

# THE SORCERER.

An entirely Original Modern Comic Opera

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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PRICE FIVE SHILLINGS.

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(MR. R. D'OYLY CARTE, *Manager*), Nov. 17, 1877.

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DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre (*an elderly baronet*) ..... MR. TEMPLE.  
Alexis (*of the Grenadier Guards, his son*)..... MR. GEORGE BENTHAM.  
Dr. Daly (*Vicar of Ploverleigh*) .....MR. RUTLAND BARRINGTON.  
Notary.....MR. CLIFTON.  
John Wellington Wells (*of J. Wells & Co., Family Sorcerers*) .....MR. GEORGE GROSSMITH.  
Lady Sangazure (*a lady of ancient lineage*).....MRS. HOWARD PAUL.  
Aline (*her daughter—betrothed to Alexis*) .....MISS ALICE MAY.  
Mrs. Partlet (*a pew-opener*) .....MISS EVERARD.  
Constance (*her daughter*) .....MISS GIULIA WARWICK.

*Chorus of Peasantry.*

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ACT I.—Grounds of Sir Marmaduke's Mansion.

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*(Half-an-hour is supposed to elapse between Acts I. and II.)*

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ACT II.—Market Place of Ploverleigh.

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Time—The Present Day.

# THE SORCERER.

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## INDEX.

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NO.	Act I.	PAGE
1	CHORUS. "Ring forth, ye bells" ... ..	3
2	RECIT. ( <i>Mrs. Partlet and Constance</i> ) ... ..	7
2a	ARIA ( <i>Constance</i> ). "When he is here" ... ..	9
3	RECIT. ( <i>Rev. Dr. Daly</i> ) ... ..	12
3a	BALLAD ( <i>Dr. Daly</i> ). "Time was when Love and I were well acquainted" ... ..	13
4	RECIT. & MINUET ( <i>Sir Marmaduke, Dr. Daly, and Alexis</i> ) ... ..	15
5	CHORUS OF GIRLS. "With heart and with voice" ... ..	16
6	RECIT. ( <i>Aline</i> ) ... ..	19
6a	ARIA ( <i>Aline</i> ), "Happy young heart" ... ..	20
7	RECIT. ( <i>Lady Sangazure</i> ) ... ..	23
8	CHORUS OF MEN. "With heart and with voice" ... ..	24
9	DUET ( <i>Lady Sangazure and Sir Marmaduke</i> ) ... ..	26
10	ENSEMBLE ( <i>Aline, Alexis, Lawyer, &amp; Chorus</i> ) ... ..	31
11	BALLAD ( <i>Alexis</i> ). "For Love alone" ... ..	35
12	SONG ( <i>Mr. Wells</i> ). "My name is John Wellington Wells" ... ..	38
13	INCANTATION ( <i>Aline, Alexis, Mr. Wells, and Chorus</i> ) ... ..	44
14	FINALE ... ..	52

## Act II.

15	CHORUS. "Happy are we in our loving frivolity" ... ..	81
16	ENSEMBLE ( <i>Constance, Notary, Aline, Alexis, and Chorus</i> ) ... ..	84
17	QUINTETT ( <i>Aline, Mrs. Partlet, Alexis, Dr. Daly, and Sir Marmaduke</i> ) ... ..	94
18	RECIT. & DUET ( <i>Lady Sangazure and Mr. Wells</i> ) ... ..	101
19	RECIT. & AIR ( <i>Aline</i> ) ... ..	108
20	SONG ( <i>Dr. Daly</i> ). "Engaged to So-and-so" ... ..	109
21	ENSEMBLE ( <i>Aline, Alexis, Dr. Daly, and Chorus</i> ) ... ..	112
22	RECIT. ( <i>Alexis</i> ) ... ..	118
23	FINALE ... ..	119

# The Sorcerer.

## ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO  
VIVACE.

*ff*

*f*

Ring forth, ye bells, With cla - rion

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

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

*unis.*

*mf.*

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

*unis.*

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

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

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

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

sure !

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

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

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

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

*1st Volta.*

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

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music features a series of chords and rhythmic patterns, with a repeat sign at the beginning of the vocal line.

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

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment continues with similar rhythmic and harmonic patterns. A dynamic marking of *8va.....* is present above the right-hand piano staff.

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

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "bells, With cla - rion sound, For joys a - - bound. . . . .". The piano accompaniment continues with similar rhythmic and harmonic patterns, ending 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 Pointdex - tre, Is plighted to A - line, The on - ly daughter of

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



MRS. P.

*a tempo.*

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

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

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

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

## No. 2a.

## ARIA—(Constance)—“When He is Here.”

Andante.

