

105

THE
SORCERER

An Original Modern Comic Opera,
IN TWO ACTS.

WRITTEN BY

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THE SORCERER.

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The Sorcerer.

ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO
VIVACE.



The piano introduction consists of two staves. The right hand features a rapid sixteenth-note melody in the treble clef, while the left hand provides a rhythmic accompaniment with chords and single notes in the bass clef. The music is in 2/4 time and begins with a forte dynamic.



The chorus is set for voice and piano. It begins with a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Ring forth, ye bells, With clarion sound, For - get your knells, For joys a - bound, For - get your notes Of". The piano accompaniment includes a prominent sixteenth-note figure in the right hand and a steady bass line in the left hand. The tempo is marked ALLEGRO VIVACE.

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

unis.

mf.

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

unis.

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

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

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

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

sure!

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

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

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

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

1st Volta.

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

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

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

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment continues with similar rhythmic and harmonic structures.

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

This system concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics "bells, With cla - rion sound, For joys a - - bound.". The piano accompaniment features a final cadence.

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 Pointdex - tre, Is plighted to A - line, The on - ly daughter of

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

MRS. P.

a tempo.

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

Musical score for Mrs. P. featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *cres.*, *a tempo.*, *stringendo.*, and *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

Musical score for Recit. Constance. The piano accompaniment is marked with *p* (piano).

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

Musical score for the second part of the recitative. The piano accompaniment includes dynamic markings like *p* and *f*.

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

Musical score for the third part of the recitative. The piano accompaniment includes a *cres.* marking.

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

Musical score for the final part of the recitative. The piano accompaniment includes a *dim.* marking.

No. 2a.

ARIA—(Constance)—“When He is Here.”

Andante. CONSTANCE.

VOICE. When he is here, I sigh with

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

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

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

cres. *dim.*

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

dim. *pp*

rall.

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

cres. colla voce. *dim.*

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

p *mf* *dim.* *p*

Ped. * Ped.

2ND VERSE.

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

p

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

cres.

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

The first system of the musical score features a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with the lyrics "my un - hap - py lot!". The piano accompaniment starts with a *dim.* (diminuendo) marking. The key signature has one flat, and the time signature is 4/4.

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

The second system continues the vocal line with the lyrics "cheer; With fol - ly fond To him I has - ten—". The piano accompaniment features a *dim.* marking followed by a *pp* (pianissimo) marking. The accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

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

The third system contains the vocal line with the lyrics "him a - part, My life is ve - ry sad and drear!". The piano accompaniment includes a *rall.* (rallentando) marking above the vocal line and a *cres. colla voce.* (crescendo colla voce) marking below the piano part. Dynamic markings include *dim.*, *p*, and *mf*.

The fourth system shows the continuation of the piano accompaniment. It features a *dim.* marking and a *p* (piano) marking. The piano part concludes with a final chord.

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.”

Andante. DR. D.

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

PIANO. *p*

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

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

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

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

cres. *mf* *colla voce.* *Ped.* *

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante'. The piano accompaniment is characterized by a steady, rhythmic pattern of chords, often with a moving bass line. The voice part is a simple melody with lyrics. The score is divided into several systems, each containing a vocal line and a piano accompaniment. Dynamics include piano (p), crescendo (cres.), mezzo-forte (mf), and colla voce. Pedal markings (Ped.) and asterisks (*) are used to indicate specific performance instructions.

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

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

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

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

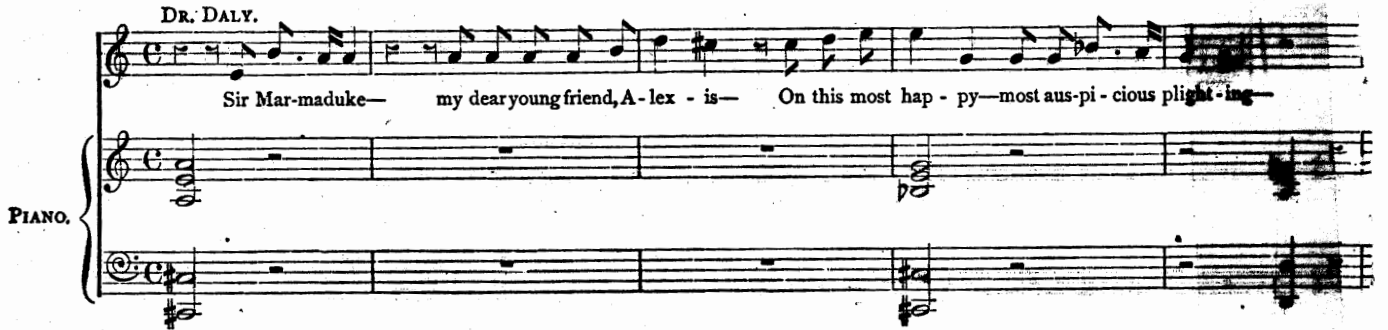
Ped. * Ped. *

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

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

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

DR. DALY.



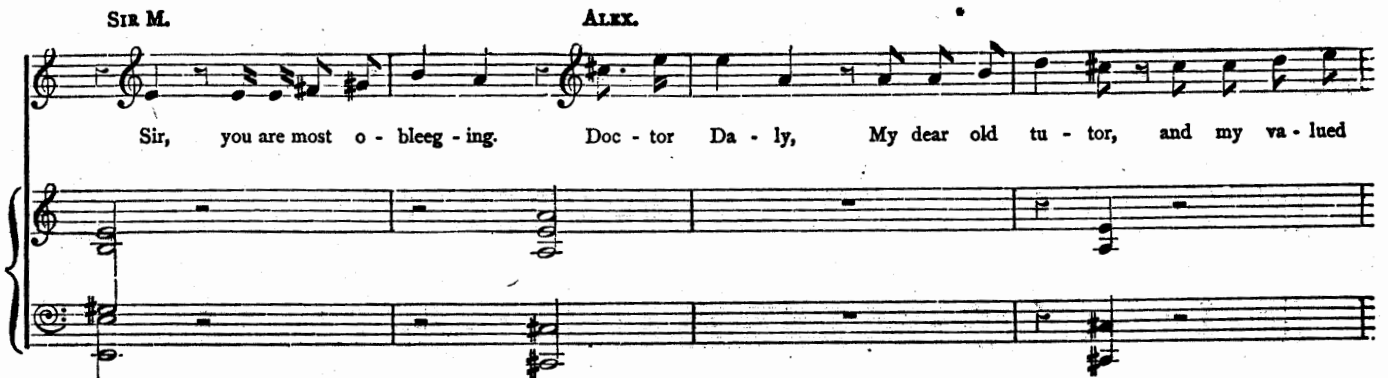
Sir Mar-maduke— my dear young friend, A-lex - is— On this most hap - py—most aus-pi - cious plight - ing—

PIANO.



