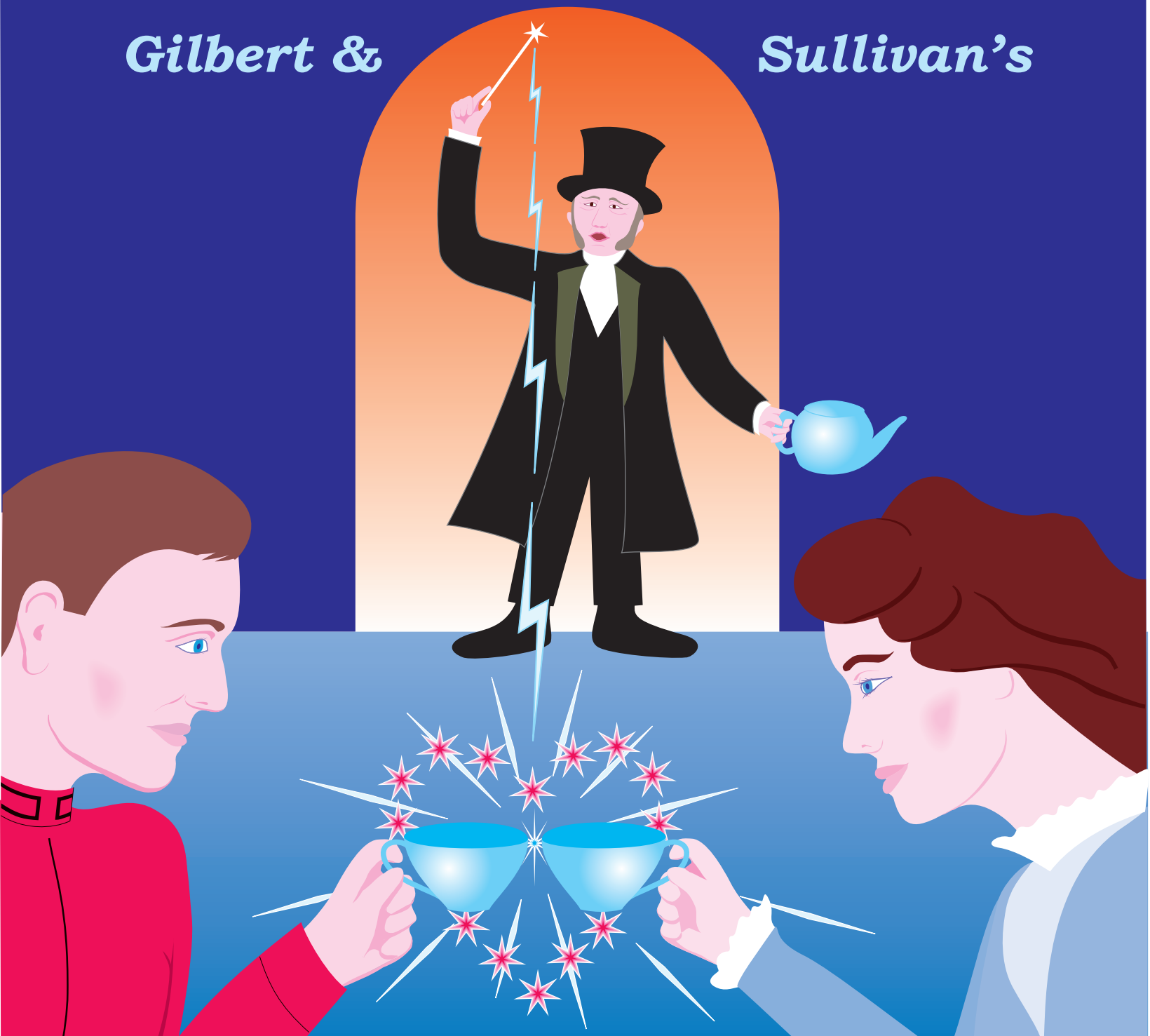
Gilbert & Sullivan's



# The SORCERER

Piano-Vocal Score

# THE SORCERER

## An Entirely New and Original Modern Comic Opera

## IN TWO ACTS

**Words by**

WILLIAM S. GILBERT

**Music by**

ARTHUR SULLIVAN

First presented at the Opèra Comique, London, 17 November 1877

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Edited by: Larry Byler
Cover art: Neil Midkiff

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Release 1, Version 3.5, 12 January 2022

# *Preface*

*The Sorcerer* is the third of the fourteen comic operas of librettist William Schwenck Gilbert (1836-1911) and composer Arthur Seymour Sullivan (1842-1900). It is their earliest surviving full-length work.

I started this project in 2001 for reasons similar to those motivating my earlier *Utopia Ltd.*:

- The only piano-vocal score available then (published under several names such as Cramer, Kalmus, Metzler…) had small notes in an outdated style. Its printing plates were faded and spotty. All this made it very difficult to read.
- The score had no dialog. Anyone performing *The Sorcerer* had to assemble a performing edition by incorporating dialog from a separate source.
- An alternate American edition by Oliver Ditson has larger, easier-to-read notes, and includes dialog (albeit in very small print). But this score is not commercially available; it must be copied from someone else's copy. Furthermore, it represents the original 1877 version, not the 1884 revision which is performed today. It also has no overture, because there wasn't one for the original run.
- Cramer had out-and-out note errors.
- The organization of Cramer, specifically repeat systems, did not agree with the orchestral parts currently available from Kalmus. Also, there are no measure numbers or rehearsal letters. This makes it difficult for a music director to migrate from the piano-vocal score during rehearsal to leading a full orchestra.

It was time for a change. Unfortunately, the project went slowly. After the day job and my work with six local community theater groups, there was little time for it. So it took until the end of 2010 to come to fruition. Meanwhile others, feeling as I do, set to work on their own versions and finished earlier. Thus we now have a free edition from Jim Cooper of Troupers Light Opera, a for-sale edition from the late Paul Howarth which, like this edition, includes all the dialog and music from both the 1877 and 1884 versions, a scanned copy of the 1877 Metzler edition courtesy of Adam Cuerden (the edition had no dialog), and a new typeset edition of the Cramer (also without dialog). I hope mine is a worthy addition to all of these. I intend to offer it to the International Music Score Library Project (IMSLP) for downloading and use by anyone.

The *Utopia Ltd.* score was simply an attempt to provide a performing edition of the entire opera, one that included dialog, while addressing the readability and error issues described above. There was no attempt to validate a particular choice of notes or words. Nor did I document any of the changes I made to the existing Chappell edition.

With this edition of *The Sorcerer*, I have tried to be somewhat more rigorous. It is by no means a scholarly or critical edition. I do not have access to the primary sources required for such a task, nor do I have the time. However, *The Sorcerer* had two distinct versions: The original version of 1877 and the 1884 revision which has come down to us today. If nothing else, the differences between the two should be documented, especially considering the many loose ends that Gilbert left unresolved in 1884.

The secondary sources available to me had notable differences in both text and music. Where possible, I presented the various choices in the body of the score. All differences will be described in detail in a future Appendix.

There are two sets of rehearsal letters. The rehearsal letters in square boxes correspond to those originally in the Kalmus orchestral parts. They are rather sparse, so a second set, added manually to Lyric Theatre of San José parts, are shown in circles or ellipses.

With one exception (#3a), repeat systems also correspond to those found in the Kalmus parts. This makes it easier for a music director to move from piano rehearsals to orchestra rehearsals without shifting mental gears. Where possible I have provided these repeats on facing pages, to minimize the need for reverse page turns. The Kalmus parts have a repeat system for #3a, but (following a suggestion from Steve Lichtenstein) I have laid out both verses without repeat. This is due to the many differences in note values and pitch from one verse to the other, which made it difficult to read with the two verses stacked one over the other.

I have also provided (as a separate document) several pages of "piano-only" music, which rehearsal accompanists can use during run-throughs to avoid the many page turns otherwise required. A prime example of this is the "marvelous illusion" section of the Act I Finale. There are twelve single-staff pages, requiring six page turns; the repeat system requires turning back two pages. With the piano-only pages, that entire sequence fits on two facing pages, thereby eliminating the need for any page turns whatever.

Existing scores leave many songs untitled (No. 7 Recitative, No. 19 Recit. and Duet, etc.) or use contextual titles (No. 13 Incantation, No. 17 Ballad "It is not Love", No. 21 Song "Engaged to So-and-so"). I have titled individual numbers by their opening lyric phrase, in keeping with later Gilbert and Sullivan convention.

Although I did the busywork, this edition would not have been possible without the help and support of many friends in the Savoynet community. I extend my heartfelt thanks to:

- The late Steve Lichtenstein for his Errata of the existing Cramer edition, on the Archive, and for his comprehensive and detailed proofreading and helpful suggestions for this edition.
- Erica Rome and Dan Kravetz, for additional proofreading and suggestions.
- Fred Goldrich, who has provided much useful information regarding Sullivan's Autograph, to which he has access.
- Philip Sternenberg, for providing me with a copy of the Oliver Ditson piano-vocal score.
- Marc Shepherd, for his helpful guidance throughout, and especially for allowing me to use his documentary material for his edition of *The Grand Duke* as a model for this edition.
- Neil Midkiff, for the cover art, originally used as publicity material for the 1995 Stanford Savoyards production.
- David Jedlinsky, for teaching me how to assemble individual pages into one document using Acrobat.
- Chris Flint, Matthew Hughes, Jonathan Ichikawa, Marc Shepherd, and J. Donald Smith, for bringing errors to my attention during rehearsals for the Savoynet Performing Group's 2012 production at the 19th International Gilbert and Sullivan Festival, Buxton, England. These errors were fixed in Version 3.4.

I'm also very grateful to the no-longer-in-existence Stanford Savoyards, who beta-tested a very early edition for their Fall, 2006 production.

Larry Byler
January 2022

# *Sources*

This edition of *The Sorcerer* is not intended as a critical edition. Still, in the course of assembling it, I felt it was worthwhile to consult as many sources as possible, and to indicate, as much as possible, the various choices available to users of the edition. These sources are not represented as authoritative, merely available to the editor.

Books:

- Michael Ainger: **Gilbert and Sullivan, A Dual Biography** (2002, Oxford University Press) ("Ainger")
- Reginald Allen: **The First Night Gilbert and Sullivan** (1958, Heritage Press) ("Allen")
- Rev. Ian Bradley: **The Complete Annotated Gilbert & Sullivan** (1996, Oxford University Press) ("Bradley")
- (no author or editor indicated): **W.S. Gilbert Complete Operas** (Dorset Press reprint of 1932 Random House edition, including Preface by Deems Taylor, ISBN 0-88029-043-9) ("Random")

Piano-vocal Scores:

- J.B. Cramer & Co., Ltd. ("Cramer"), unknown date
- Oliver Ditson Company (Theodore Presser Co. Distributors)("Ditson"), unknown date

Orchestral Scores/parts:

- David C. Larrick full score ("Larrick")
- Kalmus orchestra parts (primarily Violin I) ("Kalmus")

Sullivan's Autograph score, indirectly available to me via specific questions to Fred Goldrich ("Autograph" or "A")

Recordings:

- *The Sorcerer*, D'Oyly Carte Opera Company, 1953 ("DOC 1953")
- *The Sorcerer*, D'Oyly Carte Opera Company, 1966 ("DOC 1966")
- "My name is John Wellington Wells", sung by Walter Passmore (1923 recording), in *The Art of the Savoyard*, (Pearl GEMM CD 9991) ("JWW 1923")

# *Introduction*

Gilbert and Sullivan revised all of their works during gestation, and also after the first performance. With the possible exception of *Ruddygore*, for which the spelling of the title and the resolution of the opera were changed, no other opera has undergone as profound a change as *The Sorcerer*. For one thing, the original 1877 version had no overture. Sullivan recycled a slightly-modified Graceful Dance from his incidental music to *Henry VIII*, which had premiered earlier that year. By 1884 that shortcoming had been dealt with, but not by Sullivan. He handed the job off to his associate, Hamilton Clarke. It is Clarke's overture that has come down to us today.

The most striking change is the difference in time required for Wells's philtre to take effect. In 1877 it required half an hour, without any loss of consciousness. The philtre must have been recompounded for the 1884 revival, for it then required 12 hours of unconsciousness. The sources available to me (Ainger, Allen, Bradley) do not indicate why Gilbert (assuming it was his idea) felt this change was needed, but to accommodate it Sullivan had to make musical changes as well:

- The Act I Finale now ends with the villagers collapsing on stage following the "marvelous illusion" section. The reprise of the Brindisi was cut.
- Act II opens after twelve hours of elapsed stage time, discovering the collapsed villagers on stage as they had fallen at the end of Act I (less the notables whom Wells had caused to be "…carried home, And put to bed respectably!"). Thus the original opening of an animated chorus dancing and singing "Happy are we in our loving frivolity" had to be replaced. Sullivan introduced the trio "'Tis twelve, I think", and the villagers awoke slowly to discover each other in a replacement chorus and Country Dance: "If you'll marry me".
- Giulia Warwick, who created the role of Constance in 1877, apparently was capable of higher notes than her 1884 replacement, Jessie Bond. As a result, the opening of the second number of Act II, "Dear friends, take pity on my lot", was transposed downwards a minor third, from its original key of E major to D-flat major. This resulted in two awkward musical transitions.

  The first is at the very beginning. The transition from the key of A major, the key of both "Happy are we" and "If you'll marry me", to the key of E major is musically smooth. But A major to D-flat major requires an artificial modulation.

  The transition out sounds even worse. Sullivan retained the original key of C major for Constance's "Oh bitter joy!", the air and chorus that ends the number. Getting there via Alexis' "Oh joy! Oh joy! The charm works well,…" was via a reasonable E major → E minor → G major → C major. From D-flat major, Sullivan had to migrate through B-flat major and somehow arrive at G major → C major.

  I may mention in passing that a quotation from the original transition now survives in Clarke's Overture as a transition from the opening march "With heart and with voice" to the "When he is here" section.

  The key change also lowered the Notary's lowest note (the final syllable of "I hear you very badly"/"I did not hear it clearly") to E-flat from F-sharp.

The revision was accomplished in relative haste, as it was necessary to put the revival on stage quickly due to lagging attendance for *Princess Ida*. *The Mikado* would not be ready until March of the following year. Perhaps due to that, Gilbert elected not to deal with some of the plot and text inconsistencies that resulted from the change to 12 hours:

- He changed Alexis' dialog with Aline:
  1877: "I intend to distribute it throughout the village, and within half an hour of my doing so…"
  1884: "I intend to distribute it throughout the village, and within twelve hours of my doing so…"
- And he revised the dialog between Alexis and Wells, as follows:
  1877: "In half-an-hour. Whoever drinks of it falls in love, as a matter of course, with the first lady he meets who has also tasted it…"
  1884: "In twelve hours. Whoever drinks of it loses consciousness for that period, and on waking falls in love, as a matter of course, with the first lady he meets who has also tasted it…"
- But he did not change the original lyric for Wells, Alexis and Aline in the Brindisi: "Their hearts will melt / In half-an-hour."
- And he neglected Dr. Daly's Act 2 dialog with Alexis and Aline: "I am too old to marry — and yet within the last half-hour, I have greatly yearned for companionship."
- When Aline drinks the potion (which she finds lying about somewhere — the tea is over 12 hours old at this point), she does not lose consciousness as the others did in Act I. Indeed, Gilbert retained his original 1877 stage direction for Aline: *"(As* ALINE *is going off, she meets* DR. DALY*, entering pensively. He is playing on a flageolet. Under the influence of the spell she at once becomes strangely fascinated by him, and exhibits every symptom of being hopelessly in love with him.)*" Modern productions with which I am familiar have dealt with this in one of three ways:
  - ❖ Do nothing and hope the audience does not notice.
  - ❖ The back story is that the philtre has lost some of its potency or has otherwise been diluted, so its effect on Aline is not as powerful. This approach has never satisfied me, because a) It is unstated, leaving the audience to figure it out for themselves, and b) The desired effect of falling in love (in this case with Dr. Daly) is as powerful as ever.
  - ❖ At the end of "The fearful deed is done", Aline collapses on stage. There follows a gradual blackout to denote the passage of the necessary twelve hours. When the lights come back up, Aline wakes up gradually as Dr. Daly sings "Oh my voice is sad and low".

Gilbert's other two inconsistencies were present even in 1877.

- Lady Sangazure falls in love with Wells despite the fact that Wells has not partaken of the potion. This has been the subject of much discussion on SavoyNet, the e-mail discussion list devoted to the works of Gilbert and Sullivan, together or separately, and other Savoy and related comic operas.
- Before Wells appears, Alexis explains to Aline: "I intend to distribute [the potion] throughout the village, and within [half an hour/twelve hours] of my doing so…" After Wells has entered and sung his number, Alexis asks him: "And how soon does it take effect?", even though he apparently already knows the answer.

# 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 Sorcerers)*

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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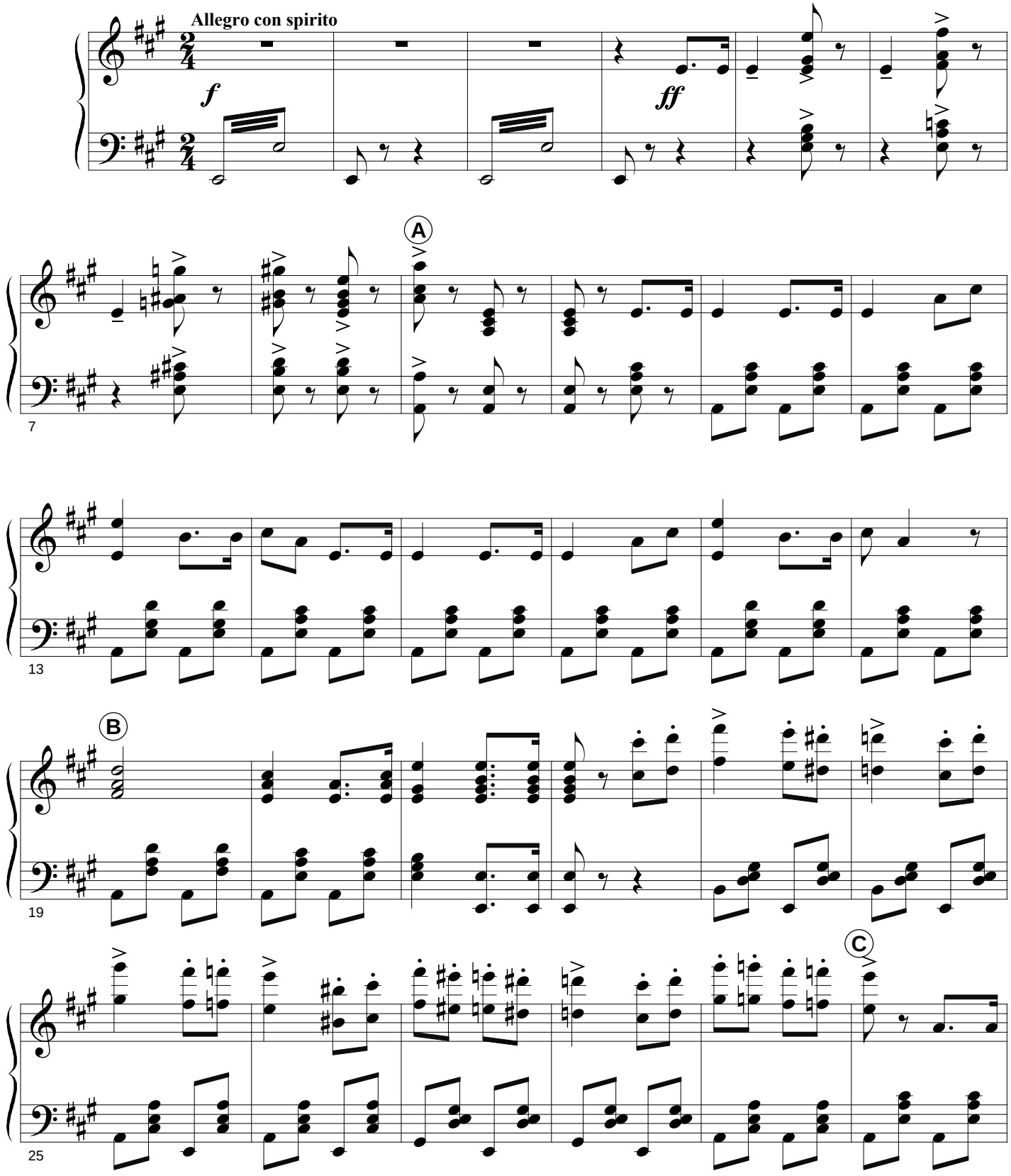
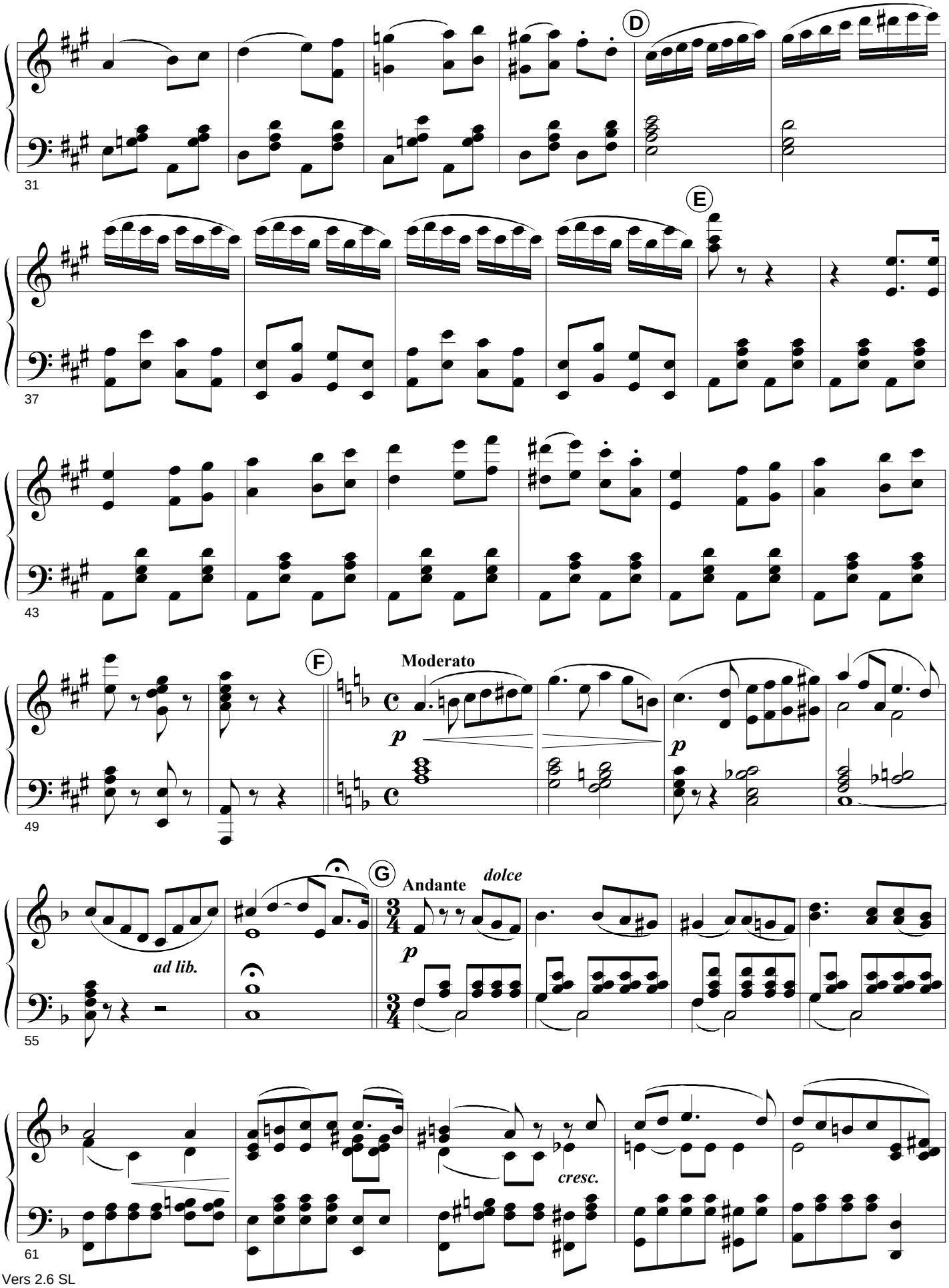
# Overture

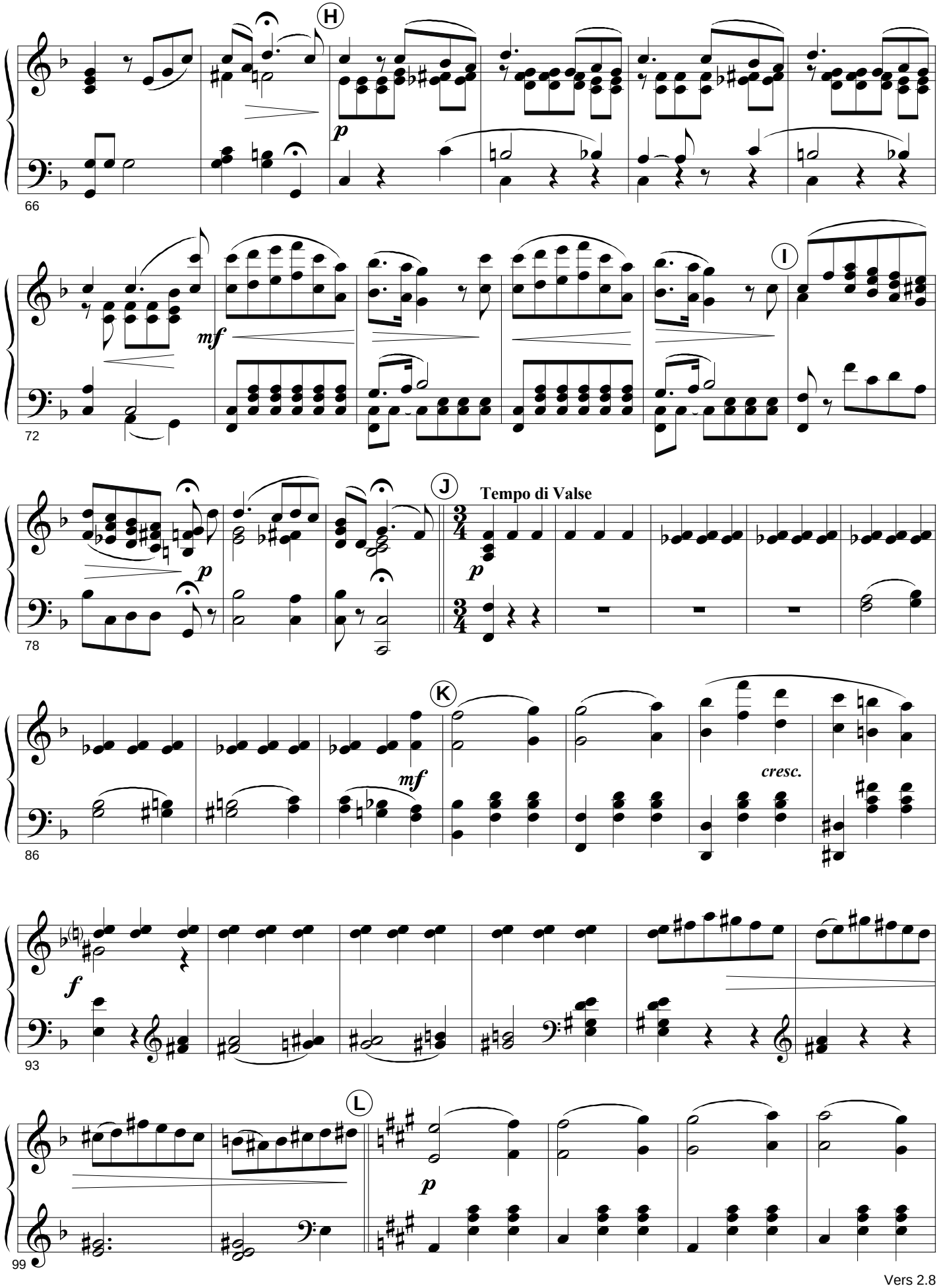
## (Instrumental)

*Dialogue and lyrics by:*
Sir William S. Gilbert

*Music by:*
Sir Arthur Sullivan




D
31
E
37
43
F
Moderato
p
p
49
G
Andante
dolce
p
ad lib.
55
cresc.
61


H
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66
mf
I
72
J
Tempo di Valse
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78
K
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cresc.
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93
L
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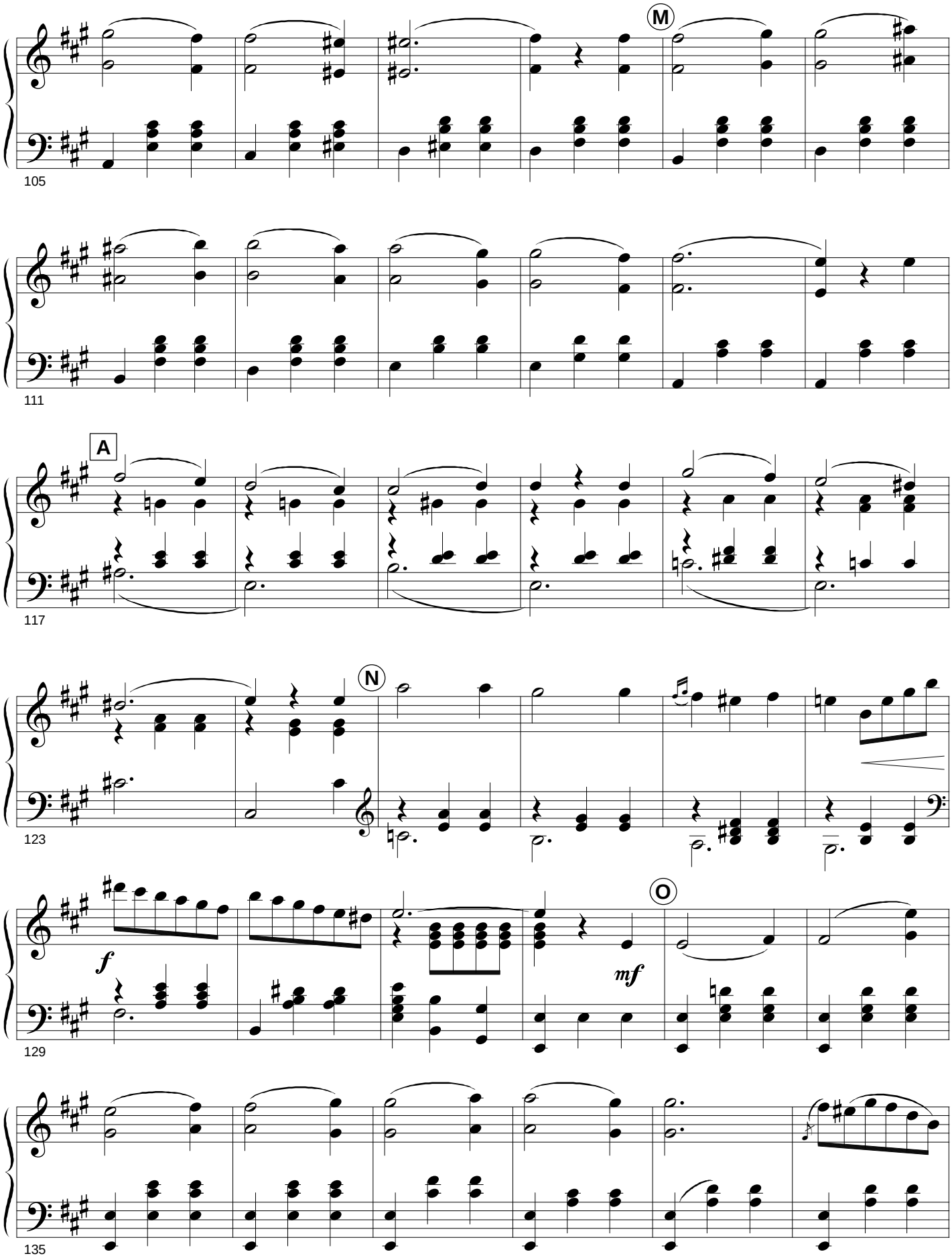
M
105
111
A
117
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123
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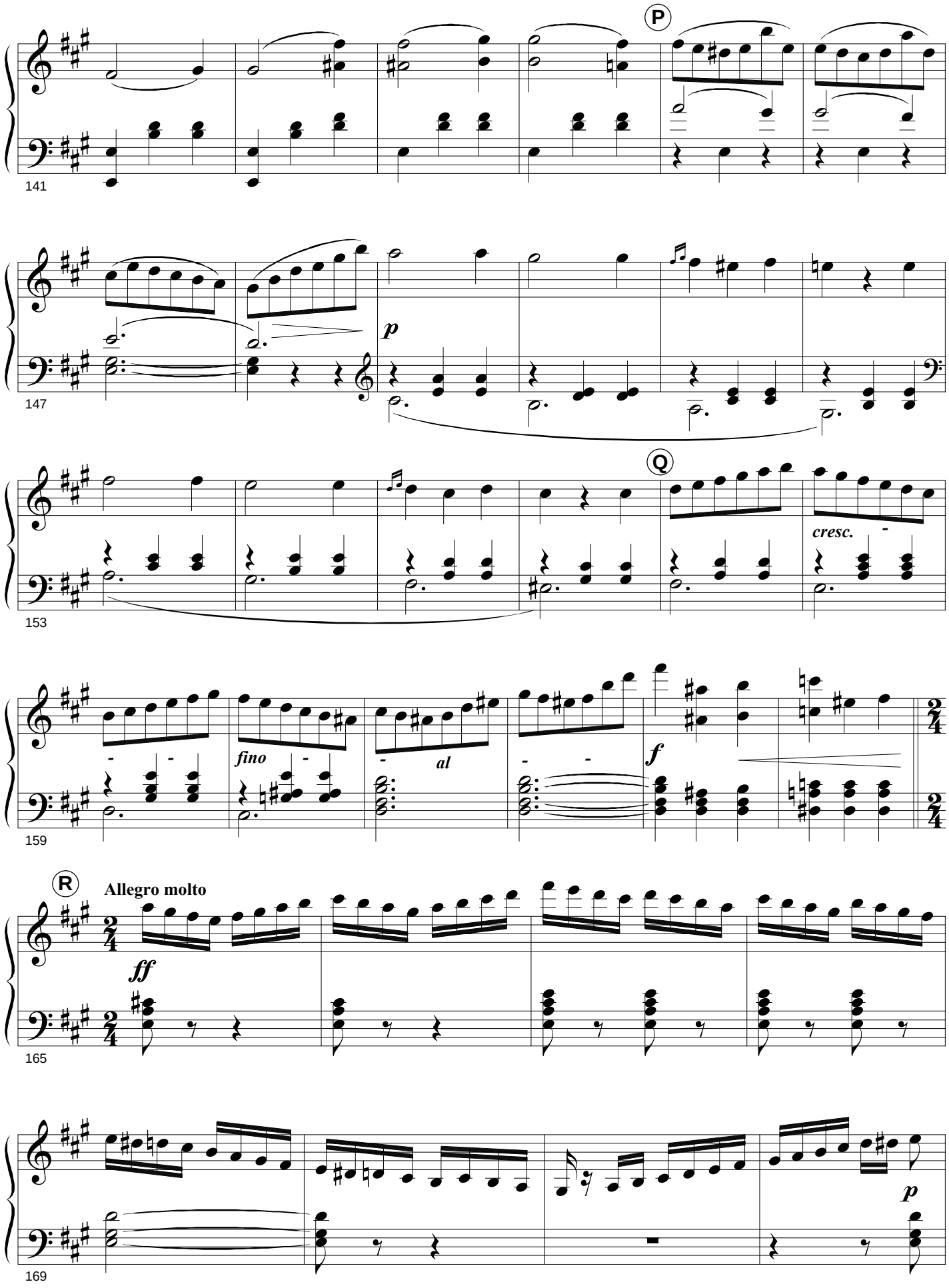
O
129
135


P
141
p
147
Q
cresc.
153
fino
al
f
159
R
Allegro molto
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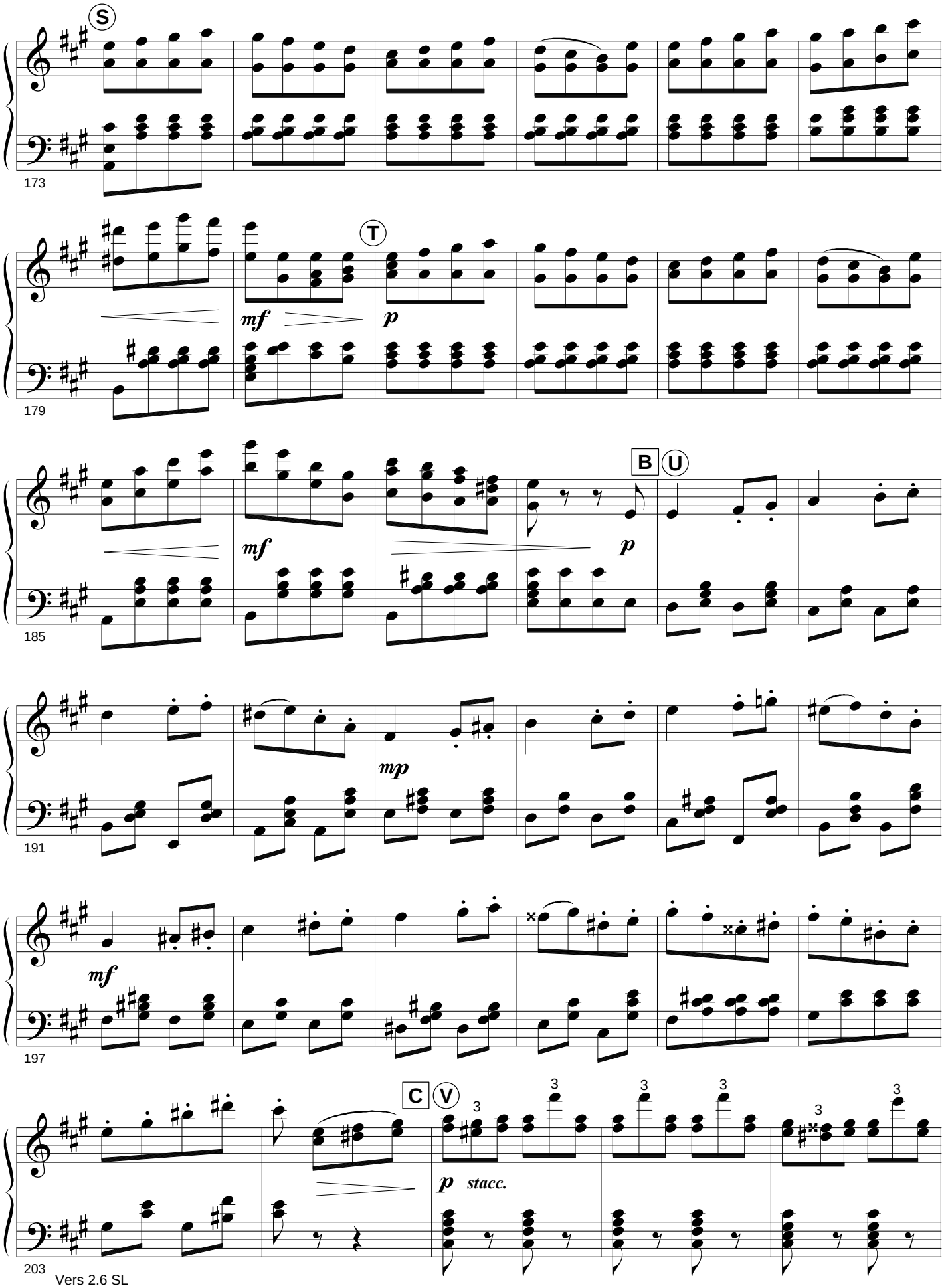
165
p
169


S
173
T
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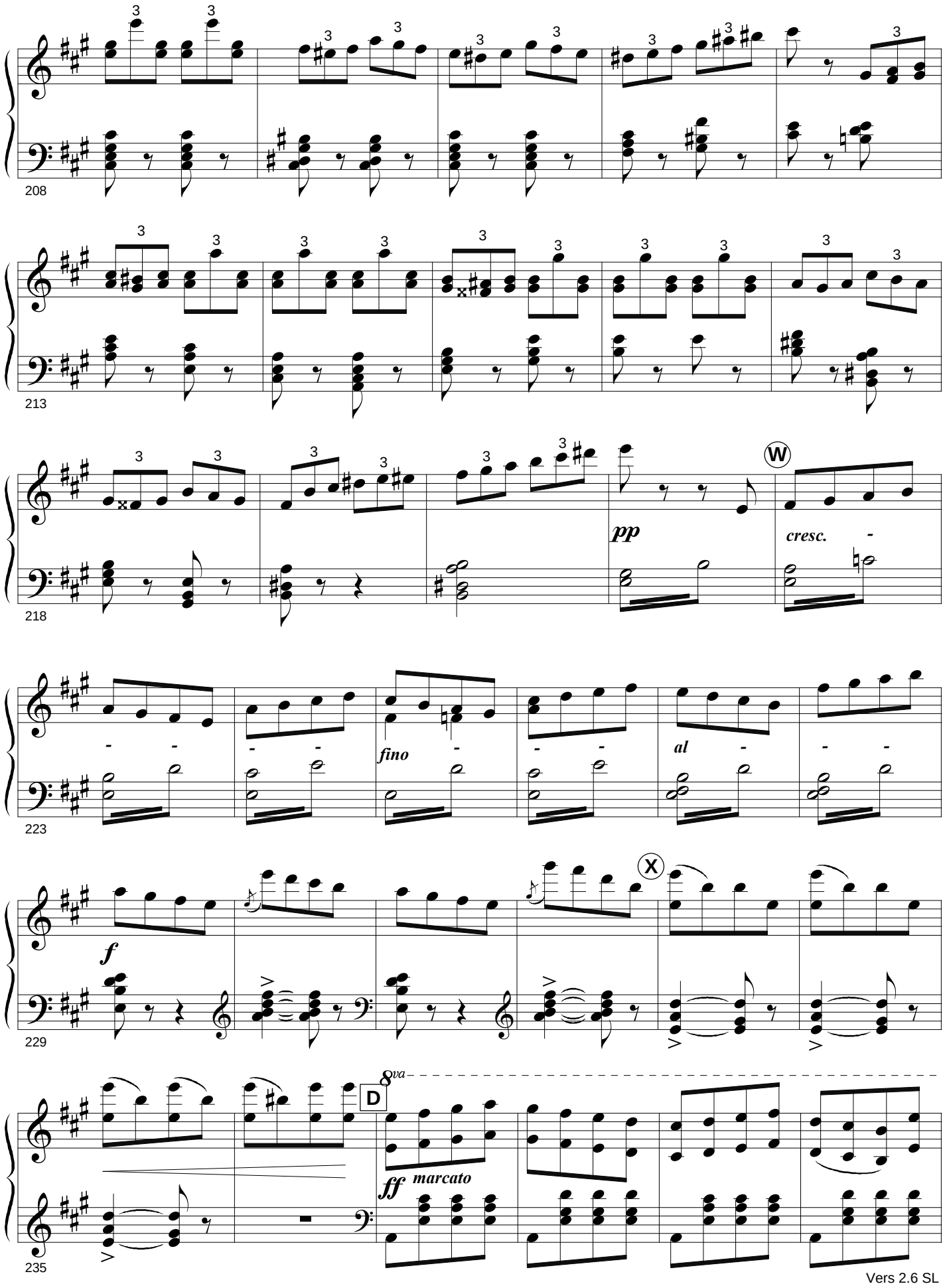
stacc.
203


208
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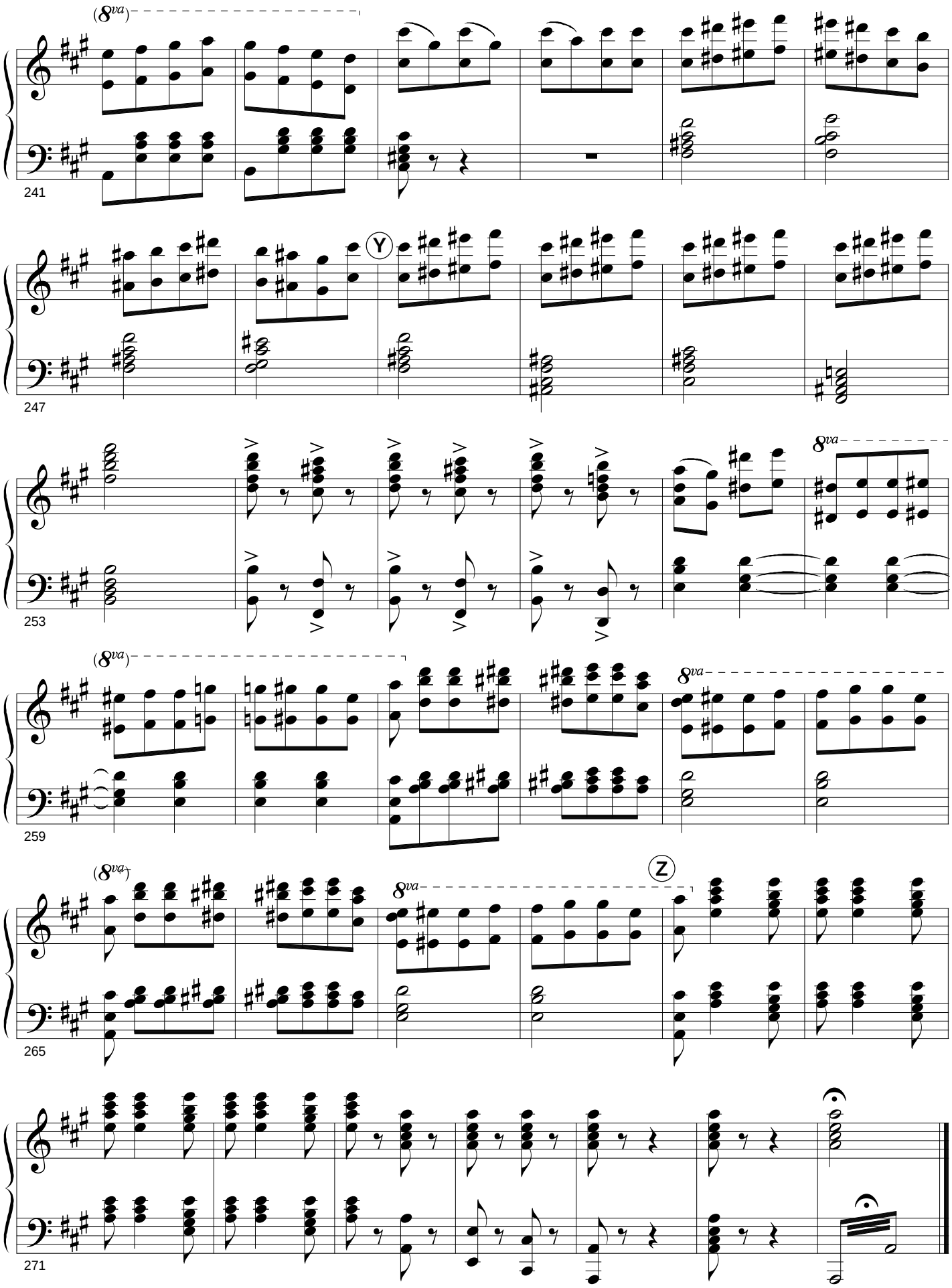
218
pp
cresc.
W
223
fino
al
229
f
X
235
D
8va
ff marcato

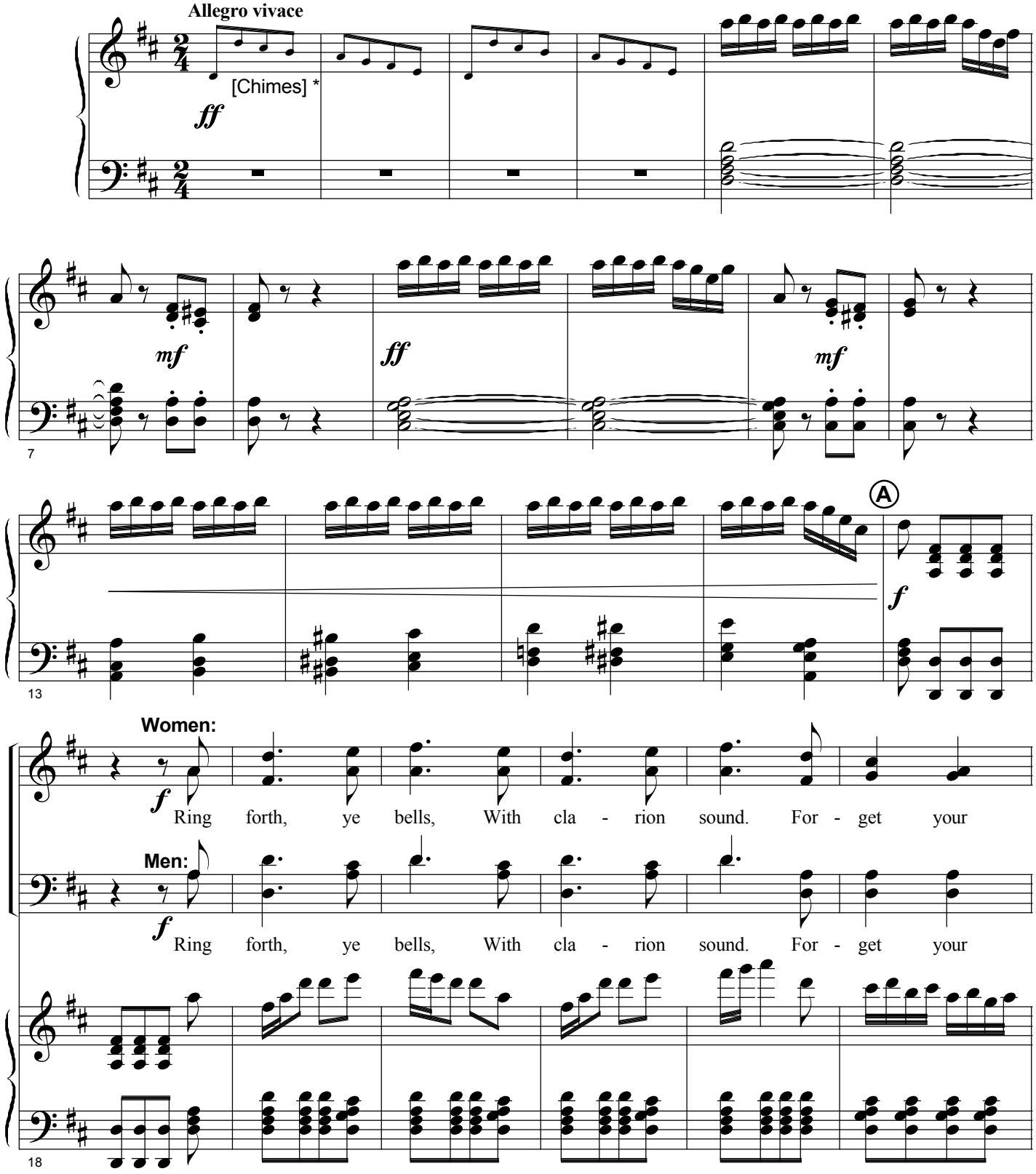

(8va)
241
Y
247
8va
253
(8va)
8va
259
(8va)
8va
Z
265
271

# ACT I

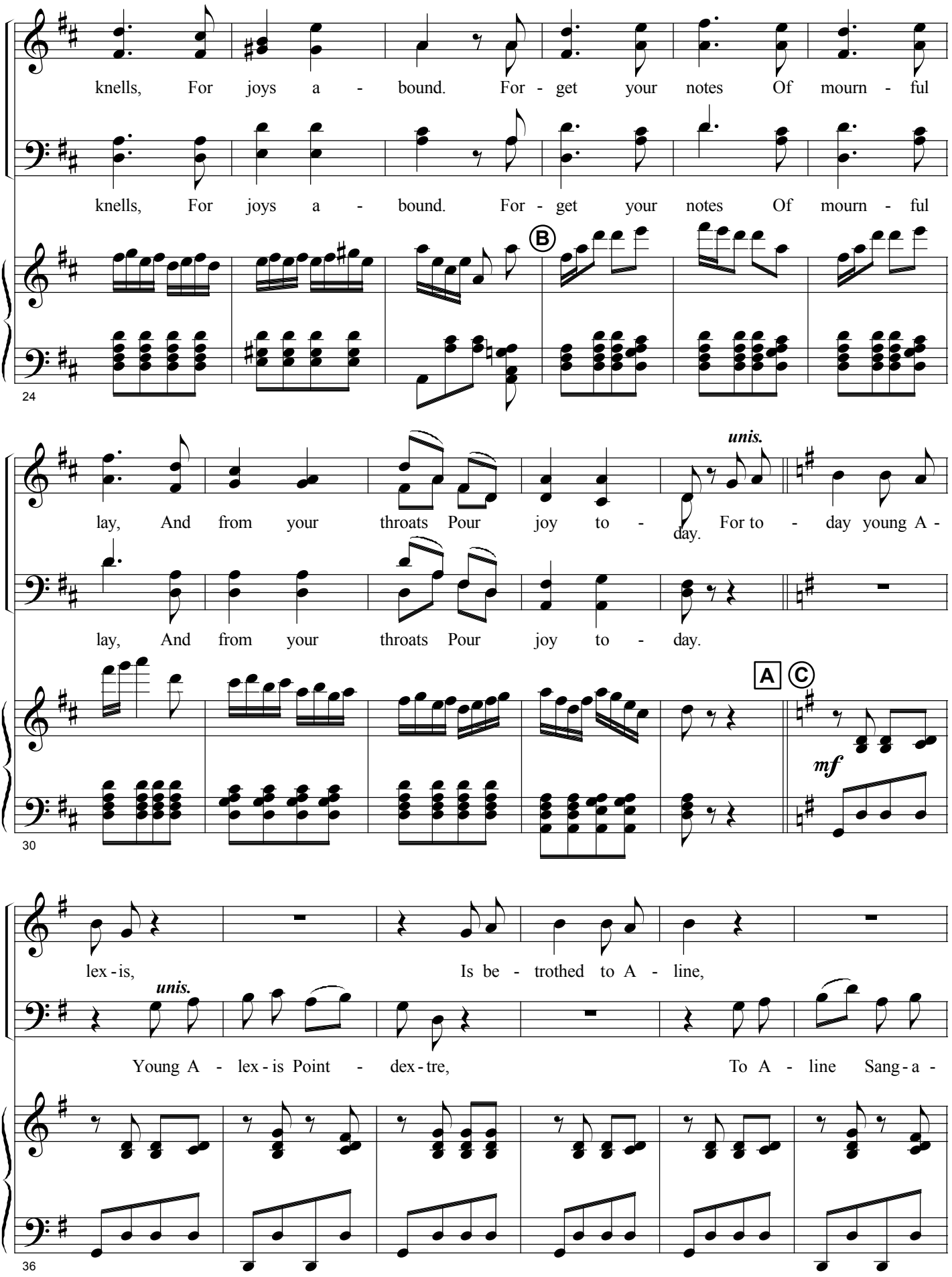
SCENE. -- *Garden of* SIR MARMADUKE*'s Elizabethan Mansion. The end of a large marquee, open, and showing portion of a table covered with white cloth, on which are joints of meat, tea pots, cups, bread and butter, jam, etc. A park in the background, with spire of church seen above the trees.*

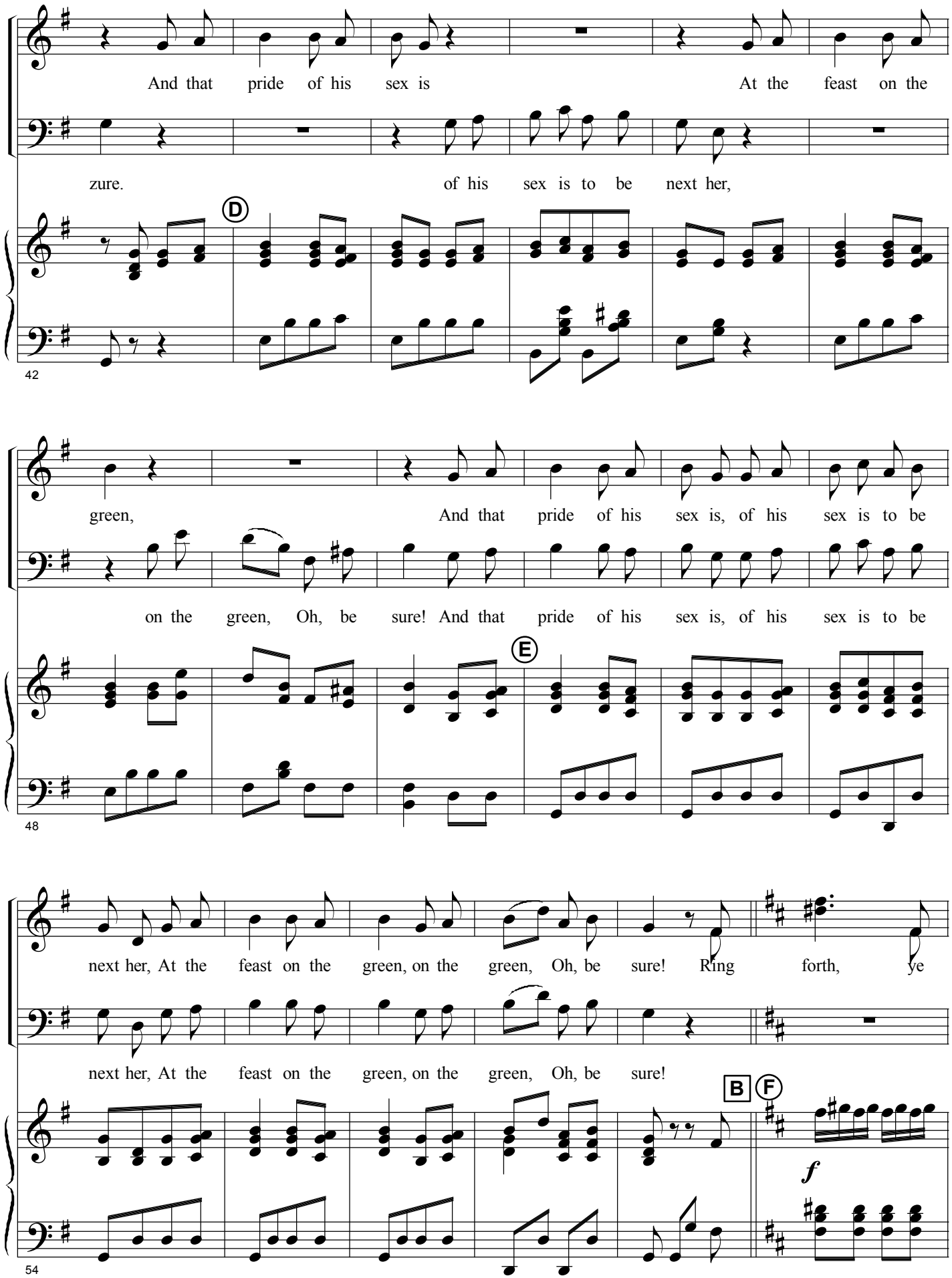
## No. 1. Ring forth, ye bells

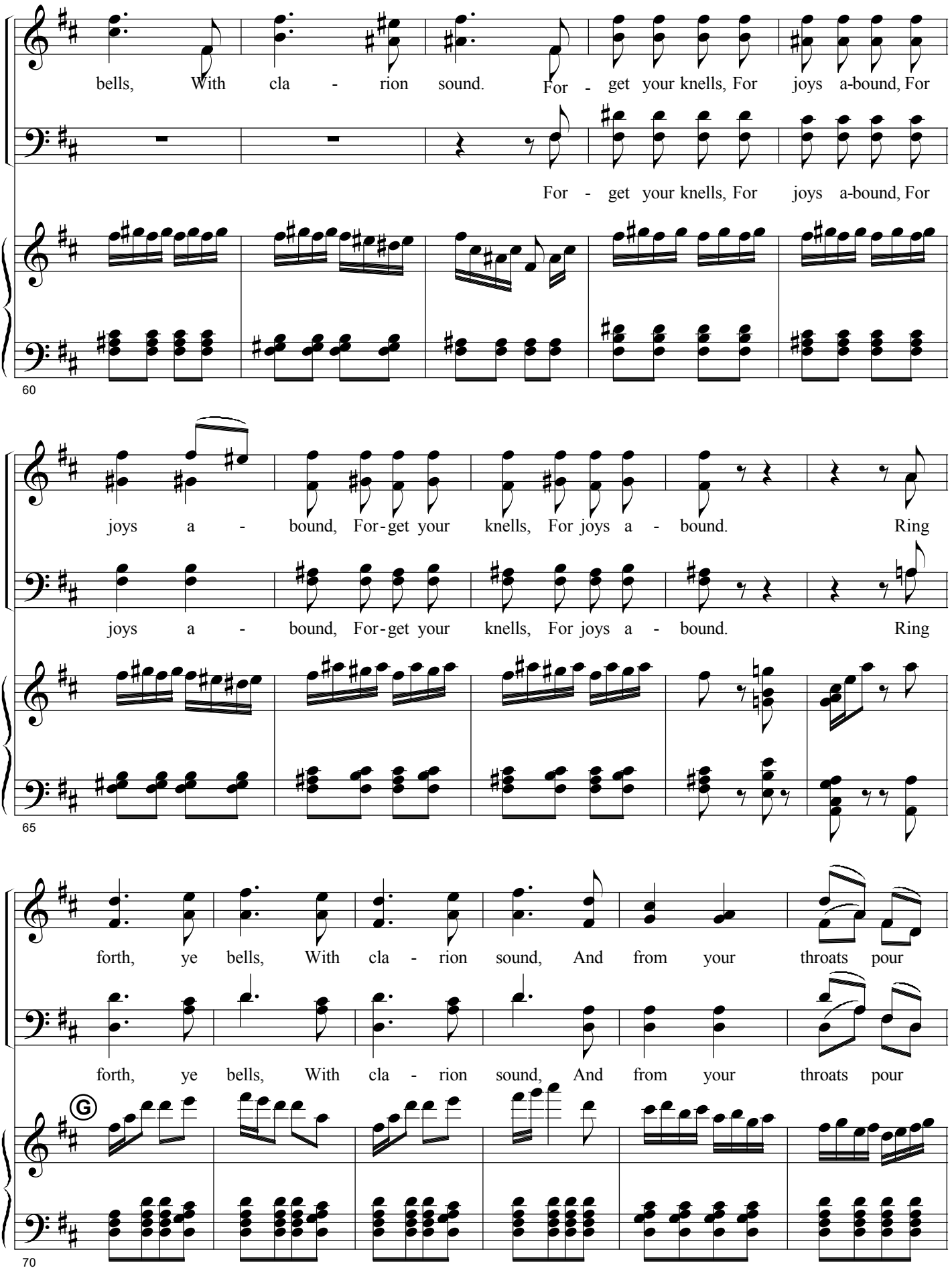
### Chorus

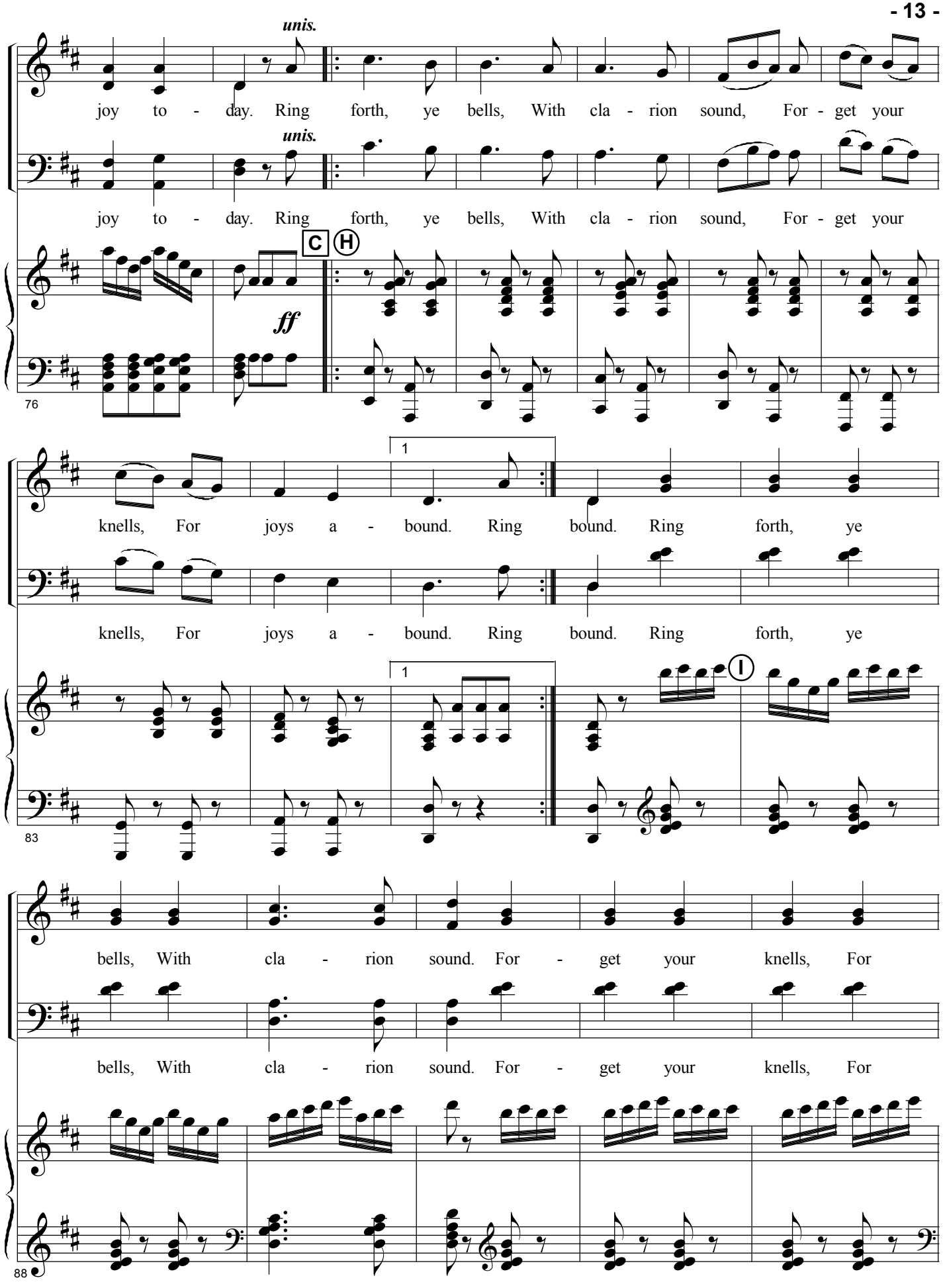


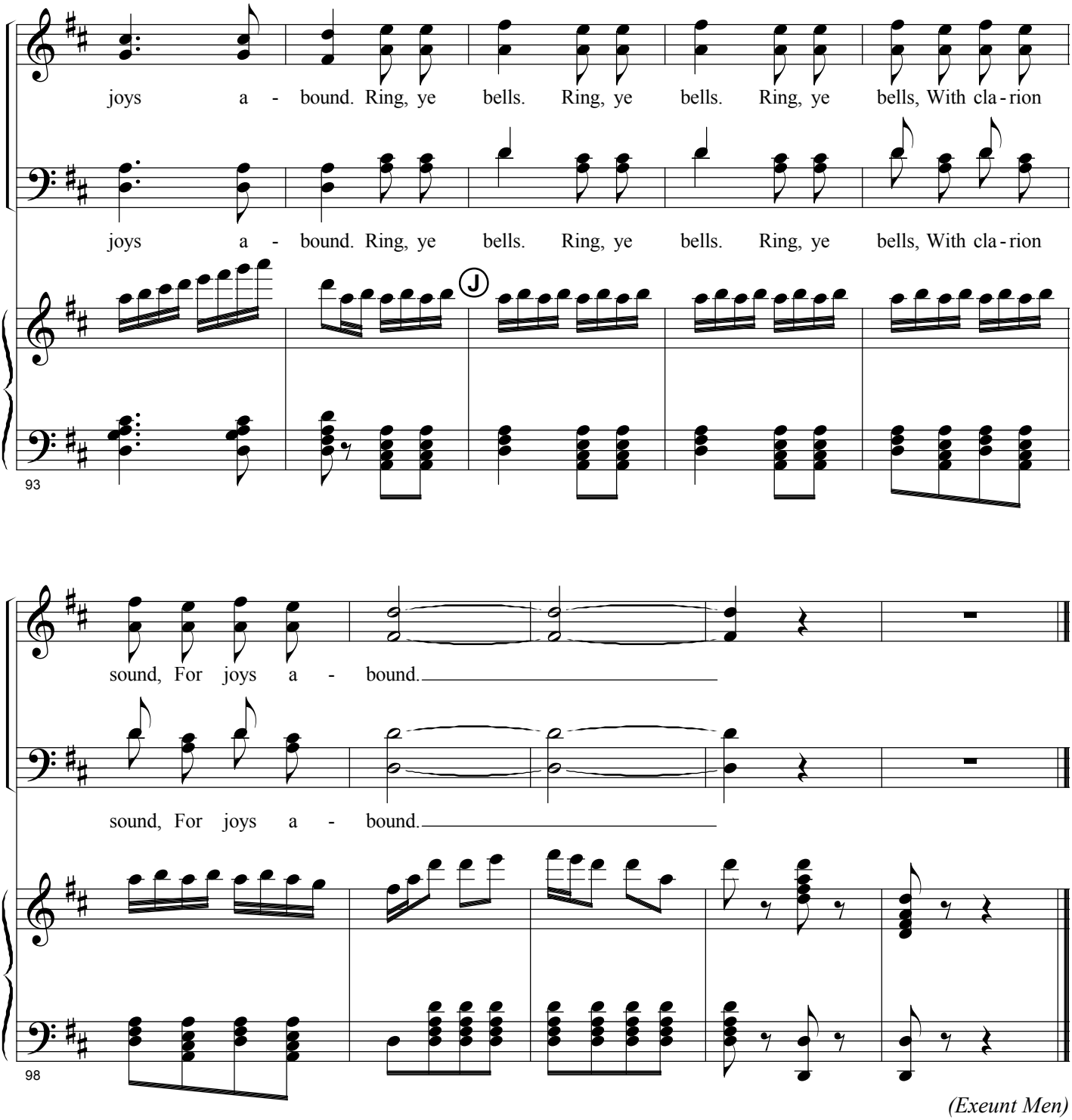

* Sullivan did not write the chimes. They were added to D'Oyly Carte band parts sometime after 1918.


knells, For joys a - bound. For - get your notes Of mourn - ful
knells, For joys a - bound. For - get your notes Of mourn - ful
B
24
lay, And from your throats Pour joy to - day. For to - day young A -
unis.
lay, And from your throats Pour joy to - day.
A
C
mf
30
lex - is, Is be - trothed to A - line,
unis.
Young A - lex - is Point - dex - tre, To A - line Sang - a -
36


And that pride of his sex is At the feast on the
zure. of his sex is to be next her,
D
42
green, And that pride of his sex is, of his sex is to be
on the green, Oh, be sure! And that pride of his sex is, of his sex is to be
E
48
next her, At the feast on the green, on the green, Oh, be sure! Ring forth, ye
next her, At the feast on the green, on the green, Oh, be sure!
B
F
f
54


bells, With cla - rion sound. For - get your knells, For joys a-bound, For
For - get your knells, For joys a-bound, For
60
joys a - bound, For-get your knells, For joys a - bound. Ring
joys a - bound, For-get your knells, For joys a - bound. Ring
65
forth, ye bells, With cla - rion sound, And from your throats pour
forth, ye bells, With cla - rion sound, And from your throats pour
Ⓖ
70


unis.
joy to - day. Ring forth, ye bells, With cla - rion sound, For - get your
unis.
joy to - day. Ring forth, ye bells, With cla - rion sound, For - get your
C
H
ff
76
1
knells, For joys a - bound. Ring bound. Ring forth, ye
knells, For joys a - bound. Ring bound. Ring forth, ye
1
I
83
bells, With cla - rion sound. For - get your knells, For
bells, With cla - rion sound. For - get your knells, For
88

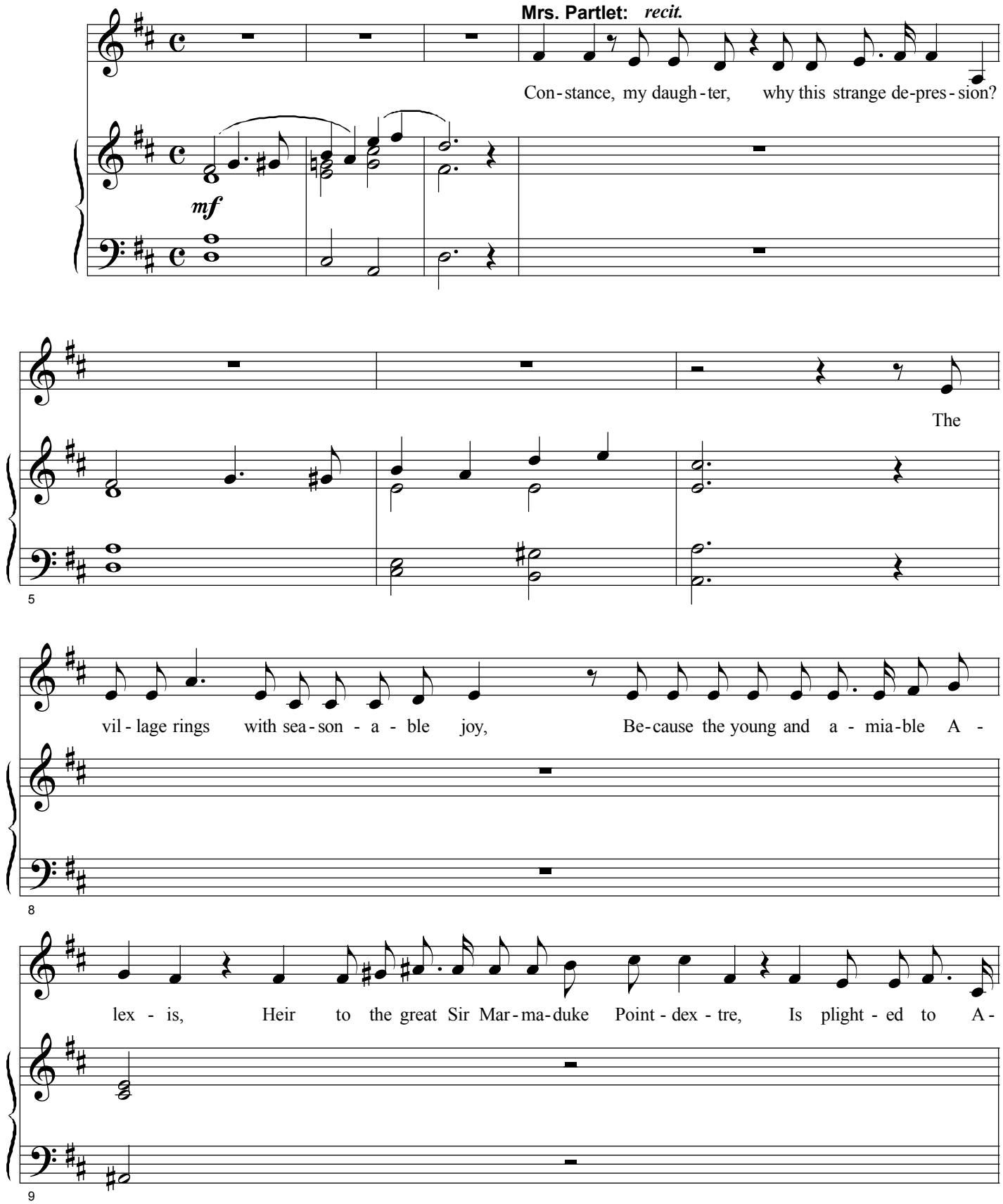

joys a - bound. Ring, ye bells. Ring, ye bells. Ring, ye bells, With cla - rion
joys a - bound. Ring, ye bells. Ring, ye bells. Ring, ye bells, With cla - rion
J
93
sound, For joys a - bound.
sound, For joys a - bound.
98

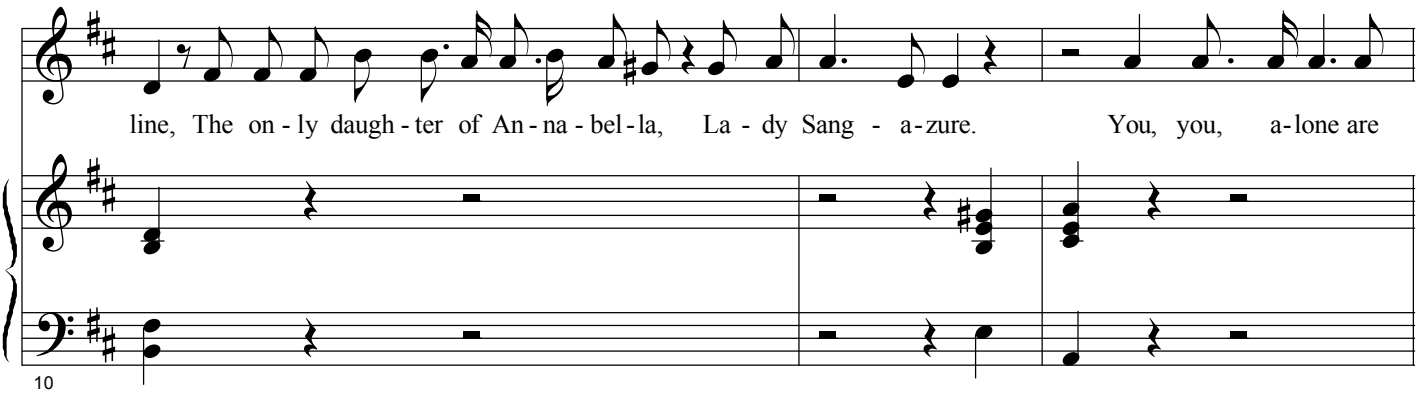
*(Exeunt Men)*

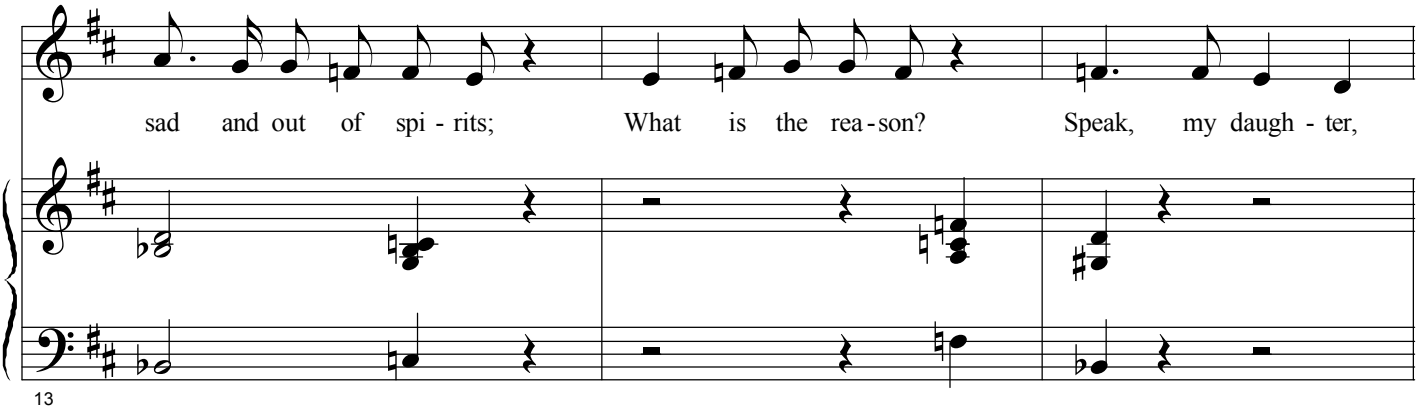
# No. 2. Constance, my daughter, why this strange depression

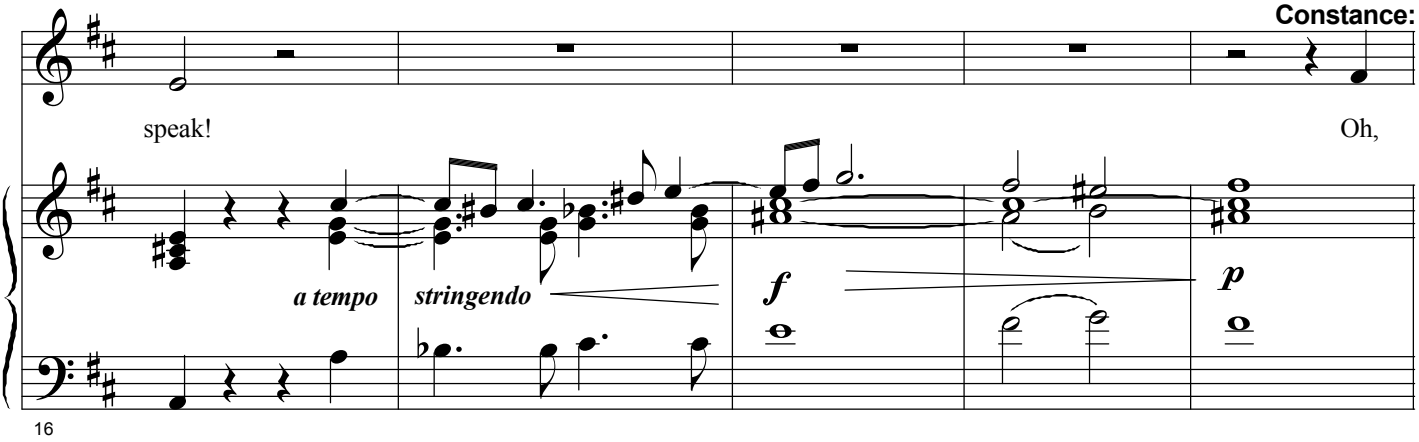
## Mrs. Partlet and Constance

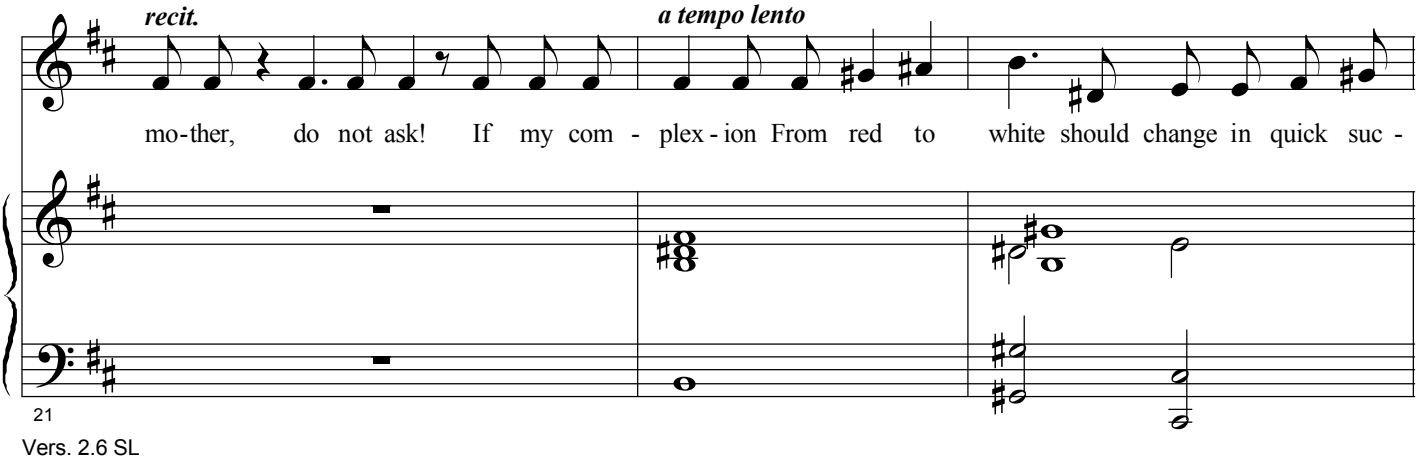
*(Enter* MRS. PARTLET *with* CONSTANCE*, her daughter)*

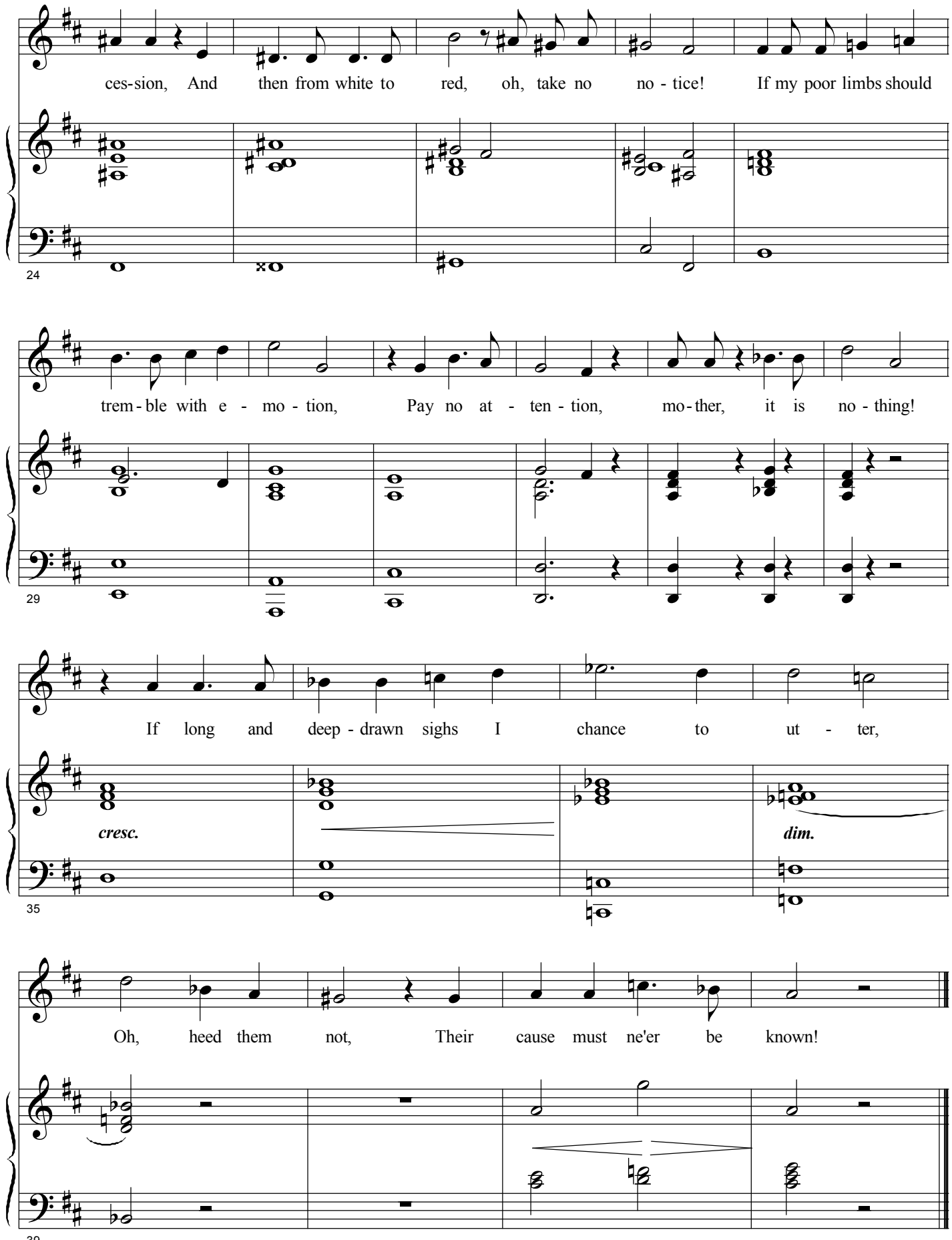



line, The on - ly daugh - ter of An - na - bel - la, La - dy Sang - a - zure. You, you, a - lone are
10


sad and out of spi - rits; What is the rea - son? Speak, my daugh - ter,
13


Constance:
speak!
Oh,
a tempo
stringendo
f
p
16

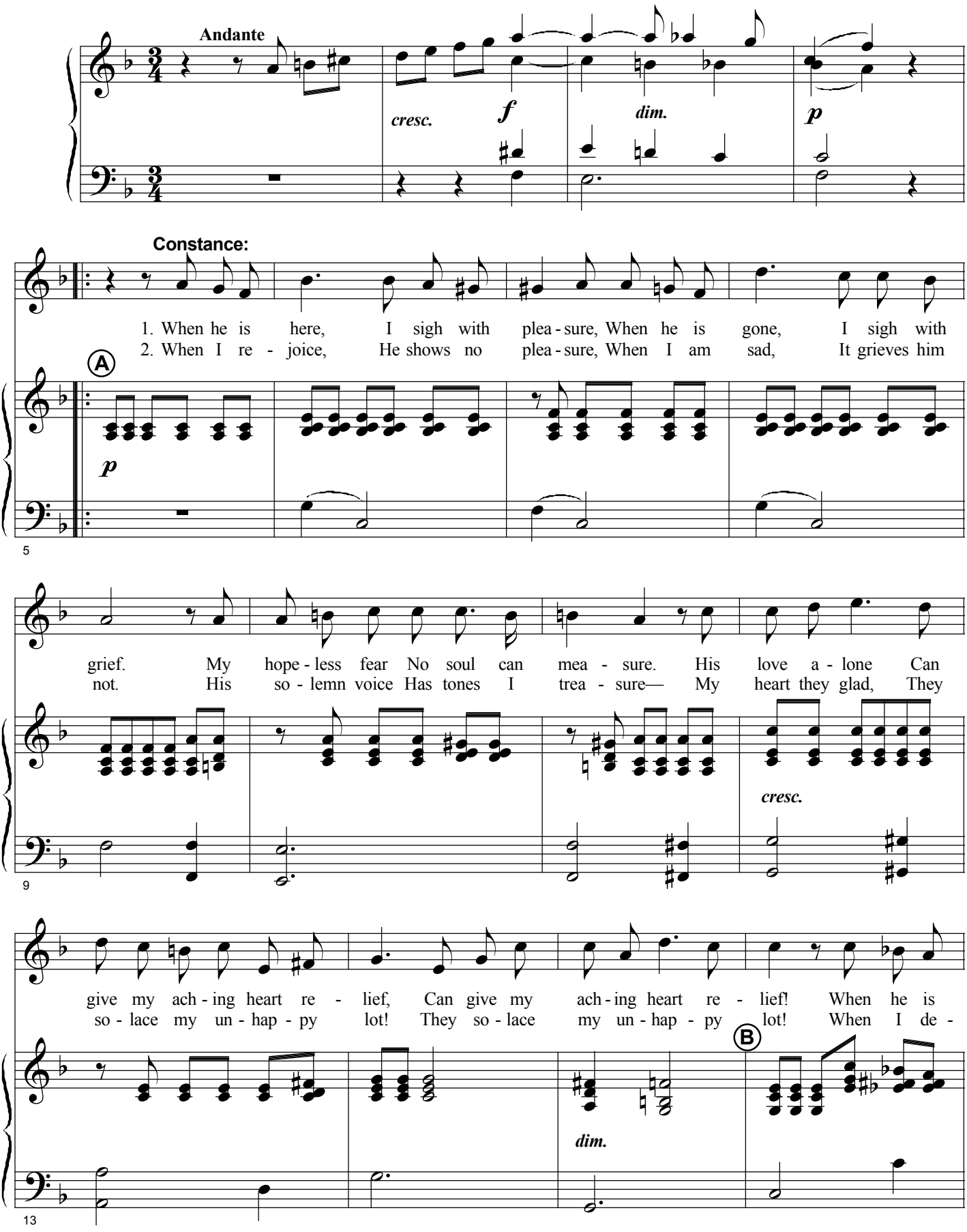

recit.
a tempo lento
mo - ther, do not ask! If my com - plex - ion From red to white should change in quick suc -
21

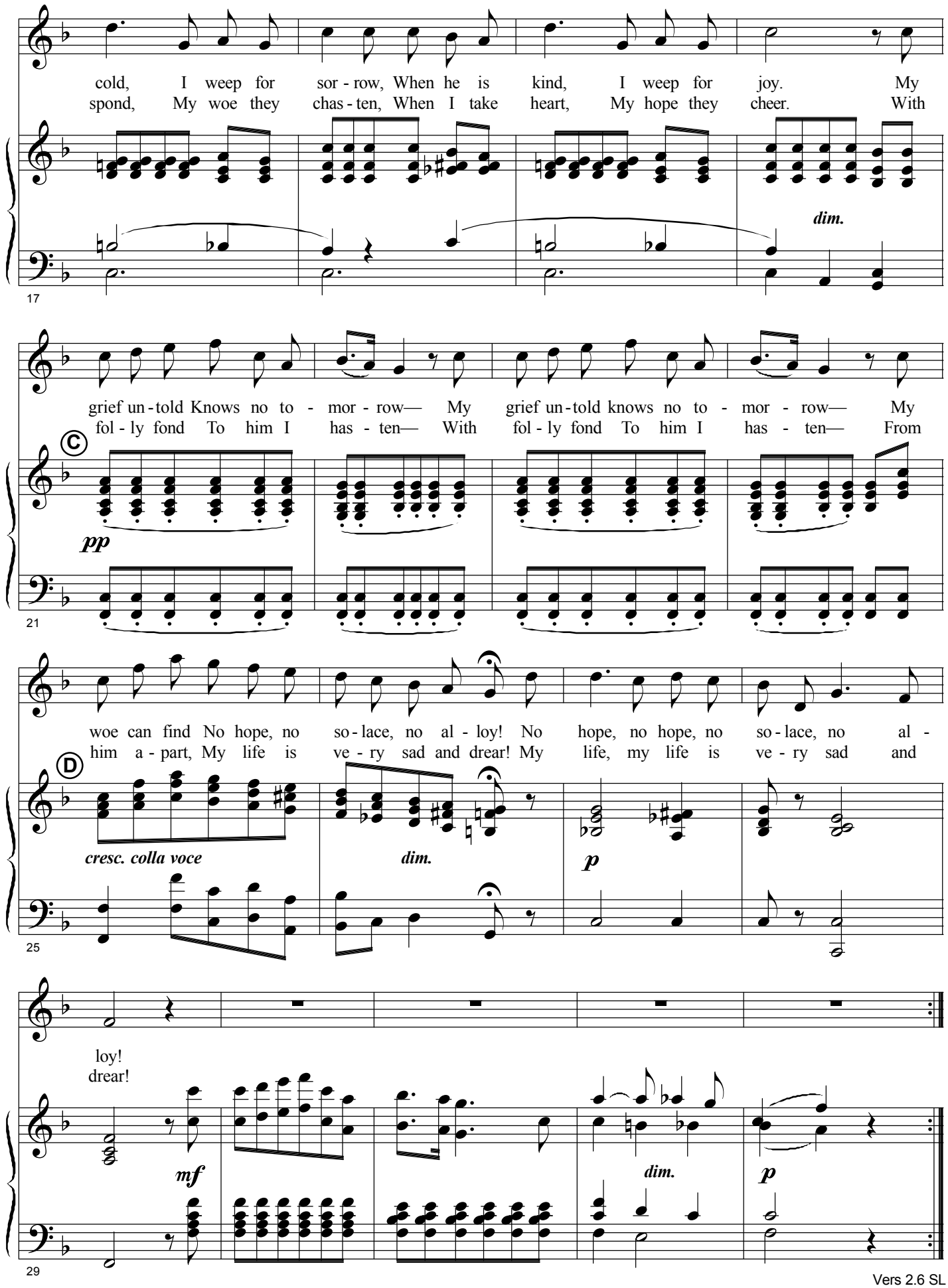



*(*MRS. PARTLET *motions to* CHORUS *to leave her with* CONSTANCE. *Exeunt Ladies of* CHORUS.*)*

# No. 2a. When he is here

**Constance**




cold, I weep for sor - row, When he is kind, I weep for joy. My
spond, My woe they chas - ten, When I take heart, My hope they cheer. With
dim.
17
grief un - told Knows no to - mor - row— My grief un - told knows no to - mor - row— My
fol - ly fond To him I has - ten— With fol - ly fond To him I has - ten— From
C
pp
21
woe can find No hope, no so - lace, no al - loy! No hope, no hope, no so - lace, no al -
him a - part, My life is ve - ry sad and drear! My life, my life is ve - ry sad and
D
cresc. colla voce
dim.
p
25
loy!
drear!
mf
dim.
p
29

**Mrs. P.:** Come, tell me all about it! Do not fear — I, too, have loved; but that was long ago! Who is the object of your young affections?