VOICE. 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

*cres.* *dim.*

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

*dim.* *pp*

*rall.*

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

*cres. colla voce.* *dim.*

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

*p* *mf* *dim.* *p*

Ped. \* Ped.

2ND VERSE.

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

*p*

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

*cres.*

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

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands, with a *dim.* marking in the right hand.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords in the right hand and a more active bass line. Dynamic markings include *dim.* and *pp*.

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

The third system shows the vocal line with a *rall.* marking above it. The piano accompaniment includes dynamic markings such as *cres. colla voce.*, *dim.*, *p*, and *mf*.

The fourth system shows the piano accompaniment continuing. It features a *dim.* marking and a *p* dynamic marking.

No. 3.

RECITATIVE—Rev. Dr. Daly.

VOICE.

PIANO.

*p*

RECIT. DR. D.

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

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

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

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

*Andante.* DR. D.

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

PIANO. *p*

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

# No. 4. 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—

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

SIR M.

ALEX.

Sir, you are most o - blee - g - 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,

Musical notation for the first system of the minuet, featuring piano (*p*) dynamics.

Musical notation for the second system of the minuet.

Musical notation for the third system of the minuet, including trills (*tr.*) and forte (*f*) dynamics.

Musical notation for the fourth system of the minuet, including a rallentando (*rall.*) marking.

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

PIANO.

Musical notation for the piano introduction of the chorus, including *Allegretto* and *dolce* markings.

CHORUS.

With

Musical notation for the piano accompaniment of the chorus, including *cres.*, *f*, *dim.*, and *p* dynamics.

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

The first system of the musical score 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 (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal accompaniment in the right hand.

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

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand playing a consistent eighth-note accompaniment.

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

The third system of the score shows the vocal line with a melodic phrase. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

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

The fourth system features the vocal line with a melodic line. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

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

The fifth system concludes the page. The vocal line has a melodic phrase. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment, ending with a triplet in the right hand.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). 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 is in a bass clef and features a steady eighth-note accompaniment with some triplet figures.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) above it. The lyrics are: "bliss A - line! . . . . May their love ne - ver cloy!". The piano accompaniment continues with similar rhythmic patterns.

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

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

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has dynamic markings of *f* (forte) and *dim.* (diminuendo). The lyrics are: ". . . . bless our A - line! Heaven bless our A - line!". The piano accompaniment also has *f* and *dim.* markings.

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

*rall.*

*colla voci.*

*p*

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

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

*p*

PIANO.

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

No. 6a.

ARIA.—“Happy Young Heart.”

*Tempo di valse non troppo vivace.*

PIANO.

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

Ped. \*

Detailed description: This block contains the piano introduction. It is written for piano in 3/4 time with a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics increase through *cres.* and *molto.* to a fortissimo (*ff*) dynamic. A pedal point is indicated by 'Ped.' and an asterisk (\*) at the end of the introduction.

Oh, hap - py young heart! . . . .

*cres.* *molto.*

Detailed description: This block shows the piano accompaniment for the first vocal line. The piano part consists of a steady accompaniment in the left hand and a more active accompaniment in the right hand. Dynamics include *cres.* and *molto.*

Comes thy young lord a - woo - - ing,

With

*f* *dim.* *p*

Detailed description: This block shows the piano accompaniment for the second vocal line. The piano part features a dynamic range from *f* (forte) to *dim.* (diminuendo) and *p* (piano).

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

*p*

Detailed description: This block shows the piano accompaniment for the third vocal line. The piano part maintains a consistent accompaniment with a piano (*p*) dynamic.

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

*cres.*

Detailed description: This block shows the piano accompaniment for the fourth vocal line. The piano part concludes with a *cres.* (crescendo) dynamic.

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

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

Ped. \*

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

*f*

Ped. \*

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

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

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

*p*

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

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

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

Ped. \*

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

*p* *cres.*

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

*p*

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

*cresc.* *scen.* *do.*

*brillante.*

ne - ver to *tr.* . . . . .

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

part . . . . .

No. 7.

RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY S.

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

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



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

TENORS.

BASSES.

ALLEGRETTO MARZIALE.

*f*

*f*

*f* *sf* *sf* *sf* *sempre.* *f*

With heart and with

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

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

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with chords.

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

This system continues the musical score. The vocal line and piano accompaniment are present. The piano part continues with similar harmonic and rhythmic patterns as the first system.

brave

This system shows the final part of the page. It includes a vocal line that is mostly empty, a piano accompaniment, and a 'brave' instruction. The piano part concludes with a final cadence.