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

SIR M. ALEX.



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



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

Segue minuet.

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

ANDANTE.

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

Musical notation for the second system of the minuet.

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

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

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

PIANO.

Musical notation for the piano accompaniment of the chorus, including dynamics like *Allegretto*, *dolce*, and *f*.

CHORUS.

With

Musical notation for the chorus vocal line, including dynamics like *cres.*, *f*, *dim.*, and *p*.

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

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

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

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

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

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

The first system of the musical score consists of 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: "bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line.

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

The second system continues the musical score. The vocal line has the lyrics: "bliss A - line! May their love ne - ver cloy!". A dynamic marking of *p* (piano) is placed above the vocal line. The piano accompaniment continues with similar accompaniment patterns.

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

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

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

The fourth and final system of the musical score has the lyrics: ". . . . bless our A - line! Heaven bless our A - line!". Dynamic markings include *f* (forte) and *dim.* (diminuendo) above the vocal line, and *f* and *dim.* above the piano accompaniment. A *p* (piano) marking is also present in the piano accompaniment.

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

rall.

p *colla voci.* *p*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics "Heaven bless our A - line! bless our A - line! . . .". The piano accompaniment is in the right and left hands, with dynamics *p* (piano) and *colla voci.* (with voice). The tempo marking *rall.* (rallentando) is placed above the vocal line.

The second system shows the piano accompaniment for the second part of the piece. It features a right-hand melody and a left-hand accompaniment, both in a piano style. The right hand has a more active, melodic line, while the left hand provides harmonic support with chords and bass lines.

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

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

p

PIANO.

The third system is the beginning of the recitative piece. It includes a vocal line and piano accompaniment. The vocal line starts with the lyrics "My kind - ly friends, I thank you for this greet - ing, And as you". The piano accompaniment is in the right and left hands, with a dynamic marking of *p* (piano). The word "PIANO." is written vertically on the left side of the piano part.

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

The fourth system continues the piano accompaniment for the recitative. It features a right-hand melody and a left-hand accompaniment. The right hand has a more active, melodic line, while the left hand provides harmonic support with chords and bass lines. The lyrics "wish me ev - 'ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment!" are written below the vocal line.

No. 6a.

ARIA.—“Happy Young Heart.”

Tempo di valse non troppo vivace.

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

Ped. *

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics increase through *cres.* and *molto.* to a fortissimo (*ff*) dynamic. A pedal point is indicated at the end with a 'Ped.' marking and an asterisk (*).

Oh, hap - py young heart!

cres. *molto.*

The first vocal line begins with the lyrics "Oh, hap - py young heart!". The piano accompaniment continues with a steady accompaniment pattern, marked with *cres.* and *molto.* dynamics.

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

f *dim.* *p*

The second vocal line begins with the lyrics "Comes thy young lord a - woo - - ing, With". The piano accompaniment features a dynamic range from *f* (forte) to *dim.* (diminuendo) and *p* (piano).

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

p

The third vocal line begins with the lyrics "joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That". The piano accompaniment continues with a steady accompaniment pattern, marked with a *p* (piano) dynamic.

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

cres.

The fourth vocal line begins with the lyrics "e - - ver came a - su - - ing, That came a - su - - ing.". The piano accompaniment continues with a steady accompaniment pattern, marked with a *cres.* (crescendo) dynamic.

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

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

Ped. *

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

Ped. *

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

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

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

p

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

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

p *ff* *dim.* *p*

Ped. *

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

p

cres.

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

p

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

cres. *scen.* *do.*

brillante. ne - ver to

ne - ver to part, Young heart! to

part!

No. 7. RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

LADY S.

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

eye! Old 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.

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

With heart and with

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

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

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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Let us wel - come . . . this ma - - - ting To the maid of his choice; To the maid of his". The piano accompaniment consists of chords and moving lines in both hands.

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

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

brave

The third system of the musical score. The vocal line is mostly empty, with the word "brave" written below the staff. The piano accompaniment continues with chords and moving lines in both hands.

No. 9.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

Wel-come, joy! a-dieu to

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

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

L'istesso tempo.

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

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

passionata.

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

p

cres. *ff dim.*

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

cres. *ff dim.*

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

rall.

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

rall. *tr.*

LADY S.

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

p

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

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

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

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

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

cres. *ff* *dim.*

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

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

an in - - - gre - - - dient Sad - ly . . . lack - - - ing
na - tion! To in - dulge 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 -
- dulge my la - men - ta - tion No oc - ca - sion do I miss! I'm . . . your . . . ser - - - vant

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

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

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

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

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

LAWYER.

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

MAESTOSO.

The first system of the score features a vocal line for the Lawyer and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part begins with a forte (f) dynamic and transitions to piano (p). The lyrics are: "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

The second system continues the vocal line and piano accompaniment. The piano part features a forte (f) dynamic. The lyrics are: "con-tract has been draft-ed as a-greed." and "All is pre-par'd for seal-ing and for sign - ing, The con-tract has been".

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

draft-ed as a-greed! Ap -

The third system continues the vocal line and piano accompaniment. The piano part features a piano (p) dynamic. The lyrics are: "Ap-proach the ta - ble, O ye lo-vers pin-ing! With hand and seal now ex - e - cute the deed." and "draft-ed as a-greed! Ap -".

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

ALEX. 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 rno.

Tempo rno.
f sf sf sf

TREBLE & ALTO.