**Const.:** Hush, mother! He is here! *(Looking off)*

**Mrs. P.:** *(amazed)* Our reverend vicar!

**Const.:** Oh, pity me, my heart is almost broken!

**Mrs. P.:** My child, be comforted. To such an union I shall not offer any opposition. Take him — he's yours! May you and he be happy!

**Const.:** But, mother dear, he is not yours to give!

**Mrs. P.:** That's true indeed!

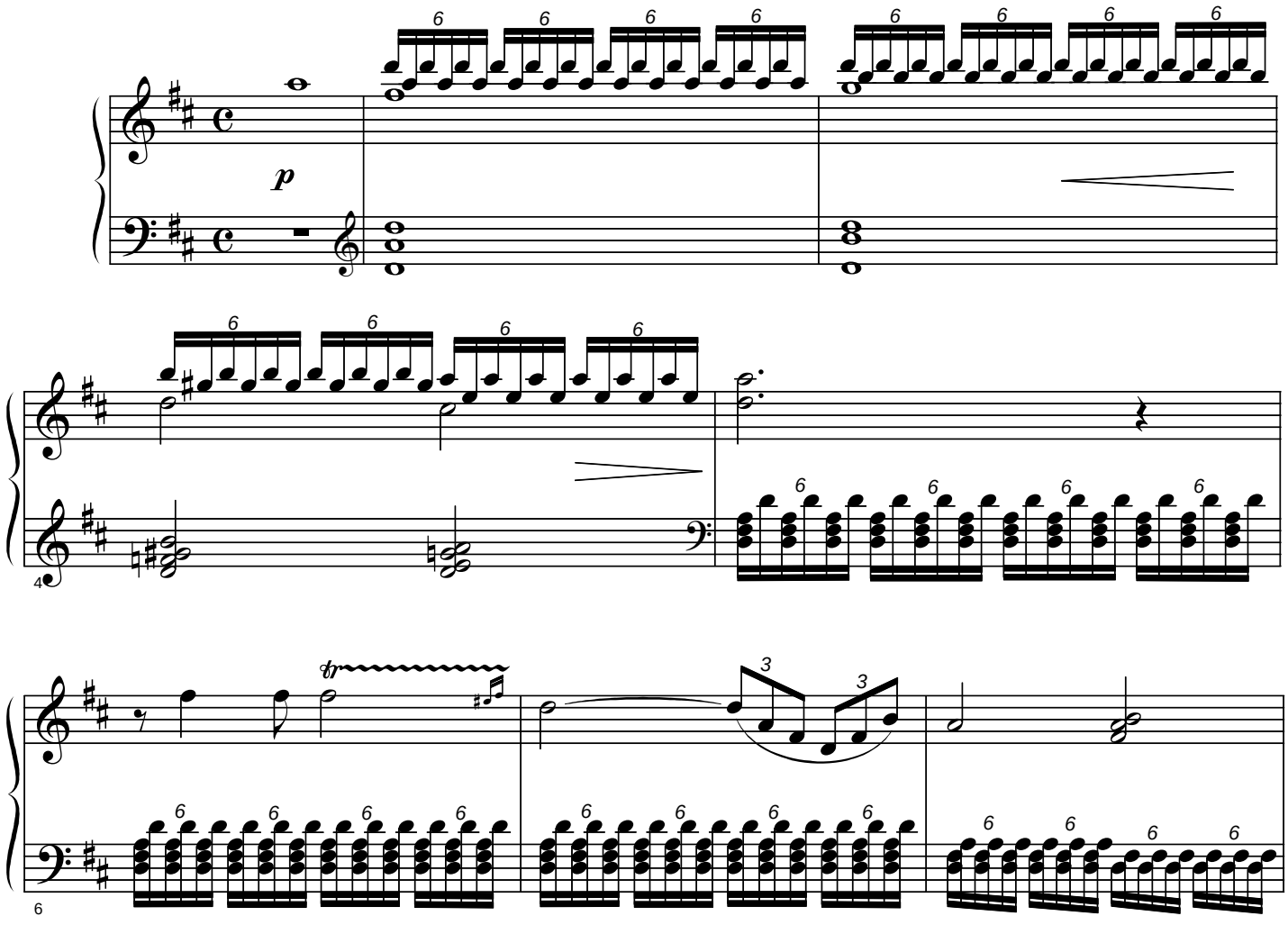
**Const.:** He might object!

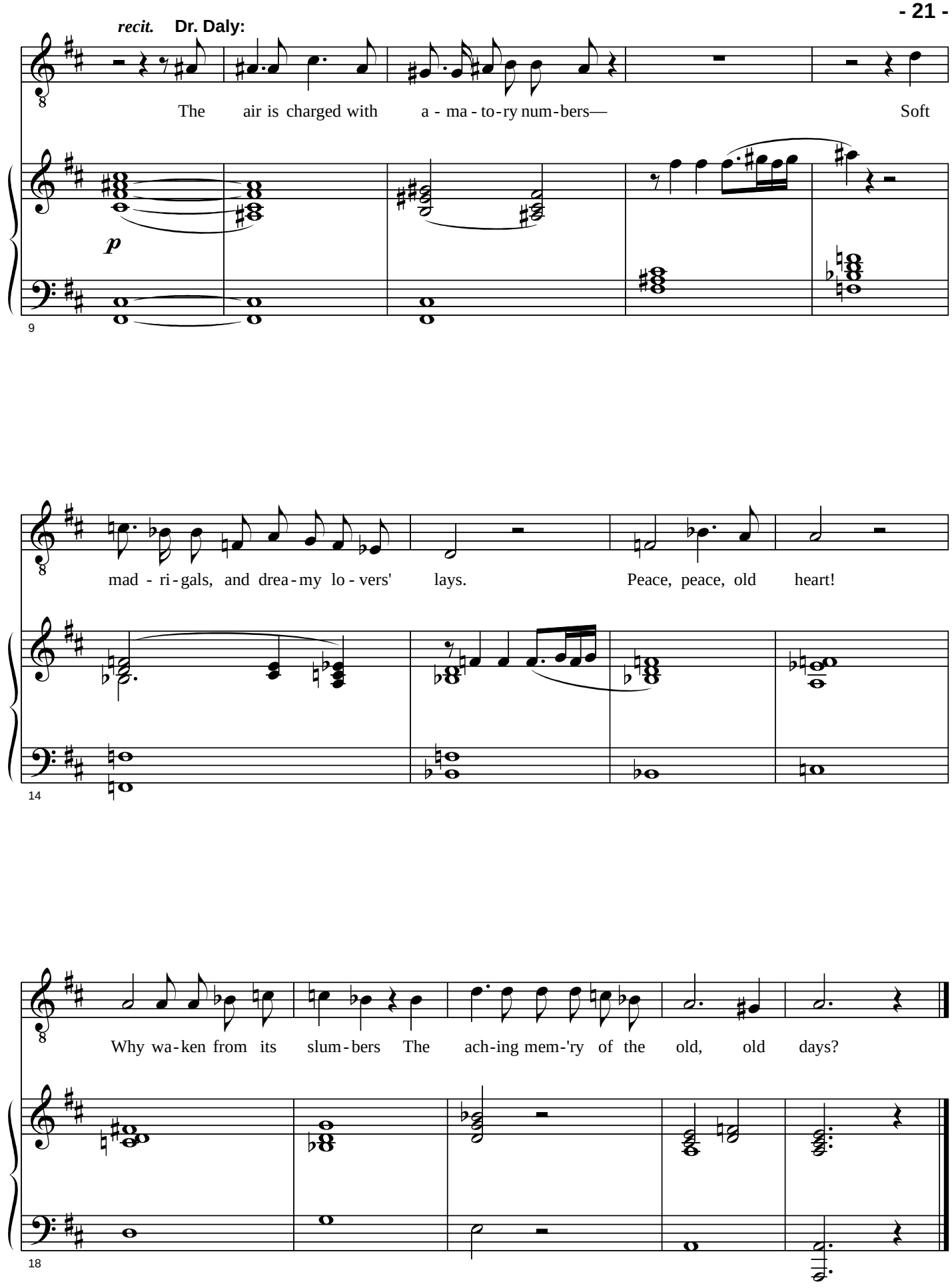
**Mrs. P.:** He might. But come — take heart — I'll probe him on the subject. Be comforted — leave this affair to me. *(They withdraw.)*

# No. 3. The air is charged with amatory numbers

### Dr. Daly

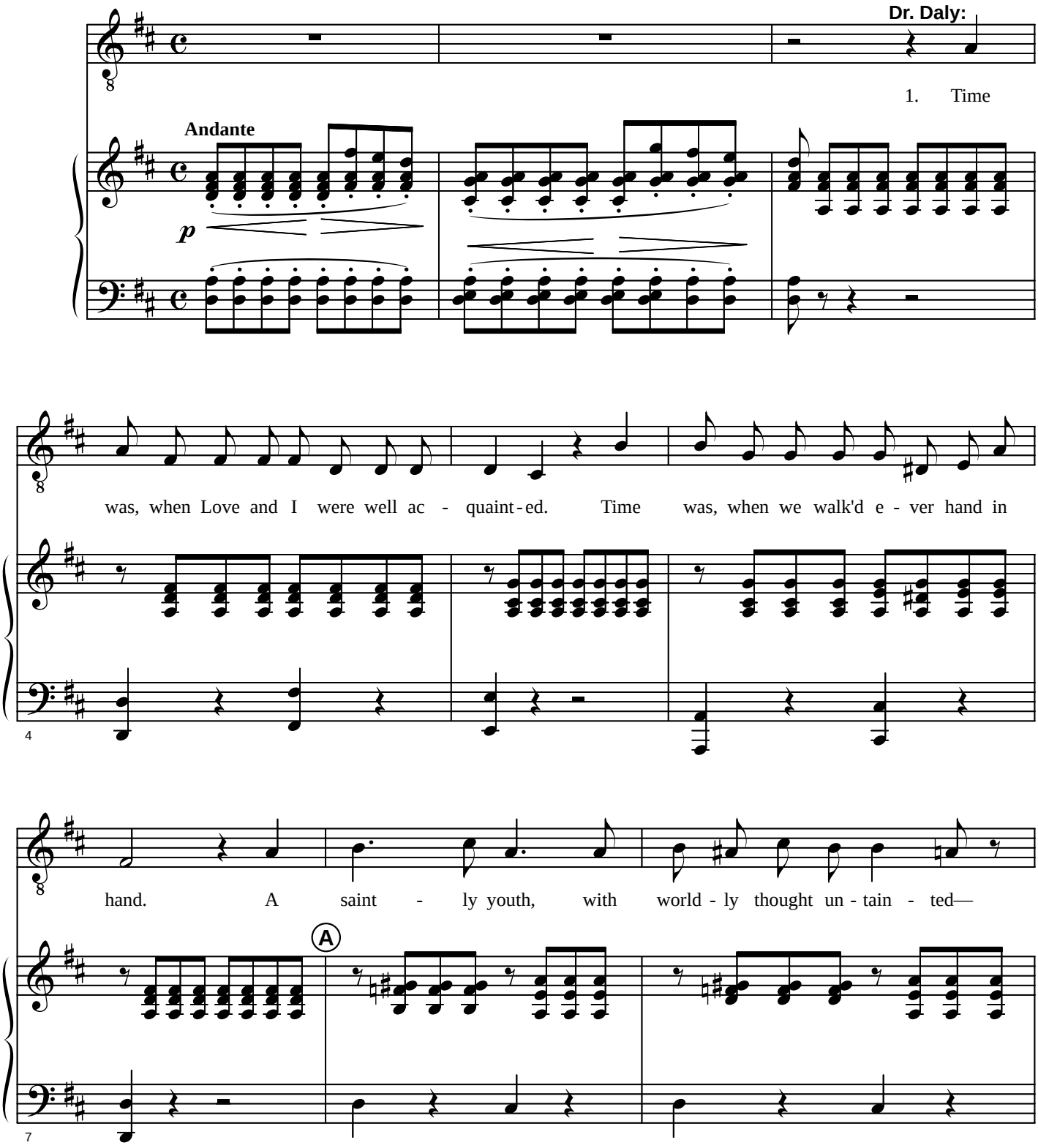
*(Enter* DR. DALY. *He is pensive and does not see them.)*



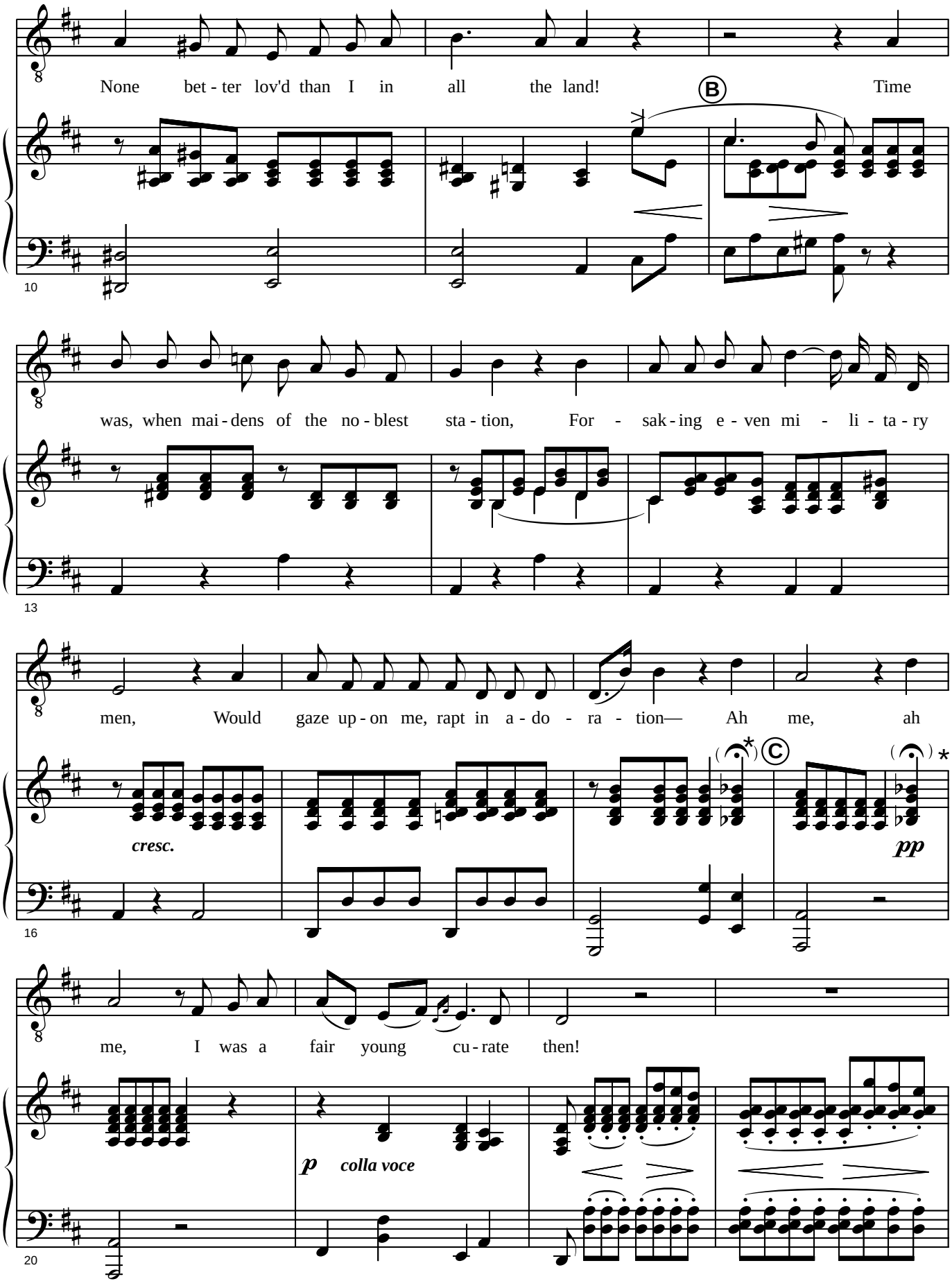

recit.
Dr. Daly:
The air is charged with a - ma - to-ry num-bers— Soft
p
9
mad - ri-gals, and drea-my lo - vers' lays. Peace, peace, old heart!
14
Why wa-ken from its slum-bers The ach-ing mem-'ry of the old, old days?
18

# No. 3a. Time was when Love and I were well acquainted

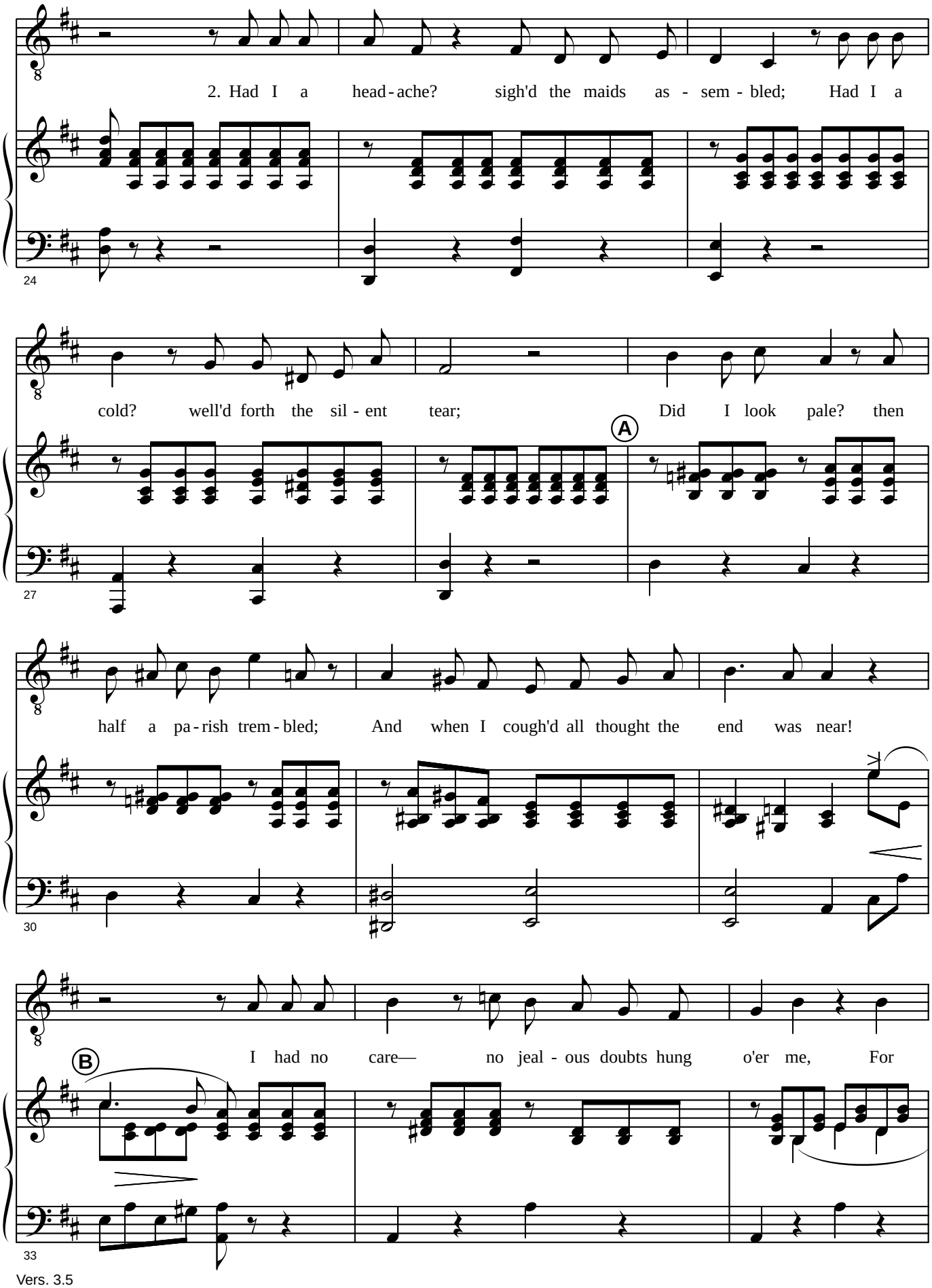
**Dr. Daly**

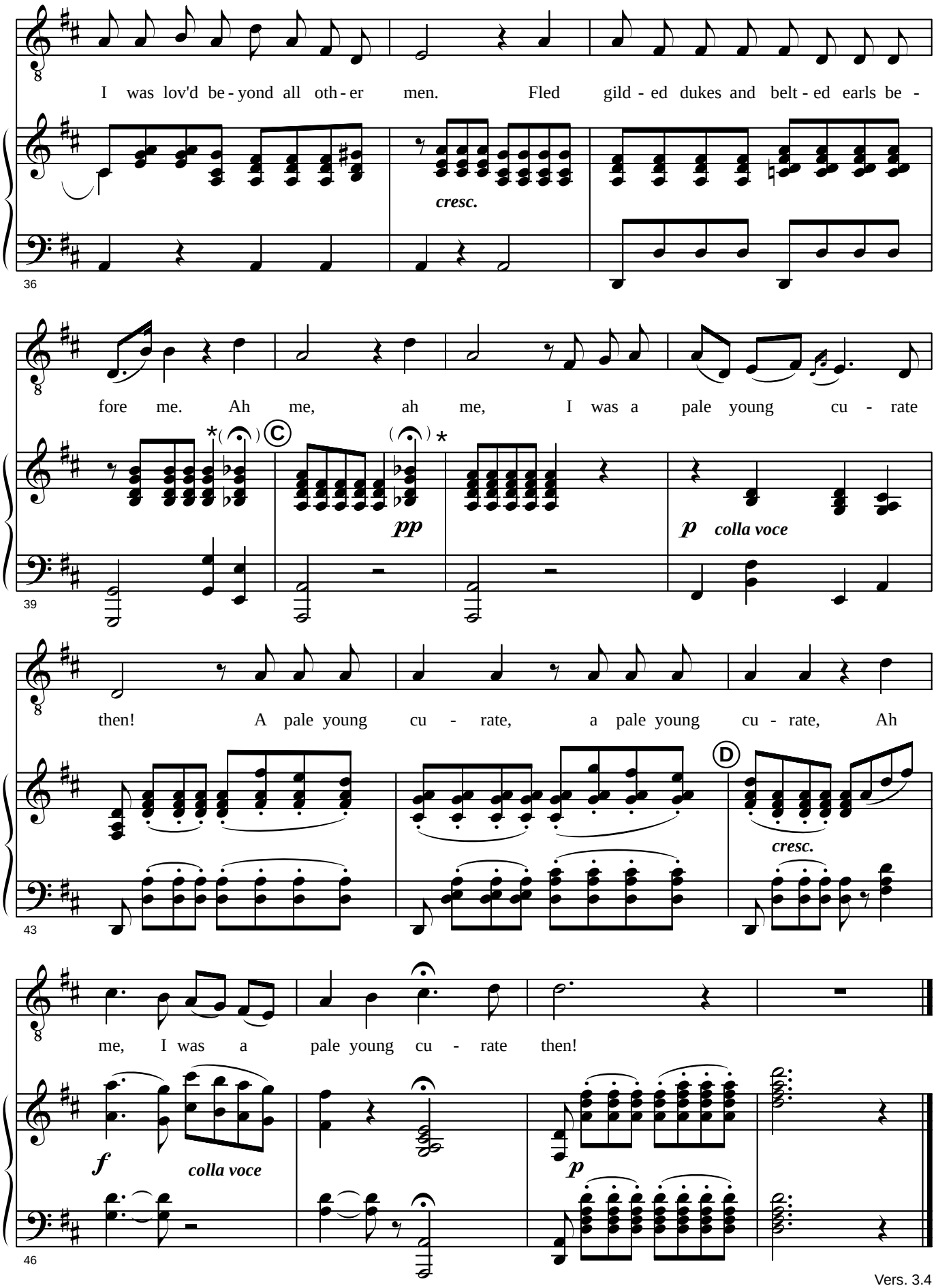



Note: The Kalmus orchestra parts have a repeat system for this number.




* These fermatas are found only in the Kalmus orchestra parts.


2. Had I a head - ache? sigh'd the maids as - sem - bled; Had I a
24
cold? well'd forth the sil - ent tear; Did I look pale? then
A
27
half a pa - rish trem - bled; And when I cough'd all thought the end was near!
30
B
I had no care— no jeal - ous doubts hung o'er me, For
33




Vers. 3.4

* These fermatas are found only in the Kalmus orchestra parts.

*(At the conclusion of the ballad,* MRS. PARTLET *comes forward with* CONSTANCE.*)*

**Mrs. P.:** Good day, reverend sir.

**Dr. D.:** Ah, good Mrs. Partlet, I am glad to see you. And your little daughter, Constance! Why, she is quite a little woman, I declare!

**Const.:** *(aside)* Oh, mother, I cannot speak to him!

**Mrs. P.:** Yes, reverend sir, she is nearly eighteen, and as good a girl as ever stepped. *(Aside to* DR. DALY*)* Ah, sir, I'm afraid I shall soon lose her!

**Dr. D.:** *(aside to* MRS. PARTLET*)* Dear me, you pain me very much. Is she delicate?

**Mrs. P.:** Oh no, sir — I don't mean that — but young girls look to get married.

**Dr. D.:** Oh, I take you. To be sure. But there's plenty of time for that. Four or five years hence, Mrs. Partlet, four or five years hence. But when the time *does* come, I shall have much pleasure in marrying her myself —

**Const.:** *(aside)* Oh, mother!

**Dr. D.:** — to some strapping young fellow in her own rank of life.

**Const.:** *(in tears)* He does *not* love me!

**Mrs. P.:** I have often wondered, reverend sir (if you'll excuse the liberty), that *you* have never married.

**Dr. D.:** *(aside)* Be still, my fluttering heart!

**Mrs. P.:** A clergyman's wife does so much good in a village. Besides that, you are not as young as you were, and before very long you will want somebody to nurse you, and look after your little comforts.

**Dr. D.:** Mrs. Partlet, there is much truth in what you say. I am indeed getting on in years, and a helpmate would cheer my declining days. Time was when it might have been; but I have left it too long — I am an old fogy, now, am I not, my dear? *(to* CONSTANCE*)* — a very old fogy, indeed. Ha! ha! No, Mrs. Partlet, my mind is quite made up. I shall live and die a solitary old bachelor.

**Const.:** Oh, mother, mother! *(Sobs on* MRS. PARTLET*'s bosom)*

**Mrs. P.:** Come, come, dear one, don't fret. At a more fitting time we will try again — we will try again.

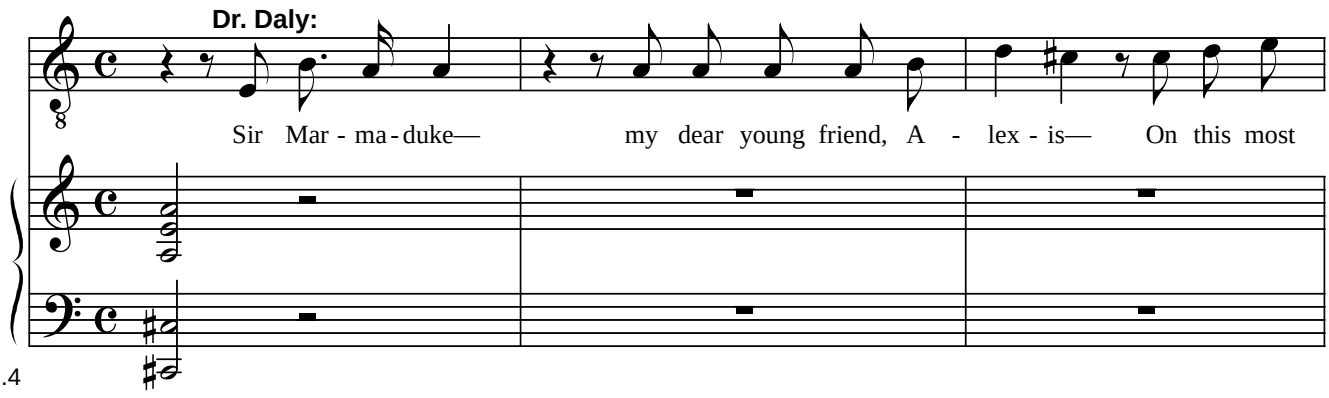
*(Exeunt* MRS. PARTLET *and* CONSTANCE.*)*

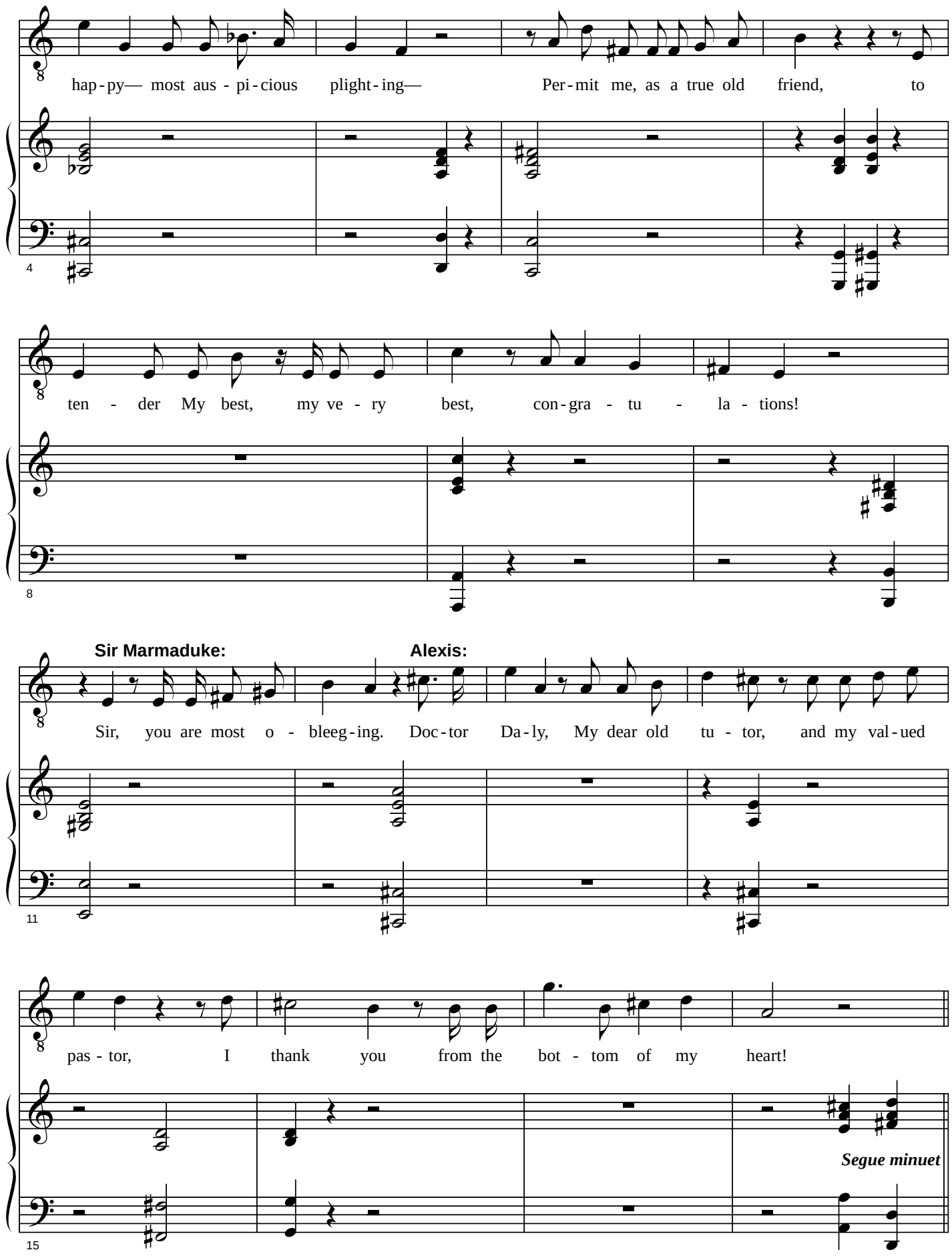
**Dr. D.:** *(looking after them)* Poor little girl! I'm afraid she has something on her mind. She is rather comely. Time was when this old heart would have throbbed in double-time at the sight of such a fairy form! But tush! I am puling! Here comes the young Alexis with his proud and happy father. Let me dry this tell-tale tear!

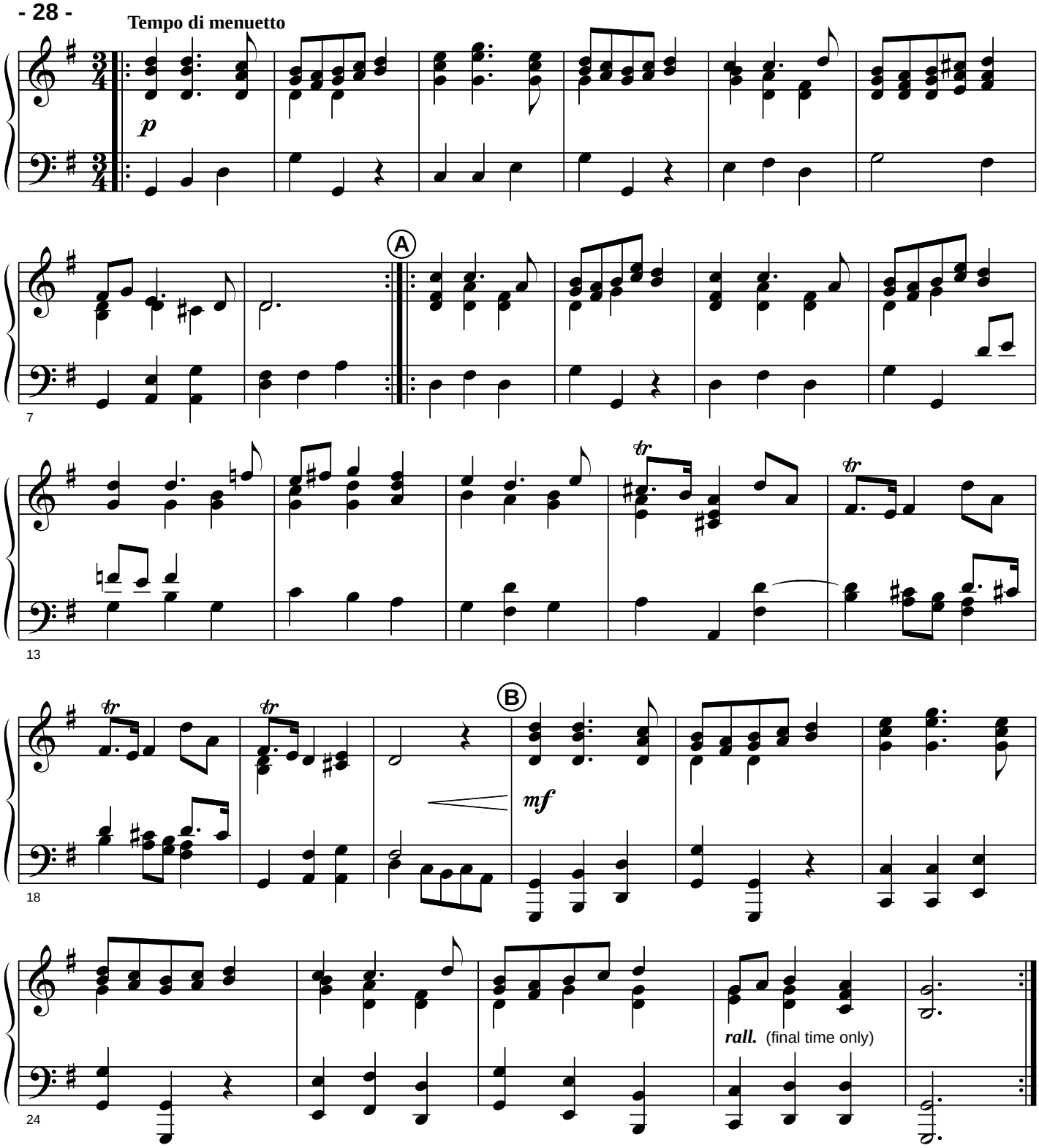
*(Enter* SIR MARMADUKE *and* ALEXIS*)*

## No. 4. Sir Marmaduke (Recit. and Minuet)

**Dr. Daly, Sir Marmaduke, and Alexis**




hap - py— most aus - pi - cious plight - ing— Per - mit me, as a true old friend, to
ten - der My best, my ve - ry best, con - gra - tu - la - tions!
Sir Marmaduke:
Alexis:
Sir, you are most o - bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my val - ued
pas - tor, I thank you from the bot - tom of my heart!
Segue minuet




*(Spoken through above music)*

**Dr. D.:** May fortune bless you! may the middle distance of your young life be pleasant as the foreground — the joyous foregound! and, when you have reached it, may that which now is the far-off horizon (but which will then become the middle distance), in fruitful promise be exceeded only by that which will have opened, in the meantime, into a new and glorious horizon!

**Sir M.:** Dear Sir, that is an excellent example of an old school of stately compliment to which I have, through life, been much addicted. Will you obleege me with a copy of it, in clerkly manuscript, that I myself may use it on appropriate occasions?

**Dr. D.:** Sir, you shall have a fairly-written copy ere Sol has sunk into his western slumbers! *(Exit* DR. DALY*)*

**Sir M.:** *(to* ALEXIS*, who is in a reverie)* Come, come, my son — your *fiancée* will be here in five minutes. Rouse yourself to receive her.

**Alexis:** Oh, rapture!

**Sir M.:** Yes, you are a fortunate young fellow, and I will not disguise from you that this union with the House of Sangazure realizes my fondest wishes. Aline is rich, and she comes of a sufficiently old family, for she is the seven thousand and thirty-seventh in direct descent from Helen of Troy. True, there was a blot on the escutcheon of that lady — that affair with Paris — but where is the family, other than my own, in which there is no flaw? You are a lucky fellow, sir — a very lucky fellow!

**Alexis:** Father, I am welling over with limpid joy! No sicklying taint of sorrow overlies the lucid lake of liquid love, upon which, hand in hand, Aline and I are to float into eternity!

**Sir M.:** Alexis, I desire that of your love for this young lady you do not speak so openly. You are always singing ballads in praise of her beauty, and you expect the very menials who wait behind your chair to chorus your ecstasies. It is not delicate.

**Alexis:** Father, a man who loves as I love…

**Sir M.:** Pooh pooh, sir! fifty* years ago I madly loved your future mother-in-law, the Lady Sangazure, and I have reason to believe that she returned my love. But were we guilty of the indelicacy of publicly rushing into each other's arms, exclaiming:

"Oh, my adored one!" "Beloved boy!"
"Ecstatic rapture!" "Unmingled joy!"

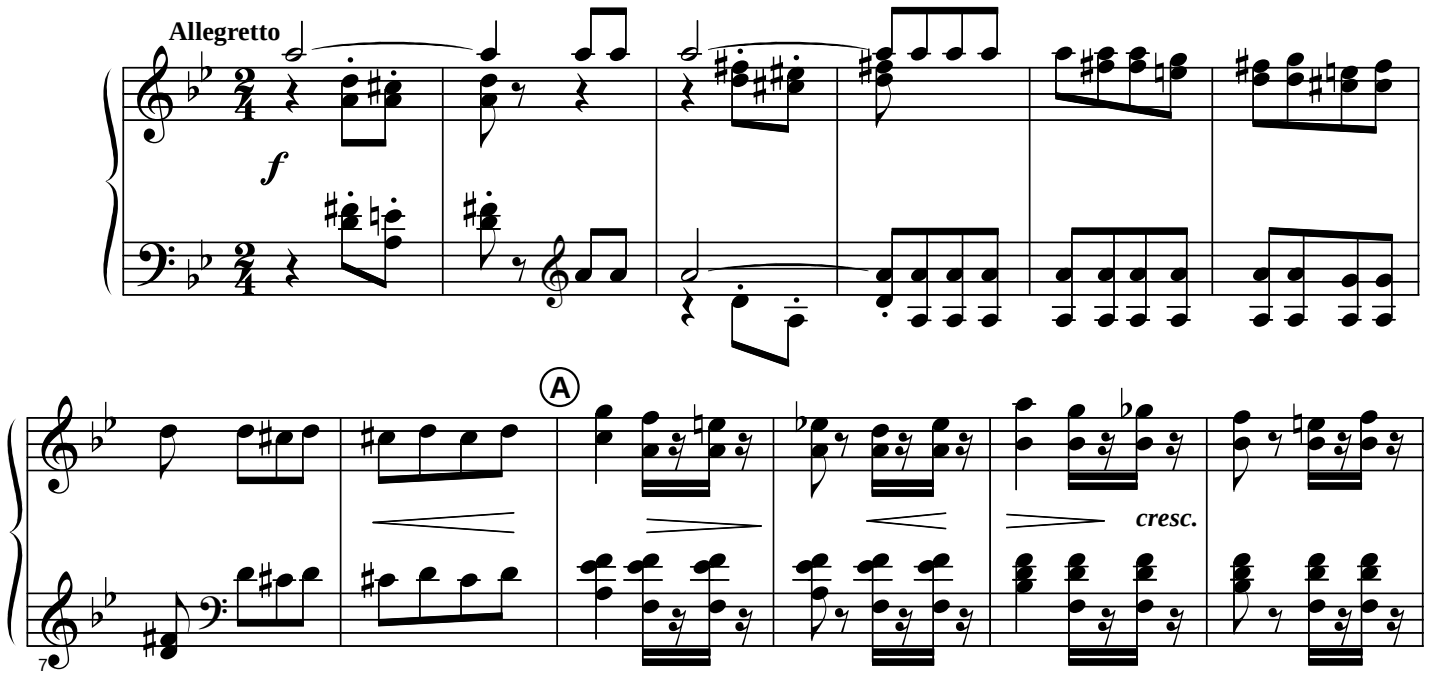
which seems to be the modern fashion of love-making? No! it was "Madam, I trust you are in the enjoyment of good health" — "Sir, you are vastly polite, I protest I am mighty well" — and so forth. Much more delicate — much more respectful. But see — Aline approaches — let us retire, that she may compose herself for the interesting ceremony in which she is to play so important a part.

*(Exeunt* SIR MARMADUKE *and* ALEXIS.*)*

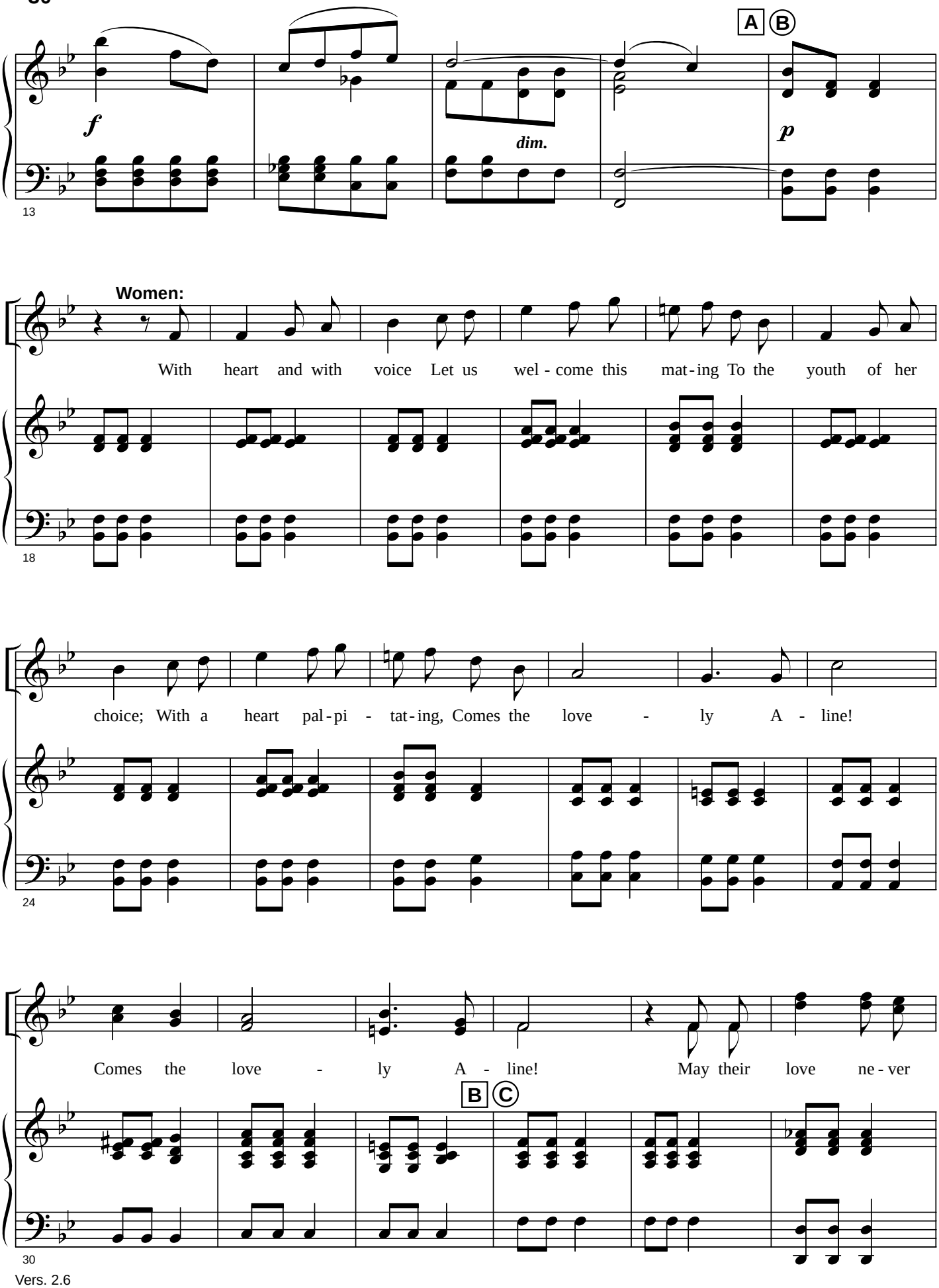
*(Enter* ALINE *on terrace, preceded by Chorus of Women.)*

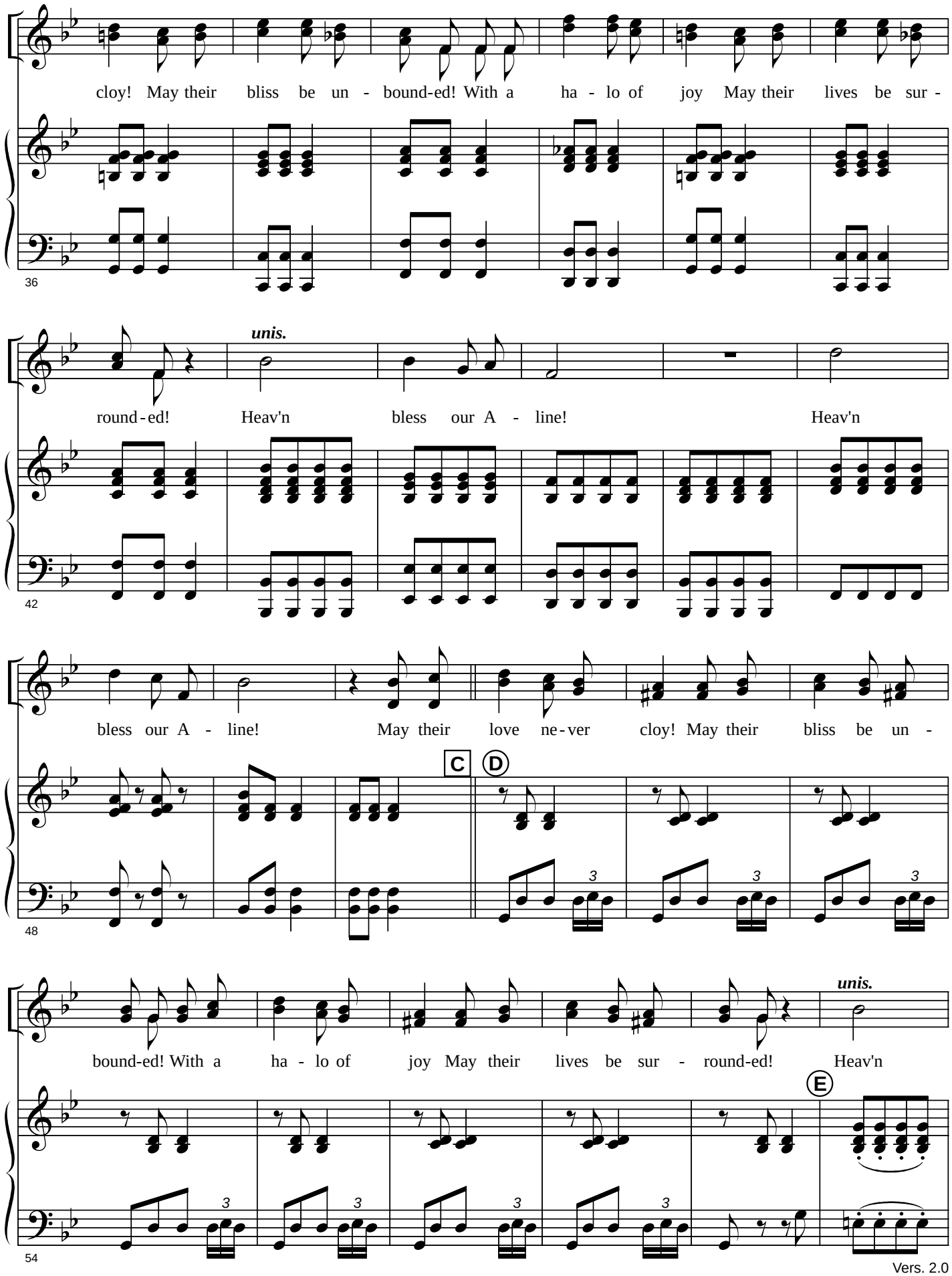
# No. 5. With heart and with voice

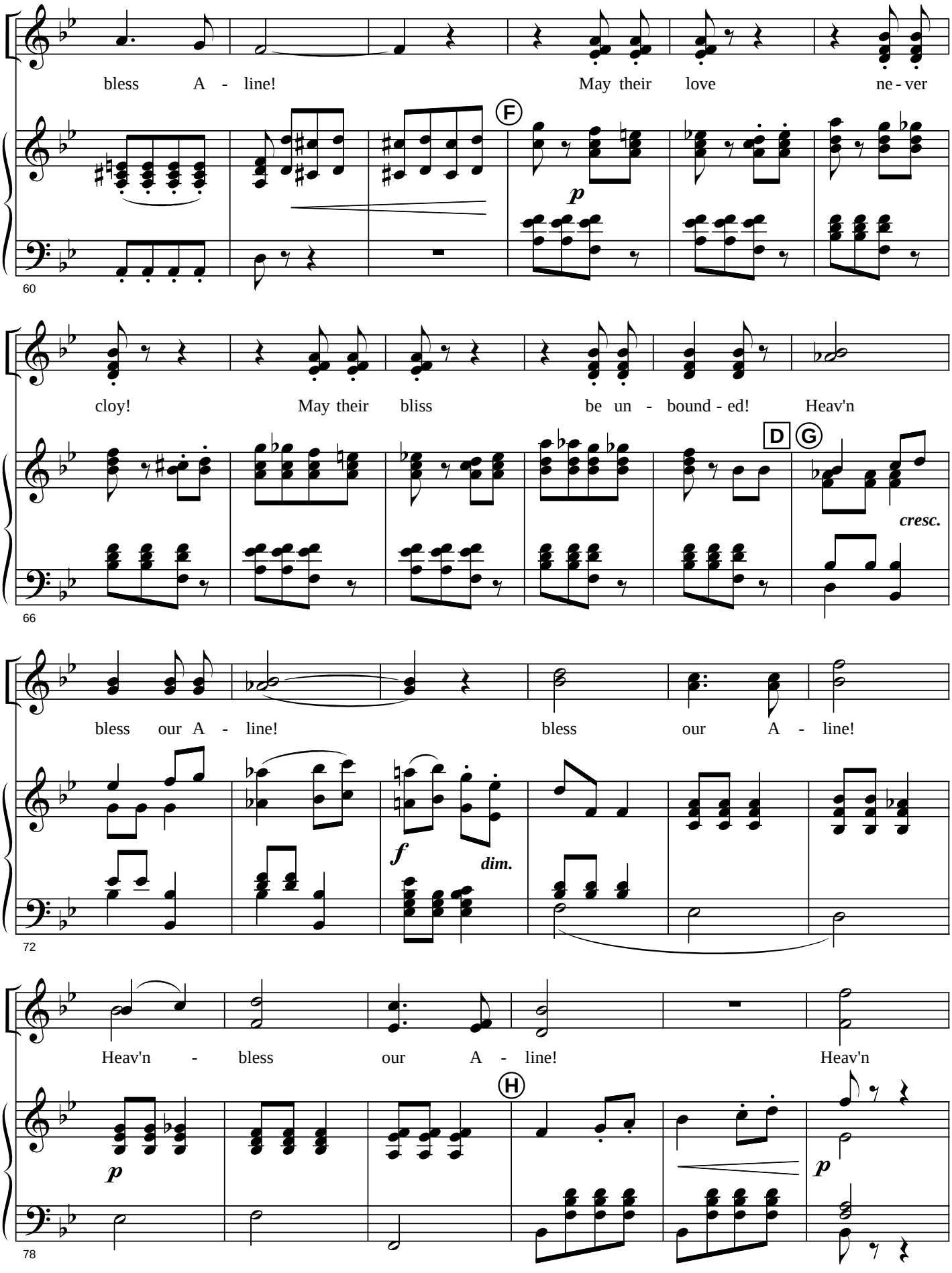
### Ladies

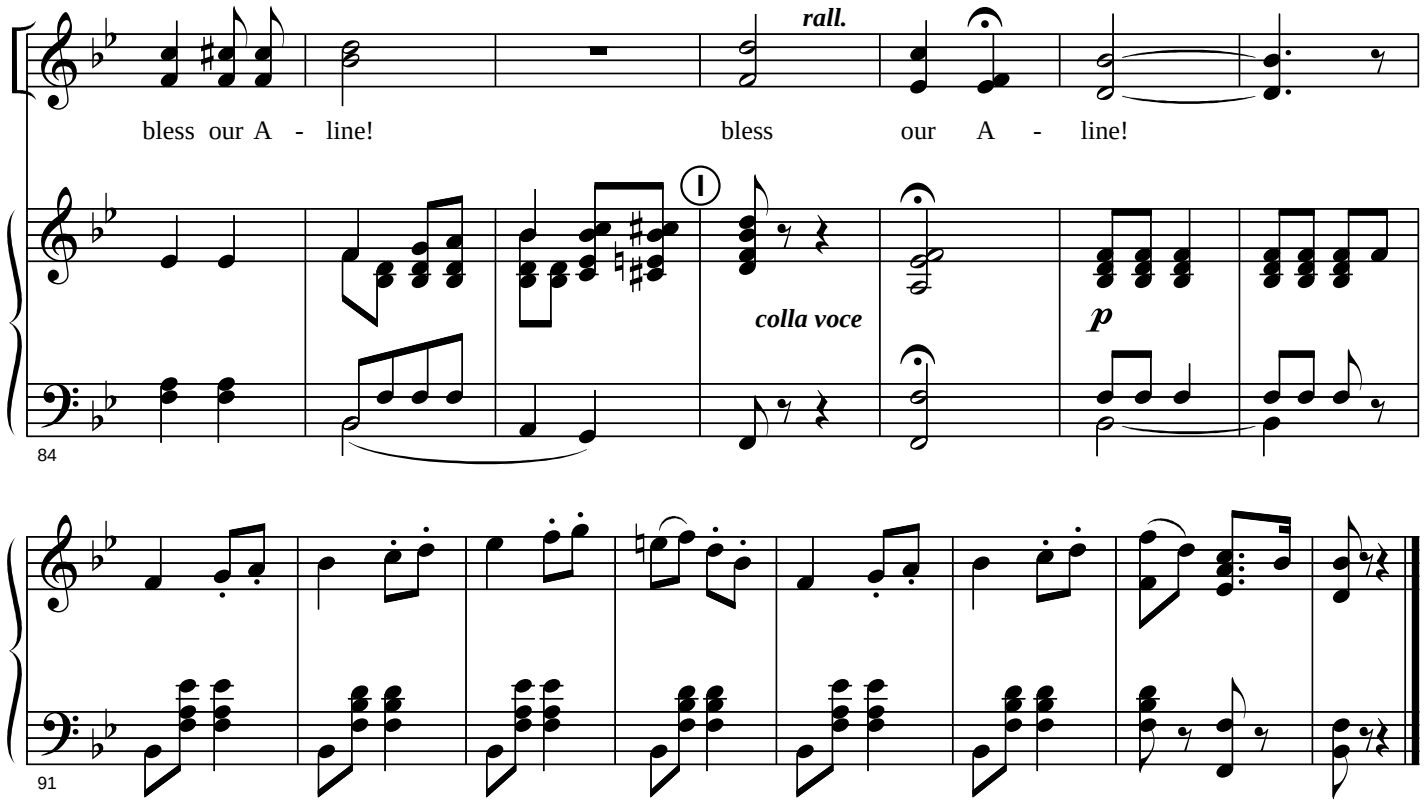



* Often changed to "thirty".


A B
f
dim.
p
13
Women:
With heart and with voice Let us wel - come this mat - ing To the youth of her
18
choice; With a heart pal - pi - tat - ing, Comes the love - ly A - line!
24
Comes the love - ly A - line! May their love ne - ver
B C
30

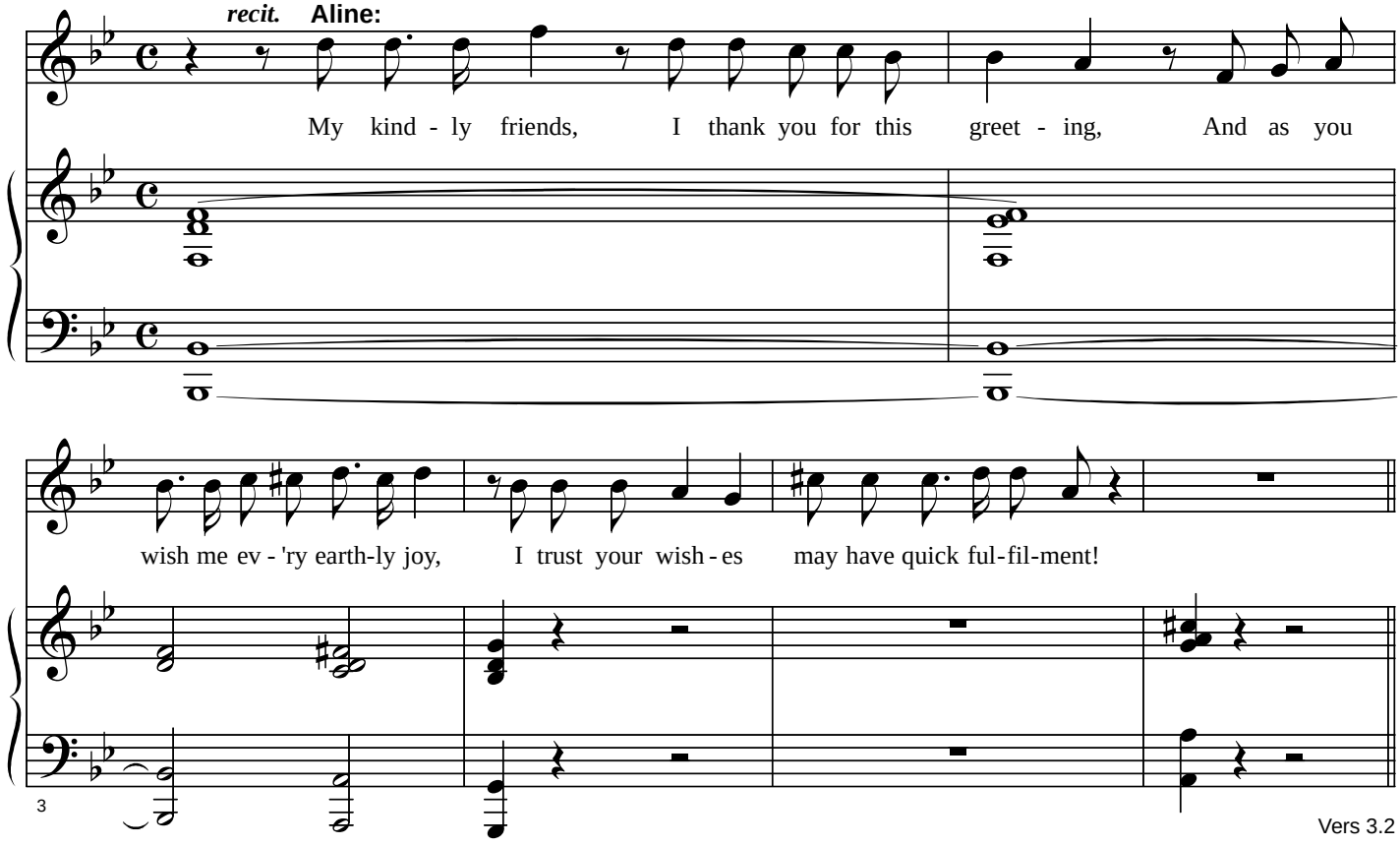

cloy! May their bliss be un - bound-ed! With a ha - lo of joy May their lives be sur -
36
unis.
round-ed! Heav'n bless our A - line! Heav'n
42
bless our A - line! May their love ne-ver cloy! May their bliss be un -
C
D
48
bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heav'n
unis.
E
54


bless A - line!
May their love ne - ver
F
p
60
cloy!
May their bliss be un - bound - ed!
Heav'n
D
G
cresc.
66
bless our A - line!
bless our A - line!
f
dim.
72
Heav'n - bless our A - line!
Heav'n
H
p
p
78



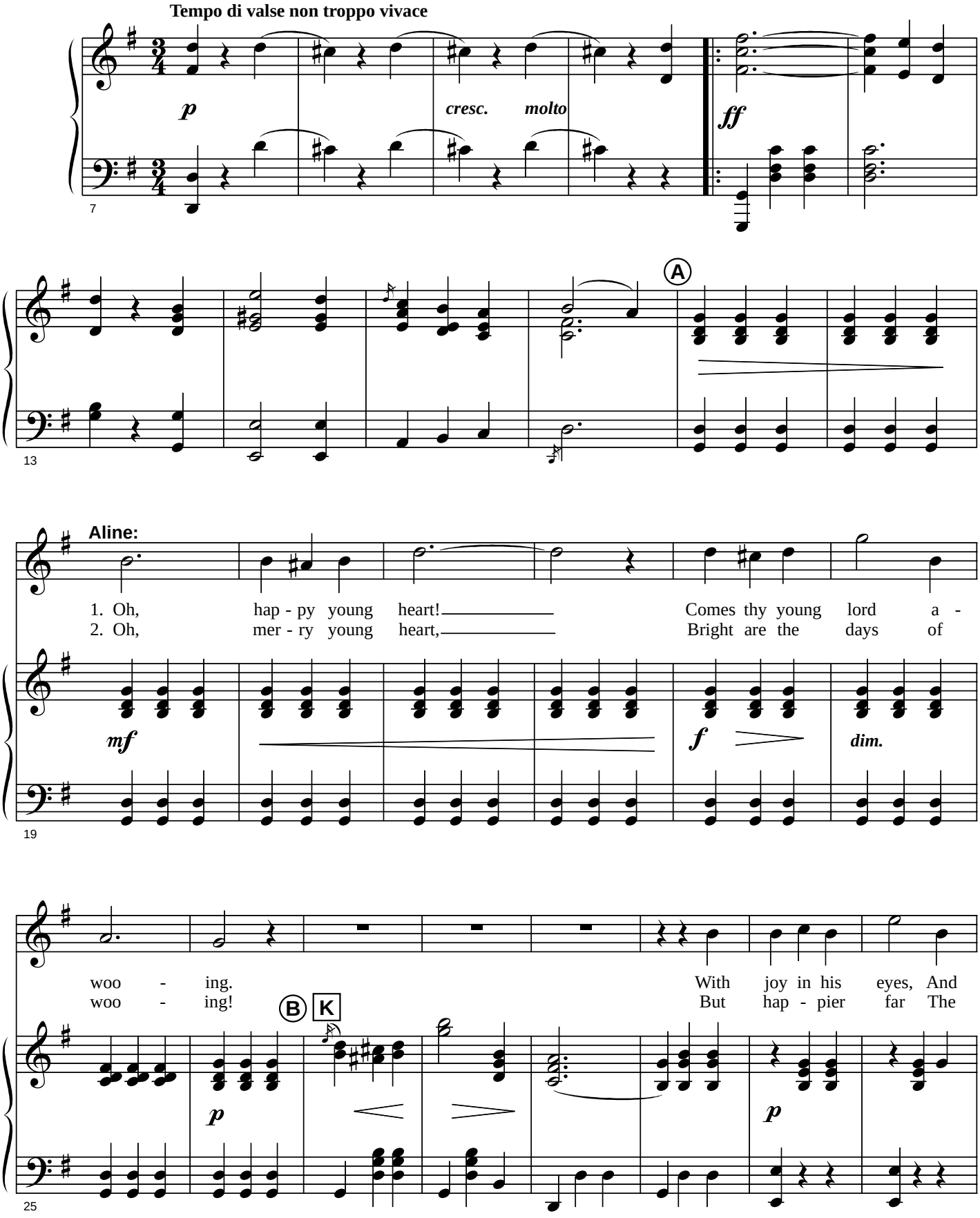

## No. 6. My kindly friends

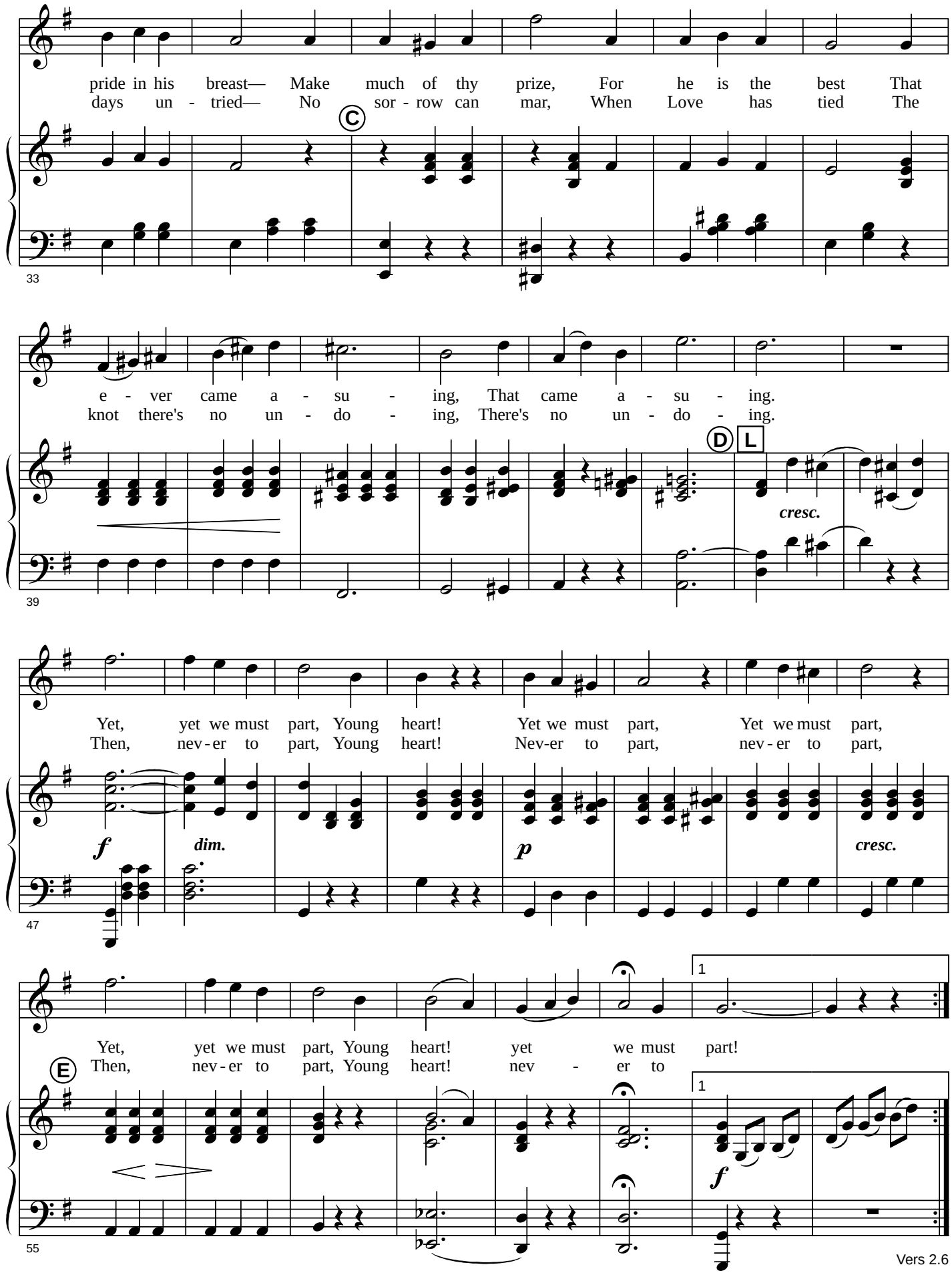
### Aline

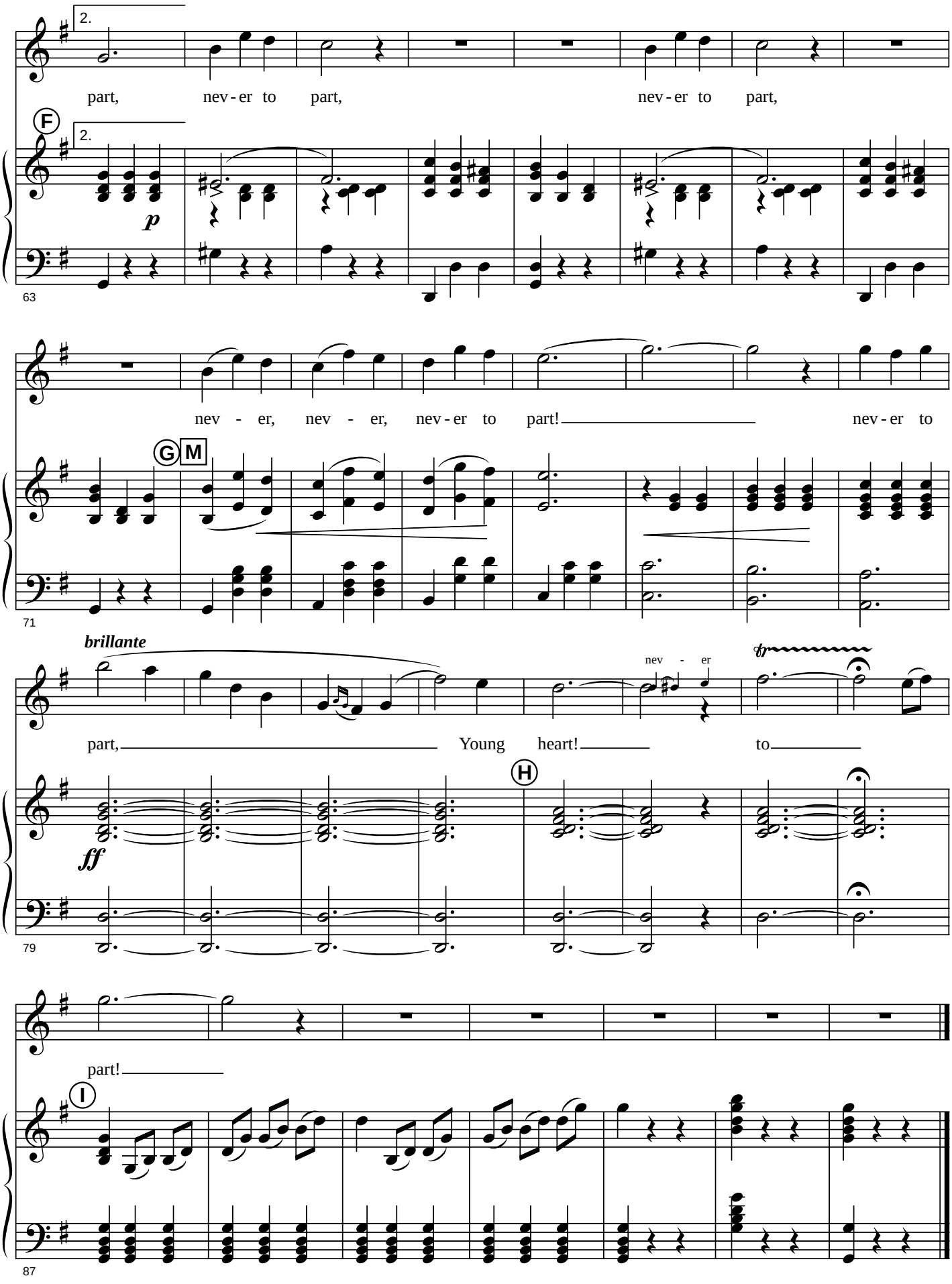


# Oh, happy young heart

## Aline

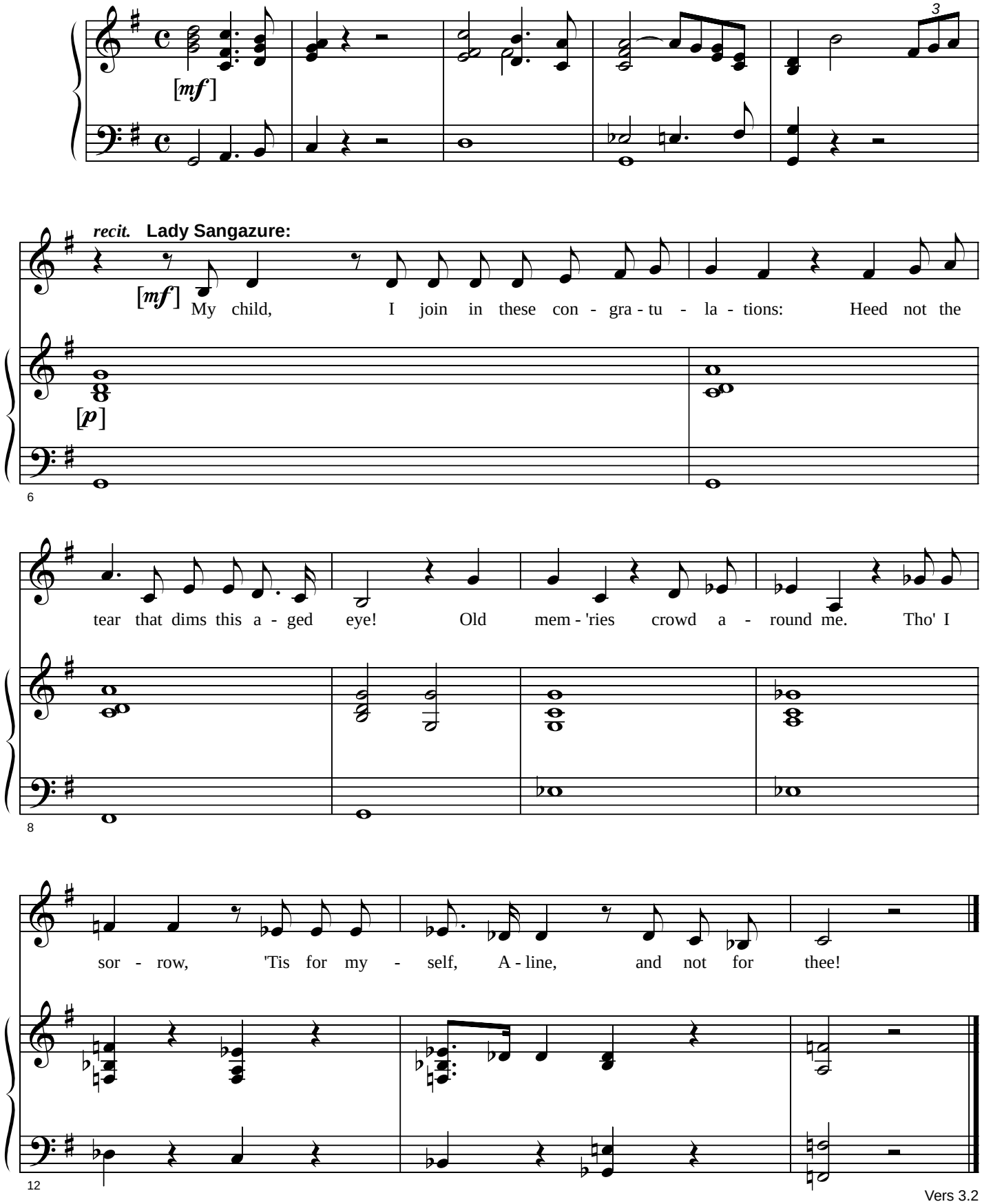



pride in his breast— Make much of thy prize, For he is the best That
days un - tried— No sor - row can mar, When Love has tied The
C
33
e - ver came a - su - ing, That came a - su - ing.
knot there's no un - do - ing, There's no un - do - ing.
D
L
cresc.
39
Yet, yet we must part, Young heart! Yet we must part, Yet we must part,
Then, nev - er to part, Young heart! Nev-er to part, nev - er to part,
f
dim.
p
cresc.
47
1
Yet, yet we must part, Young heart! yet we must part!
Then, nev - er to part, Young heart! nev - er to
E
1
f
55


2.
part, nev - er to part, nev - er to part,
F
2.
p
63
nev - er, nev - er, nev - er to part! nev - er to
G M
71
brillante
nev - er
tr
part, Young heart! to
H
ff
79
part!
I
87

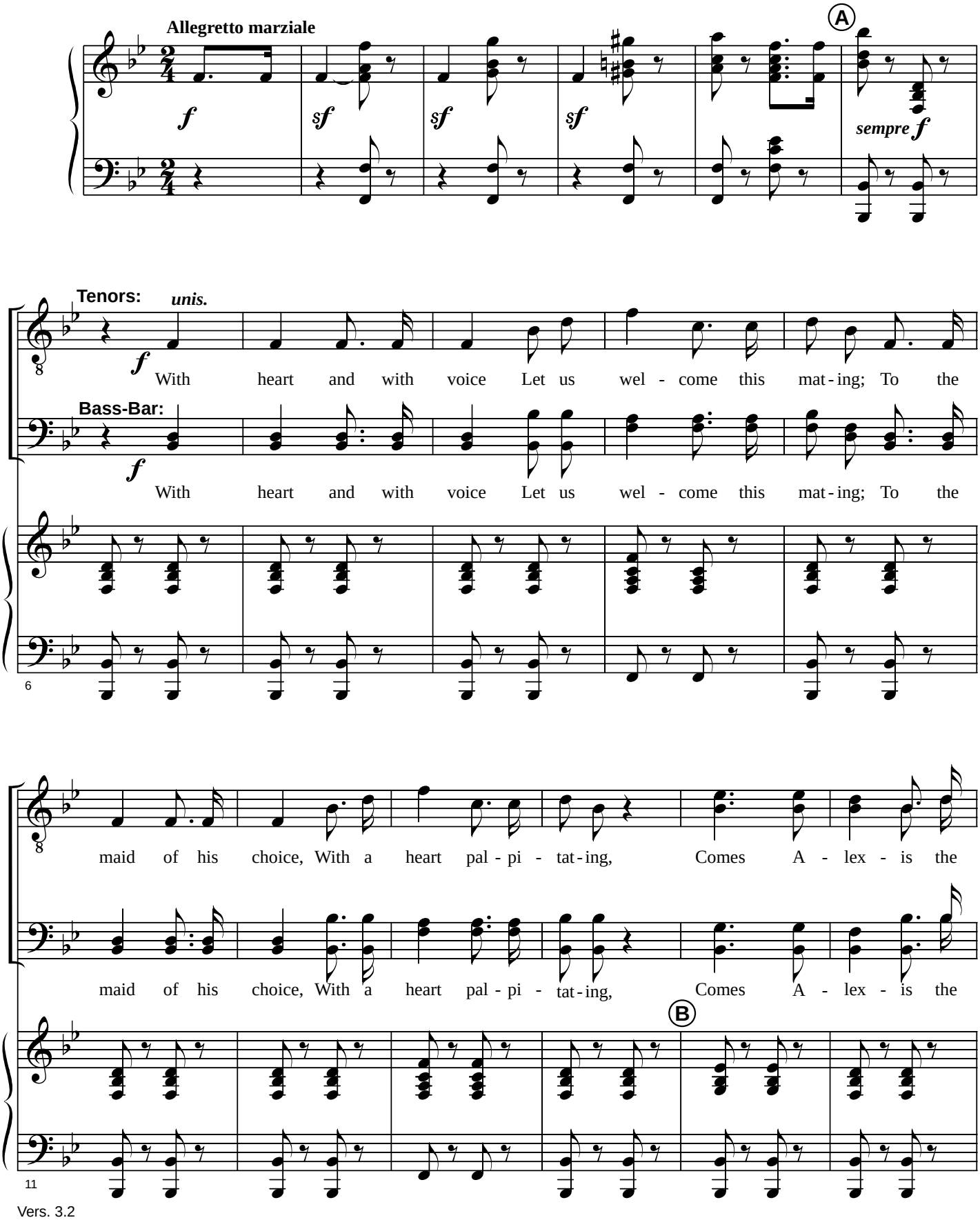
# No. 7. My child, I join in these congratulations