## No. 9.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

Wel-come, joy! a-dieu to

ALLEGRETTO. *mf* *tr* *p*

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

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

*L'istesso tempo.*

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

*rall.* *p stacc.*

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

*cres.*

*passionata.*

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

*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 o - be - dient 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 -

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

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

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

*cres.* *f* *dim.*

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

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

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

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

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

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

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

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

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

to com-mand! Wild with a-do-ration, Yes, and mad with fas-ci-na-tion! To in-dulge my la-men-

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

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

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

Your most o-be-dient to . . com-man<sup>d</sup>.

## 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, O 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, O 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

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. 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.

*attacca.*

*Allegro come 1mo.*

The first system consists of three staves (treble, alto, and bass) with rests, followed by a grand staff with piano accompaniment. The piano part begins with a *f* dynamic and includes markings for *sf* (sforzando).

*Tempo 1mo.*

TREBLE & ALTO.

TENOR.

BASS.

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

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

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

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

*8va.* ~~~~~

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

*Sva.*



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

*Sva.* *ff* *Sva.*



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

*Sva.*



## No. II.

## BALLAD—(Alexis)—“For Love Alone.”

*Andante espressivo.*

VOICE. Love feeds on ma - ny

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

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

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

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

*p* *rall.* *f a tempo.*

*p* *rall.* *f a tempo.*

Ped. \*

on - ly! I love that love, I love it on - ly! Give me the love that loves for love a-lonc-- 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.*

*f a tempo.*

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

*f* *Ped.* \* *Ped.* \*

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

*ff* *colla voce.*

ly!

*ff* *dim.*

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

VIVACE.

MR. WELLS.  
My

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

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

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

Axe. . . . We've a first rate as - 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 prophet, a prophet 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 want 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: "re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!". 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 lyrics are: "He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And". A piano dynamic marking (*p*) is placed at the beginning of the piano accompaniment.

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

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

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

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

gib - ber - ings grim and 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 - o - lo - gy, High - class as - tro - lo - gy,

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

*ritard.* *a tempo.*

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

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

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

*cres. molto.*

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

Axe

*f*

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

ALLEGRETTO  
QUASI  
LENTO.

First system of the piano introduction. The right hand features a melodic line with a *p* dynamic marking. The left hand plays a steady eighth-note accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

Second system of the piano introduction. The right hand continues with chords and rests, while the left hand maintains the eighth-note accompaniment.

Third system of the piano introduction. The right hand has more complex chordal textures, and the left hand accompaniment continues.

MR. WELLS.

Vocal entry of Mr. Wells. The vocal line is in the treble clef with lyrics: "Sprites of earth and air! Fiends of flame and fire!". The piano accompaniment is in the bass clef with a *p* dynamic marking.

Continuation of Mr. Wells' vocal line. The lyrics are: "De - mon - souls, come here in shoals, This fear - ful deed in - spire! . . . Ap - pear! Ap -". The piano accompaniment continues in the bass clef.

- - pear! Ap - pear!

*p*

CHORUS.

Good mas - ter, we are here! . . . . .

*dim.*

MR. WELLS.

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

*Sva.*

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

*Sva.*

CHORUS.

Good mas - ter, we are

Musical score for the Chorus section. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

*dim.*

*Piu vivo.*

ALEXIS.

here !

Hark ! hark ! they as - sem - ble,

Musical score for Alexis's entrance. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line begins with a fermata.

ALINE.

These fiends of the night !

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

Seek safe - ty in flight !

Musical score for Aline's entrance. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line begins with a fermata.

*cres.*

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

Musical score for the final section. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line begins with a fermata.

*fp*

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

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

*p*

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

*cres.*

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

*f* *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* *fp* *f* *fp*

*a tempo.*

may not be! That *p*

may not be! That *p*

may not be! That *p*  
*dim.*

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

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

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

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

is not for thee! . . .

*dim.* *pp*

MR. WELLS. *Andante Moderato.*

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

*f*

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

*f*

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

*f*

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

CHORUS.

It is done! One too few!

It is done! One too few!

*Sva.* *f* *Sva.* *f*

*ppp*

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

*f*

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

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

*ff*

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 Attacca final.*

Detailed description: This block contains a musical score for a vocal piece. It features five staves. The first four staves are vocal lines with lyrics. The fifth staff is a piano accompaniment. The lyrics are: "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 . . . . .", and "ha! ha! ha! ha! ha! ha! ha! ha! ha! . . . . .". The piano part includes dynamic markings: *dim.*, *al fine.*, *pp*, and *Attacca final.*

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

ALLEGRETTO. *p* *cres.*

*f* *ff*

*1st time.* *2nd time.*

Detailed description: This block contains a musical score for a piano piece. It features three systems of staves. The first system is a grand staff with a treble and bass clef, marked *ALLEGRETTO.* and *p*. The second system is a grand staff with a treble and bass clef, marked *f* and *ff*. The third system is a grand staff with a treble and bass clef, marked *1st time.* and *2nd time.*. The piece includes a *cres.* (crescendo) marking.

