

# THE SORCERER.

An entirely Original Modern Comic Opera

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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PRICE FIVE SHILLINGS.

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

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DRAMATIS PERSONÆ.

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

*Chorus of Peasantry.*

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

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

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ACT II.—Market Place of Ploverleigh.

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Time—The Present Day.

# THE SORCERER.

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# The Sorcerer.

## ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO  
VIVACE.

*ff*

*f*

Ring forth, ye bells, With cla - rion

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

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

*unis.*

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

*unis.*

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

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

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

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

sure !

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

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

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

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

*1st Volta.*

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

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

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

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment features a prominent treble clef staff with a series of sixteenth-note runs, marked with *8va.....* (octave up), and a bass clef staff with chordal accompaniment.

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

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

## No. 2.

## RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

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

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

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



MRS. P.

*a tempo.*

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

RECIT. CONSTANCE.

*a tempo lento.*

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

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

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

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

## No. 2a.

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

Andante.

VOICE. CONSTANCE.

When he is here, I sigh with

PIANO.

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

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

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

*cres.* *dim.*

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

*dim.* *pp*

*rall.*

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

*cres. colla voce.* *dim.*

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

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

Ped. \* Ped.

2ND VERSE.

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

*p*

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

*cres.*

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

*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.

The first system of music shows a voice line with a whole rest and a piano accompaniment. The piano part features a continuous sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

The second system continues the piano accompaniment. The right hand has a trill on a note, followed by a melodic phrase. The left hand continues with the arpeggiated pattern.

RECIT. DR. D.

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

The third system includes the vocal line and piano accompaniment for the first line of lyrics. The piano part has a dynamic marking of *p*.

Soft mad - ri - gals, and drea - my lo - vers' lays.

Peace, peace, old heart!

The fourth system includes the vocal line and piano accompaniment for the second line of lyrics. The piano part features a melodic line in the right hand and a bass line in the left hand.

Why wa - ken from its slum - bers

The ach - ing mem - 'ry of the old, old days?

The fifth system includes the vocal line and piano accompaniment for the third line of lyrics. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

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

*Andante.* DR. D.

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

PIANO. *p*

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

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

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

*cres.*

Ped. \*

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

*colla voce.* *mf*

Ped. \*

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

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

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

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

Ped. \* Ped. \*

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

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

No. 4. RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

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

PIANO.

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

SIR M. ALEX.

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

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

*Segue minuet.*



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

ANDANTE,

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

Second system of musical notation for the minuet.

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

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

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

PIANO.

Musical notation for the piano introduction of the chorus, including *Allegretto* tempo, forte (*f*) dynamic, and *dolce* marking.

CHORUS.

With

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

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

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

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

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

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

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics: "bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven". The piano accompaniment features a steady eighth-note bass line with triplets in the right hand.

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

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

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

The third system features the vocal line with lyrics: "May their bliss be un - bound - ed! Heaven bless our A - line! . . . .". The piano accompaniment includes a *cres.* (crescendo) marking and continues with similar rhythmic patterns.

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

The fourth system features the vocal line with lyrics: ". . . . bless our A - line! Heaven bless our A - line!". The piano accompaniment includes *f* (forte) and *dim.* (diminuendo) markings, and concludes with a *p* (piano) dynamic marking.

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

*rall.*

*colla voci.*                      *p*

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

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

PIANO.

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

No. 6a.

ARIA.—“Happy Young Heart.”

*Tempo di valse non troppo vivace.*

PIANO.

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

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*

— 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!

*f*

Ped. \*

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

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

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

*p*

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

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

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

Ped. \*

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

*p* *cres.*

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

*p*

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

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

*brillante.*

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

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

part . . . . .

No. 7.

RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY S.

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

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



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

TENORS.

BASSES.

ALLEGRETTO MARZIALE.

*f*

*f*

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

With heart and with

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

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

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

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

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

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

brave

This system shows the piano accompaniment continuing. The vocal line is mostly empty, with a few notes at the beginning. The piano part features a prominent bass line with chords. The word 'brave' is written above the first staff of this system.

## No. 9.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

Wel-come, joy! a-dieu to

ALLEGRETTO. *mf* *tr* *p*

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

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

*L'istesso tempo.*

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

*rall.* *p stacc.*

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

*cres.*

*passionata.*

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

*cres.* *ff dim.*

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

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

*rall.* *tr.*

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

LADY S.

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

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

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

*p stacc.*

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

*cres.*

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

*passionata.*

*p*

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

*cres.* *f* *dim.*

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

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

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

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

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

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

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

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

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

*f*

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!

*p*

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

*rall.*

*p*

*tr*

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

MAESTOSO.

LAWYER.

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

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

CHORUS.

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

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

draft-ed as a-greed! Ap -



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

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

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

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

*attacca.*

*Allegro come 1mo.*

*Tempo 1mo.*  
*f sf sf sf*

TREBLE & ALTO.

TENOR.

BASS.

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

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

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

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

*8va.*

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

*Sva.*

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

*Sva.* *ff* *Sva.*

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

*Sva.*

No. II.

BALLAD—(Alexis)—“For Love Alone.”

*Andante espressivo.*

VOICE. Love feeds on ma - ny

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

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

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

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

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

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

Ped. \*

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

Ped. \*

love that love, I love it on - ly!

*colla voce.* *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 -

*p* *colla voce.*

*f a tempo.*

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

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

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

*ff* *colla voce.*

ly!

*ff* *dim.*

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

VIVACE.

MR. WELLS.  
My

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

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

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

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

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

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

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



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

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

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

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! . . . . If

*cre - scen - do.* *f* *dim.* *p*

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

The third system includes a vocal line and piano accompaniment. The vocal line has a treble clef and two flats. The lyrics are: "He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

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

The fourth system features a vocal line and piano accompaniment. The vocal line continues with the lyrics: "cre - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of". The piano accompaniment provides harmonic support with chords and a steady bass line.

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

The fifth system shows the final part of the page, with a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . . And". The piano accompaniment continues with its established pattern.