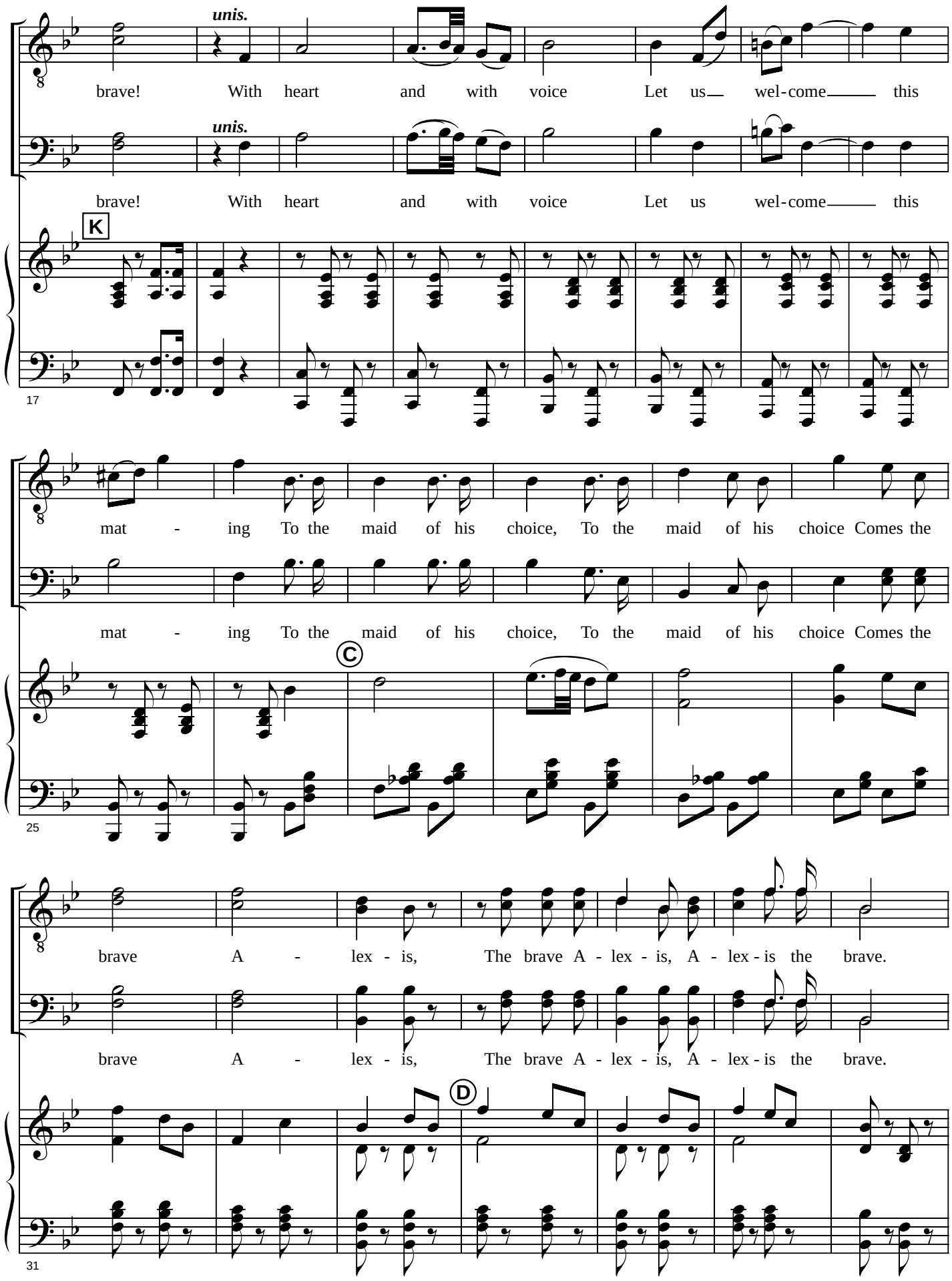
**Lady Sangazure**

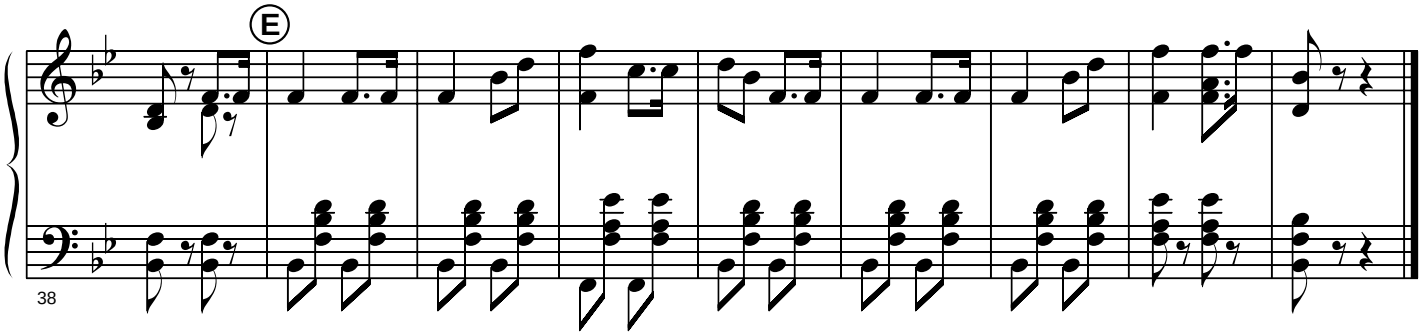


# No. 8. With heart and with voice

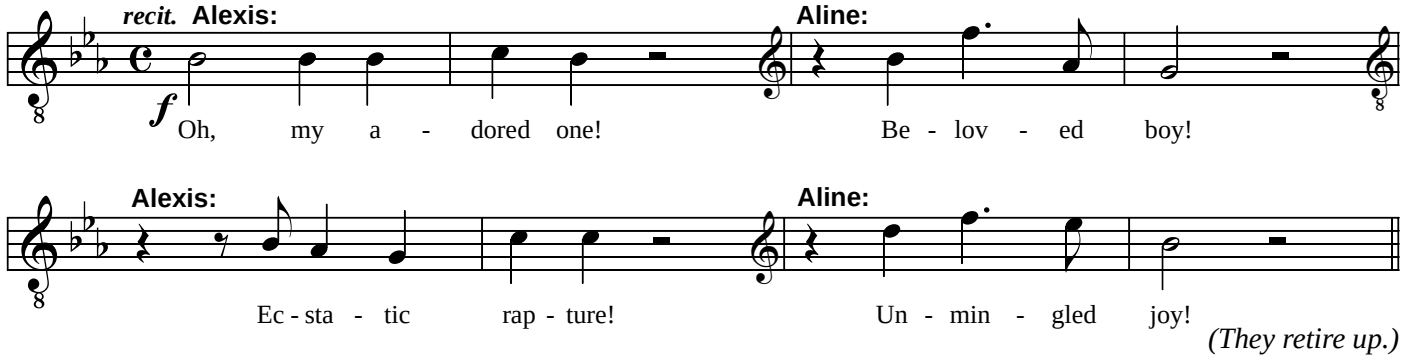
## Men




unis.
brave! With heart and with voice Let us wel-come this
unis.
brave! With heart and with voice Let us wel-come this
K
17
mat - ing To the maid of his choice, To the maid of his choice Comes the
mat - ing To the maid of his choice, To the maid of his choice Comes the
C
25
brave A - lex - is, The brave A - lex - is, A - lex - is the brave.
brave A - lex - is, The brave A - lex - is, A - lex - is the brave.
D
31




*(*SIR MARMADUKE *enters.* LADY SANGAZURE *and he exhibit signs of strong emotion at the sight of each other which they endeavor to repress.* ALEXIS *and* ALINE *rush into each other's arms.)*

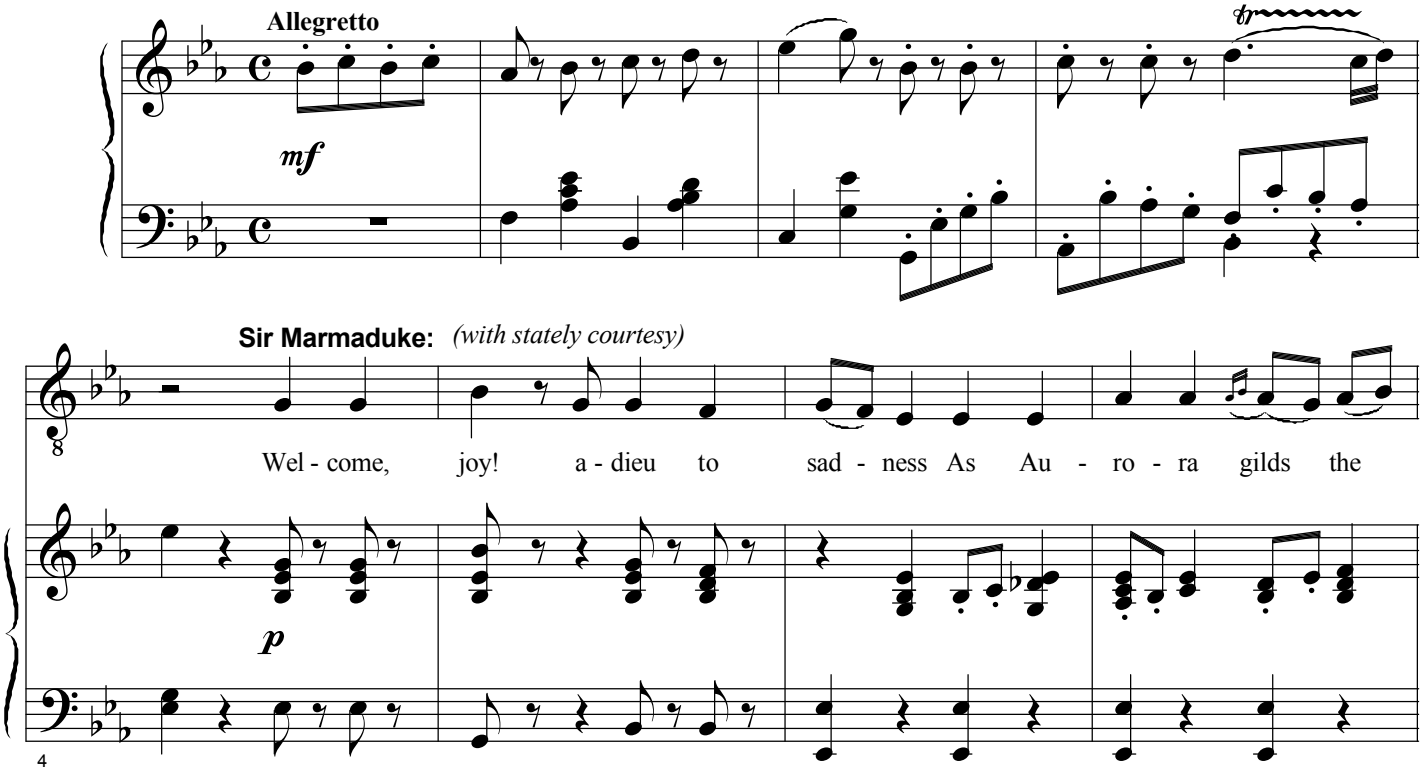


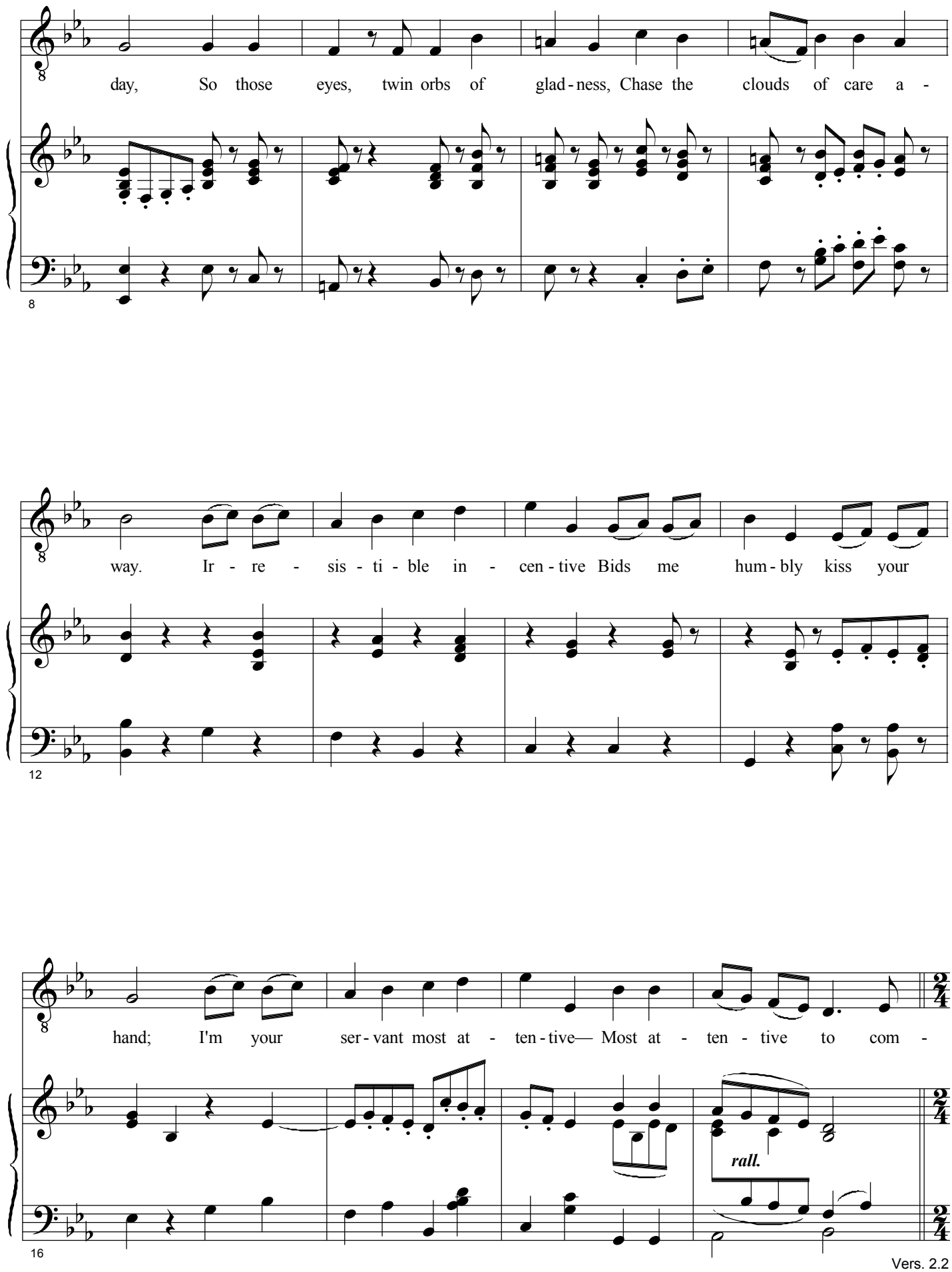

*(They retire up.)*

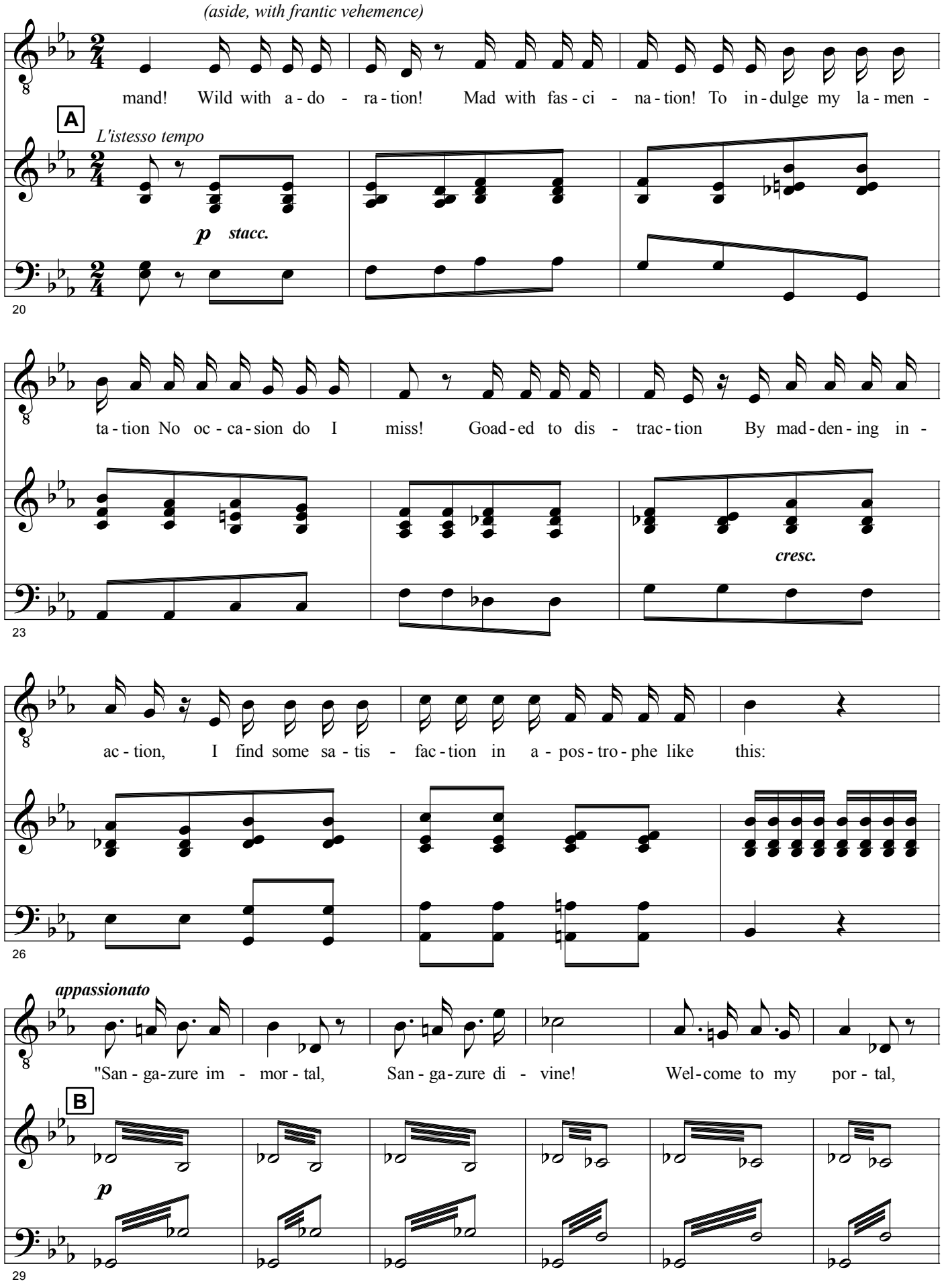
The Autograph gives few clues as to the above recit. There are some markings in the margins across a page turn, including "Recit unaccomp", but the only notes shown are for Aline's "Unmingled joy!". Therefore, I have used those notes, but otherwise I have used the same sequences as are sung by the chorus in No. 24, the Finale to Act II. Thanks to Fred Goldrich for this suggestion.

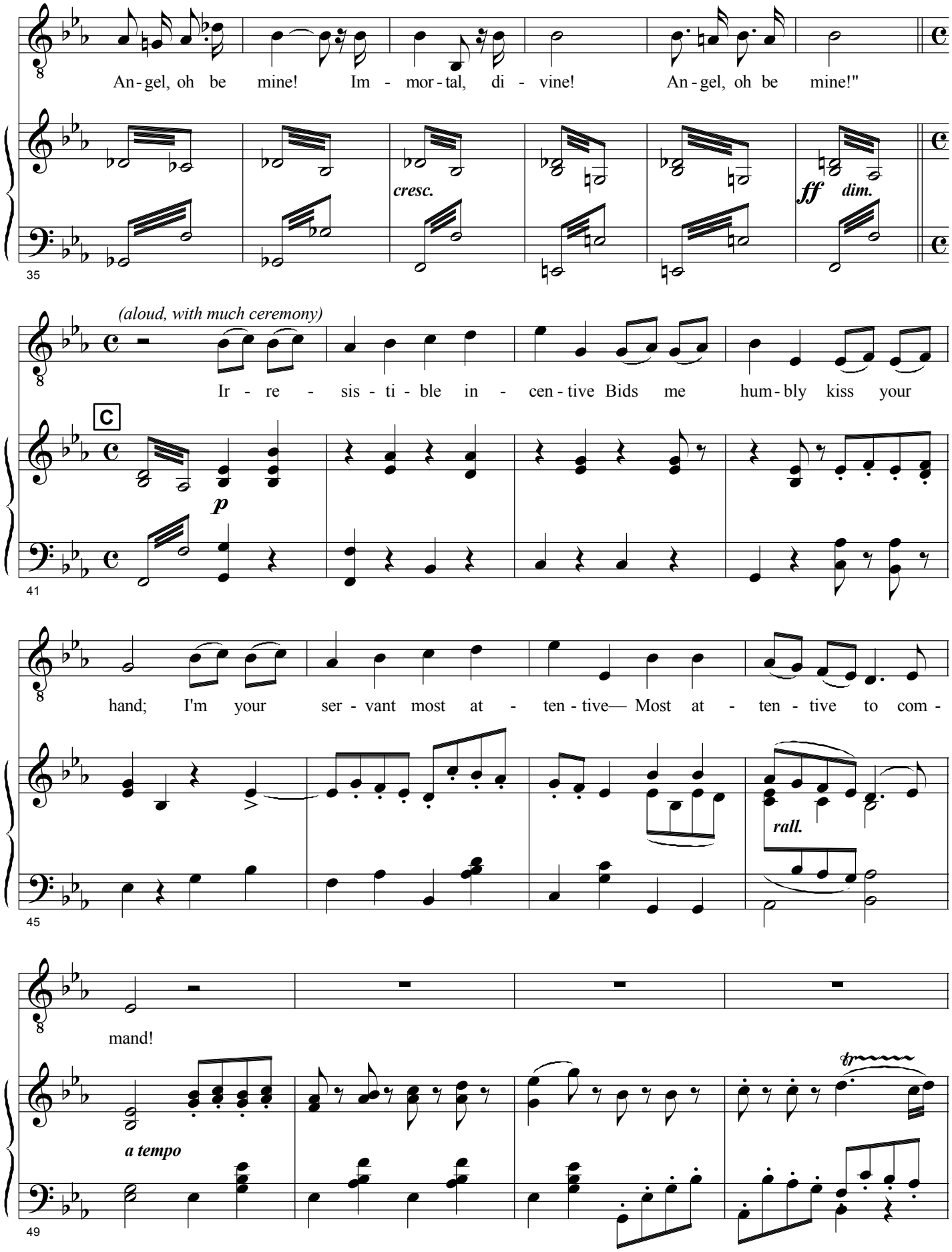
# No. 9. Welcome joy! adieu to sadness

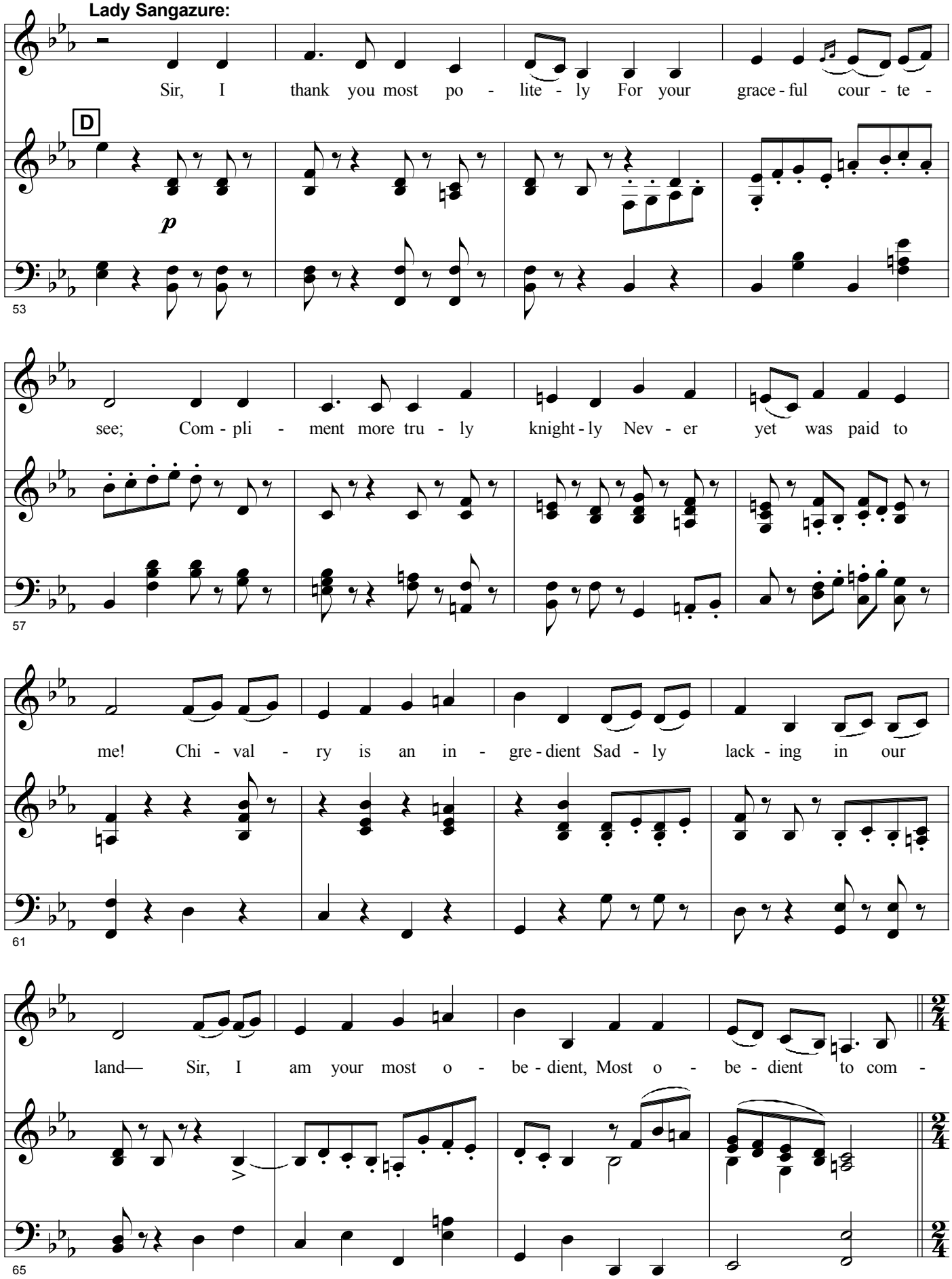
### Sir Marmaduke and Lady Sangazure

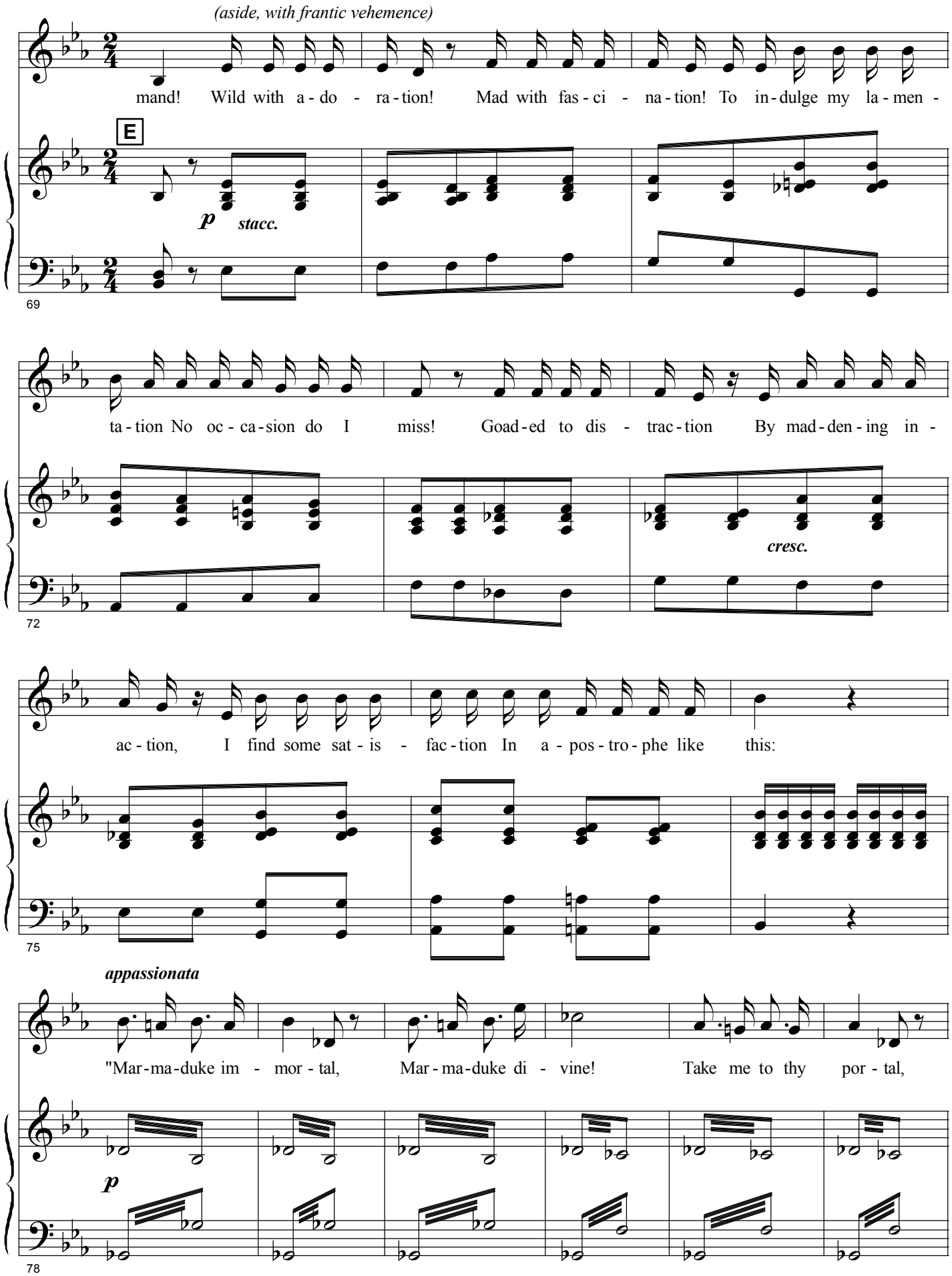


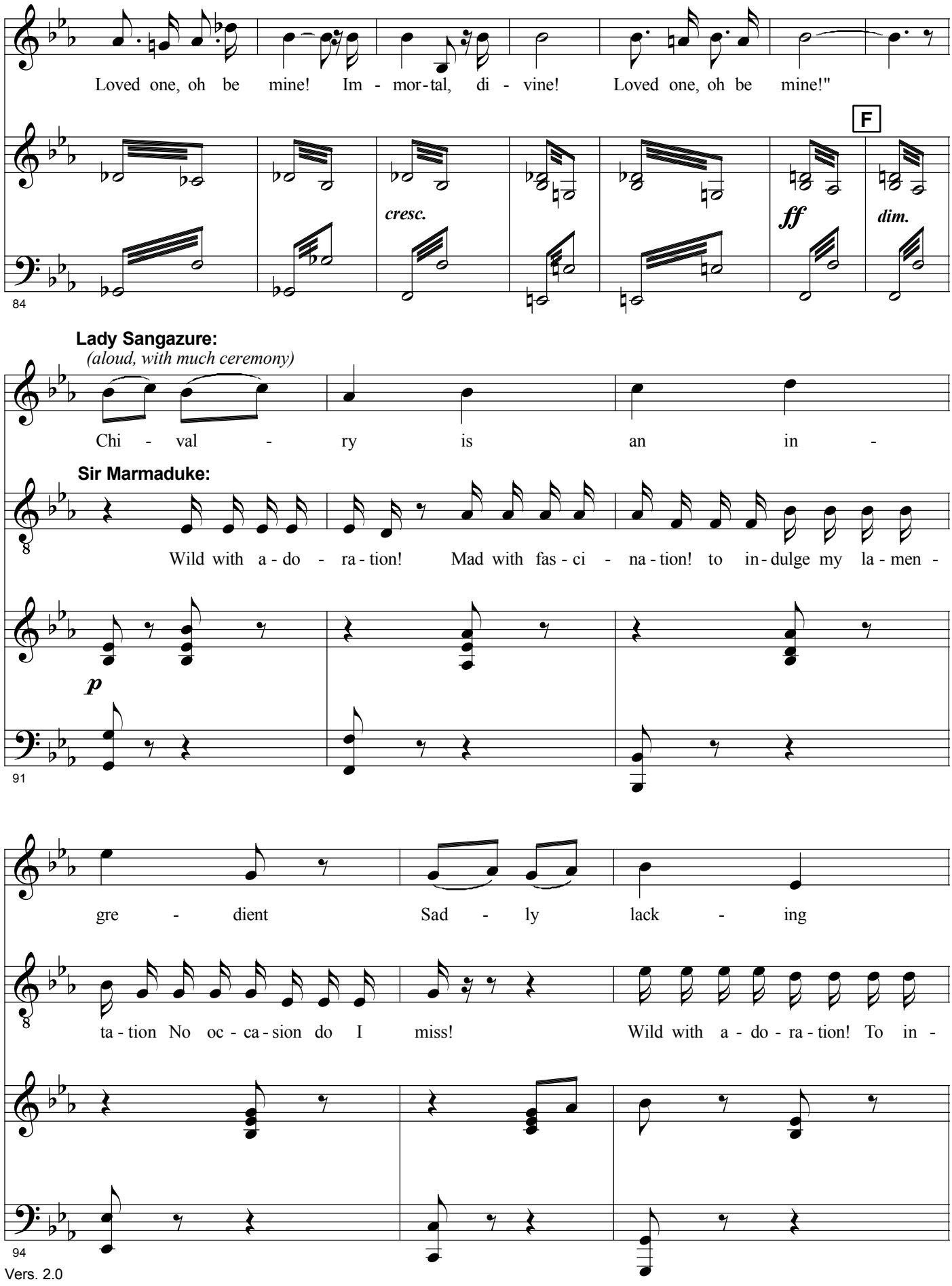

day, So those eyes, twin orbs of glad - ness, Chase the clouds of care a -
way. Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your
hand; I'm your ser - vant most at - ten - tive— Most at - ten - tive to com -
rall.
8
12
16

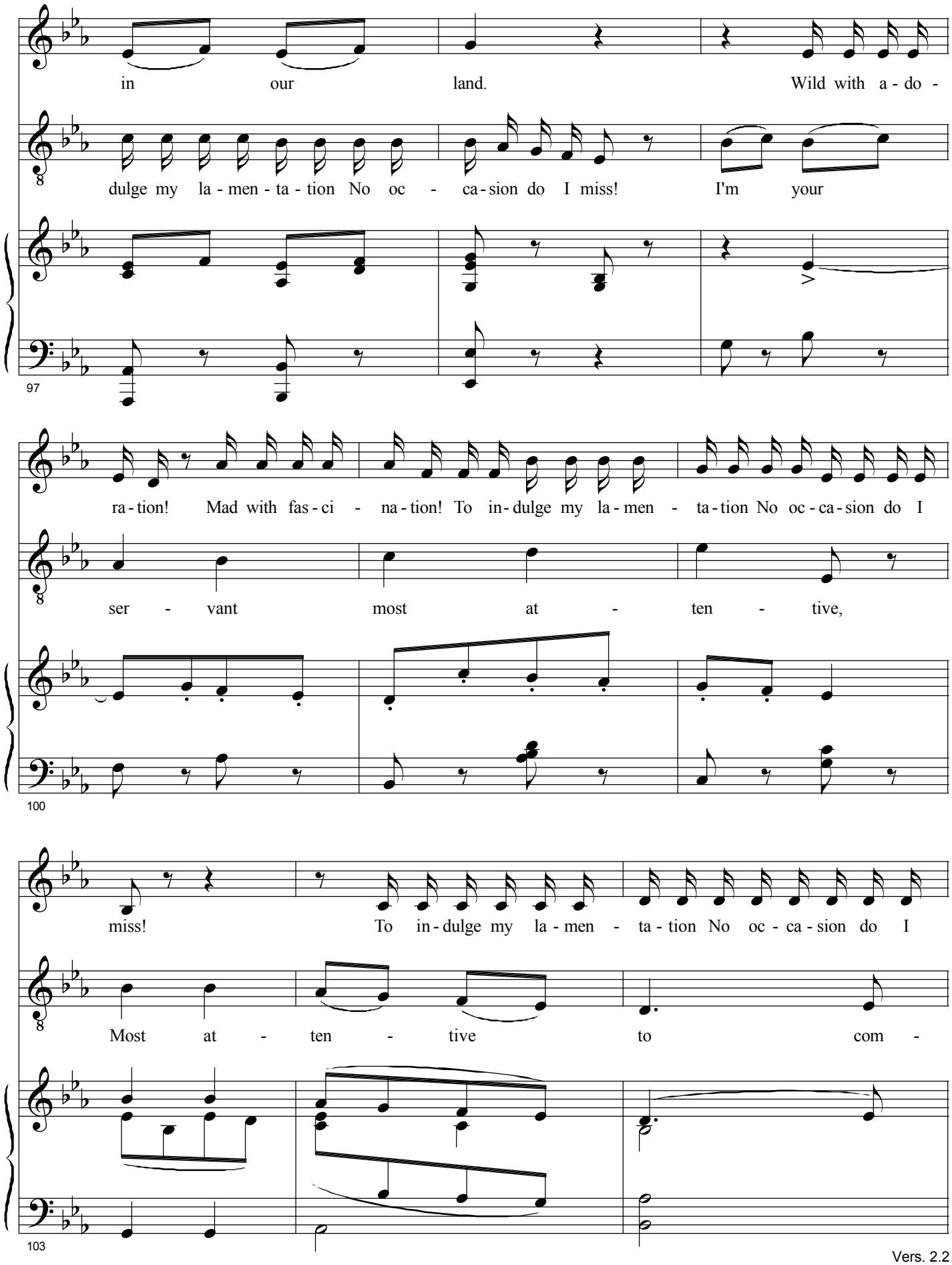

(aside, with frantic vehemence)
mand! Wild with a - do - ra - tion! Mad with fas - ci - na - tion! To in - dulge my la - men -
A
L'istesso tempo
p stacc.
20
ta - tion No oc - ca - sion do I miss! Goad - ed to dis - trac - tion By mad - den - ing in -
cresc.
23
ac - tion, I find some sa - tis - fac - tion in a - pos - tro - phe like this:
26
appassionato
"San - ga - zure im - mor - tal, San - ga - zure di - vine! Wel - come to my por - tal,
B
p
29

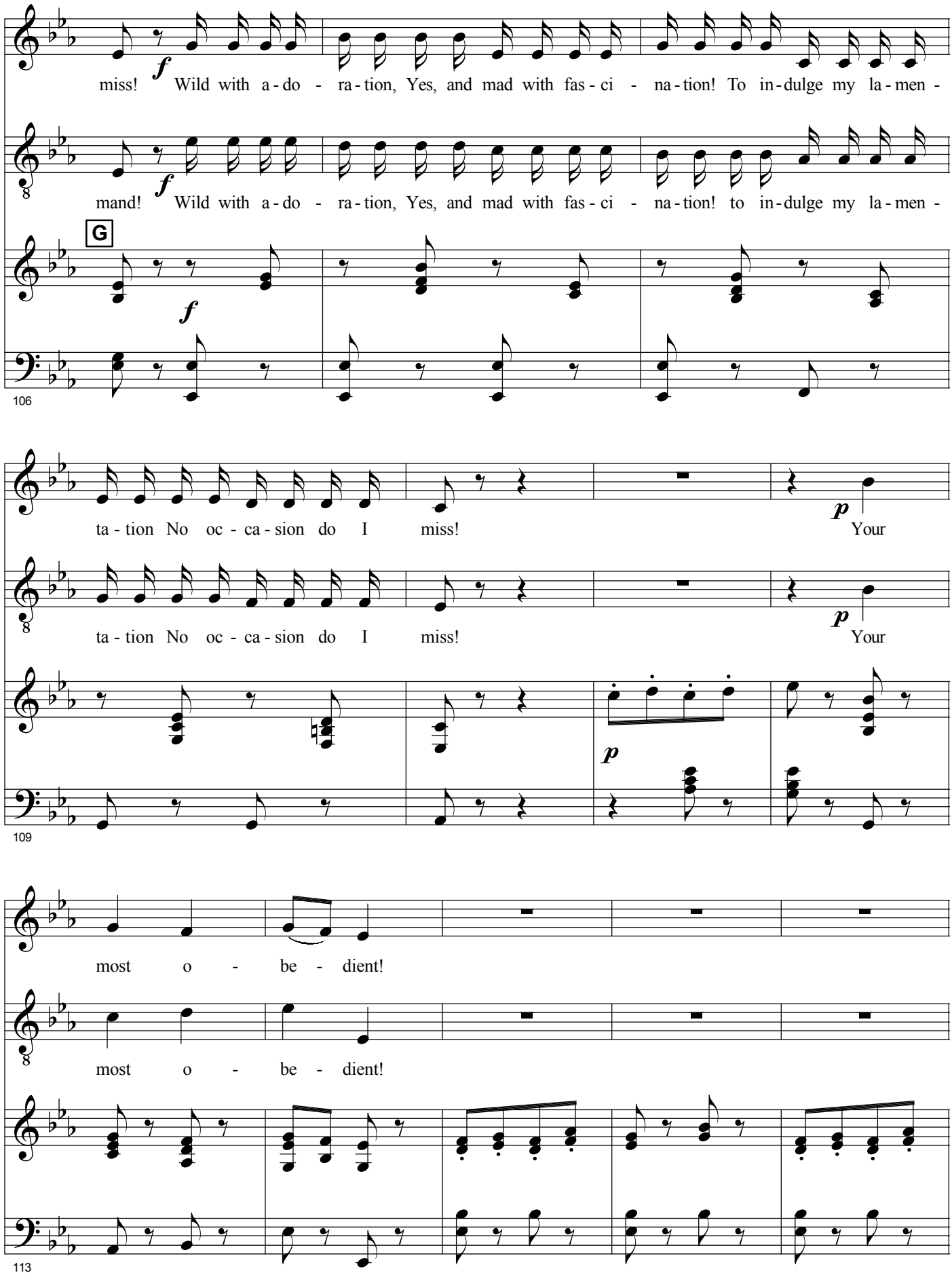

An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!"
cresc.
ff dim.
35
(aloud, with much ceremony)
Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your
C
p
41
hand; I'm your ser - vant most at - ten - tive— Most at - ten - tive to com -
rall.
45
mand!
a tempo
tr
49

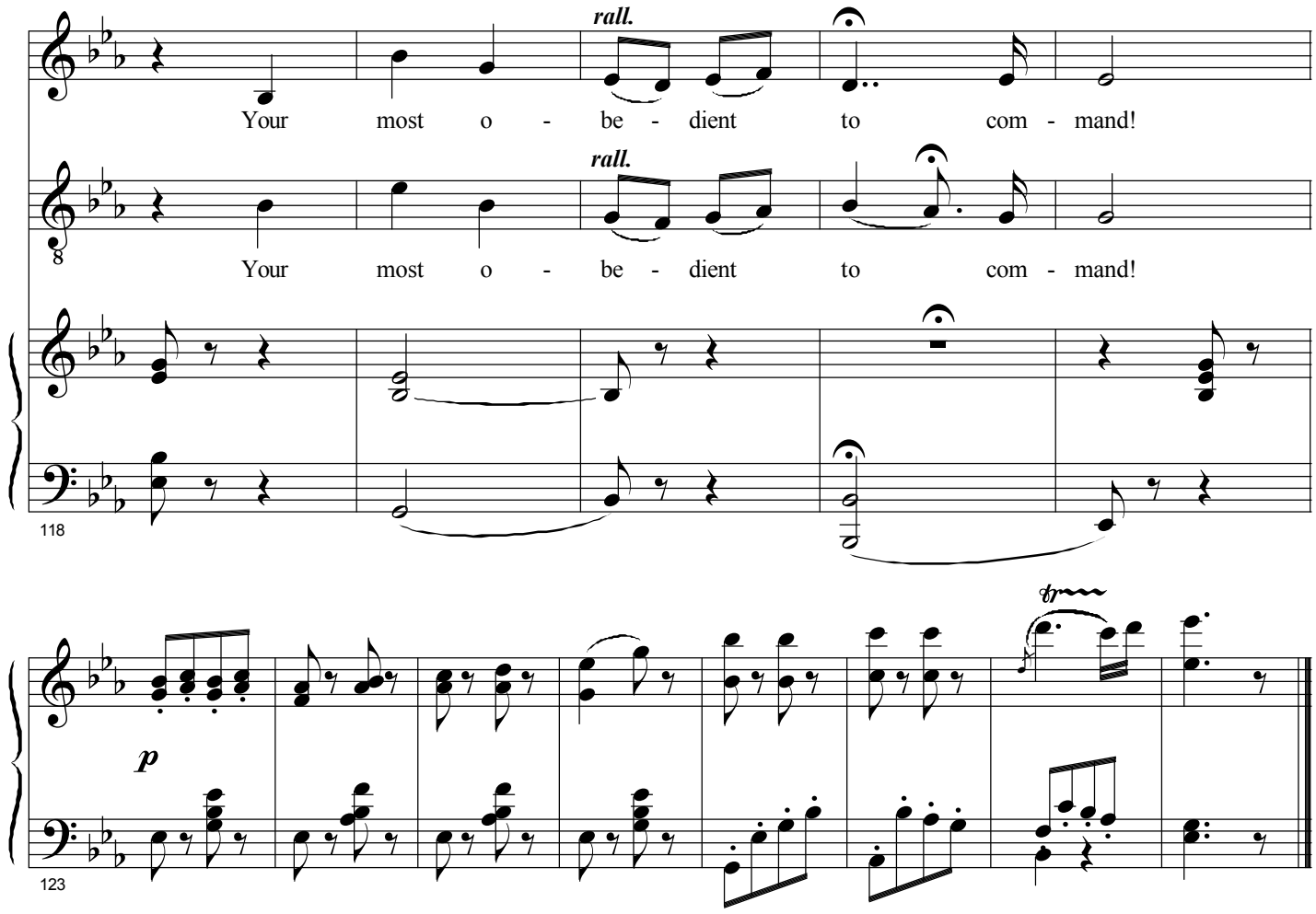

Lady Sangazure:
Sir, I thank you most po - lite - ly For your grace - ful cour - te -
D
p
53
see; Com - pli - ment more tru - ly knight - ly Nev - er yet was paid to
57
me! Chi - val - ry is an in - gre - dient Sad - ly lack - ing in our
61
land— Sir, I am your most o - be - dient, Most o - be - dient to com -
65


(aside, with frantic vehemence)
mand! Wild with a - do - ra - tion! Mad with fas - ci - na - tion! To in - dulge my la - men -
E
p stacc.
69
ta - tion No oc - ca - sion do I miss! Goad - ed to dis - trac - tion By mad - den - ing in -
cresc.
72
ac - tion, I find some sat - is - fac - tion In a - pos - tro - phe like this:
75
appassionata
"Mar - ma - duke im - mor - tal, Mar - ma - duke di - vine! Take me to thy por - tal,
p
78


Loved one, oh be mine! Im - mor-tal, di - vine! Loved one, oh be mine!"
F
cresc.
ff
dim.
84
Lady Sangazure:
(aloud, with much ceremony)
Chi - val - ry is an in -
Sir Marmaduke:
Wild with a - do - ra - tion! Mad with fas - ci - na - tion! to in - dulge my la - men -
p
91
gre - dient Sad - ly lack - ing
ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -
94


in our land. Wild with a - do -
dulge my la - men - ta - tion No oc - ca - sion do I miss! I'm your
97
ra - tion! Mad with fas - ci - na - tion! To in - dulge my la - men - ta - tion No oc - ca - sion do I
ser - vant most at - ten - tive,
100
miss! To in - dulge my la - men - ta - tion No oc - ca - sion do I
Most at - ten - tive to com -
103

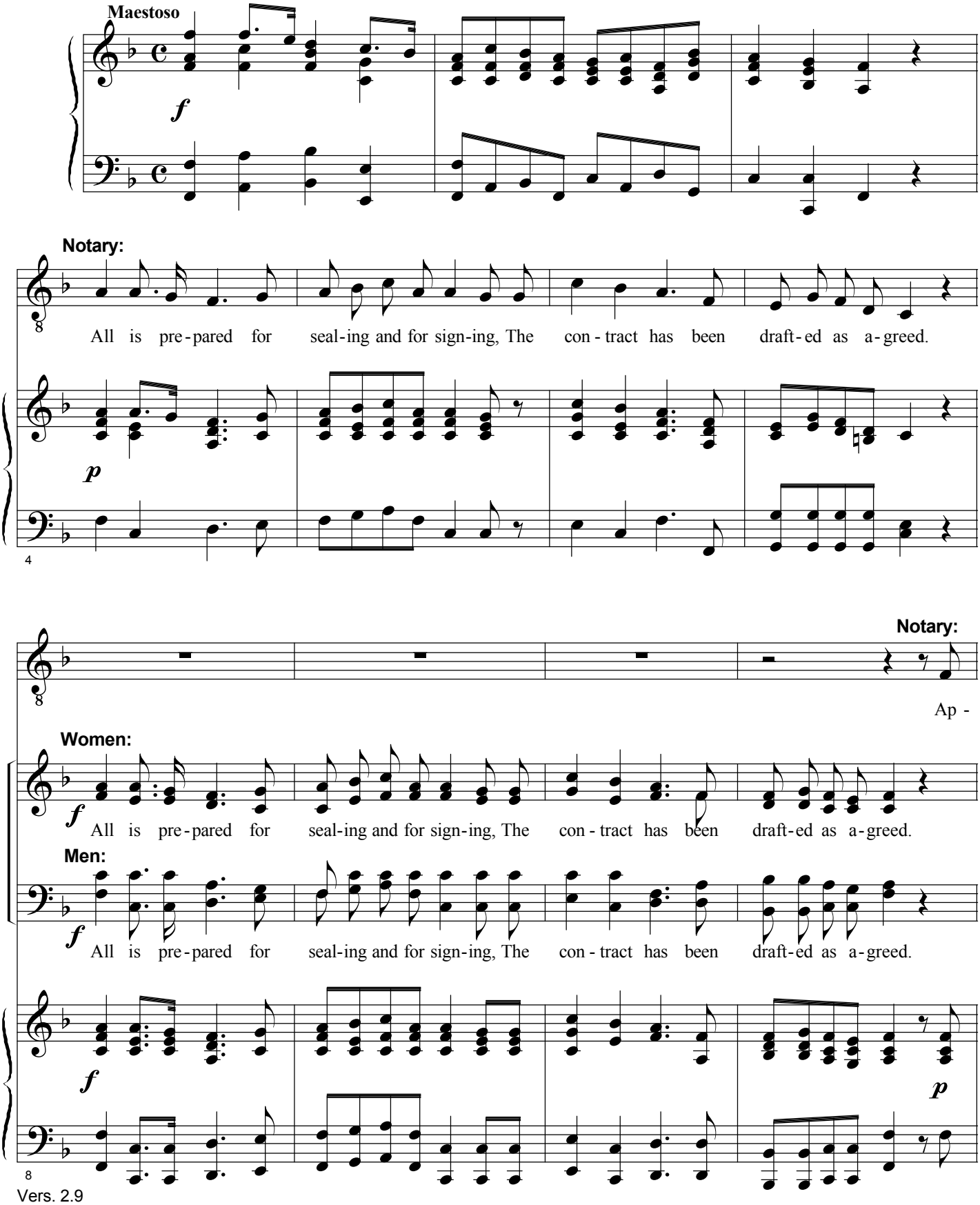

miss! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulge my la - men -
mand! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! to in - dulge my la - men -
G
106
ta - tion No oc - ca - sion do I miss! Your
ta - tion No oc - ca - sion do I miss! Your
109
most o - be - dient!
most o - be - dient!
113

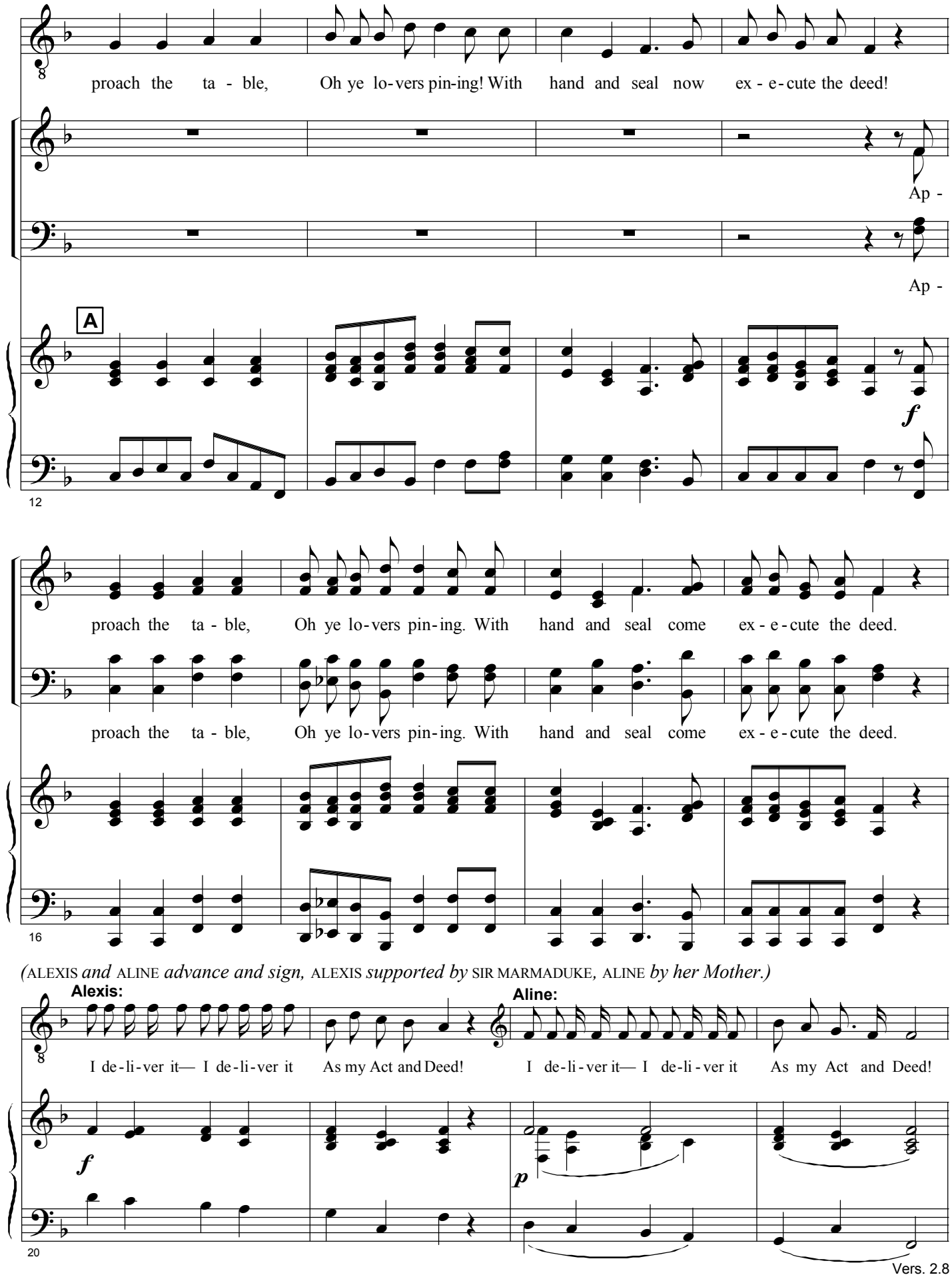


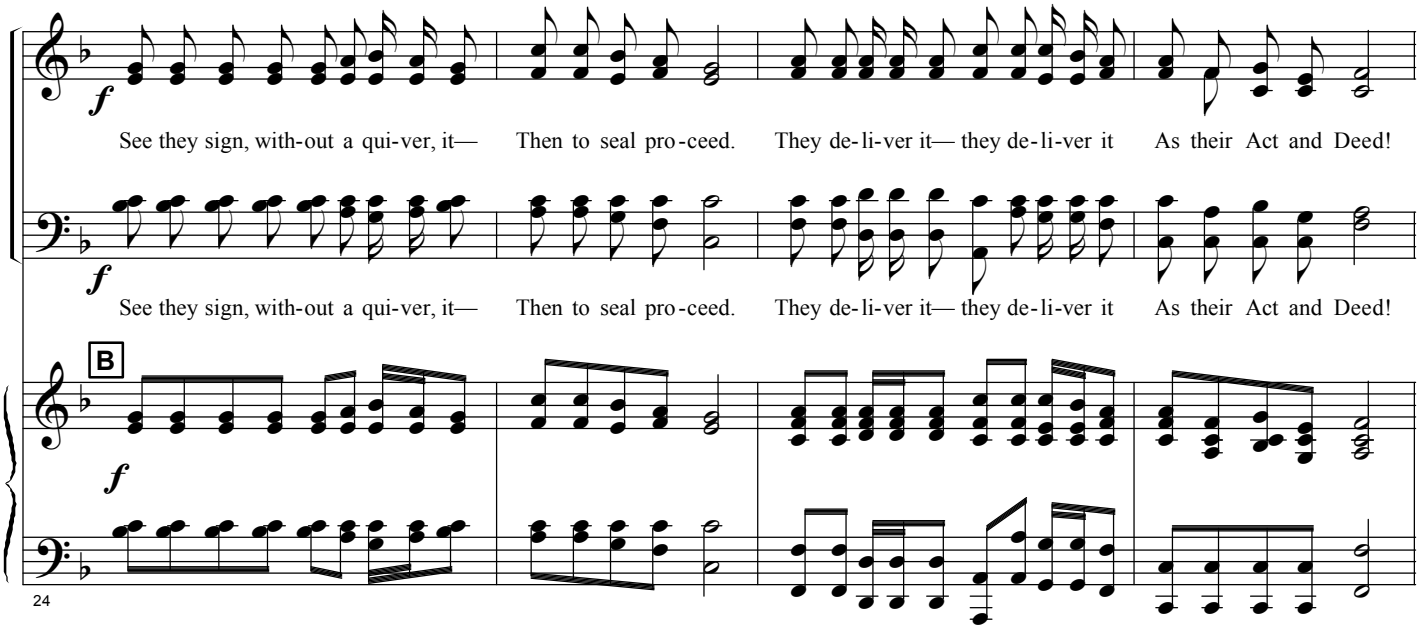

*(During the duet, the NOTARY has entered, with marriage contract.)*

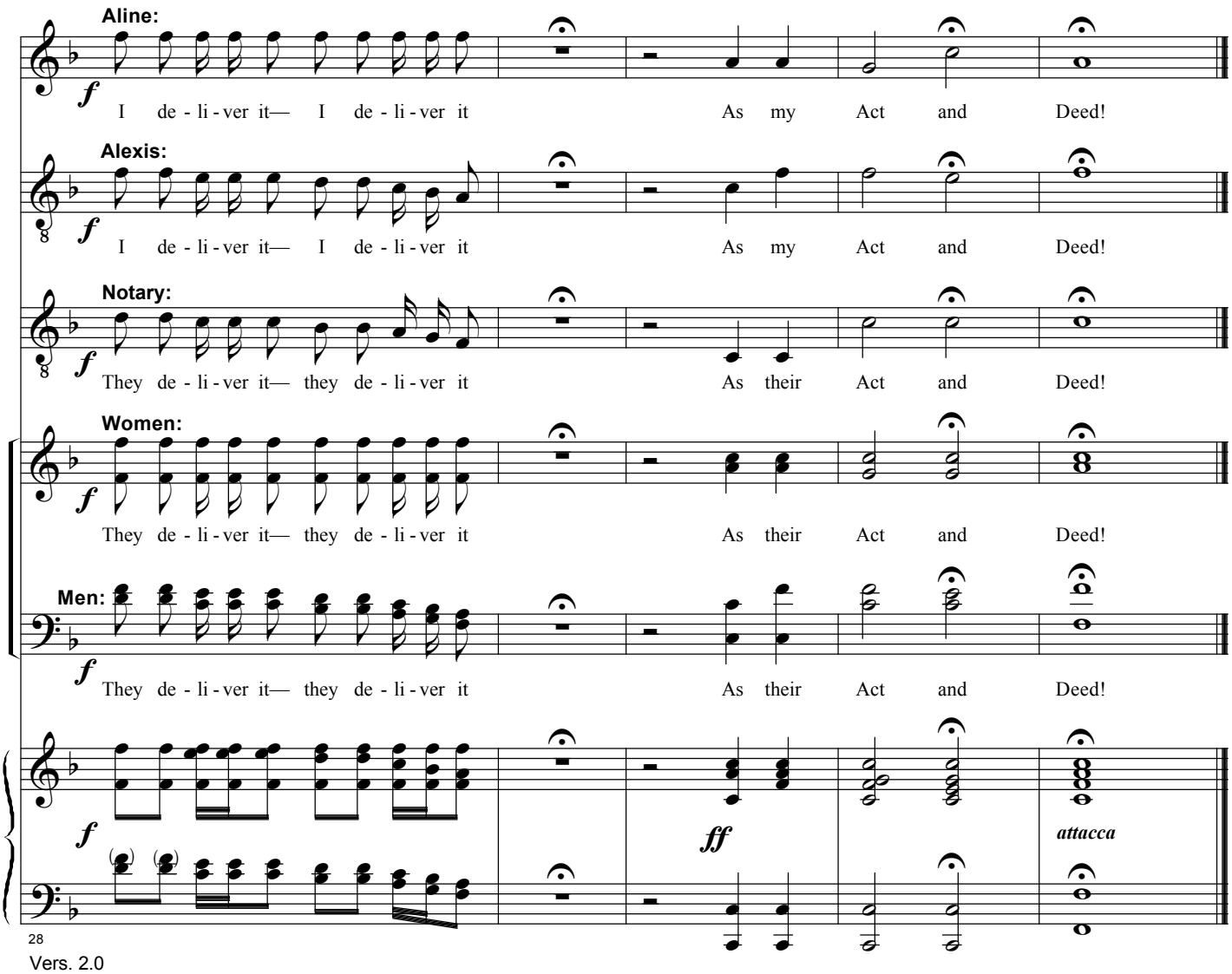
# No. 10. All is prepared

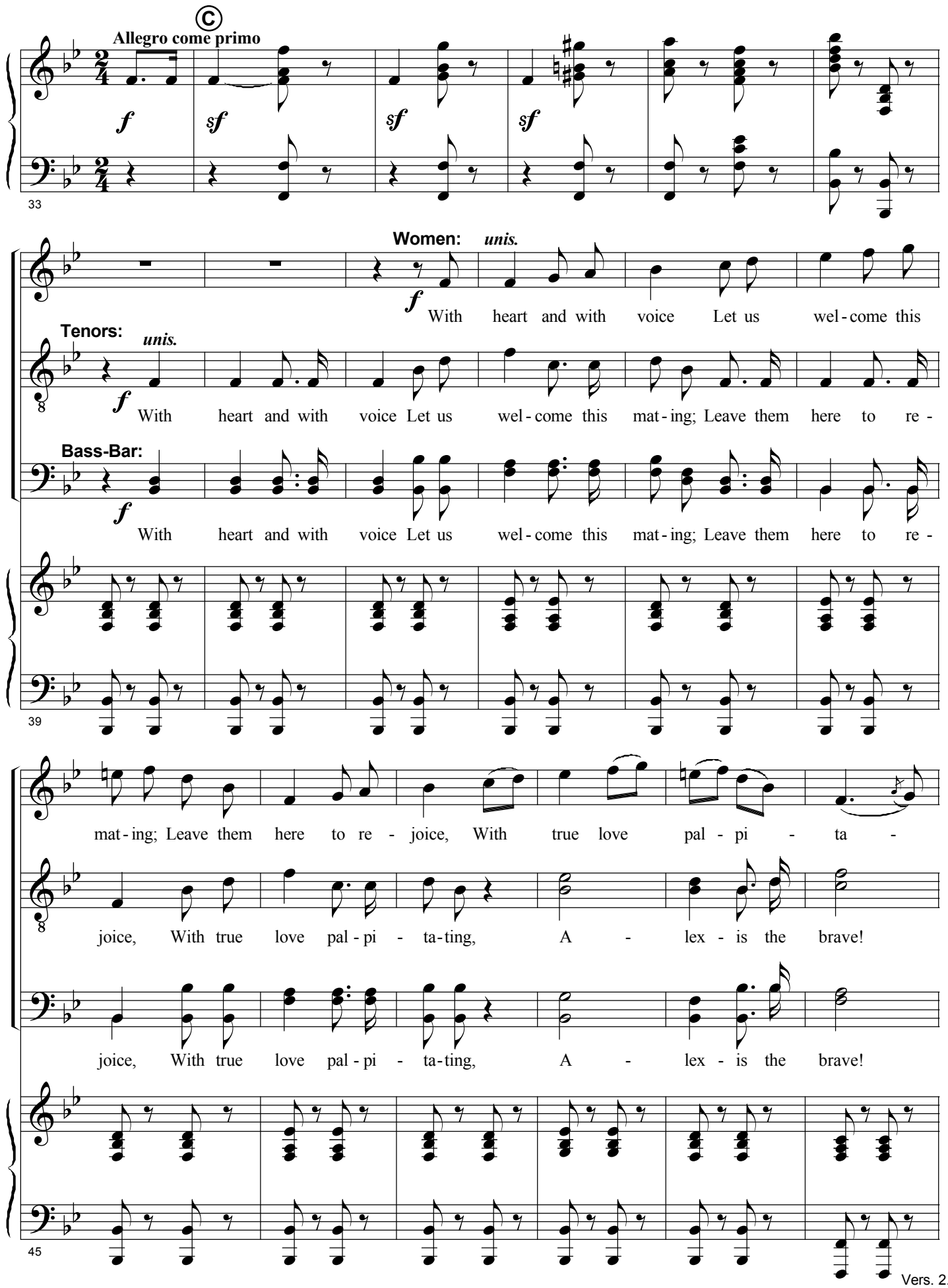
**Aline, Alexis, Notary and Chorus**

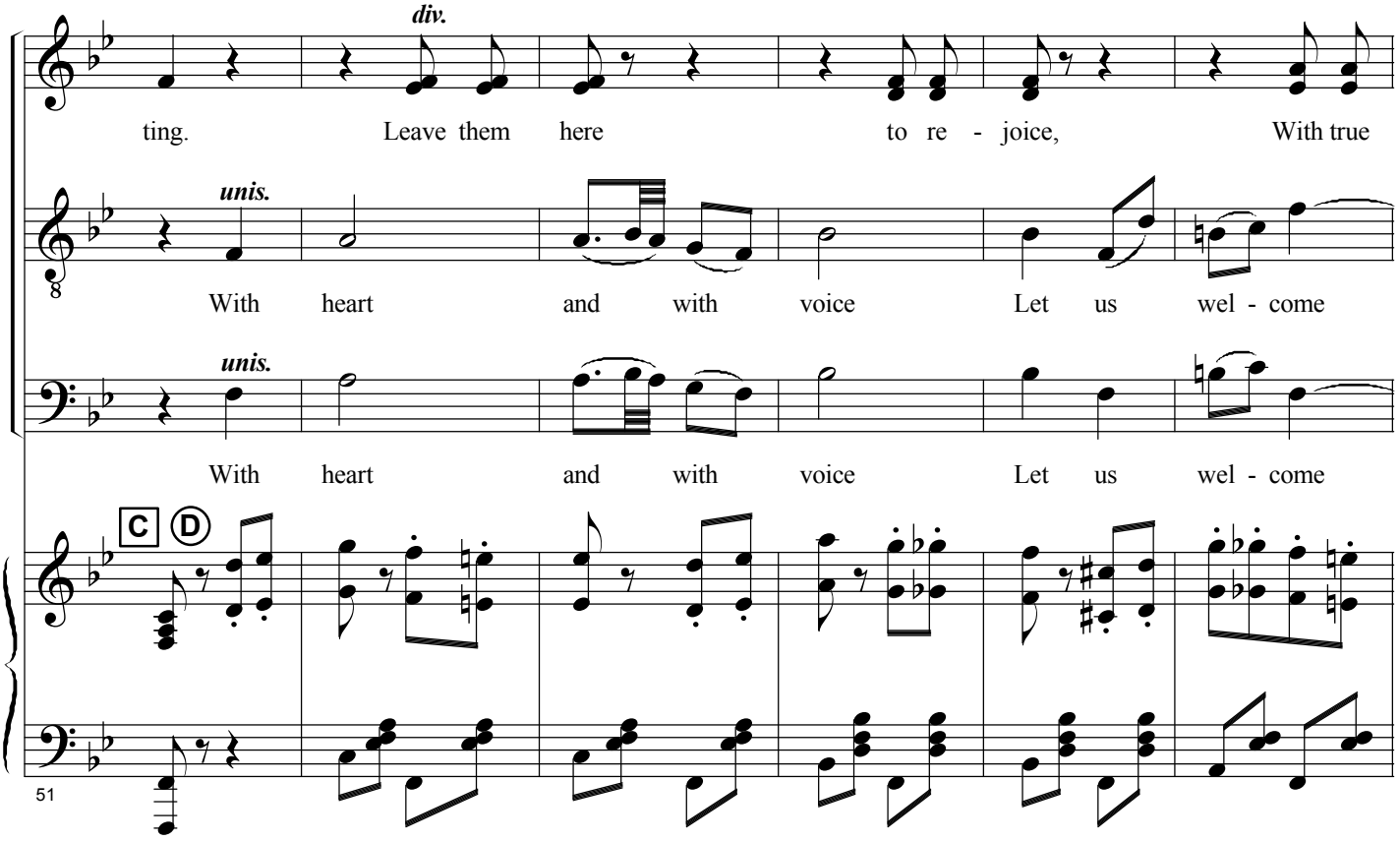


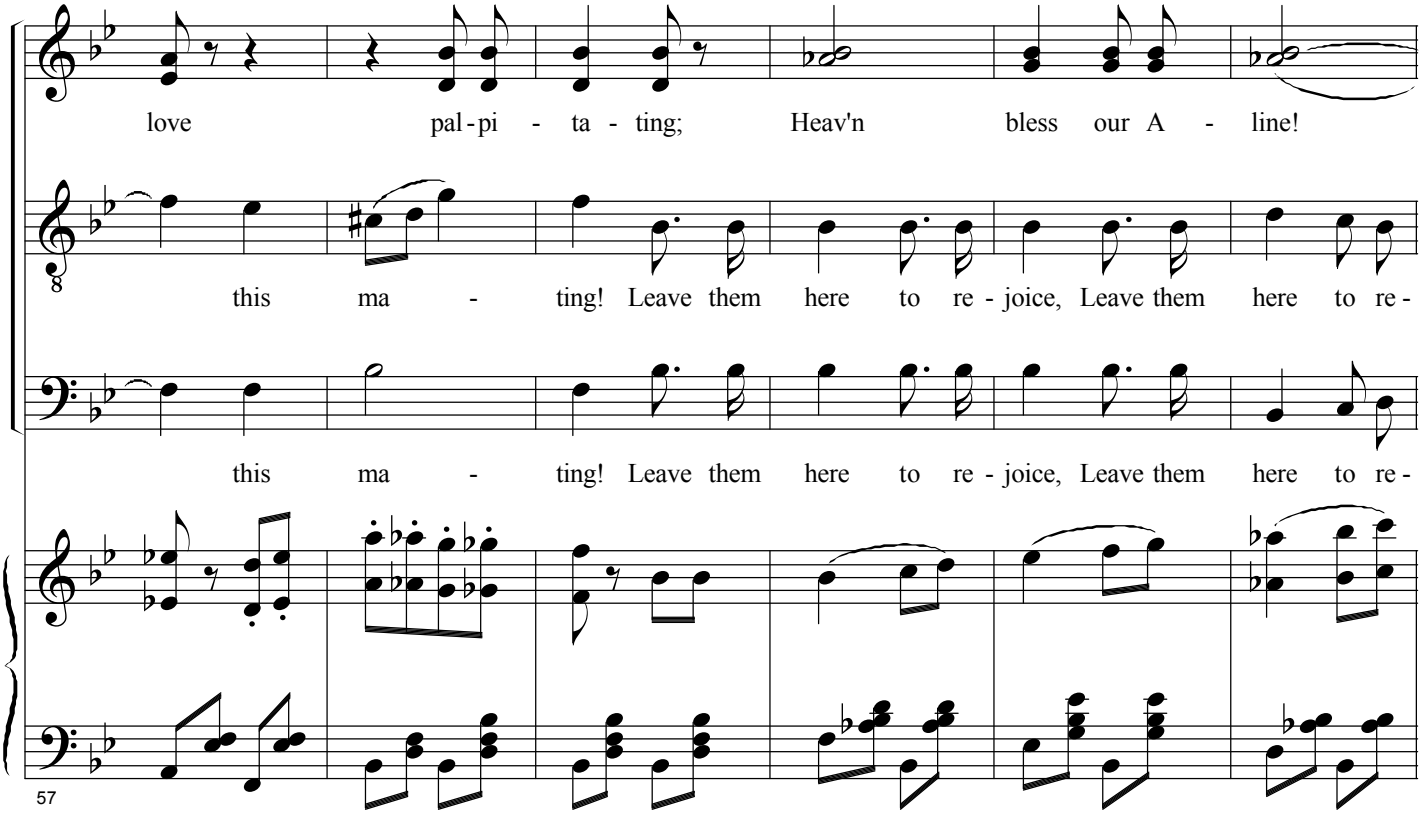

proach the ta - ble, Oh ye lo-vers pin-ing! With hand and seal now ex - e-cute the deed!
Ap -
Ap -
A
f
12
proach the ta - ble, Oh ye lo-vers pin-ing. With hand and seal come ex - e-cute the deed.
proach the ta - ble, Oh ye lo-vers pin-ing. With hand and seal come ex - e-cute the deed.
16
(ALEXIS and ALINE advance and sign, ALEXIS supported by SIR MARMADUKE, ALINE by her Mother.)
Alexis:
Aline:
I de-li-ver it— I de-li-ver it As my Act and Deed! I de-li-ver it— I de-li-ver it As my Act and Deed!
f
p
20

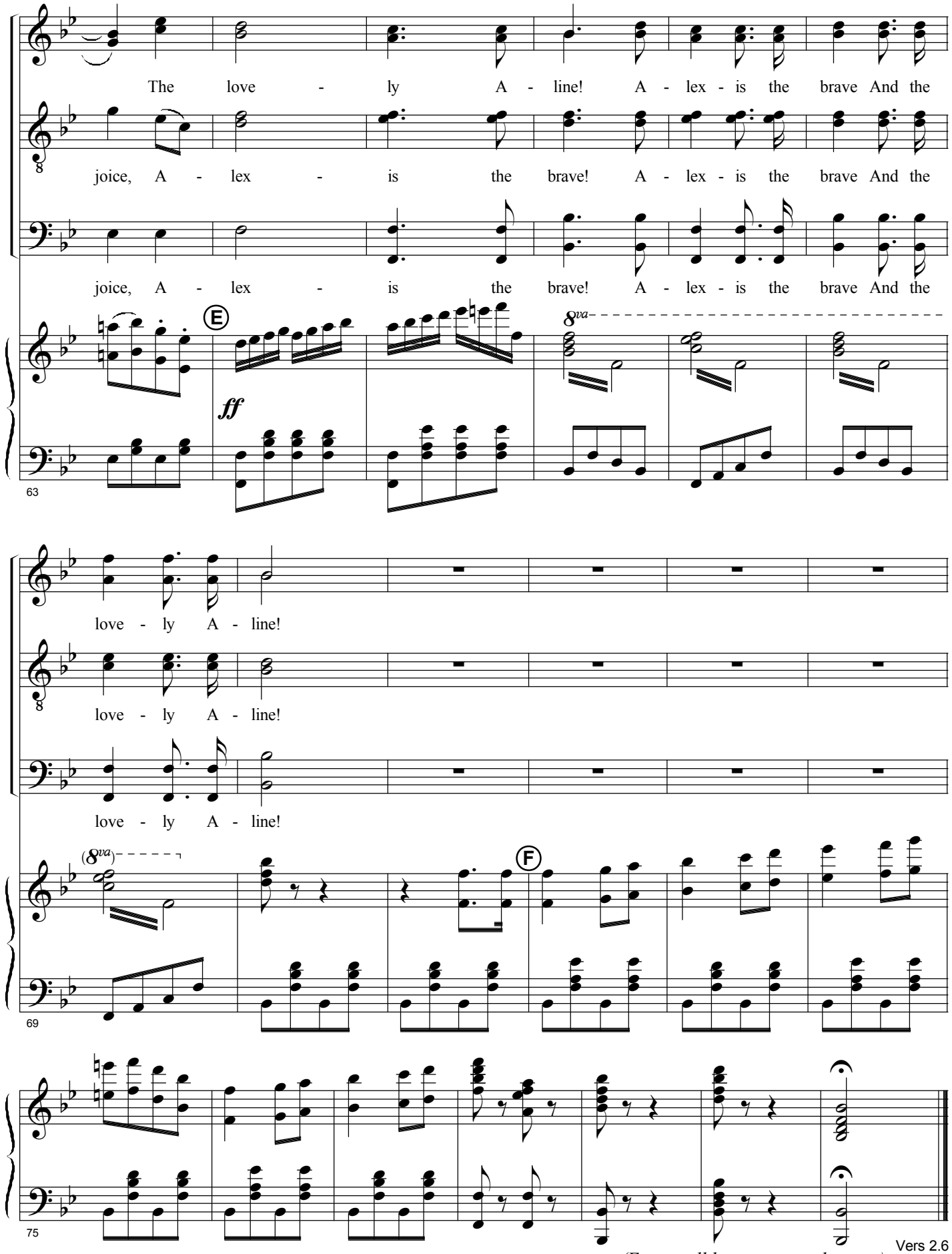

f
See they sign, with-out a qui-ver, it— Then to seal pro-ceed. They de-li-ver it— they de-li-ver it As their Act and Deed!
f
See they sign, with-out a qui-ver, it— Then to seal pro-ceed. They de-li-ver it— they de-li-ver it As their Act and Deed!
B
f
24


Aline:
f
I de - li - ver it— I de - li - ver it As my Act and Deed!
Alexis:
f
I de - li - ver it— I de - li - ver it As my Act and Deed!
Notary:
f
They de - li - ver it— they de - li - ver it As their Act and Deed!
Women:
f
They de - li - ver it— they de - li - ver it As their Act and Deed!
Men:
f
They de - li - ver it— they de - li - ver it As their Act and Deed!
f
ff
attacca
28


Allegro come primo
33
Women:
unis.
With heart and with voice Let us wel - come this
Tenors:
unis.
With heart and with voice Let us wel - come this mat - ing; Leave them here to re -
Bass-Bar:
With heart and with voice Let us wel - come this mat - ing; Leave them here to re -
39
mat - ing; Leave them here to re - joice, With true love pal - pi - ta -
joice, With true love pal - pi - ta - ting, A - lex - is the brave!
joice, With true love pal - pi - ta - ting, A - lex - is the brave!
45


div.
ting. Leave them here to re - joice, With true
unis.
With heart and with voice Let us wel - come
unis.
With heart and with voice Let us wel - come
C
D
51


love pal - pi - ta - ting; Heav'n bless our A - line!
this ma - ting! Leave them here to re - joice, Leave them here to re -
this ma - ting! Leave them here to re - joice, Leave them here to re -
57


The love - ly A - line! A - lex - is the brave And the
joice, A - lex - is the brave! A - lex - is the brave And the
joice, A - lex - is the brave! A - lex - is the brave And the
E
ff
8va
63
love - ly A - line!
love - ly A - line!
love - ly A - line!
(8va)
F
69
75
(Exeunt all but ALEXIS and ALINE.)

**Alexis:** At last we are alone! My darling, you are now irrevocably betrothed to me. Are you not very, very happy?

**Aline:** Oh, Alexis, can you doubt it? Do I not love you beyond all on earth, and am I not beloved in return? Is not true love, faithfully given and faithfully returned, the source of every earthly joy?

**Alexis:** Of that there can be no doubt. Oh, that the world could be persuaded of the truth of that maxim! Oh, that the world would break down the artificial barriers of rank, wealth, education, age, beauty, habits, taste, and temper, and recognize the glorious principle, that in marriage alone is to be found the panacea for every ill!

**Aline:** Continue to preach that sweet doctrine, and you will succeed, oh, evangel of true happiness!

**Alexis:** I hope so, but as yet the cause progresses but slowly. Still I have made some converts to the principle, that men and women should be coupled in matrimony without distinction of rank. I have lectured on the subject at Mechanics' Institutes, and the mechanics were unanimous in favour of my views. I have preached in workhouses, beershops, and Lunatic Asylums, and I have been received with enthusiasm. I have addressed navvies on the advantages that would accrue to them if they married wealthy ladies of rank, and not a navvy dissented!

**Aline:** Noble fellows! And yet there are those who hold that the uneducated classes are not open to argument! And what do the countesses say?

**Alexis:** Why, at present, it can't be denied, the aristocracy hold aloof.

**Aline:** Ah, the working man is the true Intelligence after all!

**Alexis:** He is a noble creature when he is quite sober. Yes, Aline, true happiness comes of true love, and true love should be independent of external influences. It should live upon itself and by itself — in itself love should live for love alone!

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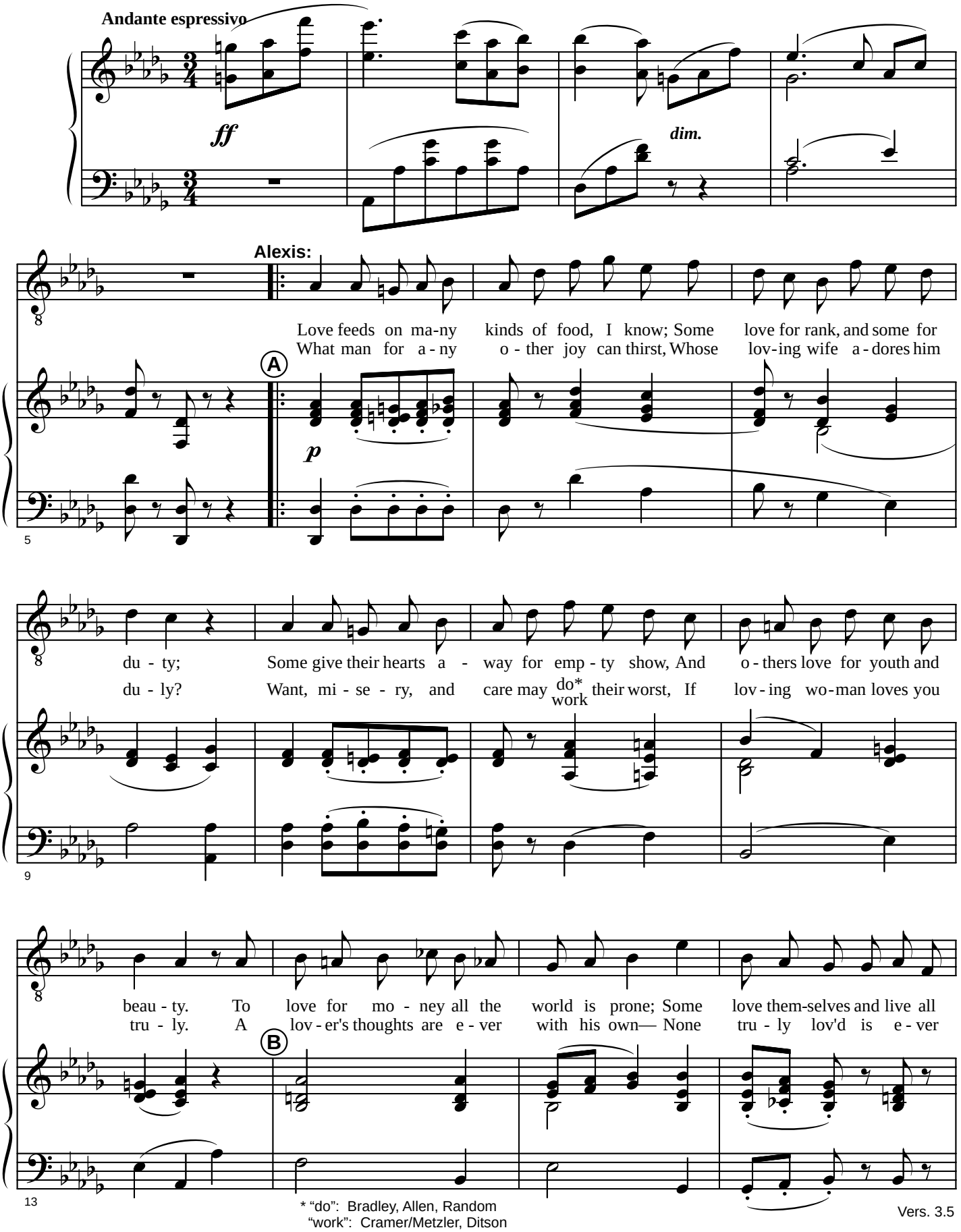
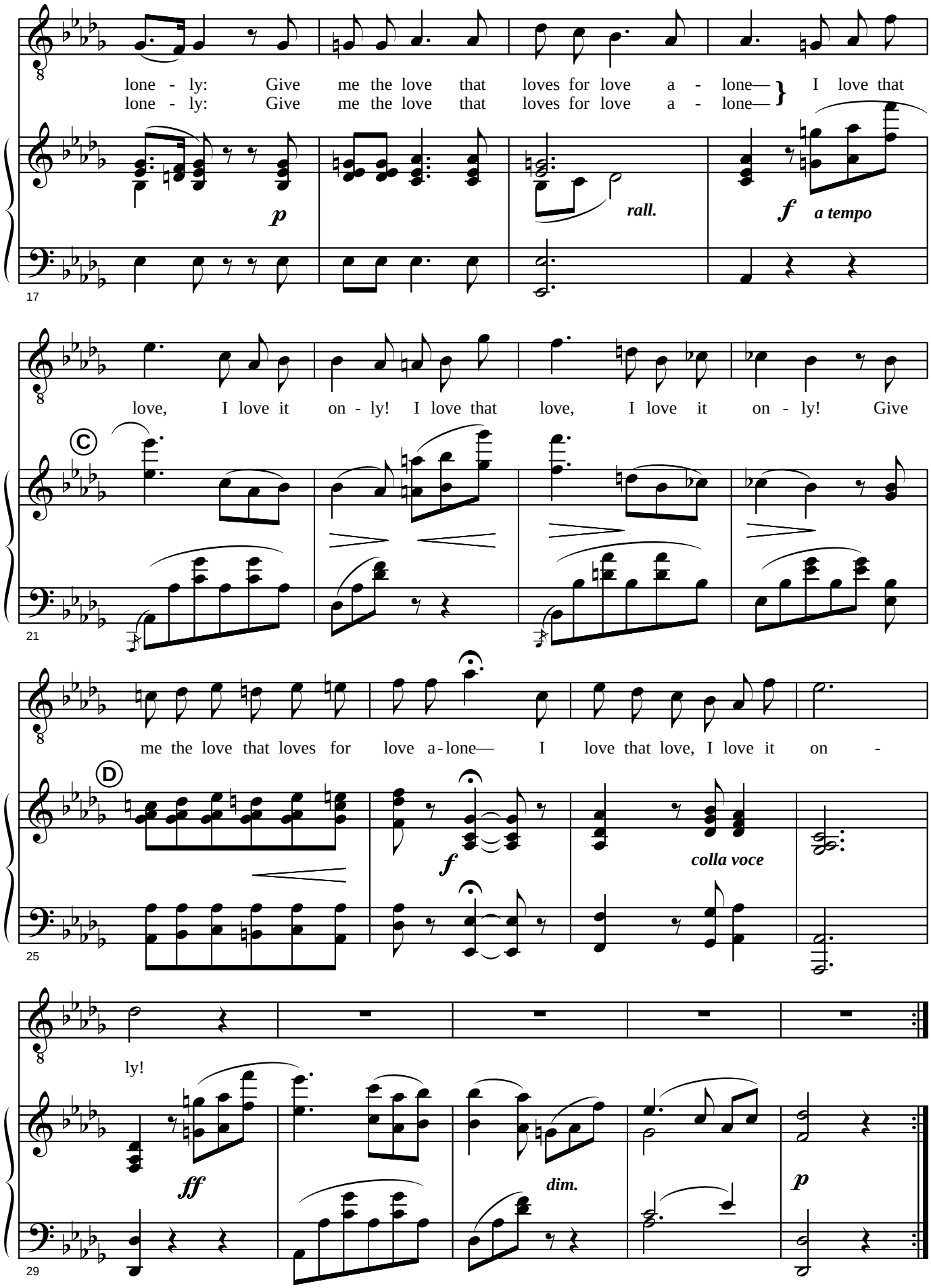
# No. 11. Love feeds on many kinds of food

## Alexis




* "do": Bradley, Allen, Random
"work": Cramer/Metzler, Ditson


lone - ly: Give me the love that loves for love a - lone—
lone - ly: Give me the love that loves for love a - lone—
I love that
p
rall.
f
a tempo
17
love, I love it on - ly! I love that love, I love it on - ly! Give
C
21
me the love that loves for love a-lone— I love that love, I love it on -
D
f
colla voce
25
ly!
ff
dim.
p
29

**Aline:** Oh, Alexis, those are noble principles!

**Alexis:** Yes, Aline, and I am going to take a desperate step in support of them. Have you ever heard of the firm of J. W. Wells & Co., the old-established Family Sorcerers in St. Mary Axe?