CHORUS.

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

The first system of the chorus consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "Now to the ban-quet we press, Now for the eggs and the ham! . . . Now for the mus-tard and". The piano accompaniment is in a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

The second system continues the chorus. The vocal line lyrics are: "ress, Now for the straw-ber-ry jam! . . . Now for the tea of our host! . . .". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system continues the chorus. The vocal line lyrics are: "Now for the rol-lick-ing bun, . . . Now for the muf-fin and toast, And now for the gay Sal-ly". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system concludes the chorus. The vocal line lyrics are: "Lunn! . . . Now for the muf-fin and toast, And now for the gay Sal-ly Lunn! The". The piano accompaniment continues with the same rhythmic pattern. The system ends with a fermata over a final chord, marked with a piano (*p*) dynamic.

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

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

*cres.* *ff*

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 with two vocal staves and two piano accompaniment staves. The vocal staves have the lyrics: "rol - lick-ing, rol - lick-ing bun ! . ." for both voices. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with a similar rhythmic pattern of eighth notes and chords.

*Segue recit.*

The third system shows the piano accompaniment staves. The top two staves are empty, while the bottom two staves contain the piano accompaniment. The system concludes with a double bar line and a common time signature (C). The instruction *Segue recit.* (Segue recitativo) is written at the end of the system.



## RECIT. SIR M.

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

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

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.

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

ALINE.

jo - rum of tea. . .

CONS.

jo - rum of tea. . .

LADY S.

jo - rum of tea. . .

MRS. P.

jo - rum of tea. . .

ALEX.

jo - rum of tea. . .

MR. B.

jo - rum of tea. . .

SIR M.

jo - rum of tea. . .

MR. W.

jo - rum of tea. . .

jo - rum of tea. . .

*p*

ALINE. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

*p*

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

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

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

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

*cres. molto.* *Sva.* *loco.*

DR. DALY.

Pain, trou - ble and care,

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.*

*Andante.*

**ALINE.**

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

**CONS.**

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

**LADY S.**

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

**MRS. P.**

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

**ALEX.**

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

**DR. D.**

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

**SIR M. AND NOTARY.**

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

**MR. WELLS.**

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

**CHORUS.**

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

*f*

*Andante. p*

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

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

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

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

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

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

Oh love, oh love, . . .

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

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. \*

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

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

*f* *f*

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

*rall. e dim.*

*pp* *Allegretto non troppo vivace.*

this!

this!

*pp* *Allegretto non troppo vivace. pp*

Ped. \*



DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

*pp* 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 -

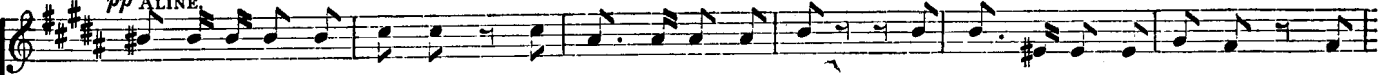
ALEXIS.

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

MR. WELLS.

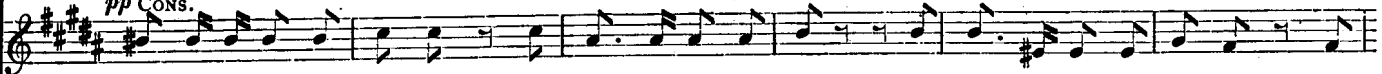
- - cites a strange con - - fu - sion With - in their ach - ing eyes -

*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.



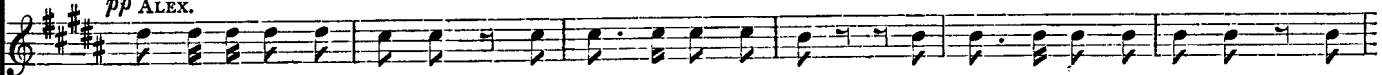
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*pp* MRS. P.



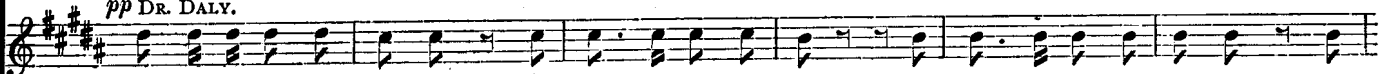
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*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.



