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ORIGINAL EDITION

THE

VOCAL SCORE

WORDS BY  
W. S. GILBERT

MUSIC BY  
ARTHUR SULLIVAN

CRAMER

UNIVERSITY OF  
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MUSIC

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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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## DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre (*an Elderly Baronet*).

Alexis (*of the Grenadier Guards, his Son*).

Dr. Daly (*Vicar of Ploverleigh*).

Notary.

John Wellington Wells (*of J. Wells & Co., Family Solicitors*).

Lady Sangazure (*a Lady of Ancient Lineage*).

Aline (*her Daughter—betrothed to Alexis*).

Mrs. Partlet (*a Pew Opener*).

Constance (*her Daughter*).

*Chorus of Villagers.*

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### ACT I.

**Exterior of Sir Marmaduke's Mansion. Mid-day.**

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

### ACT II.

**Exterior of Sir Marmaduke's Mansion. Midnight.**

# THE SORCERER.

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# THE SORCERER.

## OVERTURE.

*Allegro con spirito.*

PIANO.

*f* *ff*

The musical score is written for piano and consists of seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro con spirito'. The first system includes dynamic markings 'f' and 'ff'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

*Moderato.*

*p* *ad lib.*

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

*Andante. dolce.*

*p*

This system is in 3/4 time. The treble staff has a slower, more lyrical melody. The bass staff features a steady accompaniment of chords. Dynamics include piano (*p*).

*cres.* *p*

*Ped. \**

This system continues the *Andante dolce* section. It includes a *cres.* (crescendo) marking in the bass staff and a *p* (piano) dynamic in the treble staff. A *Ped. \** (pedal) marking is present at the end of the system.

*mf*

This system continues the *Andante dolce* section. The treble staff has a more active melodic line. The bass staff has a consistent accompaniment. Dynamics include *mf* (mezzo-forte).

*p*

This system continues the *Andante dolce* section. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. Dynamics include piano (*p*).

*Tempo di Valse.*

*F* *mf*

This system marks the beginning of the *Tempo di Valse* section. The treble staff has a rhythmic melody characteristic of a waltz. The bass staff has a simple accompaniment. Dynamics include *F* (forte) and *mf* (mezzo-forte).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A bracket spans the first few measures of the treble staff. Dynamic markings include *crus.* and *f*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *p* is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *f* is present.

The first system of music consists of two staves. The treble staff contains a series of notes, some beamed together, with a few rests. The bass staff features a rhythmic accompaniment of chords and single notes.

The second system continues the musical piece. A 'dim.' (diminuendo) marking is placed above the bass staff, indicating a gradual decrease in volume. The notation includes various note values and rests.

The third system shows a change in dynamics with a 'p' (piano) marking. A fermata is placed over a note in the bass staff, indicating a moment of suspension. The treble staff has a melodic line with some grace notes.

The fourth system includes the lyrics 'cre - sci - do.' written above the bass staff. A fermata is placed at the end of the system. The music features a mix of melodic and harmonic elements.

The fifth system is marked 'Allegro molto.' and contains dynamic markings 'al.' (allargando), 'f' (forte), and 'ff' (fortissimo). It includes a 2/4 time signature change and features more complex rhythmic patterns.

The sixth system concludes the page with a 'p stacc.' (piano staccato) marking. The music features a mix of melodic lines and chordal accompaniment.

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 line in the upper staff with accents. The lower staff continues with complex textures. Dynamic markings include *p* and *pp stacc.*

Fourth system of musical notation, featuring a melodic line with triplets in the upper staff. The lower staff has complex textures. Dynamic markings include *p* and *pp stacc.*

Fifth system of musical notation, featuring a melodic line with triplets in the upper staff. The lower staff has complex textures. Dynamic markings include *p*.

Sixth system of musical notation, featuring a melodic line with triplets in the upper staff. The lower staff has complex textures. Dynamic markings include *pp* and *me*.

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

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

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

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

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

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


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

# ACT I.

No. 1.

## CHORUS—"Ring forth, ye Bells."

ALLEGRO  
VIVACE.



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 -

*mf.*

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

*unis.*

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

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

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

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

sure!