**Aline:** I have seen their advertisement.

**Alexis:** They have invented a philtre, which, if report may be believed, is simply infallible. I intend to distribute it through the village, and within twelve hours[1] of my doing so there will not be an adult in the place who will not have learnt the secret of pure and lasting happiness. What do you say to that?

**Aline:** Well, dear, of course a filter is a very useful thing in a house; but still I don't quite see that it is the sort of thing that places its possessor on the very pinnacle of earthly joy.

**Alexis:** Aline, you misundertand me. I didn't say a filter — I said a philtre.

**Aline:** *(alarmed)* You don't mean a love-potion?

**Alexis:** On the contrary — I *do* mean a love potion.

**Aline:** Oh, Alexis! I don't think it would be right. I don't indeed. And then — a real magician! Oh, it would be downright wicked.

**Alexis:** Aline, is it, or is it not, a laudable object to steep the whole village up to its lips in love, and to couple them in matrimony without distinction of age, rank, or fortune?

**Aline:** Unquestionably, but—

**Alexis:** Then unpleasant as it must be to have recourse to supernatural aid, I must nevertheless pocket my aversion, in deference to the great and good end I have in view. *(Calling)* Hercules.

*(Enter a* PAGE *from tent.)*

**Page:** Yes, sir.

**Alexis:** Is Mr. Wells there?

**Page:** He's in the tent, sir — refreshing.

**Alexis:** Ask him to be so good as to step this way.

**Page:** Yes, sir. *(Exit* PAGE.*)*

**Aline:** Oh, but, Alexis! A real Sorcerer! Oh, I shall be frightened to death!

**Alexis:** I trust my Aline will not yield to fear while the strong right arm of her Alexis is here to protect her.

**Aline:** It's nonsense, dear, to talk of your protecting me with your strong right arm, in face of the fact that this Family Sorcerer could change me into a guinea-pig before you could turn round.

**Alexis:** He *could* change you into a guinea-pig, no doubt, but it is most unlikely that he would take such a liberty. It's a most respectable firm, and I am sure he would never be guilty of so untradesmanlike an act.

*(Enter* MR. WELLS *from tent.)*

**Wells:** Good day, sir. *(*ALINE *much terrified.)*

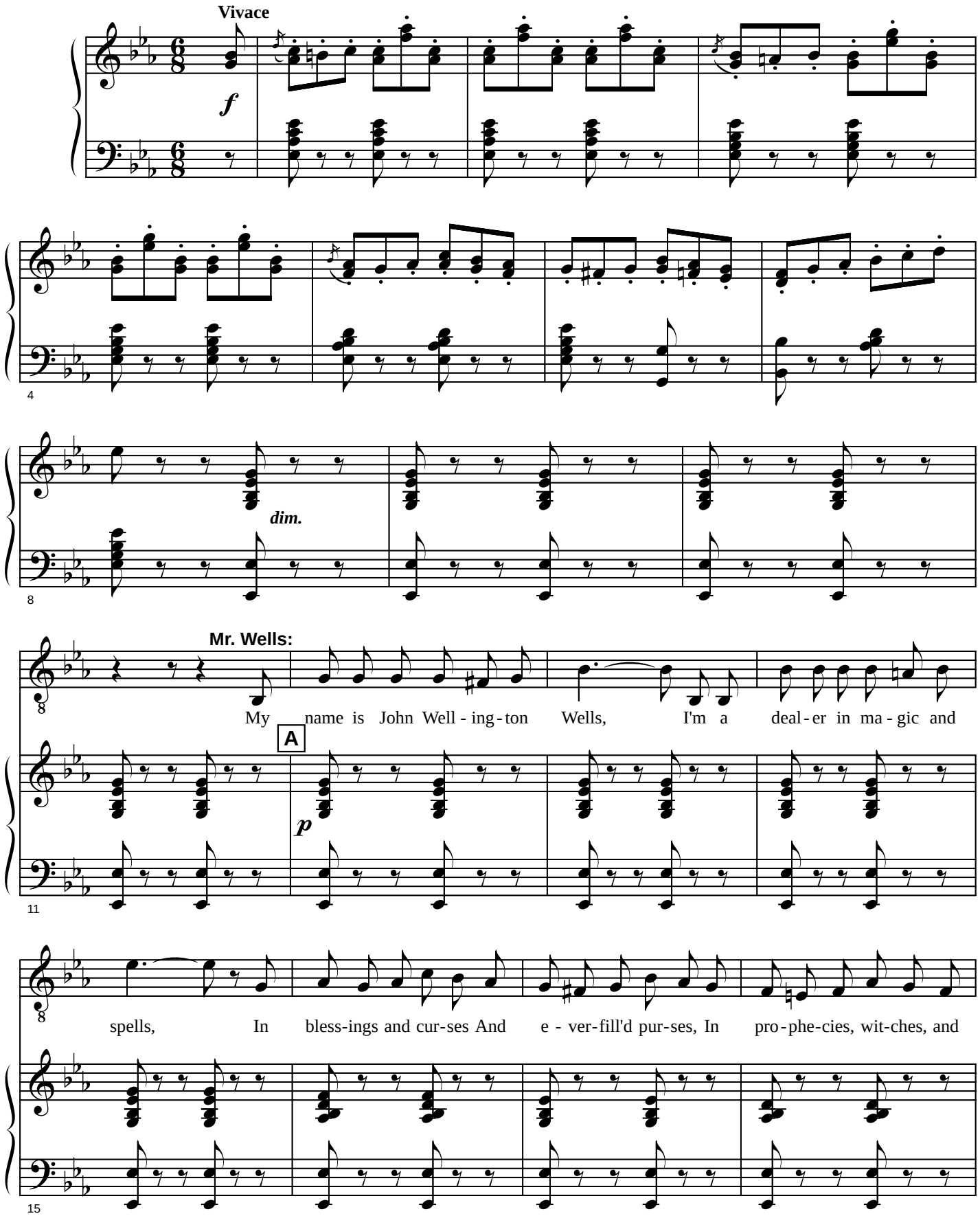
**Alexis:** Good day — I believe you are a Sorcerer.

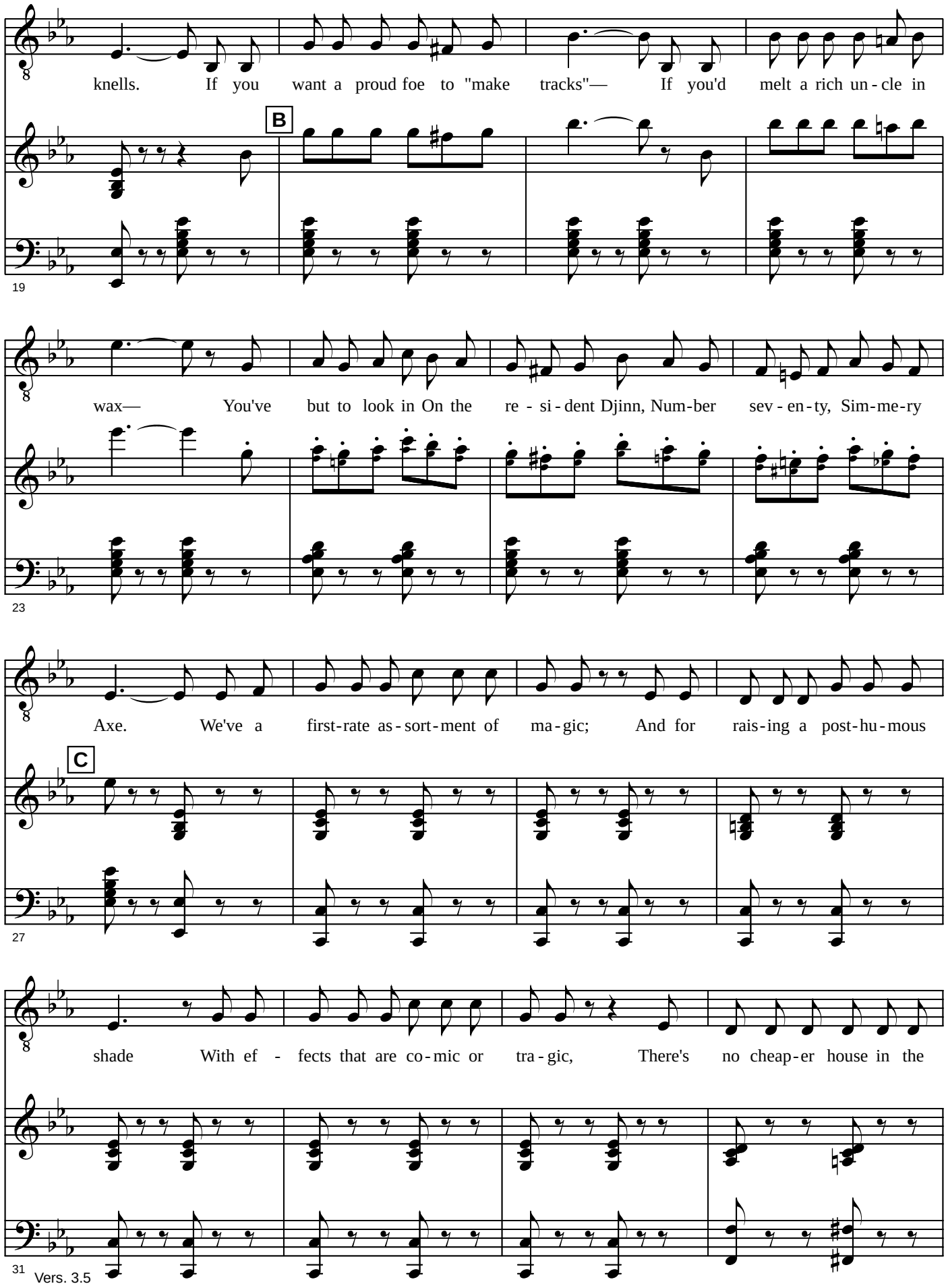
**Wells:** Yes, sir, we practice Necromancy in all its branches. We've a choice assortment of wishing-caps, divining-rods, amulets, charms, and counter-charms. We can cast you a nativity at a low figure, and we have a horoscope at three-and-six that we can guarantee. Our Abudah chests, each containing a patent Hag who comes out and prophesies disasters, with spring complete, are strongly recommended. Our Aladdin lamps are very chaste, and our Prophetic Tablets, foretelling everything — from a change of Ministry down to a rise in Unified — are much enquired for. Our penny Curse — one of the cheapest things in the trade — is considered infallible. We have some very superior Blessings, too, but they're very little asked for. We've only sold one since Christmas — to a gentleman who bought it to send to his mother-in-law — but it turned out that he was afflicted in the head, and it's been returned on our hands. But our sale of penny Curses, especially on Saturday nights, is tremendous. We can't turn 'em out fast enough.

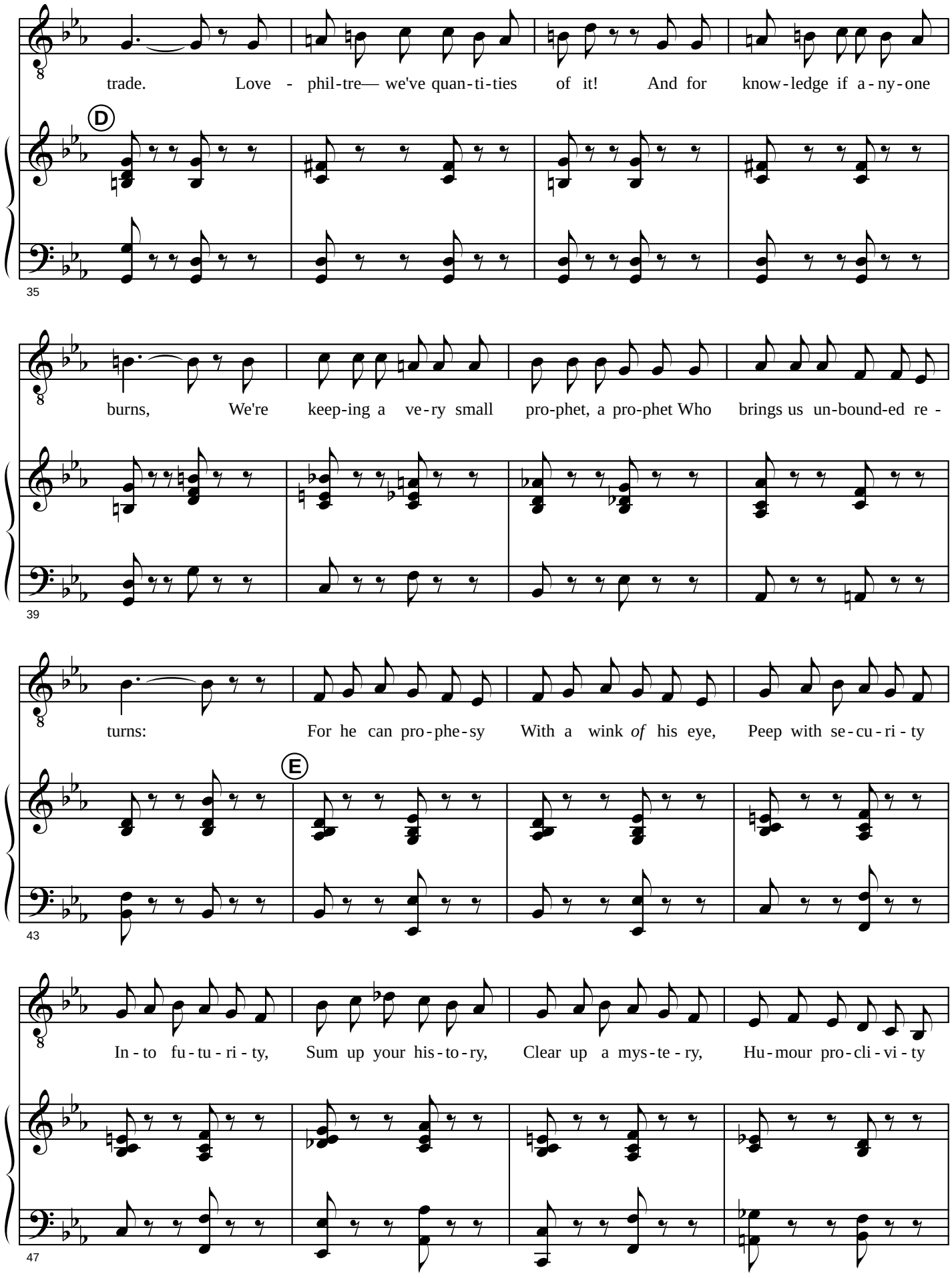
[1] In the original 1877 production, the delay was half an hour. See the Introduction for a more complete discussion.

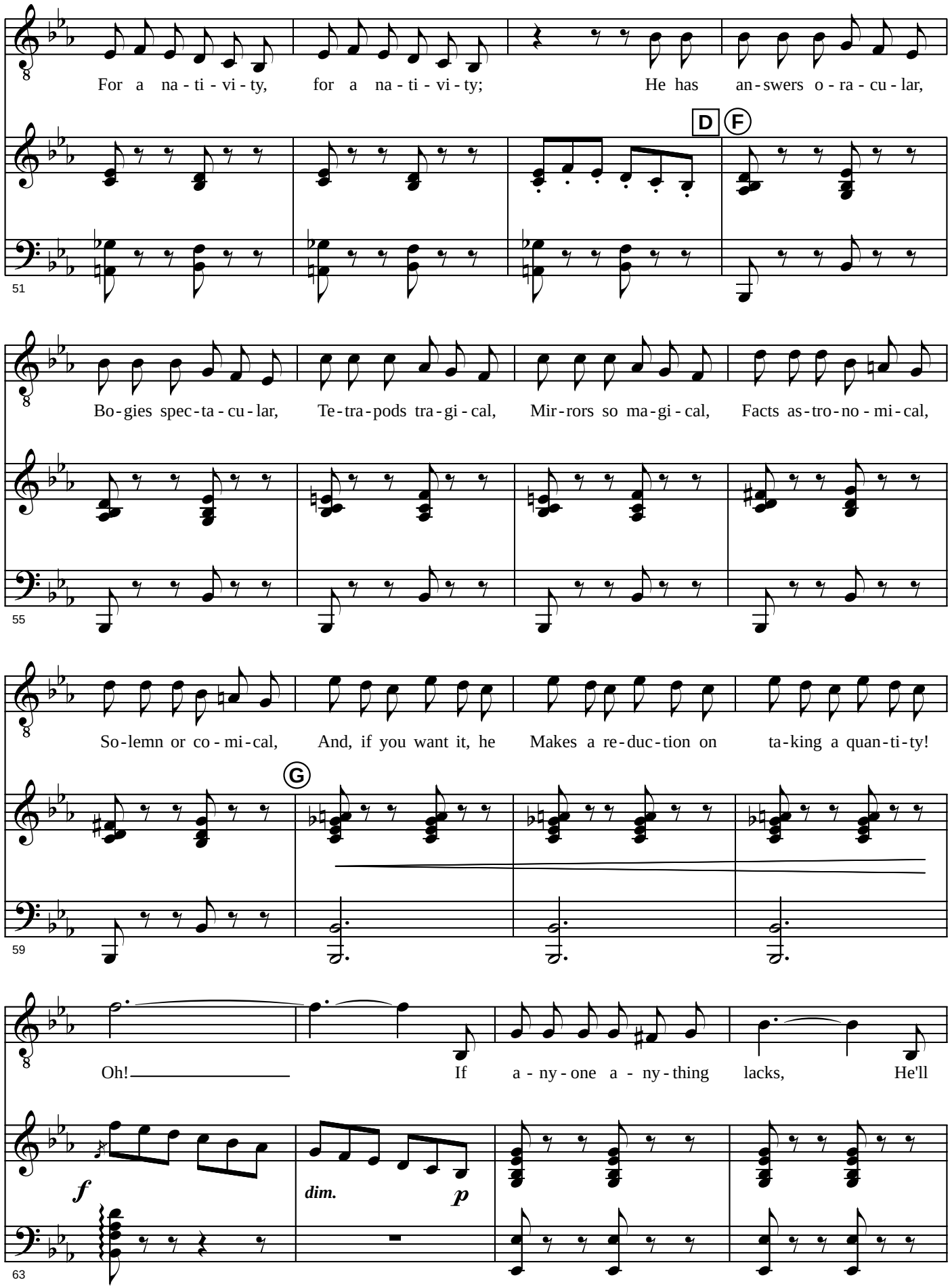
# No. 12. My name is John Wellington Wells

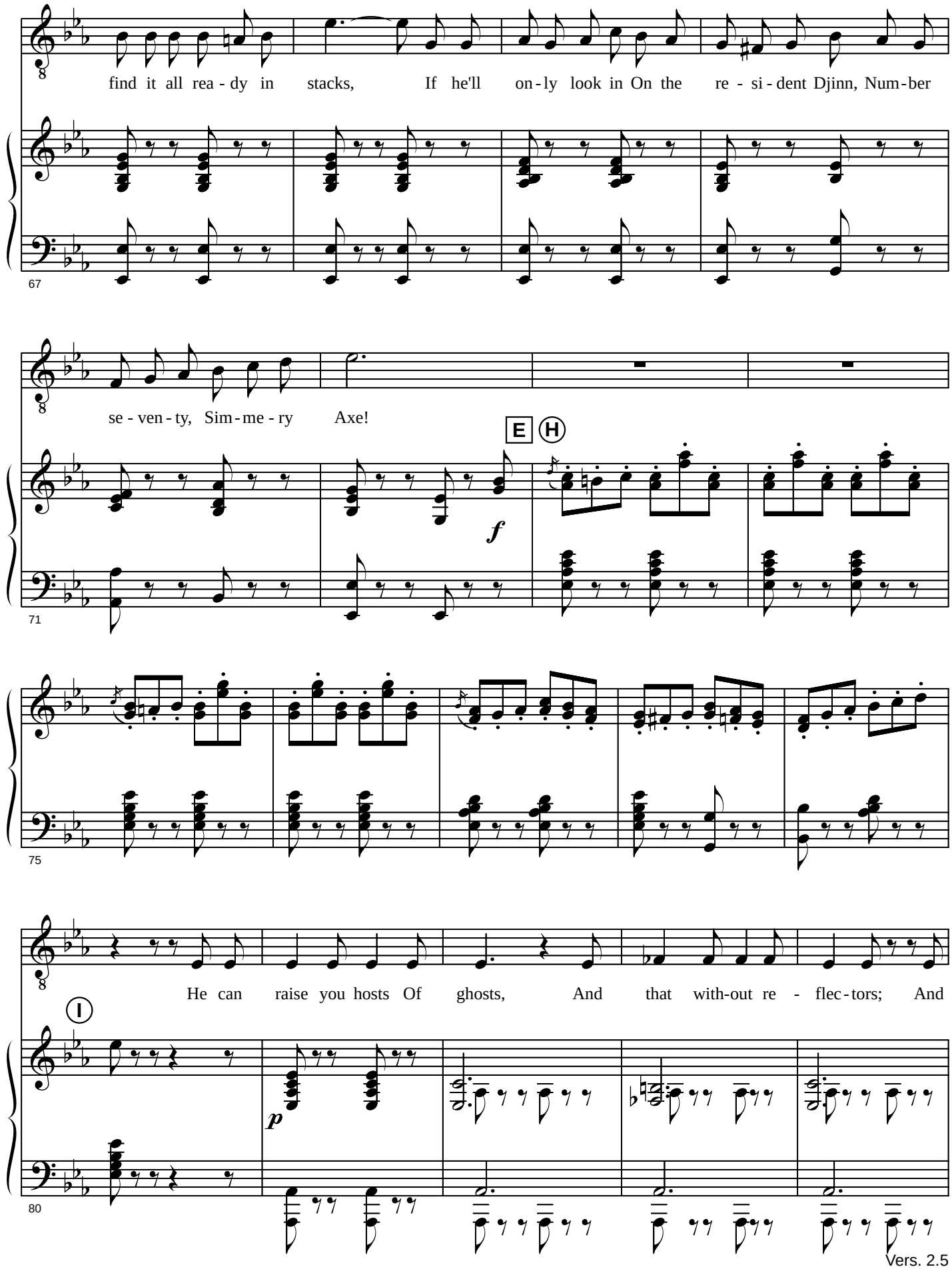
**Mr. Wells**

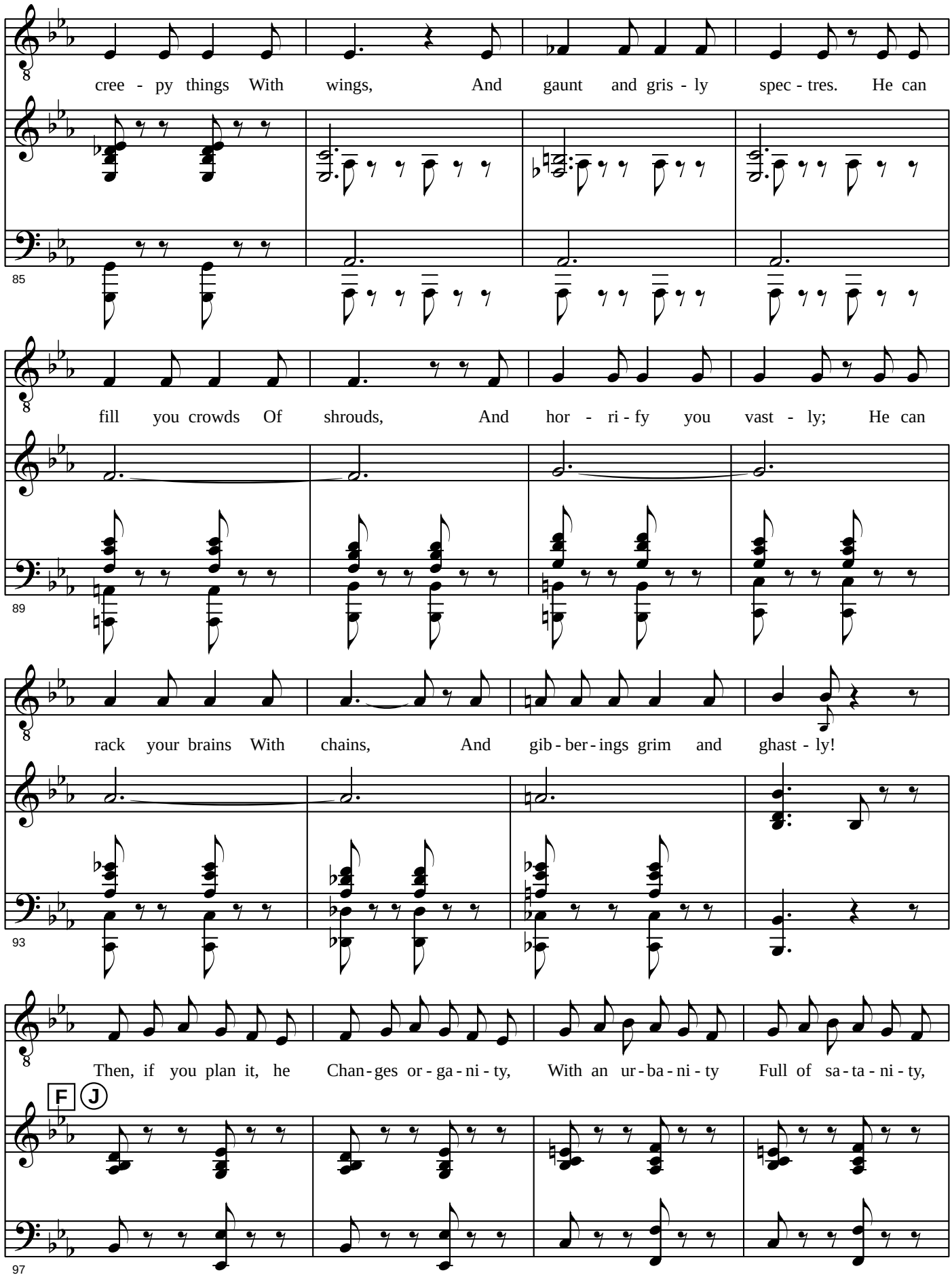


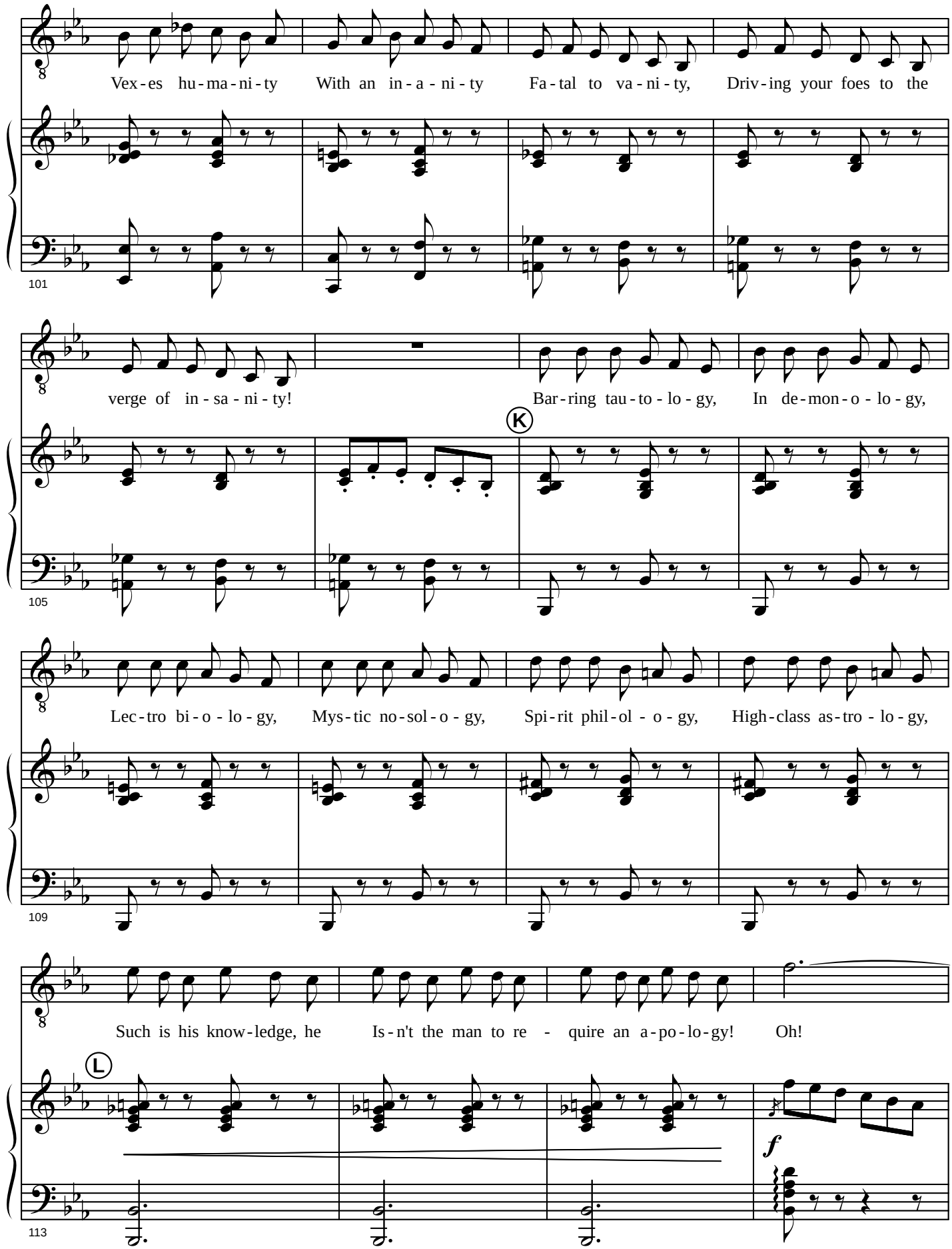

knells. If you want a proud foe to "make tracks"— If you'd melt a rich un - cle in
B
19
wax— You've but to look in On the re - si - dent Djinn, Num-ber sev - en - ty, Sim-me-ry
23
Axe. We've a first-rate as - sort - ment of ma - gic; And for rais-ing a post-hu-mous
C
27
shade With ef - fects that are co - mic or tra - gic, There's no cheap-er house in the
31

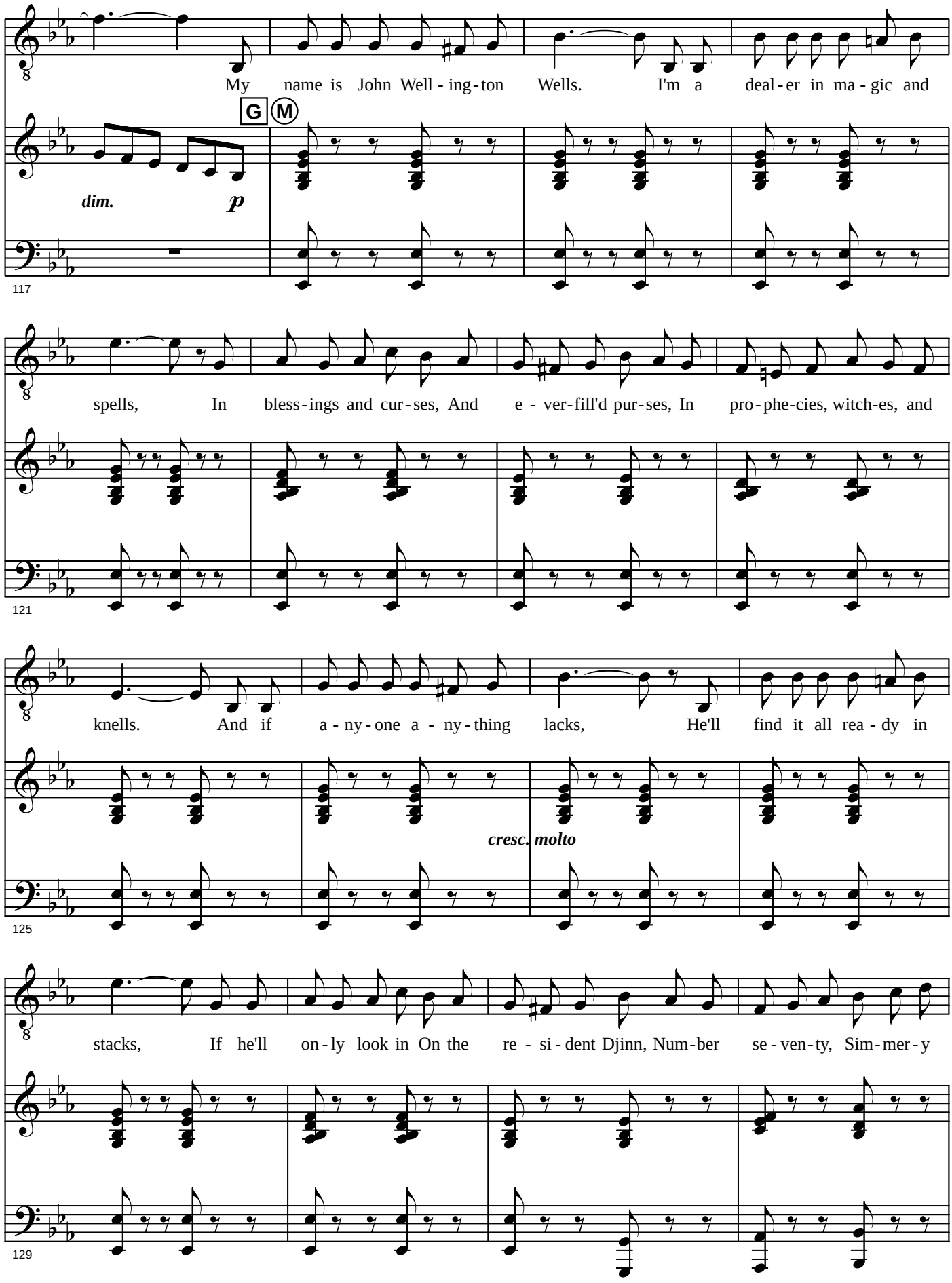

trade. Love - phil-tre— we've quan-ti-ties of it! And for know-ledge if a-ny-one
D
35
burns, We're keep-ing a ve-ry small pro-phet, a pro-phet Who brings us un-bound-ed re -
39
turns: For he can pro-phe-sy With a wink *of* his eye, Peep with se-cu-ri-ty
E
43
In-to fu-tu-ri-ty, Sum up your his-to-ry, Clear up a mys-te-ry, Hu-mour pro-cli-vi-ty
47

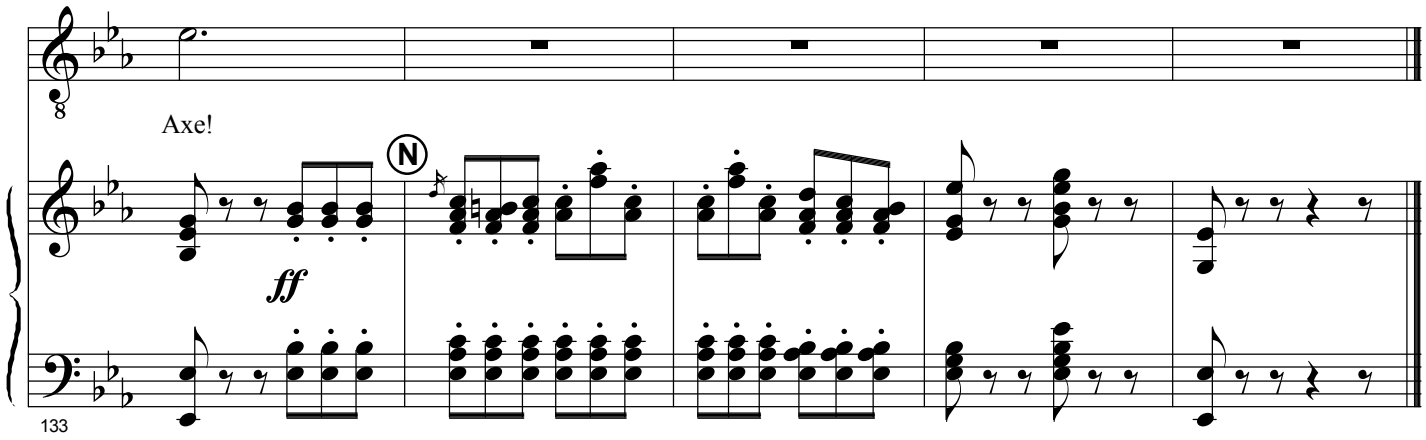

For a na - ti - vi - ty, for a na - ti - vi - ty; He has an - swers o - ra - cu - lar,
D
F
51
Bo - gies spec - ta - cu - lar, Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal,
55
So - lemn or co - mi - cal, And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty!
G
59
Oh! If a - ny - one a - ny - thing lacks, He'll
f
dim.
p
63


find it all rea - dy in stacks, If he'll on - ly look in On the re - si - dent Djinn, Num - ber
67
se - ven - ty, Sim - me - ry Axe!
E
H
f
71
75
He can raise you hosts Of ghosts, And that with-out re - flec - tors; And
I
p
80


cree - py things With wings, And gaunt and gris - ly spec - tres. He can
85
fill you crowds Of shrouds, And hor - ri - fy you vast - ly; He can
89
rack your brains With chains, And gib - ber - ings grim and ghast - ly!
93
Then, if you plan it, he Chan - ges or - ga - ni - ty, With an ur - ba - ni - ty Full of sa - ta - ni - ty,
F
J
97


Vex-es hu-ma-ni-ty With an in-a-ni-ty Fa-tal to va-ni-ty, Driv-ing your foes to the
101
verge of in-sa-ni-ty! Bar-ring tau-to-lo-gy, In de-mon-o-lo-gy,
K
105
Lec-tro bi-o-lo-gy, Mys-tic no-sol-o-gy, Spi-rit phil-ol-o-gy, High-class as-tro-lo-gy,
109
Such is his know-ledge, he Is-n't the man to re - quire an a-po-lo-gy! Oh!
L
f
113


My name is John Well - ing - ton Wells. I'm a deal - er in ma - gic and
G M
dim.
p
117
spells, In bless - ings and cur - ses, And e - ver - fill'd pur - ses, In pro - phe - cies, witch - es, and
121
knells. And if a - ny - one a - ny - thing lacks, He'll find it all rea - dy in
cresc. molto
125
stacks, If he'll on - ly look in On the re - si - dent Djinn, Num - ber se - ven - ty, Sim - mer - y
129




**Alexis:** I have sent for you to consult you on a very important matter. I believe you advertise a Patent Oxy-Hydrogen Love-at-first-sight Philtre?

**Wells:** Sir, it is our leading article. *(Producing a phial.)*

**Alexis:** Now I want to know if you can confidently guarantee it as possessing all the qualities you claim for it in your advertisement?

**Wells:** Sir, we are not in the habit of puffing our goods. Ours is an old-established house with a large family connection, and every assurance held out in the advertisement is fully realized. *(Hurt)*

**Aline:** *(aside)* Oh, Alexis, don't offend him! He'll change us into something dreadful — I know he will!

**Alexis:** I am anxious from purely philanthropical motives to distribute this philtre, secretly, among the inhabitants of this village. I shall of course require a quantity. How do you sell it?

**Wells:** In buying a quantity, sir, we should strongly advise your taking it in the wood, and drawing it off as you happen to want it. We have it in four-and-a-half and nine gallon casks — also in pipes and hogsheads for laying down, and we deduct 10 percent for prompt cash.

**Alexis:** I should mention that I am a Member of the Army and Navy Stores.

**Wells:** In that case we deduct 25 percent.

**Alexis:** Aline, the villagers will assemble to carouse in a few minutes. Go and fetch the teapot.

**Aline:** But, Alexis . . .

**Alexis:** My dear, you must obey me, if you please. Go and fetch the teapot.

**Aline:** *(going)* I'm sure Dr. Daly would disapprove of it! *(Exit* ALINE*.)*

**Alexis:** And how soon does it take effect?

**Wells:** In twelve hours.[2] Whoever drinks of it loses consciousness for that period, and on waking falls in love, as a matter of course, with the first lady he meets who has also tasted it, and his affection is at once returned. One trial will prove the fact.

*(Enter* ALINE *with large teapot.)*

**Alexis:** Good: then, Mr. Wells, I shall feel obliged if you will at once pour as much philtre into this teapot as will suffice to affect the whole village.

**Aline:** But bless me, Alexis, many of the villages are married people!

**Wells:** Madam, this philtre is compounded on the strictest principles. On married people it has no effect whatever. But are you quite sure that you have nerve enough to carry you through the fearful ordeal?

**Alexis:** In the good cause I fear nothing.

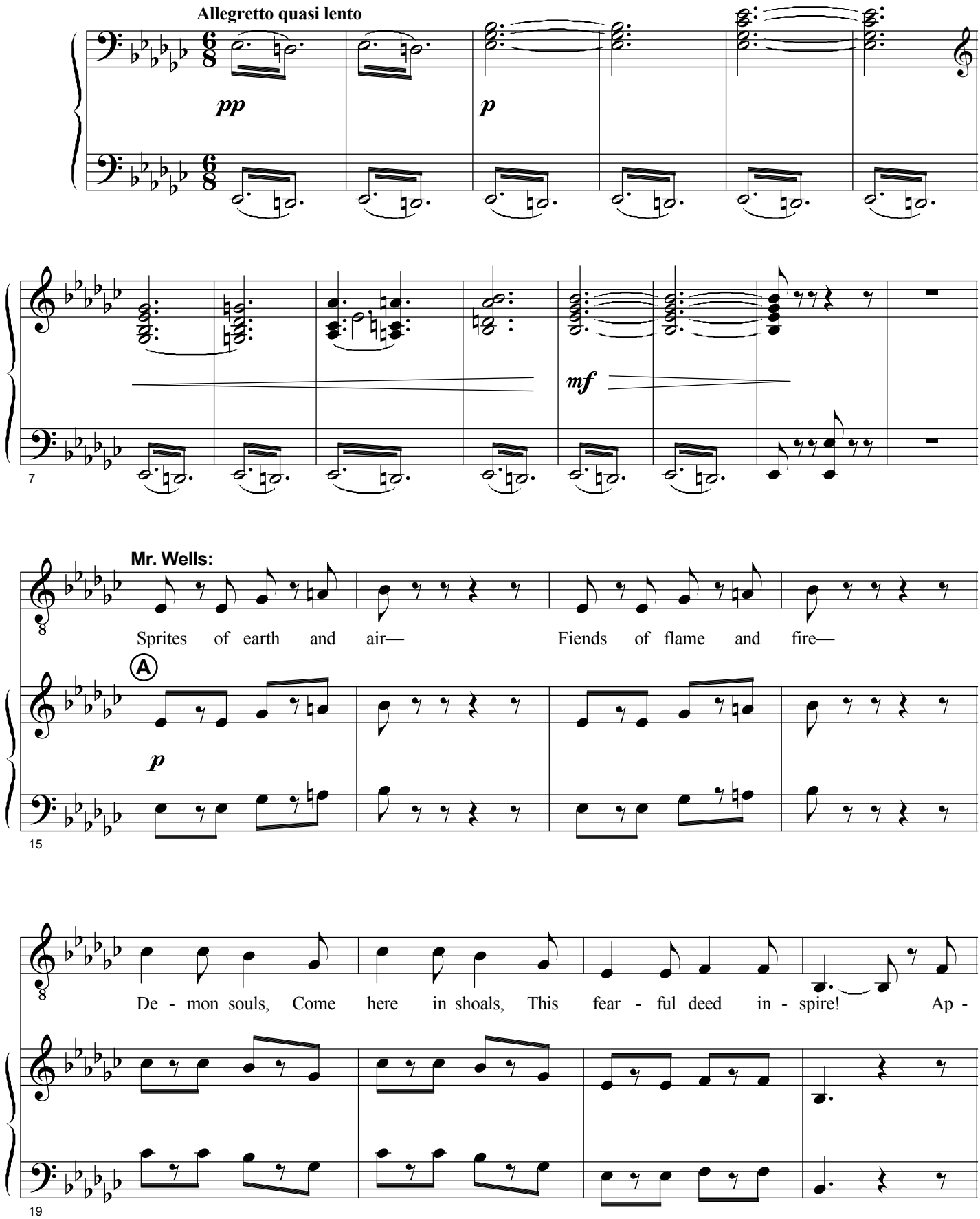
**Wells:** Very good, then, we will proceed at once to the Incantation.

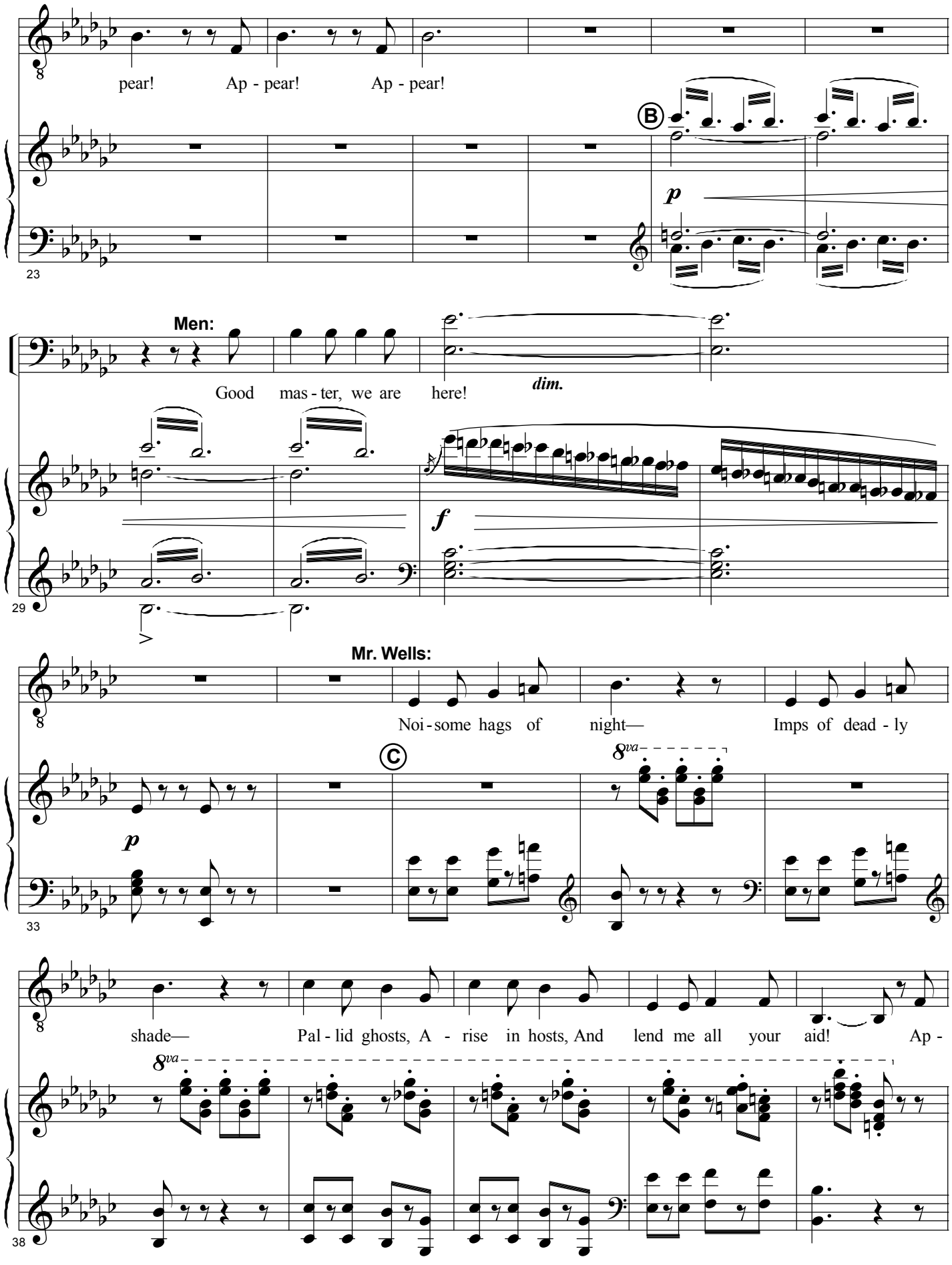
*(The stage grows dark.)*

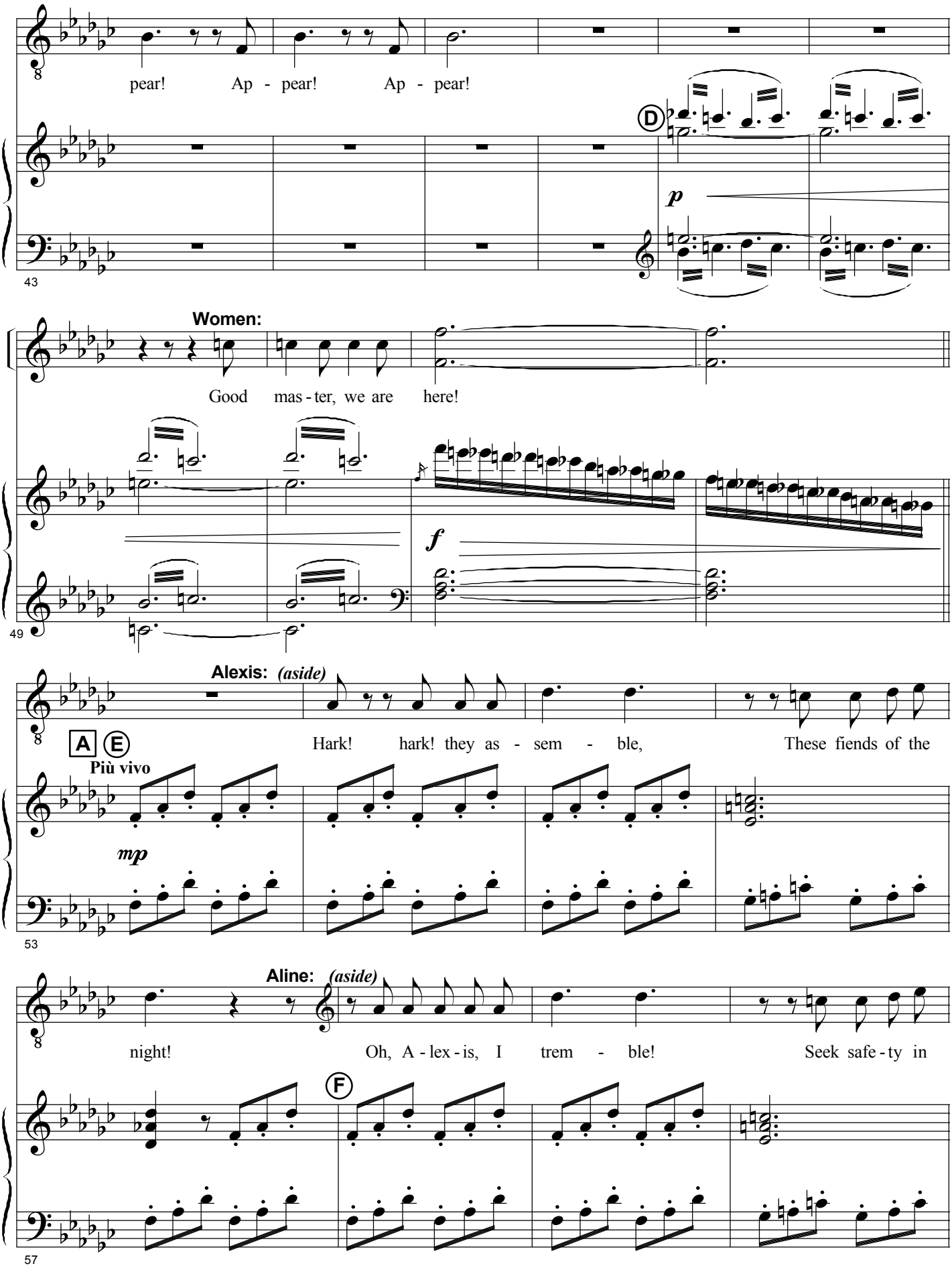
[2] In the original 1877 production, the delay was half an hour. See the Introduction for a more complete discussion.

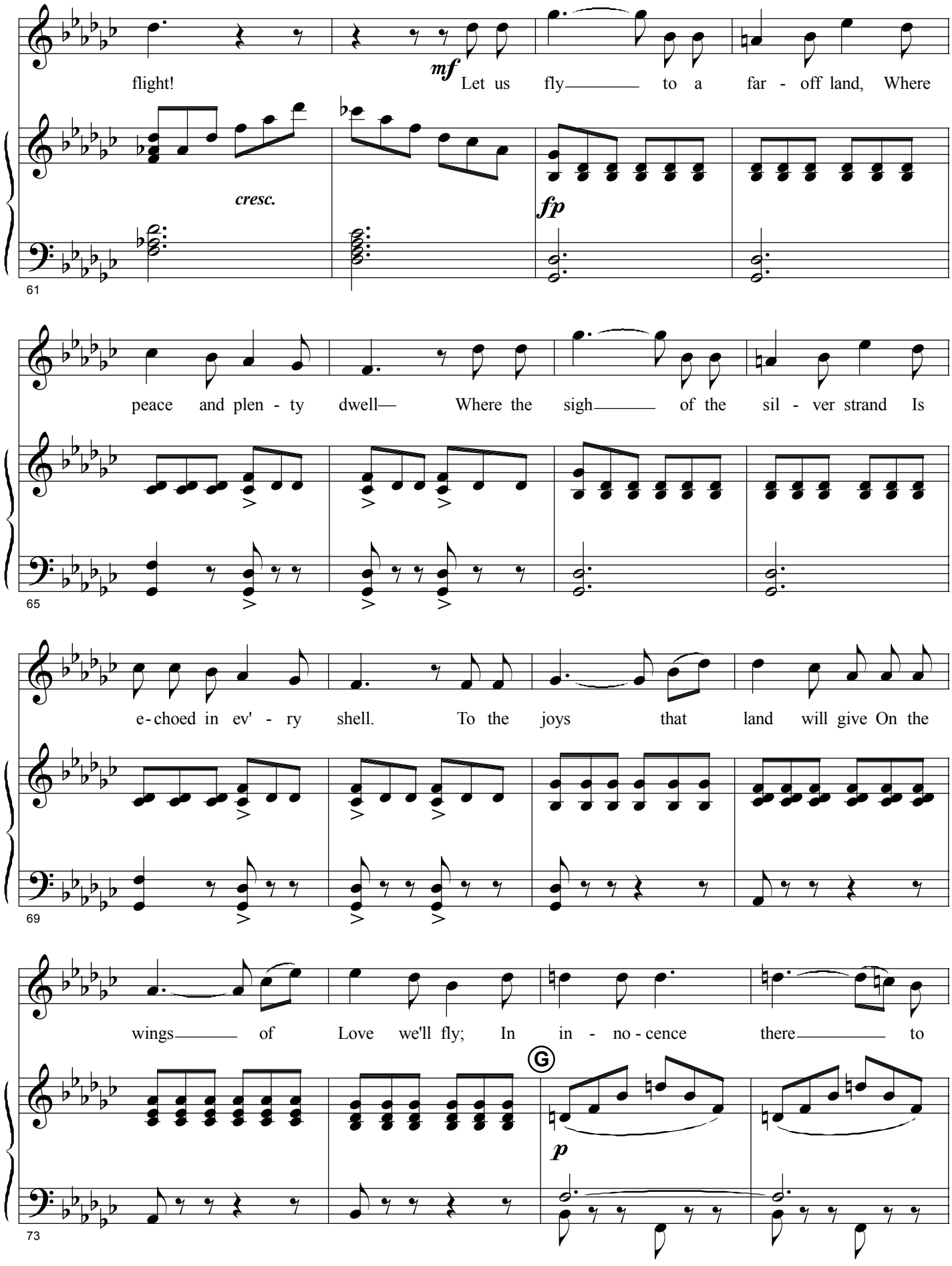
# No. 13. Sprites of earth and air (Incantation)

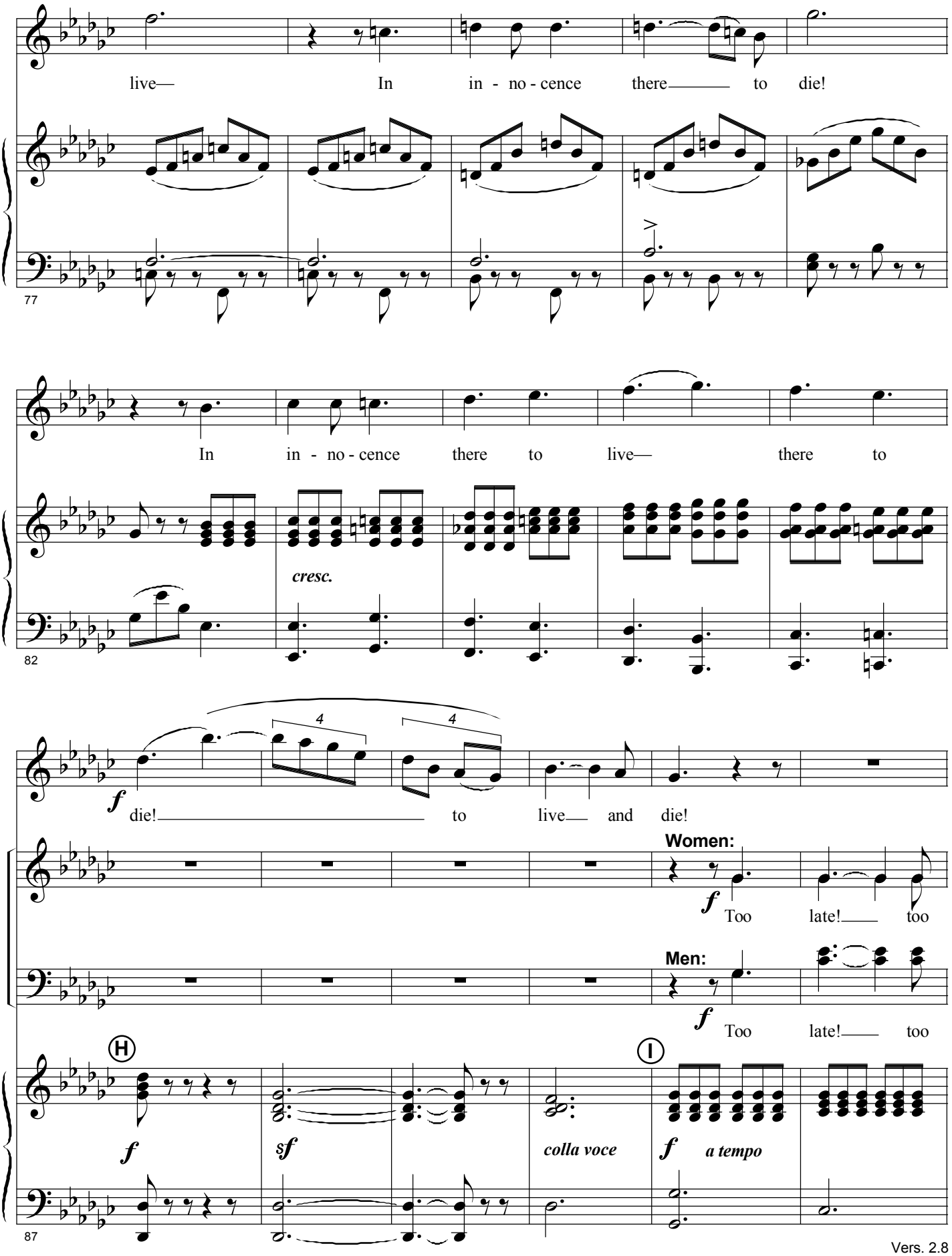
### Mr. Wells, Aline, Alexis, and offstage Chorus

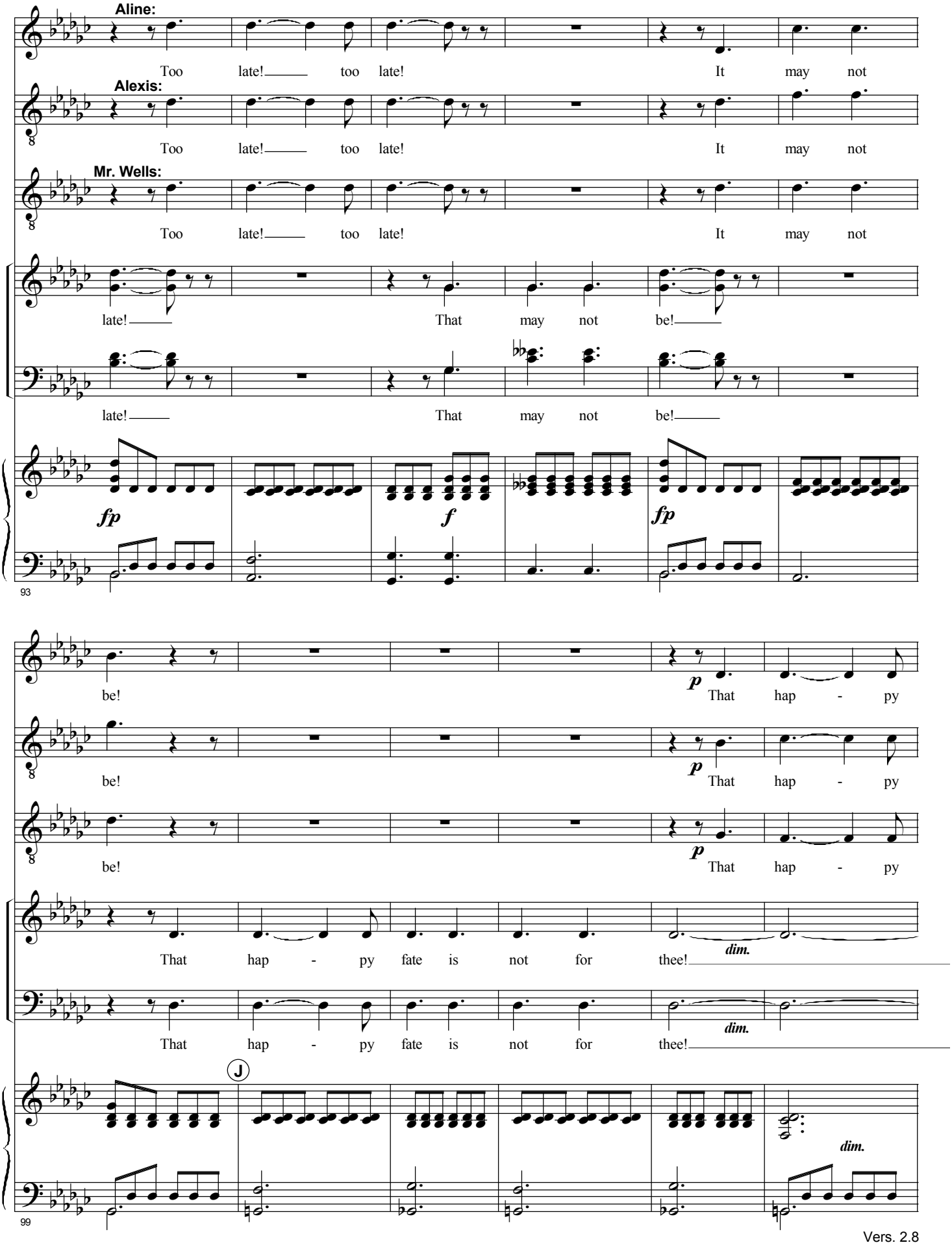


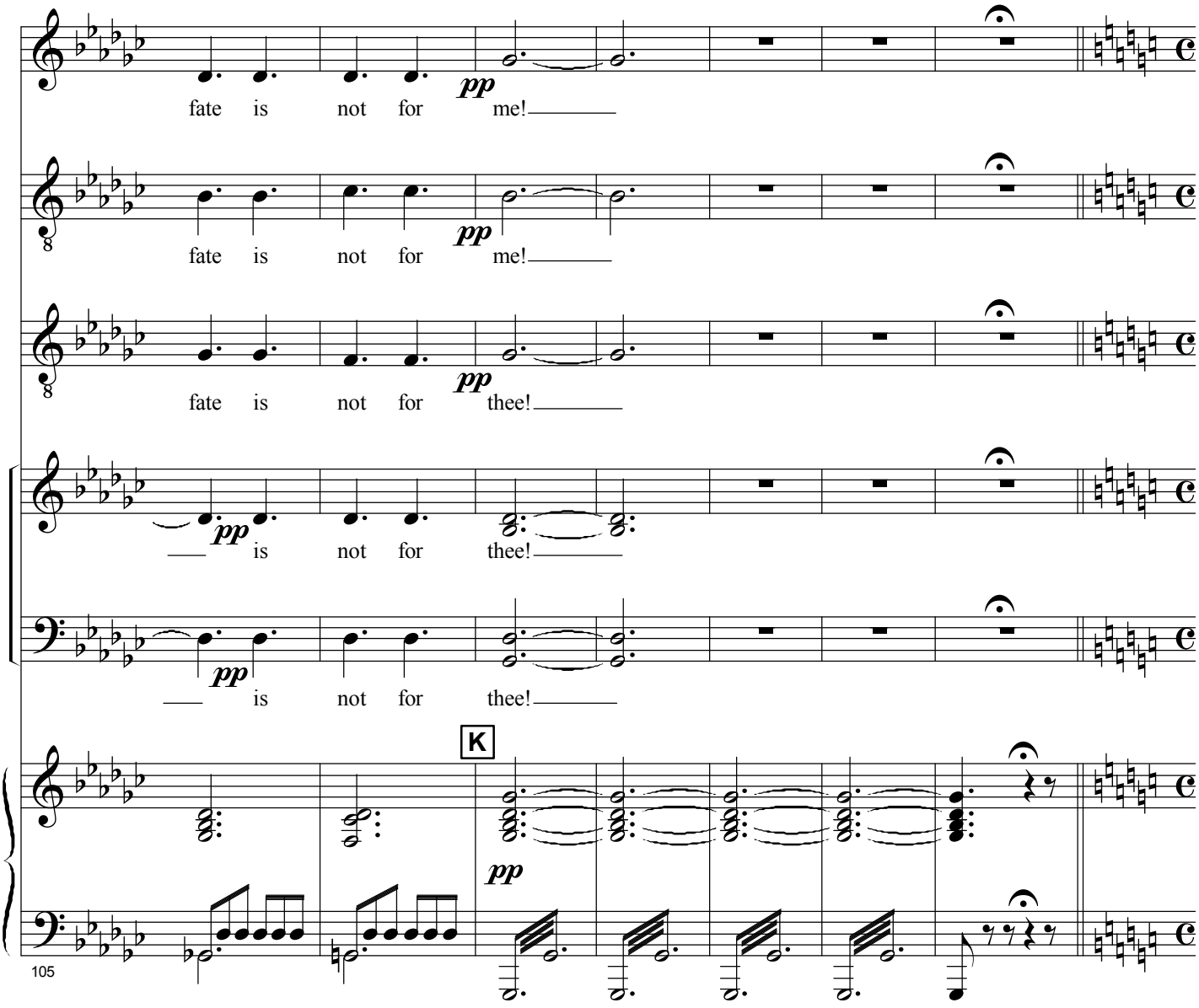

pear! Ap - pear! Ap - pear!
B
p
23
Men:
Good mas - ter, we are here!
dim.
f
29
Mr. Wells:
Noi - some hags of night— Imps of dead - ly
C
8va
p
33
shade— Pal - lid ghosts, A - rise in hosts, And lend me all your aid! Ap -
8va
38

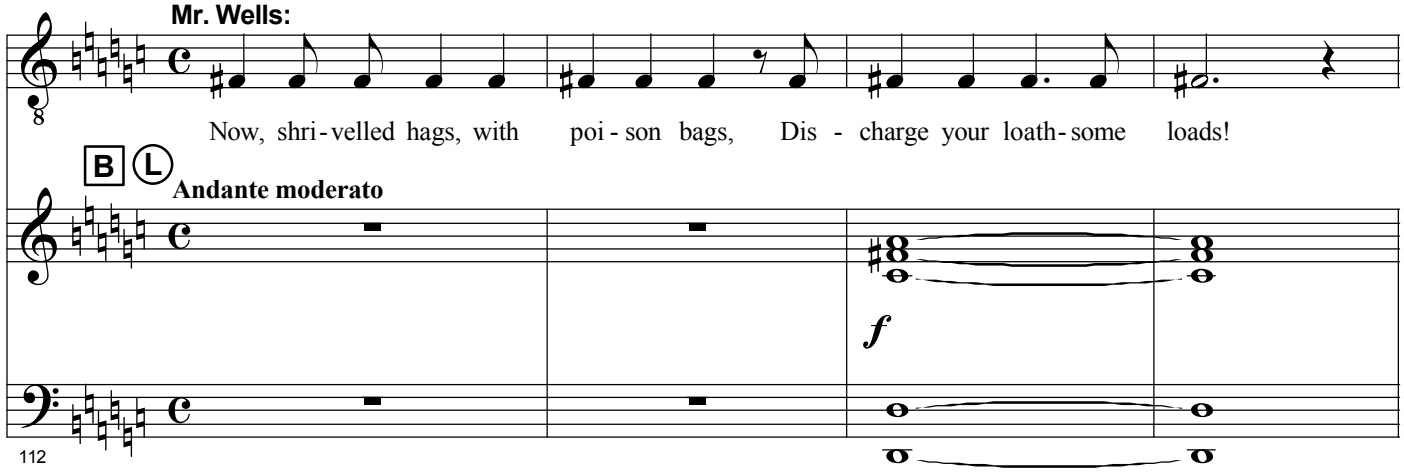

pear! Ap - pear! Ap - pear!
D
p
43
Women:
Good mas - ter, we are here!
f
49
Alexis: (aside)
A E
Hark! hark! they as - sem - ble, These fiends of the
Più vivo
mp
53
Aline: (aside)
night! Oh, A - lex - is, I trem - ble! Seek safe - ty in
F
57

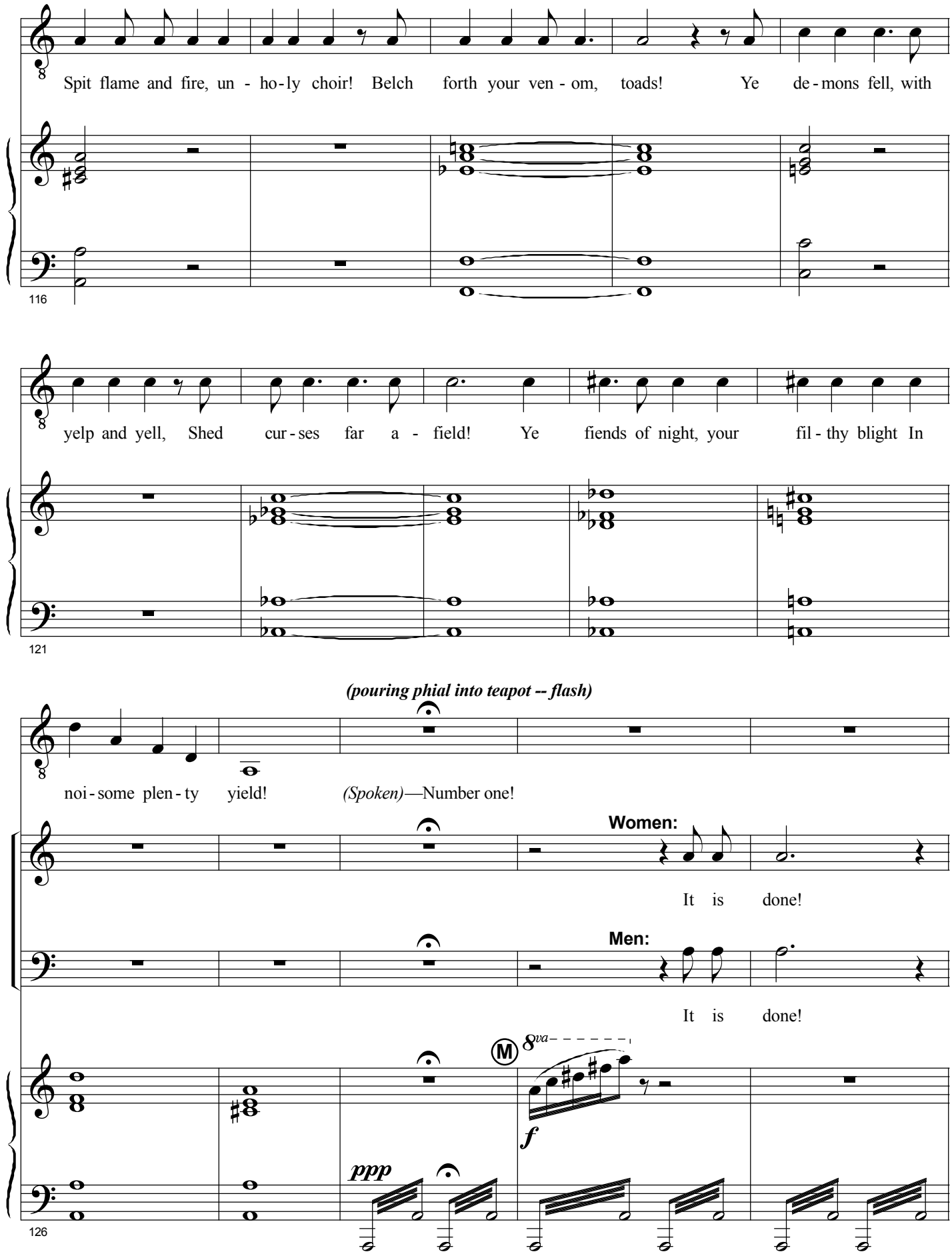

flight!
mf
Let us fly to a far - off land, Where
cresc.
fp
61
peace and plen - ty dwell— Where the sigh of the sil - ver strand Is
65
e-choed in ev' - ry shell. To the joys that land will give On the
69
wings of Love we'll fly; In in - no - cence there to
G
p
73


live— In in - no - cence there to die!
77
In in - no - cence there to live— there to
cresc.
82
f
die! to live and die!
4
4
Women:
f
Too late! too
Men:
f
Too late! too
H
I
f
sf
colla voce
f
a tempo
87


Aline:
Too late! too late! It may not
Alexis:
Too late! too late! It may not
Mr. Wells:
Too late! too late! It may not
late! That may not be!
late! That may not be!
fp
f
fp
93
be! That hap - py
be! That hap - py
be! That hap - py
That hap - py fate is not for thee!
dim.
That hap - py fate is not for thee!
dim.
J
dim.
99


fate is not for me!
fate is not for me!
fate is not for thee!
is not for thee!
is not for thee!
K
105


Mr. Wells:
Now, shri - velled hags, with poi - son bags, Dis - charge your loath - some loads!
B
L
Andante moderato
112


Spit flame and fire, un - ho-ly choir! Belch forth your ven - om, toads! Ye de - mons fell, with
116
yelp and yell, Shed cur - ses far a - field! Ye fiends of night, your fil - thy blight In
121
(pouring phial into teapot -- flash)
noi - some plen - ty yield! (Spoken)—Number one!
Women:
It is done!
Men:
It is done!
8va
ppp
f
126

*(pouring phial into teapot -- flash)*

*(pouring phial into teapot -- flash)*

*(Spoken)*—Number two!

*(Spoken)*—Number three!

One too few!

One too few!