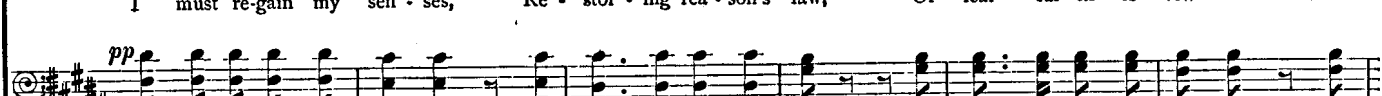
They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

*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*



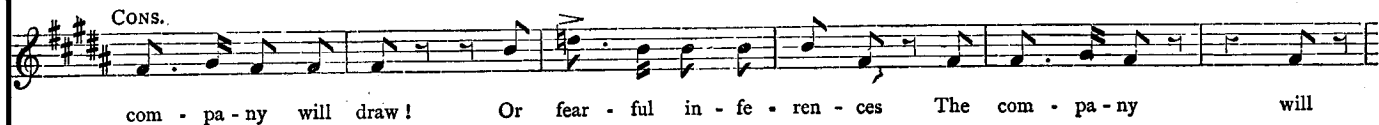
*pp*



ALINE.



CONS.



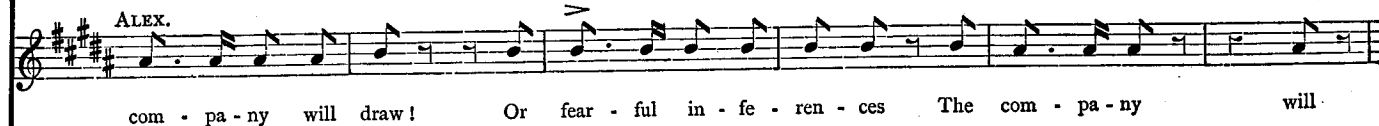
LADY S.



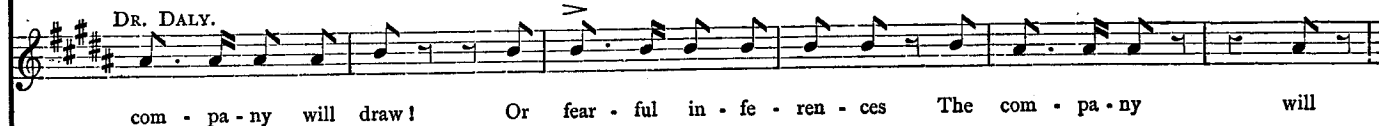
MRS. P.



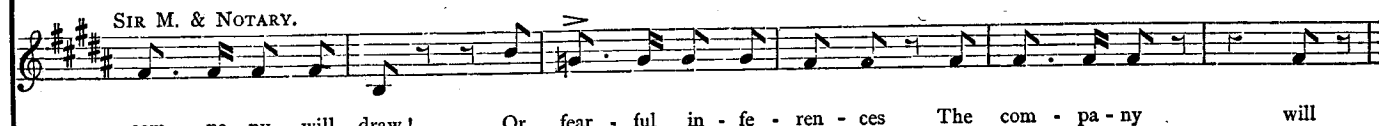
ALEX.



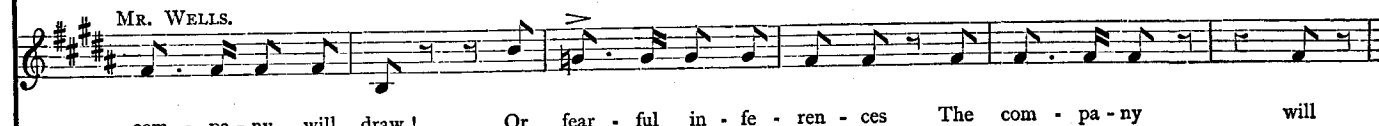
DR. DALY.



SIR M. &amp; NOTARY.



MR. WELLS.



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

CONS.  
draw ! Oh mar - - vel - lous . . . il - lu - 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. *p*  
draw ! Oh mar - - - - - vel - - -

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

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

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

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

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

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

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

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

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

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

*cres. molto.*  
- - lu-sion! Oh ter - ri - ble sur - prise! Oh marvellous il - lu-sion! Oh ter - ri - ble sur - prise! Oh marvellous il - lusion! 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 mar - . .

. . . 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.* *1mo Volta.* *2nd Volta.*

vel - lous il - lu - sion ! sion !

CONS.

*dim.*

vel - lous il - lu - sion ! sion !

LADY S

*dim.*

vel - lous il - lu - sion ! sion !

MRS. P.

*dim.*

vel - lous il - lu - sion ! sion !

ALEX.

*dim.*

vel - lous il - lu - sion ! sion !