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

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

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

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

*1st Volta.* | *2nd*

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with lyrics: "joys a - bound. Ring - bound. Ring forth, ye bells, With cla - rion sound, For . .". Above the first measure of the vocal line, there are two markings: "1st Volta." and "2nd". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: ". . get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes and chords. A dynamic marking "Sva....." is present above the piano part in the middle of the system.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bells, With cla - rion sound, For joys a - bound. . . . .". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord. The system concludes with a double bar line.

## No. 2

## RECIT.—Mrs. Partlet and Constance

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

*mf*

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

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

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

MRS. P *a tempo.*

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

*cres.*  
*a tempo.* *stringendo.* *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 ut-ter, Oh, heed them not, Their cause must ne'er be known!

*dim.*

## 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

*tra.* *dim.*

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

*dim.* *pp*

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

*raff.*

*cres. colla voce.* *dim.*

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

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

Ped. \* Ped.

2ND VERSE

When I re - joice, He shows no plea - sure, When I am sad, It grieves him not. His

*p*

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

*cres.*

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

*dim.*

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

*dim.* *pp*

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

*rall.*

*arco, colla voce.* *dim.*

*dim.* *p*

No 3.

RECITATIVE—Rev. Dr. Daly.

VOICE

PIANO.

*p*

RECIT. DR. D.

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

*p*

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.”

*Anasnte.* D<sup>o</sup>. D.

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

PIANO: *p*

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

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

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

*cres.*

Ped. \*

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

*colla voce.* *mf*

Ped.

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

half a pa-rish trem-bled ; And when I cough'd all thoutg't the end was near ! I had no care— no jealous doubts hung

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

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

Ped. \* Ped. \*

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

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

## RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

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

PIANO.

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

SIR M. *Stow* ALEX.

Sir, you are most o - 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 minu.*

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

ANDANTE.

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

PIANO.

CHORUS.

With

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

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

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

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

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

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

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!

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

*rall.*

*p* *colla voce.* *p*

## No. 6.

## RECITATIVE.—Aline.

RECIT. ALINE.

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

*p*

PIANO.

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

# ARIA.—“Happy Young Heart.”

*Tempo da valse non troppo vivace*

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

*third high*

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

*cres.* *molto.*

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

*f* *dim.* *p*

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

*p*

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

*cres.*



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

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

Ped. \*

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

*f*

Ped. \*

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

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

*ay/ah*

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

*p*

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

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

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

Ped. \*

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

*p* *cres.*

*Young!*

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

*p*

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

*cre - scen - do.*

*rh-aw*

WS  
Wribank

Big  
more tone-focus  
not as long

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

part! . . . . .

No. 7. RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY S.

My child, I join in these 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-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

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

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 features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Let us wel - come . . . this ma - - - ting To the maid of his choice ; To the maid of his". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment of chords and moving lines.

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

The second system continues the musical score. The vocal line lyrics are: "choice Comes the brave A - - - lex - is, The brave A - lea - is, A - lex - is the". The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal line.

brave

The third system shows the vocal line with the word "brave" and a final cadence. The piano accompaniment concludes with a series of chords and a final bass line. The system ends with a double bar line.

No. 0.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

Wel-come, joy! a-dien to

*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 bum-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-

*cre.*

*appassionata.*

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 at - ten - tive 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 - dulse 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,

*p*

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



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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'mor - tal, di - vine! Loved one, oh be mine! . . . Chi - val - - - ry is'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *cres.* at the start, *ff* above the vocal line, and *dim.* above the piano line.

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 -

The second system continues the vocal line with 'an in - - - gre - - - dient Sad - ly . . lack - - - ing'. The piano accompaniment continues with the same rhythmic pattern. The lyrics for the vocal line in this system are '- 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

The third system features the vocal line with 'in our . . land. Wild with a - do - ra - tion! Mad with fas - ci -'. The piano accompaniment continues. The lyrics for the vocal line in this system are '- dulse my la - men - ta - tion No oc - ca - sion do I miss! I'm . . your . . ser - - - vant'.

- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -  
 most at - - - ten - - - tive, Most at - - - ten - - - tive

The fourth system concludes the vocal line with '- na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -'. The piano accompaniment continues. The lyrics for the vocal line in this system are 'most at - - - ten - - - tive, Most at - - - ten - - - tive'.

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

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

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

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

**MAESTOSO.**

**LAWYER.**

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

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

**CHORUS.**

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

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

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

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

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

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

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

*Allegro come 1mo*

*Tempo 1mo.*

*f*

*sf*

*sf*

*sf*

TREBLE & ALTO.

