

— THE —

# SORCERER

OPERA.

— BY —

## ARTHUR SULLIVAN.

Arranged for two Performers on the Piano-Forte,

— BY —

### H. MAYLATH.

CHORUS.— Happy are we in our loving frivolity.

CHORUS.— Ring forth, ye Bells!

WALTZ.— Happy young Heart.

SONG.— Engaged to So-and-So.

Chorus of Men.

BALLAD.— For Love alone.

My Name is John Wellington Wells.

DUET.— Lady Sansagure and Marmaduke.

ENSEMBLE.— Constance, Notary.

ENSEMBLE.— Aline, Alexis, Lawyer and Chorus.

ARIA.— When he is here.

BALLAD.— Time was when Love.

FINALE.— Now to the Banquet we press.

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# THE SORCERER.

Comic Opera by A. Sullivan.

For 4 hands.

by H. MAYLATH.

## SECONDO.

Allegro vivace. (CHORUS: Happy are we.)

The first section of the score is titled "Allegro vivace. (CHORUS: Happy are we.)". It consists of three systems of music for four hands. The first system begins with a treble clef and a key signature of one sharp (F#), with a time signature of 6/8. The music is marked with a forte dynamic (*sf*). The second system continues the piece, featuring a mix of treble and bass clefs. The third system concludes the section with a change to a bass clef and a dynamic marking of *f*.

Allegretto. (CHORUS: Ring forth ye bells.)

The second section of the score is titled "Allegretto. (CHORUS: Ring forth ye bells.)". It consists of two systems of music for four hands. The first system begins with a treble clef and a key signature of one sharp (F#), with a time signature of 3/4. The music is marked with a forte dynamic (*sf*). The second system continues the piece, featuring a mix of treble and bass clefs, and includes a first ending bracket labeled "1<sup>o</sup>". The section concludes with a dynamic marking of *sf*.

# THE SORCERER.

Comic Opera by A.Sullivan.

For 4 hands.

by H.MAYLATH.

PRIMO.

*Allegro vivace.* (CHORUS: Happy are we.)

The first system of musical notation for the 'Allegro vivace' section. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 6/8 time signature. The music is marked with a forte dynamic (*sf*) and the instruction *sempre staccato*. The melody is characterized by rapid sixteenth-note passages.

The second system of musical notation for the 'Allegro vivace' section. It continues the two-staff arrangement with treble and bass clefs. The music maintains the *sf* dynamic and *sempre staccato* instruction. The notation includes various rhythmic patterns and rests.

The third system of musical notation for the 'Allegro vivace' section. It continues the two-staff arrangement. The dynamic markings *f* and *p* are visible, indicating a change in volume. The music features complex rhythmic figures and rests.

*Allegretto.* (CHORUS: Ring forth ye bells!)

The first system of musical notation for the 'Allegretto' section. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked with a forte dynamic (*sf*). The tempo is slower than the previous section, and the melody is more melodic.

The second system of musical notation for the 'Allegretto' section. It continues the two-staff arrangement. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *sf* is present.

4

SECONDO.

2º

*f*

*sf*

WALTZ: (Happy young heart.)

*sf*

*p*

Andantino. (Engaged to So and So.)

*sf*

*p*

Vivace. (Chorus of Men.)

*rit.*

*sf*

*p*

*f*

PRIMO.

5

4 2<sup>o</sup> 8

*f* *p*

(WALTZ: Happy young heart.)

8 *sfp* 8

Andantino, (SONG: Engaged to So and So.)

8 *f* *p Solo marcato*

Vivace. (Chorus of Men.)

8 4 *p*

8 *sf* *sf*

SECONDO.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

Andante. (BALLAD: For love alone.)

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano). A first ending bracket is present in the treble staff, marked with a '1' and a *p* dynamic.

The third system shows a change in the bass line, with a *p* dynamic marking. The treble staff continues with its melodic pattern, and the bass staff provides a steady accompaniment.

The fourth system continues the musical piece. The treble staff has a melodic line with some rests, while the bass staff maintains a consistent accompaniment.

Allegretto. (SONG: My name is J.W. Wells.)

The fifth system is marked *Allegretto*. It features a treble staff with a rhythmic eighth-note pattern and a bass staff with a steady accompaniment. A *p* dynamic marking is present. The system concludes with first and second ending brackets, labeled '1°' and '2°' respectively.

