the piano part.

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

Detailed description: This system contains the fourth, fifth, and sixth staves of music. The top staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line with lyrics 'dame of lengthy ped-i-gree, A Ba-ro-net and K. C. B., A Doc-tor of di-vi-ni-ty, And that re-spect-a-ble Q. C. All'. The piano part continues with a similar complex texture of beamed notes.

fast a-sleep al-fre-sco-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 seventh, eighth, and ninth staves of music. The top staff is a vocal line with lyrics. The eighth staff is a piano accompaniment line with lyrics 'fast a-sleep al-fre-sco-ly, And so I had them car-ried home, And put to bed re-spect-a-bly! And put to bed re'. The piano part concludes with a final chord and some grace notes.

D

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

D

Yes! it
 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 they ex - pect in per - sons of my 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!

pp

cre

scen

do.

Andante. (♩ = ♩ of previous movement.)

CHORUS. TENORS & BASSES. *f*

Andante.

Why, where be oi, and what be oi a - do - in? A sleepin' out just when the dew du

f

SOPRANOS & CONTS.

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

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

f p

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

p

Eh, bat I du loike you!

Allegro. (♩ = ♩ before.)

p

scen do.

f

H

f

If

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 !

Ped.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature. The vocal line is written in a soprano or alto clef, with lyrics in French. The piano accompaniment is written in a grand staff (treble and bass clefs). The score consists of six systems of music. The first system includes the vocal line with lyrics and the piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes the piano accompaniment with a 'Ped.' marking and a final cadence.

No. 16.

ENSEMBLE—Constance, Notary, Aline, Alexis, and Chorus

Moderato à la Valse.

PIANO. *p*

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 deal old man, And hear you ve - ry

pp

bad - ly.

CHORUS.

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

Moderato à la Valse.

I know not why I love him so; It

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

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!

p

I love him dear - - - - ly!

Prato.

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

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

f

moderato. **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.

is. *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

NOTARY. *p* 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

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

p

8va.

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

8va.

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.

1st Volta. 2nd Volta. 3va.....

p

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

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

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

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

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

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

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

3va.....

p

No. 17.

BALLAD—"It is not Love."

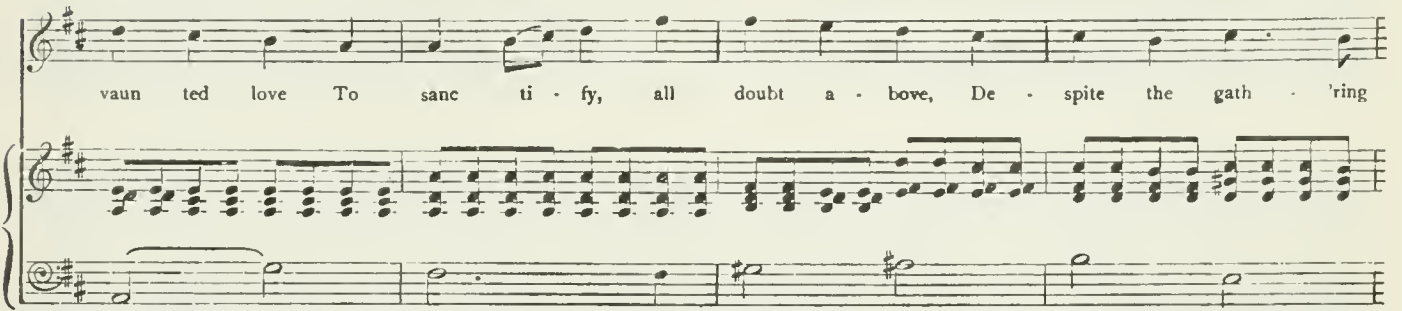
Allegro con brio.

VOICE. 

PIANO. 

Thou hast the pow'r thy

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 fades with - in the hour; . . . If

p

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

f

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

con Svo.