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

TENOR.

BASS.

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

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

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

*8va.*

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

*8va.*

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

*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 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 - ney all the world is prone; Some love themselves, and live all

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

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

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

Pod.

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

Ped. \*

love that love, I love it on - ly!

*colla voce.* *f* *dim.*

Ped. \*

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

*p*

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



*rall.*

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

*p* *colla voce*

*f* *al tempo.*

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

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

*ff*

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.

The piano introduction is in 6/8 time, marked VIVACE. It features a treble and bass clef. The treble clef has a melody of eighth notes, while the bass clef provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

Mr. WELLS

My

The first system of the song shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole note rest followed by the lyrics "My". The piano accompaniment consists of two staves (treble and bass clefs) with a melody of eighth notes and a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning, and *dim.* (diminuendo) is marked later in the system.

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

The second system continues the song. The vocal line is on a single staff with a treble clef, with lyrics: "name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And". The piano accompaniment consists of two staves (treble and bass clefs) with a melody of eighth notes and a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

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

The third system continues the song. The vocal line is on a single staff with a treble clef, with lyrics: "e - ver-fill'd pur-ses, In pro-phe - cies, wit-ches, and knells. . . If you want a proud foe to 'make tracks'— . . . If you'd". The piano accompaniment consists of two staves (treble and bass clefs) with a melody of eighth notes and a steady accompaniment.

melt a rich un - cle in wax— . . . You've but to look in On the re - si - dent Djan, 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. The lyrics are: "re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry Axe!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

The third system includes a vocal line and piano accompaniment. The lyrics are: "He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And". A piano dynamic marking (*p*) is placed above the piano accompaniment. The vocal line continues with a treble clef and two flats key signature.

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

The fourth system shows the piano accompaniment for the second system of lyrics. The accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand.

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

The fifth system includes a vocal line and piano accompaniment. The lyrics are: "shrouds, And hor - ri - fy you vest - ly; He can rack your brains With chains, And". The vocal line continues with a treble clef and two flats key signature.

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 tan - 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

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "name is John Well-ing-ton Wells. . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And". The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

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

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "e-ver-ful'd pur-ses, In pro-phe-cies, witch-es, and knells. . . And if a-ny-one a-ny-thing lacks, . . . He'll". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings "cres." and "molto." are present in the right hand of the piano part.

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

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "find it all rea-dy in stacks, . . . If he'll on-ly look in On the re-si-dent Djinn, Number se-ven-ty, Simmer-y". The piano accompaniment continues with the same rhythmic pattern.

Axe

The fourth system of music consists of three staves. The top staff is empty. The middle staff is a piano accompaniment line with a dynamic marking of "ff" (fortissimo). The bottom staff is a piano accompaniment line. The music concludes with a double bar line.

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

ALLEGRETTO  
QUASI  
LIRICO

MR. WELLS.

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

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



- - pear! Ap - pear!

*p*

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

CHORUS.

Good mas - ter, we are here!

*dim.*

Detailed description: This system is the beginning of a chorus. It features a vocal line with lyrics and a piano accompaniment. The piano part has a complex, rhythmic accompaniment. A dynamic marking 'dim.' is placed above the vocal line.

MR. WELLS.

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

*Sva.*

Detailed description: This system is for a character named Mr. Wells. It includes a vocal line with lyrics and a piano accompaniment. The piano part features chords with a wavy line above them labeled 'Sva.'. The lyrics are split across three measures.

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

*Sva.*

Detailed description: This system continues the vocal line and piano accompaniment. The piano part has chords with a wavy line above them labeled 'Sva.'. The lyrics are split across three measures.

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* *sf* *colla voce.*

Ped. Ped.

*a tempo.*

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

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

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

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

*f* *p* *f* *p*

may not be! That

may not be! That

may not be! That *dim.*

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

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

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

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

is not for thee! . . .

*dim.* *pp*

MR. WELLS. *Andante Moderato.*

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

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

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

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

CHORUS.

It is done! One too few!

It is done! One too few!