TENOR.

BASS.

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

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

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

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

8va. ~~~~~

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

8va.

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

8va. *f* 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 love that love, I love it

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped.

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

Ped. *

love that love, I love it on - ly!

colla voce. *ff* *dim.*

Ped. *

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

p

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

rall.

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

p *colla voce.*

f a tempo.

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

f *Ped.* * *Ped.* *

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

f *ff* *colla voce.*

ly!

ff *dim.*

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

VIVACE.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a treble clef and a key signature of two flats. The left hand provides a rhythmic accompaniment with chords. A dynamic marking of *f* (forte) is present at the beginning.

MR. WELLS.

My

The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the word "My". The piano accompaniment continues with a steady rhythm. A dynamic marking of *dim.* (diminuendo) is placed above the piano part.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And". A dynamic marking of *p* (piano) is placed below the piano part.

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 line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "e - ver-fill'd pur-ses, In pro-phe-cies, wit-ches, and knells. . . . If you want a proud foe to "make tracks"— . . . If you'd".

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

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

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

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

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

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

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

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

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! If
cre - - - - - scen - - - - - do. *f* *dim.* *p*

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. 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 for the second system. It continues with the same eighth-note bass line and chordal accompaniment in the right hand.

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

The third system includes a vocal line and piano accompaniment. The lyrics are: "He can raise you hosts Of ghosts, And that, with - out re - flec - tors; And". A piano dynamic marking (*p*) is placed at the beginning of the piano accompaniment.

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

The fourth system features a vocal line and piano accompaniment. The lyrics are: "cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of".

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

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

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

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

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

'Lec - tro bi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - 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-ington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

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

cres. *molto.*

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

Axe

ff

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

ALLEGRETTO
QUASI
LENTO.

p *p*

MR. WELLS.

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

p

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

- - pear! Ap - pear!

p

CHORUS.

Good mas - ter, we are here!

dim.

p

MR. WELLS.

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

Sva.

Sva.

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

Sva.

CHORUS.

Good mas - ter, we are

Musical score for the Chorus. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment consists of two staves: the right hand in a soprano clef and the left hand in a bass clef. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a more melodic line in the left hand.

dim.

Piu vivo.

ALEXIS.

here!

Hark! hark! they as - sem - ble,

Musical score for Alexis. The vocal line is in a soprano clef. The piano accompaniment consists of two staves. The right hand has a complex, rhythmic accompaniment with many sixteenth notes. The left hand has a simpler accompaniment with chords and moving lines. A hairpin crescendo is visible over the piano part.

Piu vivo.

ALINE.

These fiends of the night!

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

Seek safe - ty in flight!

Musical score for Aline. The vocal line is in a soprano clef. The piano accompaniment consists of two staves. The right hand has a complex, rhythmic accompaniment with many sixteenth notes. The left hand has a simpler accompaniment with chords and moving lines. A hairpin crescendo is visible over the piano part.

cres.

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

Musical score for the final section. The vocal line is in a soprano clef. The piano accompaniment consists of two staves. The right hand has a complex, rhythmic accompaniment with many sixteenth notes. The left hand has a simpler accompaniment with chords and moving lines. A hairpin crescendo is visible over the piano part.

fp

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'sigh' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

wings . . of love we'll fly, In in - nocence there . . . to live, In

p

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a dynamic marking of *p* (piano) and includes some arpeggiated chords in the right hand.

in - nocence there . . . to die, In in - nocence there to

cres.

The third system shows the vocal line with a dynamic marking of *cres.* (crescendo). The piano accompaniment also features a *cres.* marking and includes some chordal textures in the right hand.

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

f *sf* *colla voce.*

Ped. * Ped. *

The fourth system concludes the page with a vocal line that has a dynamic marking of *f* (forte) and *sf* (sforzando). The piano accompaniment includes a *colla voce.* marking and dynamic markings of *f* and *sf*. Pedal points are indicated at the bottom of the piano part with the word 'Ped.' and asterisks.

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! . . .

a tempo.
f *fp* *f* *fp*

may not be! That

may not be! That

may not be! That *dim.*

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

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

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

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

is not for thee! . . .

dim. *pp*

MR. WELLS. *Andante Moderato.*

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

- 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!

Sva. *Sva.*

ppp *f*

Detailed description: This system contains the first two vocal phrases. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. Dynamics include *ppp* and *f*. There are also markings for *Sva.* (Sustained Vibration) with wavy lines above the notes.

(*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 vocal phrase. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are piano accompaniment, continuing the rhythmic pattern. Dynamics include *f*.

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 vocal phrase. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The bottom two staves are piano accompaniment, concluding the piece. Dynamics include *f*.

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

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

MR. WELLS.
 Too late! too

CHORUS.
f Set us free! set us free!

f

pp

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

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

late! Too late! too late! too late! too

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

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

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

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

ha! ha! ha! ha! ha! ha! ha! ha! ha!

dim. al fine. pp Attacca final.

No. 14.

FINALE—"Now to the Banquet we Press."

ALLEGRETTO. *p* *cres.*

f *ff*

1st time. *and time.*

CHORUS.

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 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

40

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

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

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

Segue recit.

The third system shows the piano accompaniment continuing across two staves. The right hand has a melodic line with some grace notes, and the left hand has a steady chordal accompaniment. The system concludes with a double bar line and a key signature change to C major. The instruction *Segue recit.* is written at the end of the system.

RECT. SIR M.

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

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

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!

cres.

ALINE.

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

CONS.

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

LADY S.

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

MFS. 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

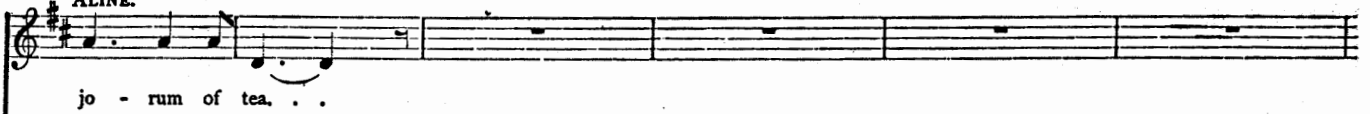
MR. WELLS.

