

NEW EDITION—REVISED AND PARTLY RE-WRITTEN

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# THE SORCERER.

An Original Modern Comic Opera

IN TWO ACTS.

WORDS BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

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VOCAL SCORE, 5s. PIANOFORTE SCORE, 3s.  
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*Oct. 11, 1884.*

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## DRAMATIS PERSONÆ.

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

*Chorus of Villagers.*

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

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

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

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

# THE SORCERER.

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# THE SORCERER.

## OVERTURE.

*Allegro con spirito.*

PIANO.

*f* *ff*

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

*Moderato.*

*p* *ad lib.*

This system features a piano introduction in 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. The tempo is marked *Moderato*. Dynamics include *p* and *ad lib.*

*Andante. dolce.*

*p*

This system continues the piano introduction in 3/4 time. The right hand has a more flowing melodic line, and the left hand features a steady accompaniment of chords. The tempo is marked *Andante. dolce*. The dynamic is *p*.

*cres.* *p*

*Ped. \**

This system continues the piano introduction in 3/4 time. The right hand has a melodic line with some grace notes, and the left hand has a chordal accompaniment. The tempo is *Andante. dolce*. Dynamics include *cres.* and *p*. A *Ped. \** marking is present at the end of the system.

*mf*

This system continues the piano introduction in 3/4 time. The right hand has a melodic line with grace notes, and the left hand has a chordal accompaniment. The dynamic is *mf*.

*p*

This system continues the piano introduction in 3/4 time. The right hand has a melodic line with grace notes, and the left hand has a chordal accompaniment. The dynamic is *p*.

*Tempo di Valse.*

*p* *mf*

This system begins a new section in 3/4 time. The right hand has a simple, rhythmic melody, and the left hand has a simple accompaniment. The tempo is marked *Tempo di Valse*. Dynamics include *p* and *mf*.

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

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

Third system of musical notation. Both hands play a steady accompaniment of chords in the left hand and a melodic line in the right hand.

Fourth system of musical notation. Continuation of the accompaniment and melodic line from the previous systems.

Fifth system of musical notation. The right hand has a melodic phrase that concludes with a fermata. The left hand continues with chords.

Sixth system of musical notation. The right hand features a melodic line with a descending slur and a fermata. The left hand has a crescendo hairpin leading to a *f* dynamic, followed by a *mf* dynamic in the final measure.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a *dim.* (diminuendo) marking over a series of chords.

Third system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a *p* (piano) dynamic marking and a long slur spanning across several measures.

Fourth system of musical notation. The treble staff contains a melodic line with the lyrics "cre - sci - do." written below it. The bass staff provides accompaniment.

Fifth system of musical notation. The treble staff has a tempo change to *Allegro molto.* and a time signature change to 2/4. The bass staff includes dynamic markings *al. f* and *f*.

Sixth system of musical notation. The treble staff continues with a melodic line. The bass staff includes a *p stacc.* (piano staccato) marking.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. Dynamic markings include *f*, *dim.*, and *p*.

Second system of musical notation, continuing the piece. It features similar complex textures with beamed notes and chords. Dynamic markings include *f*, *dim.*, and *p*.

Third system of musical notation, showing a more rhythmic and melodic focus in the upper staff. The lower staff continues with complex textures. Dynamic markings include *p* and *pp stacc.*

Fourth system of musical notation, featuring prominent triplets in both staves. Dynamic markings include *p* and *pp stacc.*

Fifth system of musical notation, continuing the triplet patterns. Dynamic markings include *p*.

Sixth system of musical notation, concluding the piece with a final cadence. Dynamic markings include *pp* and *cre*.

scen. do. f

This system shows the first two staves of music. The right staff contains a melodic line with eighth and sixteenth notes. The left staff features a bass line with chords and a few single notes. Dynamic markings include *scen.*, *do.*, and *f*.

8va. *cras.* *f marcato.*

This system continues the piece. The right staff has a melodic line with a wavy line above it labeled *8va.*. The left staff has a bass line with chords and a wavy line above it labeled *cras.*. Dynamic markings include *f marcato.*

8va. *f*

This system continues the piece. The right staff has a melodic line with a wavy line above it labeled *8va.*. The left staff has a bass line with chords and a wavy line above it labeled *f*.

Ped. \* Ped. \*

This system continues the piece. The right staff has a melodic line with a wavy line above it. The left staff has a bass line with chords and a wavy line above it. Pedal markings include *Ped.* and *\* Ped. \**.

8va.

This system continues the piece. The right staff has a melodic line with a wavy line above it labeled *8va.*. The left staff has a bass line with chords and a wavy line above it.

8va. 8va.

This system continues the piece. The right staff has a melodic line with a wavy line above it labeled *8va.*. The left staff has a bass line with chords and a wavy line above it labeled *8va.*.

8va... Ped.

This system continues the piece. The right staff has a melodic line with a wavy line above it labeled *8va...*. The left staff has a bass line with chords and a wavy line above it labeled *Ped.*

## ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO  
VIVACE.

*ff*

Ring forth, ye bells, With cla - rion  
 sound, For - get your knells, For joys a - bound, For - get your notes Of

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment of chords and eighth notes. The second system introduces the vocal line, with the vocal staff in treble clef and the piano accompaniment in bass clef. The vocal line begins with the lyrics 'Ring forth, ye bells, With cla - rion'. The third system continues the vocal line with the lyrics 'sound, For - get your knells, For joys a - bound, For - get your notes Of'. The piano accompaniment continues with a consistent rhythmic pattern throughout.