PRIMO.

8

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Andante. (BALLAD: For love alone.)

8

Musical notation for the second system, including dynamic markings like *ff* and *p*.

8

Musical notation for the third system, including dynamic markings like *p*.

8

Musical notation for the fourth system, including dynamic markings like *p*.

Allegretto. (SONG: My name is J.W. Wells.)

8

Musical notation for the fifth system, including dynamic markings like *sf* and *p*.

8

Musical notation for the sixth system, including first and second endings.

Musical score for the first system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). The tempo is marked *sf* (sforzando) and *rit.* (ritardando). The music consists of chords and moving lines in both hands.

CON MOTO. (DUET: Lady Sansagure and Sir Marmaduke.)

Musical score for the second system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats. The tempo is marked *CON MOTO* and *sf*. The music consists of chords and moving lines in both hands.

Musical score for the third system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats. The tempo is marked *rit.*. The music consists of chords and moving lines in both hands.

WALTZ. (Ensemble: Constance, Notary.)

Musical score for the fourth system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats. The tempo is marked *WALTZ*. The dynamics are marked *sf* and *p*. The music consists of chords and moving lines in both hands.

Musical score for the fifth system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats. The music consists of chords and moving lines in both hands.

Musical score for the sixth system, featuring piano accompaniment. The score is written for two staves (treble and bass clef) in a key signature of two flats. The dynamics are marked *sf*. The music consists of chords and moving lines in both hands, ending with a first ending bracket labeled '1'.



8.....

*sf* *rit.*

Con moto. (DUET: Lady Sansagure and Sir Marmaduke.)

*sf*

*rit.* *tr*

3/4

WALTZ. (Ensemble: Constance, Notary.)

*p*

8.....

*sf*

Allegretto.

SECONDO.

Moderato. (ENSEMBLE: Aline, Lawyer and Chorus.)

Andante. (ARIA: When he is here.)

Allegretto.

PRIMO.

Moderato.

11

(ENSEMBLE: Aline, Lawyer, Ch.)

*p stacc.* *f* *f*

*f* *f* *f*

*f* *p legato*

Andante, ARIA: When he is here

*f* *sf* *f*

*sf* *p* *cres.*

*f* *marcato*

SECONDO.

Allegretto. (BALLAD: Time was when love.)

The first system of the 'Allegretto' section consists of two staves. The upper staff is in treble clef and contains a series of chords, starting with a piano (*p*) dynamic. The lower staff is in bass clef and contains a simple bass line with quarter notes.

The second system continues the 'Allegretto' section. The upper staff features more complex chordal textures with some triplets. The lower staff continues with a steady bass line.

The third system of the 'Allegretto' section. The upper staff has a piano (*p*) dynamic marking and features chords with triplets. The lower staff continues with a simple bass line.

The fourth system of the 'Allegretto' section. The upper staff features chords with triplets and some dynamics like *f* and *p*. The lower staff continues with a simple bass line.

Vivace. (FINALE: Now to the Banquet we press.)

The first system of the 'Vivace' section is in 6/8 time. The upper staff starts with a *sfp* dynamic and contains a series of chords. The lower staff has a rhythmic bass line. A first ending bracket labeled '1º' is at the end of the system.

The second system of the 'Vivace' section. The upper staff continues with chords and includes a piano (*p*) dynamic. The lower staff continues with a rhythmic bass line. A second ending bracket labeled '2º' is at the end of the system.

PRIMO.

Allegretto. (BALLAD: Time was when love.)

8

8

8

8

Vivace. (FINALE: Now to the Banquet we press.)

8

2° 8

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes slurs over several measures. The bass clef part provides a steady accompaniment. Dynamics include *p* and *f*.

Second system of musical notation, primarily in the bass clef. It features a series of chords and rhythmic patterns. A forte (*f*) dynamic is indicated at the beginning.

Third system of musical notation, featuring a treble and bass clef. The treble clef part has a forte (*f*) dynamic, while the bass clef part has a piano (*p*) dynamic.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part has a piano (*p*) dynamic, and the bass clef part has a fortissimo (*sf*) dynamic.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part has a forte (*f*) dynamic. The system concludes with a double bar line and repeat dots.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part has a forte (*f*) dynamic. The system concludes with a double bar line and repeat dots.