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

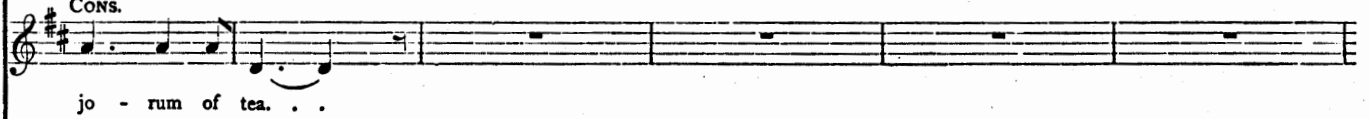
CHORUS.

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

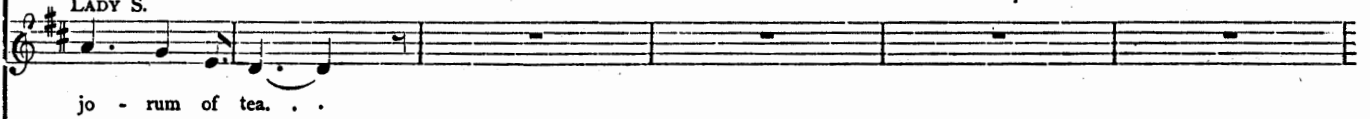
ALINE.



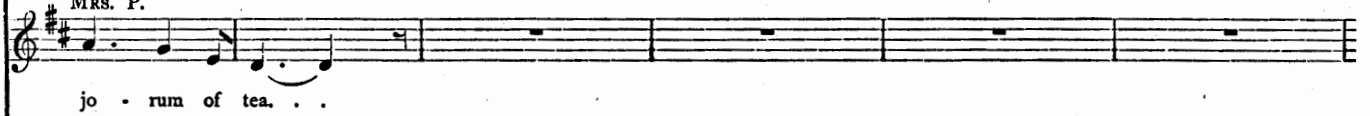
CONS.



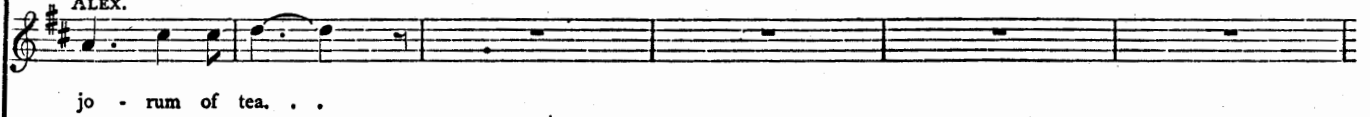
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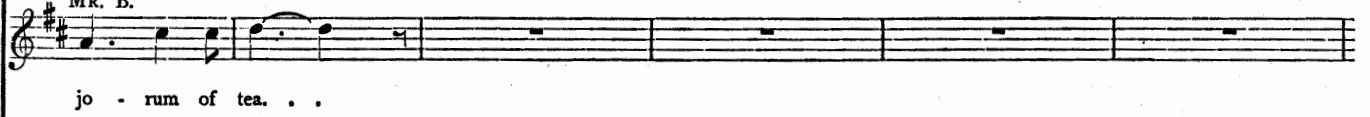
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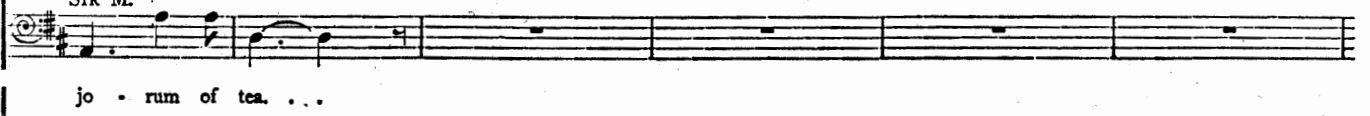
ALEX.



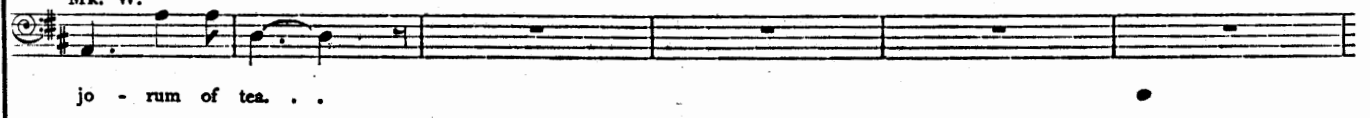
MR. B.



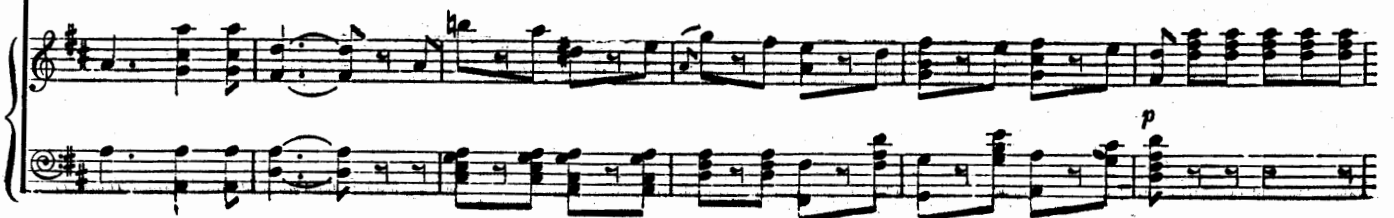
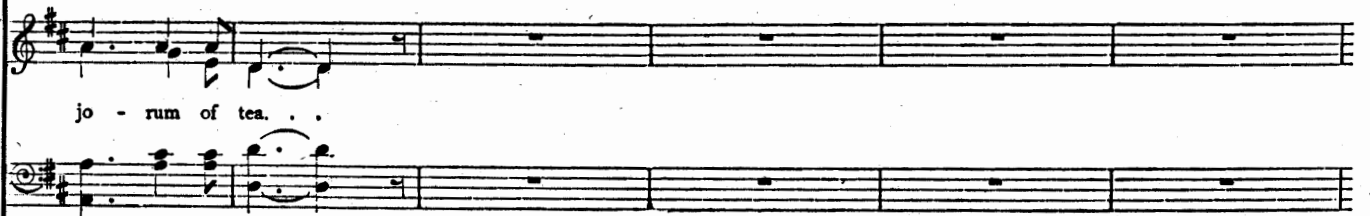
SIR M.