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

*unis.*

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 begins with a repeat sign and a first ending bracket labeled '1st Volta.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- 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 piano part includes a section marked 'Sva.....' (Sforzando) with a series of sixteenth-note runs in the right hand.

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

This system concludes the vocal line and piano accompaniment. The piano part features a final section with sustained chords in the left hand and rhythmic patterns in the right hand.

## 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!

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

**RECIT. CONSTANCE.** *a tempo lento.*

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

*p*

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

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

*cres.*

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

*dim.*



## No. 2a.

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

*Andante.* CONSTANCE.

VOICE: ———— When he is here, I sigh with

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

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

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

*cres.* *dim.*

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

*dim.* *pp*

*rall.*

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

*cres. colla voce.* *dim.*

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

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

Ped. \* Ped.

**2ND VERSE.**

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

*p*

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

*cres.*

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

*dim.*

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

*dim.* *pp*

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

*rall.*

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

*dim.* *p*

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 untain - ted -

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

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

*cres.*

Ped. \*

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

*colla voce.*

*mf*

Ped. \*

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

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

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

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

Ped. \* Ped. \*

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

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



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

ANDANTE.

The first system of the Minuet consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody in the right hand is characterized by eighth-note patterns and chords, while the left hand provides a steady accompaniment.

The second system continues the Minuet. It features a repeat sign at the beginning of the right-hand staff. The musical texture remains consistent with the first system, maintaining the piano (*p*) dynamic.

The third system of the Minuet includes trills (*tr.*) in the right-hand staff. The dynamic increases to forte (*f*) towards the end of the system. The left hand continues with its accompaniment.

The fourth system concludes the Minuet. It features a *rall.* (rallentando) marking in the right-hand staff, indicating a gradual deceleration of the music. The piece ends with a double bar line.

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

PIANO.

The first system of the Chorus of Girls is marked *Allegretto.* and *dolce.* It consists of two staves. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The music starts with a forte (*f*) dynamic. The right hand features a melodic line with grace notes, while the left hand has a rhythmic accompaniment.

CHORUS.

With

The second system of the Chorus of Girls continues the piece. It includes dynamic markings such as *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The right-hand staff shows a melodic line with some grace notes, and the left-hand staff provides a rhythmic accompaniment.



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

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

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

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

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

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

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

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

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



## ARIA.—“Happy Young Heart.”

*Tempo di valse non troppo vivace.*

PIANO.

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

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, Yet we must part,

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

Ped. \*

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

*ff*

Ped. \*

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

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

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

*p*

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

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

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

Ped. \*

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

*cres.*

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

*p*

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

*cre - seen - do.*

*brillante.*

ne - ver to . . . . .

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

part! . . . . .

No. 7.

RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY, S.

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

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

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

**TENORS.**  
**BASSES.**  
**ALLEGRETTO MARZIALE.**

With heart and with

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

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



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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his' written below. The bottom two staves are for the piano accompaniment, featuring a steady eighth-note bass line and a more active treble line.

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

The second system of the musical score continues the vocal line with the lyrics 'choice Comes the brave A - - lex - is, The brave A - lex - is, A - lex - is the'. The piano accompaniment continues with similar rhythmic patterns.

brave

The third system of the musical score features a piano accompaniment. The top two staves are empty, with the word 'brave' written below the first staff. The bottom two staves contain the piano accompaniment, which includes a series of chords and moving lines.

## No. 9.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

*mf* *p* *tr*

Wel-come, joy! a-dieu to

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

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

*L'istesso tempo.*

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

*rall.* *p stacc.*

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

*cres.*

*passionata.*

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

*p*

*cres.* *ff dim.*

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

*cres.* *ff dim.*

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

*rall.*

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

*rall.* *tr.*

LADY S.

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

*p*

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

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

*p stacc.*

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

*cres.*

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

*appassionata.*

*p*

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

*cres.* *ff* *dim.*

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

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

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

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

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

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

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

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

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

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

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

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

*p*  
*tr*

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

LAWYER.

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

MARSTOSO.

*f* *p*

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

CHORUS.

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

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

draft - ed as a - greed! Ap

*p* *f*

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

ALEXIS. 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.

*ff* *attacca.*



*Allegro come rno.*

Musical score for the first system, including piano accompaniment and vocal staves. The piano part features dynamic markings *f* and *sf*. The tempo is marked *Allegro come rno.*

TREBLE & ALTO.

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

TENOR.

BASS.

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

Musical score for the second system, including vocal staves and piano accompaniment. The piano part continues with a rhythmic accompaniment.

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

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

*Sua.*

Musical score for the third system, including vocal staves and piano accompaniment. The piano part features a wavy line under the *Sua.* marking.

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. Love feels on ma - ny

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

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

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

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

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

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

Ped. \*

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

Ped. \*

love that love, I love it on - ly!

*colla voce.* *ff* *dim.*  
Ped. \*

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

*p*

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

*rall.*

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

*f a tempo.*

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

*ff*

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

ly!