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

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

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

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

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

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

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

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

*cres. molto.*

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

Axe

*f*

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

ALLEGRETTO  
QUASI  
LENTO.

MR. WELLS.

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

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

- - pear! Ap - pear!

*p*

CHORUS.

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

*dim.*

MR. WELLS.

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

*Sva.*

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

*Sva.*

CHORUS.

Good mas - ter, we are

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

*dim.*

*Piu vivo.*

ALEXIS.

here !

Hark ! hark ! they as - sem - ble,

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

ALINE.

These fiends of the night !

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

Seek safe - ty in flight !

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

*cres.*

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

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

*fp*

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

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

*p*

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

*cres.*

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

*f* *sf* *colla voce.*

Ped. \* Ped. \*



*a tempo.*

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

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

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

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

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

*a tempo.*

may not be! That *p*

may not be! That *p*

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

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

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

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

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

is not for thee! . . .

*dim.* *pp*

MR. WELLS. *Andante Moderato.*

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

*f*

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

*f*

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

*f*

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

CHORUS.

It is done! One too few!

It is done! One too few!

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

*ppp*

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

*f*

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

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

*f*

ALINE.

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

ALEXIS.

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

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

*pp*

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

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

late!

Too late! too late! too late! too

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



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

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

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

ha! ha! ha! ha! ha! ha! ha! ha! ha! . . . . .

*dim. al fine. pp Attacca final.*

Detailed description: This block contains a musical score for a vocal piece. It features five staves. The top four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "fly! let us fly! let us fly! let us fly! let us fly! . . . . .", "let us fly! let us fly! let us fly! let us fly! . . . . .", "late! it may not be! That hap - py fate is not for thee . . . . .", and "ha! ha! ha! ha! ha! ha! ha! ha! ha! . . . . .". The piano part includes dynamic markings: *dim.*, *al fine.*, and *pp*. The piece concludes with the instruction *Attacca final.*

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

ALLEGRETTO. *p* *cres.*

*f* *ff*

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

Detailed description: This block contains a musical score for a piano piece. It consists of three systems of music. The first system is marked *ALLEGRETTO.* and begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*). The second system features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The third system includes first and second endings, labeled *1st time.* and *2nd time.* respectively.

## CHORUS.

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

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

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

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

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

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

*cres.* *ff*

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

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

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

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

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

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

*Segue recit.*

The third system shows the piano accompaniment staves. The top two staves are empty, indicating the end of the vocal parts. The bottom two staves continue the piano accompaniment, ending with a double bar line and a key signature change to one sharp (F#). The instruction *Segue recit.* (Segue recitativo) is written at the end of the system.



## RECIT. SIR M.

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

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

*Allegretto.*  
day!

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

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

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

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

*cres.*

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

ALINE.

jo - rum of tea. . .

CONS.

jo - rum of tea. . .

LADY S.

jo - rum of tea. . .

MRS. P.

jo - rum of tea. . .

ALEX.

jo - rum of tea. . .

MR. B.

jo - rum of tea. . .

SIR M.

jo - rum of tea. . .

MR. W.

jo - rum of tea. . .

jo - rum of tea. . .

*p*

ALINE. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

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! . . . . .

DR. DALY.

Pain, trou - ble and care,

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

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

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

*cres.*

*Andante.*

**ALINE.**

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

**CONS.**

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

**LADY S.**

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

**MRS. P.**

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

**ALEX.**

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

**DR. D.**

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

**SIR M. AND NOTARY.**

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

**MR. WELLS.**

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

**CHORUS.**

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

*f*

*Andante. p*

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

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

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

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

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

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

Oh love, oh love, . . .

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

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

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

*p* *cres.*

Ped. \*

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

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

*f* *f*

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

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

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

*rall. e dim.*

*pp* *pp* *pp* *pp*

this! this!

*Allegretto non troppo vivace* *Allegretto non troppo vivace*

*pp* *pp*

Ped. \*



DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

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

*pp staccato.*

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

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

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

*pp staccato.* ALINE.

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

*pp staccato.* ALEXIS.

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

eyes?

eyes?

*pp staccato.* MR. WELLS.

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

eyes?

*pp staccato.*

ALINE.

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

ALEXIS.

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

MR. WELLS.

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

*pp* ALINE.

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

*pp* CONS.

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

*pp* LADY S.

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

*pp* MRS. P.

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

*pp* ALEX.

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

*pp* DR. DALY.

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

*pp* SIR M. AND NOTARY.

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

*pp* MR. WELLS.

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

*pp* CHORUS.

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

*pp*

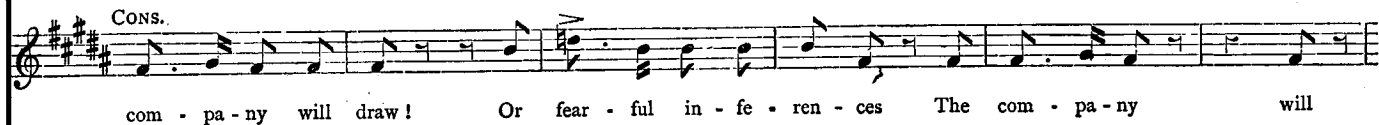
*pp*

*pp*

ALINE.



CONS.