DR. D.

*dim.*

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

SIR M. & NOTARY.

*dim.*

vel - lous il - lu - sion ! sion !

MR. W.

*dim.*

vel - lous il - lu - sion ! sion !

*dim.* *p* *ff unis.*

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

*p* *ff*

Oh ter - ri - ble sur - prise !

*dim.* *p* *ff*



ALINE. *ff*

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

CONS. *ff*

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

LADY S. *ff*

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

MRS. P. *ff*

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

ALEX. *ff*

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

DR. DALY. *ff*

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

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

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

MR. WELLS. *ff*

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

*ff*

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

*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*

*Allegro. Più vivo che la prima volta.*

pp

*f*

*f* ALEX.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

*f* DR. DALY.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

*f* SIR M. & NOTARY.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

*f* MR. WELLS.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

CHORUS.  
*f*  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

*f* ALINE.  
Come, pass the cup round, We will go bail for the li- quor; It's

*f* CONS.  
Come, pass the cup round, We will go bail for the li- quor; It's

*f* LADY S.  
Come, pass the cup round, We will go bail for the li- quor; It's

*f* MRS. P.  
Come, pass the cup round, We will go bail for the li- quor; It's

ALEXIS.  
sor - ry, to - morrow.

DR. DALY.  
sor - ry, to - morrow.

SIR M. & NOTARY.  
sor - ry, to - morrow.

MR. WELLS.  
sor - ry, to - morrow.

Come, pass the cup round, We will go bail for the li- quor; It's

sor - ry, to - morrow.

ALINE.



strong, I'll be bound, For it was brewed by the vi-car!

CONS.



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

LADY S.

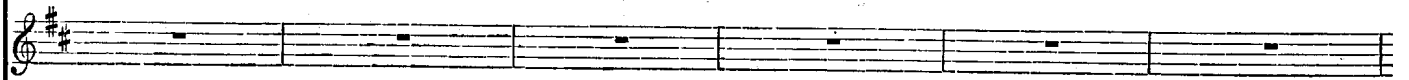


strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

MRS. P.



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



DR. D.

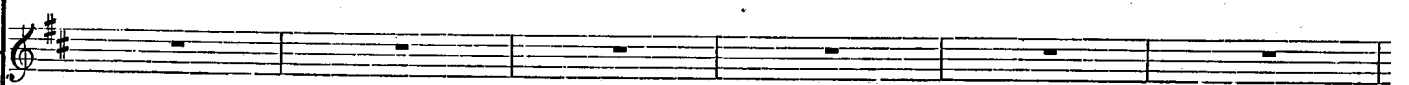


It's strong, I'll be bound, For it was

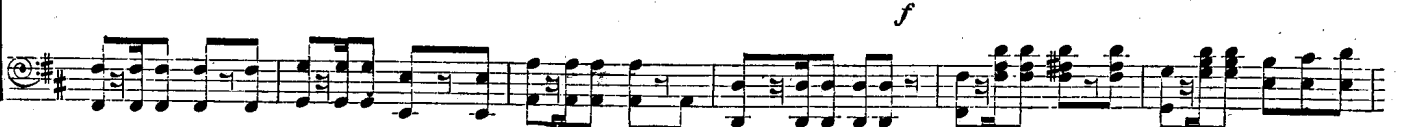
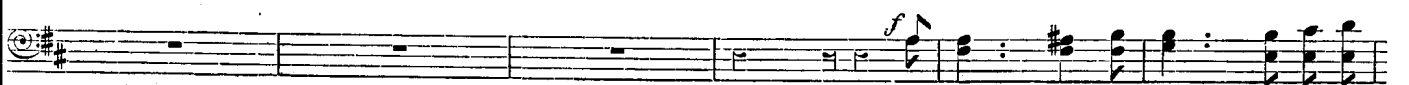
SIR M. & NOTARY.



It's strong, I'll be bound, For it was



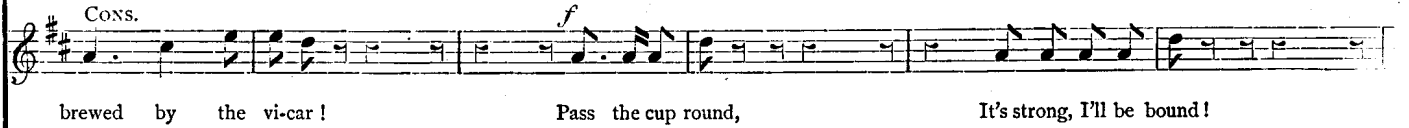
strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was



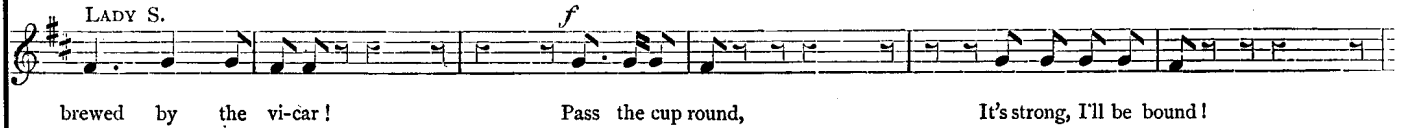
ALINE.