*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 - sertment of ma - gic ; And for rais - ing a posthumous shade, With ef -

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

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

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





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

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

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

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

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

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

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

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

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

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

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

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

*cres.* *molto.*

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

Axe

*ff*

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

A: LEGRETTO  
QUASI  
LENTO

MR. WELLS.

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

*p*

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

- - pear! Ap - pear!

*p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two phrases: "- - pear!" and "Ap - pear!". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. A dynamic marking of *p* is placed below the piano part.

CHORUS.

Good mas - ter, we are here!

*dim.*

Detailed description: This system is for the chorus. The vocal line begins with "CHORUS." and the lyrics "Good mas - ter, we are here!". A *dim.* marking is placed above the vocal line. The piano accompaniment features a complex, rhythmic pattern in both hands, with a *p* dynamic marking at the start.

MR. WELLS.

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

*Sva.*

Detailed description: This system is for Mr. Wells. The vocal line has the lyrics "Noi - some hags of night! Imps of dead - ly shade! Pal - lid ghosts, a -". The piano accompaniment features a *Sva.* (Sustained) marking and a complex, rhythmic pattern in both hands.

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

*Sva.*

Detailed description: This system is the final section. The vocal line has the lyrics "rise in hosts, And lend me all your aid! Ap - pear! Ap - pear! Ap - pear!". The piano accompaniment features a *Sva.* (Sustained) marking and a complex, rhythmic pattern in both hands.

CHORUS.

Good mas - ter, we are

*dim.*

*Piu vivo.*

ALEXIS.

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

*Piu vivo.*

ALINE.

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

*cres.*

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

*fp*

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

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

*p*

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

*cres.*

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

*f* *ff* *colla voce.*

Ped. Ped.

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

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

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

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

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

*a tempo.*

may not be! That

may not be! That

may not be! That

*dim.*

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



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

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

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

is not for thee! . . .

*dim.*

*pp*

MR. WELLS. *Andante Moderato.*

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

*f*

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

*f*

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



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

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

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

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

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

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

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

*cres.*

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

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

bun, bun, Oh! the

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

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

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

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

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

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

*Segue recit.*

The third system consists of two piano accompaniment staves. The top staff is mostly empty, with a double bar line and a common time signature (C) at the end. The bottom staff continues the piano accompaniment with chords and a double bar line at the end. The instruction "Segue recit." is written below the bottom staff.

## RECIT. SIR M.

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

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

*Allegretto.*  
day !

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

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

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



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

*crs.*

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

ALINE.  
jo - rum of tea. . .

CONS.  
jo - rum of tea. . .

LADY S.  
jo - rum of tea. . .

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

ALEX.  
jo - rum of tea. . .

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

SIR M.  
jo - rum of tea. . .

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

jo - rum of tea. . .

*p*

ALINE. *Sotto voce.*

See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

*p*

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

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

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

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

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

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

*Sua.*  
*cres. molto.*  
*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.*

**ALINE.** *Andante.*

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

**CONS.**

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

**LADY S.**

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

**MRS. P.**

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

**ALEX.**

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

**DR. D.**

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

**SIR M. AND NOTARY.**

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

**MR. WELLS.**

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

**CHORUS.**

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

*f* *Andante. p*

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

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

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

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

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

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

Oh love, oh love, . . .

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

*cres.*

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

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

*p* *cres.*

Ped. \*

*f*

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

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

*f* *f*

*p* *rall. e dim.*

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

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

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

*pp* *Allegretto non troppo vivace.*

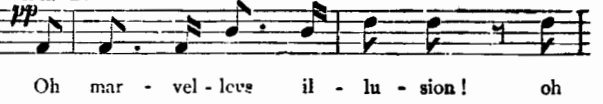
this!

this!

*pp* *Allegretto non troppo vivace. pp*

Ped. \*

DR. D.



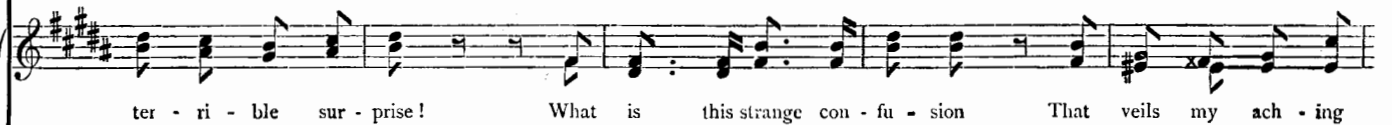
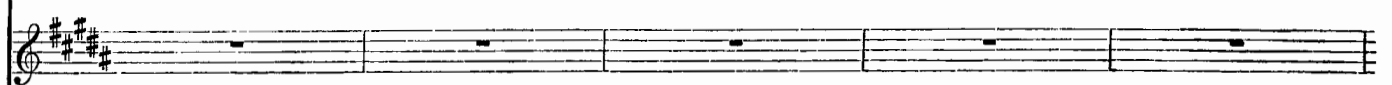
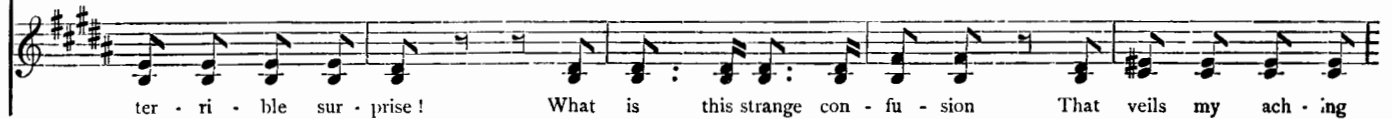
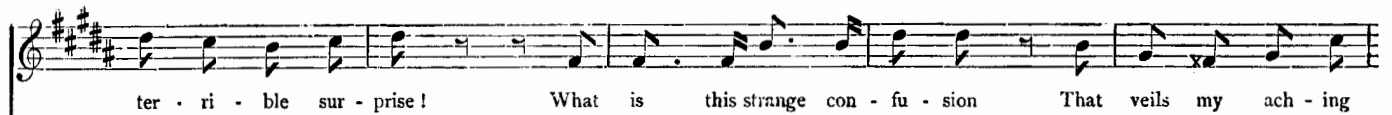
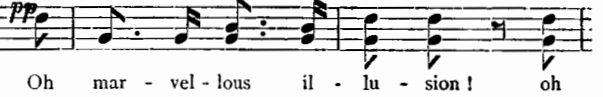
SIR M. &amp; NOTARY.