*ppp* *f* *sva.* *f*

Detailed description: This system contains the first two spoken parts and the beginning of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff below. The piano part starts with a very soft *ppp* dynamic and a wavy *sva.* (sforzando) marking. The lyrics are: 'yield! (Spoken)—Number one! (Spoken)—Number two! CHORUS. It is done! One too few! It is done! One too few!'.

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

*f*

Detailed description: This system contains the third spoken part and the continuation of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff below. The piano part features a *f* (forte) dynamic. The lyrics are: '(Spoken)—Number three! Set us free! set us free! our work is Set us free! set us free! our work is'.

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

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

*f*

Detailed description: This system contains the final part of the chorus, which is a repeated phrase. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff below. The piano part features a *f* (forte) dynamic. The lyrics are: 'done! ha! ha! ha! ha! ha! ha! ha! ha! ha! done! ha! ha! ha! ha! ha! ha! ha! ha! ha!'.

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.* *ff*

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



## CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

*Segue recit.*

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and a key signature change to one sharp (F#).

## RECIT. SIR M.

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

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

day !

*Allegretto.*

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!

*cris.*

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. . .

DR. D.  
jo - rum of tea. . .

SIR M.  
jo - rum of tea. . .

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

jo - rum of tea. . .

jo - rum of tea. . .

*ALINE. Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

*ALEX. Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

*MR. W. Sotto voce.*  
See! see! they drink, All thought un-heed - - ing, The tea - cups clink,

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

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

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

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

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

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

*diva.* *cres. molto.* *rit.*

DR. DALY.

Pain, trou - ble and care,

*p*

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

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

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

*cres.*



ALINE. *Andante.*

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

*f* *Andante. p*

ALINE.

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

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

*p*

- 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

*p*

*cres.*

Oh love, oh love, . . .

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

*dim.*

*p*

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* *crs.*

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

this !

this !

*pp* *Allegretto non troppo vivace.* *pp* *Allegretto non troppo vivace. pp*

DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

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

*pp* *staccato.*

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

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

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

*pp staccato.* ALINE.  
A mar - vel - lous il - lu - sion, A ter - ri - ble sur prise Ex -

*pp staccato.* ALEXIS.  
A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?

eyes?

*pp staccato.* MR. WELLS.  
A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?

*pp staccato.*

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

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

MR. WELLS.  
- - cites a strange con - - fu - sion With - io their ach - ing eyes—

*pp* ALINE.

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

*pp* CONS.

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

*pp* LADY S.

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

*pp* MRS. P.

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

*pp* ALEX.

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

*pp* DR. DALY.

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

*pp* SIR M. AND NOTARY.

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

*pp* MR. WELLS.

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

*pp* CHORUS.

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

*pp*

*pp*

ALINE.

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

CONS.

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

LADY S.

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

MRS. F.

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

ALEX.

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

DR. DALY.

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

SIR M. & NOTARY.

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

MR. WELLS.

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

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

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

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

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

ALINE.

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

CONS.

draw ! Oh mar - vel - lous . . . il 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 - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -

Piano accompaniment for the scene, featuring a right-hand melody and a left-hand accompaniment with chords and arpeggios.



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 -

*cres. molto.*

*cres.*

ALINE

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEXIS.

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

DR. DALY.

lu . . . . . sion ! Oh mar . . .

SIR M. & NOTARY

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

MR. WELLS.

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

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

crs.

ALINE.

*dim.* *1<sup>mo</sup> Volta.* *2<sup>nd</sup> Volta.*

vel - lous il - lu - sion ! sion !

CONS.

*dim.*

vel - lous il - lu - sion ! sion !

LADY S

*dim.*

vel - lous il - lu - sion ! sion !

MRS. P.

*dim.*

vel - lous il - lu - sion ! sion !

ALEX.

*dim.*

vel - lous il - lu - sion ! sion !

DR. D.

*dim.*

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

SIR M. & NOTARY.

*dim.* 1. 2.

vel - lous il - lu - sion ! sion !

MR. W.

*dim.*

vel - lous il - lu - sion ! sion !

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

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

*dim.* 1. 2.

*p* *ff*

ALINZ. *ff*

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

CONS. *ff*

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

LADY S. *ff*

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

MRS. P. *ff*

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

ALEX. *ff*

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

DR. DALY. *ff*

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

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

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

MR. WELLS. *ff*

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

*ff*

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

*ff*

*ff*

*ff*

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



veils their ach-ing eyes, That veils . . . their eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

LADY S. *p* *cres.* *f* *ff*



veils my ach-ing eyes, That veils . . . my eyes? . . .