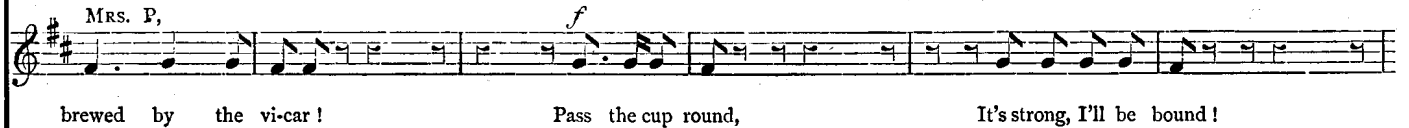
CONS.



LADY S.



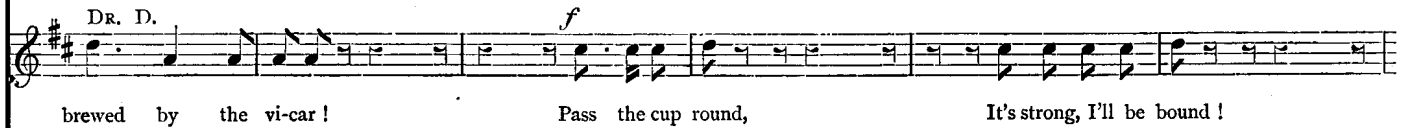
MRS. P.



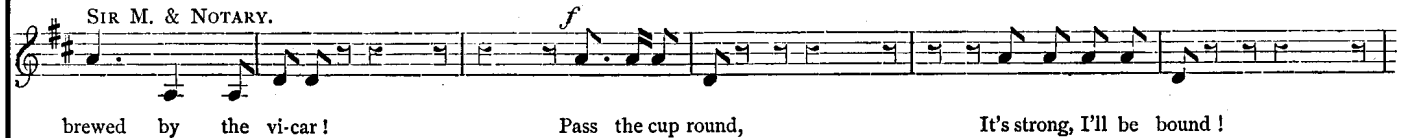
ALEX.



DR. D.



SIR M. &amp; NOTARY.



MR. W.



ALINE. *cres.* *ff*  
 clink, We are suc - ceed-ing! We are suc - ceed - - - - ing! None so cunning as

CONS. *ff*  
 None so cunning as

LADY S. *ff*  
 None so cunning as

MRS. P. *ff*  
 None so cunning as

ALEXIS. *cres.* *ff*  
 clink, We are suc - ceed-ing! We are suc - ceed - - - - ing! None so cunning as

DR. DALY. *ff*  
 None so cunning as

SIR. M. & NOTARY. *ff*  
 None so cunning as

MR. WELLS. *cres.* *ff*  
 clink, We are suc - ceed-ing! We are suc - ceed - - - - ing! None so cunning as

*ff*  
 None so cunning as

*ff*

*cres.* *f* *ff*

ALINE.

CONS.

LADY S.

MRS P.

ALEX.

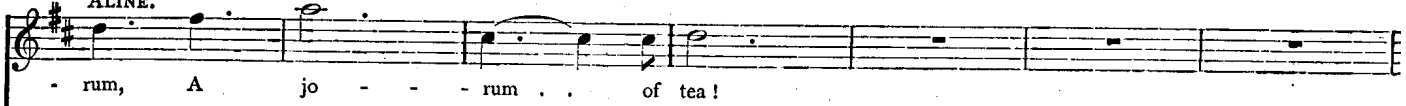
DR. D.

SIR M. & NOTARY.

MR. WELLS.

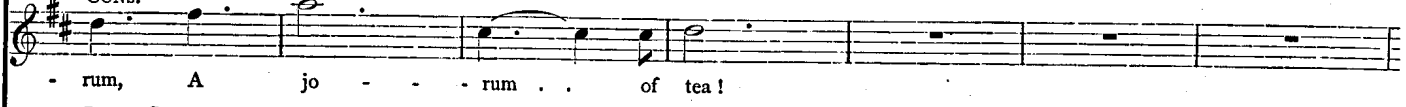


ALINE.