TENORS.



BASSES.





*pp staccato.* ALINE.

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

*pp staccato.* ALEXIS.

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

eyes?

eyes?

*pp staccato.* MR. WELLS.

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

eyes?

*pp staccato.*

## ALINE.

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

## ALEXIS.

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

## MR. WELLS.

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

*pp* ALINE

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

*pp* CONS.

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

*pp* LADY S.

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

*pp* MRS. P.

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

*pp* ALEX.

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

*pp* DR. DALY.

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

*pp* SIR M. AND NOTARY.

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

*pp* MR. WELLS.

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

*pp* CHORUS.

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

*pp*

*pp*

ALINE.



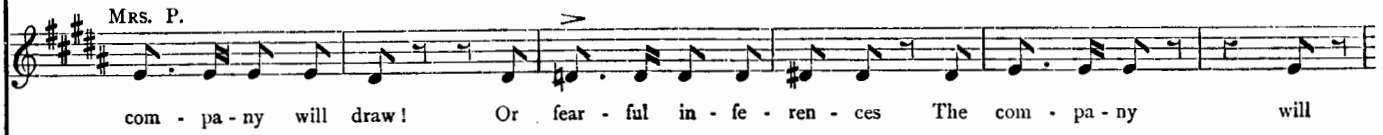
CONS.



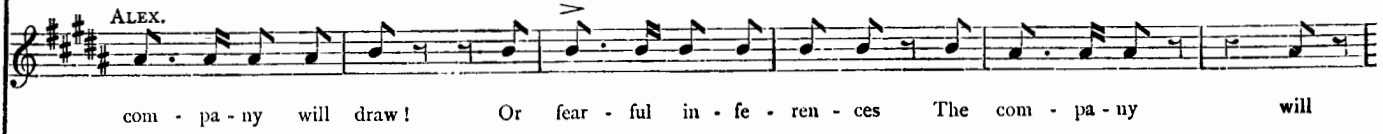
LADY S.



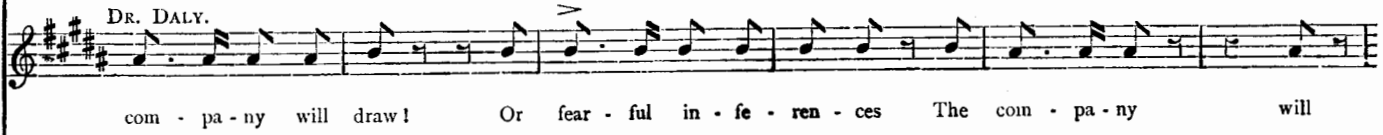
MRS. P.



ALEX.



DR. DALY.



SIR M. &amp; NOTARY.



MR. WELLS.



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

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

LADY S.  
draw ! Oh mar - - - - - vel - -

MRS. P  
draw ! Oh mar - - - - - vel - -

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

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

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

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

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

ALINE.



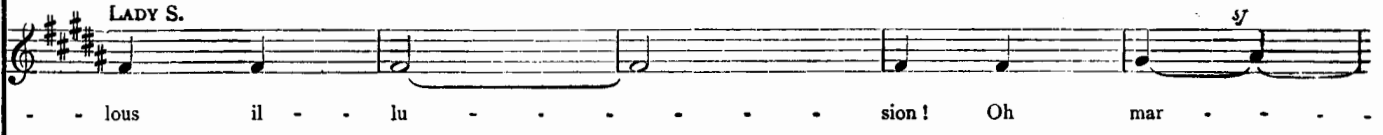
Oh ter - ri - ble . . . sur - prise ! Oh mar - . . .

CONS.



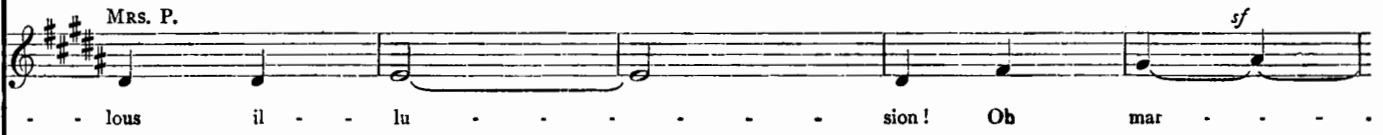
Oh ter - ri - ble . . . sur - prise ! Oh mar

LADY S.