MRS. P. *p* *cres.* *f* *ff*



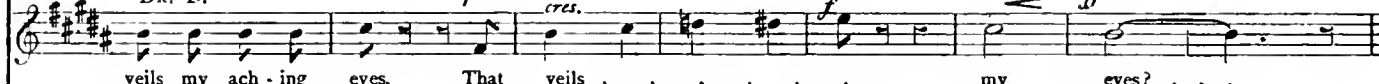
veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils their ach-ing eyes, That veils . . . their eyes? . . .

DR. D. *p* *cres.* *f* *ff*



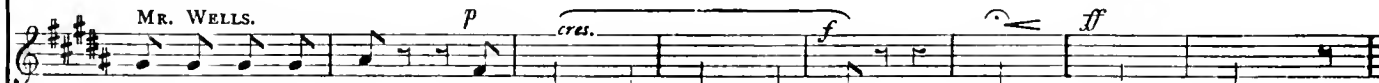
veils my ach-ing eyes, That veils . . . my eyes? . . .

SIR M. & NOTARY. *p* *cres.* *f* *ff*



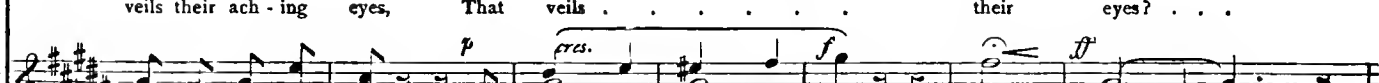
veils my ach-ing eyes, That veils . . . my eyes? . . .

MR. WELLS. *p* *cres.* *f* *ff*



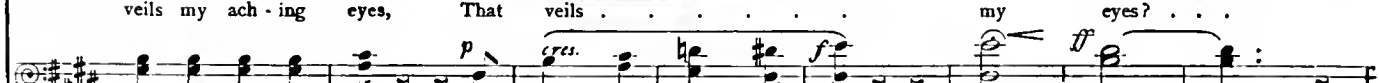
veils their ach-ing eyes, That veils . . . their eyes? . . .

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



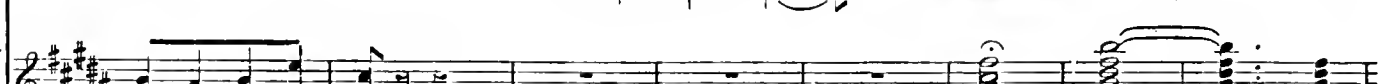
veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

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



veils my ach-ing eyes, That veils . . . my eyes? . . .

# ACT II.

## TRIO & CHORUS.

### No. 15.

*Allegro moderato.*

PIANO.

A

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

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**

The first system of the score features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in grand staff. The lyrics are: "twelve, I think, And at this mys-tic hour The ma - gic drink Should man-i - fest its power. Oh slum - b'ring". The piano part includes a section marked "B" and ends with a piano (*p*) dynamic and a key signature change to D major.

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

The second system continues the vocal and piano parts. The lyrics are: "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", and "Oh slum - b'ring forms, how lit - tle have ye guess'd The fire that warms each". The piano accompaniment features a complex texture with many sixteenth notes and includes a *cres.* (crescendo) marking.

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!

**C**

The third system concludes the piece. The lyrics are: "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", and "a - pa - the - tic breast! Each a - pa - the - tic breast!". The piano part includes a section marked "C" and ends with a piano (*p*) dynamic. A "Ped" (pedal) marking is present at the bottom left.

And, pray, where is my mother dear?

here!

I did not think it meet to see A

*stacc.*

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

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



D

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

D

Yes! it  
 And showed more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion, It  
 Yes! it

E

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

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

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

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

F

fire!

fire!

fire!

pp

f

cre

scen

do.

*Andante.* (♩ = ♩ of previous movement.)  
 CHORUS. TENORS & BASSES. *f*

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

*f*

SOPRANOS & CONTS.

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

rise!

Eh! that's

*sempre f*

G

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

you? on - ly think of that now!

G

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

*f p*

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

*p*

Eh,      but I du loike      you !