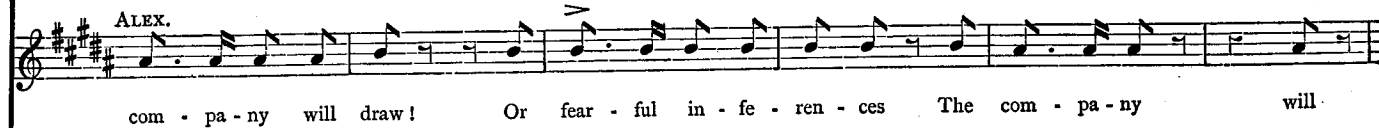
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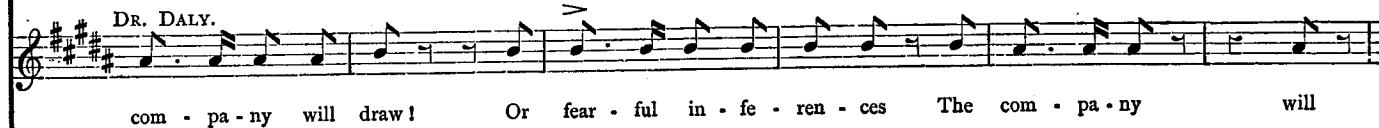
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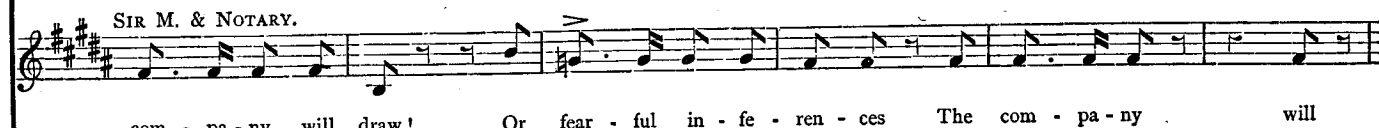
ALEX.



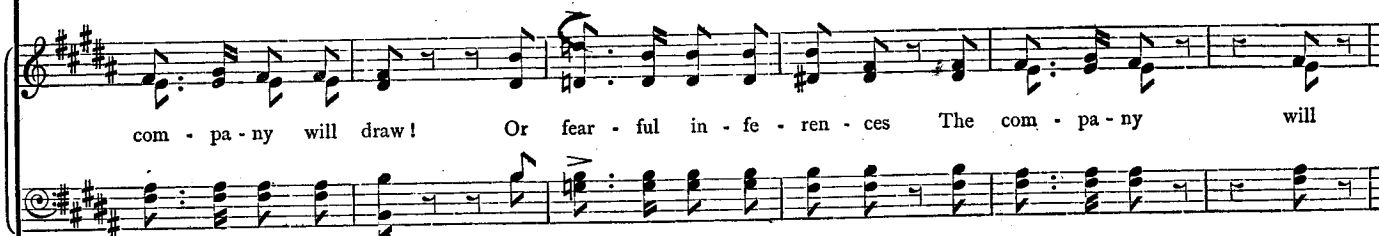
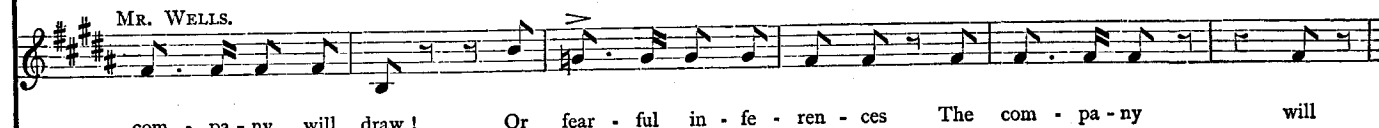
DR. DALY.



SIR M. &amp; NOTARY.



MR. WELLS.



ALINE.

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

CONS.

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

LADY S.

draw! Oh mar - - - - - vel - - -

MRS. P.

draw! Oh mar - - - - - vel - - -

ALEXIS.

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

DR. D.

draw! Oh, mar - vellous il - lu - - - sion! Oh

SIR M. & NOTARY.

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.*

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

*cres. molto.*

*cres.*

**ALINE.**  
 . . . vel . . . lous, . . . . . Oh . . . mar - . .

**CONS.**  
 . . . vel . . . lous, . . . . . Oh . . . mar - . .

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

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

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

**DR. DALY.**  
 . . . . . lu . . . . . sion! Oh mar - . .

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

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

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

*cres.*

ALINE.

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

vel - lous il - lu - sion ! sion !

CONS.

*dim.*

vel - lous il - lu - sion ! sion !

LADY S

*dim.*

vel - lous il - lu - sion ! sion !

MRS. P.

*dim.*

vel - lous il - lu - sion ! sion !

ALEX.

*dim.*

vel - lous il - lu - sion ! sion !

DR. D.

*dim.*

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

SIR M. & NOTARY.

*dim.*

vel - lous il - lu - sion ! sion !

MR. W.

*dim.*

vel - lous il - lu - sion ! sion !

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

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

*p* *ff*

Oh ter - ri - ble sur - prise !

*dim.* *p* *ff*



ALINE. *ff*

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

CONS. *ff*

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

LADY S. *ff*

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

MRS. P. *ff*

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

ALEX. *ff*

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

DR. DALY. *ff*

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

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

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

MR. WELLS. *ff*

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

*ff*

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

*ff*

*ff*

*ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

*Allegro. Più vivo che la prima volta.*

pp

f

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

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

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

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

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

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

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

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

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

ALEXIS.  
sor - ry, to - morrow.

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

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

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

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

sor - ry, to - morrow.

ALINE.



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

CONS.



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

LADY S.

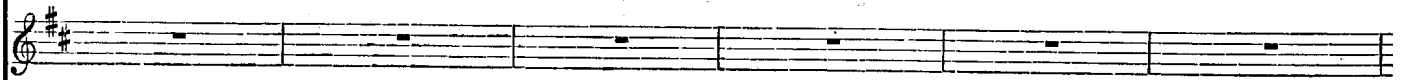


strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

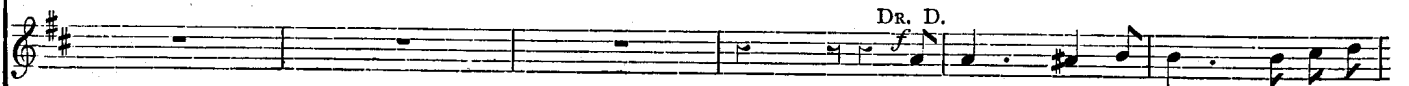
MRS. P.



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



DR. D.