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

Tempo 1mo.

love! It is not love!

f

Thine is the pow'r, and thine alone, To

place me on so proud a throne That kings might envy me! A

price-less throne of love un-told, More rare than orient pearl and gold, But

no! no! Thou would'st be free! Such love is like the ray

*Tempo di Valse.
dolce.*

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

shame ! Call it by o . ther name. . . . Such love is

like the ray That dies with in the day ; . . . If

con Sord.

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

love, It 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*

I re-joice that it's de-cid-ed, Hap-py now will be my life For my

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.

lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years. No young

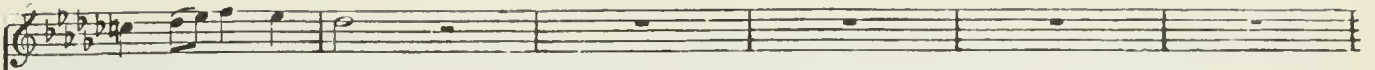
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

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

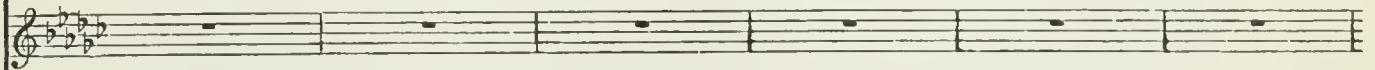
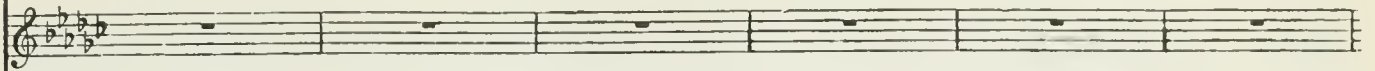
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

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

gid-dy thoughtless maid - en, Full of gra - ces, airs and jeers, But a so - ber wi - dow, La - den with the



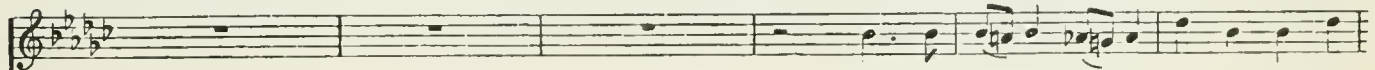
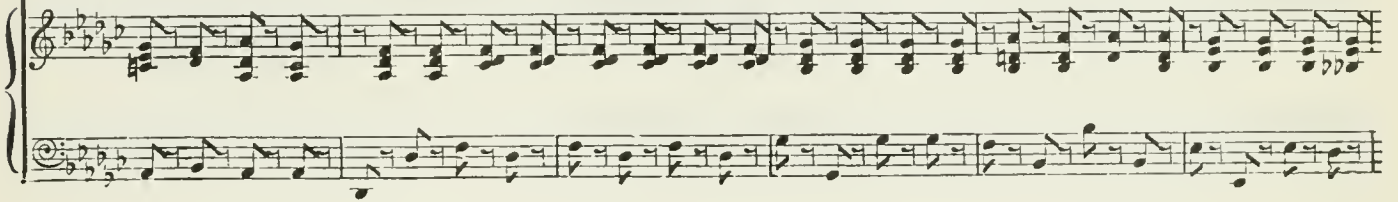
weight of fif - ty years.



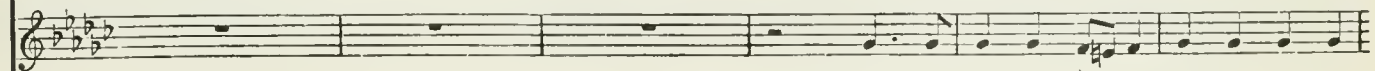
SIR MARMADUKE.