*Allegro. (♩ = ♩ before.)*

*p*

*H*

*f*

*H*

*f*

*scen*      *do.*

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

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

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

Eh! but I du loike you!

Ped.

This musical score is for a voice and piano piece. It features a vocal line with lyrics and a piano accompaniment. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line includes a fermata over the final note of the first phrase and a 'R' marking above the final note of the second phrase. The piano accompaniment consists of six systems, each with a grand staff (treble and bass clefs). The first system includes the vocal line and piano accompaniment. The subsequent systems are piano accompaniment only. The piece concludes with a 'Ped.' (pedal) marking and a final chord in the bass clef.

## No. 16.

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

*Moderato à la Valse.*

PIANO. *p*

*cresc.* *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 deat old man, And hear you ve - ry

*pp*



bad - ly.

CHORUS.

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

*Moderato à la Valse.*

I know not why I love him so; It

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

tem - per'd, weak, and poor - - ly! He's ug - - ly, and ab surd - ly dress'd, And

six - ty se - - ven near - - ly, He's ev - 'ry thing that I . . de - test, But

if the truth must be con - fess'd, I love him ve - ry dear - - - ly!

*p*

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

*Prato.*

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

*p e stacc.*

*NOTARY.*

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

*CHORUS. f*

You

*pp*

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

*f*

*moderato.*

**ALEXIS.**

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

**ALINE.**

*Allegretto quasi lento.*

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

*colla voce.* *p*

**CONS.**

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

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

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

CONS.

is. 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. 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

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 hell, 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

*ff*

*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,

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

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

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

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

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

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

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

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

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

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

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

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

*3va.*

CONS. *pp*

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

ALINE. *pp* *cres.* *f*

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

ALEXIS. *pp* *cres.* *f*

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

NOTARY. *pp* *cres.* *f*

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

*pp* *cres.* *f*

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

*pp* *cres.* *f*

*pp* *cres.* *ff* *ff*



No. 17.

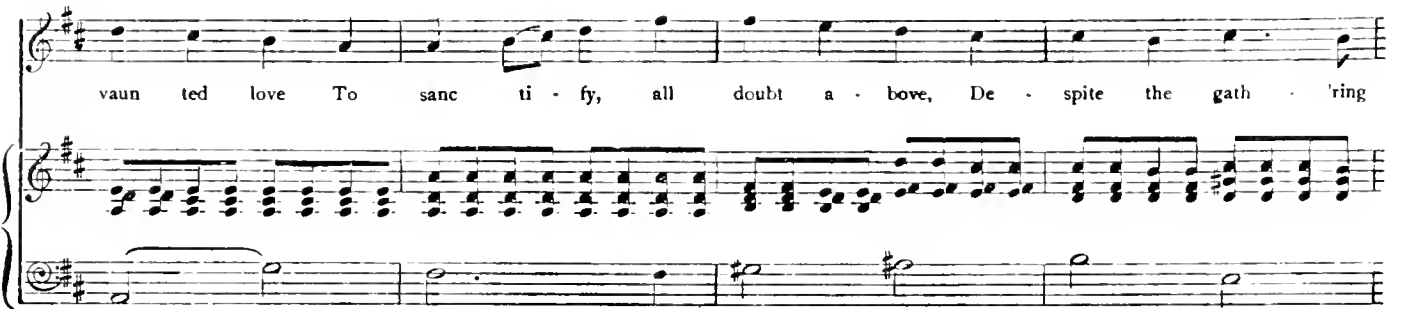
BALLAD—"It is not Love."

*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 Valze.*  
*dolce.*

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

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

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

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

*Tempo mo.*

love! . . . It is not love!

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

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

priceless throne of love untold, More rare than orient pearl and gold, But

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

*Tempo di Valse.  
dolce.*

. . . That dies within the day; . . . . . If such thy love, oh

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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "shame ! . . . . Call it by o . ther name. . . . Such love is".

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

*con Sord.*

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "like the ray . . . . That dies with in the day ; . . . If". There is a wavy line above the piano accompaniment staff with the text "*con Sord.*".

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

The third system of the musical score. The lyrics are: "such thy love, oh shame ! . . . . Call it by o . ther name, It is not".

love, . . . . It is not love. . . .

The fourth system of the musical score. The lyrics are: "love, . . . . It is not love. . . .".

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

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re-joice that it's de-ci-ded, 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.