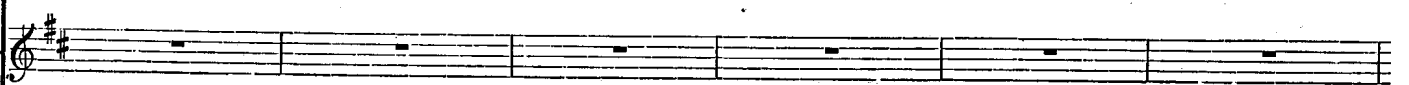


It's strong, I'll be bound, For it was

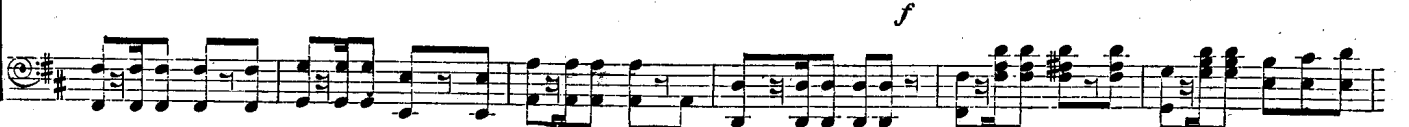
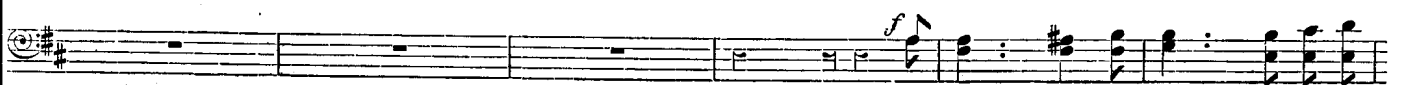
SIR M. & NOTARY.



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



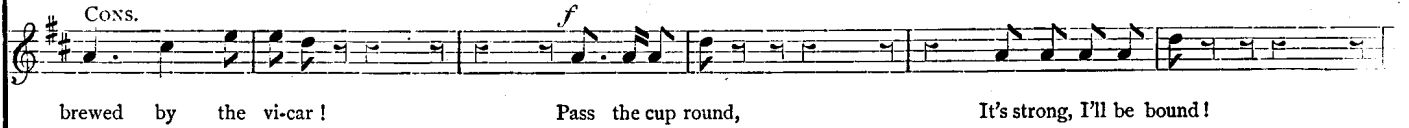
strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was



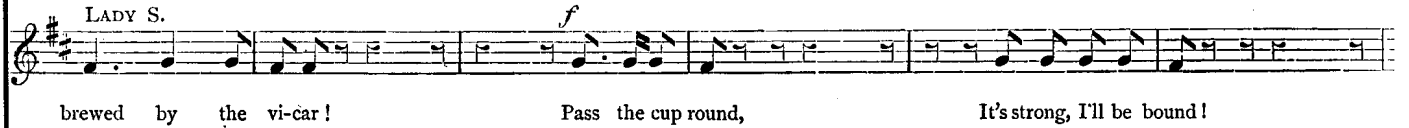
ALINE.



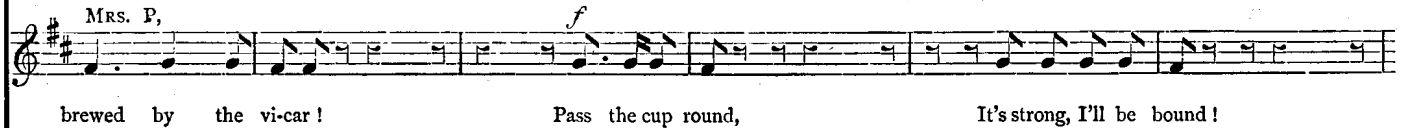
CONS.



LADY S.



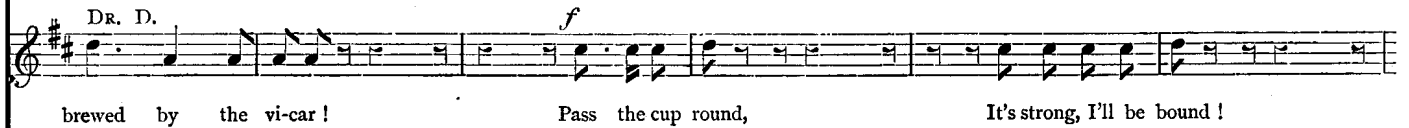
MRS. P.



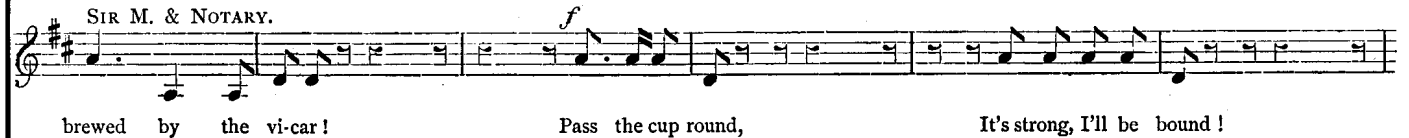
ALEX.



DR. D.



SIR M. &amp; NOTARY.



MR. W.



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

CONS. *ff*  
 None so cunning as

LADY S. *ff*  
 None so cunning as

MRS. P. *ff*  
 None so cunning as

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

DR. DALY. *ff*  
 None so cunning as

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

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

*ff*  
 None so cunning as

*ff*

*cres.* *f* *ff*

ALINE.

CONS.

LADY S.

MRS P.

ALEX.

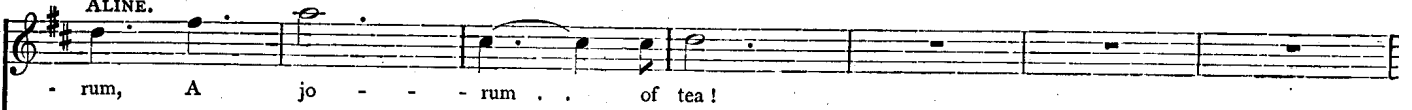
DR. D.

SIR M. & NOTARY.

MR. WELLS.