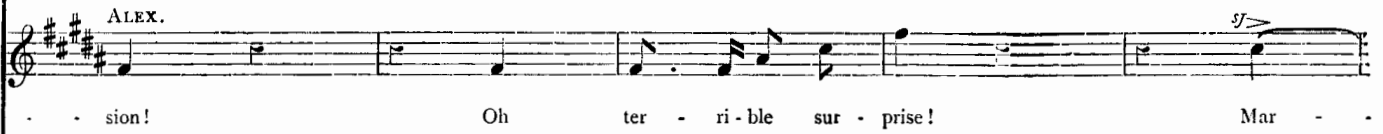
- lous il - lu - sion ! Oh mar

MRS. P.



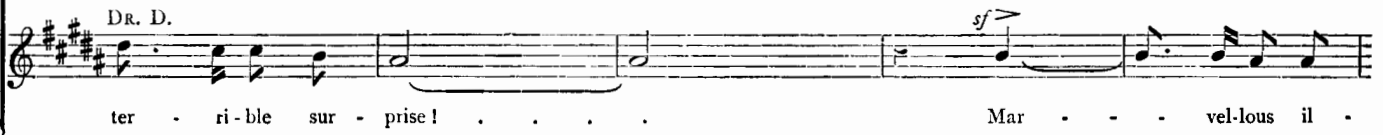
- lous il - lu - sion ! Oh mar

ALEX.



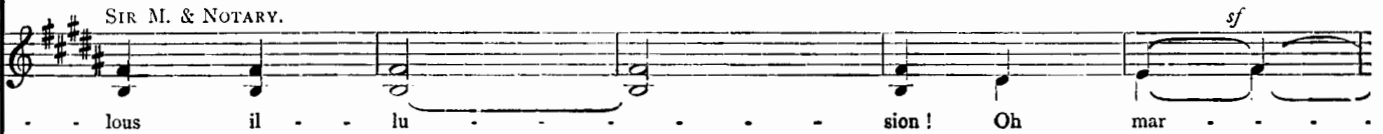
- sion ! Oh ter - ri - ble sur - prise ! Mar

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.*

*cres. molto.*



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



*cres.*

**ALINE.**

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

**CONS.**

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

**LADY S.**

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

**MRS. P.**

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

**ALEXIS.**

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

**DR. DALY.**

lu . . . sion ! Oh mar -

**SIR M. & NOTARY**

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

**MR. WELLS.**

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

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

*cres.*

*ff*

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 -  
 ter - - ri - ble . . . . .  
*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 That

*ff*

*ff*

*ff*



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

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

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

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

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

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

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

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

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

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

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

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

*p* *f* *p*

*p* *f* *p* Ped.

Ped. \*  
 End of 1st Act.

# ACT II.

## No. 15.

## TRIO & CHORUS.

*Allegro moderato.*

PIANO

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

Second system of piano introduction. Treble clef, common time. The music continues with rhythmic patterns and chordal textures.

Third system of piano introduction. Treble clef, common time. The music continues with rhythmic patterns and chordal textures.

Fourth system of piano introduction. Treble clef, common time. The music continues with rhythmic patterns and chordal textures.

Fifth system of piano introduction. Treble clef, common time. The music continues with rhythmic patterns and chordal textures.

Vocal line for ALINE. Treble clef. Dynamics: *p*. The line is mostly silent with a few notes at the end.

Vocal line for ALEXIS. Treble clef. Dynamics: *p*. The line is mostly silent with a few notes at the end.

Vocal line for WELLS. Treble clef. Dynamics: *p*. The line is mostly silent with a few notes at the end.

Vocal line for 'Tis. Treble clef. Dynamics: *p*. The line is mostly silent with a few notes at the end.

Piano accompaniment for the vocal lines. Treble clef, common time. The music continues with rhythmic patterns and chordal textures.

B

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power. Oh slum-b'ring

twelve, I think, And at this mys tic hour The ma-gic drink Should man-i-fest its power.

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power.

B

forms, how lit-tle have ye guess'd The fire that warms, the fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

C

a-pa-the-tic breast! Each a-pa-the-tic breast!

a-pa-the-tic breast! Each a-pa-the-tic breast! But stay! my fa-ther is not

a-pa-the-tic breast! Each a-pa-the-tic breast!

And, pray, where is my mother dear?  
 here!  
 I did not think it meet to see A

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "And, pray, where is my mother dear?" followed by "here!" on the next line. The second staff is a vocal line with lyrics: "I did not think it meet to see A". The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords. 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 a re-spect-a-ble Q. C. All

The second system of the musical score consists of three staves. The top staff is a vocal 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 a re-spect-a-ble Q. C. All". The bottom two staves are piano accompaniment, continuing the complex texture from the first system.

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "fast a-sleep al-fres-co-ly, And so I had them car-ried home, And put to bed re-spect-a-bly! And put to bed re". The bottom two staves are piano accompaniment, concluding the piece with a final chord.