*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

The first system of the musical score features a vocal line with the lyrics "weight of fif - ty years." followed by a piano introduction. The piano part consists of two staves with a complex, rhythmic accompaniment. The key signature has three flats, and the time signature is 3/4.

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

*cres.*

The second system continues the vocal and piano parts. It features four vocal lines, each with the lyrics "She will tend him, nurse him, mend him, Air his". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with the lyrics "wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him, mend him, Air his" and a piano part marked with a crescendo (*cres.*).

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 Più lento.* *a tempo.*

No one left to mar-ry him. She will

*p*

No one left to mar-ry him. She will

*p*

No one left to mar-ry him. She will

*rall.*

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

*Più lento.* *a tempo.*

No one left to mar-ry him. She will

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

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

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

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

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

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

Such wife to soothe his years. . . .

Such a wife to soothe his years. . .

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

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

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

*pp*

Detailed description: This block contains the vocal and piano parts for the first system. It features five vocal staves and a grand staff for piano accompaniment. The vocal parts are in a soprano, alto, tenor, and two bass parts. The lyrics are: 'Such wife to soothe his years. . . .', 'Such a wife to soothe his years. . .', 'Such a wife to soothe his years. . . . .', 'Such a wife to soothe his years. . . . .', and 'wife, Such a wife to soothe his years. . . .'. The piano part includes a *pp* dynamic marking. The key signature has three flats and the time signature is 2/4.

*dim. e calando.*

Detailed description: This block contains the vocal and piano parts for the second system. It features five vocal staves and a grand staff for piano accompaniment. The vocal parts are mostly empty, indicating a rest or the end of a phrase. The piano part includes a *dim. e calando.* marking. The key signature has three flats and the time signature is 2/4.

## No. 19. RECIT. and DUET—Lady Sangazure and Mr. Wells.

MR. WELLS.

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

AMANDANTE  
VON TROPPO  
LENTO.

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

LADY SANGAZURE.

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

**RUFF.**

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

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

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

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

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

thus from me.

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

*a tempo moderato.*

*Andant.*

*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!

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!

*p* *f* *p*

*Allegro.*

Hate me! They'll suit you not!  
 At what I'm going to say be not en-gaged! I

*f* *p*

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

*f*

*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

*p*

She has bright brown hair!

*(Aride.)*

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'She has bright brown hair!' followed by '(Aride.)' and 'South Pa - ci - fic isle. A lie! No maid - en waits me there!'. The piano accompaniment consists of chords and arpeggiated figures in both hands, with dynamic markings 'f' and 'dim. 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 vocal line with 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 more complex rhythmic patterns and dynamic markings 'f', 'dim.', 'p', and 'pp'.

*Allegro Agitato.*

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

The third system is marked 'Allegro Agitato' and features a more active piano accompaniment. The vocal line begins with '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

The fourth system concludes the vocal line with 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 a driving, rhythmic accompaniment.



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. fero.*

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

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

*dim.*

vault, The vault, the vault, Yes, the

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

*pp*

fa - mi - ly vault! . .

fa - mi - ly vault! . .

*ff*

No. 20.

RECITATIVE and AIR—Aline.

ALINE.

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

MODERATO

*f*

*dim.*

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

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

*(dreamily)* *p*

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

*pp*

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

*pp* *pp*

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

*pp* *p* *pp*

No. 21. SONG—(Dr. Daly)—“Engaged to So-and-so.”

ANDANTE.

(Flageolet.)

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

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

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

*Andante moderato.*

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

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

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

*p*

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

(Flageolet.) *tr*

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

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

*Ritorno il Trio.*

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

*Allegro agitato e vivace.*

IANO. *ff*

ALINE.

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

DR. D.

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

*p staccato.*

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

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

cho - ral ec - sta - cy.

Oh, mad de - light!

Oh, day and night! Re - joice with

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

Oh, sun and moon!

Re - joice with

ALINE. ALEX

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

c-ver!

Why?

*L'istesso tempo.*

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



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

lev'd the ve - ry first I saw! Oh pi - ty, pi - ty me!