First system of musical notation, consisting of two staves. The music is in G major and 4/4 time. It features a piano introduction with dynamic markings *p*, *sf*, *f*, *p*, and *sf*. An 8-measure rest is indicated above the first staff.

Second system of musical notation, consisting of two staves. It continues the piece with dynamic markings *p* and *sf*. An 8-measure rest is indicated above the first staff.

Third system of musical notation, consisting of two staves. It continues the piece with dynamic markings *sf* and *p*. An 8-measure rest is indicated above the first staff.

Fourth system of musical notation, consisting of two staves. It continues the piece with dynamic markings *f* and *sf*. An 8-measure rest is indicated above the first staff.

Fifth system of musical notation, consisting of two staves. It continues the piece with dynamic markings *f* and *sf*. An 8-measure rest is indicated above the first staff.

Sixth system of musical notation, consisting of two staves. It concludes the piece with dynamic markings *f* and *sf*. An 8-measure rest is indicated above the first staff.

# New Pieces for the Piano.

Published in the Autumn and Winter of the Years 1877-78.

**CANTATAS.** It is now quite a common thing for Choirs, Schools and Societies to give Cantatas, (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

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This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

## Waltzes.

"Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.

- Village Belle Waltz.** C. 3.....By W. F. Sudds. 30  
A bright waltz, with a most agreeable sparkle to it.
- Nancy Lee Waltz and Quickstep.** Eb. 3. By C. E. Pratt. 40  
Includes a favorite melody, finely arranged for the piano.
- Dream of Pleasures Waltzes.** 3....By R. H. Clouston. 60  
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.
- International Rifle Match Waltzes.** 3. By C. E. Pratt. 75  
Four bright waltzes, with an Introduction and a Coda. Musical riflemen will agree that Mr. Pratt has hit the mark, this time.
- No. 1. Silver Cross Waltz.** C. 3.....J. S. Knight. 30  
" 9. Don't forget me. Waltz. C. 3. " 30  
These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. K. had quite a "Strauss-like" facility in the composition of music for the dance, for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.
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" 2. Golden Locks. (Blonde Locken.) G. 3.  
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- Telephone Waltz.** F. 2.....J. W. Turner. 30  
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.
- Valse Aérienne.** Ab. 3.....Spindler. 35  
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.
- The Man in the Moon Waltz.** D. 3.....Fernald. 30  
A very pleasing melody, arranged as the air of a very pleasing waltz.

## Galops, Marches, Schottisches, &c.

- Wedding Tour Galop.** By Louis Wallis. F. 3..... 35  
Quite pleasing enough to merit its pretty name. Contains a couple of glissades, and quantities of accents, staccato marks and marks of expression.
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By T. B. Grass. 40  
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to Spring, with quantities of octaves, chromatics and arpeggios,—a sort of March wind galop.
- Wild Rose Schottische.** A. 3.....J. S. Knight. 30  
The charming wild rose has here an elegant tribute of bright tones.
- Minuet by Boccherini.** A. 3.....Arr. by J. Löw. 35  
Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.
- First Attempt Polka.** Bb. 2.....Riley. 30  
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.
- Hidden Smiles.** Mazurka Caprice. F. 6.  
By Fred. Kenyon Jones. 65  
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

- 5th Avenue Bell Chimes March.** A. 3. By J. A. Helfrich. 35  
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.
- School Girl's March.** D. 3. By Maurizio G. Giannetti. 30  
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.
- Telephone March.** G. 3.....J. W. Turner. 30  
A fine march or quickstep, with a title for the times.
- Secret Love.** Gavotte.....Johann Resch. 35  
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.
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## Instructive Pieces.

These pieces are by no means *only* for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.

- Six Easy Sonatas.**.....By G. Gurlett. Each, 35  
An easy Sonata is a Sonatina. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.
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These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Lichner, and comprise:  
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In the 2d Number, "Evergreen," "Forget me not," "Snow-bells," and "Lilies."  
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The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Blüette, in which Spindler shows his usual good taste.
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The summer breezes and the whispering pines and hemlocks, suggest many restful reveries,—which are here very gracefully expressed.
- Gay Posies.** (Blümlein Tausendshön). Op. 230. C. 3.  
Spindler. 35  
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.
- Evening Song.** Op. 85, No. 12. Bb. 4 and 3. Schumann. 25  
There are two arrangements, one easier than the other, on opposite pages.
- The Chimes of Home.** F. 4.....Parker. 40  
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

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