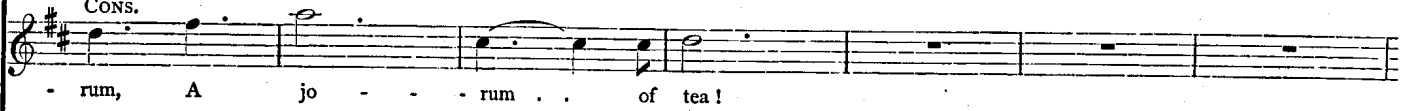


ALINE.



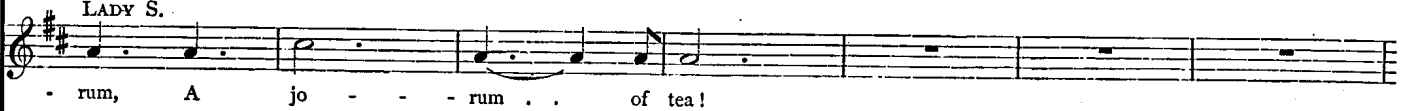
- rum, A jo - - - rum . . of tea!

CONS.



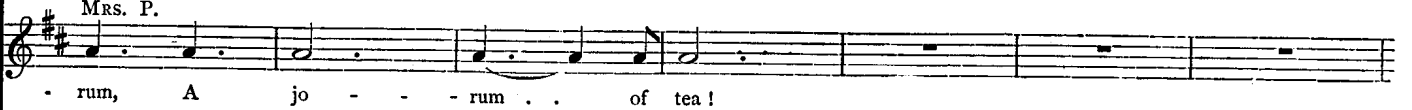
- rum, A jo - - - rum . . of tea!

LADY S.



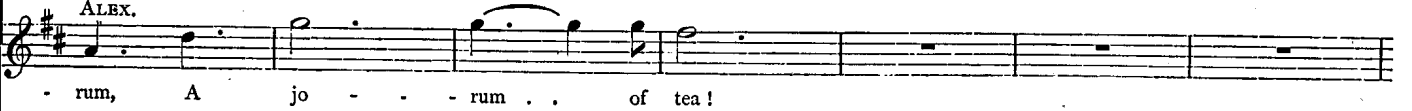
- rum, A jo - - - rum . . of tea!

MRS. P.



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

ALEX.



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

DR. D.



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

SIR M. & NOTARY.

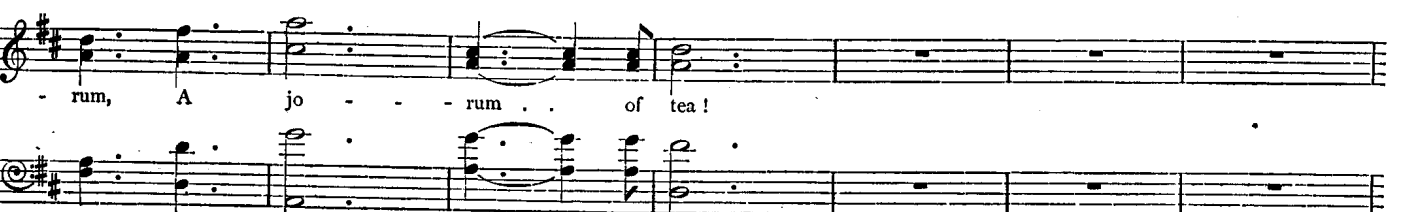


- rum, A jo - - - rum . . of tea!

MR. WELLS.



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



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



End of 1st Act.

ACT II.

No. 15. CHORUS—"Happy are we in our loving frivolity."

*Allegro vivace ma non troppo.*

PIANO.

## CHORUS.

Hap-py are we in our lov-ing fri-vo-li-ty, Hap-py and jol-ly as peo-ple of qua-li-ty;

*p*

Love is the source of all joy to hu-ma-ni-ty, Mo-ney, po-si-tion and rank are a va-ni-ty;

Year af-ter year we've been wait-ing and tar-ry-ing,

With-out e-ver think-ing of lov-ing or mar-ry-ing.

Tho' we've been hither - to deaf, dumb, and blind to it,

It's pleasant enough when you've made up your mind to it.

Hap - py are we in our lov - ing fri - vo - li - ty, Hap - py and jol - ly as peo - ple of qua - li - ty;

Tho' we've been hi - ther - to deaf, dumb, and blind to it, Pleasant enough when you've made up your mind to it.

Plea - sant e - nough, ve - ry, say we. Pleasant enough, say we.

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

*Moderato à la Valse.*

PIANO.

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

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

bad - ly.

CHORUS.

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

The first system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "bad - ly." followed by a rest. The middle staff is the vocal line for the chorus, starting with "You ve - ry plain old man, she loves you mad - ly!". The bottom two staves are the piano accompaniment, featuring a melody in the right hand and chords in the left hand. A handwritten "rehe" is written above the piano accompaniment in the middle of the system.

The second system of the musical score consists of two staves for the piano accompaniment. It continues the melody and harmonic support from the first system, ending with a double bar line and a 3/4 time signature.

*Moderato à la Valse.*

I know not why I love him so; It

*p*

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "I know not why I love him so; It". The middle and bottom staves are the piano accompaniment, starting with a piano (*p*) dynamic. The tempo and style are indicated as "Moderato à la Valse".

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

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "is en - chant - ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill.". The middle and bottom staves are the piano accompaniment, continuing the harmonic support.

tem - pered, 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!

*f* You

*pp*

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

*Andante-non troppo.* ALEXIS.  
Oh joy! oh joy! The charm works well, And all are now u - ni - -

A LINE. *Allegretto quasi lento.*  
ted. The blind young boy Obeys the spell, Their troth they all have pligh - - ted.

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

ALINE. *p*

ALEX. 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.

ALEX.

NOTARY.

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

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

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

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and single notes. Dynamics include piano (*p*) and piano-forte (*ff*).

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,

The piano accompaniment for the second system continues the musical texture from the first system. It features a grand staff with treble and bass clefs. The right hand maintains the eighth-note accompaniment, and the left hand provides harmonic support. Dynamics include piano-forte (*ff*) and piano (*p*).