N 8va

*f*

131

**Women:**

*f* Set us free! set us free! our work is

**Men:**

*f* Set us free! set us free! our work is

O

*ff*

135

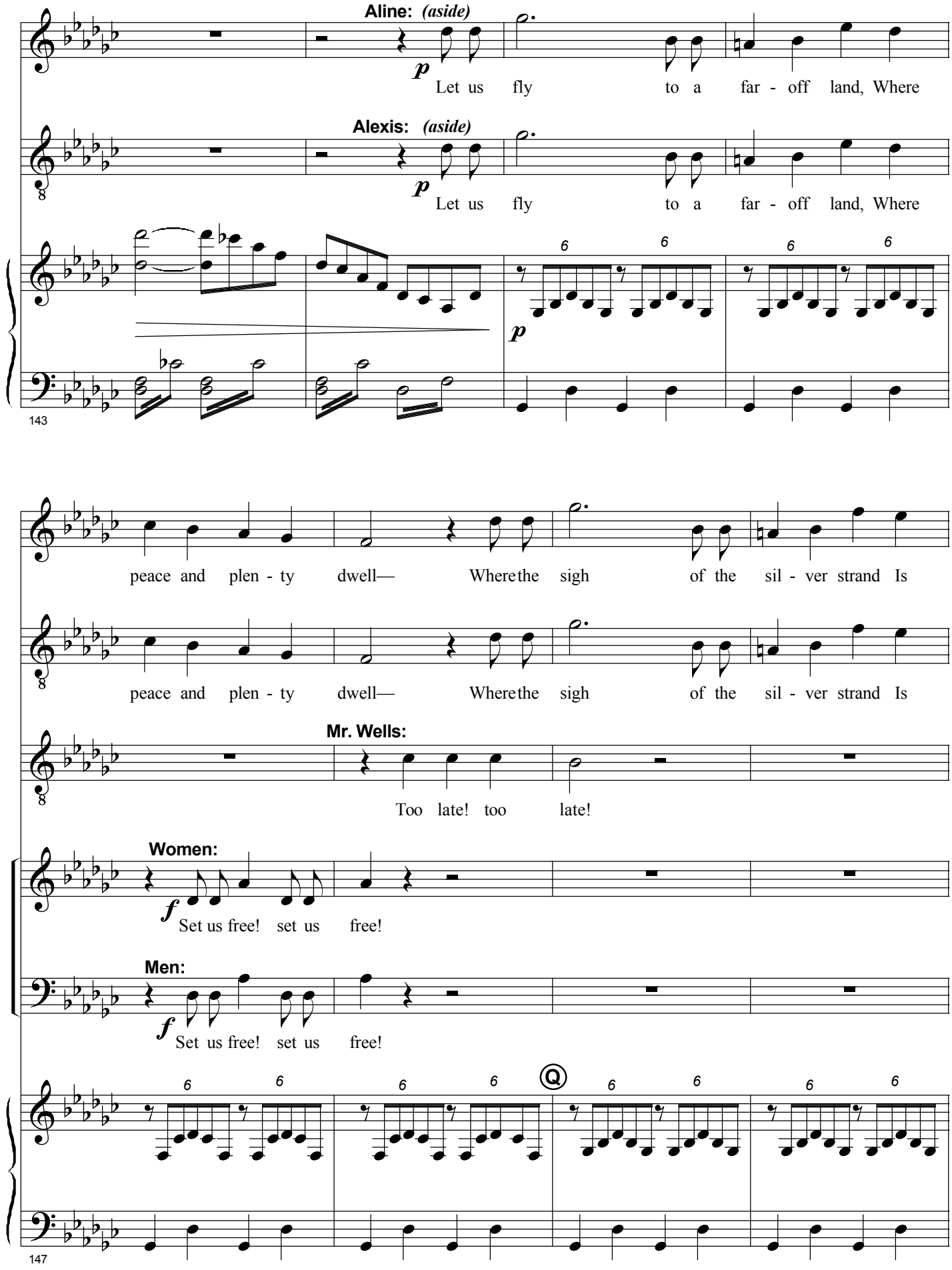
done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

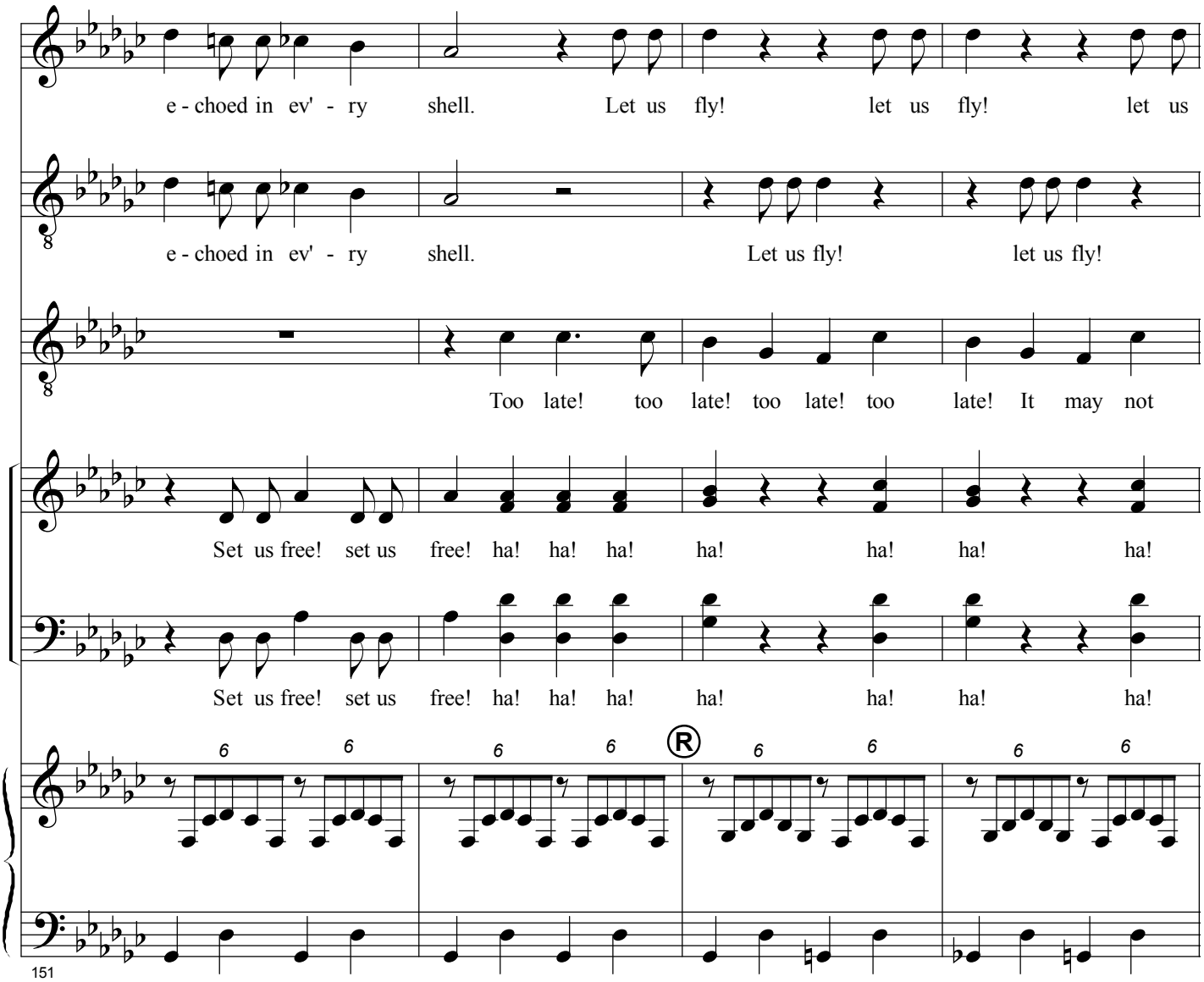
done! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

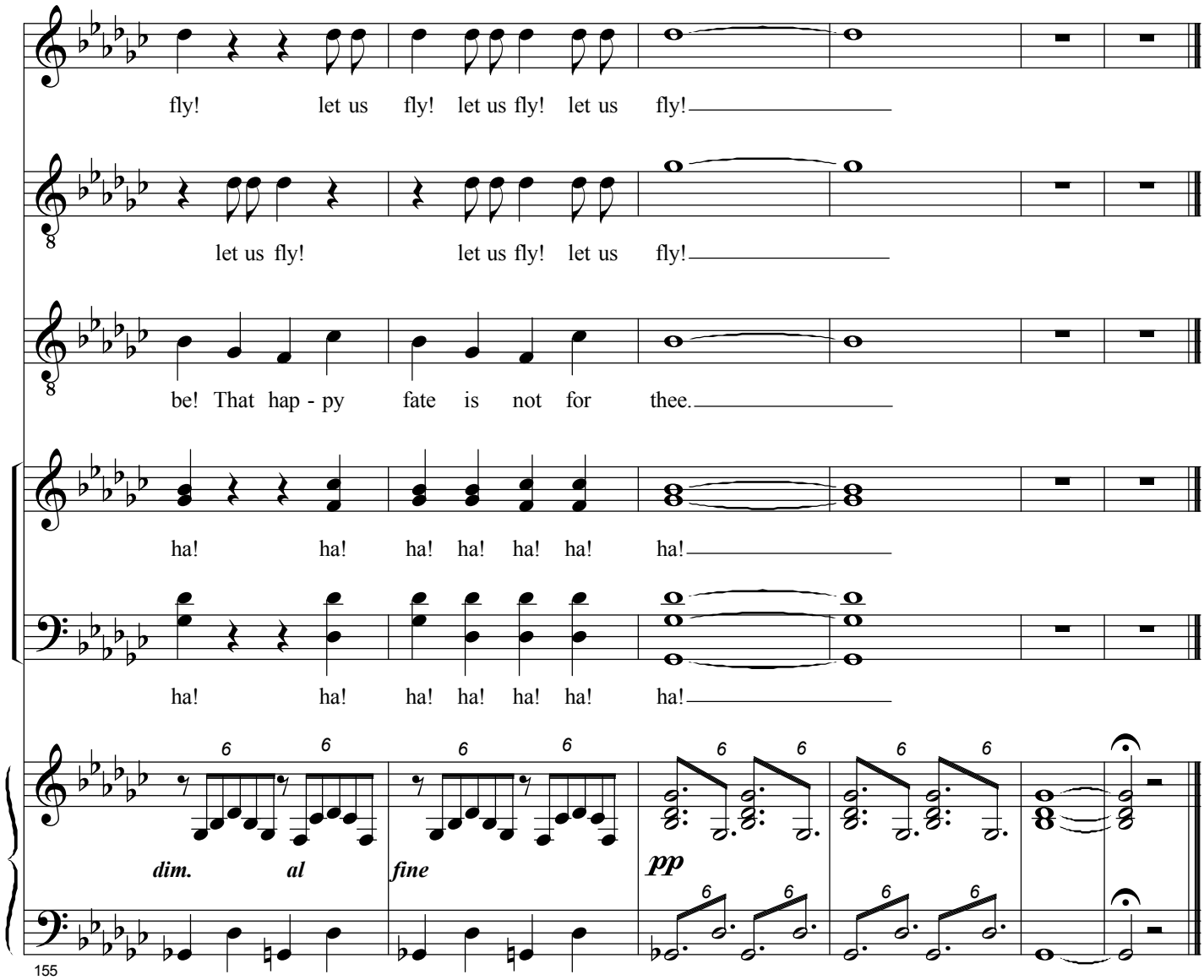
P

*ff*

139


Aline: (aside)
p
Let us fly to a far - off land, Where
Alexis: (aside)
p
Let us fly to a far - off land, Where
p
143
peace and plen - ty dwell— Where the sigh of the sil - ver strand Is
peace and plen - ty dwell— Where the sigh of the sil - ver strand Is
Mr. Wells:
Too late! too late!
Women:
f
Set us free! set us free!
Men:
f
Set us free! set us free!
Q
147

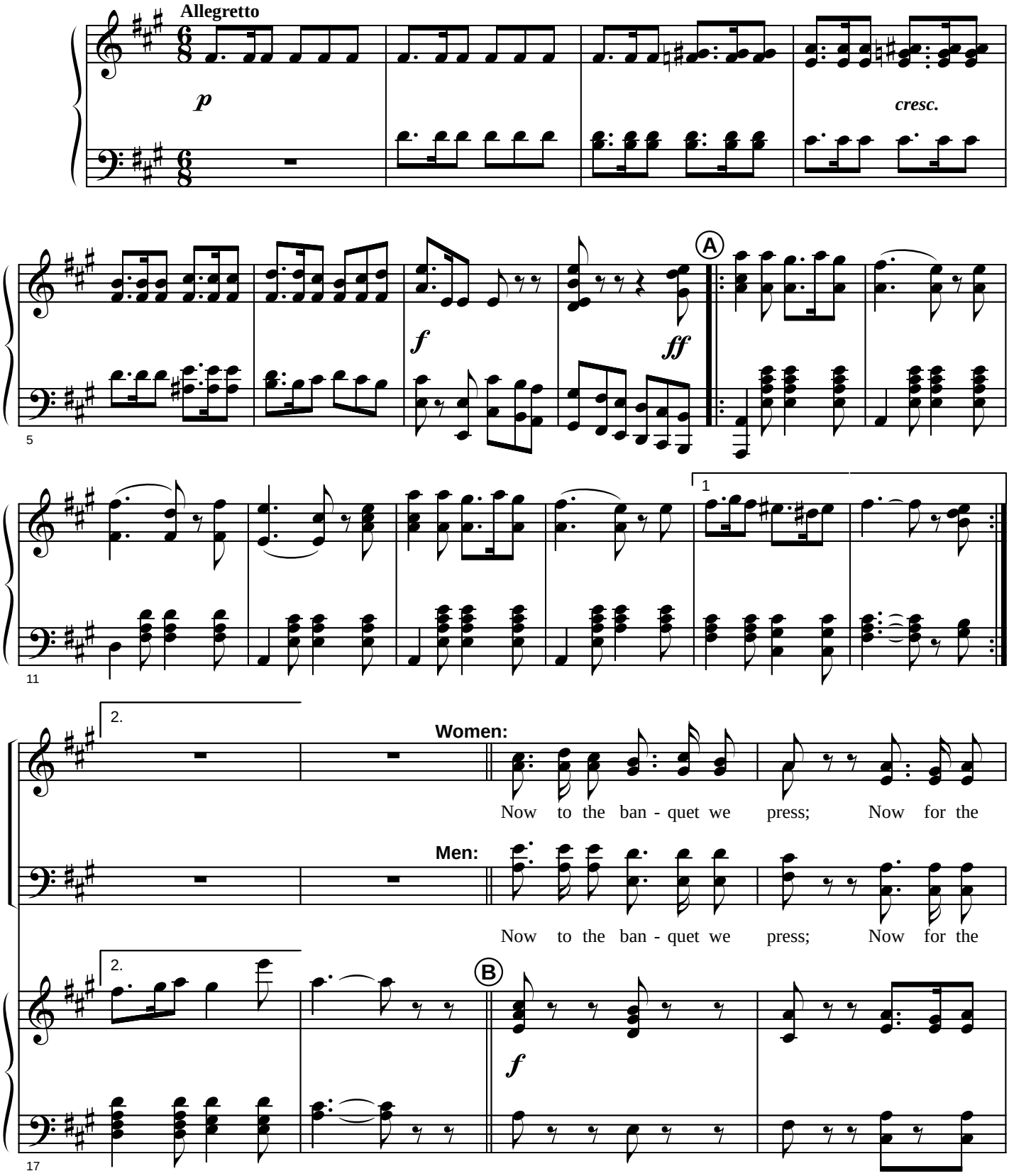

e - choed in ev' - ry shell. Let us fly! let us fly! let us
e - choed in ev' - ry shell. Let us fly! let us fly!
Too late! too late! too late! too late! It may not
Set us free! set us free! ha! ha! ha! ha! ha! ha! ha!
Set us free! set us free! ha! ha! ha! ha! ha! ha! ha!
R
151

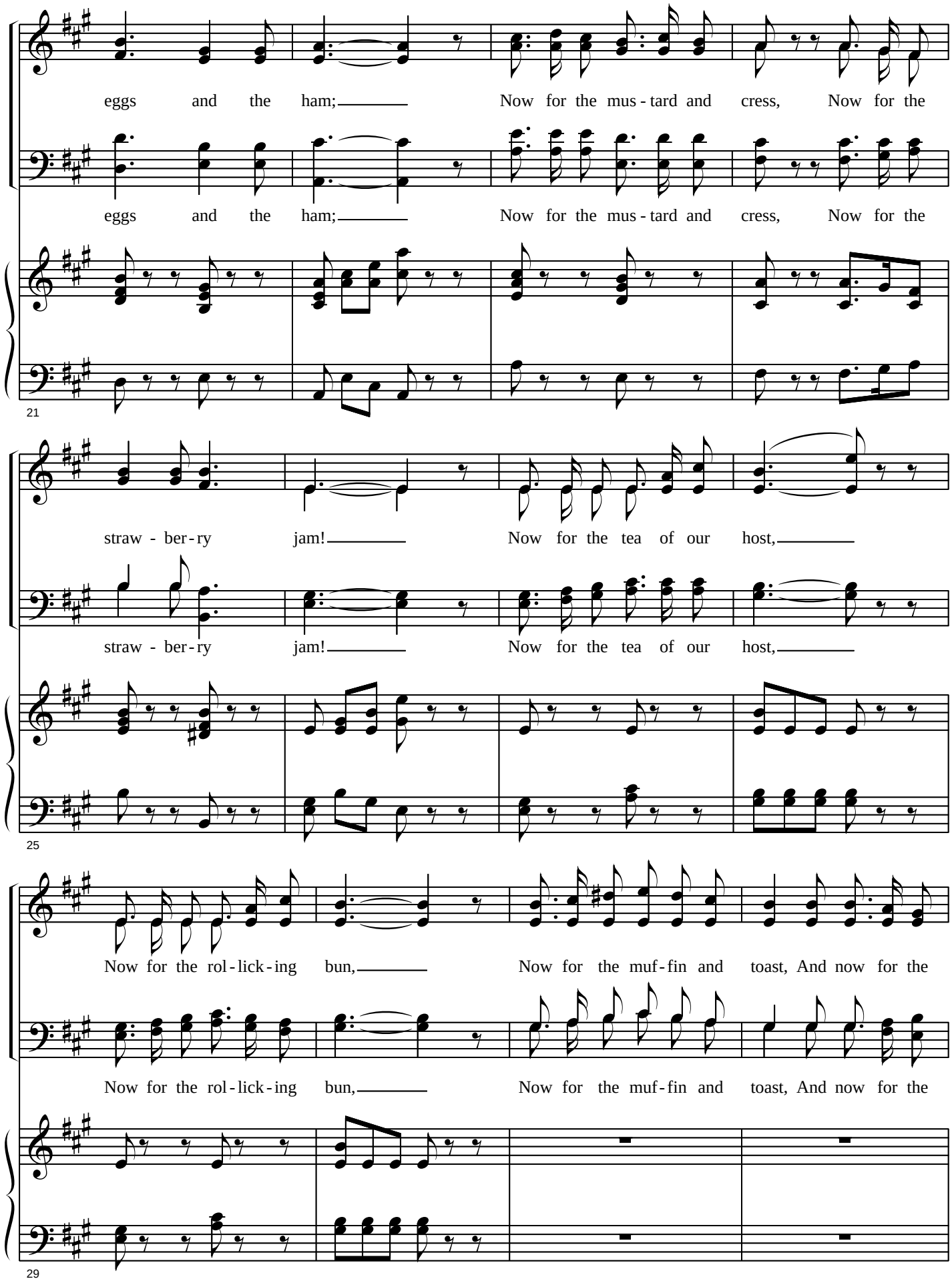

fly! let us fly! let us fly! let us fly!
let us fly! let us fly! let us fly!
be! That hap - py fate is not for thee.
ha! ha! ha! ha! ha! ha! ha!
ha! ha! ha! ha! ha! ha! ha!
dim. al
fine
pp
155

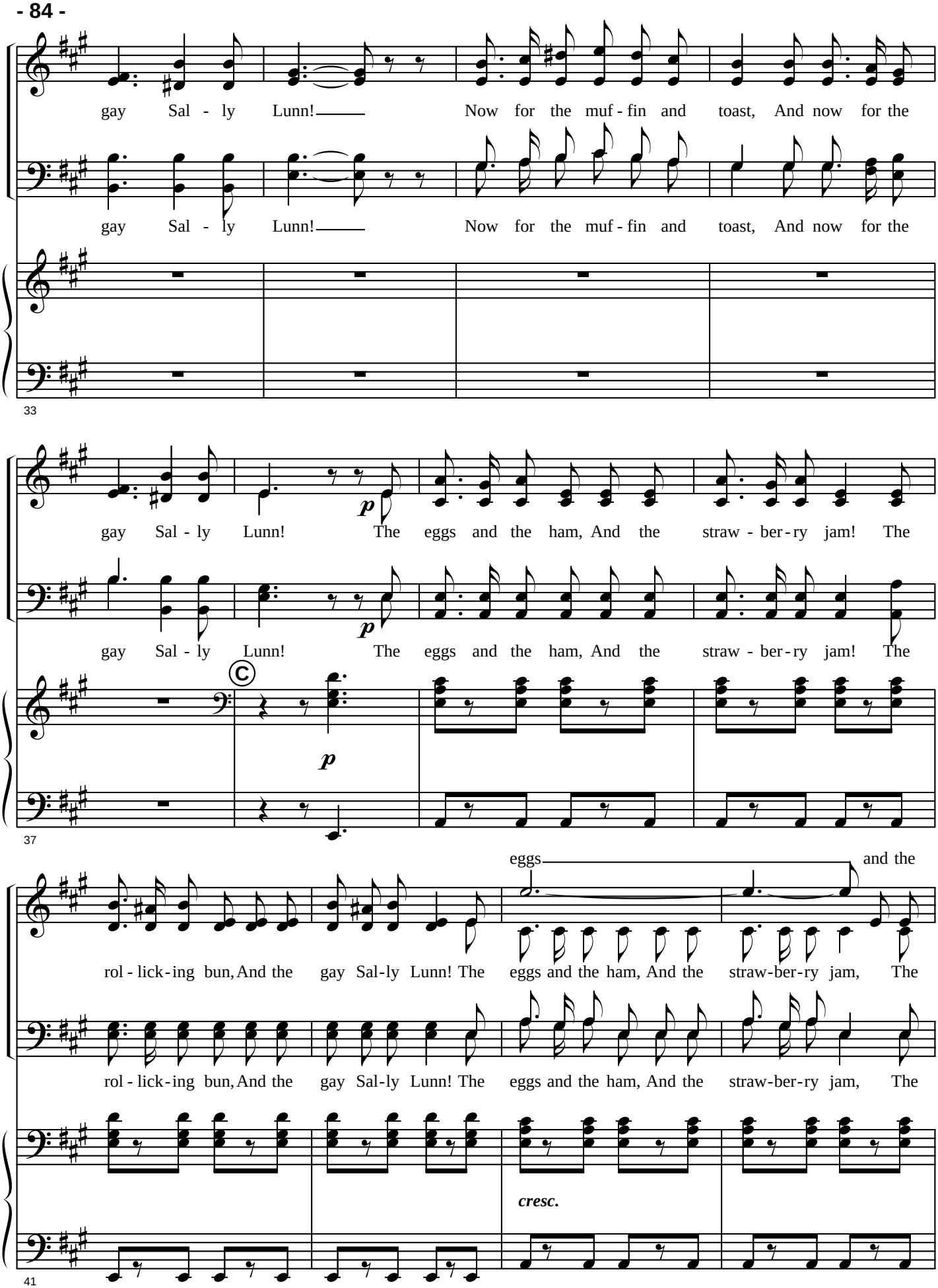
# No. 14. Now to the banquet we press (Finale, Act I)

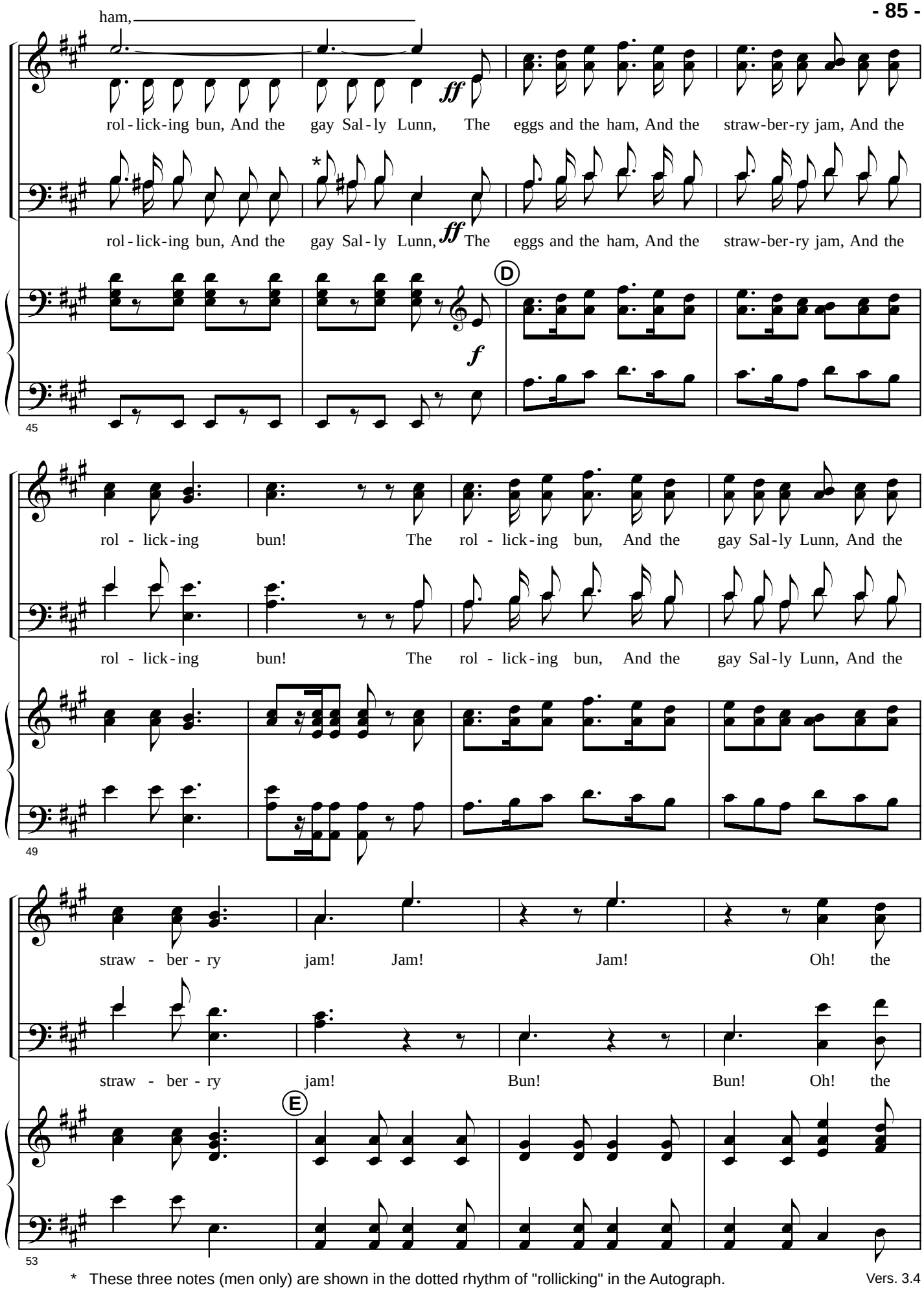
### Ensemble

*(The stage grows light.* MR. WELLS *beckons villagers. Enter villagers and all the dramatis personæ, dancing joyously.* MRS. PARTLET *and* MR. WELLS *then distribute tea-cups.)*

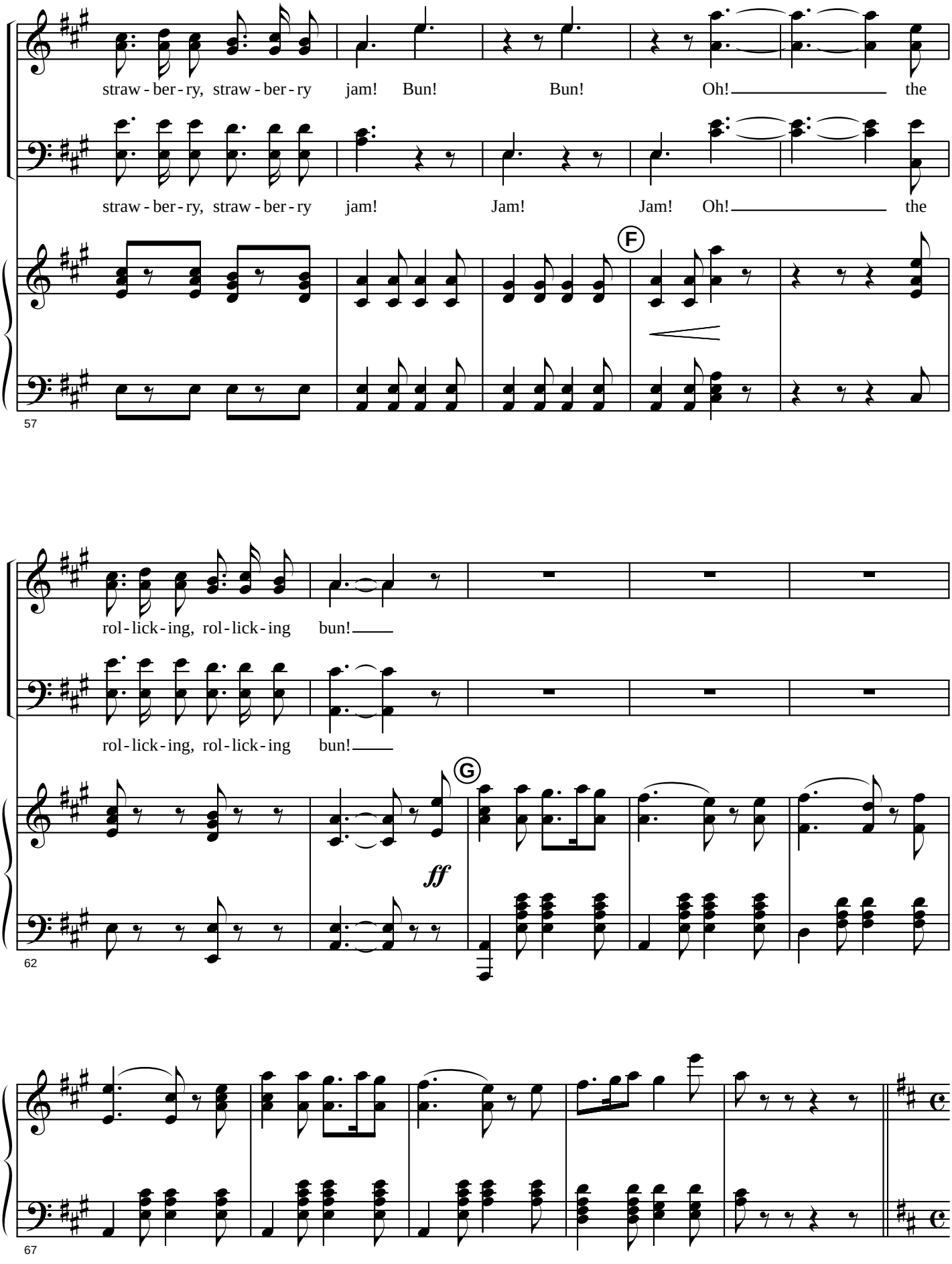


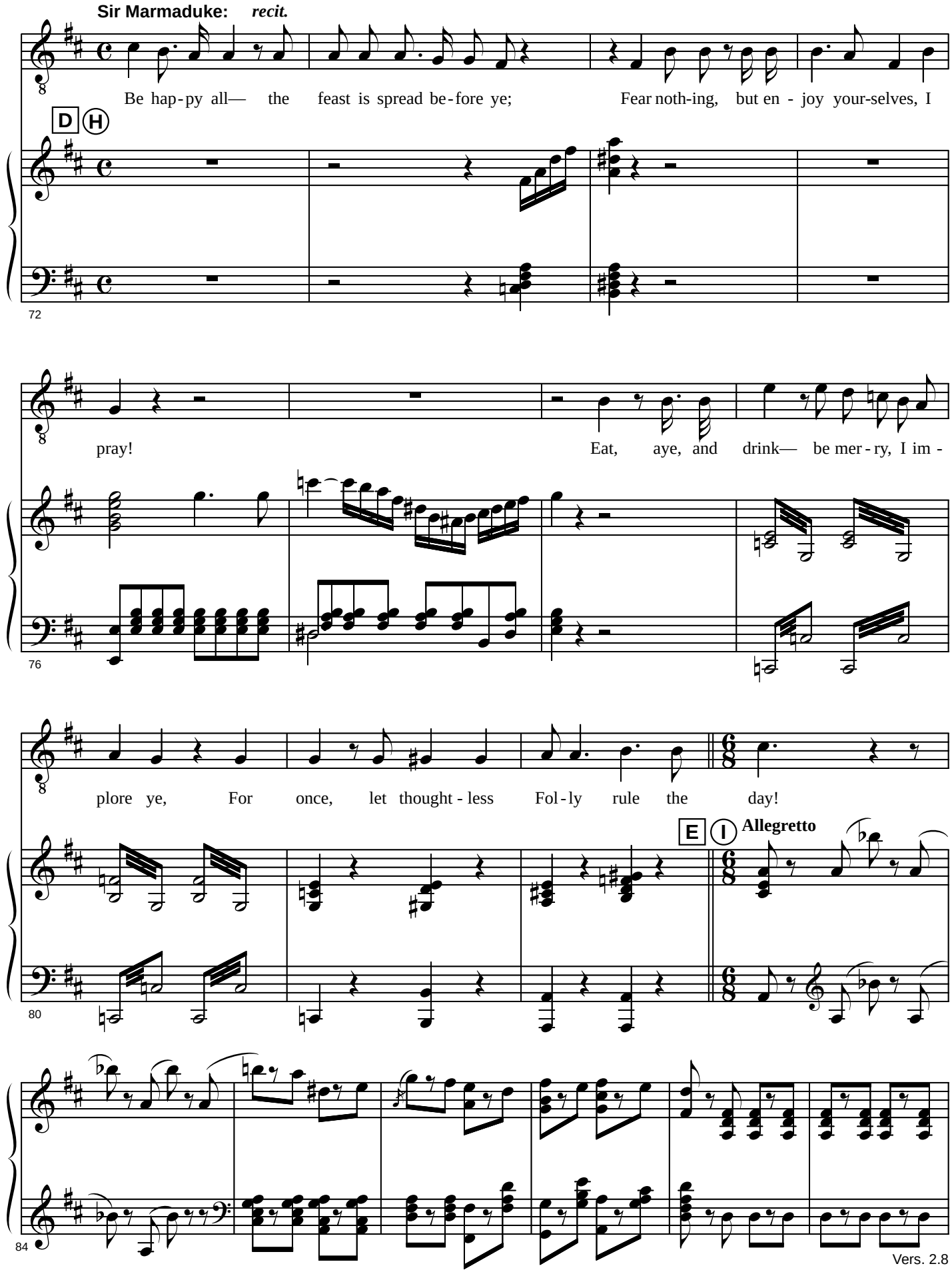

eggs and the ham; Now for the mus - tard and cress, Now for the
eggs and the ham; Now for the mus - tard and cress, Now for the
21
straw - ber - ry jam! Now for the tea of our host,
straw - ber - ry jam! Now for the tea of our host,
25
Now for the rol - lick - ing bun, Now for the muf - fin and toast, And now for the
Now for the rol - lick - ing bun, Now for the muf - fin and toast, And now for the
29

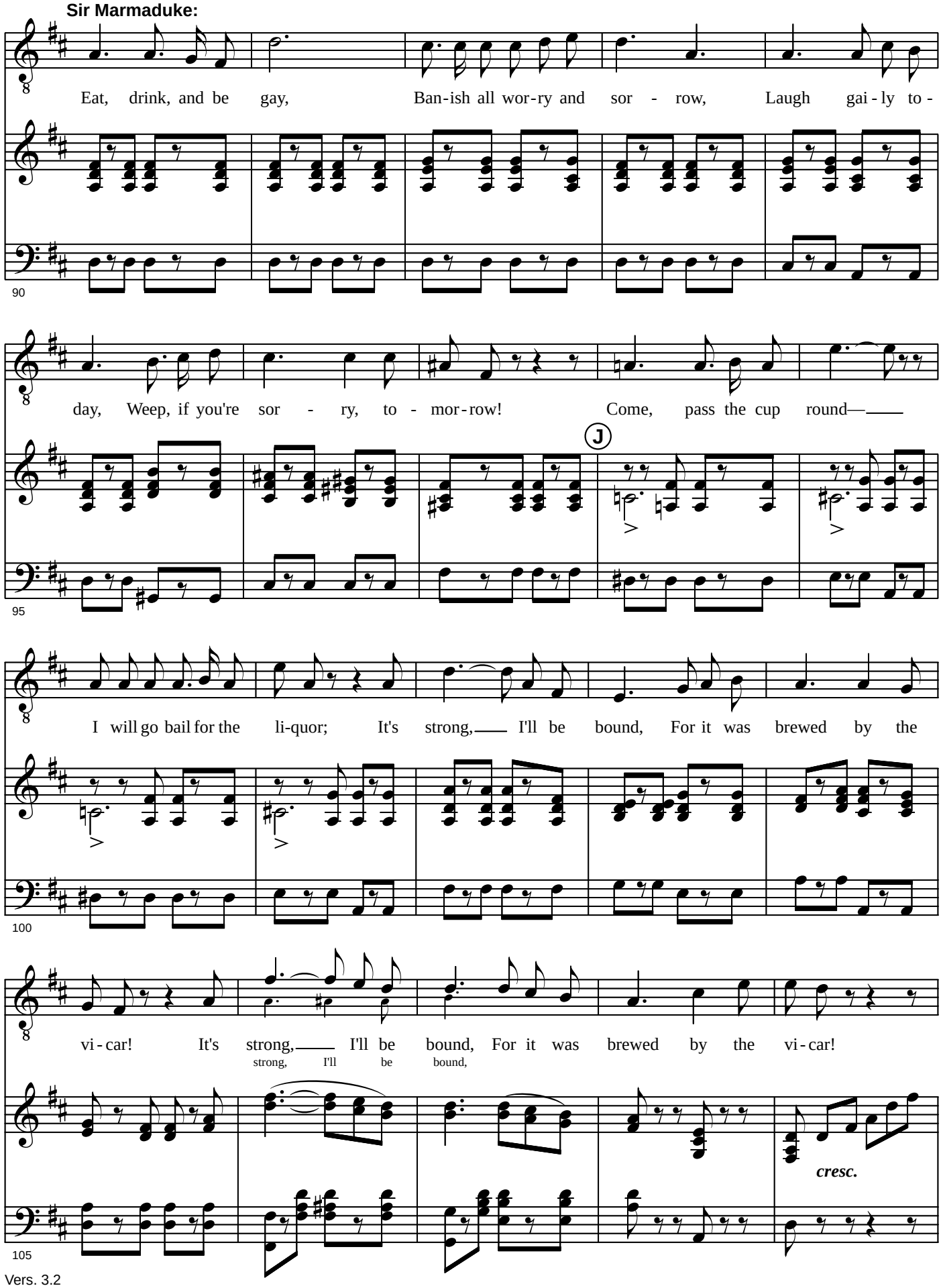

gay Sal - ly Lunn! Now for the muf - fin and toast, And now for the
gay Sal - ly Lunn! Now for the muf - fin and toast, And now for the
33
gay Sal - ly Lunn! The eggs and the ham, And the straw - ber - ry jam! The
gay Sal - ly Lunn! The eggs and the ham, And the straw - ber - ry jam! The
p
p
C
37
eggs and 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
cresc.
41

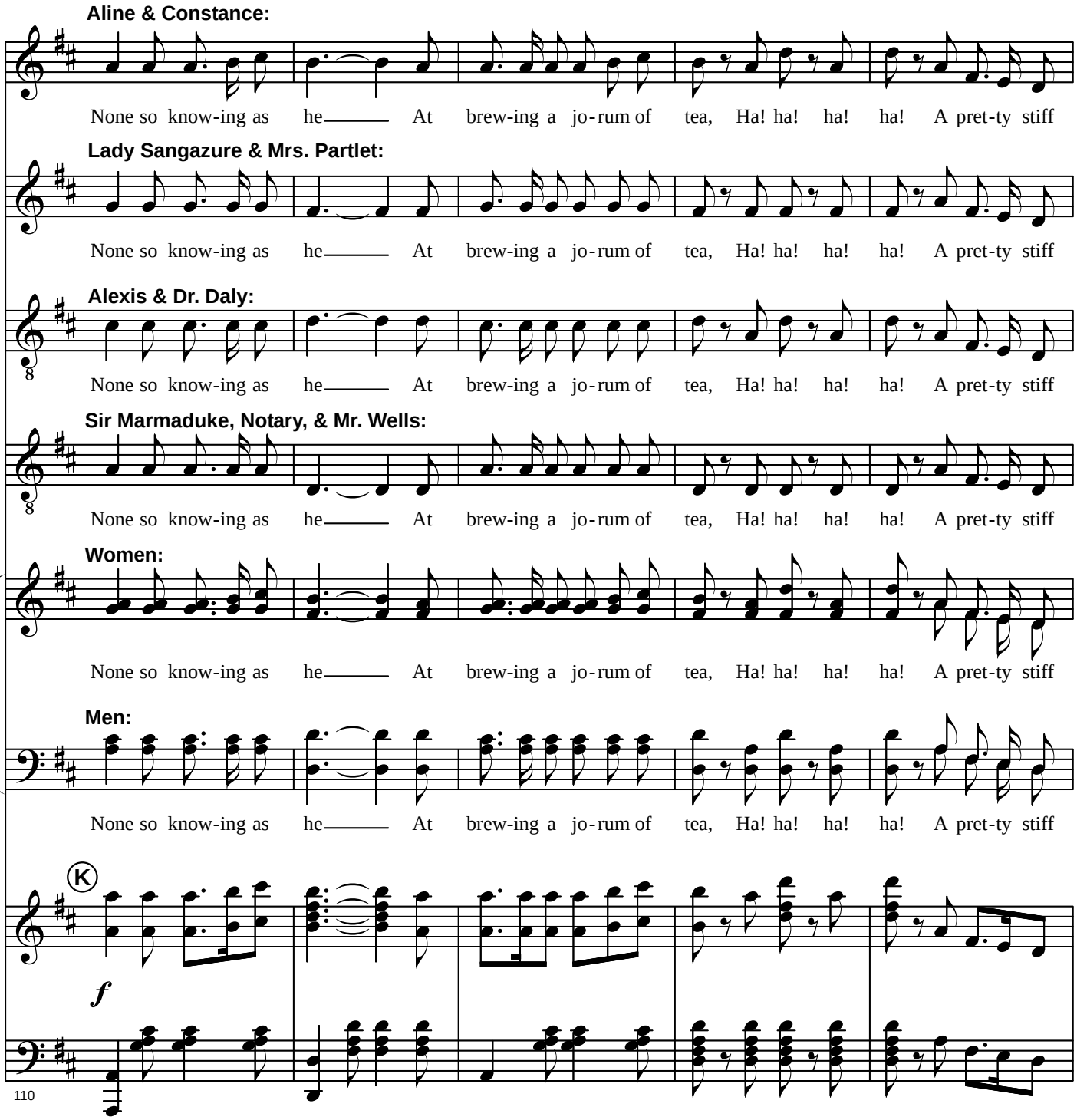


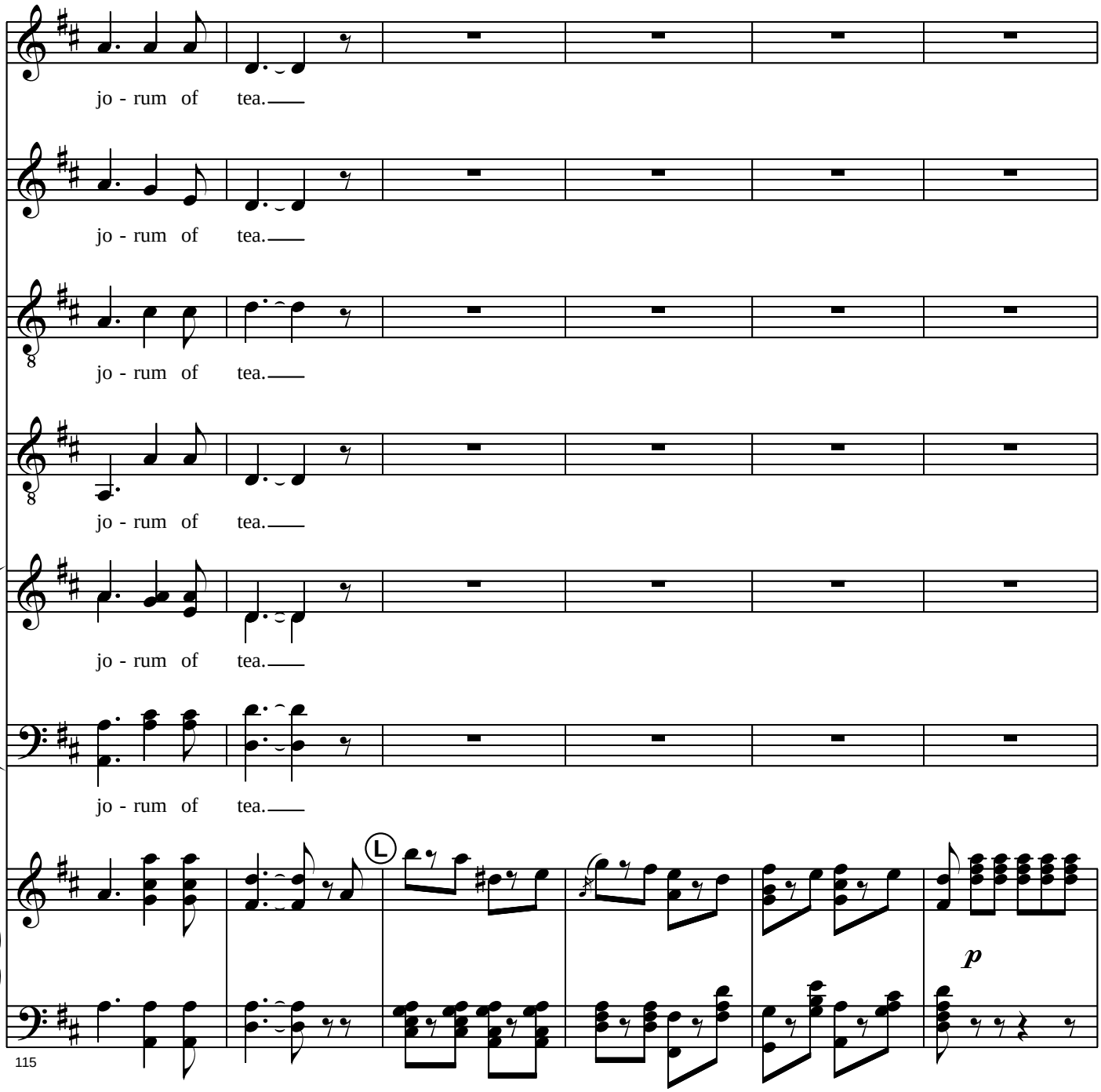

* These three notes (men only) are shown in the dotted rhythm of "rollicking" in the Autograph.

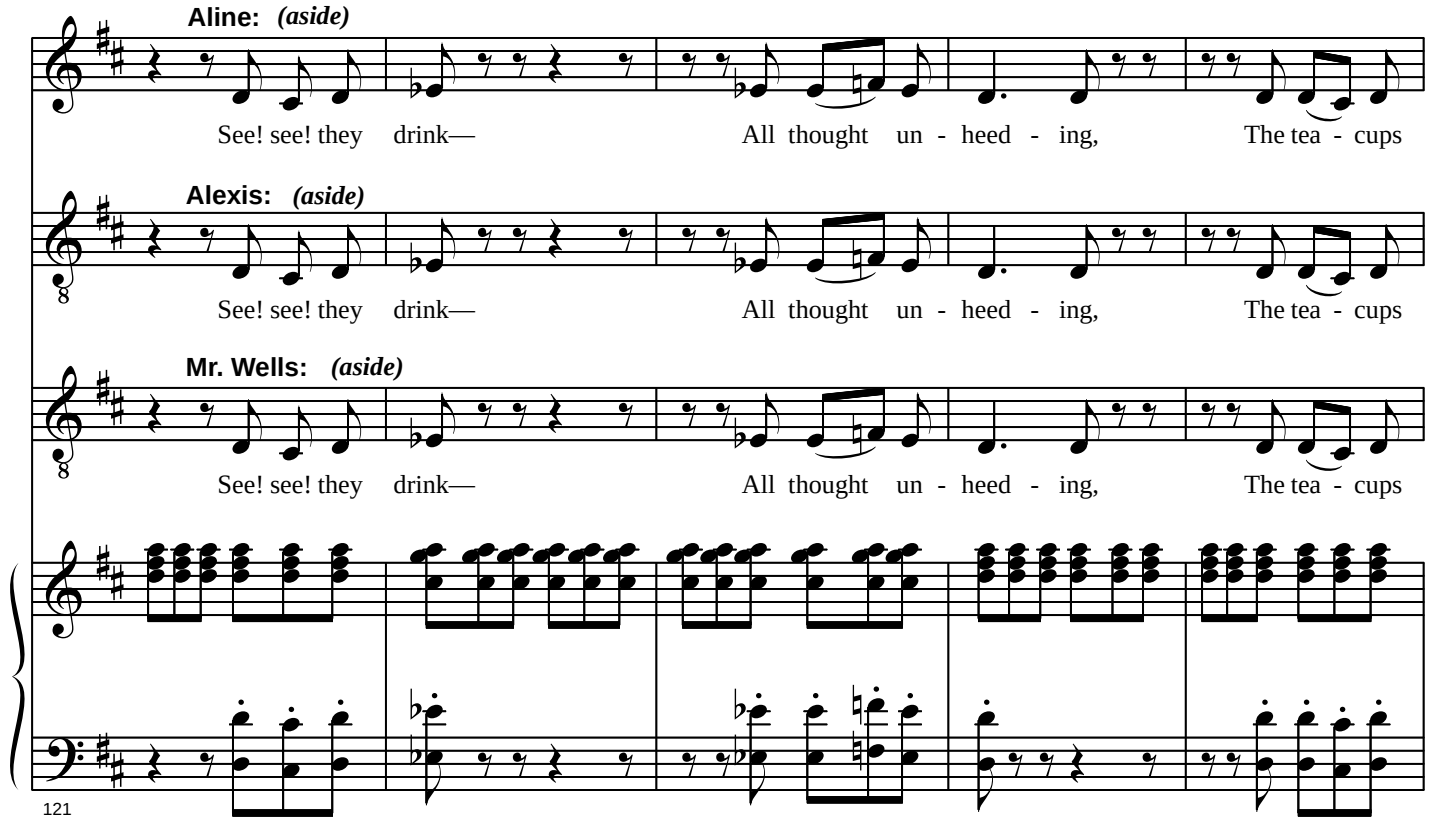

straw - ber - ry, straw - ber - ry jam! Bun! Bun! Oh! the
straw - ber - ry, straw - ber - ry jam! Jam! Jam! Oh! the
F
57
rol - lick - ing, rol - lick - ing bun!
rol - lick - ing, rol - lick - ing bun!
G
ff
62
67

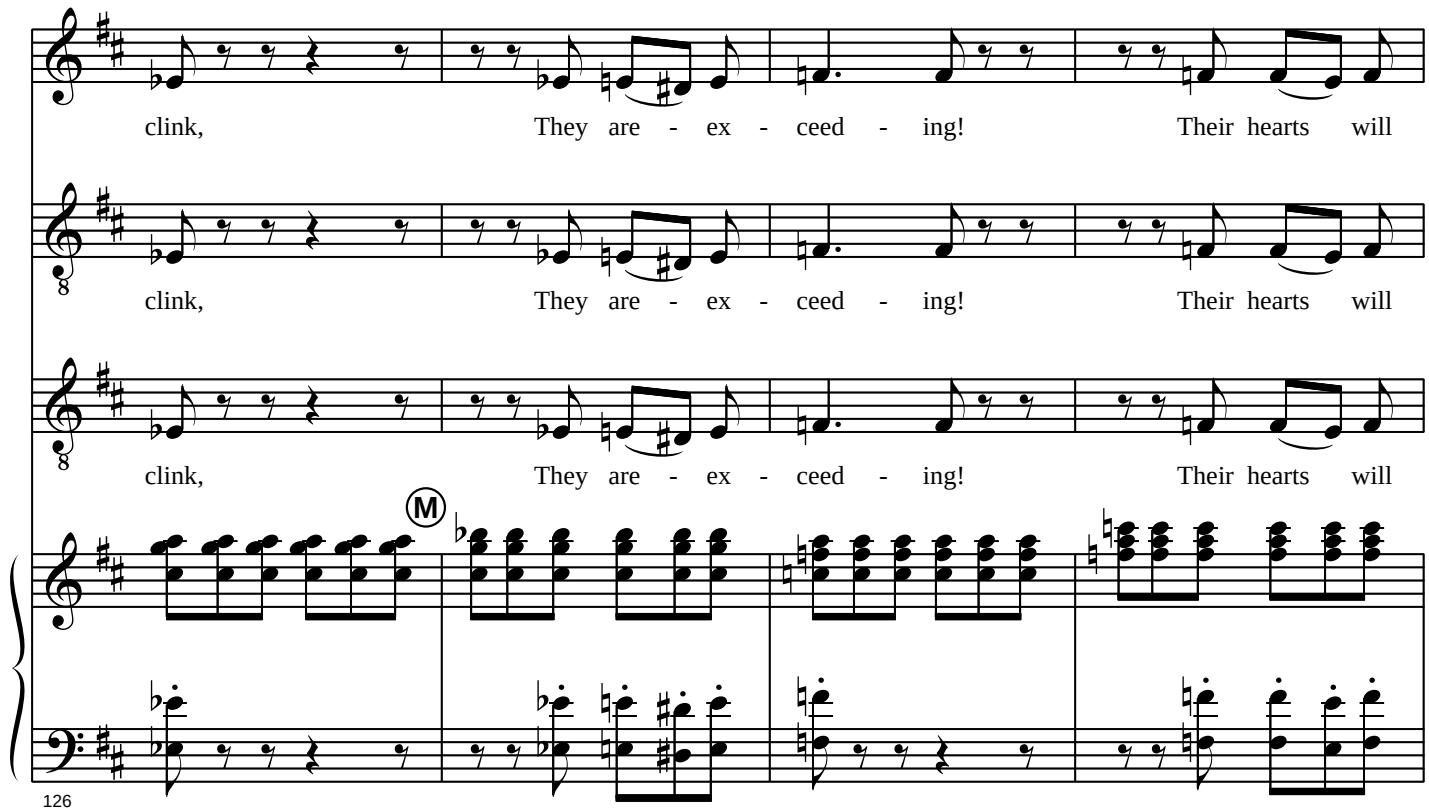

Sir Marmaduke: recit.
Be hap-py all— the feast is spread be-fore ye; Fear noth-ing, but en - joy your-selves, I
D H
72
pray! Eat, aye, and drink— be mer-ry, I im -
76
plore ye, For once, let thought-less Fol-ly rule the day!
E I
Allegretto
80
84

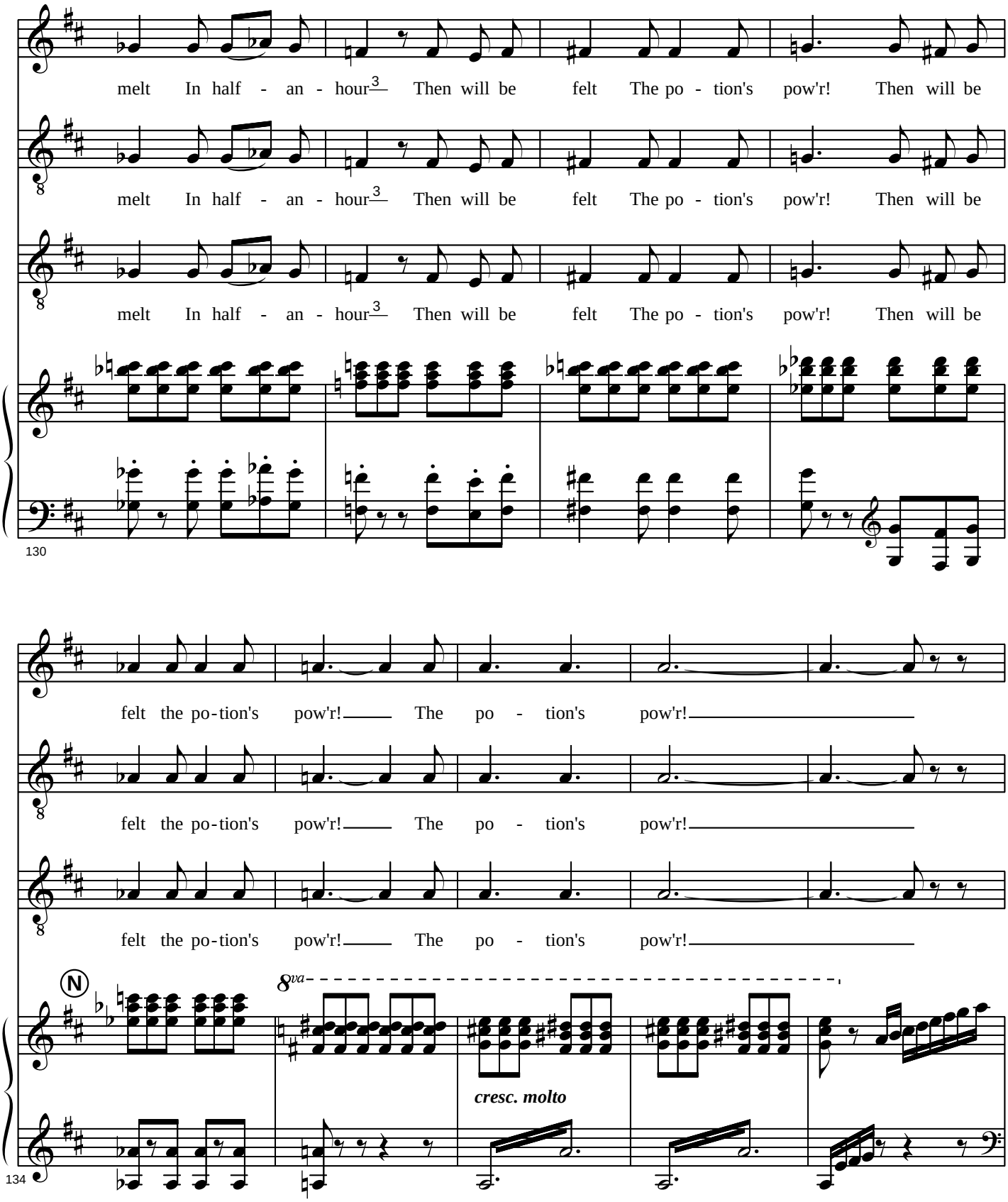

Sir Marmaduke:
Eat, drink, and be gay, Ban-ish all wor-ry and sor - row, Laugh gai-ly to-
90
day, Weep, if you're sor - ry, to - mor-row! Come, pass the cup round—
J
95
I will go bail for the li-quor; It's strong, I'll be bound, For it was brewed by the
100
vi-car! It's strong, I'll be bound, For it was brewed by the vi-car!
strong, I'll be bound,
cresc.
105


Aline & Constance:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
Lady Sangazure & Mrs. Partlet:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
Alexis & Dr. Daly:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
Sir Marmaduke, Notary, & Mr. Wells:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
Women:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
Men:
None so know-ing as he—— At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff
K
f
110


jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
L
p
115

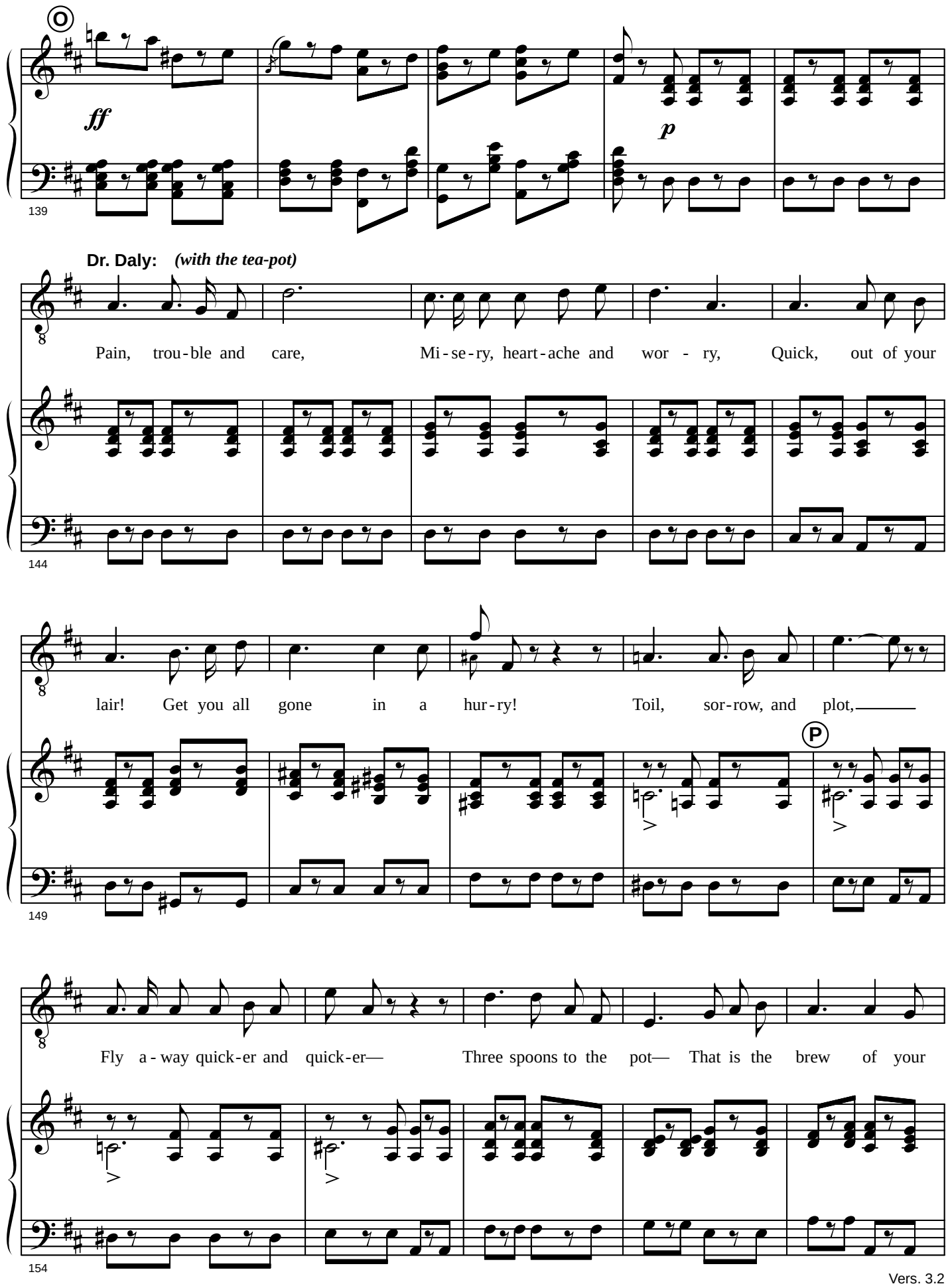

Aline: (aside)
See! see! they drink— All thought un - heed - ing, The tea - cups
Alexis: (aside)
See! see! they drink— All thought un - heed - ing, The tea - cups
Mr. Wells: (aside)
See! see! they drink— All thought un - heed - ing, The tea - cups
121

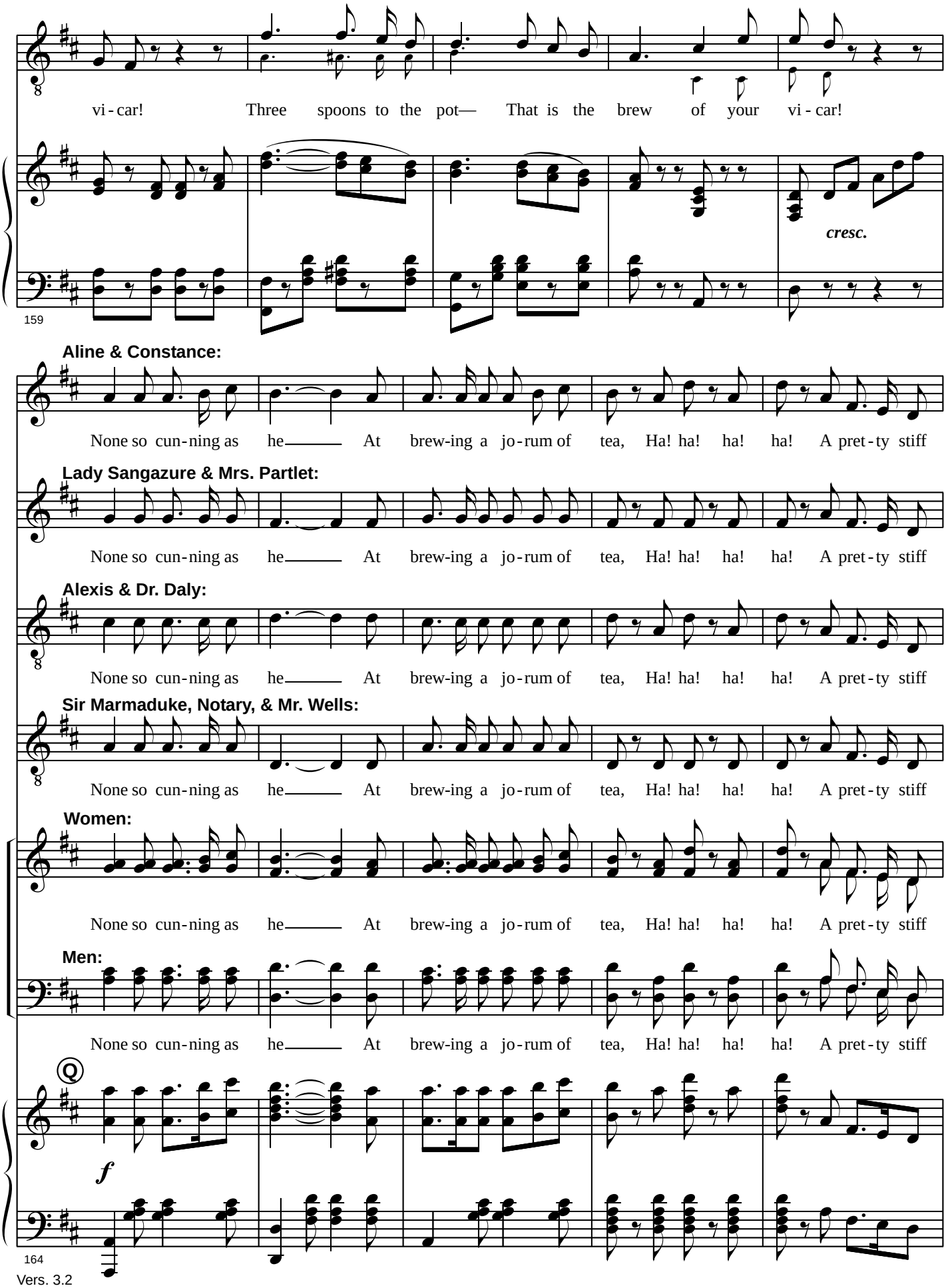

clink, They are - ex - ceed - ing! Their hearts will
clink, They are - ex - ceed - ing! Their hearts will
clink, They are - ex - ceed - ing! Their hearts will
M
126

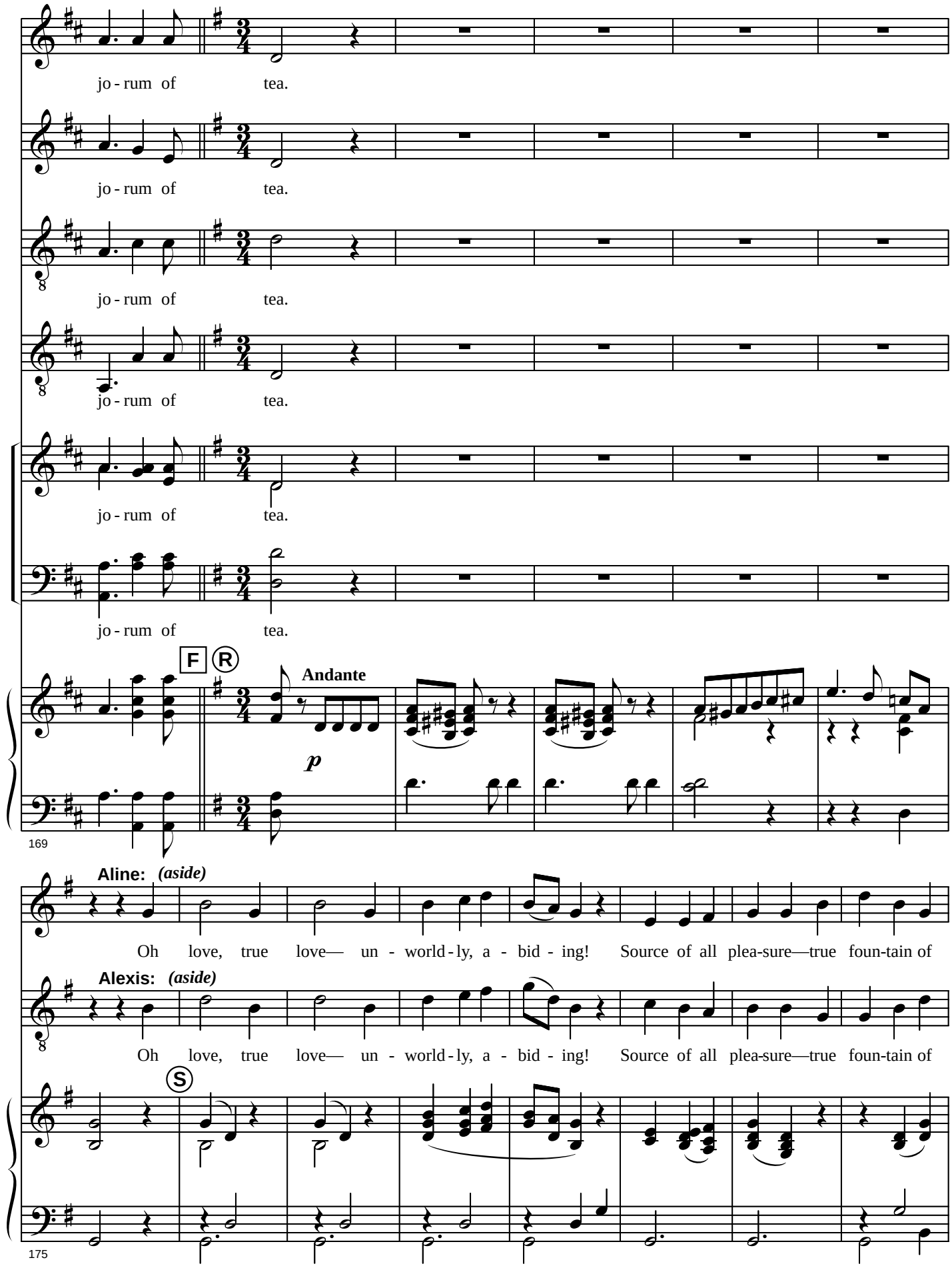


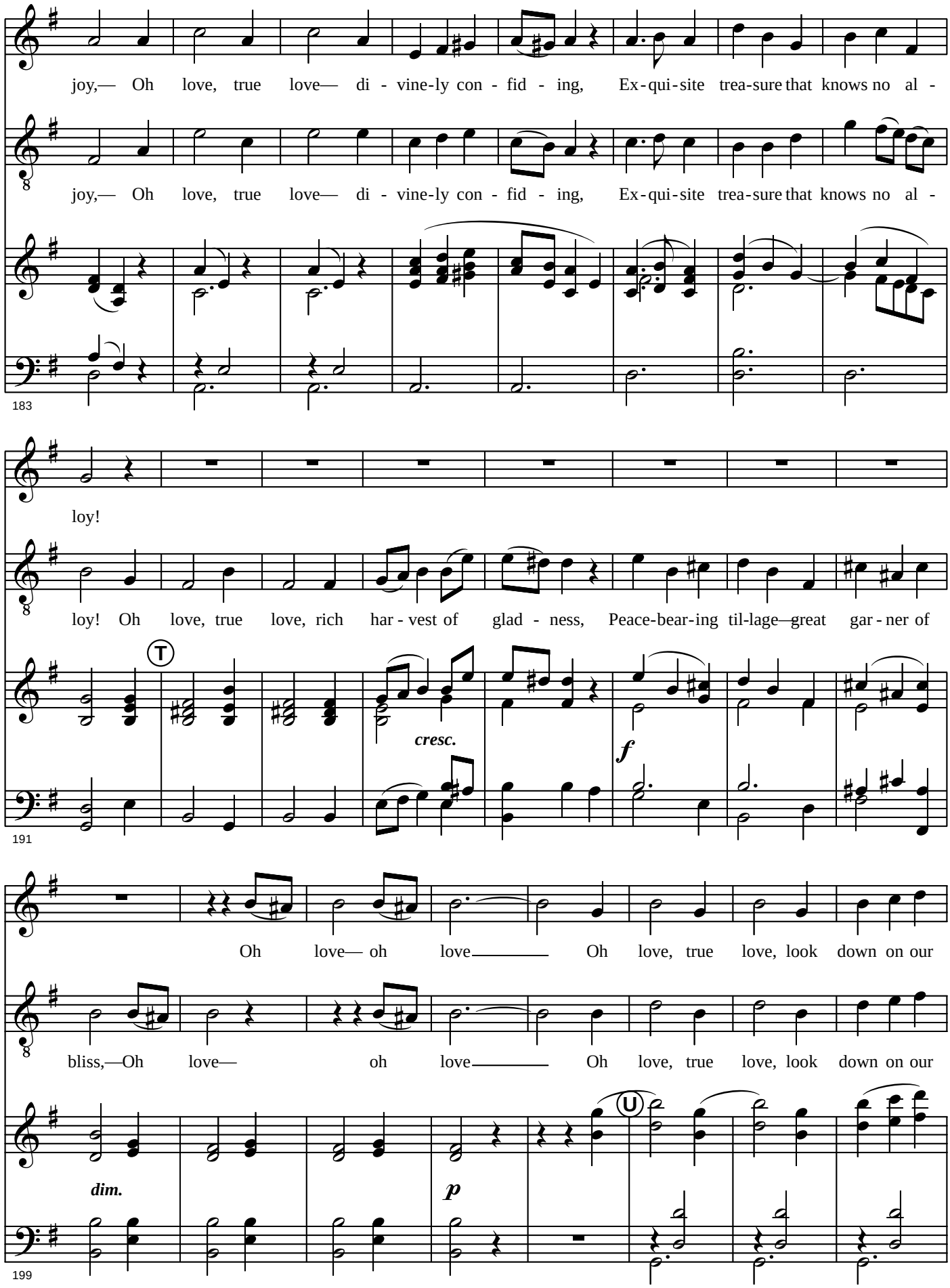

*(During this verse* CONSTANCE *has brought a small tea-pot, kettle, caddy, and cosy to* DR. DALY. *He makes tea scientifically.)*

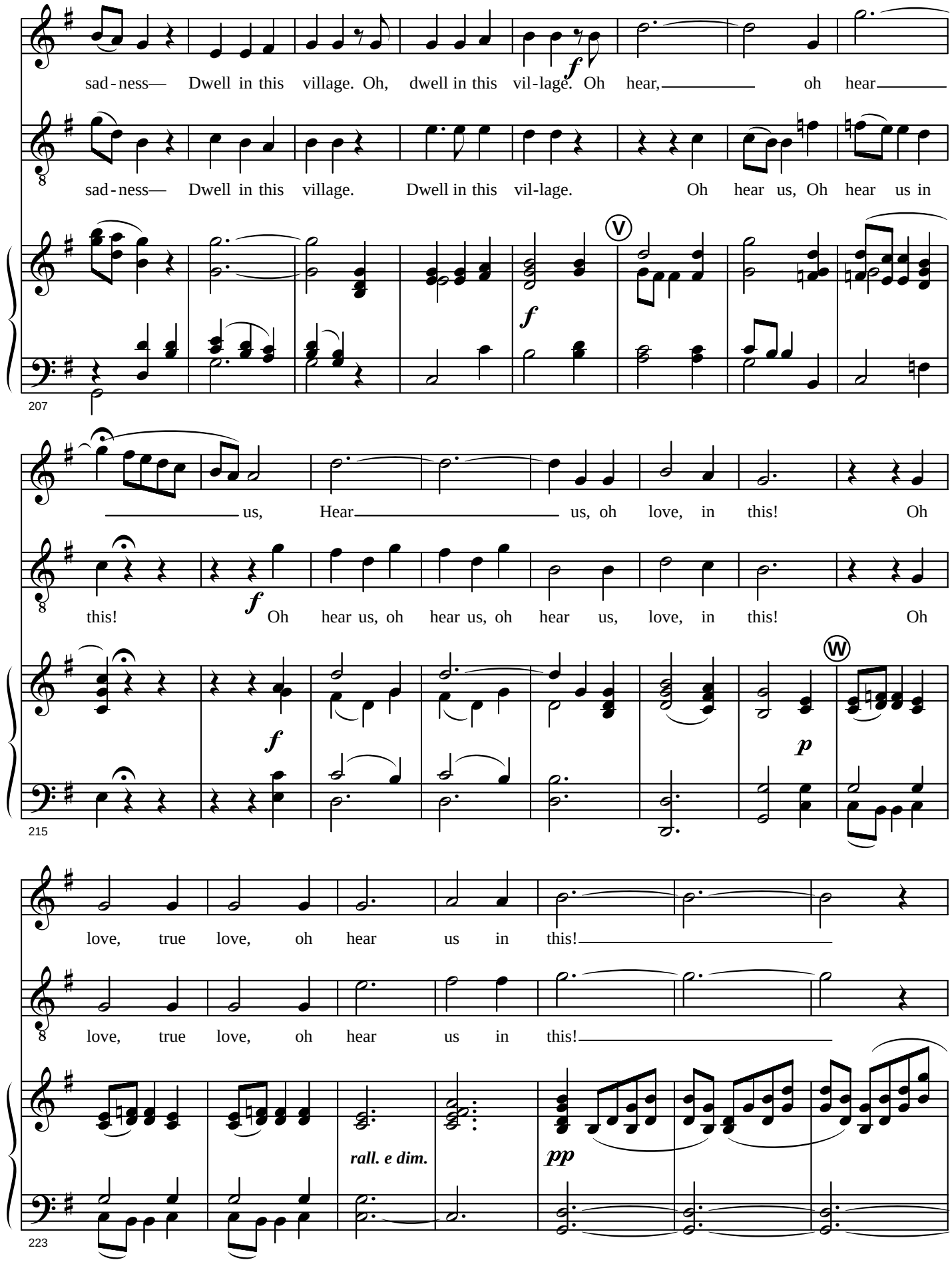
3. This is an inconsistency, left over from the original 1877 production. See the Introduction for a more complete discussion.


O
ff
p
139
Dr. Daly: (with the tea-pot)
Pain, trou-ble and care, Mi-se-ry, heart-ache and wor - ry, Quick, out of your
144
lair! Get you all gone in a hur-ry! Toil, sor-row, and plot,
P
149
Fly a-way quick-er and quick-er— Three spoons to the pot— That is the brew of your
154

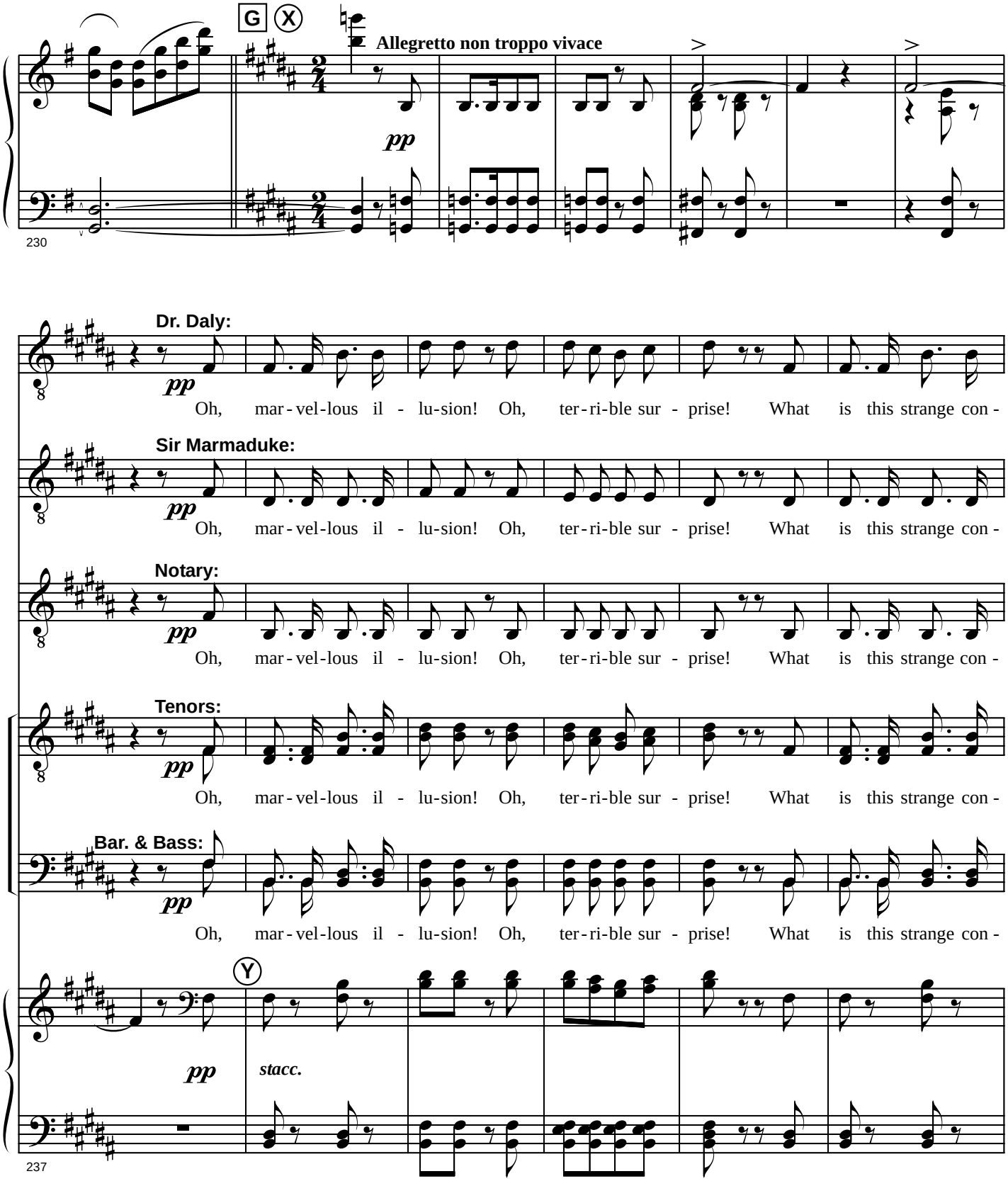

vi - car! Three spoons to the pot— That is the brew of your vi - car!
cresc.
159
Aline & Constance:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Lady Sangazure & Mrs. Partlet:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Alexis & Dr. Daly:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Sir Marmaduke, Notary, & Mr. Wells:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Women:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Men:
None so cun - ning as he—— At brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff
Q
f
164

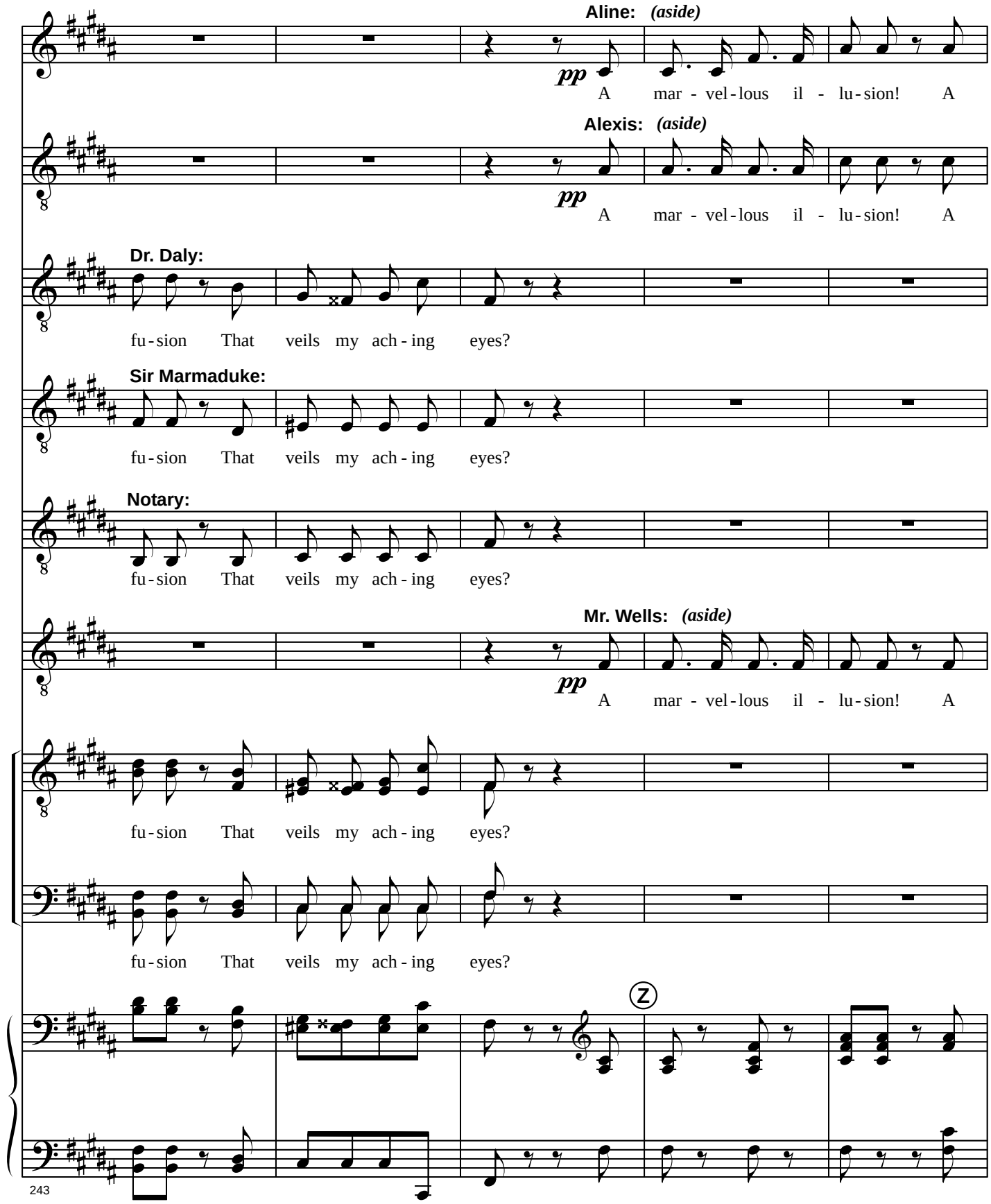

jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
jo - rum of tea.
F
R
Andante
p
169
Aline: (aside)
Oh love, true love— un - world - ly, a - bid - ing! Source of all plea-sure—true foun-tain of
Alexis: (aside)
Oh love, true love— un - world - ly, a - bid - ing! Source of all plea-sure—true foun-tain of
S
175

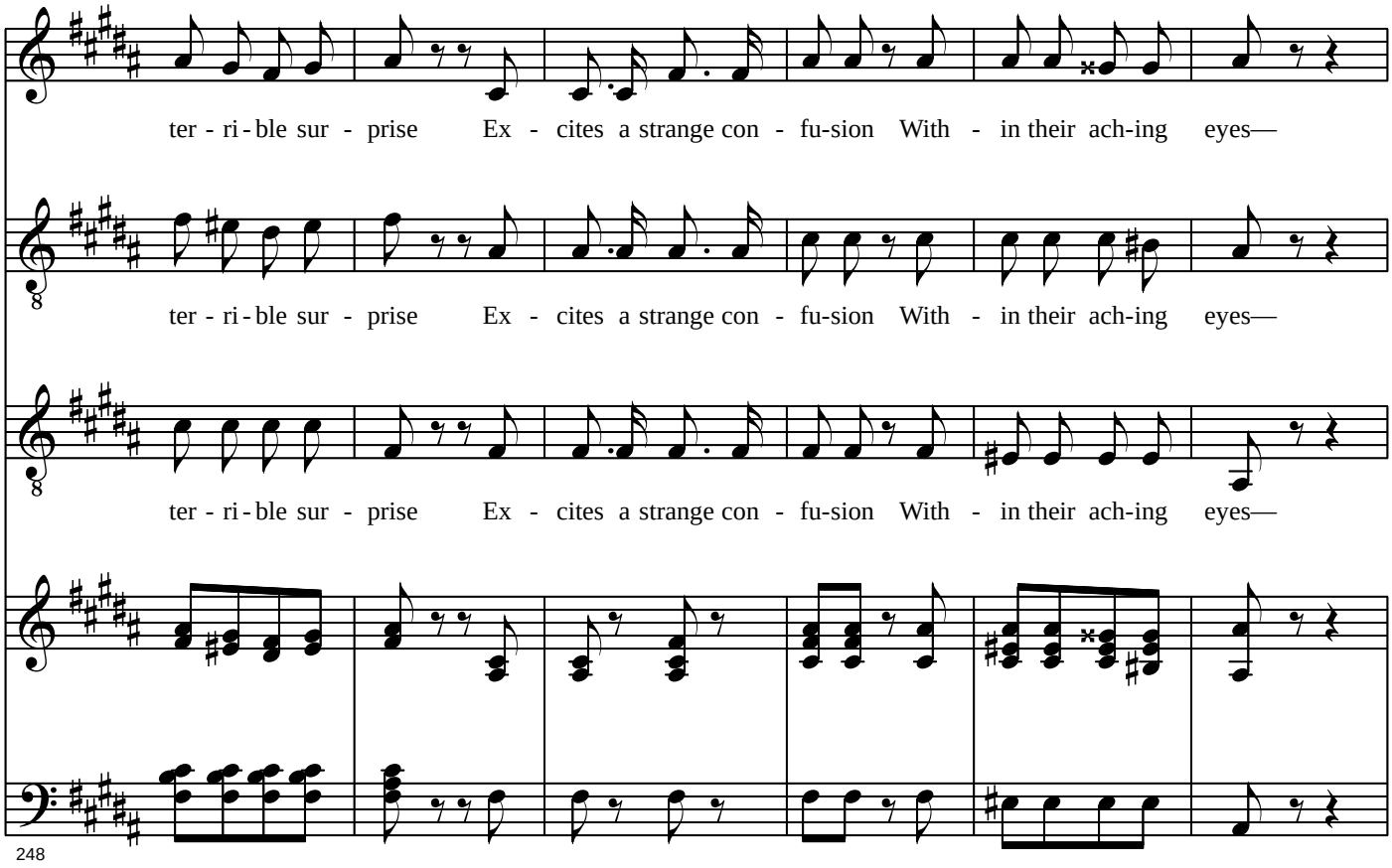

joy,— Oh love, true love— di - vine-ly con - fid - ing, Ex-qui-site trea-sure that knows no al -
joy,— Oh love, true love— di - vine-ly con - fid - ing, Ex-qui-site trea-sure that knows no al -
183
loy!
loy! Oh love, true love, rich har - vest of glad - ness, Peace-bear-ing til-lage—great gar - ner of
T
cresc.
f
191
Oh love— oh love Oh love, true love, look down on our
bliss,—Oh love— oh love Oh love, true love, look down on our
dim.
p
U
199

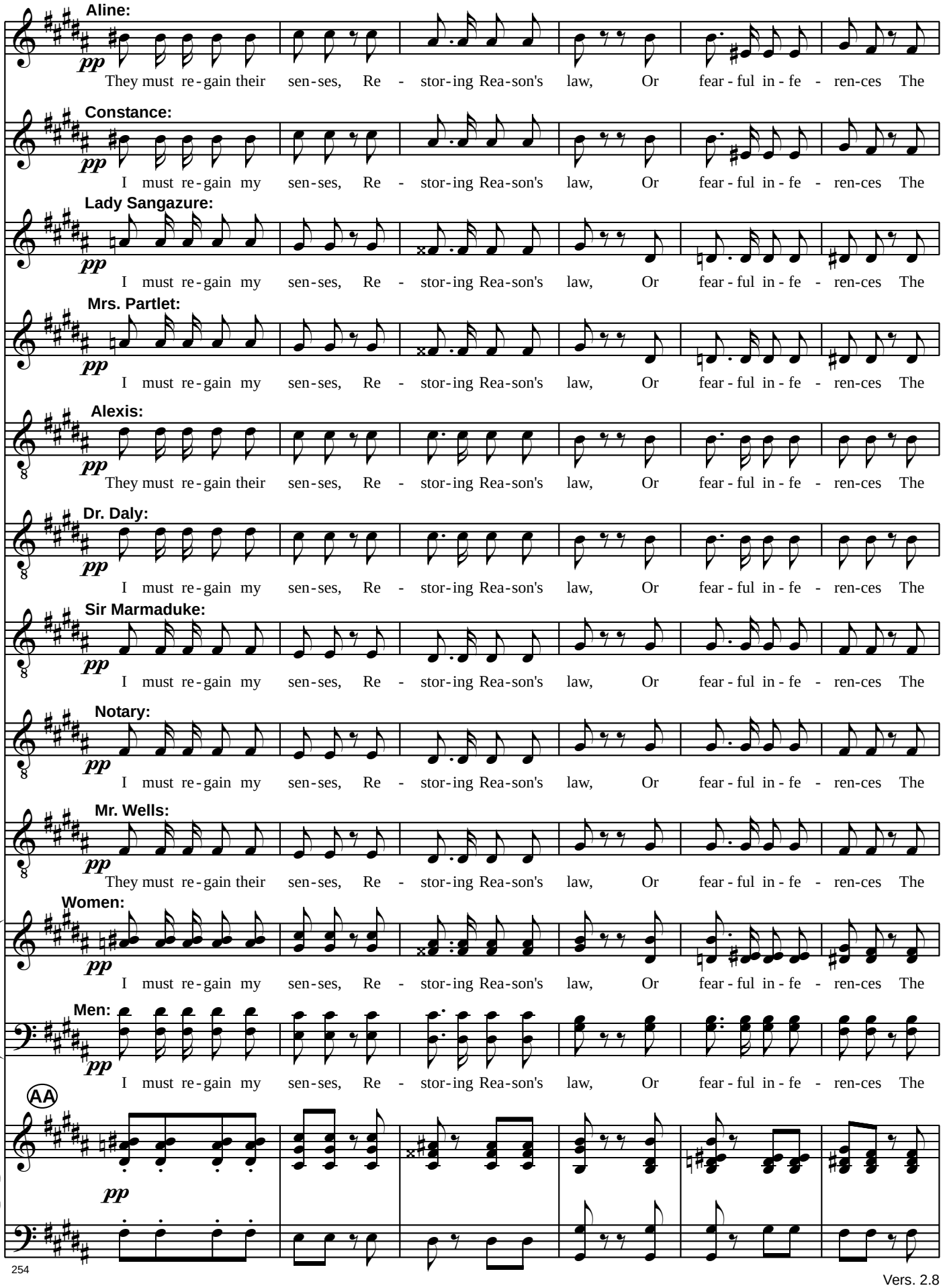

sad - ness— Dwell in this village. Oh, dwell in this vil - lage. Oh hear, oh hear
sad - ness— Dwell in this village. Dwell in this vil - lage. Oh hear us, Oh hear us in
f
V
207
us, Hear us, oh love, in this! Oh
this! Oh hear us, oh hear us, oh hear us, love, in this! Oh
f
f
W
p
215
love, true love, oh hear us in this!
love, true love, oh hear us in this!
rall. e dim.
pp
223