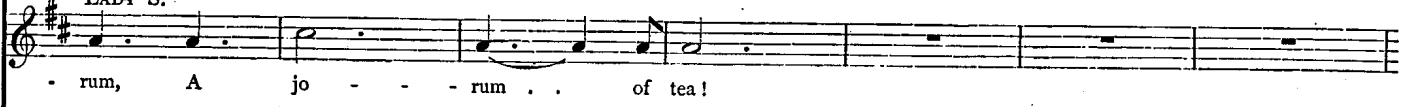
- rum, A jo - - - rum . . . of tea!

CONS.



- rum, A jo - - - rum . . . of tea!

LADY S.



- rum, A jo - - - rum . . . of tea!

MRS. P.



- rum, A jo - - - rum . . . of tea!

ALEX.



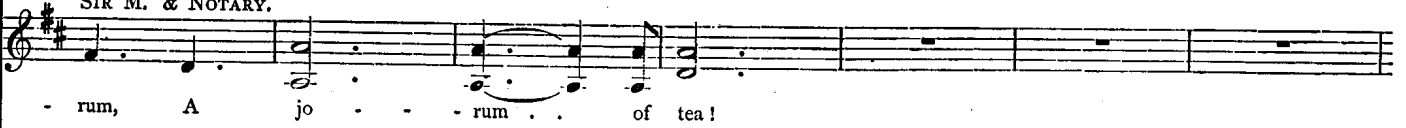
- rum, A jo - - - rum . . . of tea!

DR. D.



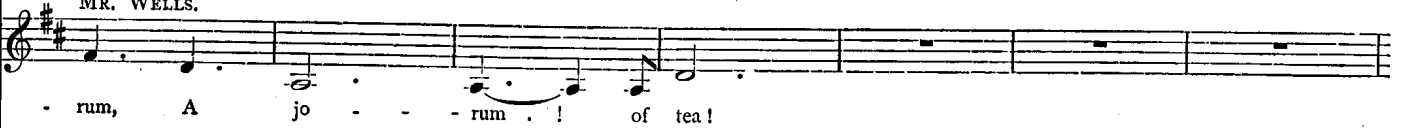
- rum, A jo - - - rum . . . of tea!

SIR M. & NOTARY.

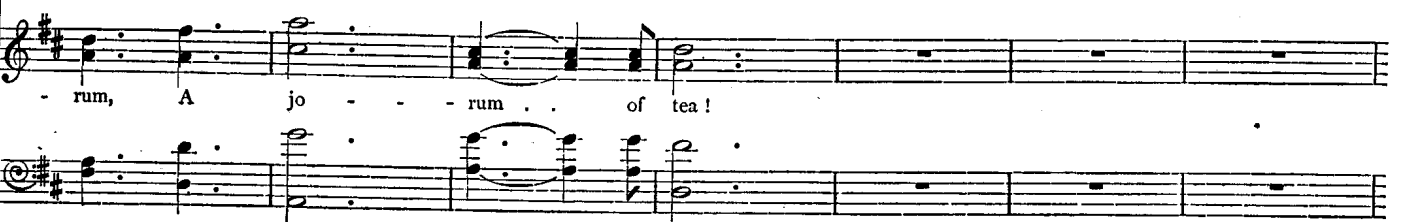


- rum, A jo - - - rum . . . of tea!

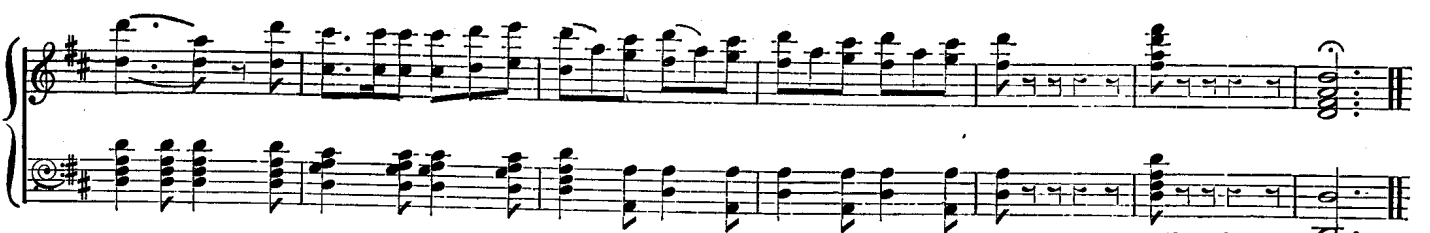
MR. WELLS.



- rum, A jo - - - rum . . . of tea!



- rum, A jo - - - rum . . . of tea!



End of 1st Act.