**D**

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

**D**

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

*p*

**E**

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

*p* *pp*

**E**

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

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

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

**F**

fire !

fire !

fire !

**F**

*pp*

*cre* *scen* *do.*

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

CHORUS. TENORS & BASSES. *f*

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

*f*

SOPRANOS.

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

rise !

Eh ! that's

*sempre f*

**G**

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

you? on - ly think of that now !

**G**

*f*

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

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

*Allegro. (♩ = ♩ before.)*

Eh, but I du loike you !

**H**

**H**

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



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

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

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

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

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

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

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

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

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

Eh ! but I du loike you !

R

R

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics: "Eh ! . . . Eh ! but I du loike you !" and a piano accompaniment. The second system continues the vocal line with lyrics: "Eh ! but I du loike you !" and the piano accompaniment. Both systems include a fermata over the final note of the vocal line, with the letter "R" positioned above it.

*pp*

Detailed description: This system shows the piano accompaniment for the second system of the score. It begins with a piano (*pp*) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Detailed description: This system shows the piano accompaniment for the third system of the score. The right hand continues the melodic line with eighth notes and some grace notes, while the left hand maintains the harmonic accompaniment.

Detailed description: This system shows the piano accompaniment for the fourth system of the score. The right hand features a more active melodic line with eighth notes and some slurs, while the left hand continues the harmonic accompaniment.

Detailed description: This system shows the piano accompaniment for the fifth system of the score. The right hand continues the melodic line with eighth notes and slurs, while the left hand provides the harmonic accompaniment.

Ped.

Detailed description: This system shows the piano accompaniment for the sixth system of the score. It concludes with a "Ped." (pedal) marking in the left hand. The right hand ends with a final chord and a fermata.

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

*Moderato à la Valse.*

PIANO. *p*

*cre - scen - do. dim.*

## CONSTANCE.

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

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

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

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

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

I lov'd him mad - - - ly!

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

*p e stacc.*

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

*pp*

bad - ly.

CHORUS.

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

*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!

I love . . . . him dear - - - - ly!

*Presto.*

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

*p e stacc.*

NOTARY.

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

CHORUS. *f*

You

*pp* *f*

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

*f*

*Moderate.*

ALEXIS.

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

ALINE.

*Allegretto quasi lento.*

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

*colla voce. p*

CONS.

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

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

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



CONS. *p*

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

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

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

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

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

*p*

*Sva.*

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

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

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

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

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

*Sva.*

CONS.

And none will bless Ex - am - ple rare Of

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

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

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

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

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

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

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

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

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

**CONS** 1st Volta. 2nd Volta.

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

**ALINE.**

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

**ALEX.**

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

**NOTARY.**

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

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

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

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

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

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

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

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

*Sva.*

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

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

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

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

*pp* *cres.* *f*

*8va.* *8va.*

## No. 17.

## BALLAD—"It is not Love."

*Allegro con brio.*

VOICE. Thou hast the pow'r thy

PIANO. *f* *p*

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

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

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

*Tempo di Valse.  
dolce.*

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

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

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

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

*Tempo 1mo.*

love! . . . . . It is not love!

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

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

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

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

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

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

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

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

love, . . . . I: is not love. . . .



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

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

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

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

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

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

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

Solo.

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.

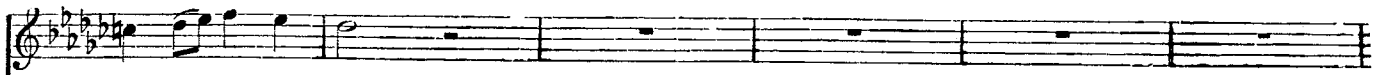
lin - en, dry his tears; Bless the thought - ful fates that send him Such a wife to soothe his years.

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

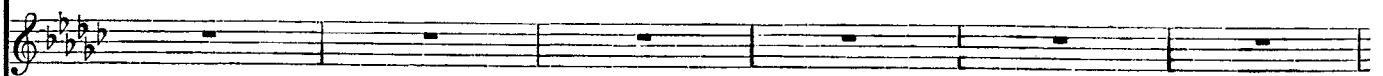
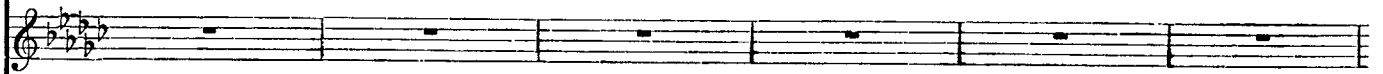
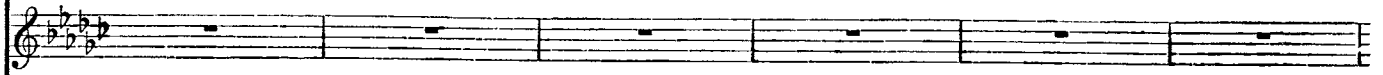
lin - en, dry his tears; Bless the thought - ful fates that send him Such a wife to soothe his years.

*p*

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

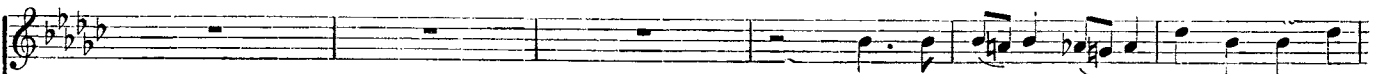


weight of fif - ty years.