DR. D.  
My dear young friend, con - sol - ed be! We

pi - ty, pi - ty you. In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex - traor - di - na - ry spell, O'er us has cast its ma - gic fell, The con - sequence I need not tell, We

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

*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.*

*Prusto.*

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

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

ALINE. *f* Oh, thus does he bat

CONS. *f* Oh, why does he bat

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

ALEX. *f* Oh, thus do I bat

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

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

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

ALINE.  
-ter, And thus does the

CONS.  
-ter, And why does the

MRS. P.  
-ter, And why does the

ALEXIS.  
-ter, And thus does the

DR. D.  
-ter, And why does the

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

girl he did flat - ter? And why does the

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

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

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

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

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

SIR M. & NOTARY.  
lat - - - ter . . . . . re - coil from . . . . . him so? Why . . . . . does the

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

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

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

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

**MRS. P.**  
lat - - ter re - coil from him so . . .

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

**DR. D.**  
lat - - ter re - coil from him so? . . .

**SIR M. & NOTARY.**  
lat - - ter re - coil from him so? . . .

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

No. 23.

RECITATIVE—Alexis.

RECIT. ALEXIS.

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

PIANO.

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

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

No. 24.

FINALE.

*Allegro.*

ALINE & CONSTANCE.

LADY S. & MRS. PARTIETT.

ALEXIS & VICAR.

SIR M. & NOTARY.

MR. WELLS.

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

CHORUS.

PIANO.

*f Allegro.*

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*

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 in treble clef, and the piano accompaniment is in bass clef. The music is in a major key with a 2/4 time signature. The lyrics are repeated three times: 'Die thou! die thou! die thou! . . .'. The piano accompaniment includes a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

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

The second system continues the vocal and piano parts. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are 'sealed; To po - pa - lar o - pin - ion thus I yield. Be'. The piano accompaniment features a *pp* (pianissimo) dynamic. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

*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 is in treble clef, and the piano accompaniment is in bass clef. The lyrics are 'hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,'. The piano accompaniment features a *p* (piano) dynamic. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

(Gong sounds.) *Piu vivace.*

or where!

**TUTTI. RECIT.**

Be - lov - ed boy!

**f TUTTI. RECIT.**

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

Un - min - gled joy!

**RECIT. SIR M.**

Come to my man - sion, all of

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



*Alligretto.*

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!

NOTARY.

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

ALICE

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

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

MRS. P.

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

DR. D

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

NOTARY.

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

The

The

*p*

AL. Col SOPRANO 1st. cres.

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

LADY S. Col SOPRANO 2nd.

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

ALEX. Col TENOR.

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

SIR M. Col BASS.

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

CONS. Col SOPRANO 1st. cres.

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

MRS. P. Col SOPRANO 2nd.

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

DR. D. Col TENOR.

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

NOTARY. Col BASS.

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

The eggs

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

cres.

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

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

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

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

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

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

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

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

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

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

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

The musical score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features eight vocal parts, each with a line of music and lyrics. The lyrics are: "straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for AL., "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for LADY S., ALEX., and 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" for CONS., MRS. P., DR. D., and NOTARY. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef.

**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 arranged in three systems. The first system features four vocal soloists: AL (Lady S.), ALEX., SIR M., and CONS. (Mrs. P.). The second system features three more vocal soloists: DR. D., NOTARY., and a third soloist. The piano accompaniment is shown in the bottom two systems. The lyrics are: 'jam, bun, bun, Oh! . . . . the rol-lick-ing, rol-lick-ing bun! . . .'. The piano part includes a dynamic marking of *f* (forte) in the second system. The score concludes with the instruction '(The end.)'.

(The end.)

# H. M. S. PINAFORE

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OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

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## List of Songs, &c.

PUBLISHED SEPARATELY FROM THE ABOVE

"He is an Englishman." (Song and Chorus)	...	...	...	...	...	...
"Sorry her lot who loves too well." (Josephine's Song)	...	...	...	...	...	...
"Fair moon, to thee I sing." (Song.) Captain Corcoran	...	...	...	...	...	...
"I am the Ruler of the Queen's Navee!" (Song and Chorus.) Sir J. Porter	...	...	...	...	...	...
"I am the Captain of the Pinafore." (Song and Chorus.) Captain Corcoran	...	...	...	...	...	...
"Never mind the why and where-fore." (Trio) Josephine, Captain Corcoran, and Sir J. Porter	...	...	...	...	...	...
"Little Buttercup." (Song.) Mrs. Cripps	...	...	...	...	...	...

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