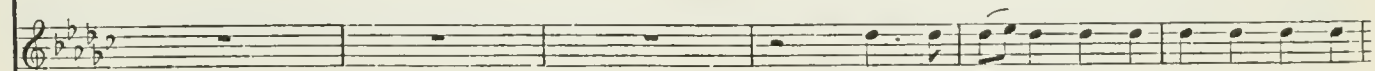
No high - born, ex - act - ing beau - ty, Bla - zing like a jew - elled sun, But a



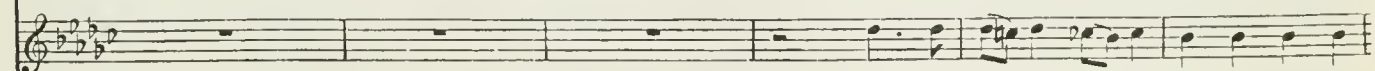
She will tend him, nurse him, mend him, Air his



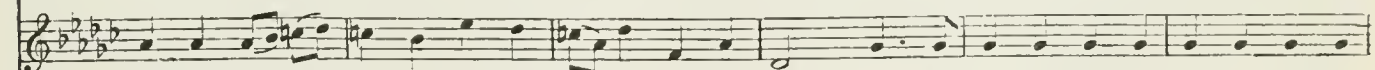
She will tend him, nurse him, mend him, Air his



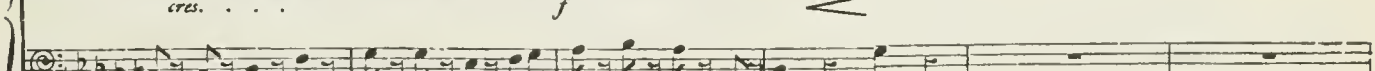
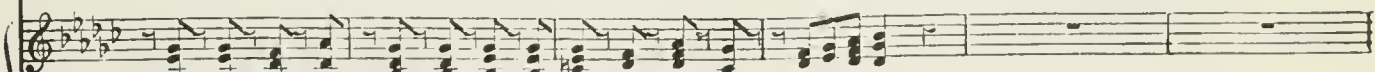
She will tend him, nurse him, mend him, Air his



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

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

Mrs. P.

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

p

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 Più 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

Più lento. *a tempo.*

No one left to mar - ry him. She will

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thoughtful Fates that send him Such a

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, Such a wife to soothe his years,

wife to soothe his years, Such a wife to soothe his years,

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

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years, *marcato.*

wife to soothe his years, Such a wife to soothe his years, Such a

Such 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 five vocal staves and a piano accompaniment. The vocal parts are arranged in a descending order of pitch. The lyrics are: 'Such 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 features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *p* and *pp*.

dim. e calando.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a melodic line and a left-hand staff with a bass line. The music is in a minor key and features a tempo change indicated by the marking *dim. e calando.* (diminuendo e rallentando). The texture is dense with many sixteenth notes and chords.

No. 19.

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
NON 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.

RUFF.

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

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.

a tempo moderato. My la - dy, leave me! This can ne - ver be!

Andant.

Tenderly.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Love me! I'll drop them too! . . .' followed by 'Hate me! I drop my H's, have through life.' and 'Hate me! I always eat peas with a knife!'. The piano accompaniment includes dynamic markings of *f*, *pp*, and *f*.

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

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

The second system of the musical score continues the vocal line with 'Love me! I'll eat like you! . . .' and 'Love me! I'll meet you there! . . .', followed by 'Hate me! I of-ten roll down One Tree Hill.' in the piano part. Dynamic markings include *pp*, *f*, and *p*.

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!

The third system of the musical score features the vocal line with 'Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!' and 'Hate me! I some-times go to Rosh-er - ville!' in the piano part. Dynamic markings include *f* and *pp*.

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

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

The fourth and final system of the musical score concludes with the vocal line 'Love me! I'll come and help you in the shop!' and 'Hate me! that's not e - nough! Hate me! the life is rough!' in the piano part. Dynamic markings include *f* and *p*.

LADY S.
Love me! my grammar I will all forswear!

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

Hate me! They'll suit you not!

Allegro.

At what I'm going to sav be not en-gaged! 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!

f *dim.* *p*

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

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

f *dim.* *p* *pp*

Allegro Agitato.

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

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

bu - ry my life - long woe!

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

ve - ry much 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 - mi - ly vault, The fa - mi - ly

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

dim. al fero.

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* *Andante. p*

(dreamily) *p*

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.)