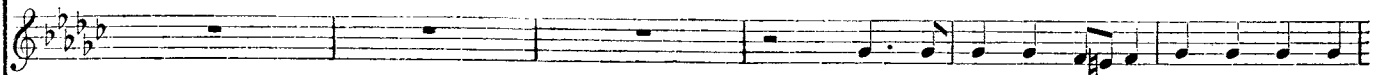


SIR MARMADUKE.

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



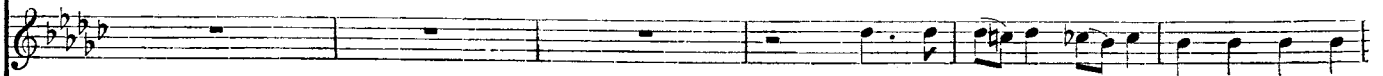
She will tend him, nurse him, mend him, Air his



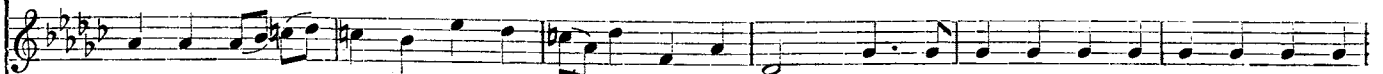
She will tend him, nurse him, mend him, Air his



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



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



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



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

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

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

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

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

Mrs. P.

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

known for miles a - round.

DR. DALY.

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

*p sost.*

*p Piu lento.* *a tempo.*

No one left to mar - ry him. She will

*p*

No one left to mar - ry him. She will

*p*

No one left to mar - ry him. She will

*rall.*

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

*Piu lento.* *a tempo.*

No one left to mar - ry him. She will



Such a wife to soothe his years. . . . .

Such a wife to soothe his years. . .

Such a wife to soothe his years. . . . .

. . . . . Such a wife to soothe his years. . . . .

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

*pp*

*dim. e calando.*

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

MR. WELLS.

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

ANDANTE  
ON TROPPO  
LENTO.

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

LADY SANGAZURE.

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



RECT.

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

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

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

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

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

thus from me.

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

*a tempo moderato.*

*Andante.*

*Tenderly.*

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

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

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! . . ." and continues with "Hate me! I drop my H's, have through life." and "Hate me! I al - ways eat peas with a knife!". The piano accompaniment starts with a forte (f) dynamic and includes a piano (pp) section.

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! . . ." and the piano accompaniment with "Hate me! I of-ten roll down One Tree Hill.". The piano accompaniment features dynamics of piano (p) and piano-piano (pp).

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 continues the vocal line with "Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!" and the piano accompaniment with "Hate me! I some-times go to Rosh - er - ville!". The piano accompaniment features a piano-piano (pp) dynamic.

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 system of the musical score concludes the vocal line with "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!". The piano accompaniment features dynamics of piano (p) and forte (f).

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

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

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

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

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

She has bright brown hair!

*(Aside.)*

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

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

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

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

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

**X** *Allegro Agitato.*

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

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

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

The fourth system continues the musical score. The vocal line has lyrics: 'mine is as white as snow! False man, it will be your fault If I go to my fa - mi - ly vault, And'. The piano accompaniment continues with the same tempo and dynamics.

bu - ry my life - long woe!

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

*mf*

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

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

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

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

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

*dim. al fine.*

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

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

*dim.*

This system contains the first two lines of the musical score. It features two vocal staves and a piano accompaniment consisting of two staves. The lyrics are: "vault, The vault, the vault, the fa - - mi - ly" on the first line, and "vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly" on the second line. A dynamic marking of *dim.* is present in the piano part.

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*

This system contains the next two lines of the musical score. The lyrics are: "vault, The vault, the vault, Yes, the" on the first line, and "vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, Yes, the" on the second line. A dynamic marking of *pp* is present in the piano part.

fa - mi - ly vault! . .

fa - mi - ly vault! . .

*ff*

This system contains the final two lines of the musical score. The lyrics are: "fa - mi - ly vault! . ." on the first line, and "fa - mi - ly vault! . ." on the second line. A dynamic marking of *ff* is present in the piano part.

No. 20.

RECITATIVE and AIR—Aline.

ALINE.

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

MODERATO

*f*

dim.

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

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

(dreamily)

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

*pp*

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

*pp* *pp*

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

*pp* *p* *pp*

## No. 21.

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

ANDANTE.

(Flageolet.)

*tr.*

*f*

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

*tr.*

*p*

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

*cres.*

*p*

*p*

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



*Andante moderato.*

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

*p*

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

(Flageolet.) *tr.*

*tr.*

*tr.*

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

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

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

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

*p*

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

(Flageolet.) *tr*

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

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

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

*Attaca il Trio.*

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

*Allegro agitato e vivace.*

PIANO.

*ff*

ALINE.

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

DR. D.

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

*p staccato.*

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

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

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

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

ALINE. DR. D. ALEX.

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

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

ALINE.

Yes! yes!

ALEX.

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

RECIT.

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

e-ver! Why?