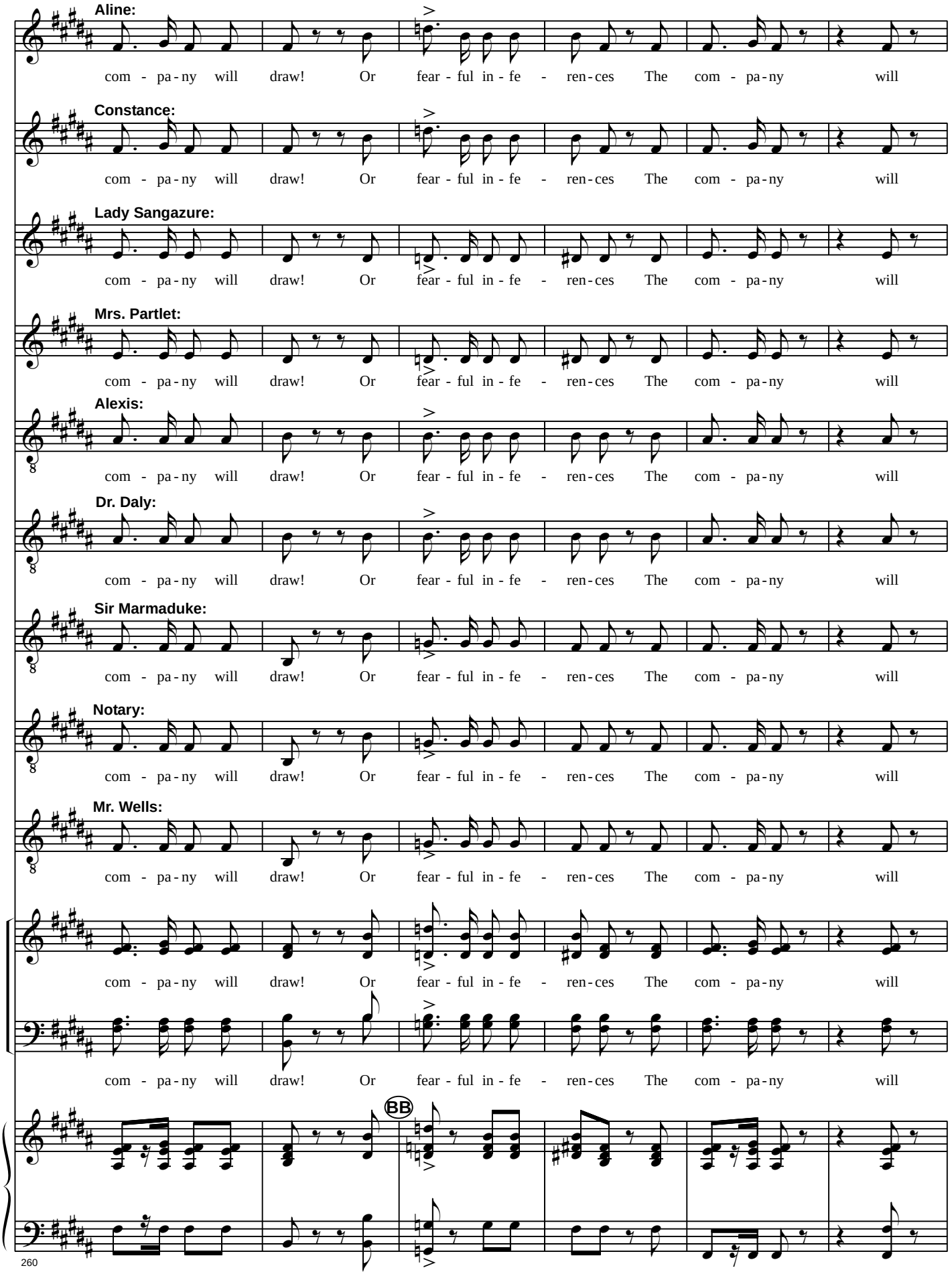
*(It becomes evident by the strange conduct of the characters that the charm is working. All rub their eyes, and stagger about the stage as if under the influence of a narcotic.)*

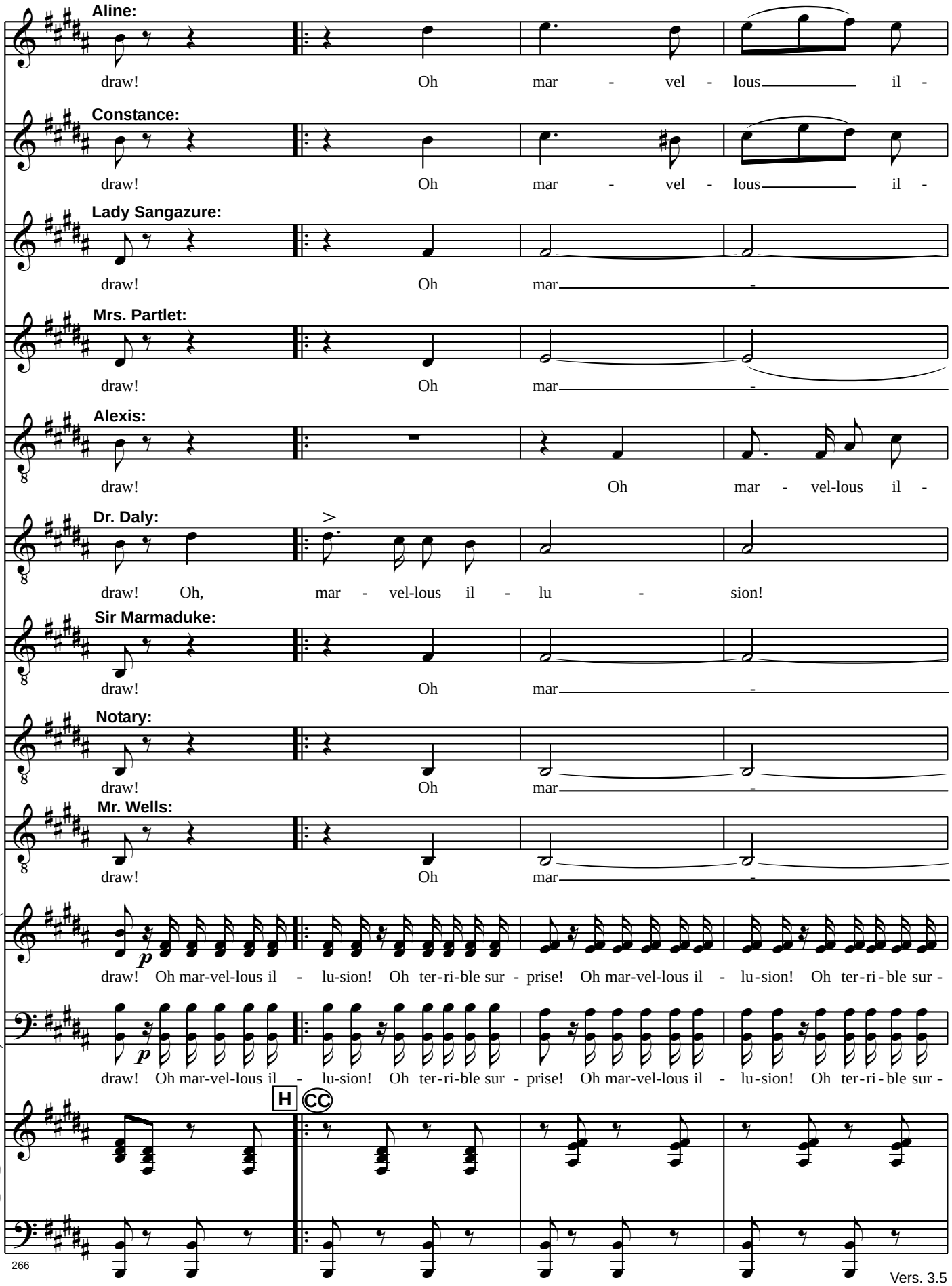


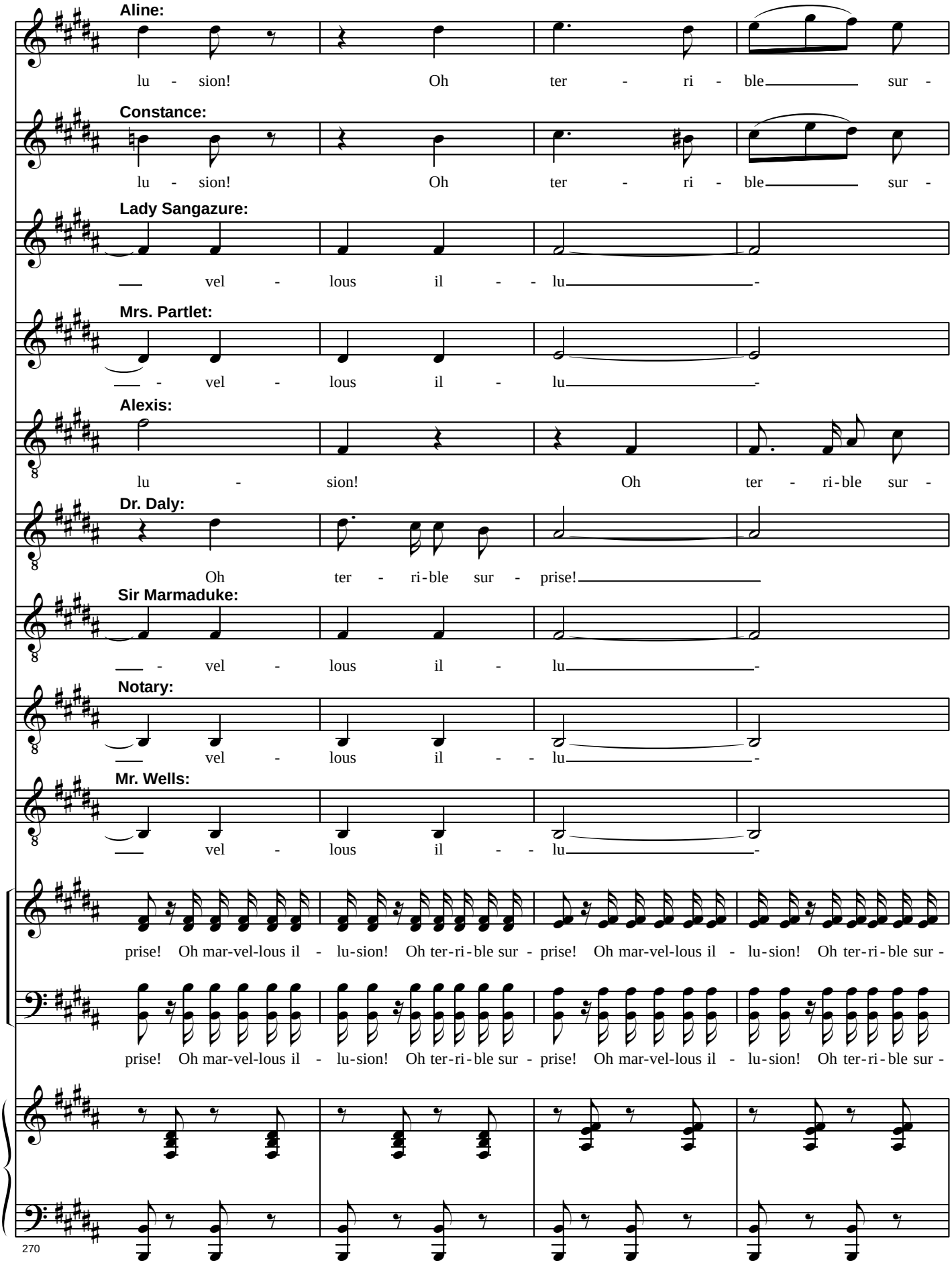

Aline: (aside)
pp
A mar - vel - lous il - lu - sion! A
Alexis: (aside)
pp
A mar - vel - lous il - lu - sion! A
Dr. Daly:
fu - sion That veils my ach - ing eyes?
Sir Marmaduke:
fu - sion That veils my ach - ing eyes?
Notary:
fu - sion That veils my ach - ing eyes?
Mr. Wells: (aside)
pp
A mar - vel - lous il - lu - sion! A
fu - sion That veils my ach - ing eyes?
fu - sion That veils my ach - ing eyes?
Z
243

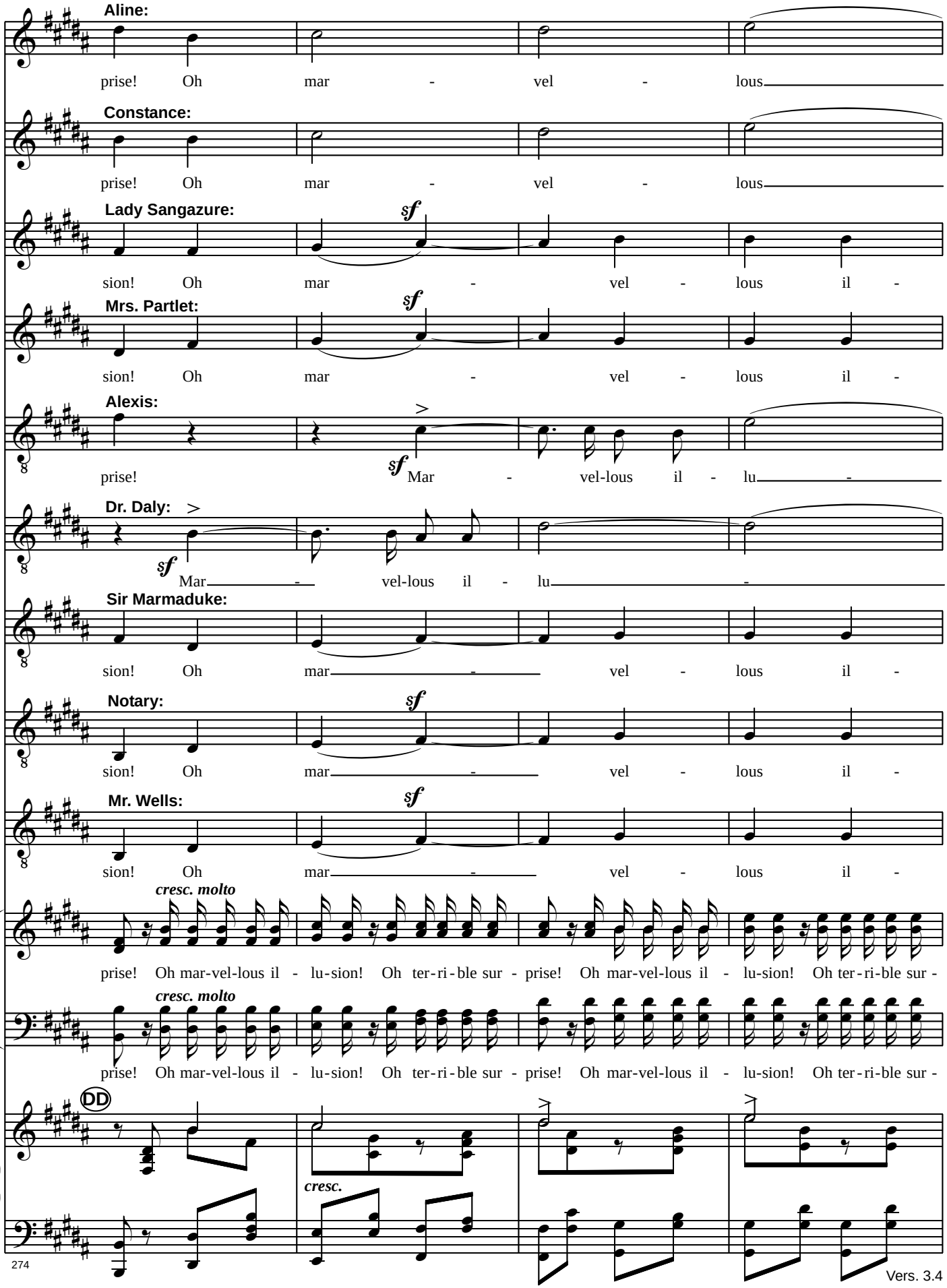

ter - ri - ble sur - prise Ex - cites a strange con - fu-sion With - in their ach-ing eyes—
ter - ri - ble sur - prise Ex - cites a strange con - fu-sion With - in their ach-ing eyes—
ter - ri - ble sur - prise Ex - cites a strange con - fu-sion With - in their ach-ing eyes—
248

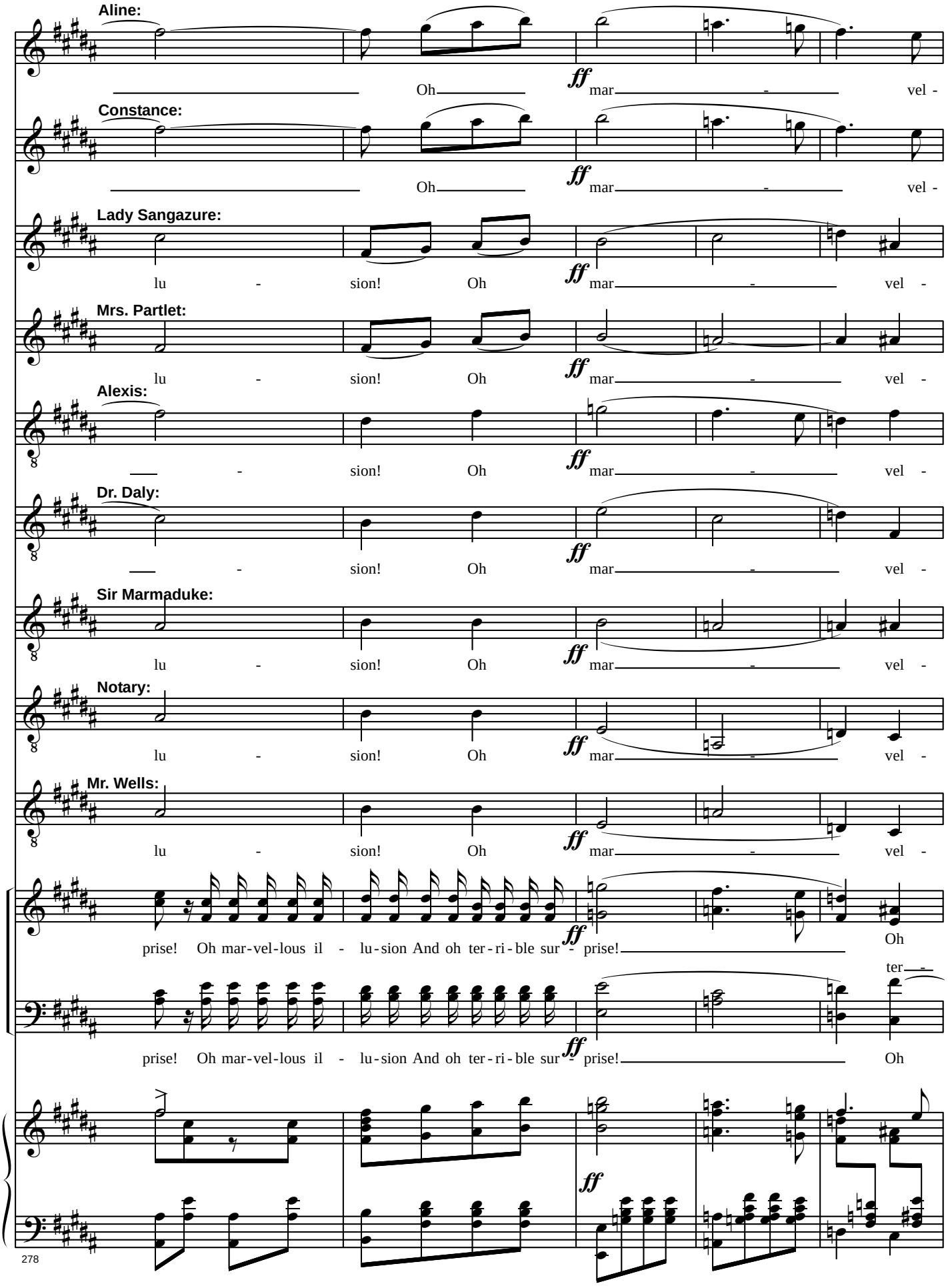

Aline:
pp
They must re - gain their sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Constance:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Lady Sangazure:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Mrs. Partlet:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Alexis:
pp
They must re - gain their sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Dr. Daly:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Sir Marmaduke:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Notary:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Mr. Wells:
pp
They must re - gain their sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Women:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
Men:
pp
I must re - gain my sen - ses, Re - stor - ing Rea - son's law, Or fear - ful in - fe - ren - ces The
AA
pp

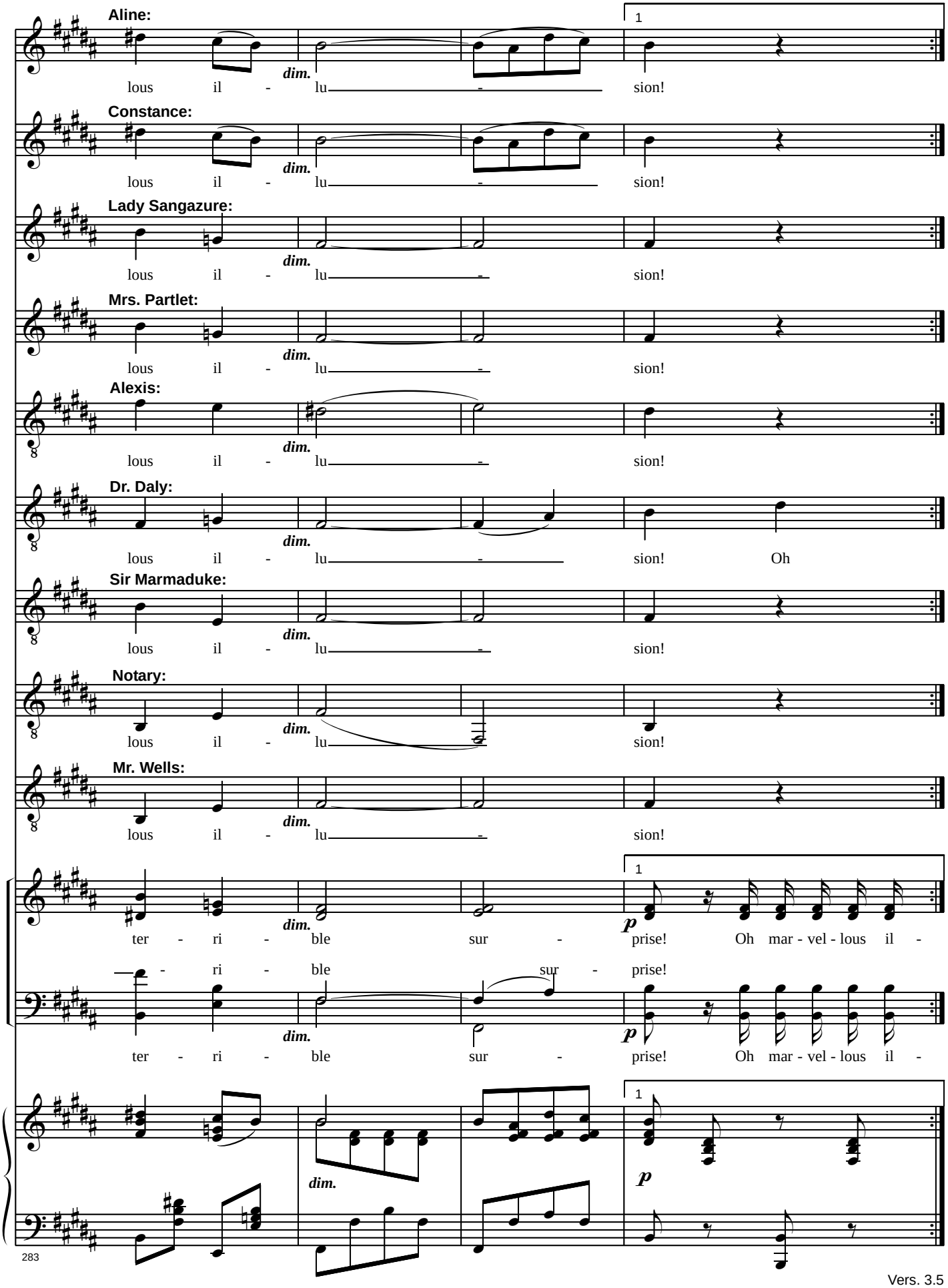

Aline:
com - pa-ny will draw! Or fear - ful in - fe - ren-ces The com - pa-ny will
Constance:
com - pa-ny will draw! Or fear - ful in - fe - ren-ces The com - pa-ny will
Lady Sangazure:
com - pa-ny will draw! Or fear - ful in - fe - ren-ces The com - pa-ny will
Mrs. Partlet:
com - pa-ny will draw! Or fear - ful in - fe - ren-ces The com - pa-ny will
Alexis:
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 Marmaduke:
com - pa-ny will draw! Or fear - ful in - fe - ren-ces The com - pa-ny will
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
BB

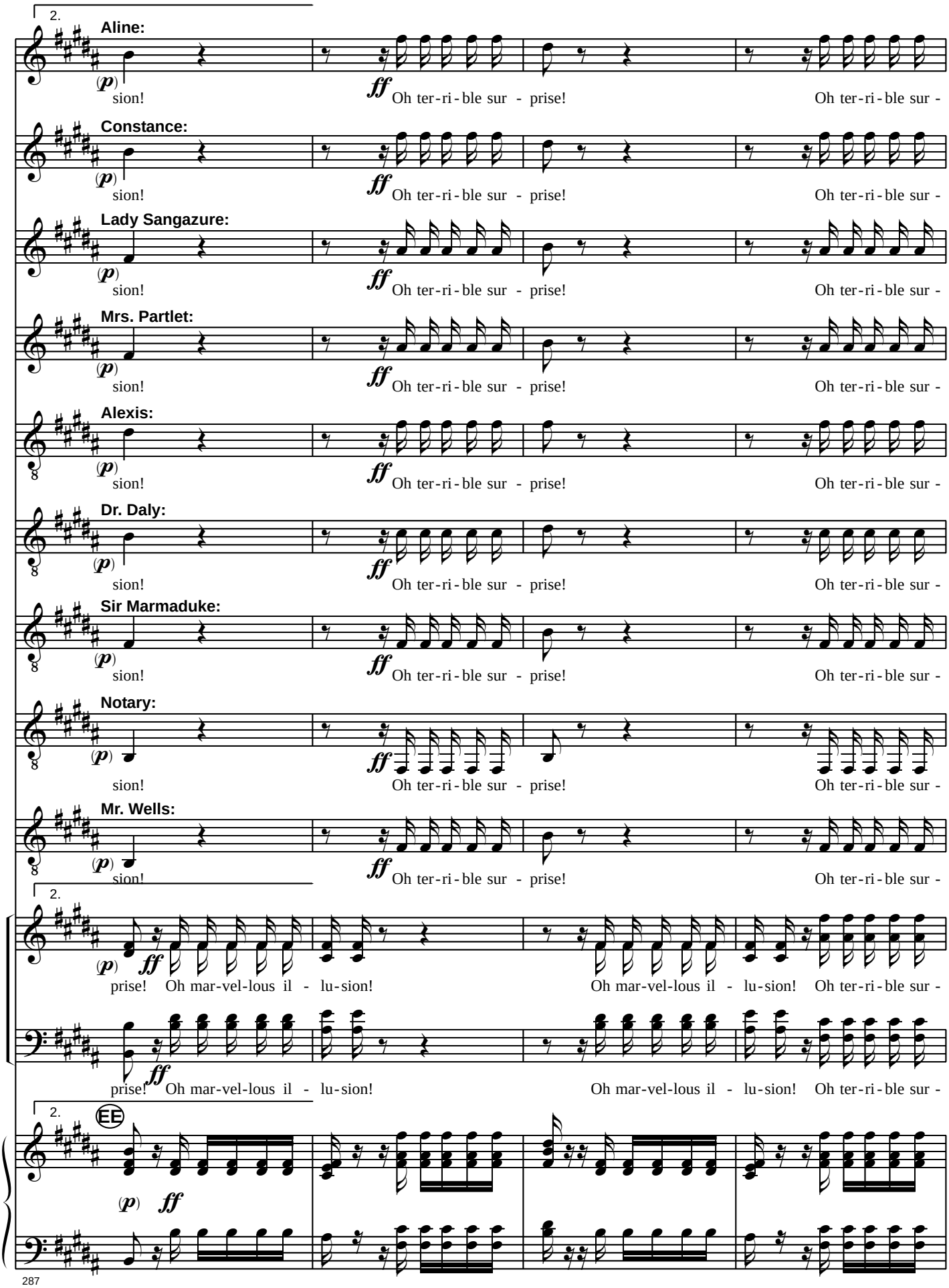

Aline:
draw! Oh mar - vel - lous il -
Constance:
draw! Oh mar - vel - lous il -
Lady Sangazure:
draw! Oh mar -
Mrs. Partlet:
draw! Oh mar -
Alexis:
draw! Oh mar - vel-lous il -
Dr. Daly:
draw! Oh, mar - vel-lous il - lu - sion!
Sir Marmaduke:
draw! Oh mar -
Notary:
draw! Oh mar -
Mr. Wells:
draw! Oh mar -
p
draw! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
p
draw! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
H
CC

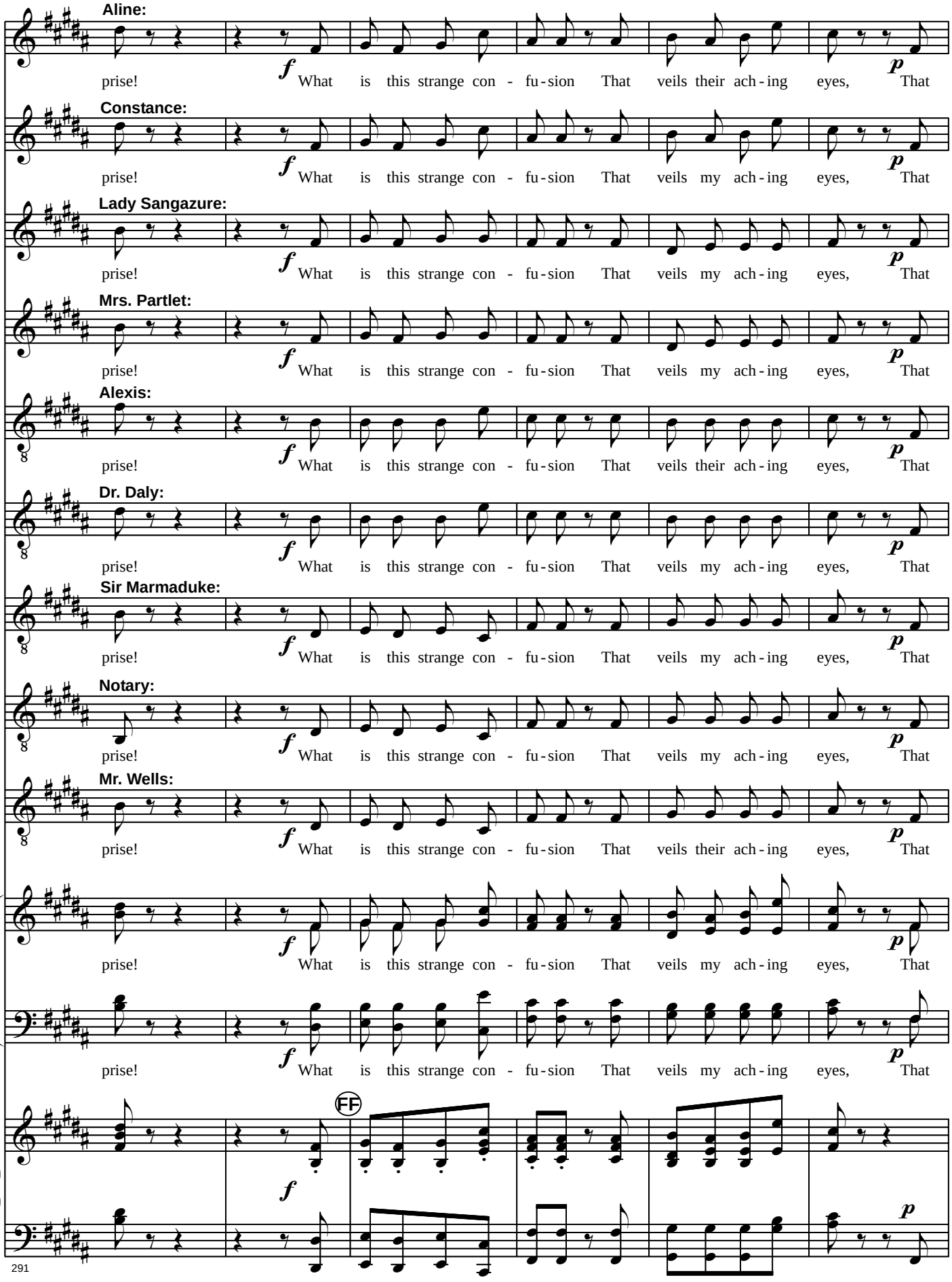

Aline:
lu - sion! Oh ter - ri - ble sur -
Constance:
lu - sion! Oh ter - ri - ble sur -
Lady Sangazure:
vel - lous il - - lu -
Mrs. Partlet:
- vel - lous il - lu -
Alexis:
lu - sion! Oh ter - ri-ble sur -
Dr. Daly:
Oh ter - ri-ble sur - prise!
Sir Marmaduke:
- vel - lous il - lu -
Notary:
vel - lous il - - lu -
Mr. Wells:
vel - lous il - - lu -
prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -

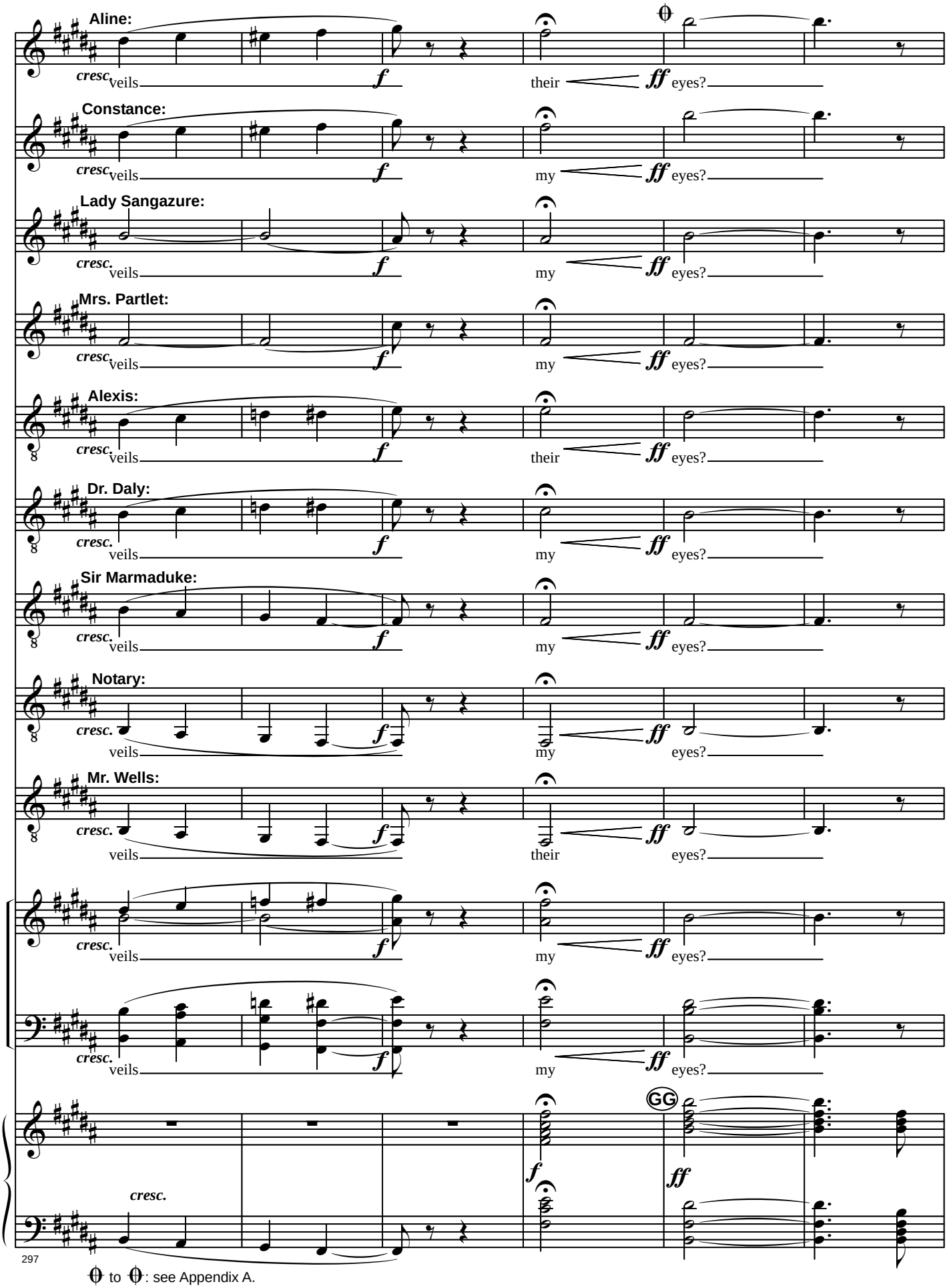

Aline:
prise! Oh mar - vel - lous
Constance:
prise! Oh mar - vel - lous
Lady Sangazure:
sf
sion! Oh mar - vel - lous il -
Mrs. Partlet:
sf
sion! Oh mar - vel - lous il -
Alexis:
prise!
sf
Mar - vel-lous il - lu -
Dr. Daly:
sf
Mar - vel-lous il - lu -
Sir Marmaduke:
sion! Oh mar - vel - lous il -
Notary:
sf
sion! Oh mar - vel - lous il -
Mr. Wells:
sf
sion! Oh mar - vel - lous il -
cresc. molto
prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
cresc. molto
prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur - prise! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
DD
cresc.


Aline:
Oh
ff
mar - vel -
Constance:
Oh
ff
mar - vel -
Lady Sangazure:
lu - sion! Oh
ff
mar - vel -
Mrs. Partlet:
lu - sion! Oh
ff
mar - vel -
Alexis:
- sion! Oh
ff
mar - vel -
Dr. Daly:
- sion! Oh
ff
mar - vel -
Sir Marmaduke:
lu - sion! Oh
ff
mar - vel -
Notary:
lu - sion! Oh
ff
mar - vel -
Mr. Wells:
lu - sion! Oh
ff
mar - vel -
prise! Oh mar-vel-lous il - lu-sion And oh ter-ri-ble sur - prise!
Oh ter -
prise! Oh mar-vel-lous il - lu-sion And oh ter-ri-ble sur - prise!
Oh
ff


Aline:
lous il - lu - sion!
Constance:
lous il - lu - sion!
Lady Sangazure:
lous il - lu - sion!
Mrs. Partlet:
lous il - lu - sion!
Alexis:
lous il - lu - sion!
Dr. Daly:
lous il - lu - sion! Oh
Sir Marmaduke:
lous il - lu - sion!
Notary:
lous il - lu - sion!
Mr. Wells:
lous il - lu - sion!
dim.
1
p
ter - ri - ble sur - prise! Oh mar - vel - lous il -
- ri - ble sur - prise!
ter - ri - ble sur - prise! Oh mar - vel - lous il -


2.
Aline:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Constance:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Lady Sangazure:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Mrs. Partlet:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Alexis:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Dr. Daly:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Sir Marmaduke:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Notary:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
Mr. Wells:
(p) sion!
ff Oh ter-ri-ble sur - prise!
Oh ter-ri-ble sur -
2.
(p) prise! Oh mar-vel-lous il - lu-sion!
Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
prise! Oh mar-vel-lous il - lu-sion!
Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -
2.
EE
(p) ff

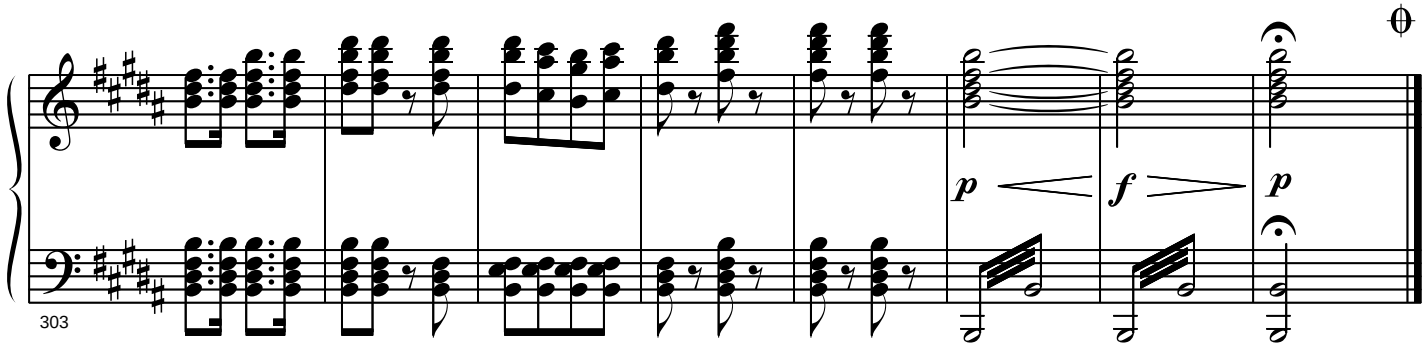

Aline:
prise! What is this strange con - fu - sion That veils their ach - ing eyes, That
Constance:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Lady Sangazure:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Mrs. Partlet:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Alexis:
prise! What is this strange con - fu - sion That veils their ach - ing eyes, That
Dr. Daly:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Sir Marmaduke:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Notary:
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
Mr. Wells:
prise! What is this strange con - fu - sion That veils their ach - ing eyes, That
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
prise! What is this strange con - fu - sion That veils my ach - ing eyes, That
FF






⊕ to ⊕: see Appendix A.

*(Those who have partaken of the philtre struggle in vain against its effects, and, at the end of the chorus, fall insensible on the stage.)*




End of Act I

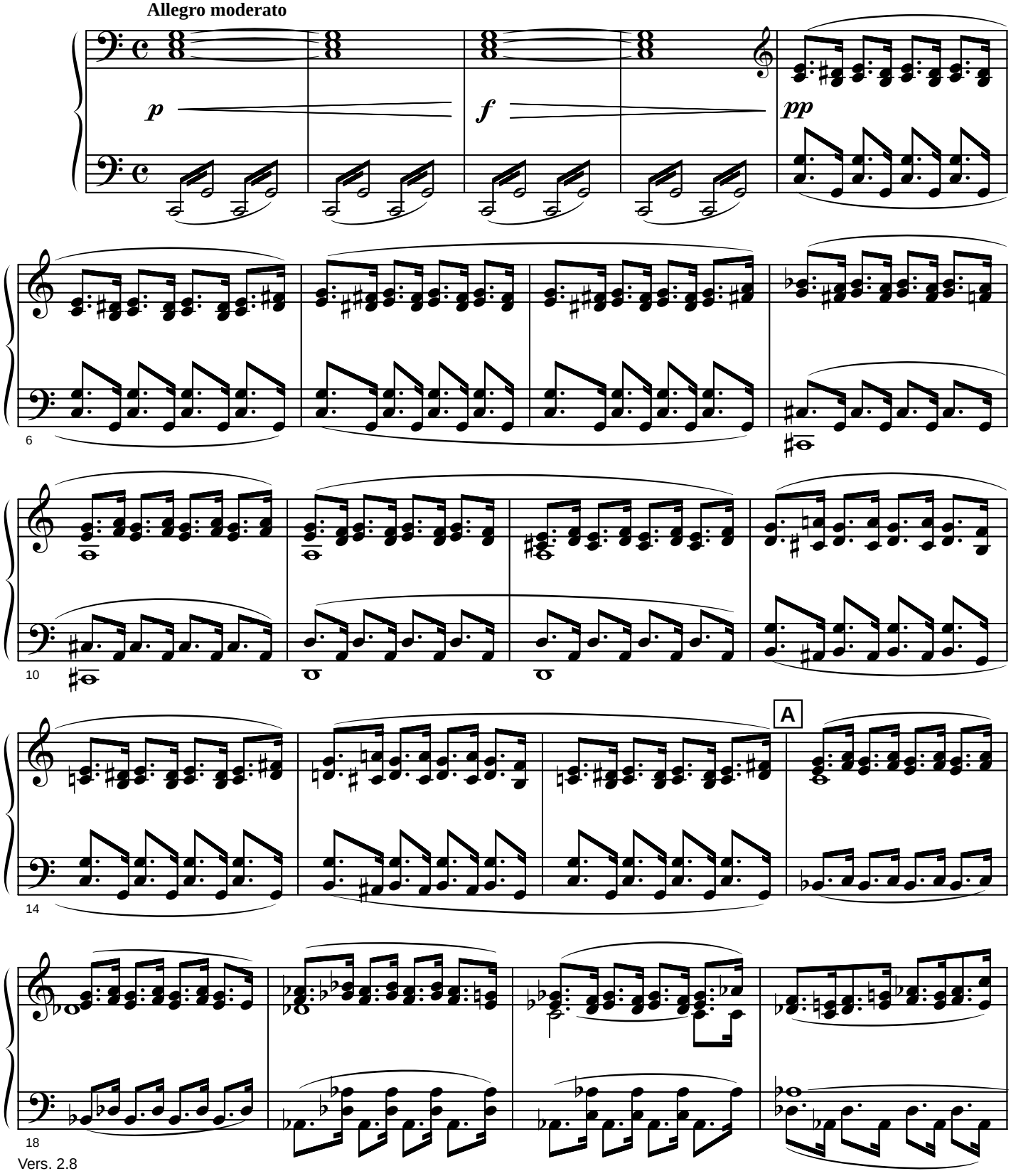
# ACT II

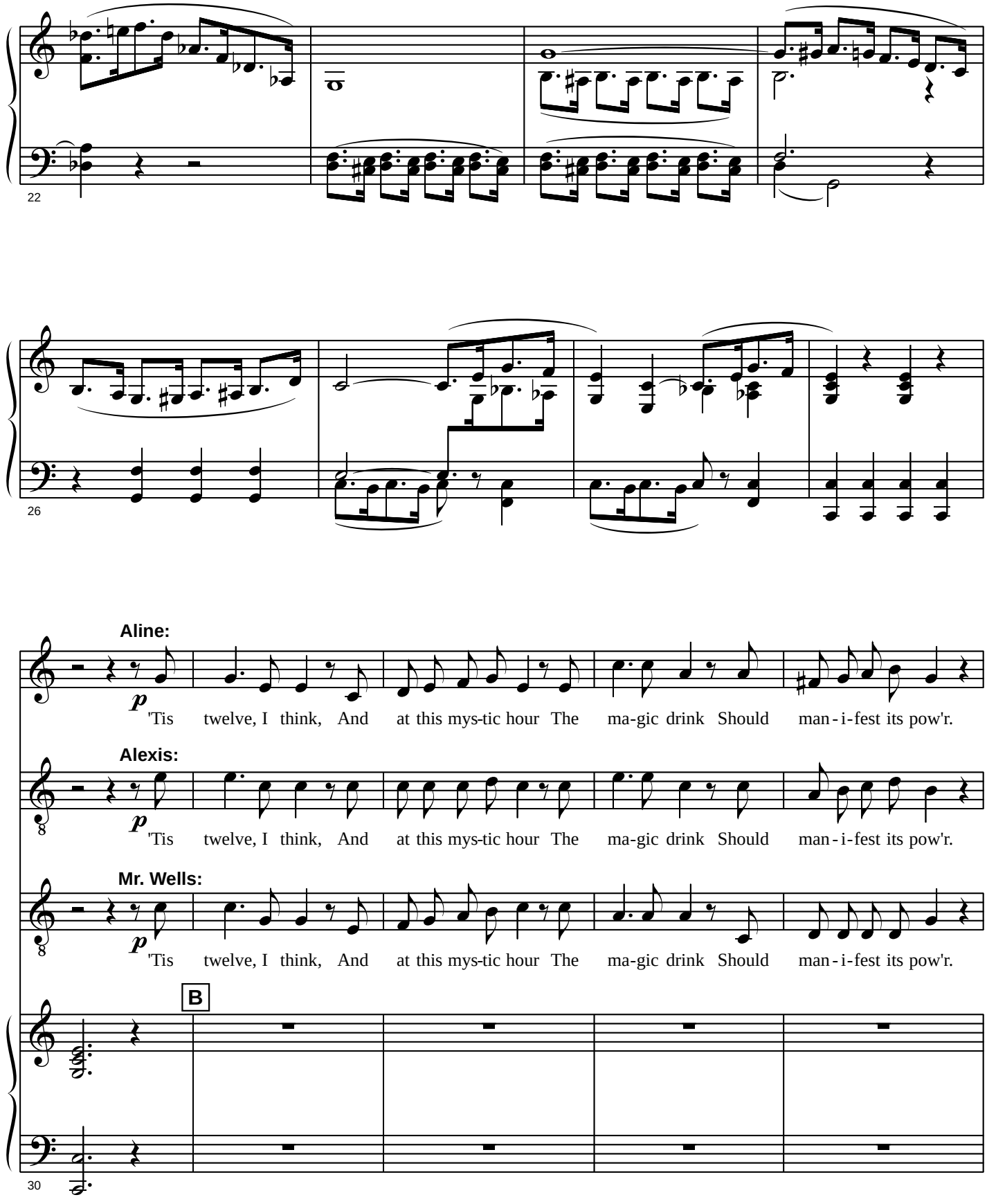
SCENE. -- *Exterior of* SIR MARMADUKE*'s mansion by moonlight. All the peasantry are discovered asleep on the ground, as at the end of Act I. Enter* MR. WELLS*, on tiptoe, followed by* ALEXIS *and* ALINE. MR. WELLS *carries a dark lantern.*

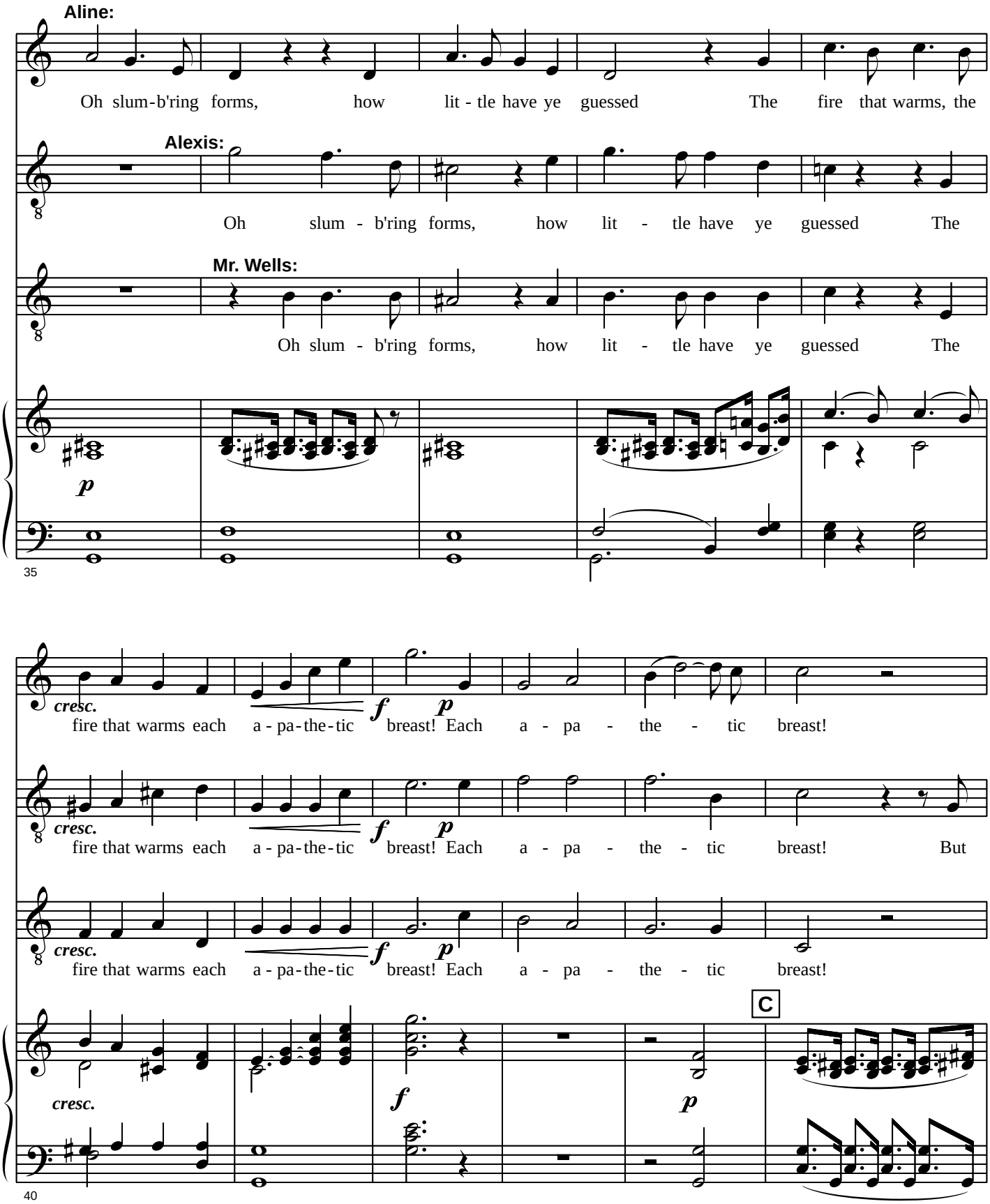
## No. 15. 'Tis twelve, I think

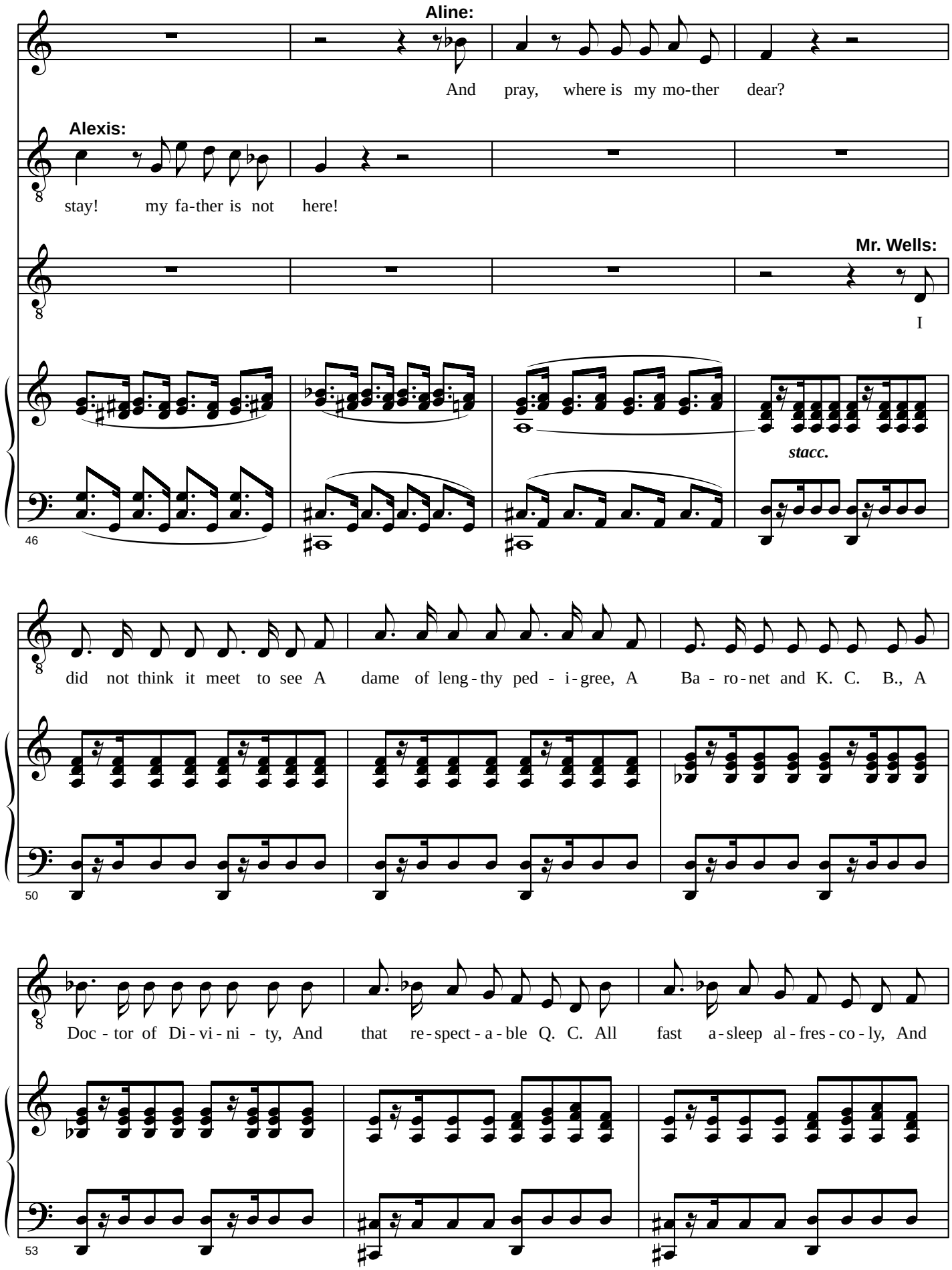
### Mr. Wells, Alexis, Aline, and Chorus

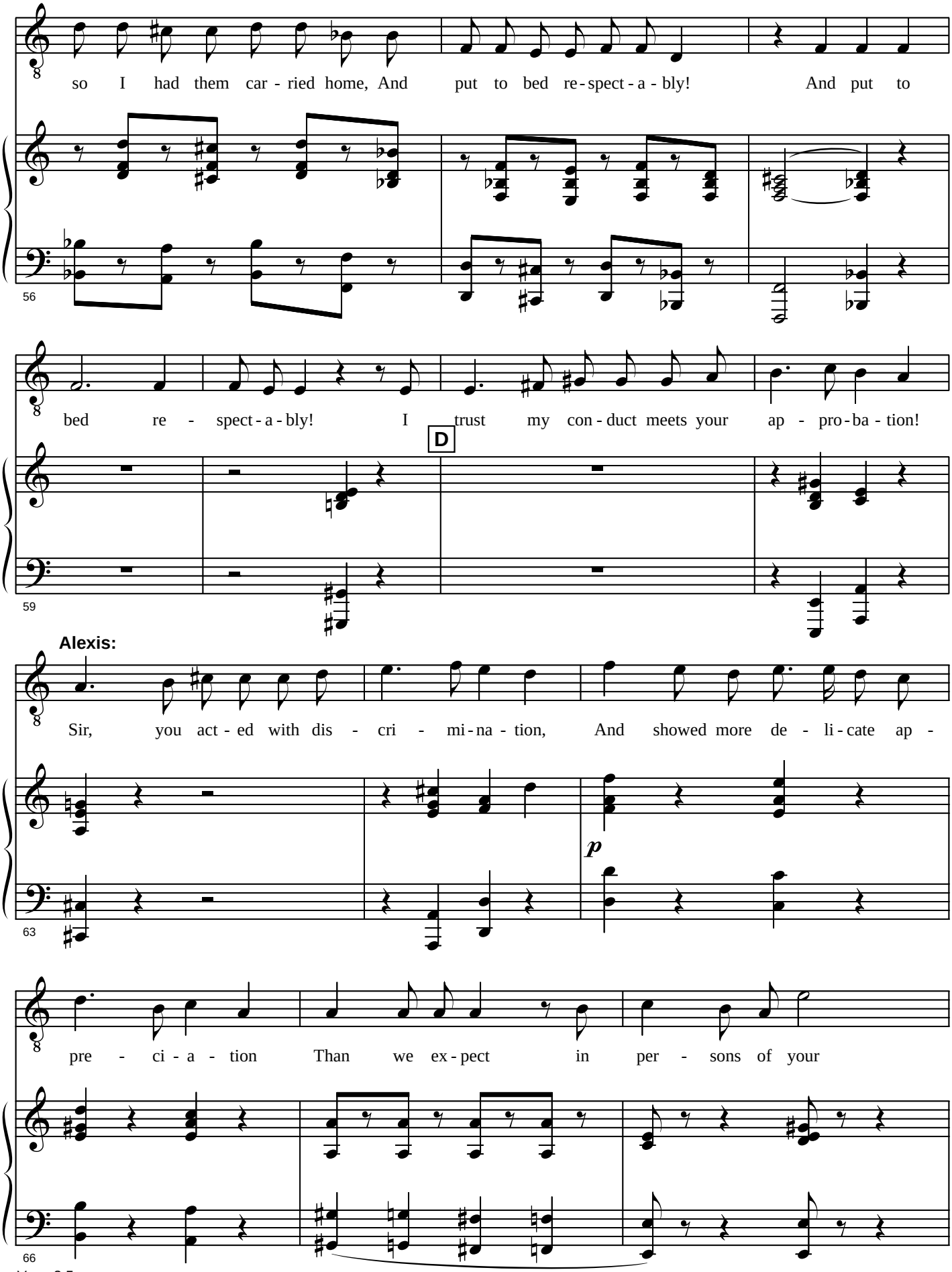
**Allegro moderato**

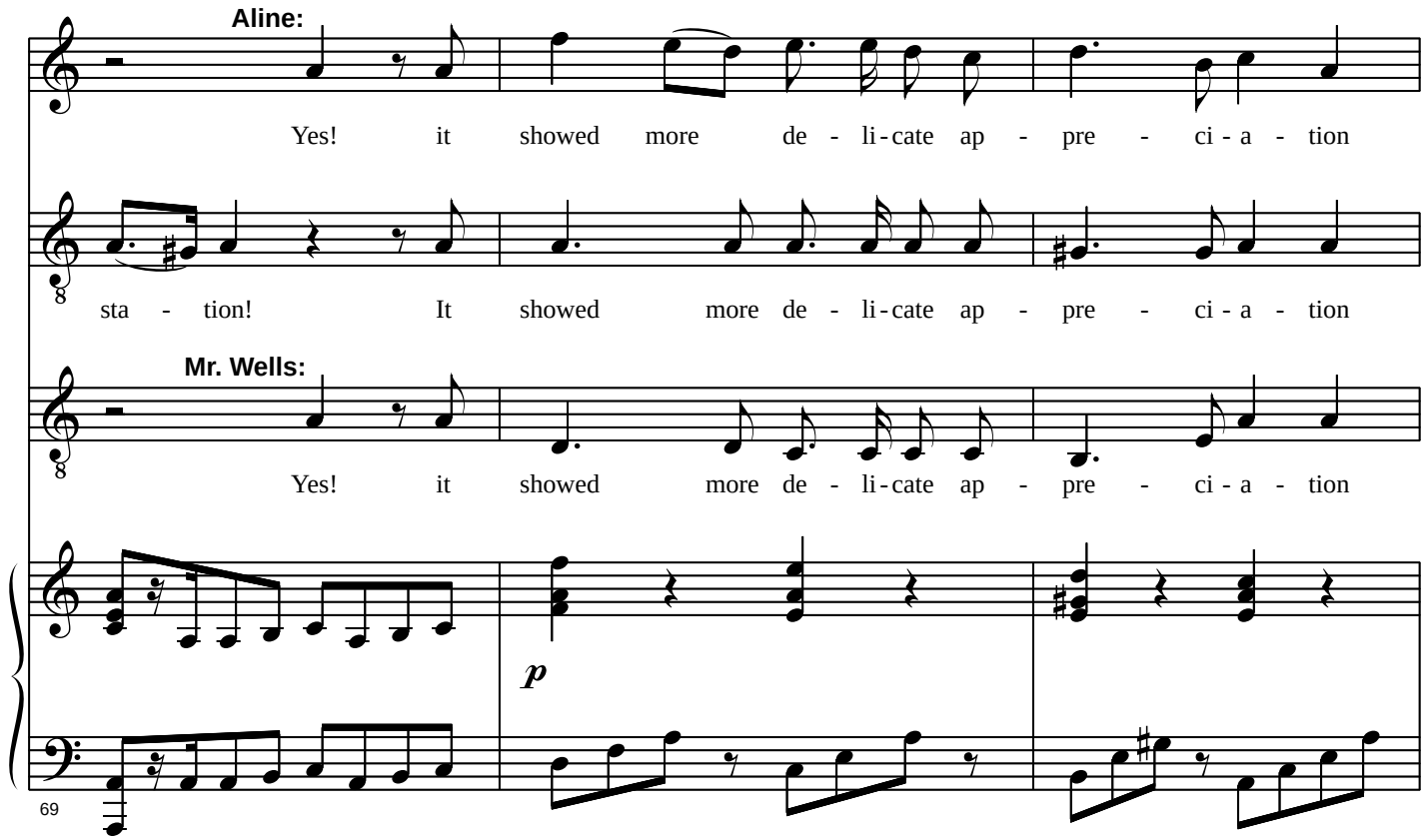


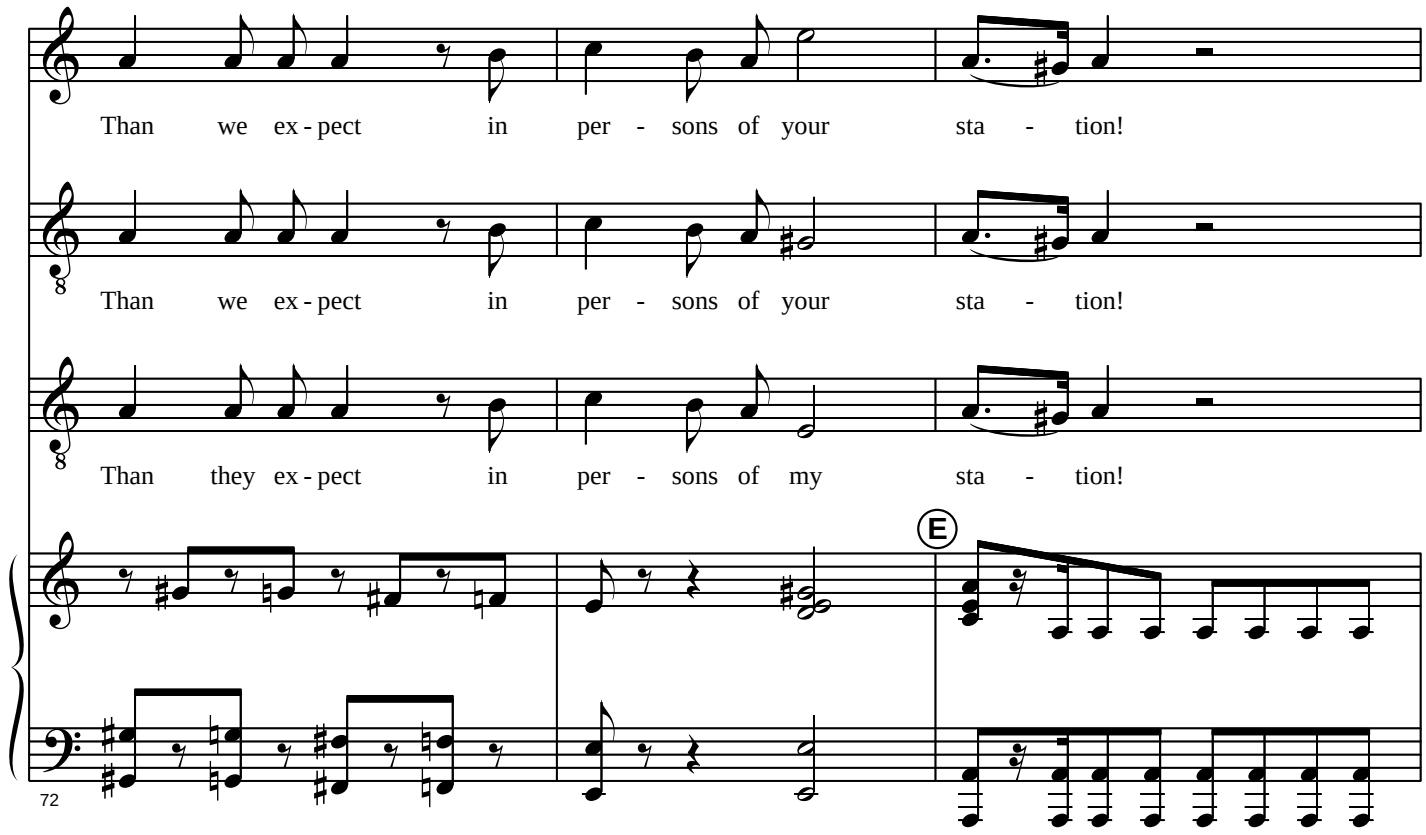

22
26
Aline:
p
'Tis twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its pow'r.
Alexis:
p
'Tis twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its pow'r.
Mr. Wells:
p
'Tis twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its pow'r.
B
30

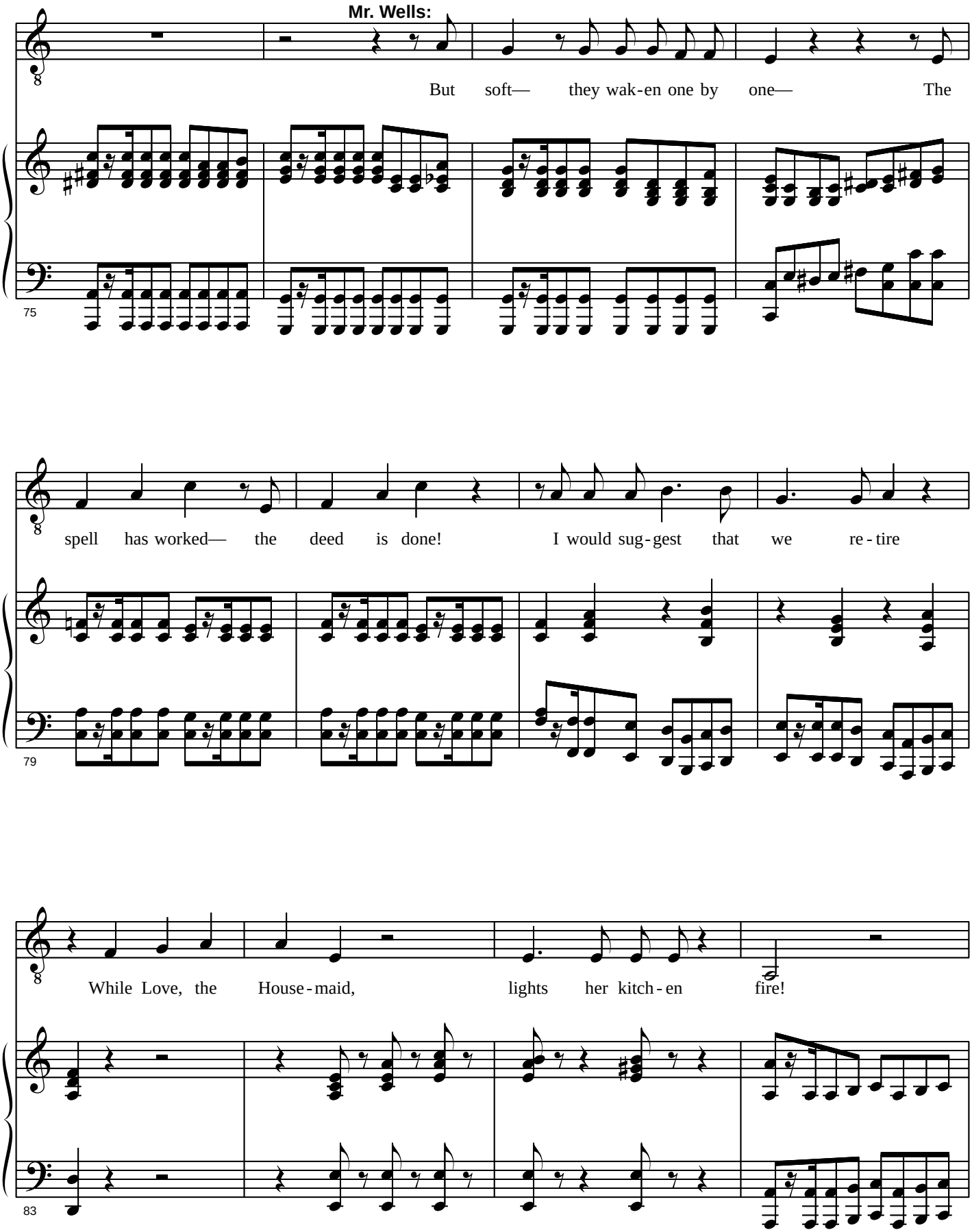

Aline:
Oh slum-b'ring forms, how lit - tle have ye guessed The fire that warms, the
Alexis:
Oh slum - b'ring forms, how lit - tle have ye guessed The
Mr. Wells:
Oh slum - b'ring forms, how lit - tle have ye guessed The
p
35
cresc.
fire that warms each a - pa-the-tic breast! Each a - pa - the - tic breast!
cresc.
fire that warms each a - pa-the-tic breast! Each a - pa - the - tic breast! But
cresc.
fire that warms each a - pa-the-tic breast! Each a - pa - the - tic breast!
f
p
C
40

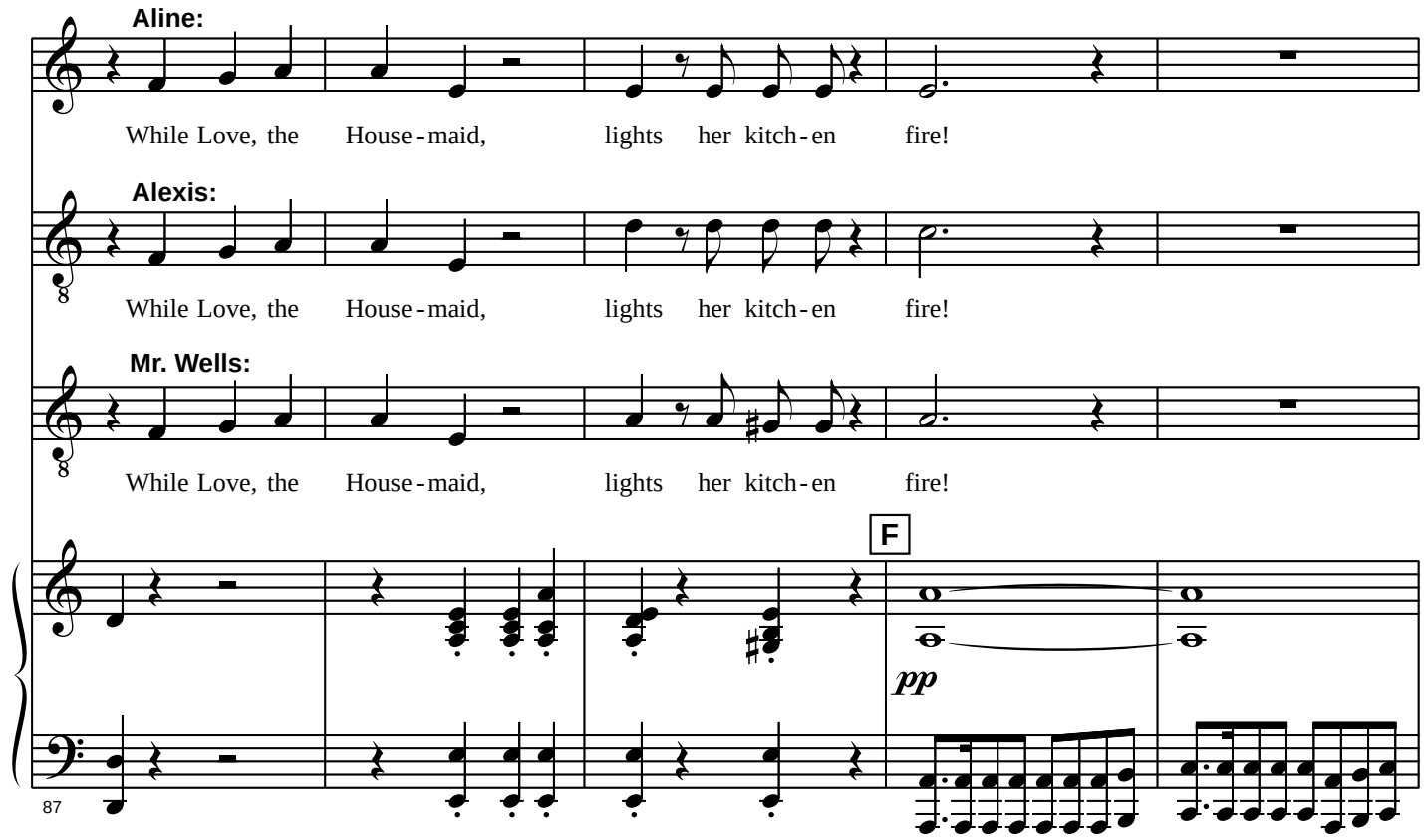

Aline:
And pray, where is my mo-ther dear?
Alexis:
stay! my fa-ther is not here!
Mr. Wells:
I
stacc.
46
did not think it meet to see A dame of leng-thy ped - i-gree, A Ba - ro-net and K. C. B., A
50
Doc - tor of Di-vi-ni - ty, And that re-spect-a-ble Q. C. All fast a-sleep al-fres-co-ly, And
53


so I had them car - ried home, And put to bed re - spect - a - bly! And put to
56
bed re - spect - a - bly! I trust my con - duct meets your ap - pro - ba - tion!
D
59
Alexis:
Sir, you act - ed with dis - cri - mi - na - tion, And showed more de - li - cate ap -
p
63
pre - ci - a - tion Than we ex - pect in per - sons of your
66

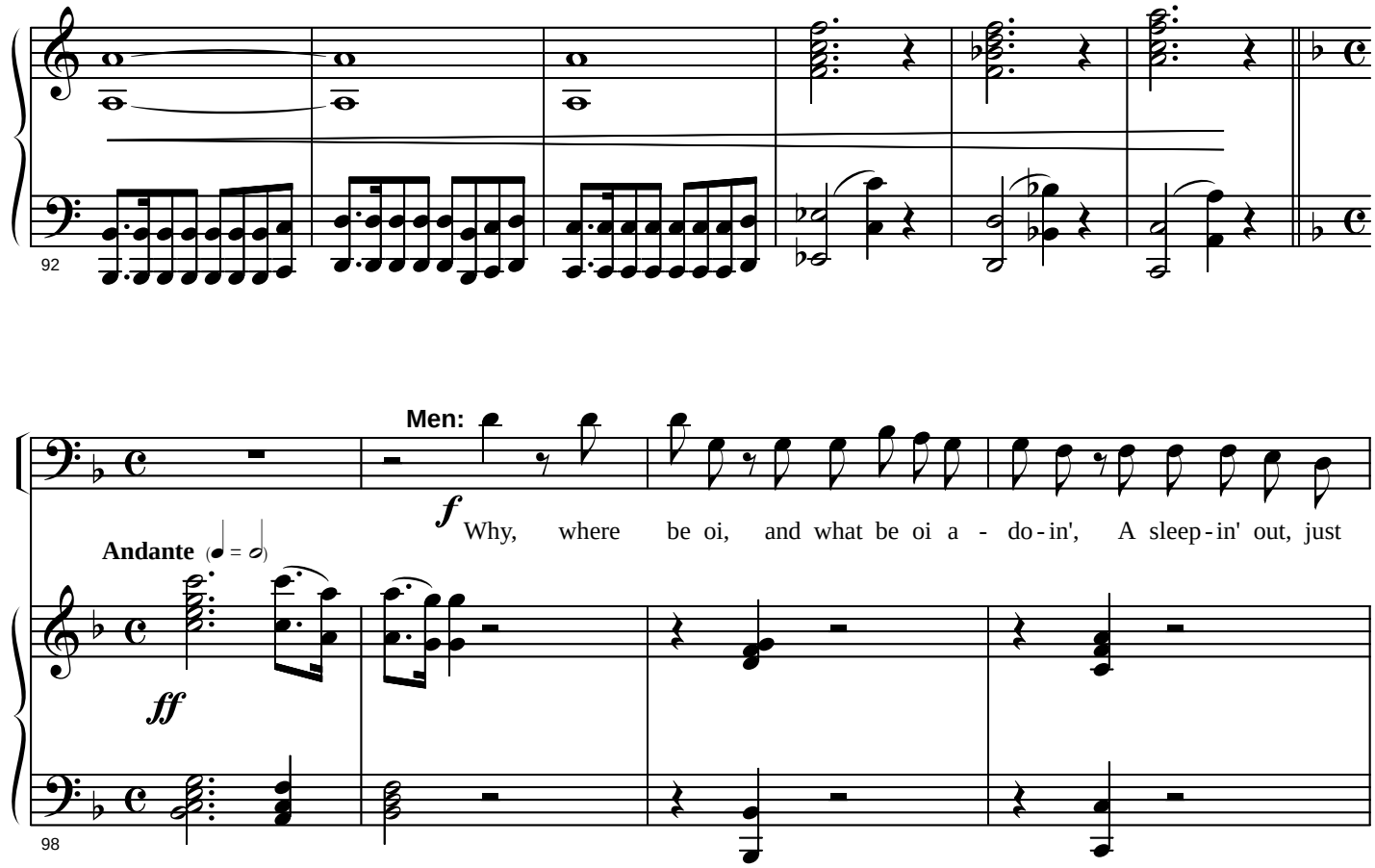

Aline:
Yes! it showed more de - li - cate ap - pre - ci - a - tion
sta - tion! It showed more de - li - cate ap - pre - ci - a - tion
Mr. Wells:
Yes! it showed more de - li - cate ap - pre - ci - a - tion
p
69

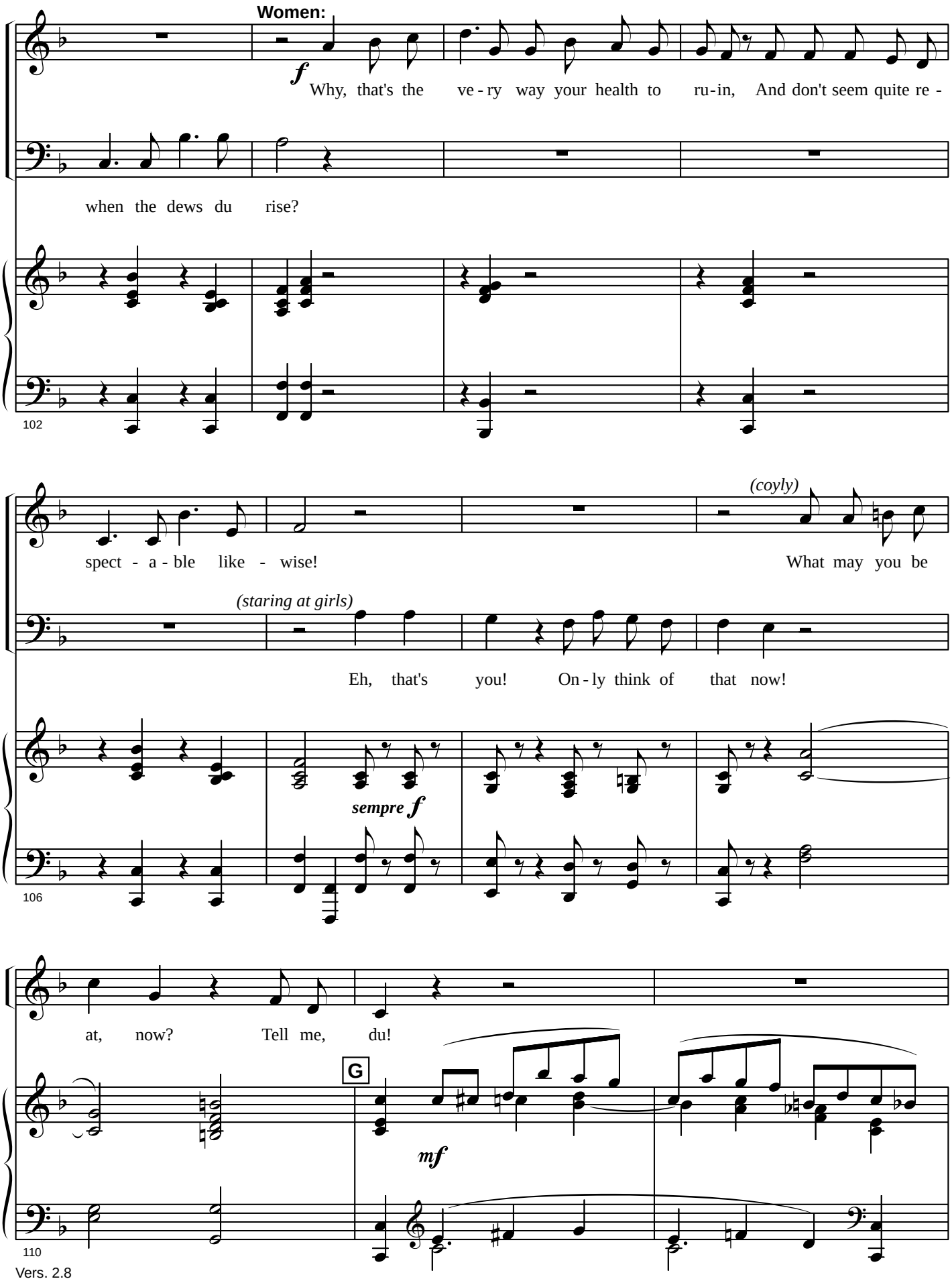

Than we ex - pect in per - sons of your sta - tion!
Than we ex - pect in per - sons of your sta - tion!
Than they ex - pect in per - sons of my sta - tion!
E
72

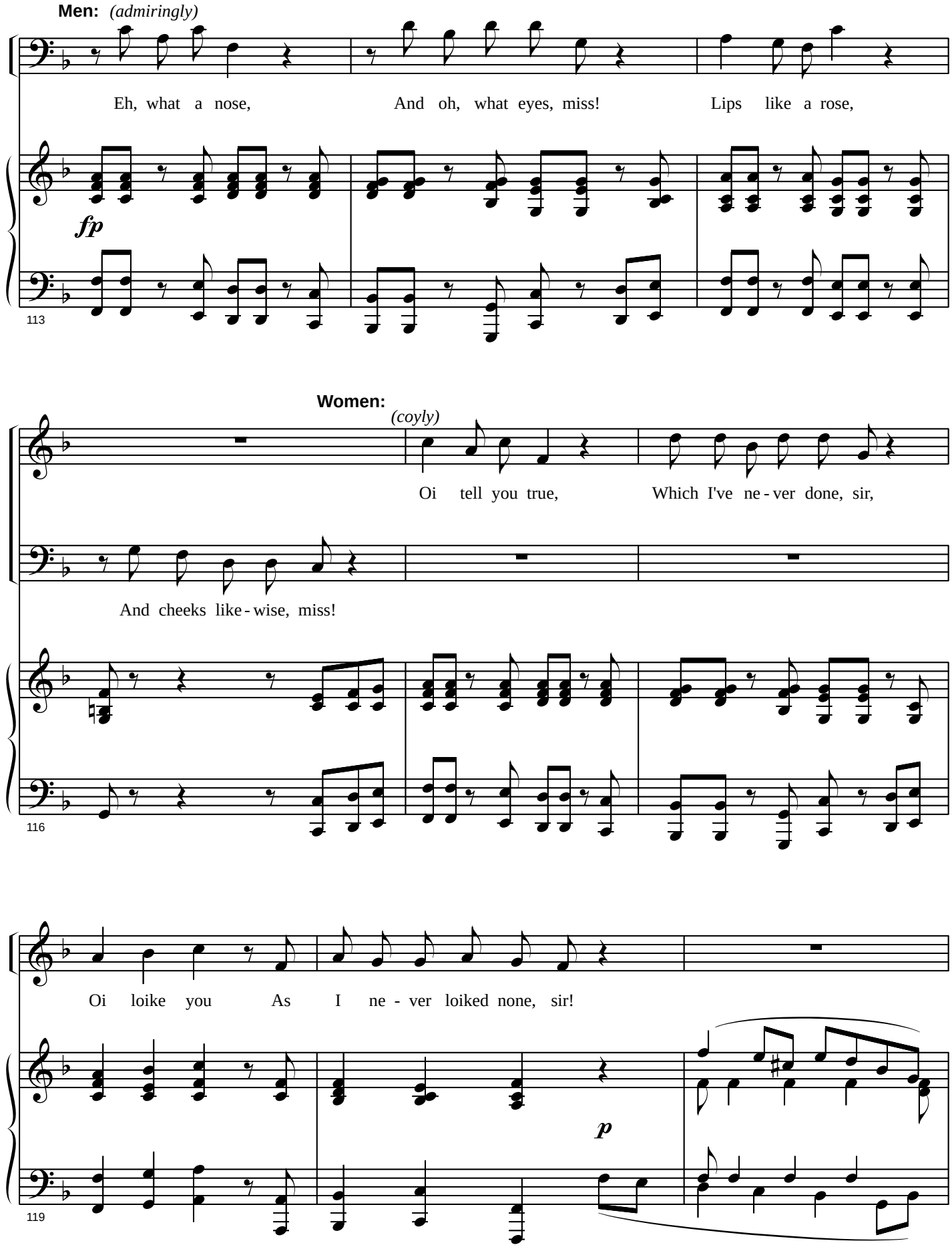

Mr. Wells:
But soft— they wak-en one by one— The
75
spell has worked— the deed is done! I would sug-gest that we re-tire
79
While Love, the House-maid, lights her kitch-en fire!
83