MR. W.



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,

p

They are ex - ceed - ing!

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

They are ex - ceed - ing!

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

They are ex - ceed - ing!

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

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

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

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

Sua. *loca.*

cres. molto.

DR. DALY.

Pain, trou-ble and care,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The vocal line starts with a whole note rest followed by a half note melody.

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

The second system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment with chords and moving lines in both hands.

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

The third system continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic accompaniment.

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

The fourth system concludes the vocal line and piano accompaniment. The piano part ends with a crescendo (*cres.*) marking. The vocal line repeats the phrase 'That is the brew of your vi-car!'.

ALINE.

Andante.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

ALINE.

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

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

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

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

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

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

Oh love, oh love, . . .

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

cres.

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

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

p Ped. *cres.*

f

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

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

f

p *rall. e dim.*

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

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

p *rall. e dim.*

pp *Allegretto non troppo vivace.*

this!

this!

pp *Allegretto non troppo vivace. pp*

Ped.

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

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

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

pp staccato. ALINE.

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

pp staccato. ALEXIS.

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

eyes?

eyes?

pp staccato. MR. WELLS.

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

eyes?

pp staccato.

ALINE.

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

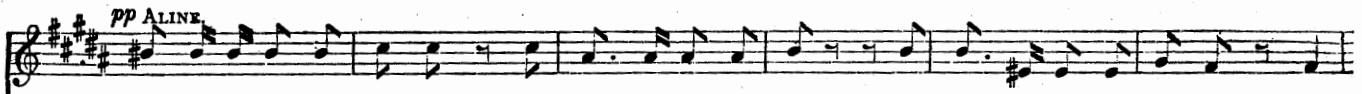
ALEXIS.

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

MR. WELLS.

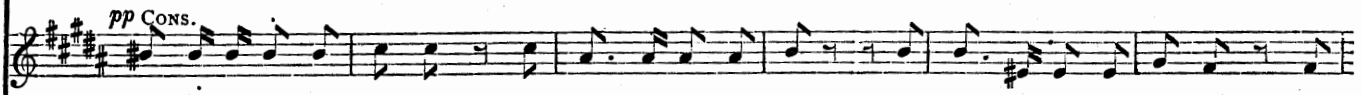
- - cites a strange con - - fu - sion With - in their ach - ing eyes—

pp ALINE



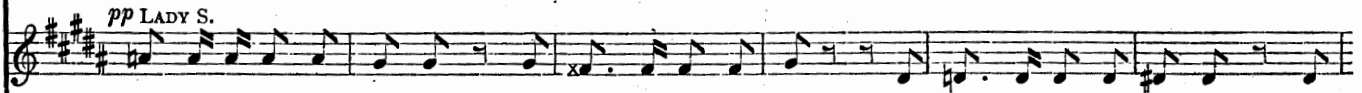
They must re-gain their sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp CONS.



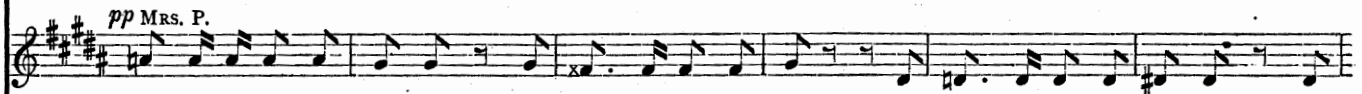
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp LADY S.




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

pp MRS. P.




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

pp ALEX.



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

pp DR. DALY.




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

pp SIR M. AND NOTARY.



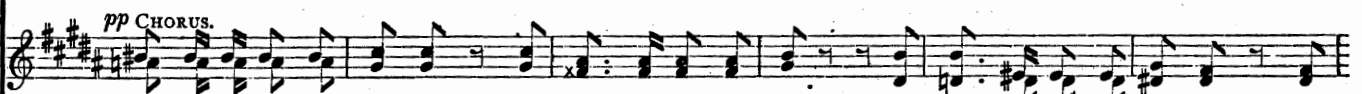
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp MR. WELLS.



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

pp CHORUS.




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

pp



pp



pp



ALINE.

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. P.

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

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

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

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

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

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

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

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

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

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

p

Accompanying piano part for the scene.

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 *sf* . . .

MRS. P.

. . lous il - lu - . . sion ! Oh mar *sf* . . .

ALEX.

. . sion ! Oh ter - ri - ble sur - prise ! Mar *sf* . . .

DR. D.

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

SIR M. & NOTARY.

. . lous il - lu - . . sion ! Oh mar *sf* . . .

MR. WELLS.

. . lous il - lu - . . sion ! Oh mar *sf* . . .

cres. molto.

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

cres. molto.

cres.

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEXIS.

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

DR. DALY.

lu . . . sion! Oh mar -

SIR M. & NOTARY.

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

MR. WELLS.

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

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

cres. ff

ALINE.

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

vel - lous il - lu - sion ! sion !

CONS.

dim.

vel - lous il - lu - sion ! sion !

LADY S

dim.

vel - lous il - lu - sion ! sion !

MRS. P.

dim.

vel - lous il - lu - sion ! sion !

ALEX.

dim.

vel - lous il - lu - sion ! sion !

DR. D.

dim.

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

SIR M. & NOTARY.

dim.

vel - lous il - lu - sion ! sion !

MR. W.

dim.

vel - lous il - lu - sion ! sion !

dim. *p.* *ff unis.*

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

Oh ter - ri - ble sur - prise !

dim. *p.* *ff*

ALINE. *ff*

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

CONS. *ff*

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

LADY S. *ff*

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

MRS. P. *ff*

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

ALEX. *ff*

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

DR. DALY. *ff*

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

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

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

MR. WELLS. *ff*

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

ff

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

ff

ff

ff

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

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

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

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

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

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

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

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

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

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

Allegro. Più vivo che la prima volta.

pp

sf

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

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

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

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

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

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

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

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

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

ALEXIS.
sor - ry, to - morrow.