CONS

1st Volta. 2nd Volta.

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

ALEXINE.

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.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are for CONS, ALEXINE, ALEX., NOTARY, and a fifth voice part. The piano accompaniment is in the right and left hands. The music is in a common time signature and features two volta markings: '1st Volta.' and '2nd Volta.'. The lyrics are: 'none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, I - lex - is.' for CONS; 'All will bless the thought - ful care Of their be - lov'd A - lex - is, - lex - is.' for ALEXINE; 'All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.' for ALEX.; 'All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.' for NOTARY; and 'All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.' for the fifth voice part.

1st Volta. 2nd Volta. *Sva.*

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

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

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

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

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

*Sva.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are for five voices. The piano accompaniment is in the right and left hands. The music features three volta markings: '1st Volta.', '2nd Volta.', and 'Sva.'. The lyrics are: 'Oh joy! oh joy! Oh joy! oh joy!' for all five voices. The piano accompaniment includes a 'p' (piano) dynamic marking and a 'Sva.' (Svava) marking with a wavy line above it.

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*

*pp* *cres.* *f*

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

No. 17. QUINTETT—Aline, Mrs. Partlett, Alexis, Dr. Daly, Sir Marmaduke.

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

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

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

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

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

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

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

SOLO.



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



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



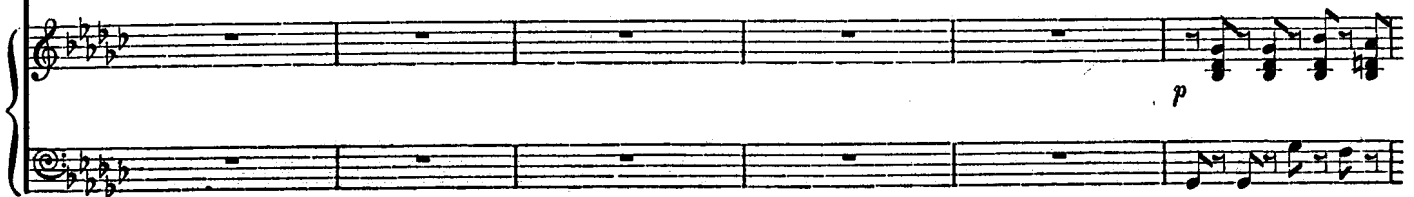
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



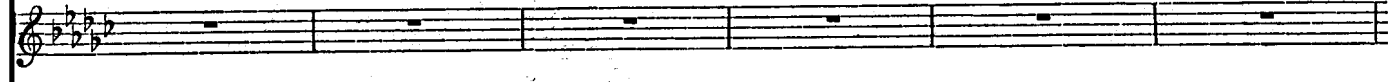
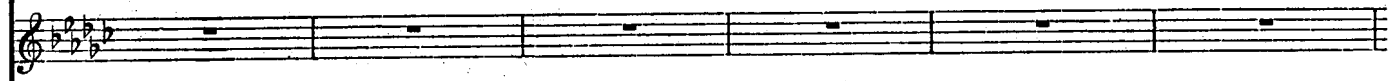
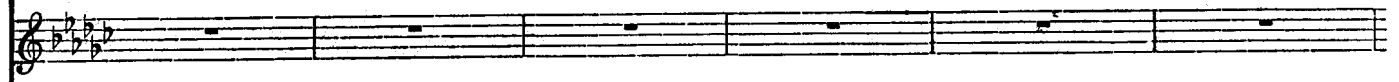
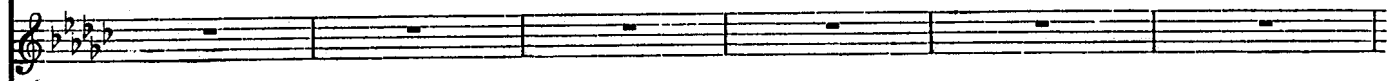
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



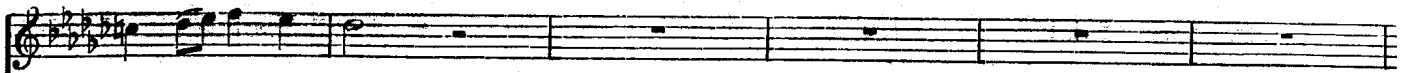
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.



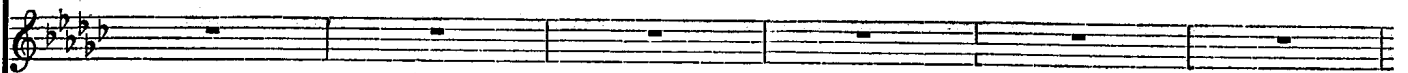
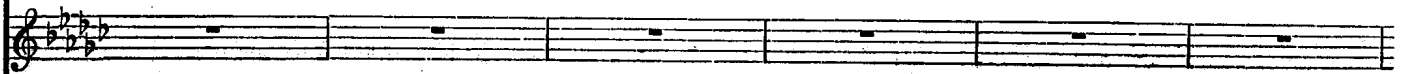
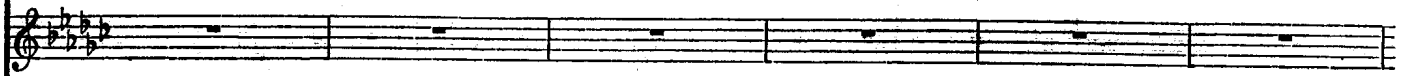
gid - dy thoughtless maid - en, Full of gra - ces, airs and jeers, But a so - ber wi - dow, La - den with the







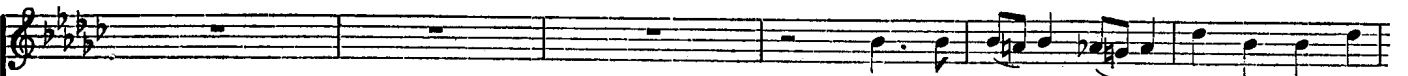
weight of fif - ty years.