*L'istesso tempo.*

las! that lo-vers thus should meet: Oh, pi-ty, pi-ty me! Oh, charge me not with cold de-ccit; 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.  
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell, False one, be - -

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

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

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

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

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

**DR. D.** We could not help it! We

*olla voce.* *f a tempo.*

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

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

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

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

*Presto.*

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

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

ALINE. *f*

CONS. *f*

LADY S. & MRS. P. *f*

ALEX. *f*

DR. D. *f*

SIR M. & NOTARY. *f*

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

Oh, thus does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

Oh, thus do I bat-ter the girl he did flat-ter? And why does the lat-ter re-

Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

ALINE.

-ter, And thus does the  
CONS.

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

-ter, And why does the  
ALEXIS.

-ter, And thus does the  
DR. D.

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

-ter, And why does the

girl he did flat - ter? And why

does the

ALINE.

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

CONS.

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

LADY S. & MRS. P.

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

ALEXIS.

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

DR. D.

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

SIR M. & NOTARY.

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

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



ALINE

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

CONS.

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

LADY S. & MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. & NOTARY.

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

No. 23.

RECITATIVE—Alexis.

RECIT. ALEXIS.

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

PIANO.

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

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

No. 24.

FINALE.

*Allegro.*

ALINE &  
CONSTANCE.

LADY S. &  
MRS. PARTIETT.

ALEXIS &  
VICAR.

SIR M. &  
NOTARY.

MR. WELLS.

CHORUS.

PIANO.

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

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

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

ply !

*mf*

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

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

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

*f* *p*

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

*pp*

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

*p*

(Gong sounds.) *Piu vivace.*

or where!

**TUTTI. RECIT.**

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

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

Be - lov - ed boy!

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

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

*Allegretto.*

*f* *ff*

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

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

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

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



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



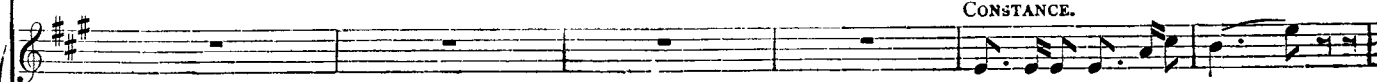
Now for the mus-tard and cress, Now for the straw - ber - ry jam!



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

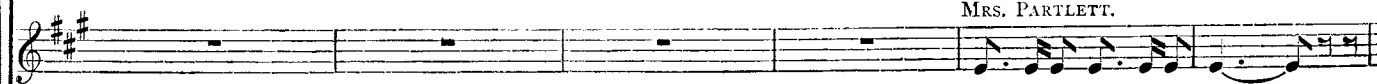


Now for the mus-tard and cress, Now for the straw - ber - ry jam!



CONSTANCE.

Now for the tea of our host! . .



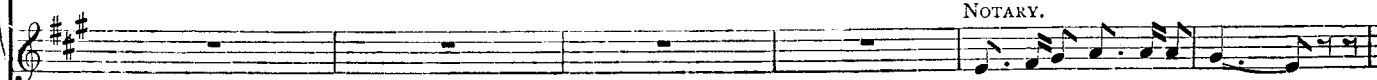
MRS. PARTLETT.

Now for the tea of our host! . .



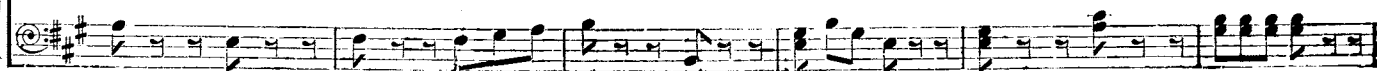
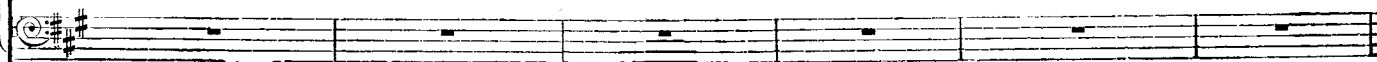
VICAR.

Now for the tea of our host! . .



NOTARY.

Now for the tea of our host! . .



AL.

LADY S.

ALEX.

SIR M.

CONS.

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

MRS. P.

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

DR. D.

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

NOBILITY.

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

PIANO

ALINE

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

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

MRS. P.

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

DR. D.

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

NOTARY.

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

The



AL. Col SOPRANO 1st.

*cres.*

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

LADY S. Col SOPRANO 2nd.

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

ALEX. Col TENOR.

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

SIR M. Col BASS.

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

CONS. Col SOPRANO 1st.

*cres.*

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

MRS. P. Col SOPRANO 2nd.

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

DR. D. Col TENOR.

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

NOTARY. Col BASS.

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

The eggs

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

*cres.*

AL.  
 . . . . . The ham, . . . . . The eggs and the ham And the

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

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

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

CONS.  
 . . . . . The ham, . . . . . The eggs and the ham And the

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

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

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

The ham, . . . . . The eggs and the ham And the

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

AL.

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

LADY S.

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

ALEX.

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

SIR M.

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

CONS.

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

MRS. P.

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

DR. D.

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

NOTARY.

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

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

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

The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, often in pairs, with some chords. The left hand provides a steady accompaniment with chords and moving lines, primarily in eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

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

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

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

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

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

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

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

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

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

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

*f*

(The end.)

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