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

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

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

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

sor - ry, to - morrow.

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

DR. D.

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

SIR M. & NOTARY.

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

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

ALINE.

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

CONS.

brewed by the vi-car! Pass the cup round, It's strong, I'll be bound!

LADY S.

brewed by the vi-car! Pass the cup round, It's strong, I'll be bound!

MRS. P.

brewed by the vi-car! Pass the cup round, It's strong, I'll be bound!

ALEX.

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

DR. D.

brewed by the vi-car! Pass the cup round, It's strong, I'll be bound!

SIR M. & NOTARY.

brewed by the vi-car! Pass the cup round, It's strong, I'll be bound!

MR. W.

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

brewed by the vi-car!

Pass the cup round,

It's strong, I'll be bound!

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

ALINE. *cres.* *ff*

clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

CONS. *ff*

None so cunning as

LADY S. *ff*

None so cunning as

MRS. P. *ff*

None so cunning as

ALEXIS. *cres.* *ff*

clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

DR. DALY. *ff*

None so cunning as

SIR. M. & NOTARY. *ff*

None so cunning as

MR. WELLS. *cres.* *ff*

clink, We are suc-ceed-ing! We are suc-ceed - - - ing! None so cunning as

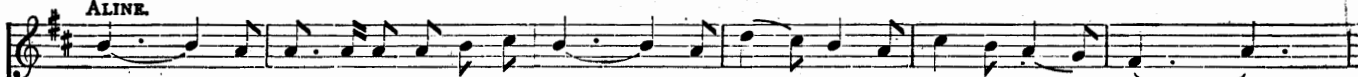
ff

None so cunning as

ff

cres. *f* *f*

ALINE.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

CONS.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

LADY S.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

MRS P.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

ALEX.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

DR. D.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

SIR M. & NOTARY.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo

MR. WELLS.



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo



he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo



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

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

LADY S.
- rum A jo - - - rum . . . of tea !

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

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

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

SIR M. & NOTARY.
- rum, A jo - - - rum . . . of tea !

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

End of 1st Act.

ACT II.

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

Allegro vivace ma non troppo.

PIANO.

f

p

p

p

p

sf *p*

CHORUS.

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

p

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

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

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

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

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

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

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

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

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

Moderato à la Valse.

PIANO.

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

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

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

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

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

I lov'd him mad - - - - ly!

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

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

bad - ly.

CHORUS.

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

Moderato à la Valse.

I know not why I love him so; It

p

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

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

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

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

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

Presto.

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

p e stacc.

NOTARY.

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

f You

pp *f*

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

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

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

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

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

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

Cons. *p*

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

ALINE. *p*

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

NOTARY. 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 bell, To say that we're u - ni - ted. True hap - pi - ness reigns

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

ff

ff

ff

ff

ff

ff

Sva.

CONS.

And none will bless Ex - am - ple rare Of

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

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

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

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

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

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

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

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

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

Cons

1st Volta. 2nd Volta.

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

ALINE.

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

ALEX.

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

NOTARY.

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

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

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

p

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!

Sva.

p

CONS. *pp*

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

ALINE. *pp*

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

ALEXIS. *pp*

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

NOTARY. *pp*

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

pp *cres.* *f*

pp *cres.* *f*

pp *cres.* *f*

pp *cres.* *f*

p *cres.* *ff* *ff*

Sua. *Sua.*

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

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re - joice that it's de - 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.

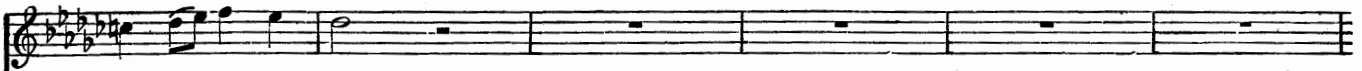
lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

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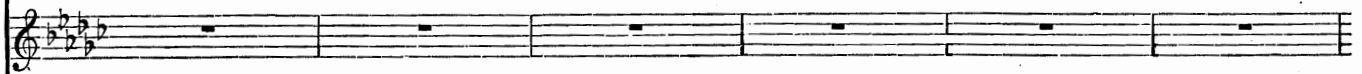
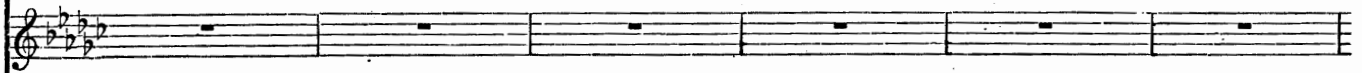
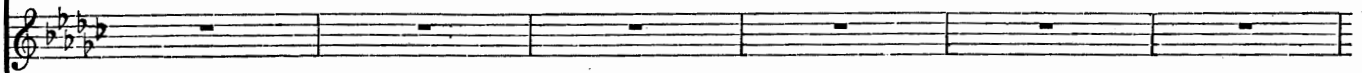
p

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

p



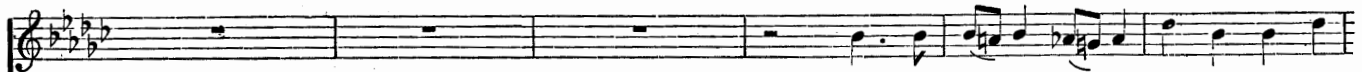
weight of fif - ty years.



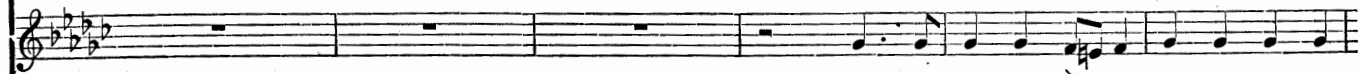
SIR MARMADUKE.