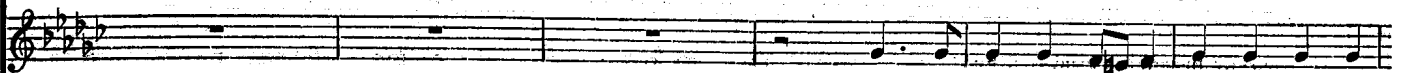
SIR MARMADUKE.



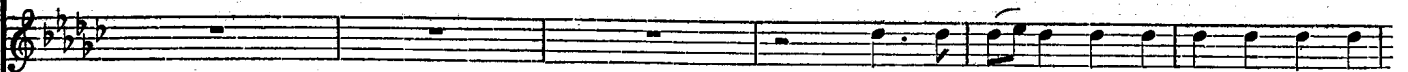
No high - born, ex - act - ing beau - ty, Bla - zing like a jew - elled sun, But a



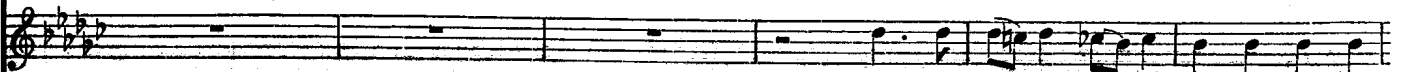
She will tend him, nurse him, mend him, Air his



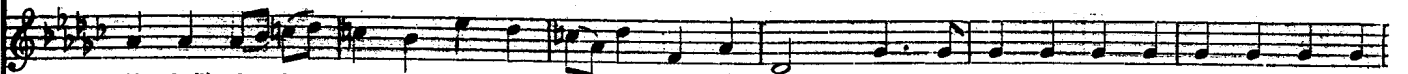
She will tend him, nurse him, mend him, Air his



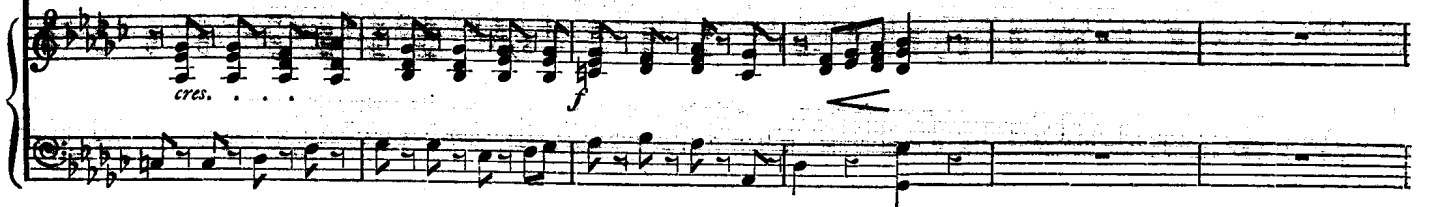
She will tend him, nurse him, mend him, Air his



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



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



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

Mrs. P.

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

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

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

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

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

- known for miles a - round.

DR. DALY.

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

*p sost.*

*p Piu lento.*

*> a tempo.*

No one left to mar - ry him. She will

No one left to mar - ry him. She will

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*pp*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics printed below each line. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *p* and *pp*. The key signature has three flats, and the time signature is 4/4. The lyrics are: "Such a wife to soothe his years. . . . .", "Such a wife to soothe his years. . . . .", "Such a wife to soothe his years. . . . .", ". . . . . Such a wife to soothe his years. . . . .", and "wife, Such a wife to soothe his years. . . . .".

*dim. e calando.*

Detailed description: This system contains five empty vocal staves and a piano accompaniment. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has three flats, and the time signature is 4/4. The lyrics are: ". . . . . Such a wife to soothe his years. . . . .". The dynamic marking *dim. e calando.* is present in the piano part.

## No. 18.

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

MR. WELLS.

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

ANDANTE  
NON TROPPO  
LENTO.

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

LADY SANGAZURE.

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

RECIT.

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.

*a tempo moderato.*

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

*Andante.*

*Tenderly.*

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

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

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

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

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

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

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

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



LADY S.  
Love me! my grammar I will all 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 say be not en-gaged! I

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

*Andante.*

*Dolce.*

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

She has bright brown hair!

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

*f* *dim.* *p*

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

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

*p* *dim.* *p* *pp*

*Allegro Agitato.*

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

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

bu - ry my life - long woe!

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

*mf*

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

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

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

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

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

*dim. al fine.*

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

*dim.*

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

*pp*

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

*ff*

## No. 19.

## RECITATIVE and AIR—Aline.

ALINE.

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

MODERATO.

*f*

*dim.*

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

*dim.* *p* *Andante. p*

*(dreamily)* *p*

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

*pp*

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

*pp* *pp*

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

*pp* *p* *pp*

## No. 20.

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

ANDANTE.

(Flageolet.)

*f*

*tr.*

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.*

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 Iove'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*

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

*Attaca il Trio.*



No. 21. ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

*Allegro agitato e vivace.*

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with many sixteenth notes and some slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro agitato e vivace' and there is a 'Sva...' marking above the right hand.

ALINE.

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

DR. D.

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

*p staccato.*

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

- joyce 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 - joyce with

cho - ral ec - sta - cy. Oh, joy - ous boon!

Oh, sun and moon!

Re - joyce with

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

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

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

ALINE. Yes! yes!

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

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

e-ver! Why?

*L'istesso tempo.*

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

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

lc'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

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

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,

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

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

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

DR. D. We could not help it! We

*colla 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* Oh, thus does he bat-

CONS. *f* Oh, why does he bat-

LADY S. & MRS. P. *f* Oh, why does he bat-

ALEX. *f* Oh, thus do I bat-

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

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

-coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh, why does he bat-ter the

ALINE.  
-ter, And thus does the

CONS.  
-ter, And why does the

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

ALINE.  
lat - - 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? . . .

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

## No. 22.

## 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. 23.

FINALE.

*Allegro.*

ALINE & CONSTANCE.