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

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

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 re - cline your of - fer—

p

I'm 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.*

I'm 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*

p

(Flageolet.) *tr* So-and-so! So-and-so! (Flageolet.) *tr*

p

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

p *Adesso il Trio.*

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

Allegro agitato e vivace.

IANO. *ff*

ALINE.

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

DR. D.

Oh, joy - ousboon! 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. me, Re-joice with me, Re-joice, re-joice with me!

DR. D. me, Re-joice with me, Re-joice, re-joice with me!

ALEX. A-line, my on-ly love, my

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- ceit; 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 has cast its ma - gic fell, The con - sequence I need not tell, We

ALEX.
O'er us hath cast its ma - gic fell—

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

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

ALEX. *f* gone! 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.

Frsto.

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* Oh, thus does he bat

CONS. *f* Oh, why does he bat

MRS. P. *f* Oh, why does he bat

ALEX. *f* Oh, thus do I bat

DR. D. *f* Oh, why does he bat

SIR M. & NOTARY. *f* Oh, why does he bat

- 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

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

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

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

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

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

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? . . .

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.

CHORUS.

PIANO.

f Allegro.

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

SIR M.

VICAR.

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

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

ply !

mf

Die thou! die thou! die thou! . . .
 ing. Die thou! die thou! die thou! . . .
 Die thou! die thou! die thou! . . .
 Die thou! die thou! die thou! . . .

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

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

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,

(Gong sounds.) *Piu vivace.*

or where!

TUTTI. RECIT.

Be - lov - ed boy!

f TUTTI. RECIT.

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

Un - min - gled joy!

RECIT. SIR M.

Come to my man - sion, all of

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

Alligretto.

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 !

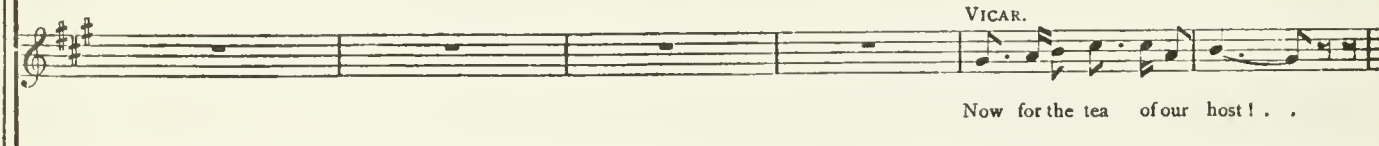
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



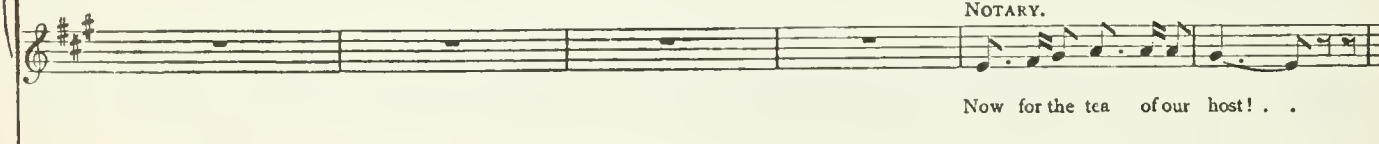
CONSTANCE.
Now for the tea of our host ! . .



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 ! . .



A musical score for a play, featuring vocal parts for several characters and piano accompaniment. The score is written in G major (one sharp) and 2/4 time. The vocal parts are arranged in a system of staves, with the piano accompaniment at the bottom. The lyrics are repeated for each character.

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!

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

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

ALICE

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

p

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 - er-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

ALEX.
 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

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

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.)

The musical score is arranged in a grand staff format. It features ten vocal parts, each with a unique melodic line and lyrics. The lyrics are: 'jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun!'. The vocal parts are: AL, LADY S., ALEX., SIR M., CONS., MRS. P., DR. D., NOTARY, and two parts for the piano accompaniment. The piano accompaniment consists of a right-hand part with a rhythmic melody and a left-hand part with chords. The score concludes with a double bar line and the instruction '(The end.)'.