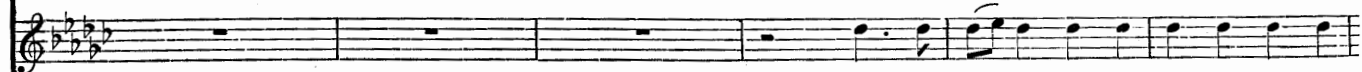
No high - born, ex - act - ing beau-ty, Bla - zing like a jew - elled sun, But a



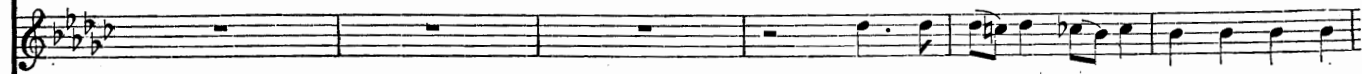
She will tend him, nurse him, mend him, Air his



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



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



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



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



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

MRS. P.

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

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

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

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

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

known for miles a - round.

DR. DALY.

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

p sost.

p Piu lento. *a tempo.*

No one left to mar - ry him. She will

p

No one left to mar - ry him. She will

p

No one left to mar - ry him. She will

rall.

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

Piu lento. *a tempo.*

No one left to mar - ry him. She will

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

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

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

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

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

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

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

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

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

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

Such a wife to soothe his years.

Such a wife to soothe his years.

Such a wife to soothe his years.

. Such a wife to soothe his years.

wife, Such a wife to soothe his years.

pp

This block contains the vocal and piano accompaniment for the first system. It features five vocal staves and a grand staff for piano. The lyrics are: "Such a wife to soothe his years.". The piano part includes a *pp* dynamic marking.

dim. e calando.

This block contains the vocal and piano accompaniment for the second system. It features five vocal staves and a grand staff for piano. The piano part includes a *dim. e calando.* dynamic marking.

No. 18.

RECIT. and DUET—Lady Sangazure and Mr. Wells. *5 min*

MR. WELLS.

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

ANDANTE
NON TROPPO
LENTO.

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

LADY SANGAZURE.

A -

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

RECIT.

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

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

MR. WELLS.

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

LADY S.

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

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

thus from me.

MR. WELLS.

a tempo moderato. My la - dy, leave me! This can ne - ver be!

Andante.

Tenderly.

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

Hate me! I drop my H's, 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!

(Aside.)

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

A

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

lie! No maid - en smiles on me!

The sound - ing sea!

Allegro Agitato.

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

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

bu - ry my life - long woe!

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

mf

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

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

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

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

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

dim. al fine.

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

dim.

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

pp

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

ff

No 19.

RECITATIVE and AIR—Aline.

ALINE.

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

MODERATO.

f

dim.

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

dim. *p* *Andante. p*

(dreamily)

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

pp

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

pp *pp*

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

pp *p* *pp*

No. 20.

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

(Flageolet.)

ANDANTE.

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.*

p p p p

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

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

p p p p

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

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

p

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

(Flageolet.) *tr*

p *p* *p* *p*

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

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

p *p* *p* *p*

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

p

Attaca il Trio.

No. 21

ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

Allegro agitato e vivace.

PIANO.

ALINE.

Oh, joy - ousboon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joyce, 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!

e-ver! Why?

L'istesso tempo.

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

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

DR. D. Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell, False one, be - -

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

f ALEX. *slower. ad lib.*

gone! I spurn thee! To thy new lov - er turn thee! Thy per - fi - dy

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, comé! . . .

could not help it! We could not help it! A - las! . . .

Segue presto.

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

Presto.

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

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

ALINE. *f* Oh, thus does he bat

CONS. *f* Oh, why does he bat

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

ALEX. *f* Oh, thus do I bat

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

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

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

ALINE.
-ter, And thus does the
CONS.

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

ALEXIS.
-ter, And why does the

DR. D.
-ter, And thus does the

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

girl he did flat - ter? And why does the

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

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

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

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

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

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

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

ALINE.

CONS.

LADY S. & MRS. P.

ALEX.

DR. D.

SIR M. & NOTARY.

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

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

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

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

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

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

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

No. 22.

RECITATIVE—Alexis.

RECIT. ALEXIS.

PIANO.

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

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

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

No. 23.

FINALE.

Allegro.

ALINE & CONSTANCE.

LADY S. & MRS. PARTLETT.

ALEXIS & VICAR.

SIR M. & NOTARY.

MR. WELLS.

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

f Die thou! die thou! die thou! . . .
f ing. Die thou! die thou! die thou! . . .
f Die thou! die thou! die thou! . . .
 Die thou! die thou! die thou! . . .

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

f *p*

MR. WELLS.

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

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

pp

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

p

(Gong sounds.) *Piu vivace.*

or where!

TUTTI. RECIT.

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

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

Be - lov - ed boy!

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

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

Allegretto

f *ff*

ALINE.

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

LADY S.

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

ALEXIS.

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

SIR M.

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

f *ff*



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



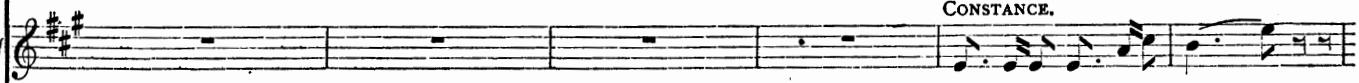
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



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

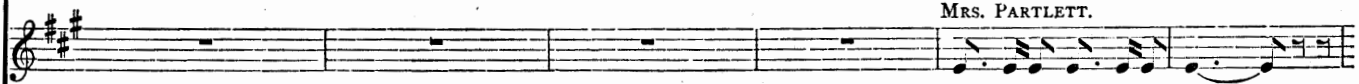


Now for the mus-tard and cress, Now for the straw - ber - ry jam !



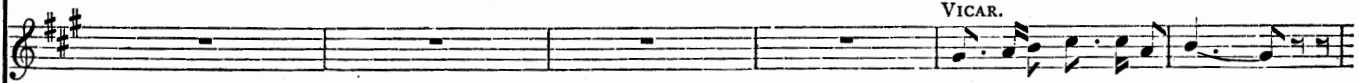
CONSTANCE.

Now for the tea of our host! . .