LADY S. & MRS. PARTLETT.

ALEXIS & VICAR.

SIR M. & NOTARY.

MR. WELLS.

CHORUS.

PIANO.

*f Allegro.*

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

VICAR.

SIR M.

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

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

ply !

*mf*



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

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

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

The first system of music features four vocal staves and two piano staves. The vocal parts are marked with a forte 'f' dynamic. The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The key signature has two sharps (F# and C#).

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

pp

The second system continues the vocal and piano parts. The vocal line is marked 'MR. WELLS.' and the lyrics are 'sealed; To po - pu - lar o - pin - ion thus I yield. Be'. The piano accompaniment is marked 'pp' (pianissimo) and features a more sparse texture with sustained chords and a few moving lines.

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

The third system begins with the tempo marking '*Piu lento.*'. The vocal line continues with the lyrics 'hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,'. The piano accompaniment is marked 'p' (piano) and features a slower, more expressive texture with sustained chords and a few moving lines.

(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.*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a fermata over a chord.

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!

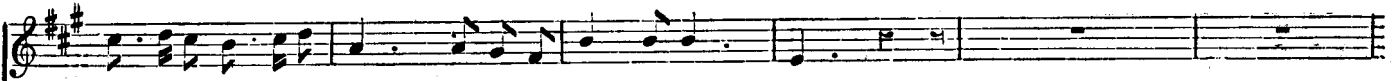
ALEXIS.

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!

Piano accompaniment for the second system, beginning with a forte (*f*) dynamic.



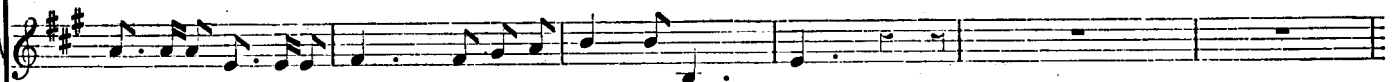
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



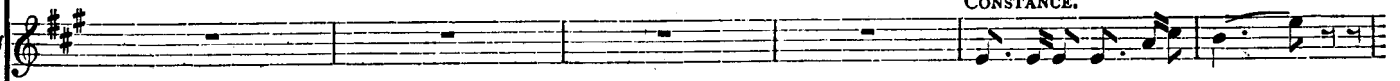
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



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

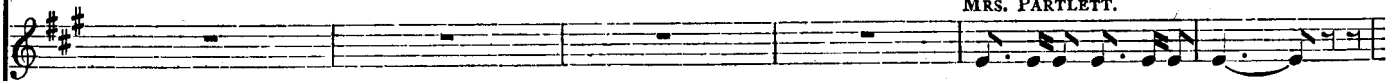


Now for the mus-tard and cress, Now for the straw - ber - ry jam !



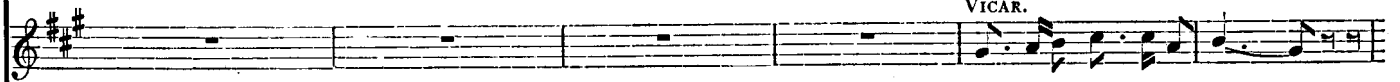
CONSTANCE.

Now for the tea of our host! . .



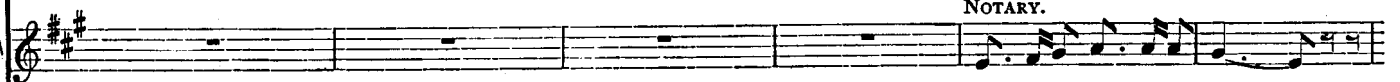
MRS. PARTLETT.

Now for the tea of our host! . .



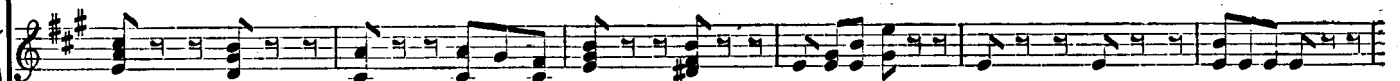
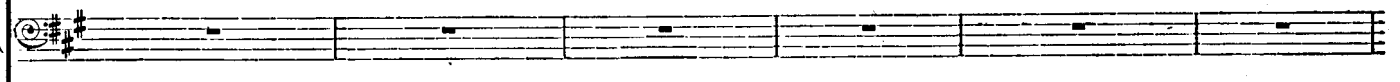
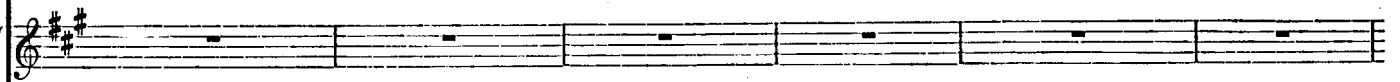
VICAR.

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!

NOTARY.

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

ALINE.

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

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

MRS. P.

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

DR. D.

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

NOTARY.

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

The

*p*

AL. Col SOPRANO 1st. *cres.*

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

LADY S. Col SOPRANO 2nd.

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

ALEX. Col TENOR.

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

SIR M. Col BASS.

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

CONS. Col SOPRANO 1st. *cres.*

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

MRS. P. Col SOPRANO 2nd.

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

DR. D. Col TENOR.

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

NOTARY. Col BASS.

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

The eggs . . .

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

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.*

*cres.*

AL.

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

LADY S.

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

ALEX.

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

SIR M.

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

CONS.

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

MRS P.

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

DR. D.

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

NOTARY.

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

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

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

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

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



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

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

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

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

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

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

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

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

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 musical score is written in G major (one sharp) and 2/4 time. It features a choral setting with the following parts:

- AL. (Alto):** jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- LADY S. (Soprano):** jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- ALEX. (Tenor):** jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- SIR M. (Bass):** jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- CONS. (Conductor):** jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- MRS. P. (Soprano):** jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- DR. D. (Tenor):** jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .
- NOTARY. (Bass):** jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The piece concludes with a double bar line and the instruction *(The end.)*.

(The end.)