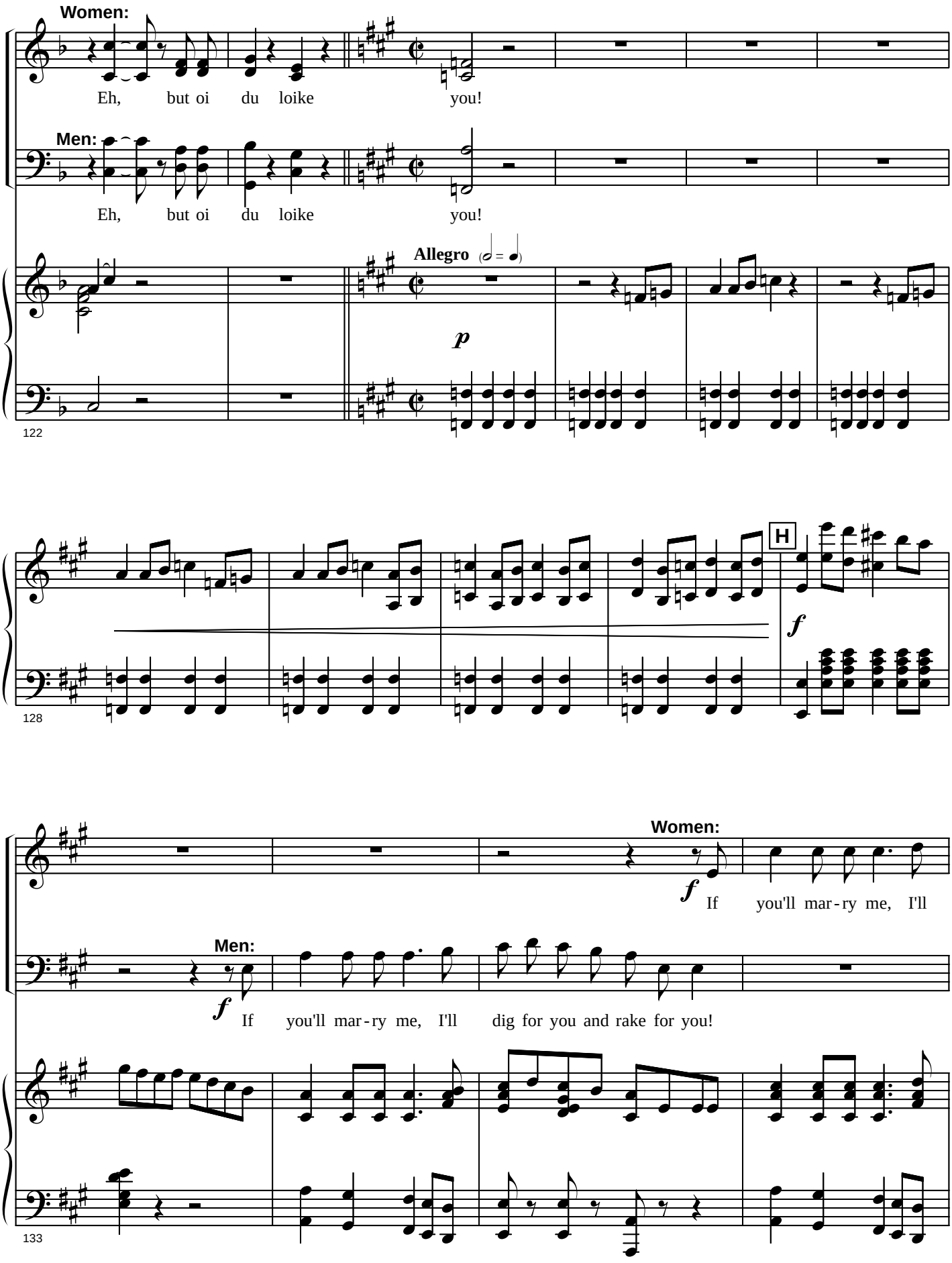


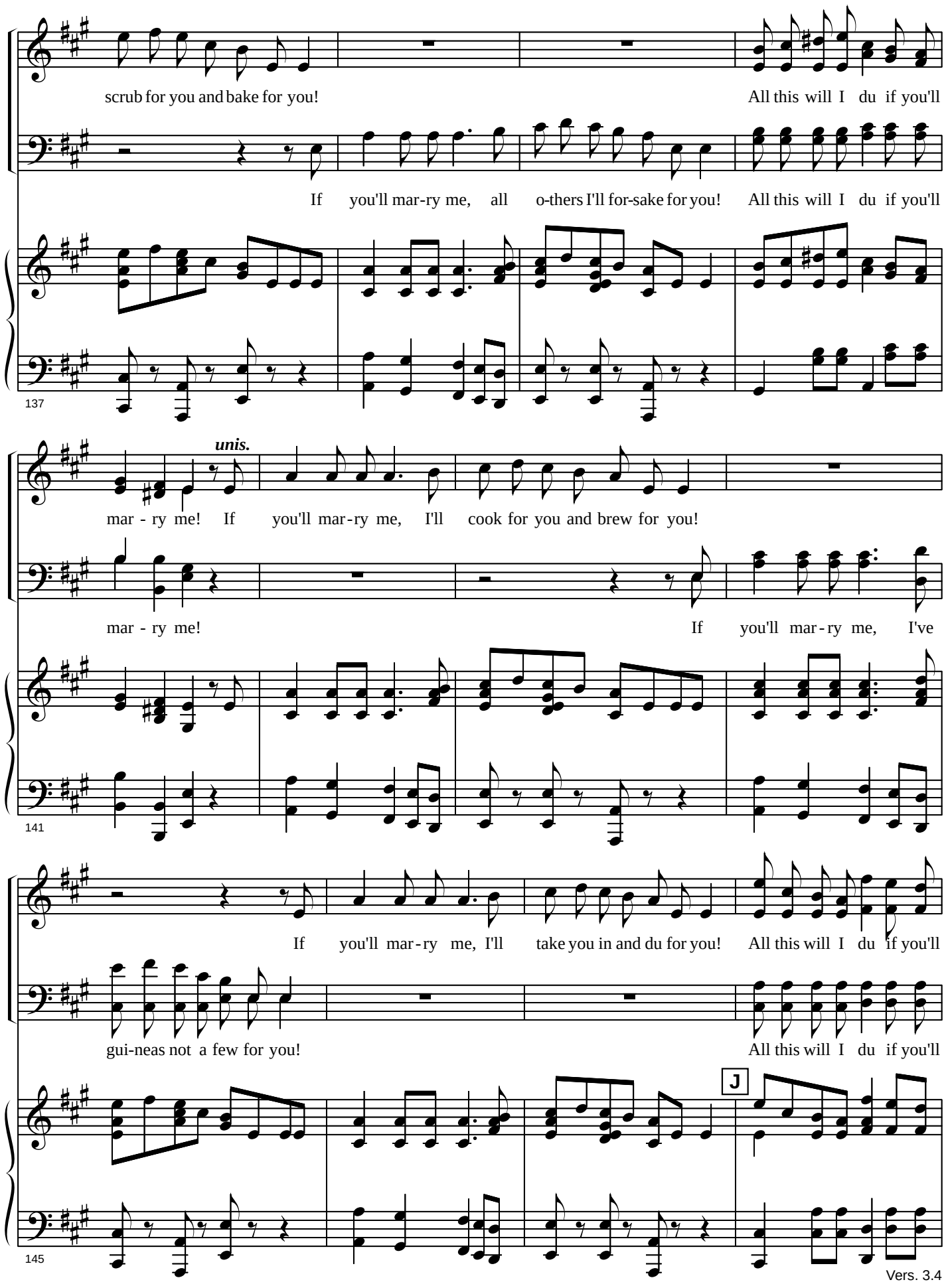

*(Exeunt* MR. WELLS, ALEXIS, *and* ALINE, *on tiptoe, as the villagers stretch their arms, yawn, rub their eyes, and sit up.)*

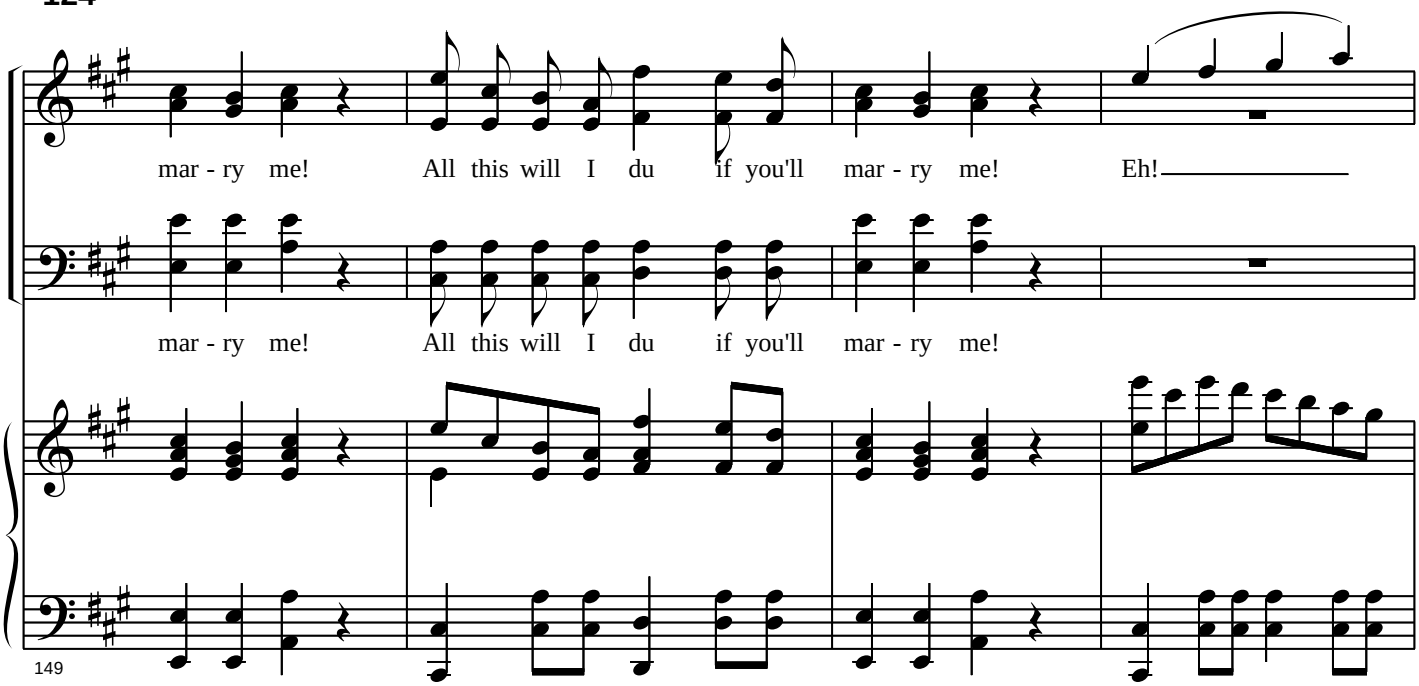


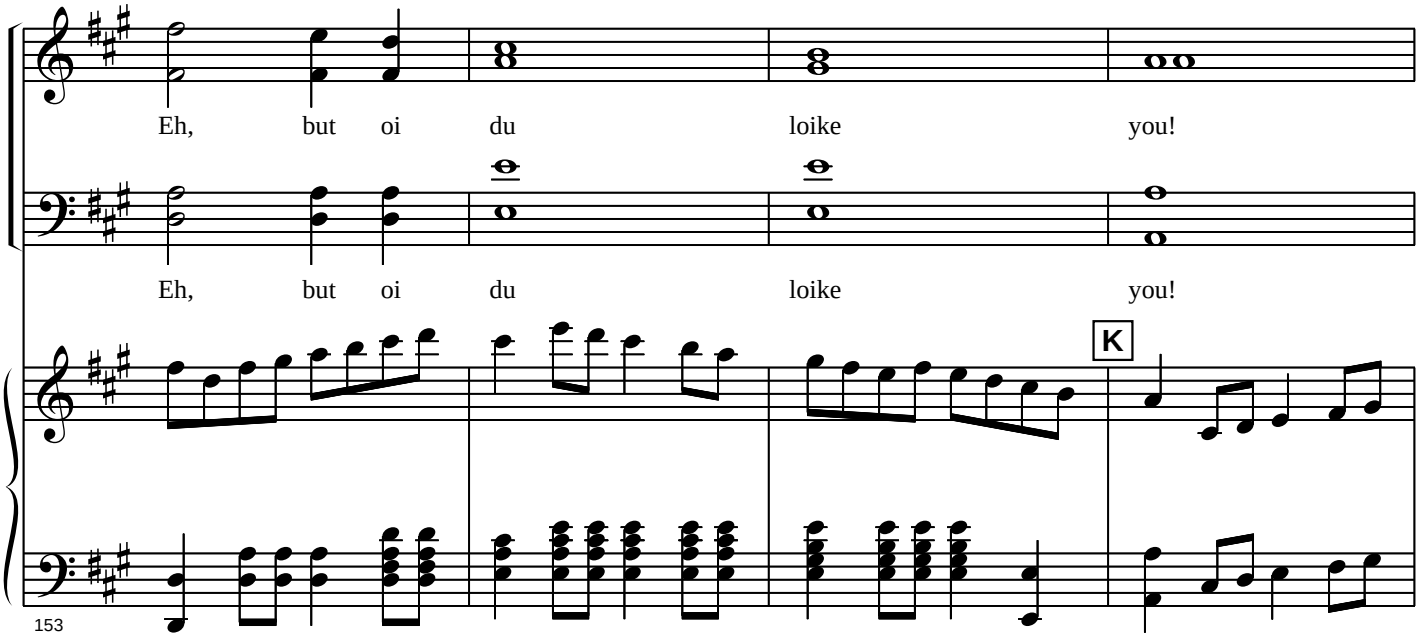

Women:
f
Why, that's the ve - ry way your health to ru - in, And don't seem quite re -
when the dews du rise?
102
(coyly)
spect - a - ble like - wise!
What may you be
(staring at girls)
Eh, that's you! On - ly think of that now!
sempre f
106
at, now? Tell me, du!
G
mf
110

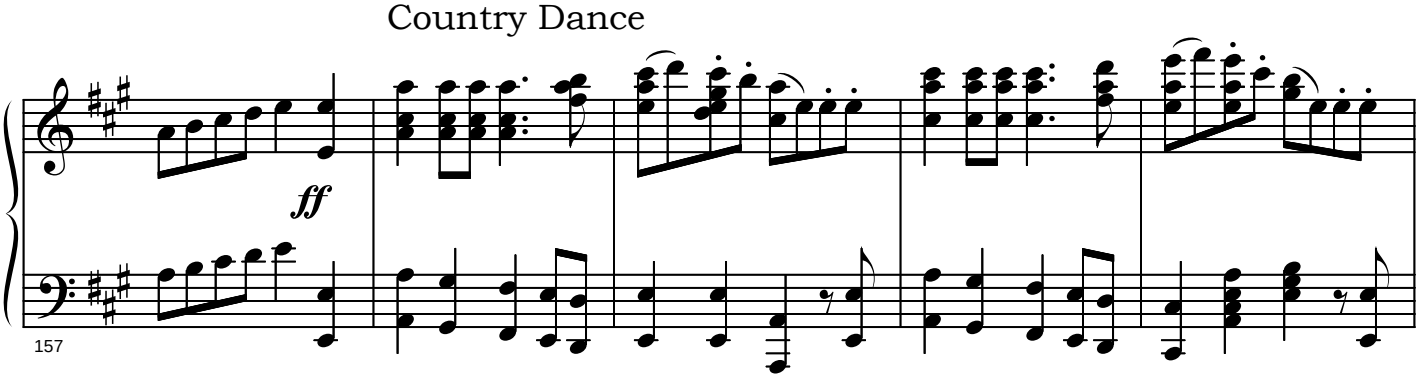

Men: (admiringly)
Eh, what a nose, And oh, what eyes, miss! Lips like a rose,
fp
113
Women:
(coyly)
Oi tell you true, Which I've ne - ver done, sir,
And cheeks like - wise, miss!
116
Oi loike you As I ne - ver loiked none, sir!
p
119

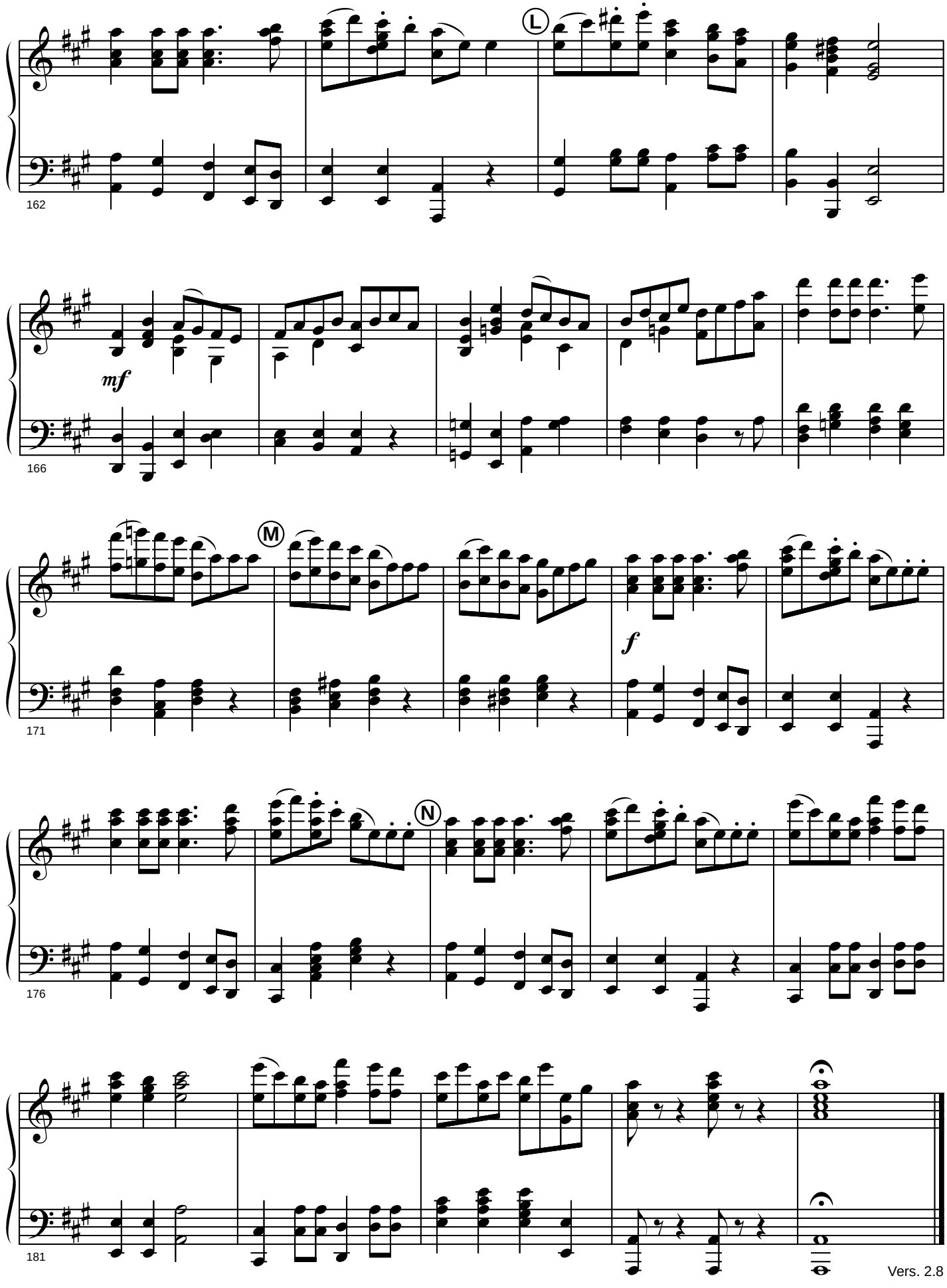

Women:
Eh, but oi du loike you!
Men:
Eh, but oi du loike you!
Allegro
p
122
H
f
128
Women:
f
If you'll mar-ry me, I'll
Men:
f
If you'll mar-ry me, I'll dig for you and rake for you!
133


scrub for you and bake for you!
All this will I du if you'll
If you'll mar-ry me, all o-thers I'll for-sake for you!
All this will I du if you'll
137
unis.
mar - ry me! If you'll mar-ry me, I'll cook for you and brew for you!
mar - ry me!
If you'll mar-ry me, I've
141
If you'll mar-ry me, I'll take you in and du for you!
All this will I du if you'll
gui-neas not a few for you!
All this will I du if you'll
J
145


mar - ry me! All this will I du if you'll mar - ry me! Eh!
mar - ry me! All this will I du if you'll mar - ry me!
149


Eh, but oi du loike you!
Eh, but oi du loike you!
K
153

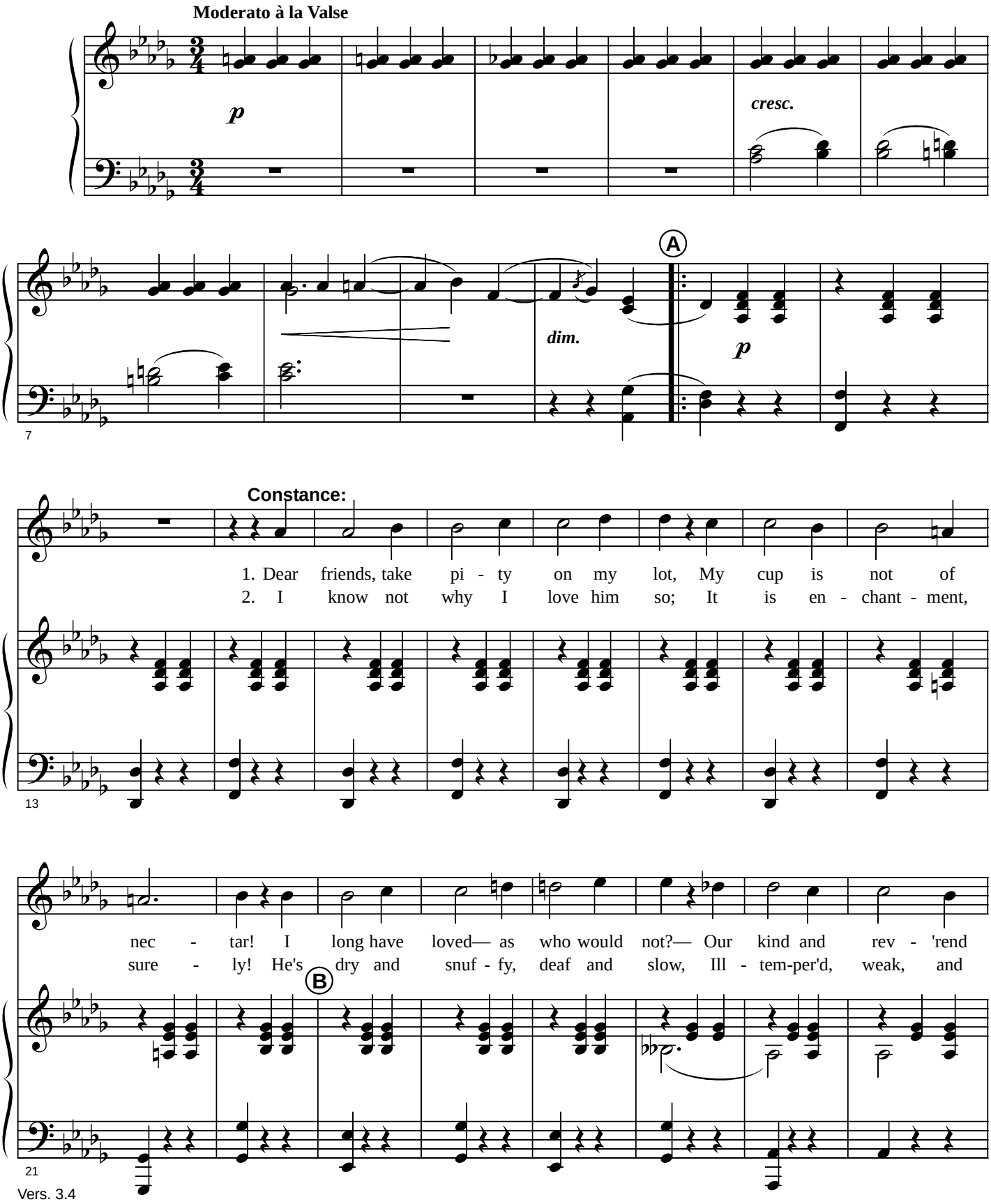

Country Dance
ff
157

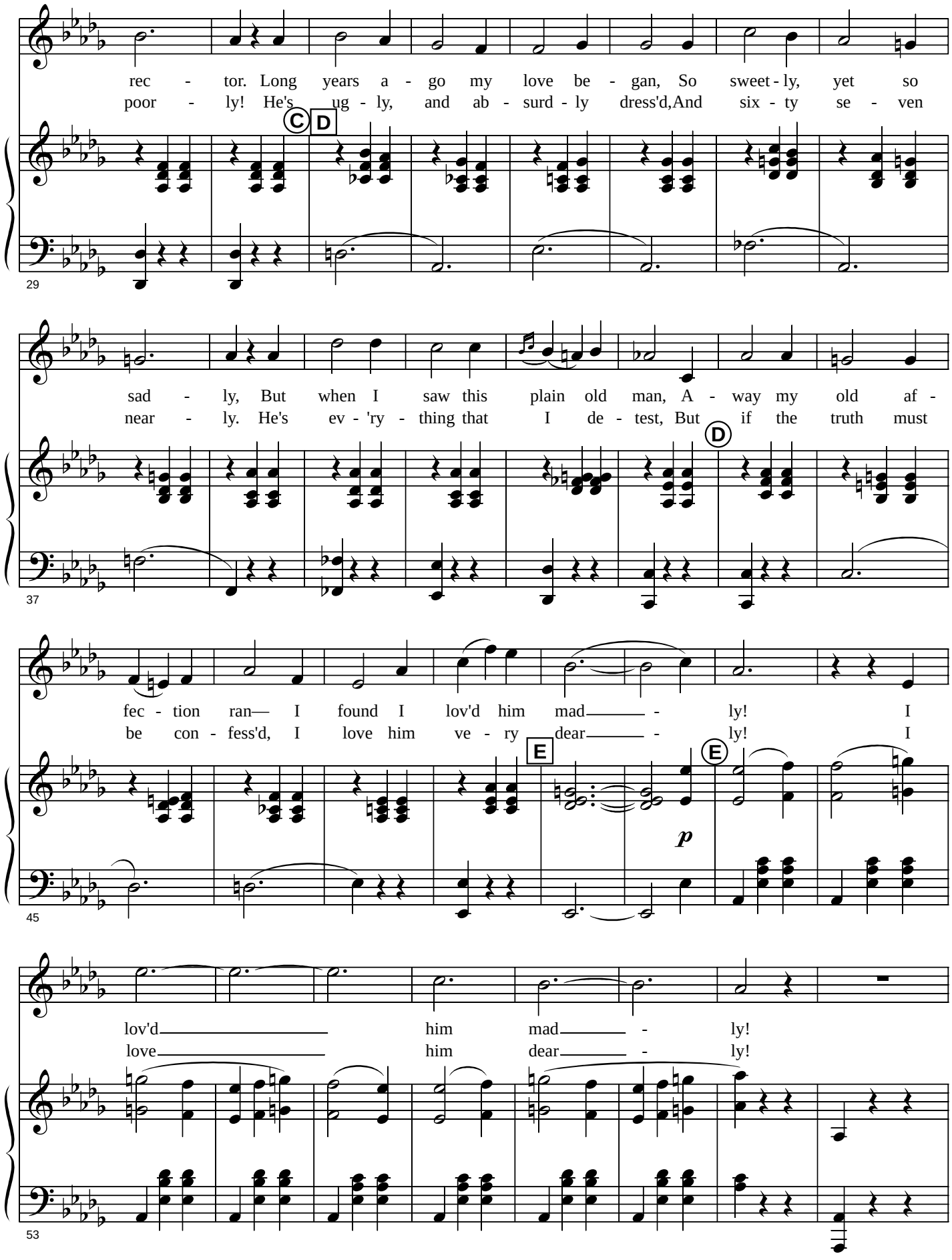

L
162
mf
166
M
171
f
N
176
181

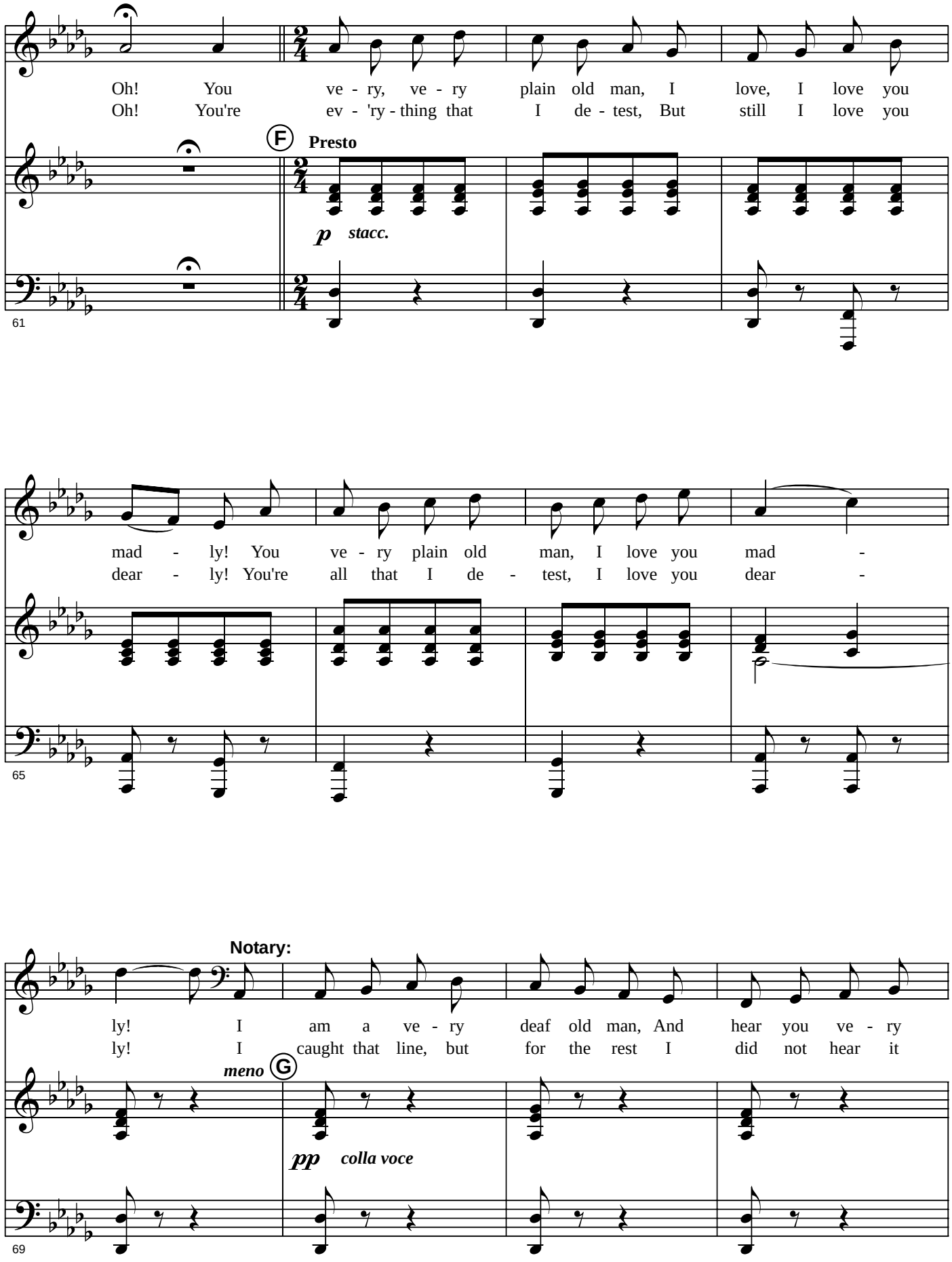
# No. 16. Dear friends, take pity on my lot

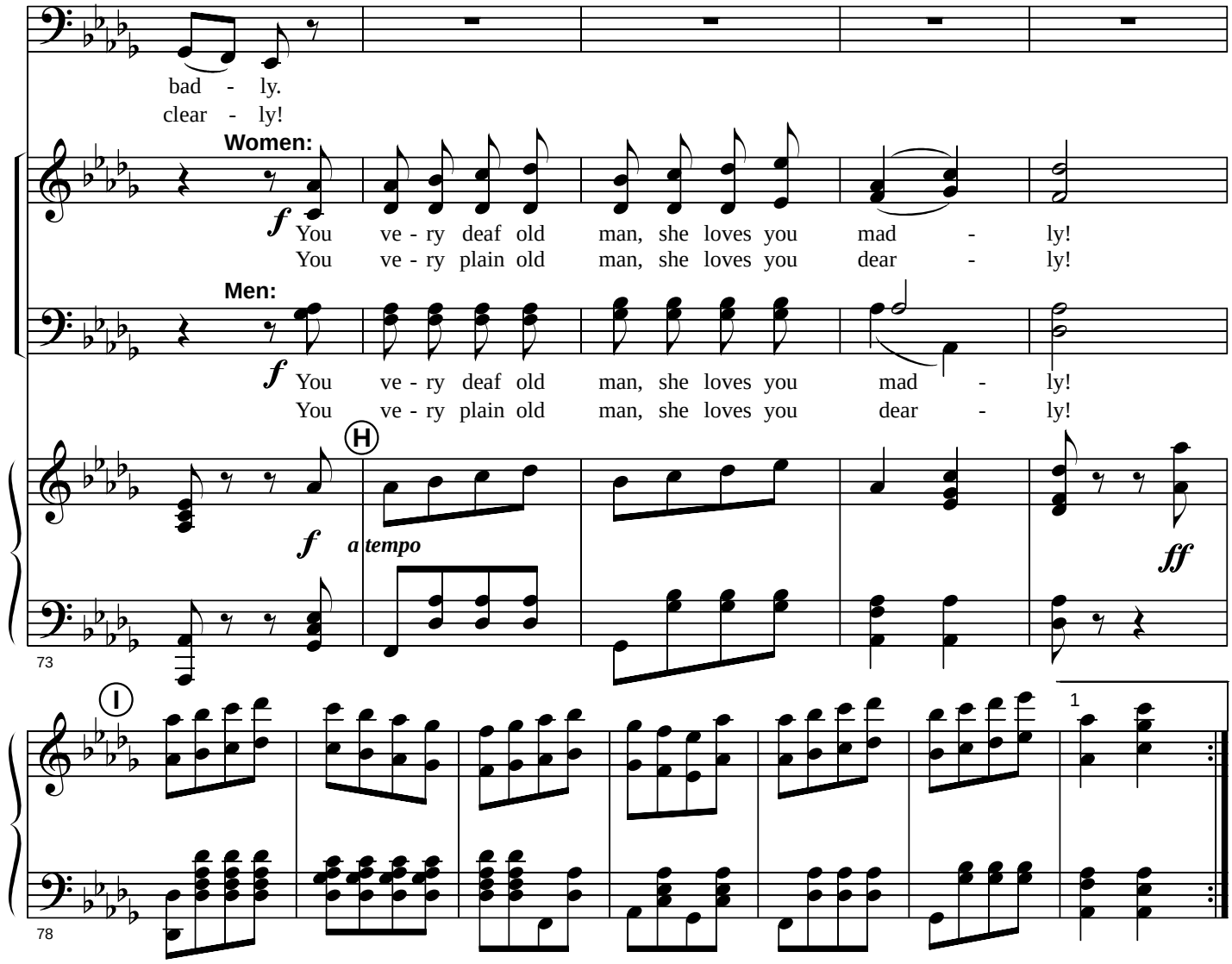
### Constance, Notary, Aline, Alexis and Chorus

*(At end of dance, enter* CONSTANCE *in tears, leading* NOTARY*, who carries an ear-trumpet.)*

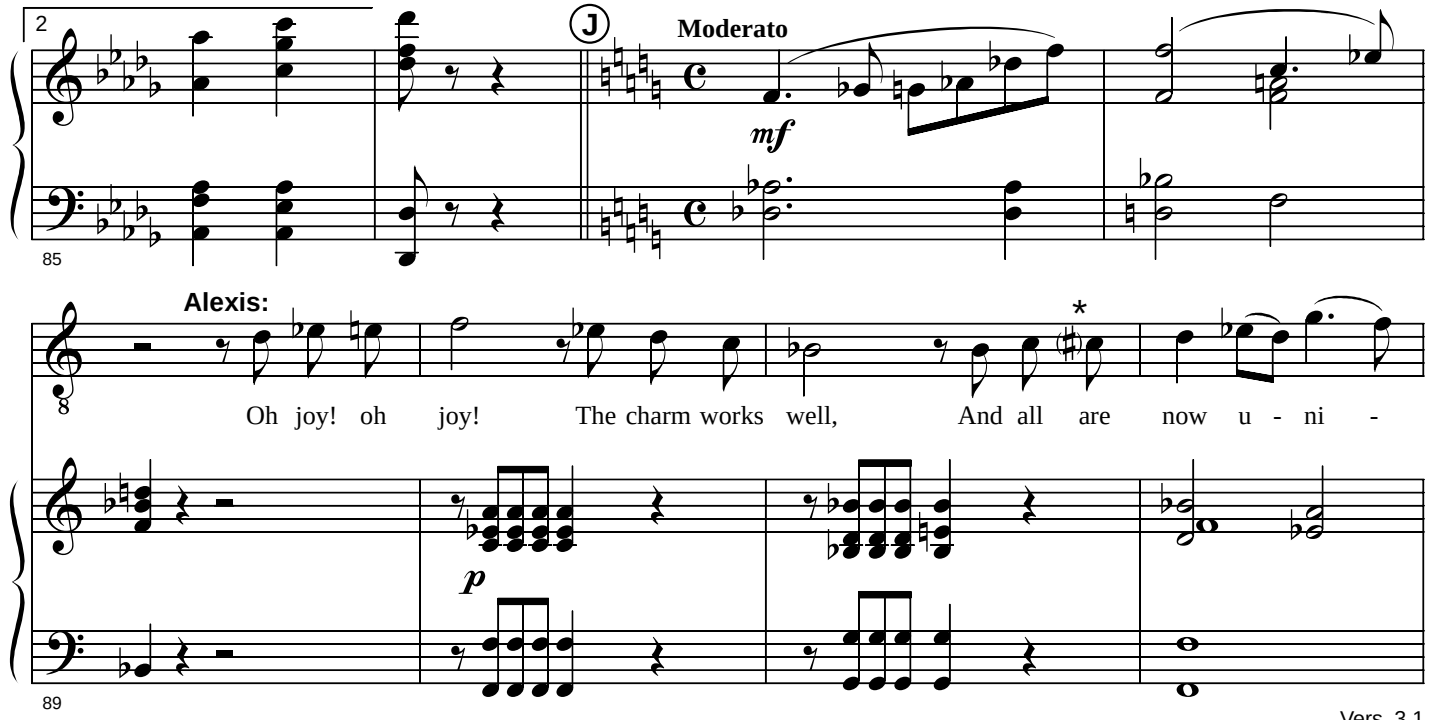



rec - tor. Long years a - go my love be - gan, So sweet - ly, yet so
poor - ly! He's ug - ly, and ab - surd - ly dress'd,And six - ty se - ven
C
D
29
sad - ly, But when I saw this plain old man, A - way my old af -
near - ly. He's ev - 'ry - thing that I de - test, But if the truth must
D
37
fec - tion ran— I found I lov'd him mad - ly! I
be con - fess'd, I love him ve - ry dear - ly! I
E
E
p
45
lov'd him mad - ly!
love him dear - ly!
53

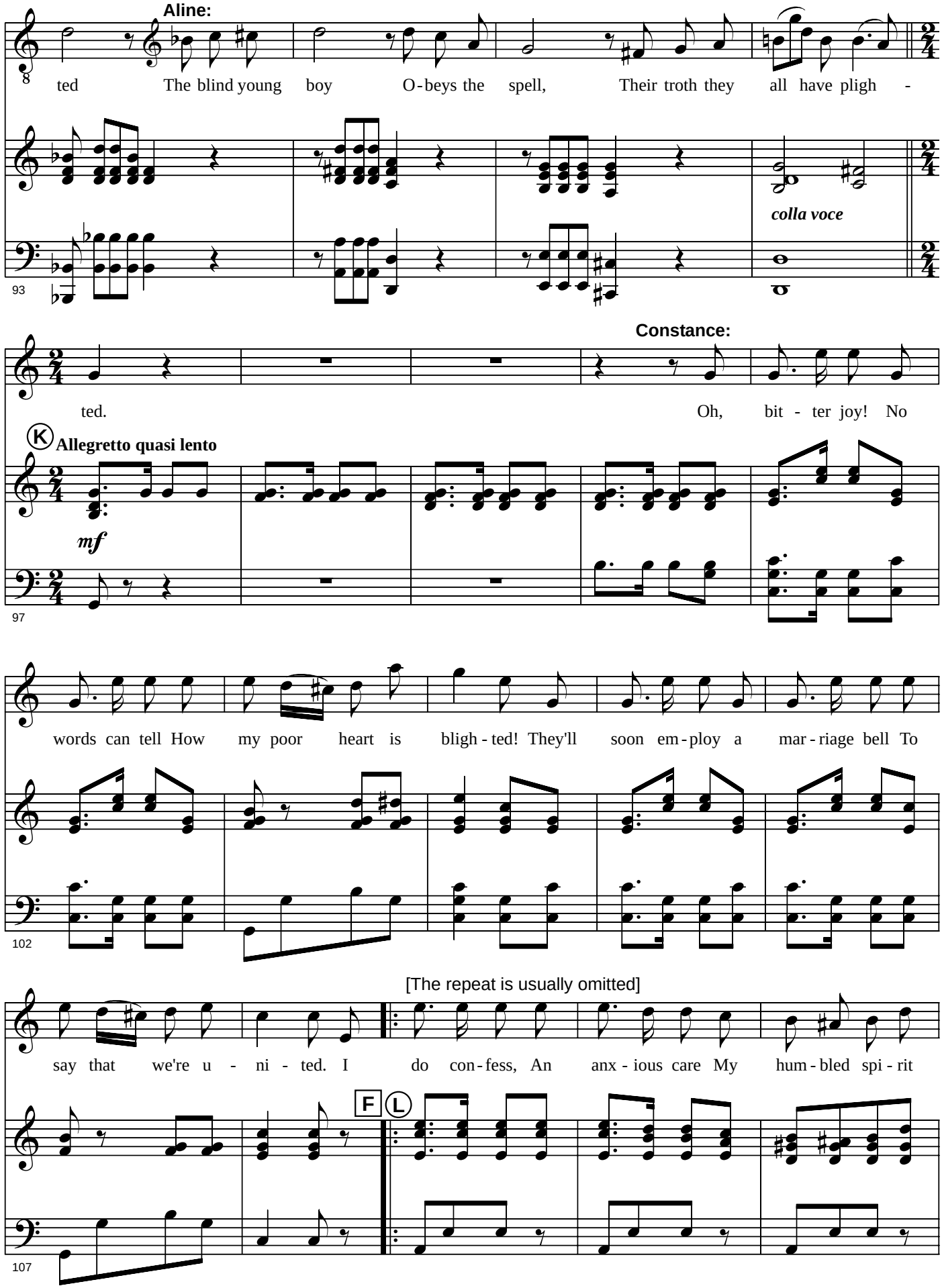

Oh! You ve - ry, ve - ry plain old man, I love, I love you
Oh! You're ev - 'ry - thing that I de - test, But still I love you
F
Presto
p stacc.
61
mad - ly! You ve - ry plain old man, I love you mad -
dear - ly! You're all that I de - test, I love you dear -
65
Notary:
ly! I am a ve - ry deaf old man, And hear you ve - ry
ly! I caught that line, but for the rest I did not hear it
meno
G
pp colla voce
69

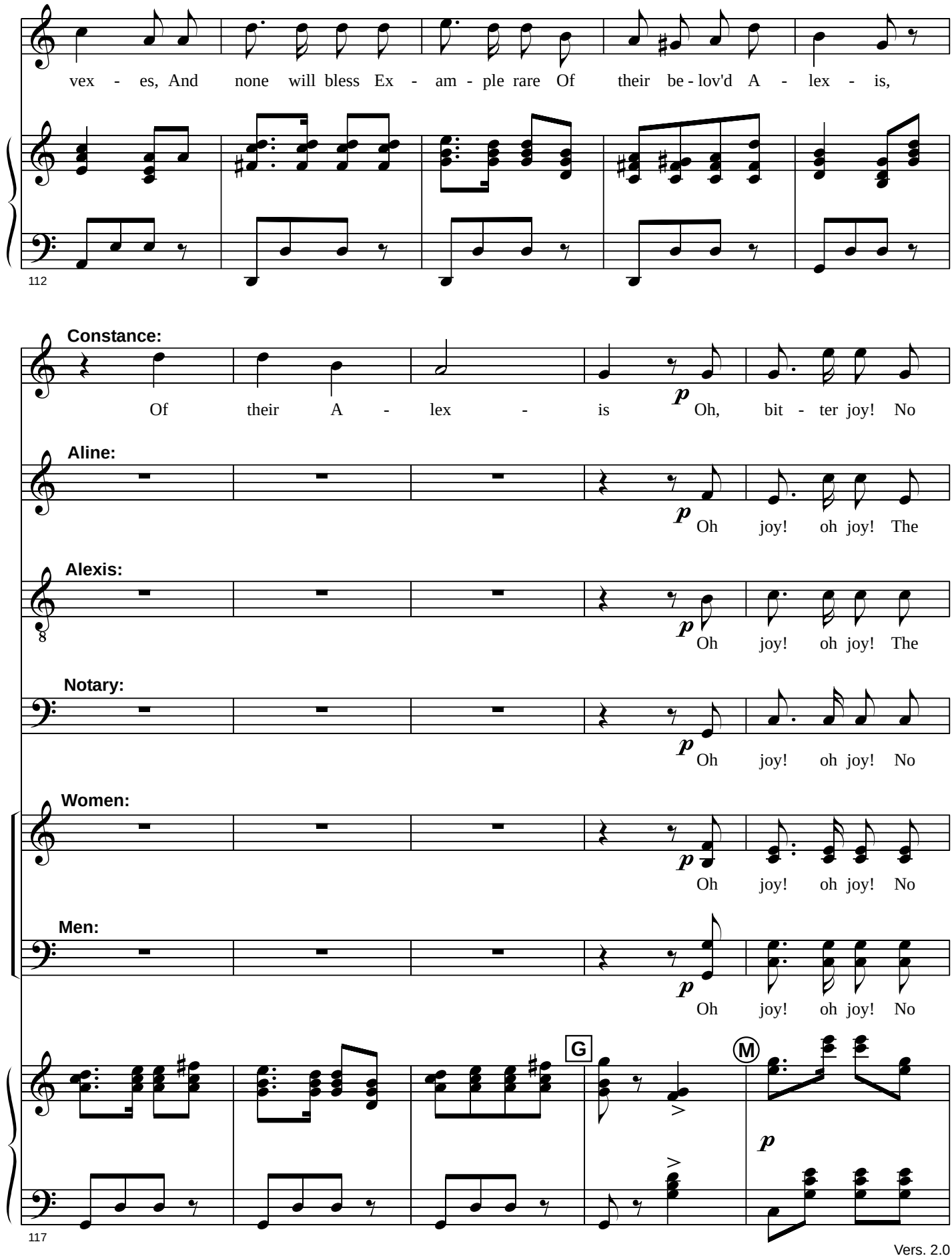


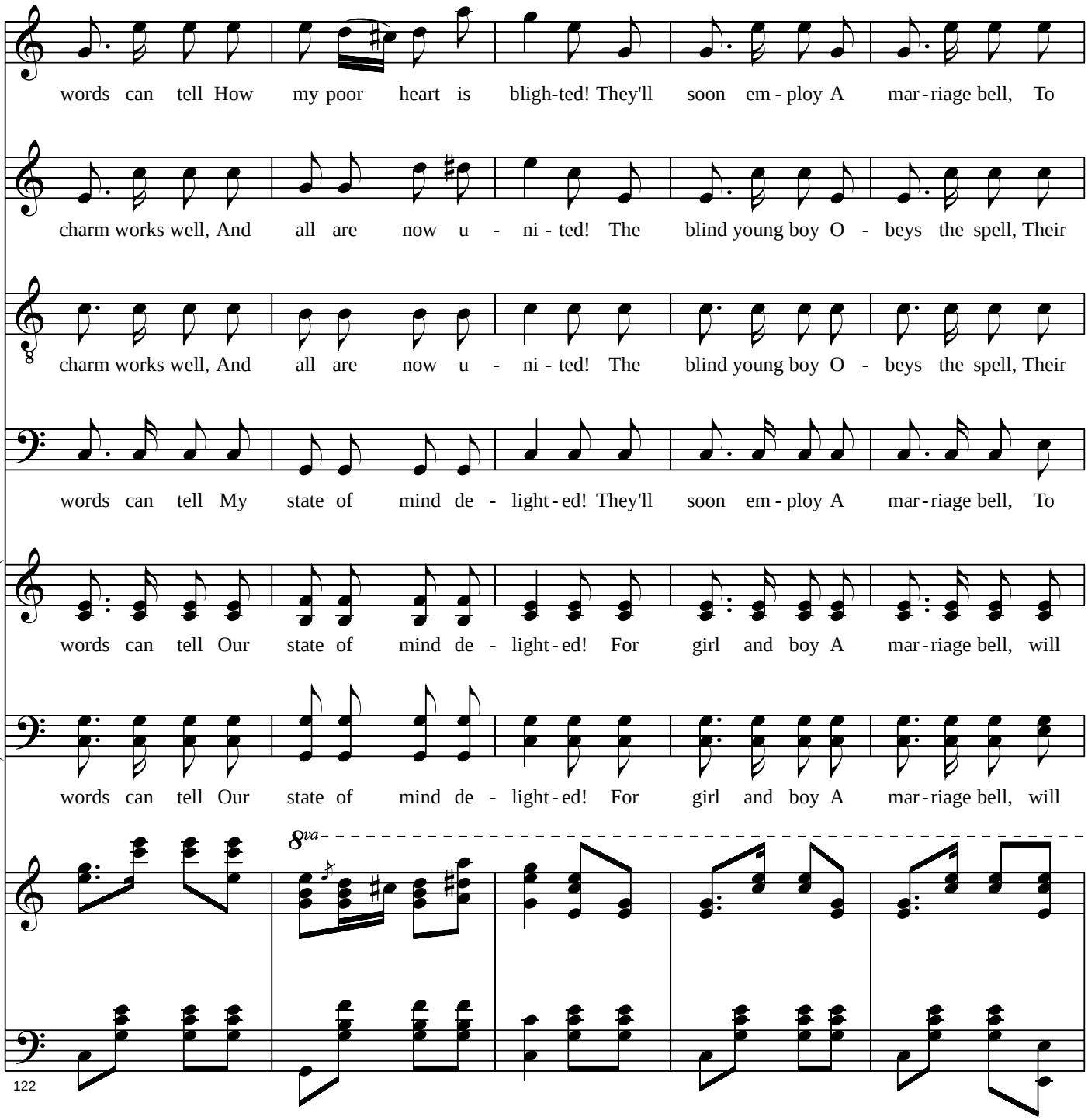

*(During the second verse,* ALINE *and* ALEXIS *have entered at back, unobserved.)*

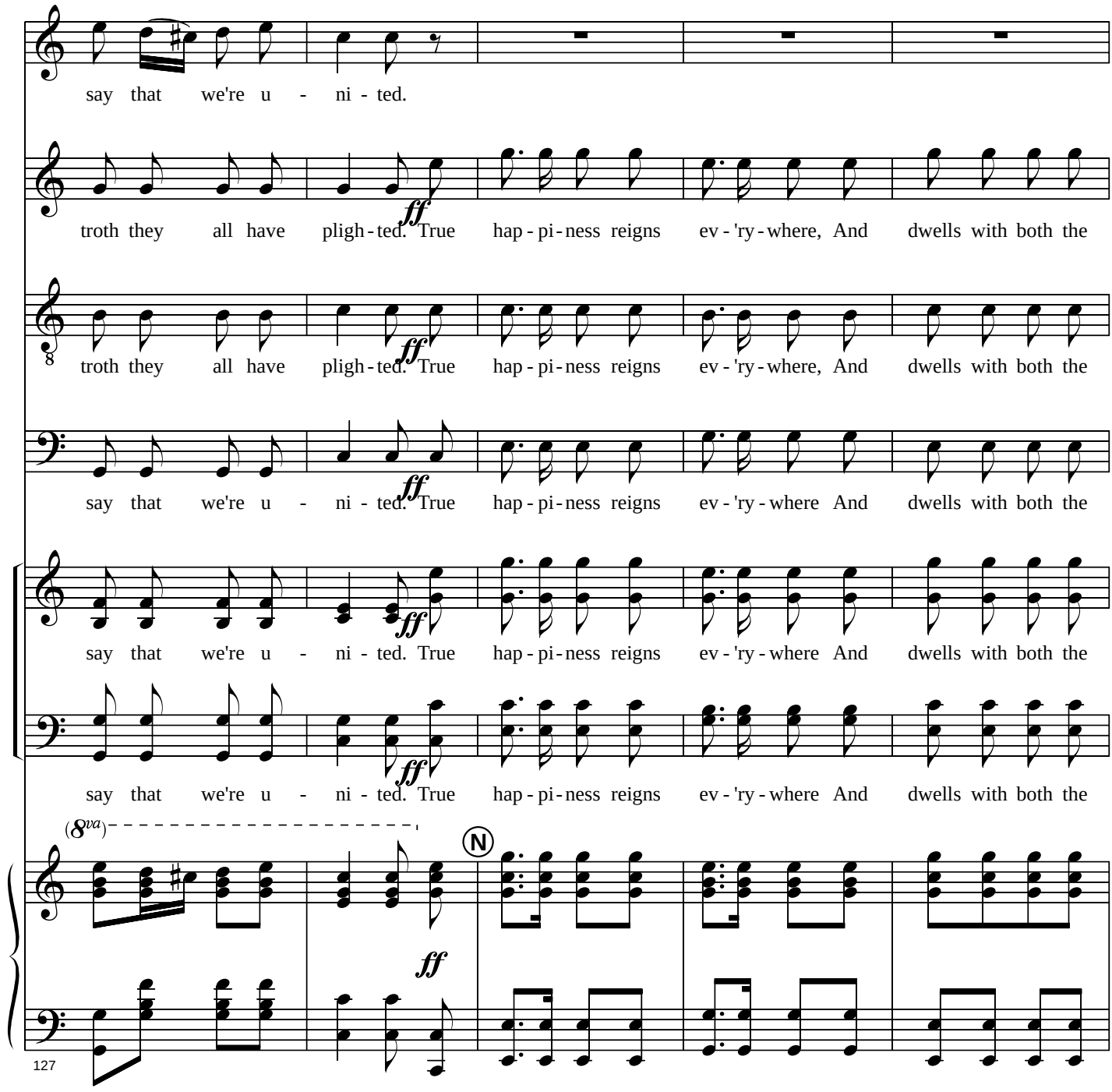


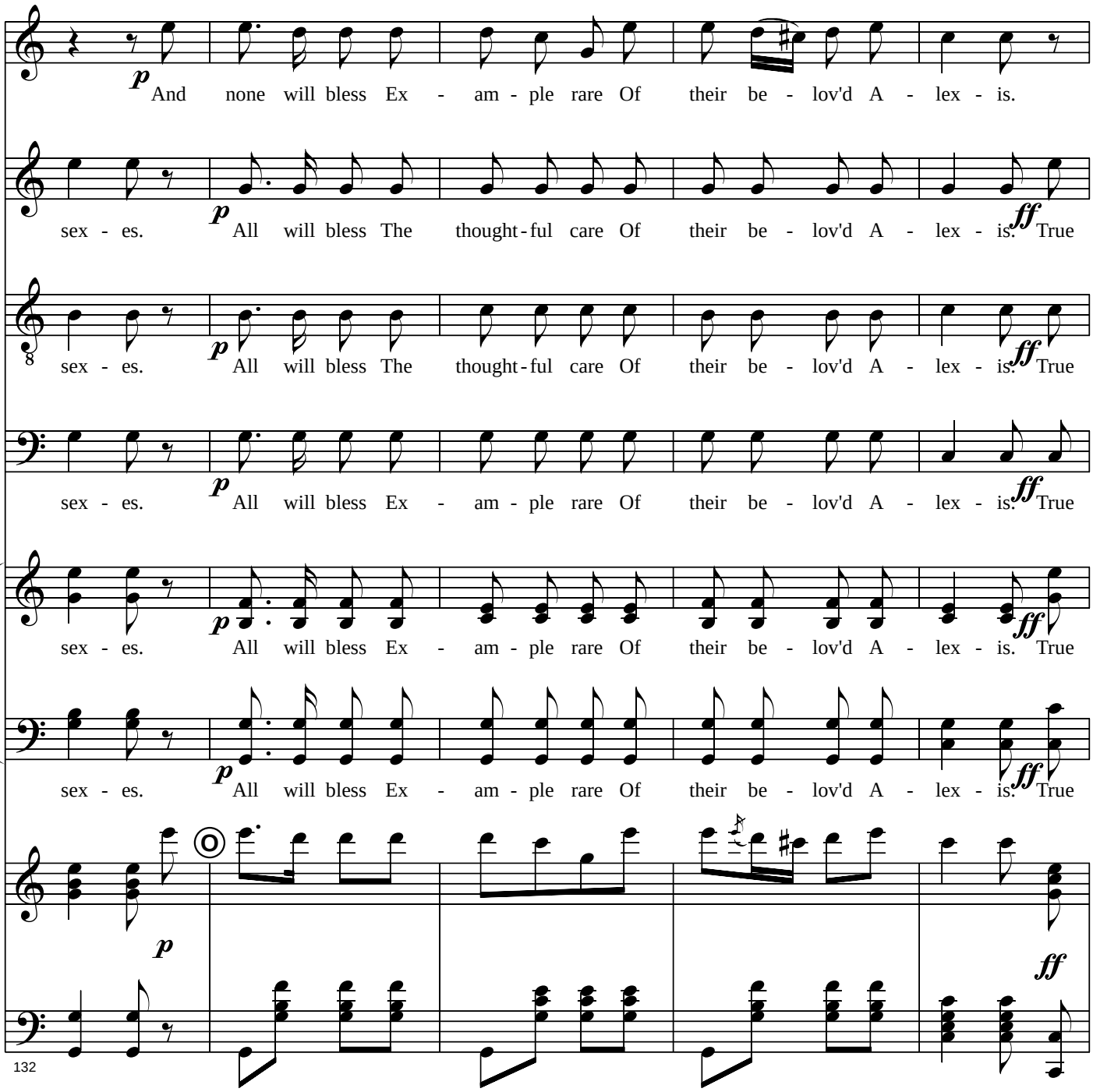

* The sharp is not present in the Autograph.

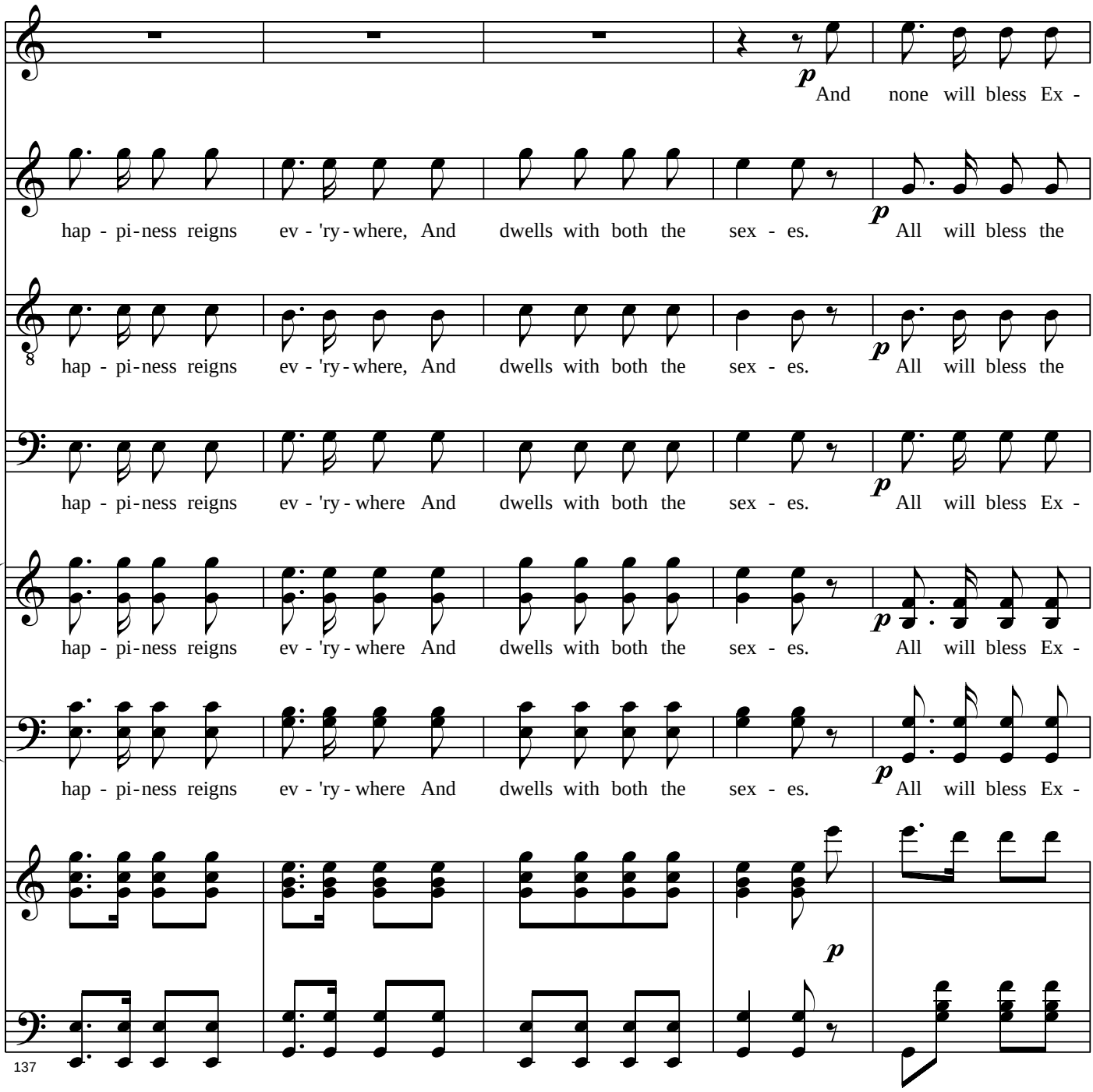

Aline:
ted The blind young boy O-beys the spell, Their troth they all have pligh -
colla voce
93
Constance:
ted. Oh, bit - ter joy! No
K Allegretto quasi lento
mf
97
words can tell How my poor heart is bligh - ted! They'll soon em - ploy a mar - riage bell To
102
[The repeat is usually omitted]
say that we're u - ni - ted. I do con - fess, An anx - ious care My hum - bled spi - rit
F L
107

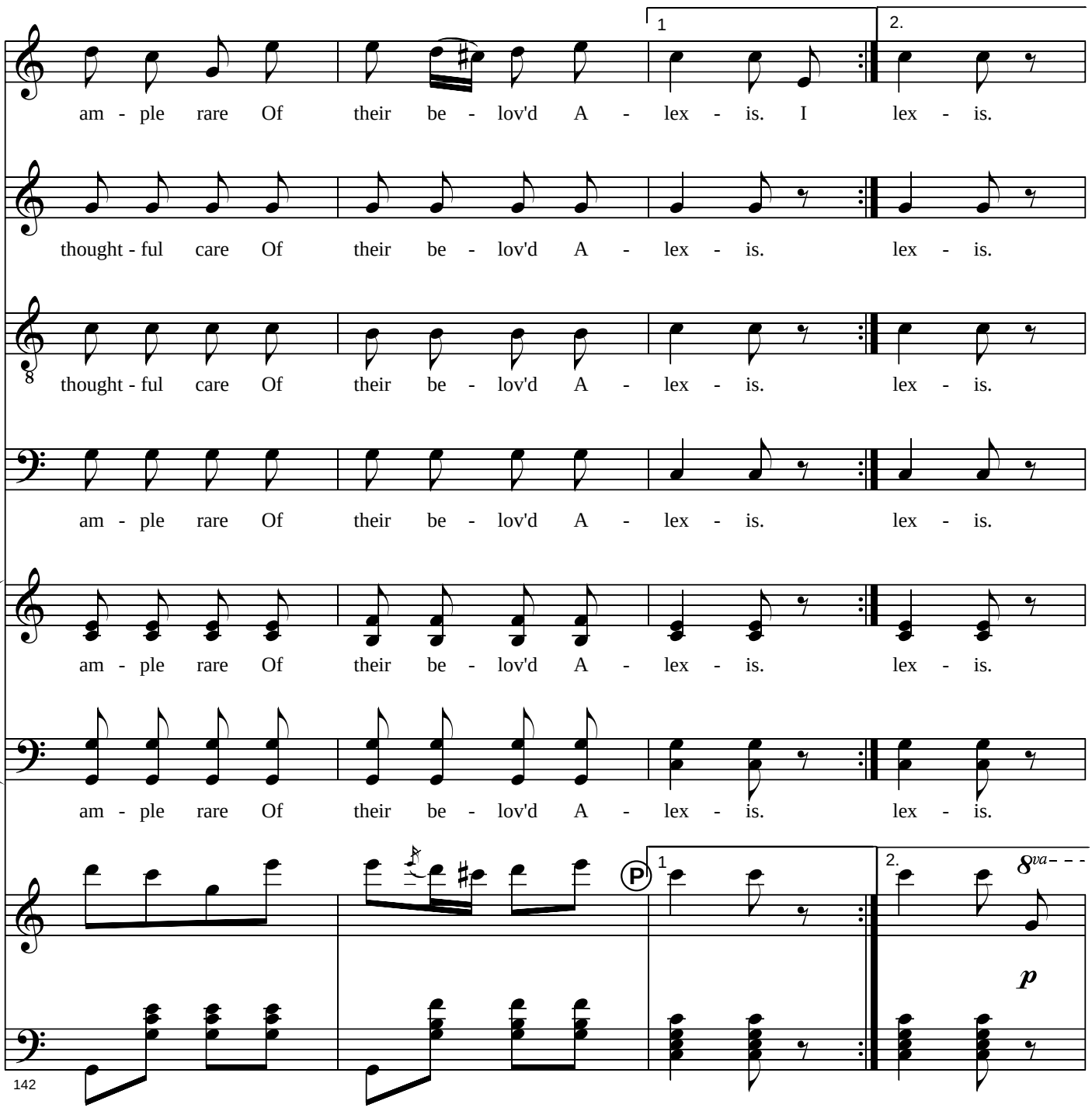

vex - es, And none will bless Ex - am - ple rare Of their be - lov'd A - lex - is,
112
Constance:
Of their A - lex - is
p
Oh, bit - ter joy! No
Aline:
p
Oh joy! oh joy! The
Alexis:
8
p
Oh joy! oh joy! The
Notary:
p
Oh joy! oh joy! No
Women:
p
Oh joy! oh joy! No
Men:
p
Oh joy! oh joy! No
G
M
p
117

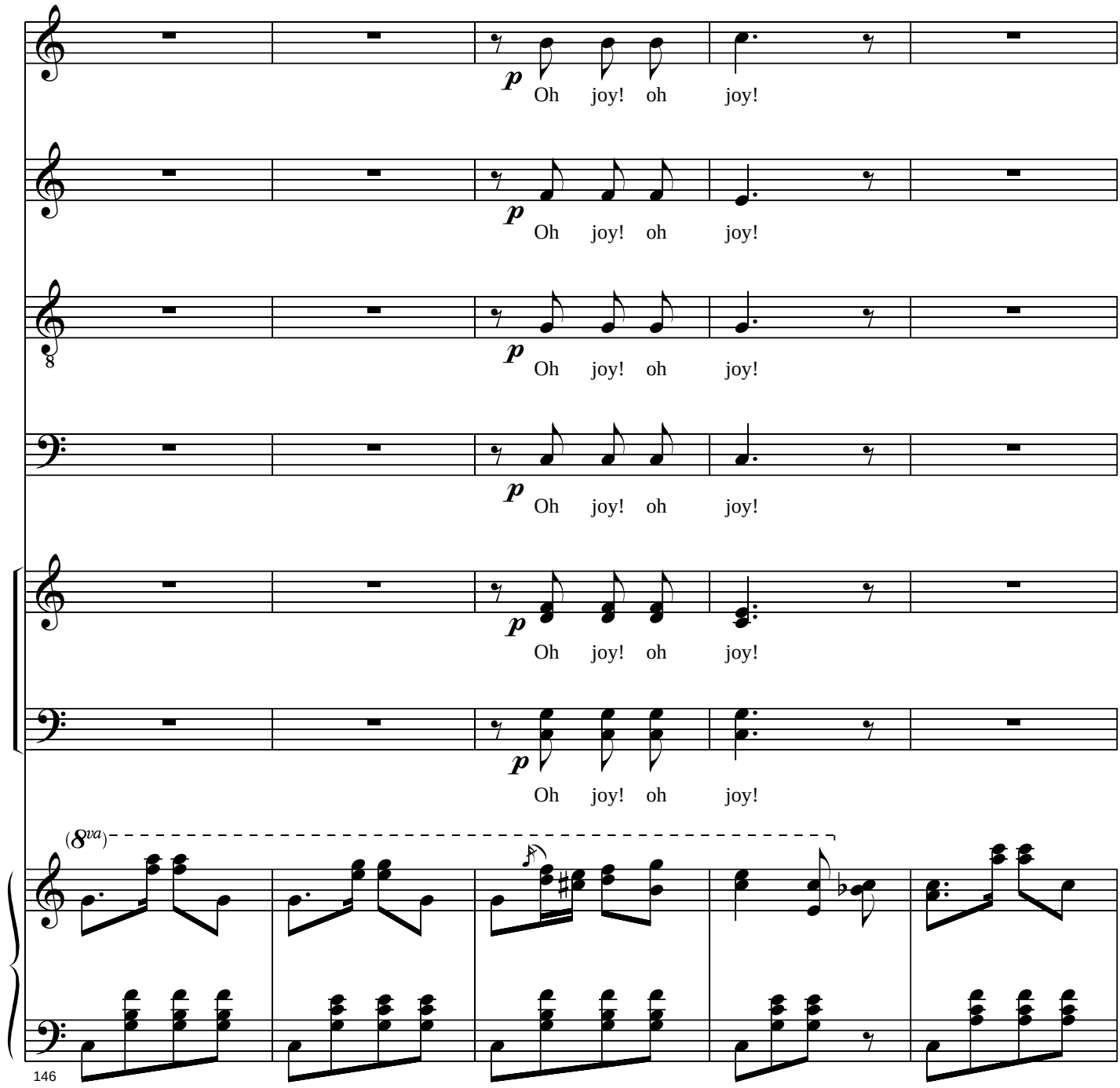

words can tell How my poor heart is bligh-ted! They'll soon em - ploy A mar - riage bell, To
charm works well, And all are now u - ni - ted! The blind young boy O - beys the spell, Their
charm works well, And all are now u - ni - ted! The blind young boy O - beys the spell, Their
words can tell My state of mind de - light - ed! They'll soon em - ploy A mar - riage bell, To
words can tell Our state of mind de - light - ed! For girl and boy A mar - riage bell, will
words can tell Our state of mind de - light - ed! For girl and boy A mar - riage bell, will
8va
122

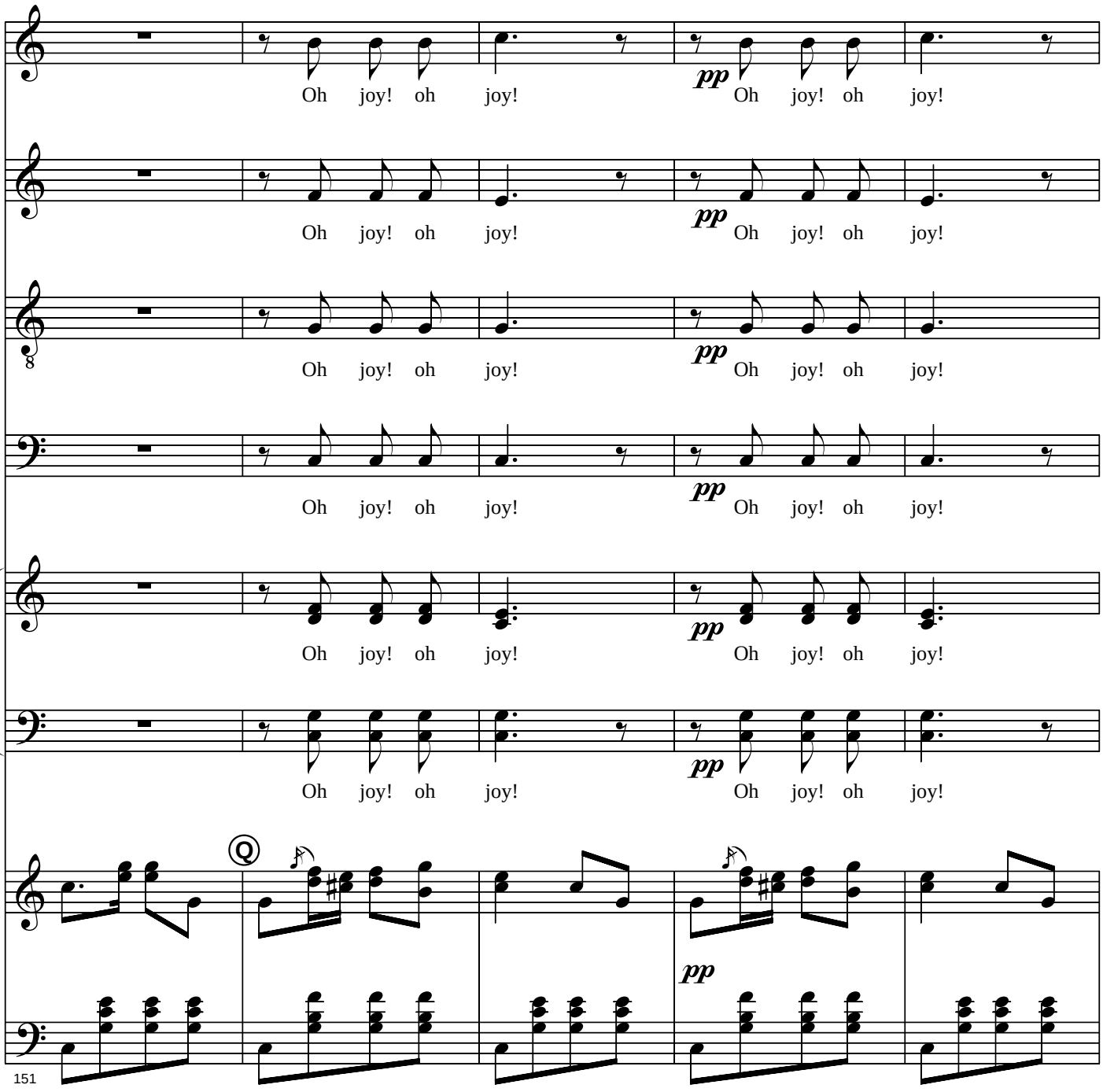

say that we're u - ni - ted.
troth they all have pligh - ted. True hap - pi - ness reigns ev - 'ry - where, And dwells with both the
troth they all have pligh - ted. True hap - pi - ness reigns ev - 'ry - where, And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
(8va)
N
ff
127

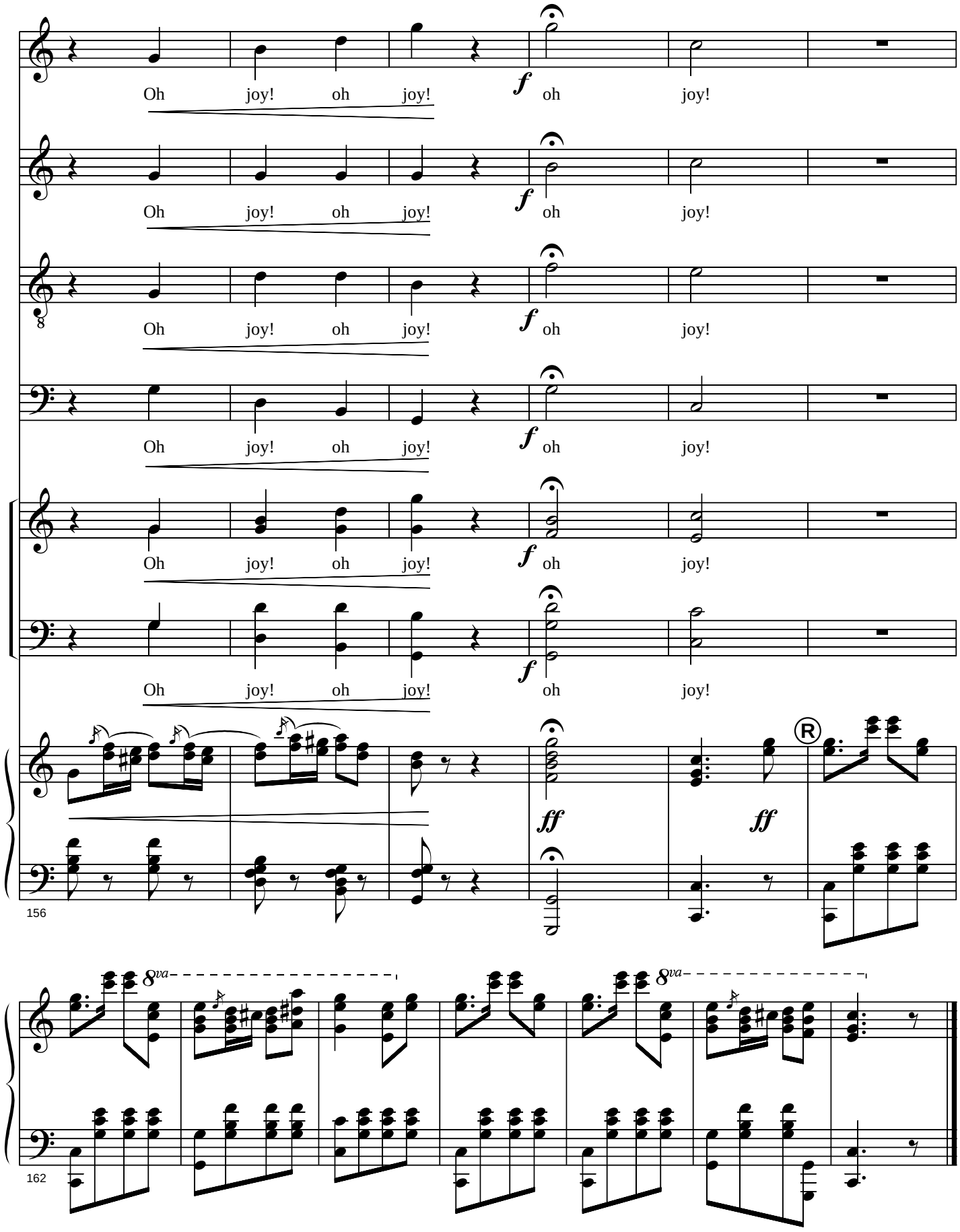

p And none will bless Ex - am - ple rare Of their be - lov'd A - lex - is.
sex - es. p All will bless The thought-ful care Of their be - lov'd A - lex - is. ff True
sex - es. p All will bless The thought-ful care Of their be - lov'd A - lex - is. ff True
sex - es. p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. ff True
sex - es. p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. ff True
sex - es. p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. ff True
p
ff
132


p And none will bless Ex -
hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es.
p All will bless the
hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es.
p All will bless the
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p All will bless Ex -
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p All will bless Ex -
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p All will bless Ex -
p
137


1
2.
am - ple rare Of their be - lov'd A - lex - is. I lex - is.
thought - ful care Of their be - lov'd A - lex - is. lex - is.
thought - ful care Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
P
1
2.
8va
p
142


p
Oh joy! oh joy!
8
(8va)
146


Oh joy! oh joy!
pp
Oh joy! oh joy!
Q
151




*(All, except* ALEXIS *and* ALINE*, exeunt lovingly.)*

**Aline:** How joyful they all seem in their new-found happiness! The whole village has paired off in the happiest manner. And yet not a match has been made that the hollow world would not consider ill-advised!

**Alexis:** But we are wiser — far wiser — than the world. Observe the good that will become of these ill-assorted unions. The miserly wife will check the reckless expenditure of her too frivolous consort, the wealthy husband will shower innumerable bonnets on his penniless bride, and the young and lively spouse will cheer the declining days of her aged partner with comic songs unceasing!

**Aline:** What a delightful prospect for him![4]

**Alexis:** But one thing remains to be done, that my happiness may be complete. We must drink the philtre ourselves, that I may be assured of your love for ever and ever.

**Aline:** Oh, Alexis, do you doubt me? Is it necessary that such love as ours should be secured by artificial means? Oh, no, no, no!

**Alexis:** My dear Aline, time works terrible changes, and I want to place our love beyond the chance of change.

**Aline:** Alexis, it is already far beyond that chance. Have faith in me, for my love can never, never change!

**Alexis:** Then you absolutely refuse?

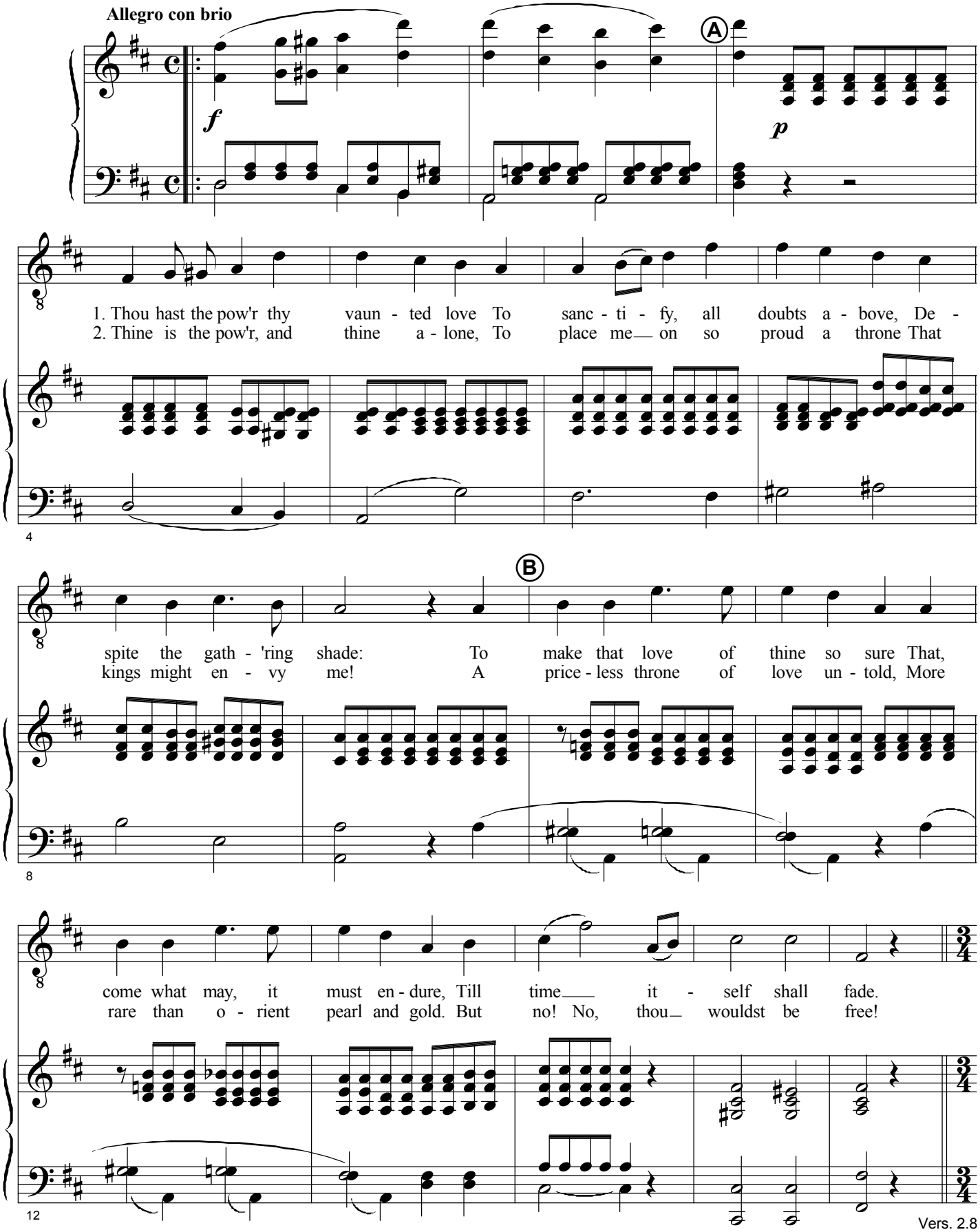
**Aline:** I do. If you cannot trust me, you have no right to love me — no right to be loved *by* me.

**Alexis:** Enough, Aline, I shall know how to interpret this refusal.

[4] In the Savoynet production of *The Sorcerer* at the 9th International Gilbert & Sullivan Festival, 9 August, 2002, the dialog continued from this point with Dr. Daly's entrance following #17. After the entire dialog plus the Quintet (#18), the dialog resumed where it left off above. #17 followed this dialog, then segued immediately into #19. The editor recommends this alteration, as it better demonstrates the emotional struggle between Alexis and Aline.