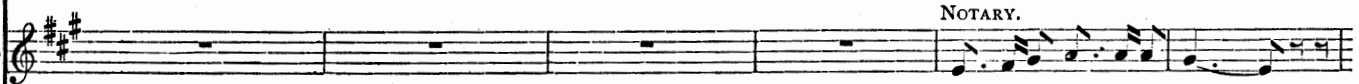
MRS. PARTLETT.

Now for the tea of our host! . .



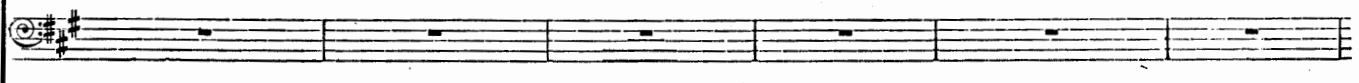
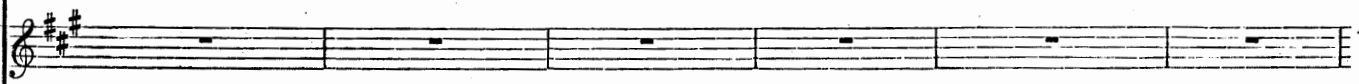
VICAR.

Now for the tea of our host! . .



NOTARY.

Now for the tea of our host! . .



AL.

LADY S.

ALEX.

SIR M.

CONS.

MRS. P.

DR. D.

NOTARY.

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

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

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

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

The musical score consists of ten staves. The first seven staves are vocal parts for AL., LADY S., ALEX., SIR M., CONS., MRS. P., and DR. D. The eighth staff is for NOTARY. The ninth and tenth staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Now for the rol - licking bun! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn!"

ALINE.

The

LADY S.

The

ALEX.

The

SIR M.

The

CONS.

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

MRS. P.

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

DR. D.

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

NOTARY.

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

The

AL. Col SOPRANO 1st.

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.

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

MRS. P. Col SOPRANO 2nd.

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

DR. D. Col TENOR.

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

NOTARY. Col BASS.

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

The eggs

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

cres.

AL.

The ham, The eggs and the ham And the

LADY S.

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

ALEX.

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

SIR M.

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

CONS.

The ham, The eggs and the ham And the

MRS P.

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

DR. D.

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

NOTARY.

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

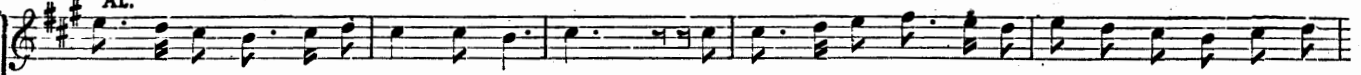
The ham, The eggs and the ham And the

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

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

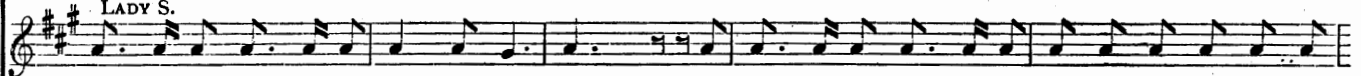
straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

AL.



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

LADY S.



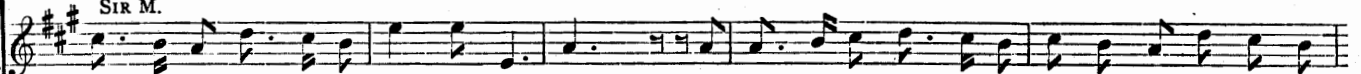
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

ALEX.



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

SIR M.



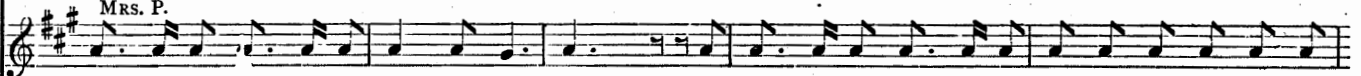
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

CONS.



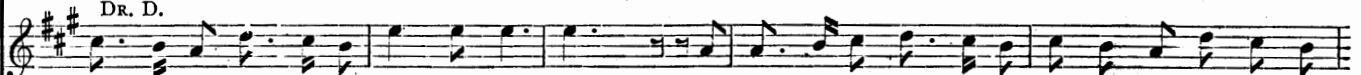
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

MRS. P.



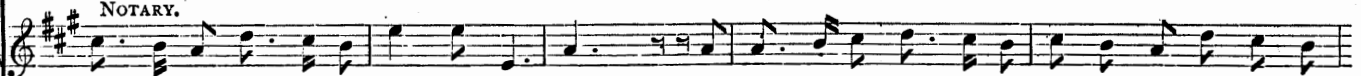
straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

DR. D.



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

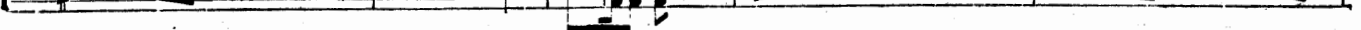
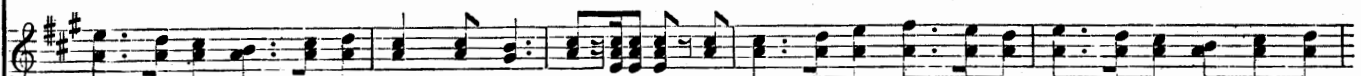
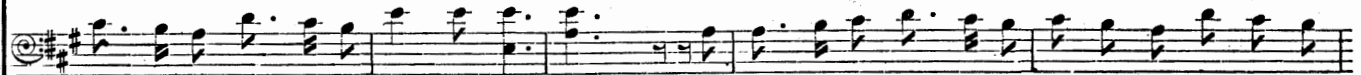
NOTARY.



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



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



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

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

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

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

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

MRS. P.
straw - ber - ry jam, iam, 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

Al.
 jam, bun, buu, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 LADY S.
 jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 ALEX.
 jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 SIR M.
 jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

CONS.
 jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 MRS. P.
 jam, bun, bun, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 DR. D.
 jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .
 NOTARY.
 jam, jam, jam, Oh! the rol-lick-ing, rol-lick-ing bun! . .

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

f

(The end.)