# No. 17. Thou hast the power thy vaunted love

**Alexis**

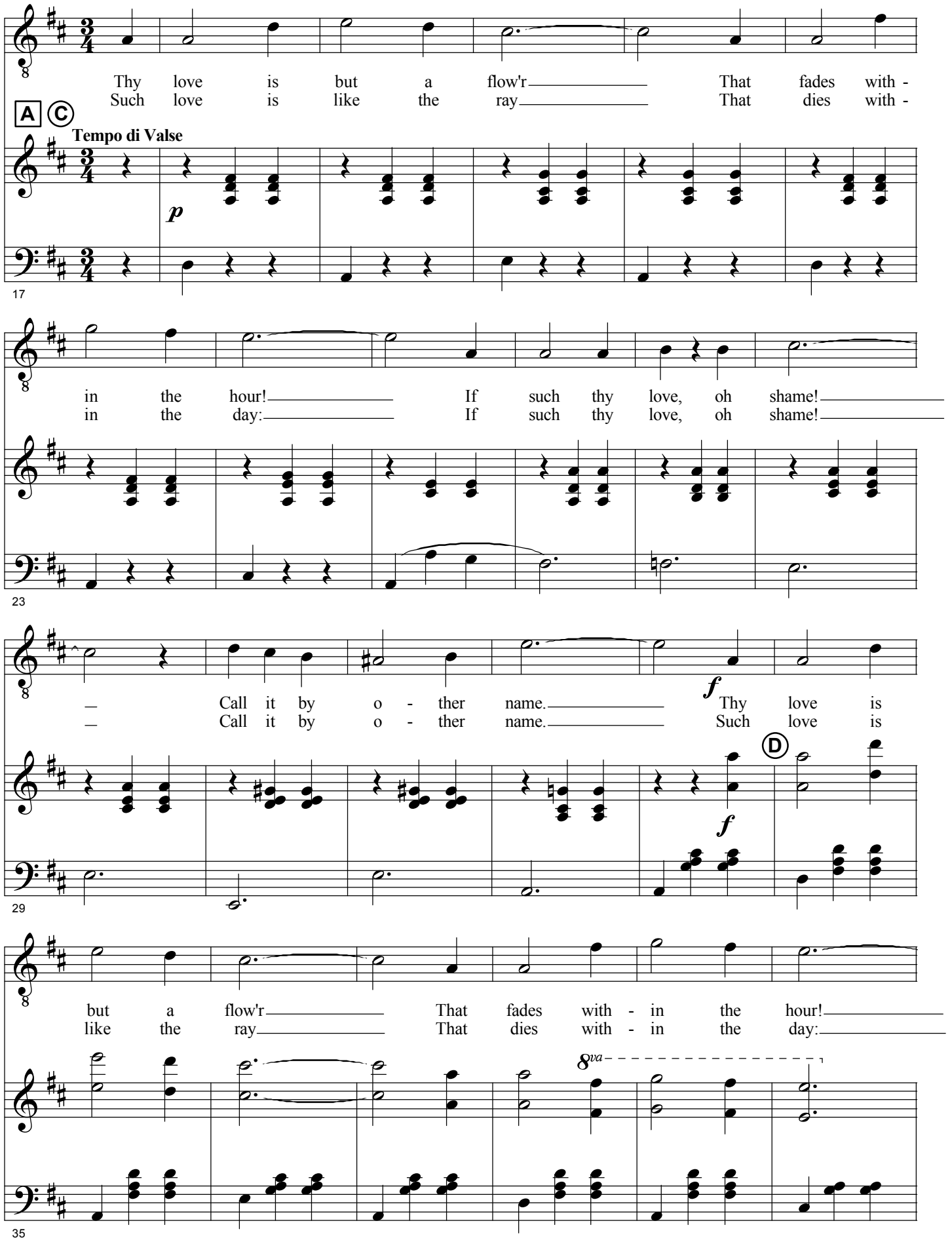

Allegro con brio

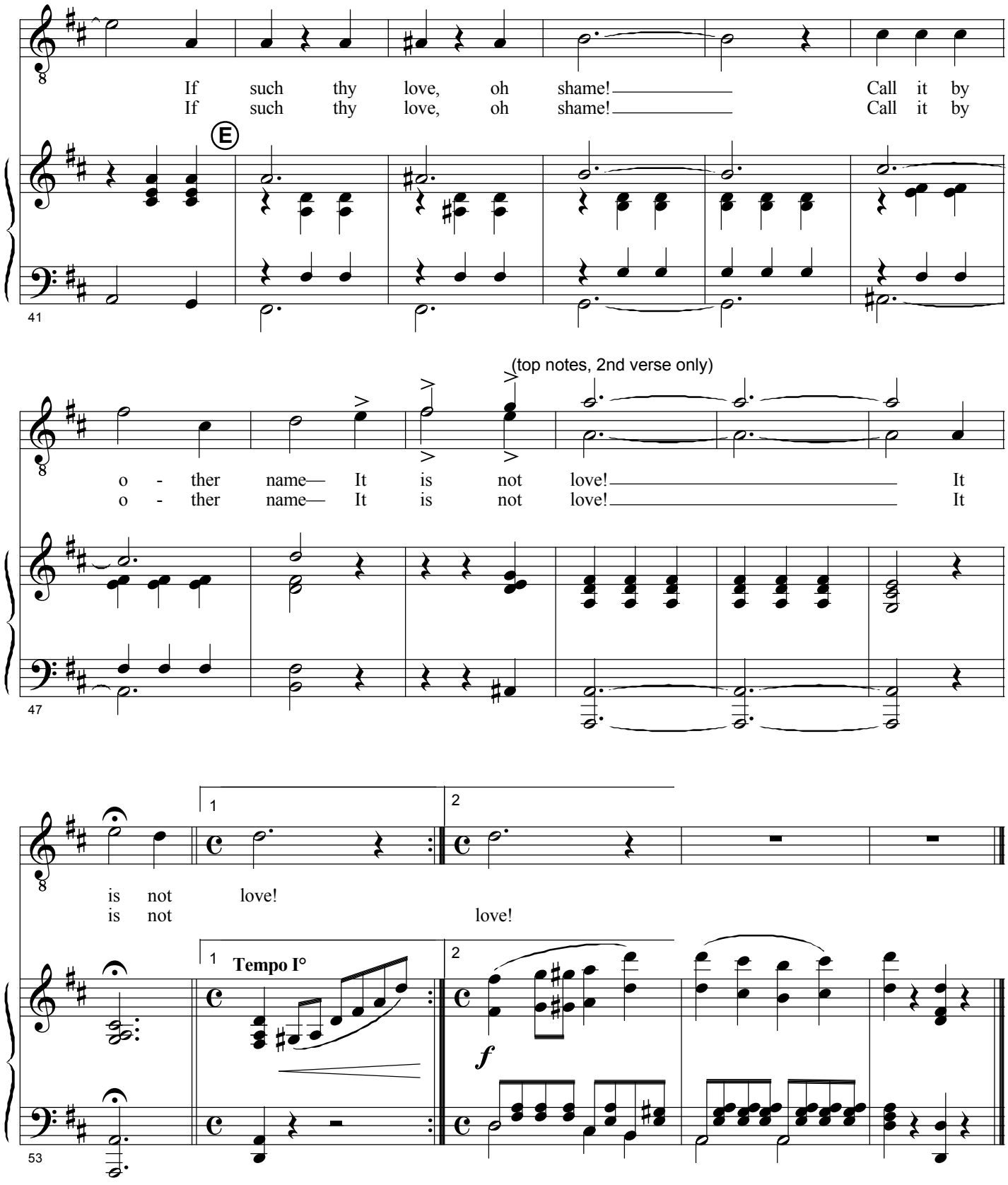


1. Thou hast the pow'r thy vaun - ted love To sanc - ti - fy, all doubts a - bove, De -
2. Thine is the pow'r, and thine a - lone, To place me on so proud a throne That


spite the gath - 'ring shade: To make that love of thine so sure That,
kings might en - vy me! A price - less throne of love un - told, More

come what may, it must en - dure, Till time it - self shall fade.
rare than o - rient pearl and gold. But no! No, thou wouldst be free!


Thy love is but a flow'r That fades with -
Such love is like the ray That dies with -
A C
Tempo di Valse
p
17
in the hour! If such thy love, oh shame!
in the day: If such thy love, oh shame!
23
Call it by o - ther name. Thy love is
Call it by o - ther name. Such love is
f
f
D
29
but a flow'r That fades with - in the hour!
like the ray That dies with - in the day:
8va
35


If such thy love, oh shame! Call it by
If such thy love, oh shame! Call it by
E
41
(top notes, 2nd verse only)
o - ther name— It is not love! It
o - ther name— It is not love! It
47
1
2
is not love!
is not love!
1
Tempo I°
2
f
53

*(Enter* DR. DALY.*)*

**Dr. D.:** *(musing)* It is singular — it is very singular. It has overthrown all my calculations. It is distinctly opposed to the doctrine of averages. I cannot understand it.

**Aline:** Dear Dr. Daly, what has puzzled you?

**Dr. D.:** My dear, this village has not hitherto been addicted to marrying and giving in marriage. Hitherto the youths of this village have not been enterprising, and the maidens have been distinctly coy. Judge then of my surprise when I tell you that the whole village came to me in a body just now, and implored me to join them in matrimony with as little delay as possible. Even your excellent father has hinted to me that before very long it is not unlikely that he may also change his condition.

**Aline:** Oh, Alexis — do you hear that? Are you not delighted?

**Alexis:** Yes, I confess that a union between your mother and my father would be a happy circumstance indeed. *(Crossing to* DR. DALY*)* My dear sir — the news that you bring us is very gratifying.

**Dr. D.:** Yes — still, in my eyes, it has its melancholy side. This universal marrying recalls the happy days — now, alas, gone forever — when I myself might have — but tush! I am puling. I am too old to marry — and yet, within the last half-hour,[5] I have greatly yearned for companionship. I never remarked it before, but the young maidens of this village are very comely. So likewise are the middle-aged. Also the elderly. All are comely — and *(with a deep sigh)* all are engaged!

**Aline:** Here comes your father.

*(Enter* SIR MARMADUKE *with* MRS. PARTLET*, arm-in-arm.)*

**Aline** *and* **Alexis:** *(aside)* Mrs. Partlet!

**Sir M.:** Dr. Daly, give me joy. Alexis, my dear boy, you will, I am sure, be pleased to hear that my declining days are not unlikely to be solaced by the companionship of this good, virtuous, and amiable woman.

**Alexis:** *(rather taken aback)* My dear father, this is not altogether what I expected. I am certainly taken somewhat by surprise. Still it can hardly be necessary to assure you that any wife of yours is a mother of mine. *(Aside to* ALINE*)* It is not quite what I could have wished.

**Mrs. P.:** *(crossing to* ALEXIS*)* Oh, sir, I entreat your forgiveness. I am aware that socially I am not hevery-think that could be desired, nor am I blessed with an abundance of worldly goods, but I can at least confer on your estimable father the great and priceless dowry of a true, tender, and lovin' 'art!

**Alexis:** *(coldly)* I do not question it. After all, a faithful love is the true source of every earthly joy.

**Sir M.:** I knew that my boy would not blame his poor father for acting on the impulse of a heart that has never yet misled him. Zorah is not perhaps what the world calls beautiful…

**Dr. D.:** Still she is comely — distinctly comely. *(Sighs)*

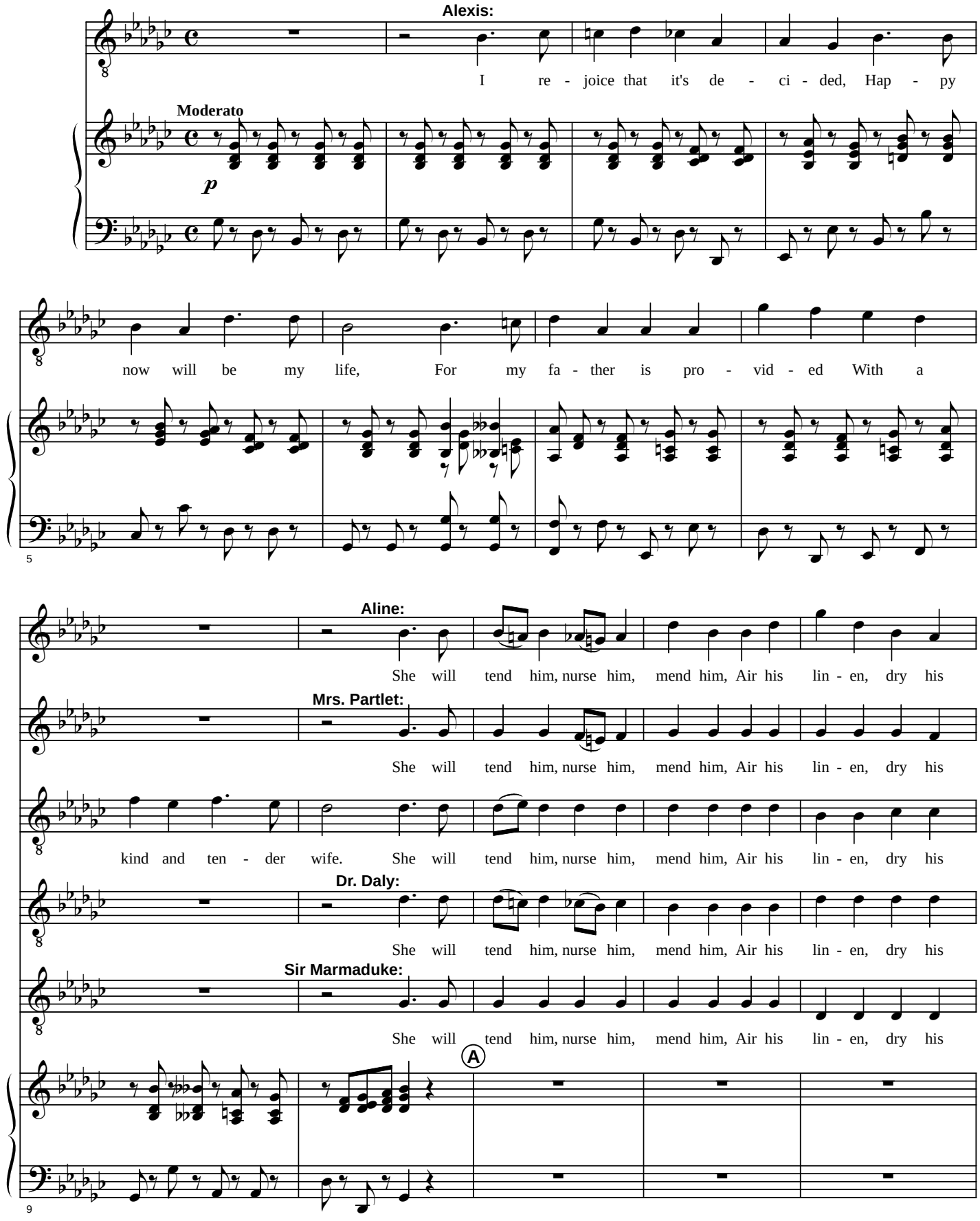
**Aline:** Zorah is very good, and very clean, and honest, and quite, quite sober in her habits: and that is worth far more than beauty, dear Sir Marmaduke.

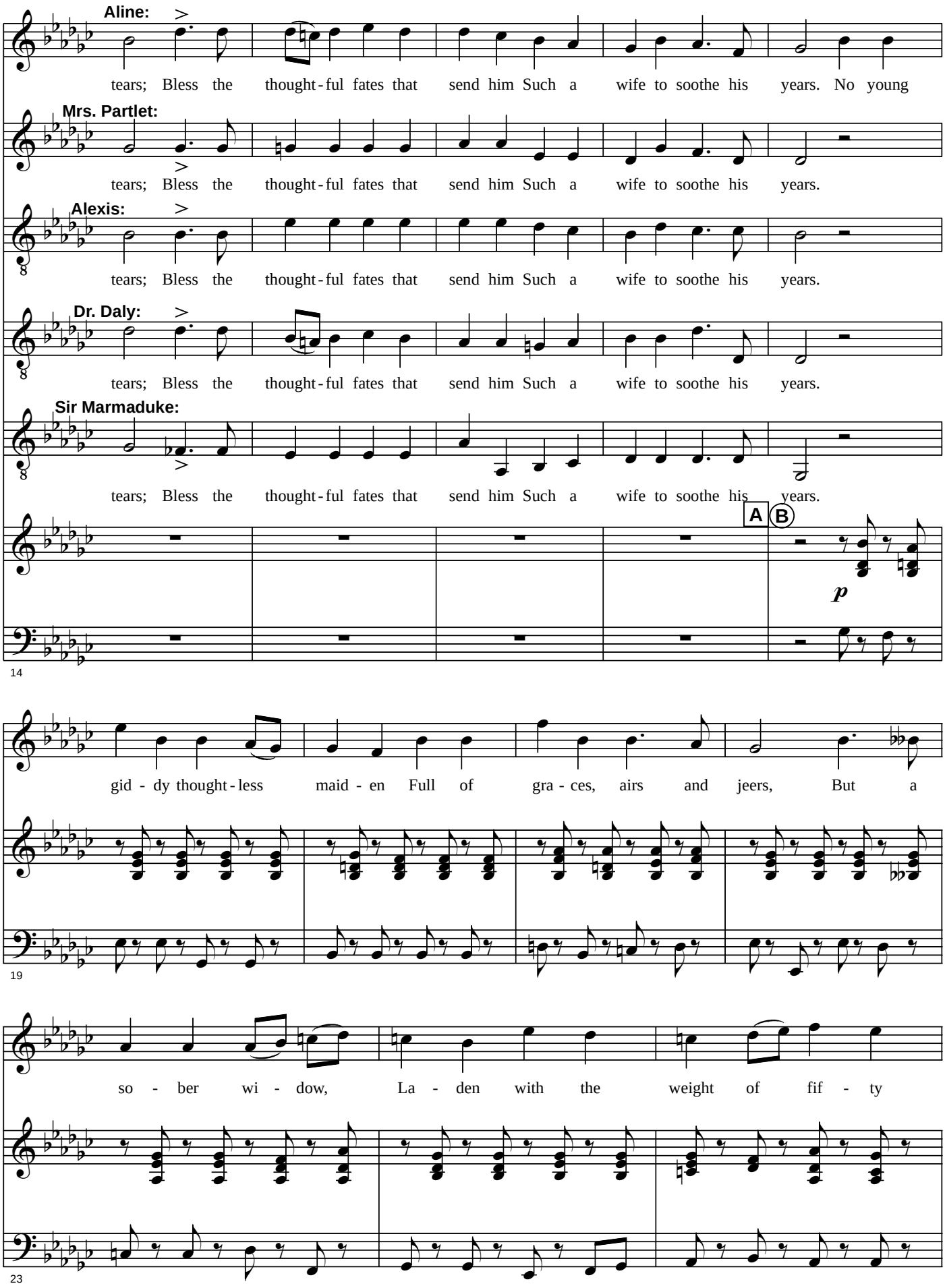
**Dr. D.:** Yes; beauty will fade and perish, but personal cleanliness is practically undying, for it can be renewed whenever it discovers symptoms of decay. My dear Sir Marmaduke, I heartily congratulate you. *(Sighs)*

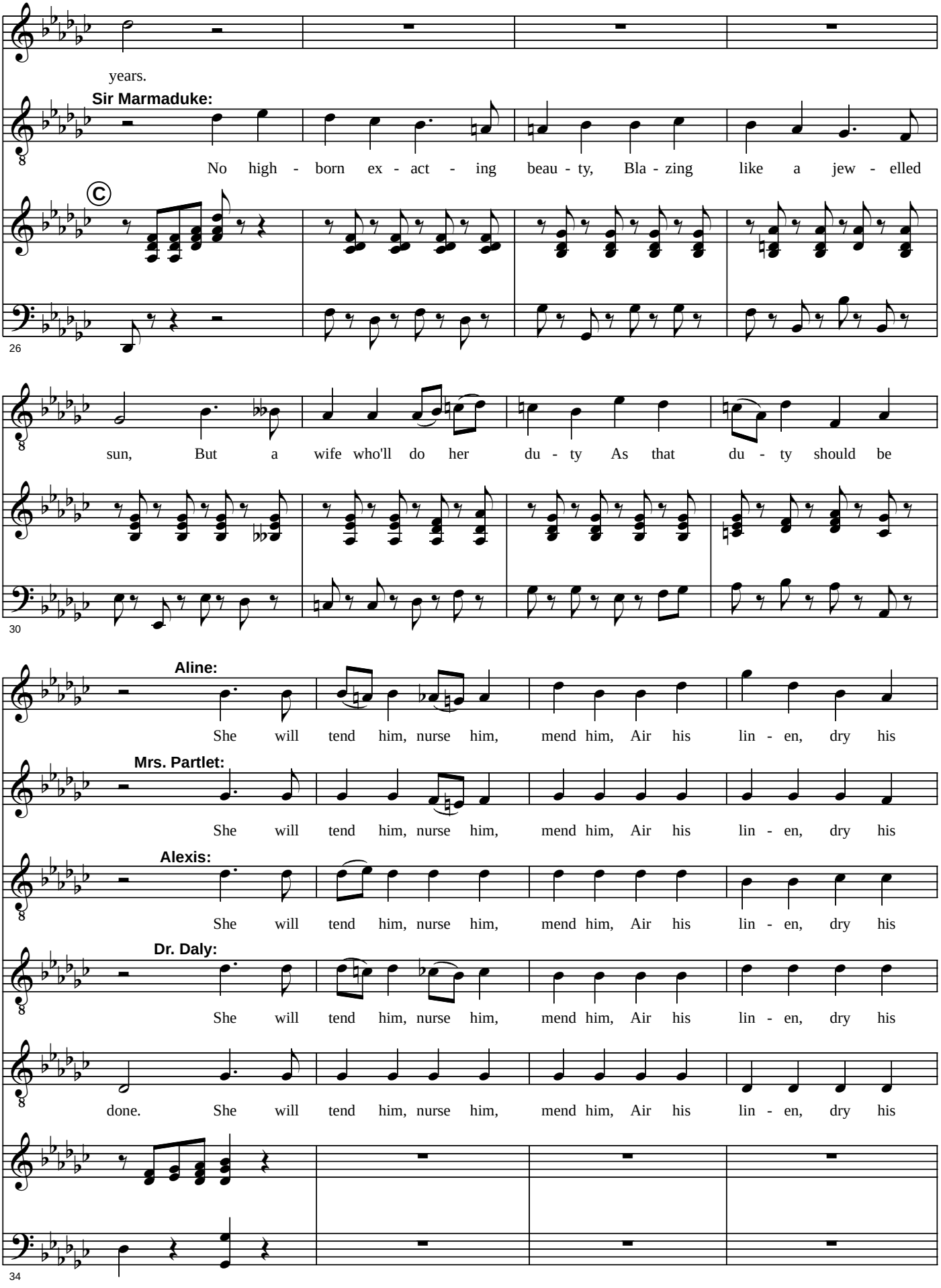
[5] This is an inconsistency, left over from the original 1877 production. See the Introduction for a more complete discussion.

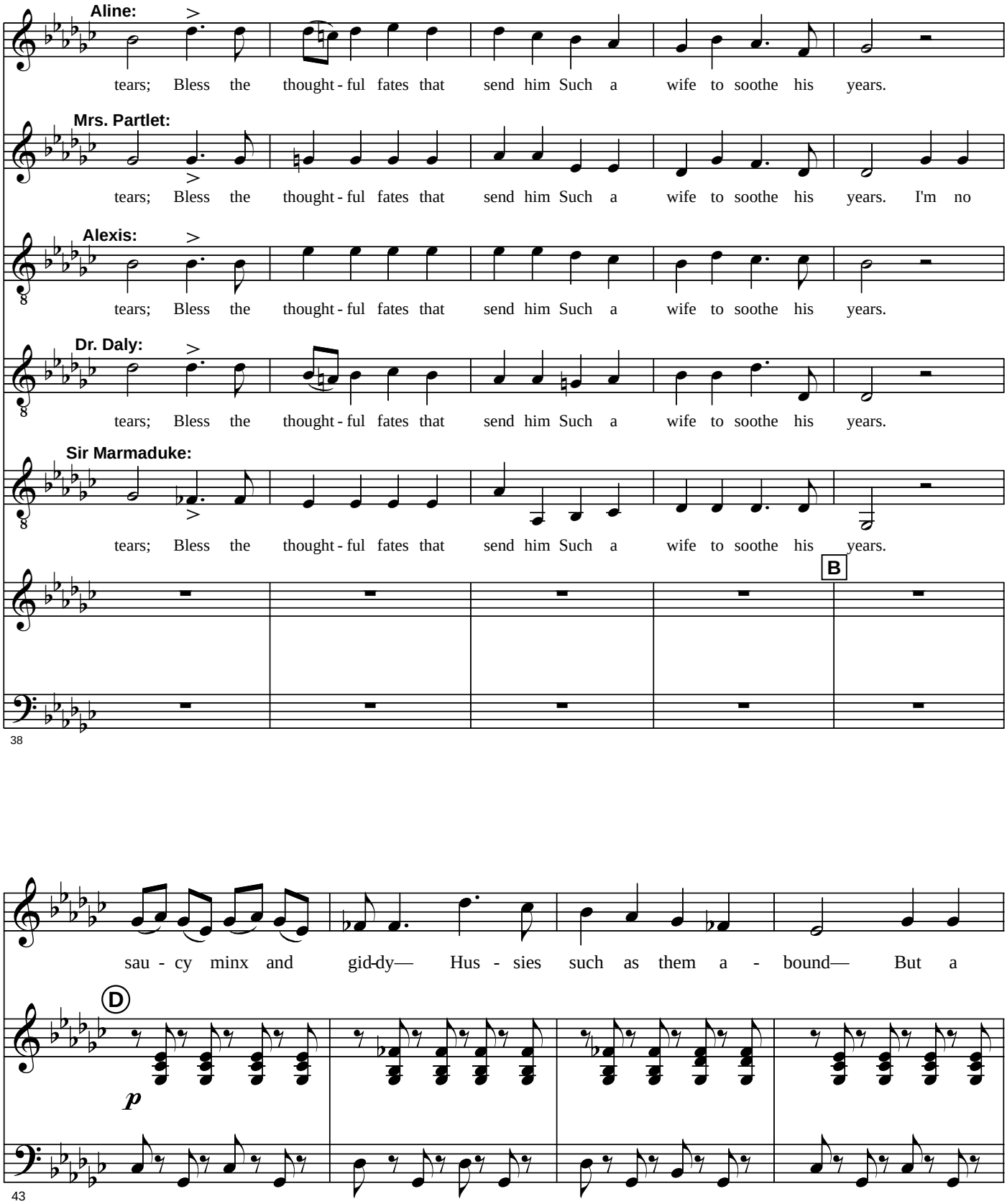
# No. 18. I rejoice that it's decided

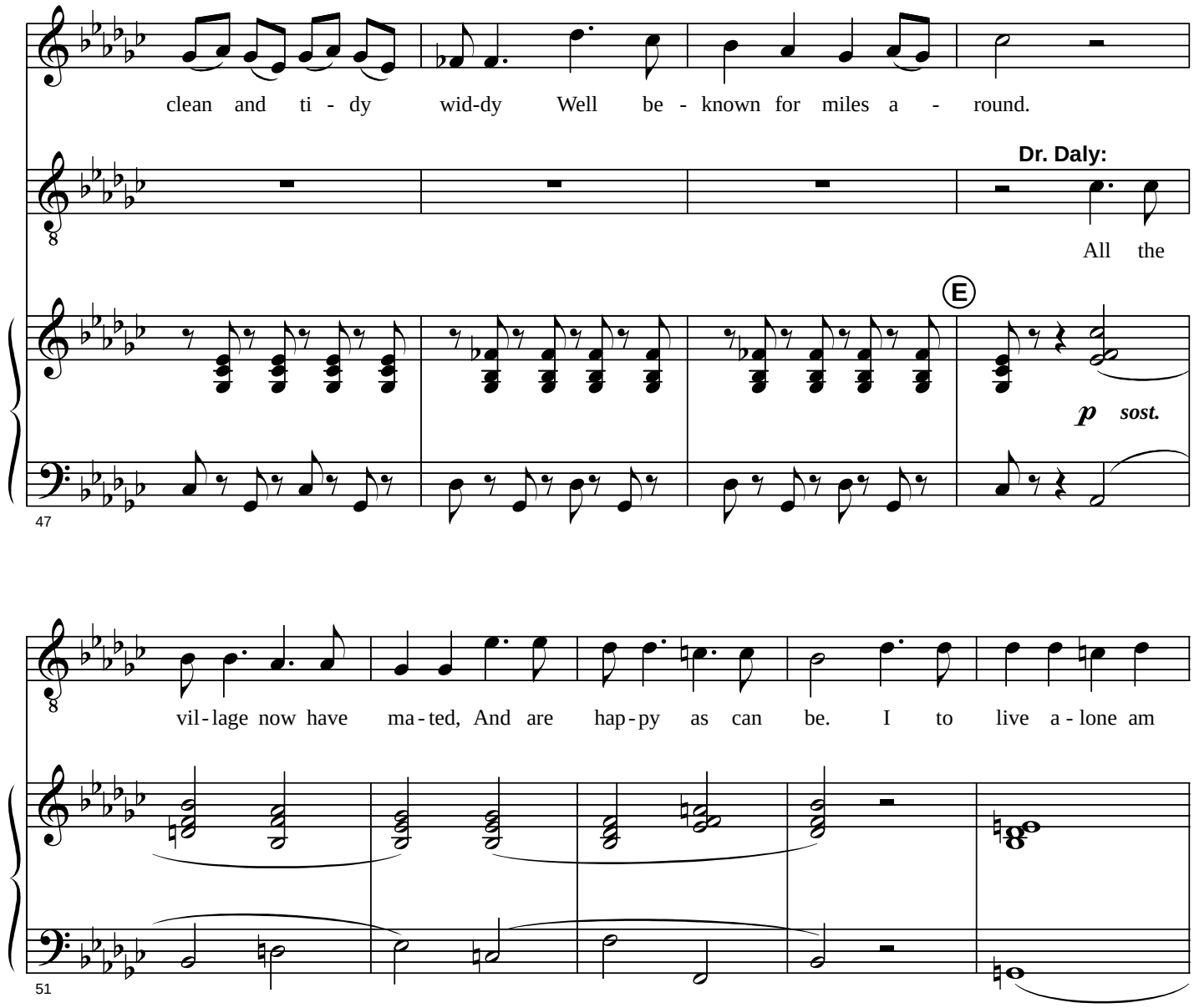
### Aline, Mrs. Partlet, Alexis, Dr. Daly, Sir Marmaduke

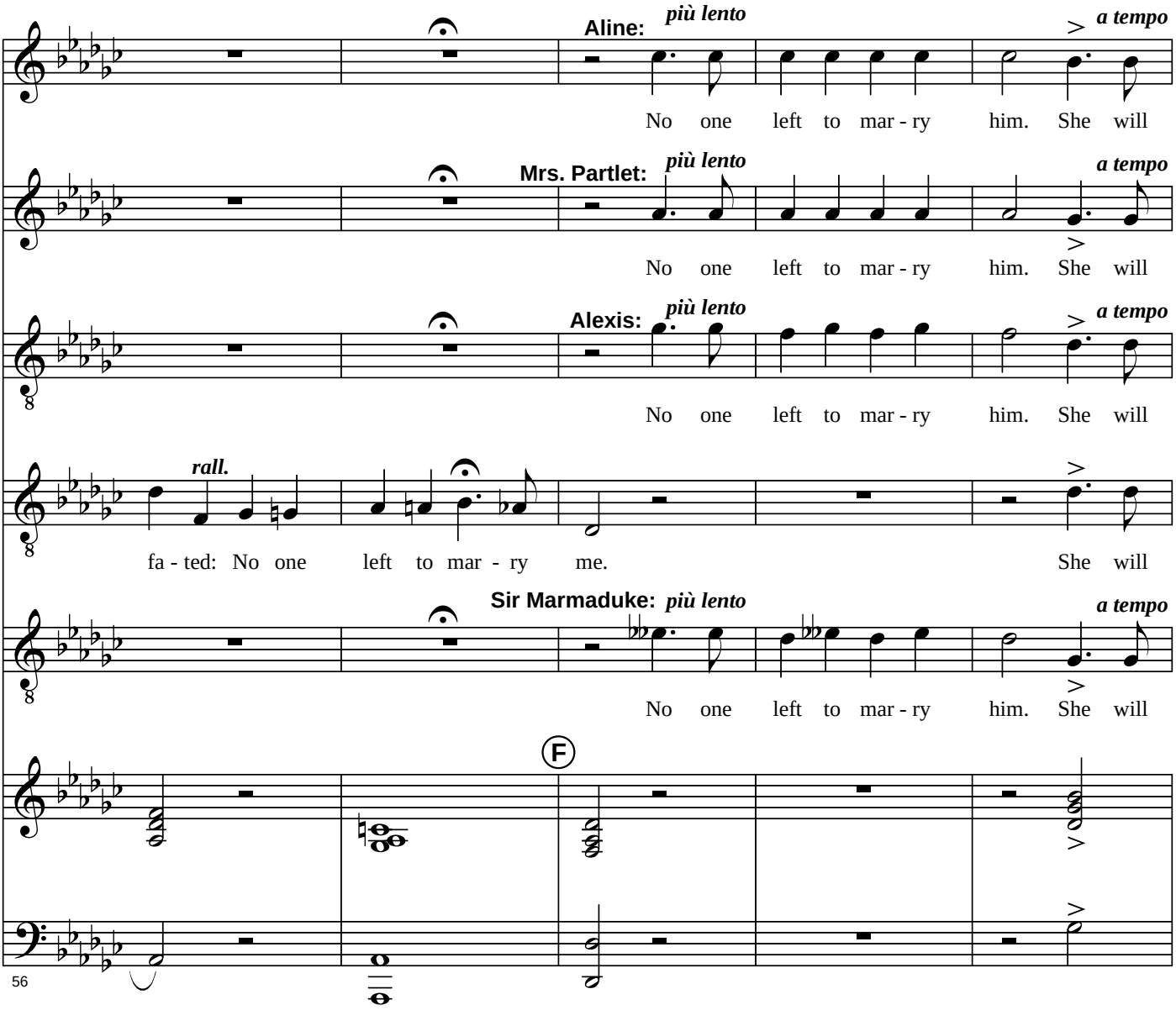


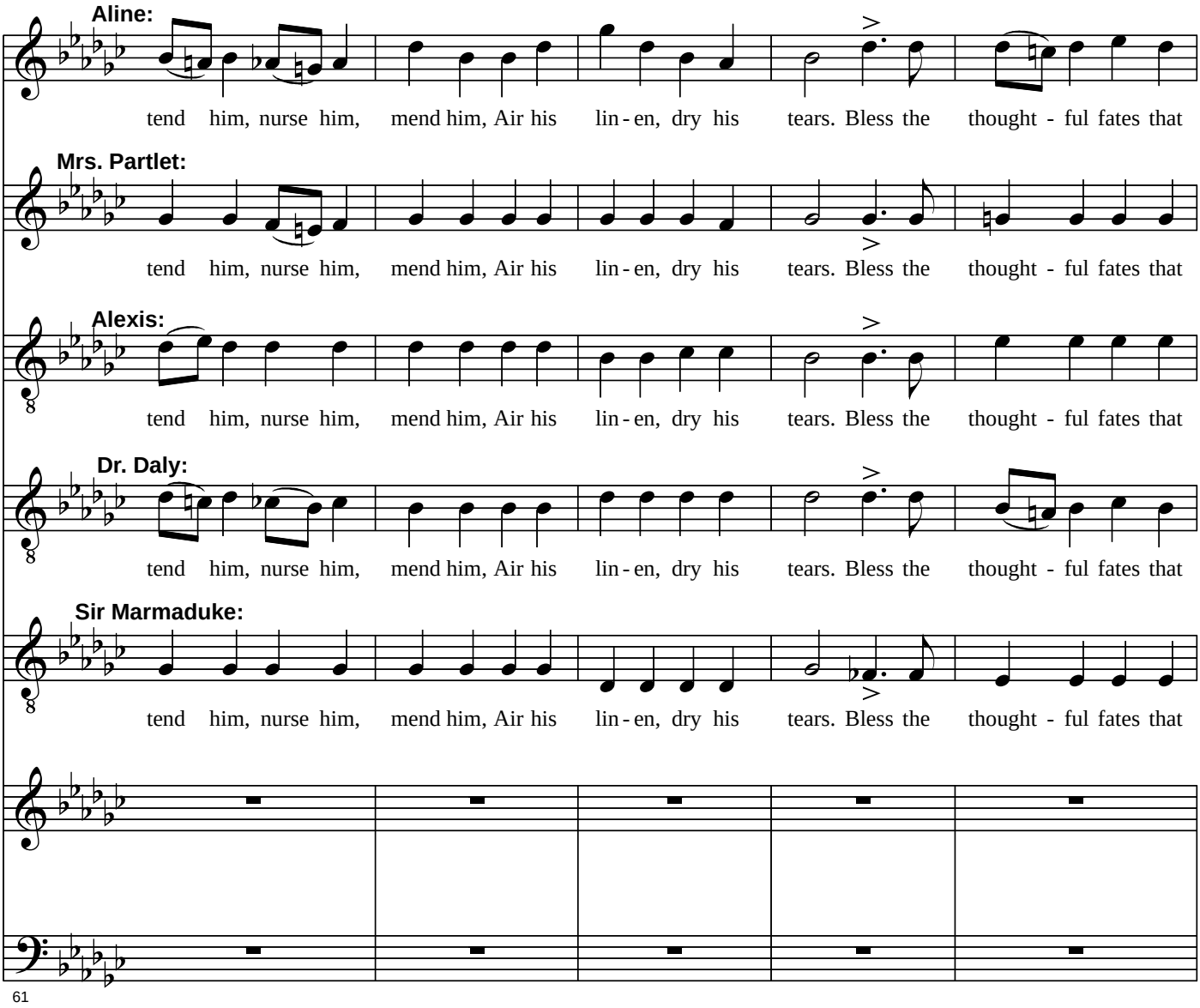

Aline:
tears; Bless the thought-ful fates that send him Such a wife to soothe his years. No young
Mrs. Partlet:
tears; Bless the thought-ful fates that send him Such a wife to soothe his years.
Alexis:
tears; Bless the thought-ful fates that send him Such a wife to soothe his years.
Dr. Daly:
tears; Bless the thought-ful fates that send him Such a wife to soothe his years.
Sir Marmaduke:
tears; Bless the thought-ful fates that send him Such a wife to soothe his years.
A
B
p
14
gid - dy thought-less maid - en Full of gra - ces, airs and jeers, But a
19
so - ber wi - dow, La - den with the weight of fif - ty
23

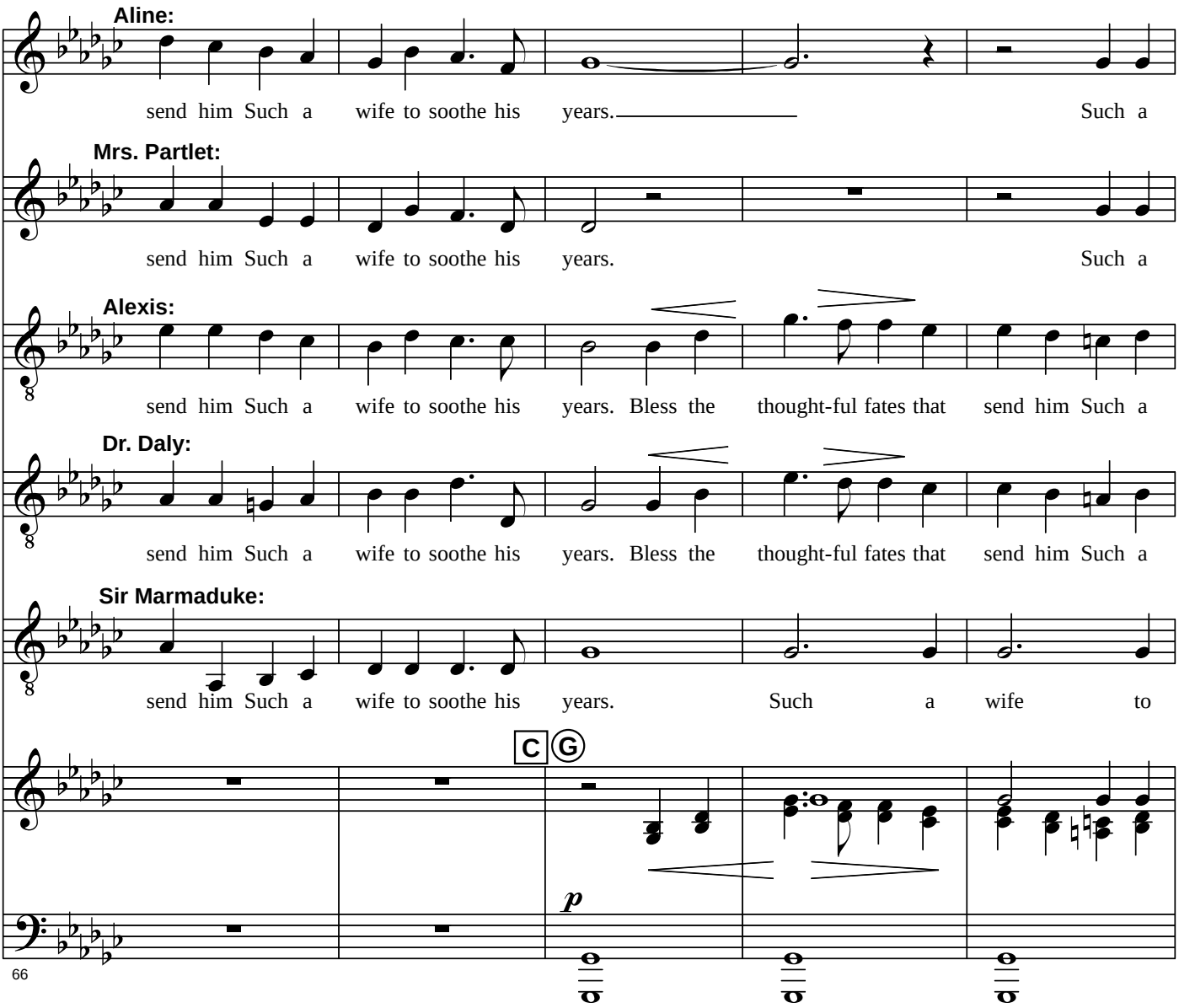

years.
Sir Marmaduke:
No high - born ex - act - ing beau - ty, Bla - zing like a jew - elled
26
sun, But a wife who'll do her du - ty As that du - ty should be
30
Aline:
She will tend him, nurse him, mend him, Air his lin - en, dry his
Mrs. Partlet:
She will tend him, nurse him, mend him, Air his lin - en, dry his
Alexis:
She will tend him, nurse him, mend him, Air his lin - en, dry his
Dr. Daly:
She will tend him, nurse him, mend him, Air his lin - en, dry his
done. She will tend him, nurse him, mend him, Air his lin - en, dry his
34

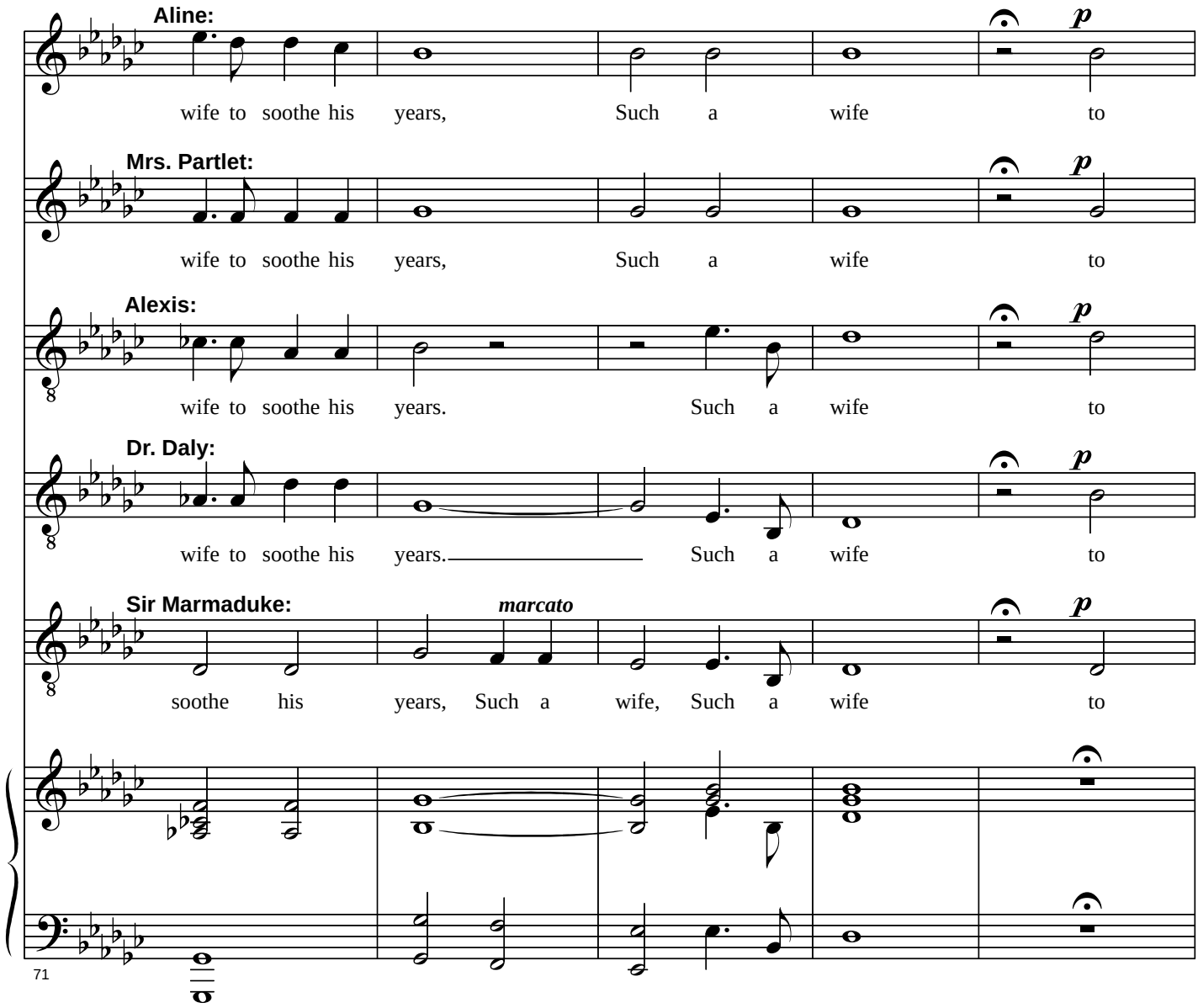

Aline:
tears; Bless the thought - ful fates that send him Such a wife to soothe his years.
Mrs. Partlet:
tears; Bless the thought - ful fates that send him Such a wife to soothe his years. I'm no
Alexis:
tears; Bless the thought - ful fates that send him Such a wife to soothe his years.
Dr. Daly:
tears; Bless the thought - ful fates that send him Such a wife to soothe his years.
Sir Marmaduke:
tears; Bless the thought - ful fates that send him Such a wife to soothe his years.
B
38
sau - cy minx and gid-dy— Hus - sies such as them a - bound— But a
D
p
43

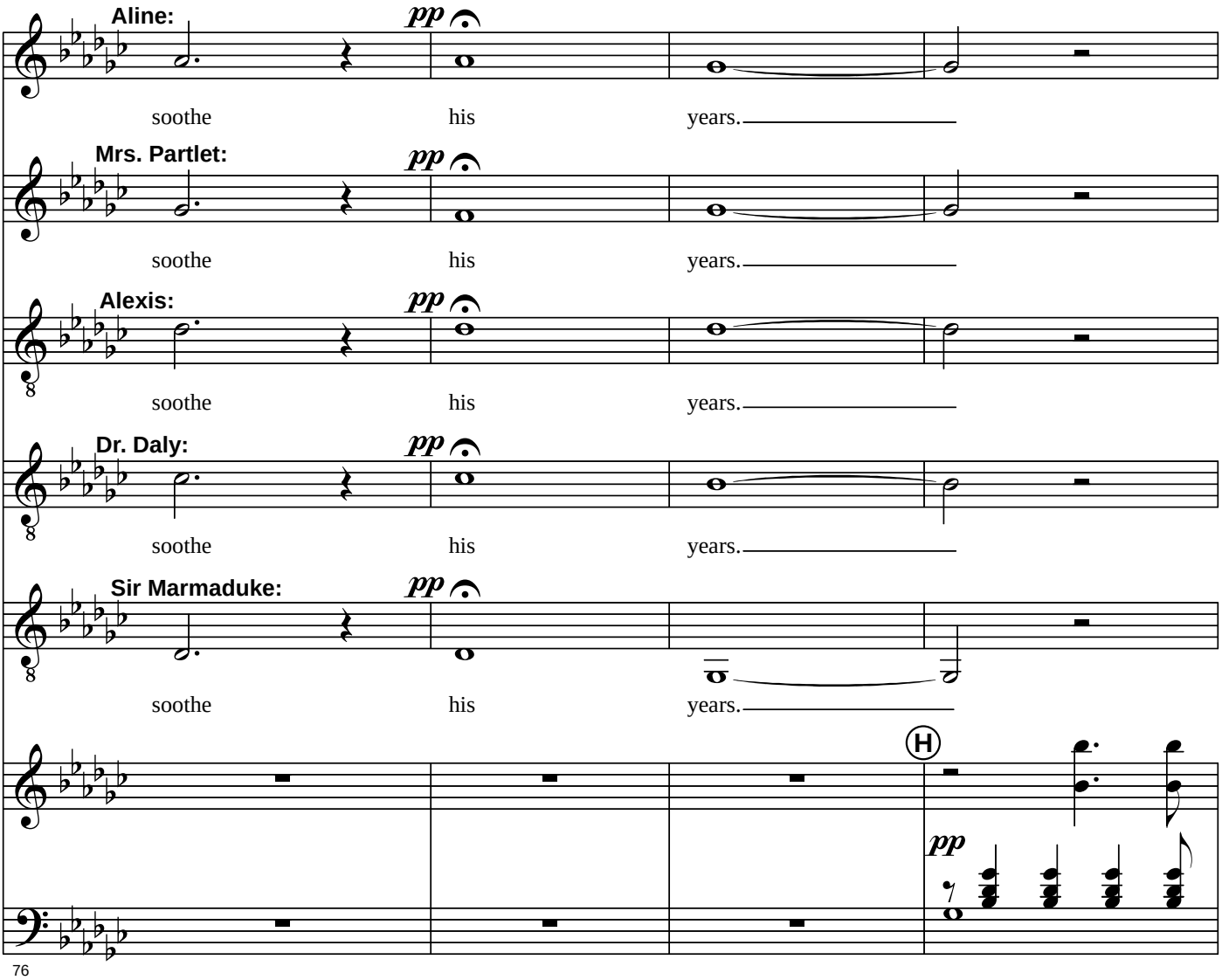

clean and ti - dy wid-dy Well be - known for miles a - round.
Dr. Daly:
All the
E
p sost.
47
vil - lage now have ma - ted, And are hap - py as can be. I to live a - lone am
51


Aline:
più lento
a tempo
No one left to mar - ry him. She will
Mrs. Partlet:
più lento
a tempo
No one left to mar - ry him. She will
Alexis:
più lento
a tempo
No one left to mar - ry him. She will
rall.
fa - ted: No one left to mar - ry me. She will
Sir Marmaduke:
più lento
a tempo
No one left to mar - ry him. She will
F
56

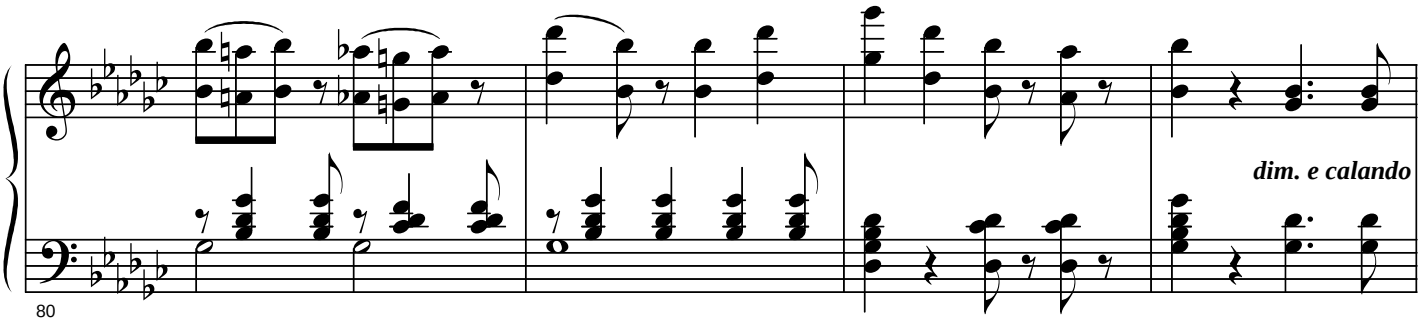

Aline:
tend him, nurse him, mend him, Air his lin - en, dry his tears. Bless the thought - ful fates that
Mrs. Partlet:
tend him, nurse him, mend him, Air his lin - en, dry his tears. Bless the thought - ful fates that
Alexis:
tend him, nurse him, mend him, Air his lin - en, dry his tears. Bless the thought - ful fates that
Dr. Daly:
tend him, nurse him, mend him, Air his lin - en, dry his tears. Bless the thought - ful fates that
Sir Marmaduke:
tend him, nurse him, mend him, Air his lin - en, dry his tears. Bless the thought - ful fates that
61


Aline:
send him Such a wife to soothe his years. Such a
Mrs. Partlet:
send him Such a wife to soothe his years. Such a
Alexis:
send him Such a wife to soothe his years. Bless the thought-ful fates that send him Such a
Dr. Daly:
send him Such a wife to soothe his years. Bless the thought-ful fates that send him Such a
Sir Marmaduke:
send him Such a wife to soothe his years. Such a wife to
C G
p
66

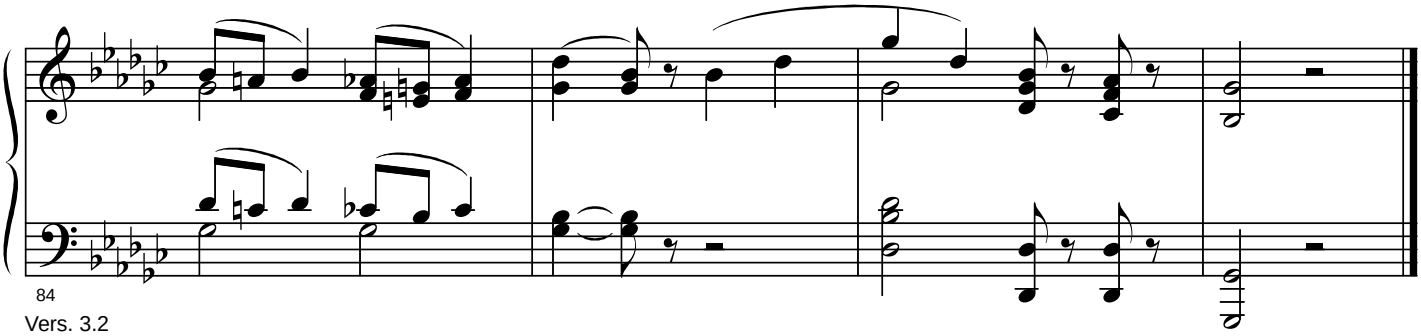

Aline:
wife to soothe his years, Such a wife to
Mrs. Partlet:
wife to soothe his years, Such a wife to
Alexis:
wife to soothe his years. Such a wife to
Dr. Daly:
wife to soothe his years. Such a wife to
Sir Marmaduke:
marcato
soothe his years, Such a wife, Such a wife to
71




*(Exeunt* SIR MARMADUKE, MRS. PARTLET, *and* ALINE *with* ALEXIS*...*




*...*DR. DALY *looks after them sentimentally, then exits with a sigh.)*



# No. 19. Oh, I have wrought much evil

## Lady Sangazure and Mr. Wells

*(Enter* MR. WELLS*)*

**Mr. Wells:**

Oh, I have wrought much e-vil with my spells! And

**Andante non troppo lento**

*f* *p*

ill I can't un - do! This is too bad of you, J. W. Wells— What

5

wrong have they done you? And see— an-oth-er love-lorn la - dy comes— A -

Ⓐ

9

las! poor strick-en dame! A gen-tle pen-sive-ness her life be-numbs— And

13

*(*LADY SANGAZURE *enters. She is very melancholy.)*

**Lady Sangazure:**

A - las! ah me! and well - a - day! I

mine, a - lone, the blame!

B

17

sigh for love, and well I may! For I am ve - ry

21

*(Sees* MR. WELLS, *and becomes fascinated by him.)*

old and grey. But stay! What is this fai - ry form I see be - fore me?

C

24

**Mr. Wells:**

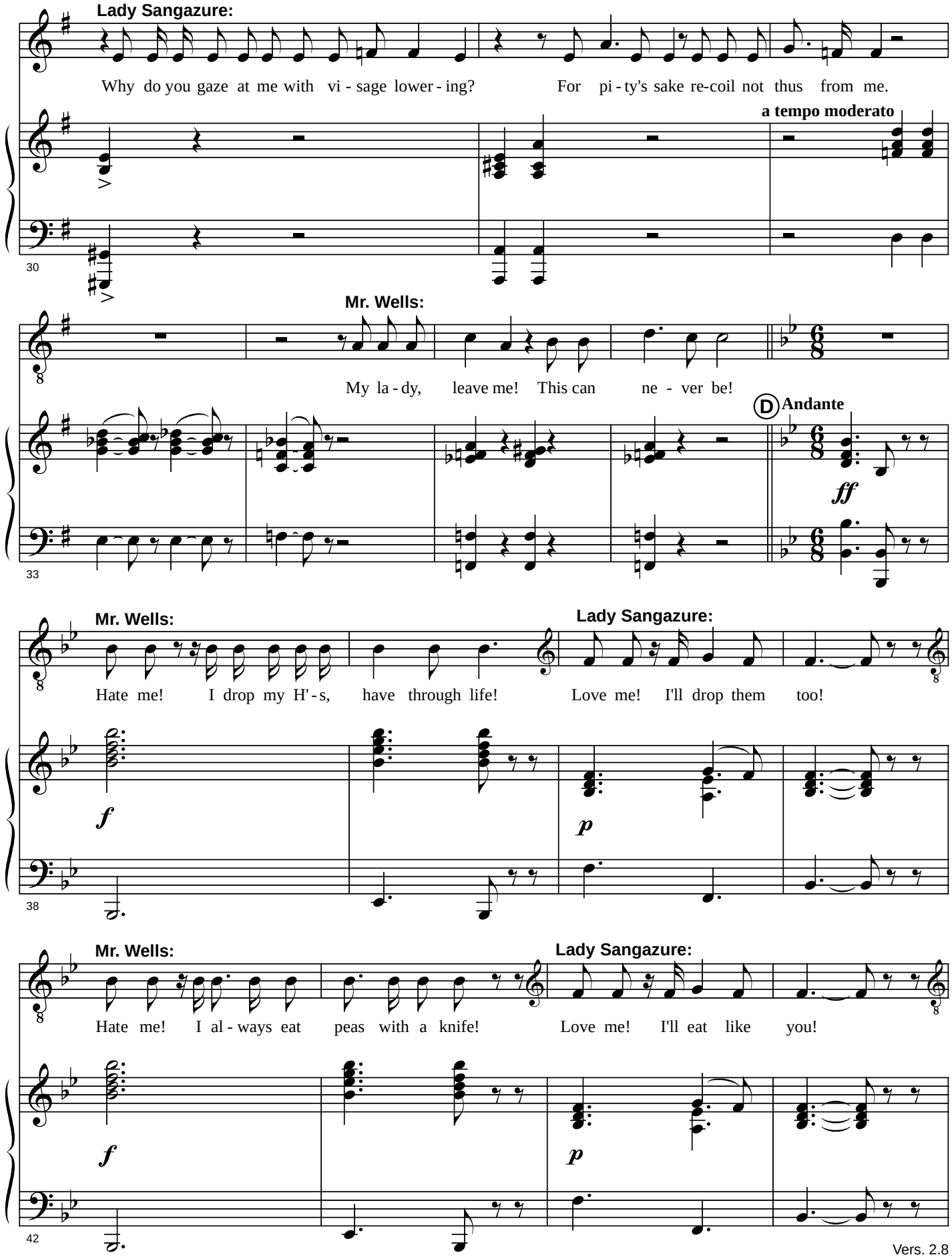
Oh, hor - ri - ble!— she's go - ing to a - dore me! This last ca - tas - tro - phe is o - ver - power-ing!

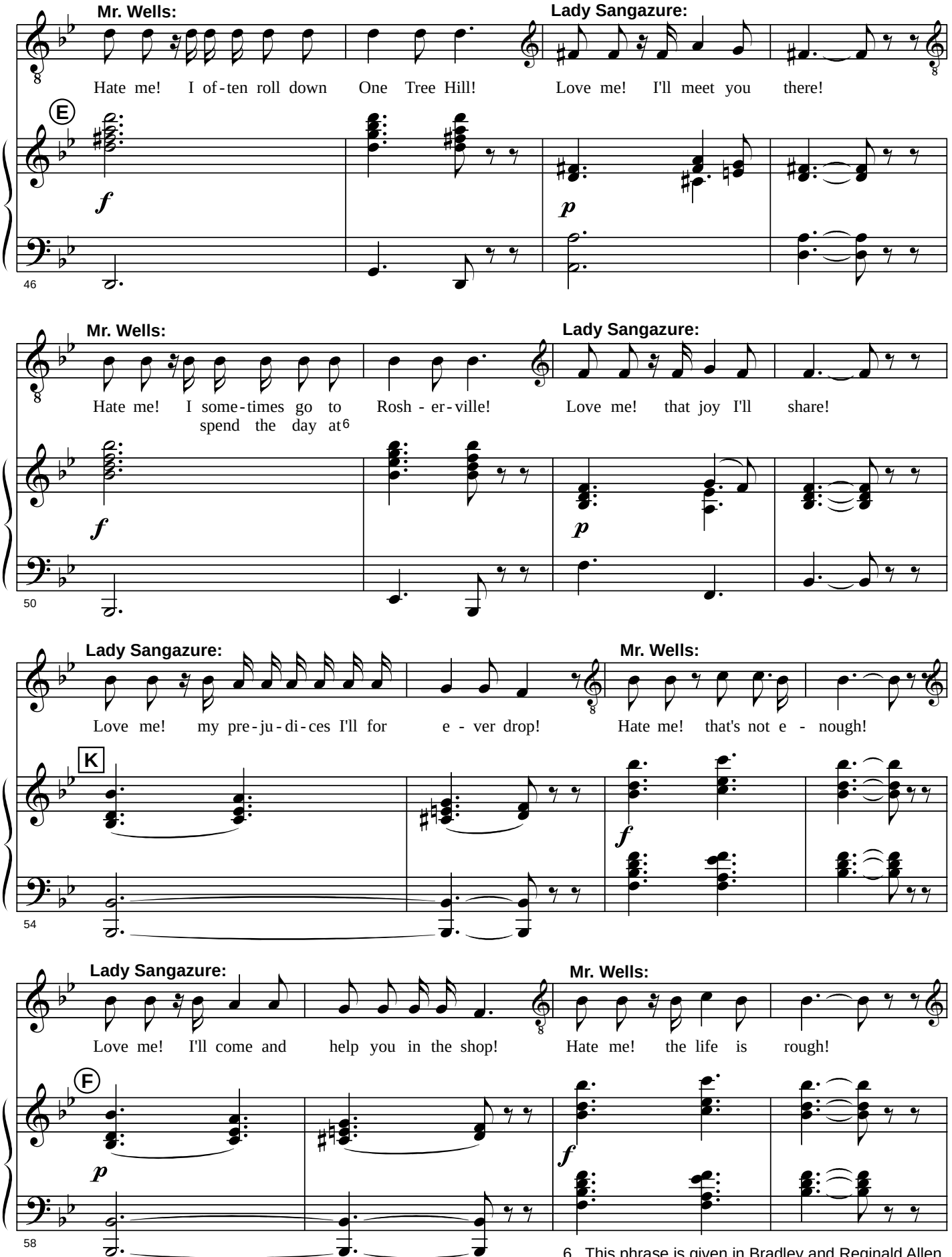
*

26

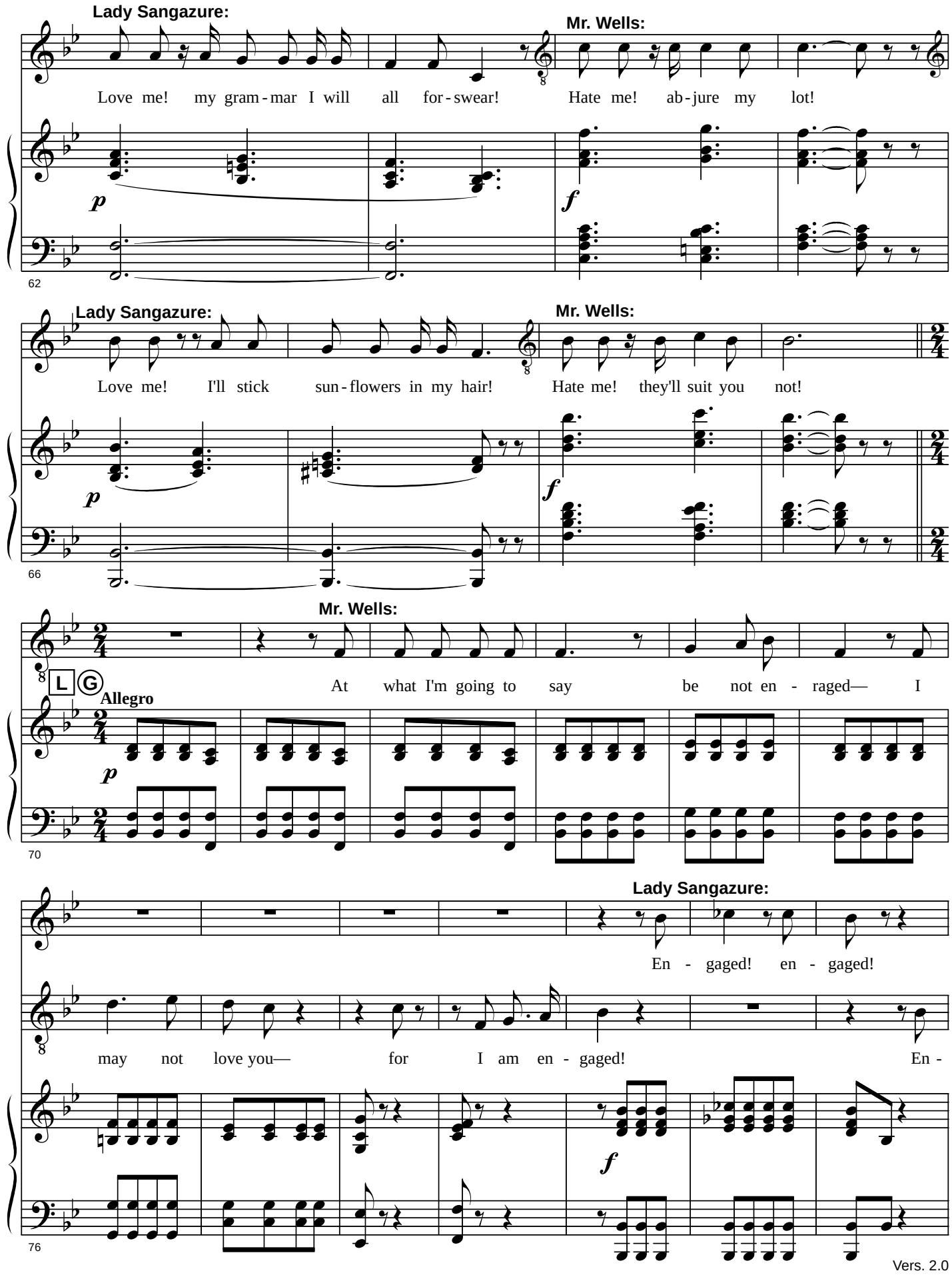
Vers. 3.4

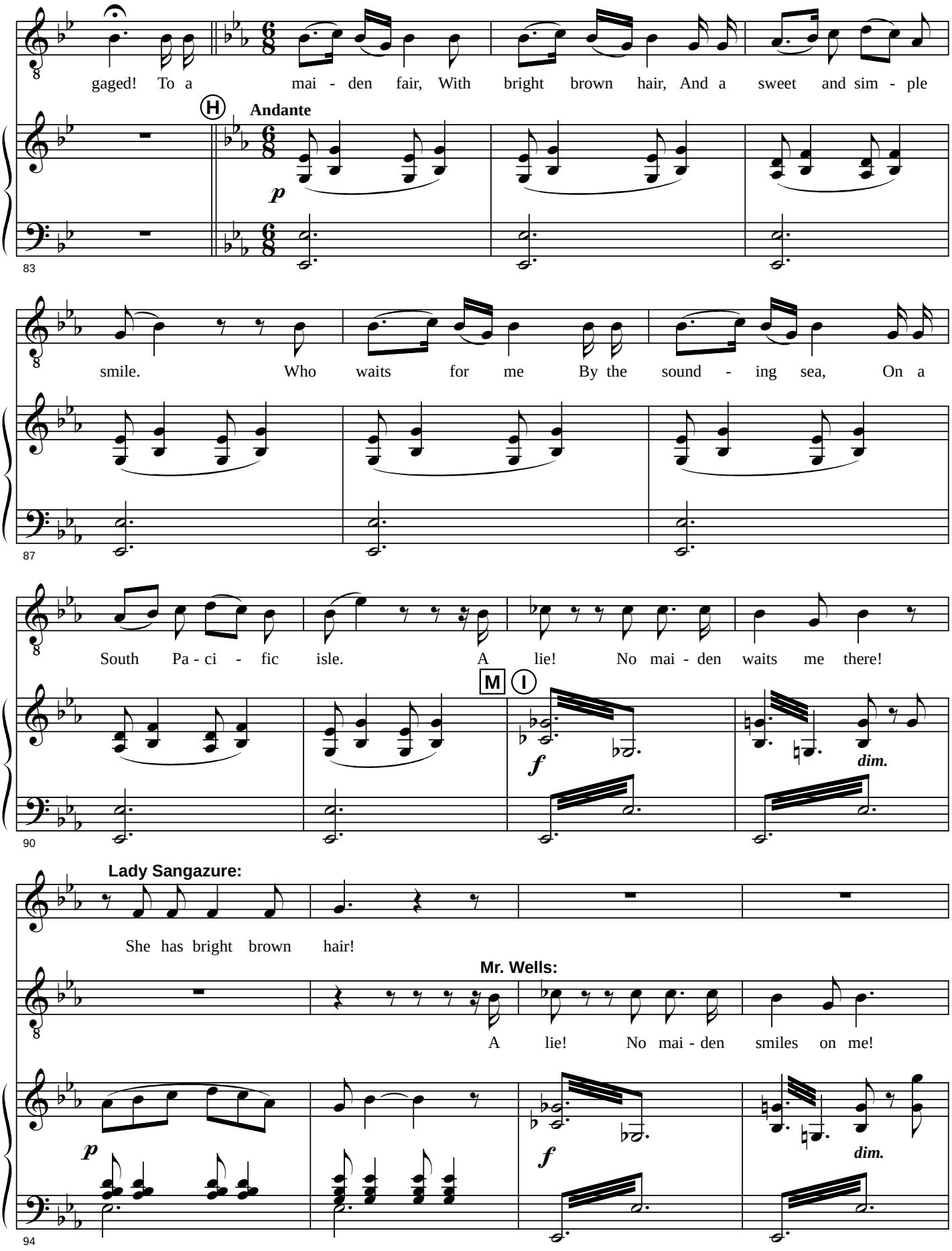
* This chord aligns with "hor-" in Kramer, Ditson, DOC 1953, BBC 1966

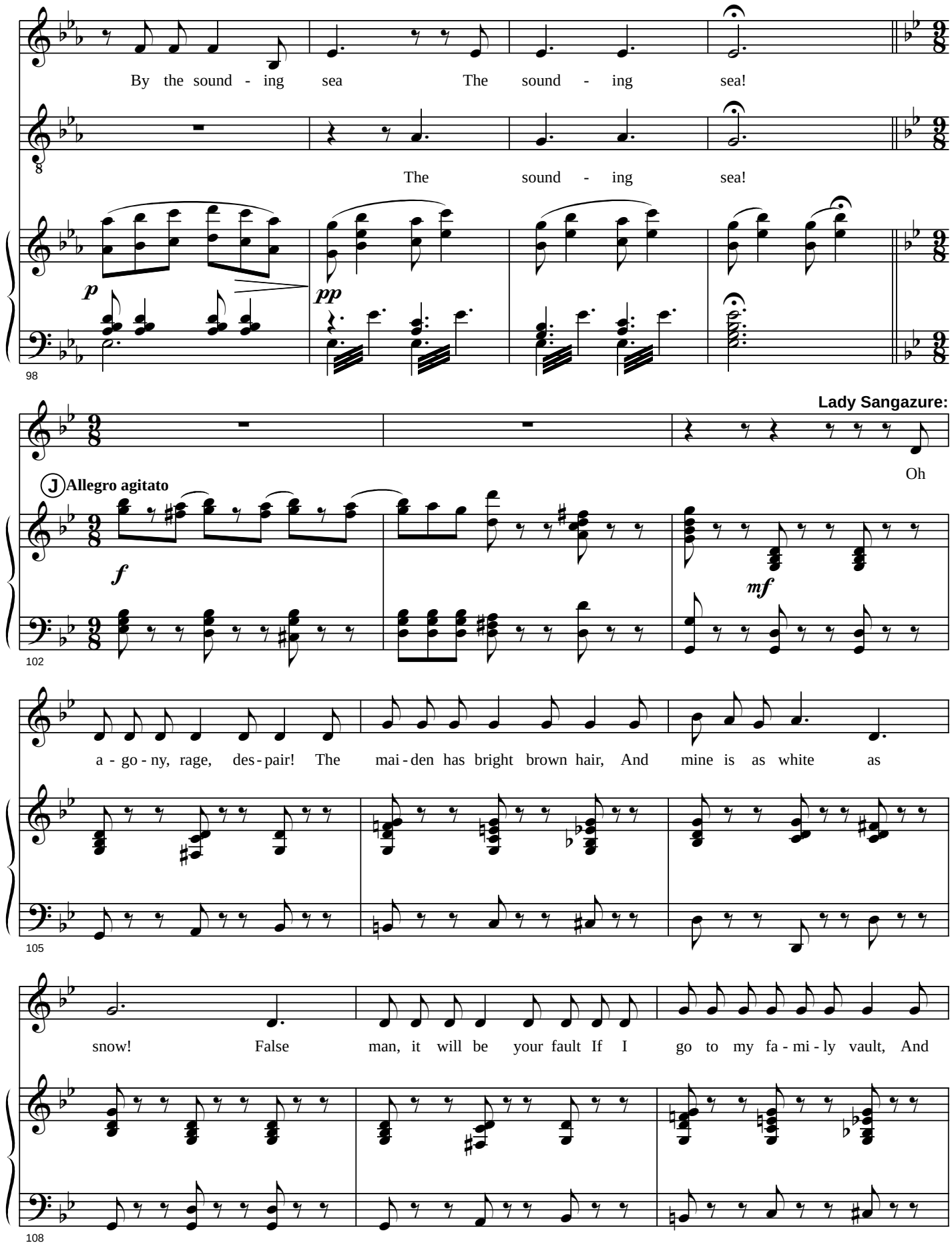

Lady Sangazure:
Why do you gaze at me with vi - sage lower - ing? For pi - ty's sake re-coil not thus from me.
a tempo moderato
30
Mr. Wells:
My la - dy, leave me! This can ne - ver be!
D Andante
ff
33
Mr. Wells:
Lady Sangazure:
Hate me! I drop my H' - s, have through life! Love me! I'll drop them too!
f
p
38
Mr. Wells:
Lady Sangazure:
Hate me! I al - ways eat peas with a knife! Love me! I'll eat like you!
f
p
42

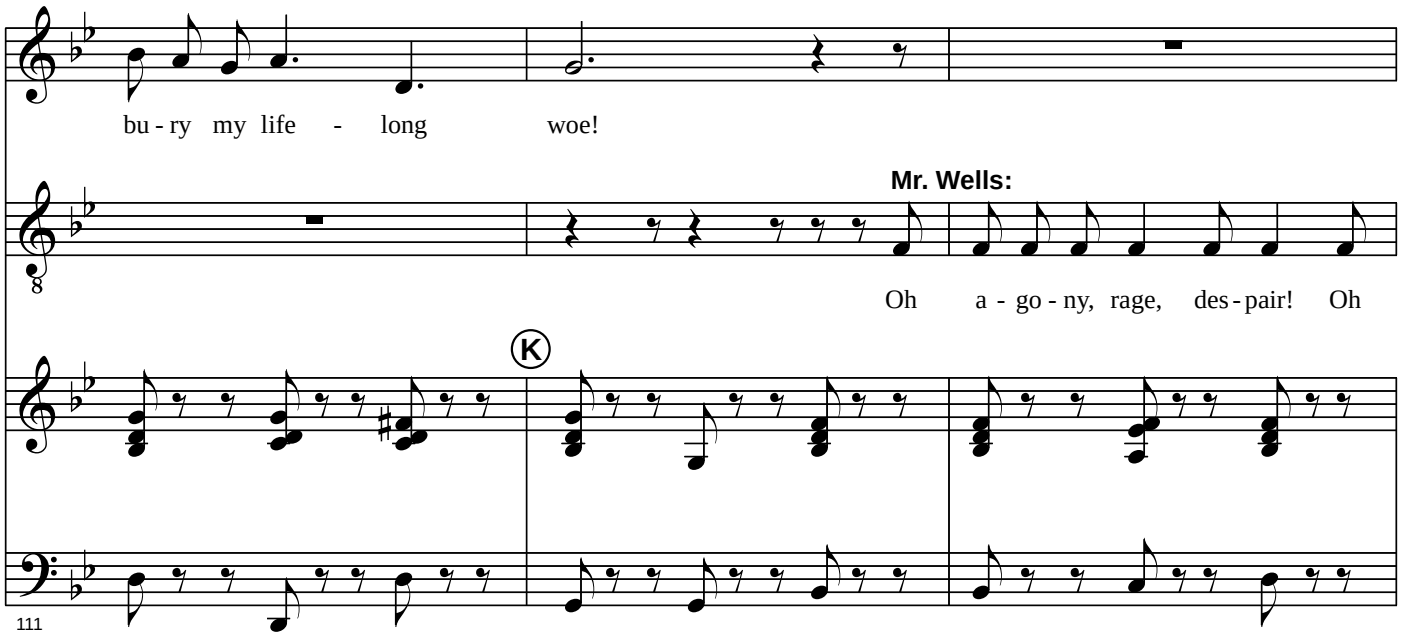


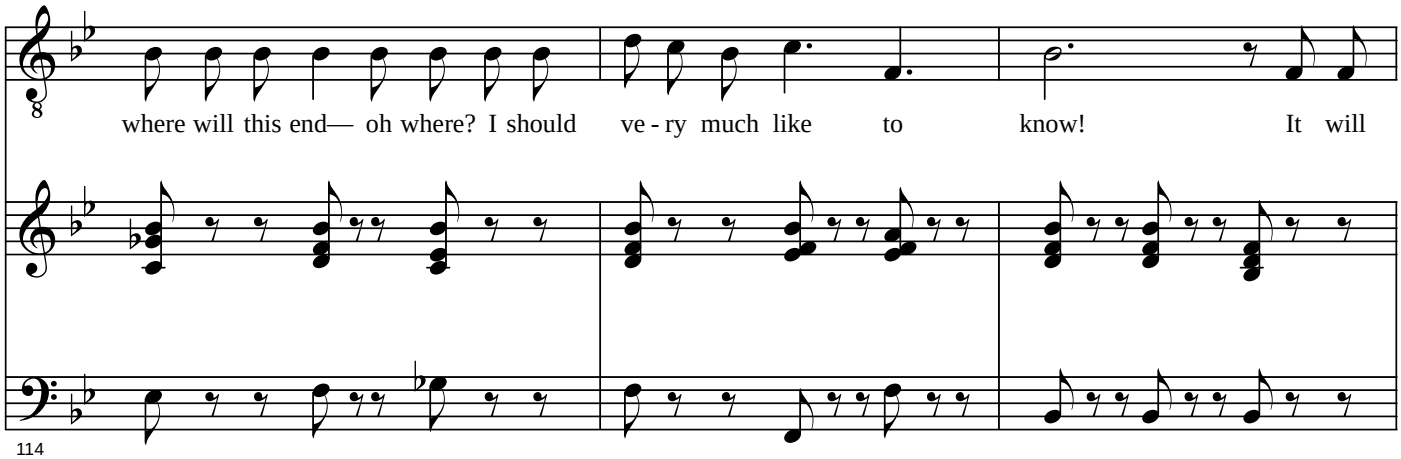

6. This phrase is given in Bradley and Reginald Allen.

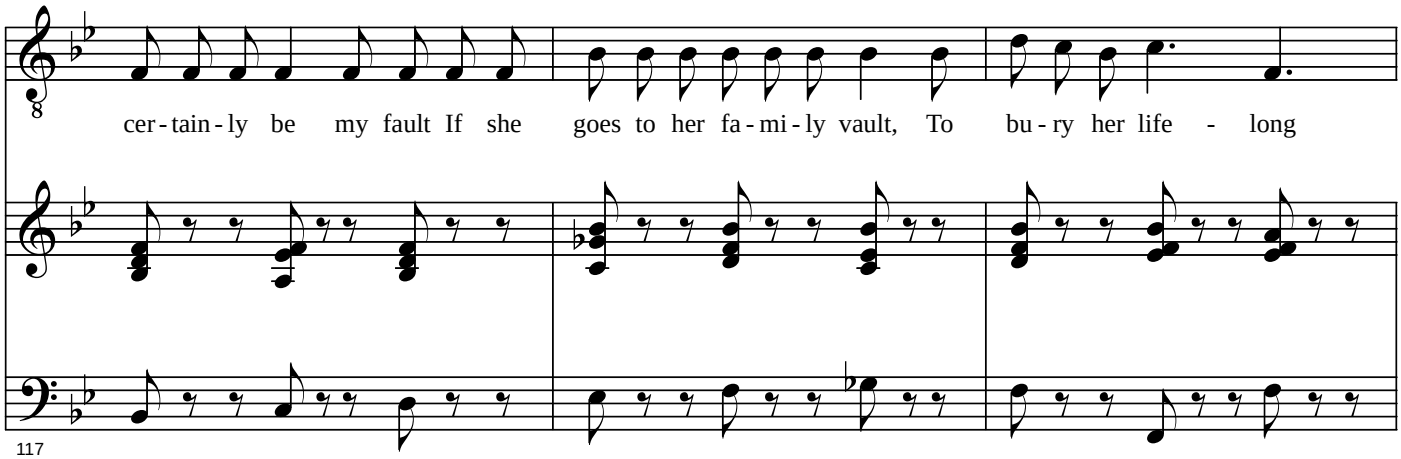

Lady Sangazure:
Love me! my gram - mar I will all for - swear!
Mr. Wells:
Hate me! ab - jure my lot!
p
f
62
Lady Sangazure:
Love me! I'll stick sun - flowers in my hair!
Mr. Wells:
Hate me! they'll suit you not!
p
f
66
Mr. Wells:
At what I'm going to say be not en - raged— I
L
G
Allegro
p
70
Lady Sangazure:
En - gaged! en - gaged!
may not love you— for I am en - gaged! En -
f
76

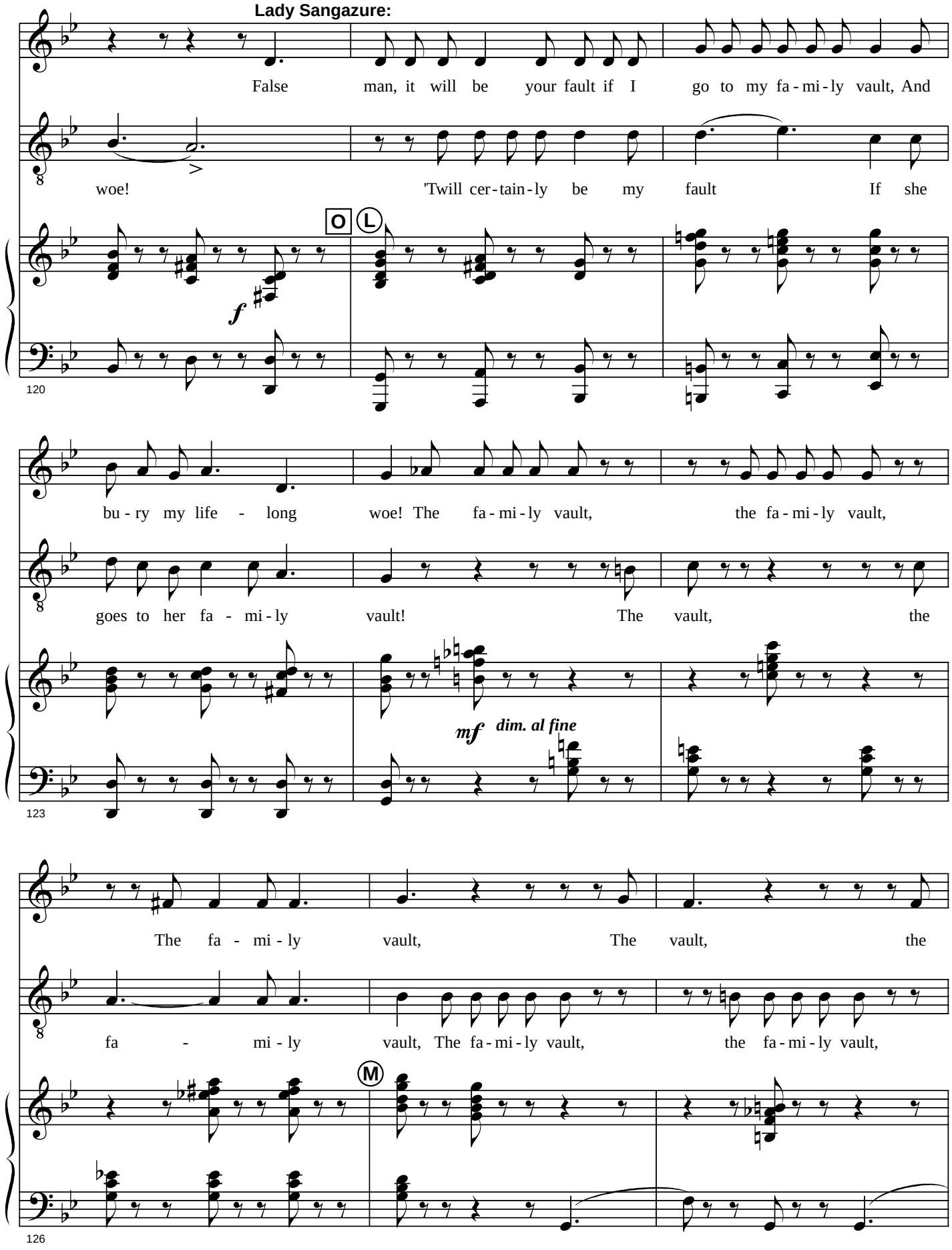

gaged! To a mai - den fair, With bright brown hair, And a sweet and sim - ple
H
Andante
p
83
smile. Who waits for me By the sound - ing sea, On a
87
South Pa - ci - fic isle. A lie! No mai - den waits me there!
M
I
f
dim.
90
Lady Sangazure:
She has bright brown hair!
Mr. Wells:
A lie! No mai - den smiles on me!
p
f
dim.
94

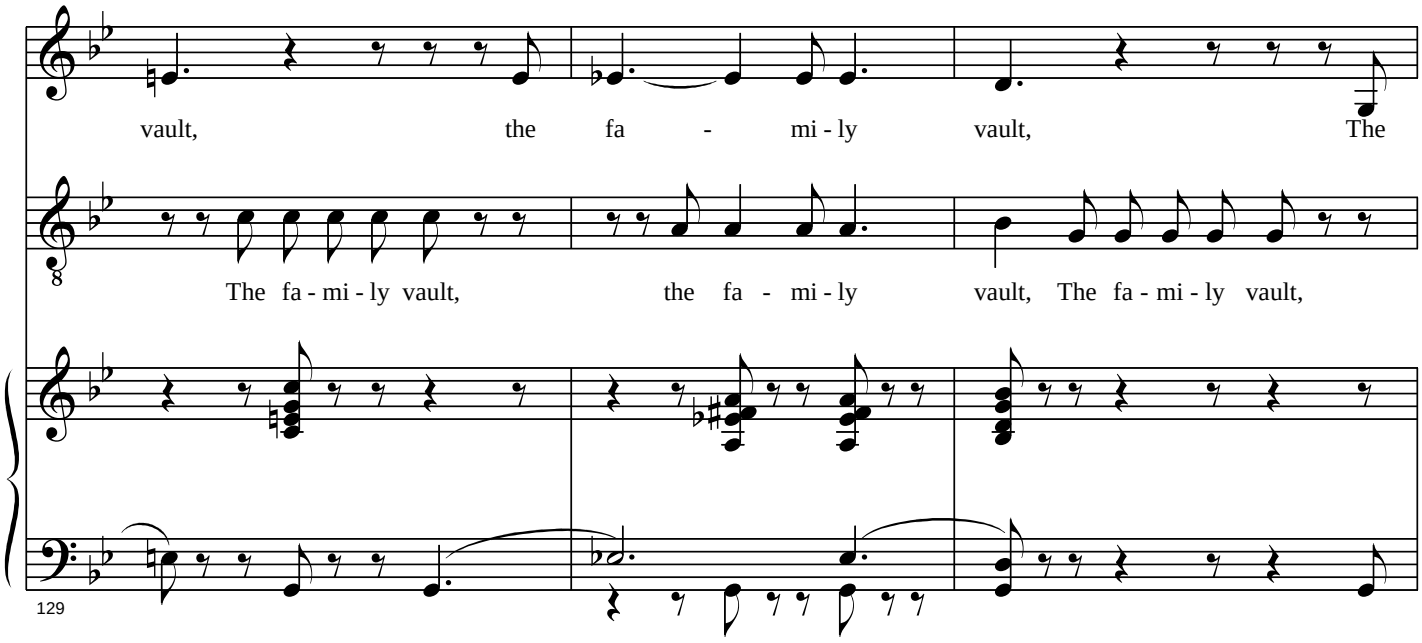

By the sound - ing sea The sound - ing sea!
The sound - ing sea!
p
pp
98
Lady Sangazure:
Oh
J Allegro agitato
f
mf
102
a - go - ny, rage, des - pair! The mai - den has bright brown hair, And mine is as white as
105
snow! False man, it will be your fault If I go to my fa - mi - ly vault, And
108

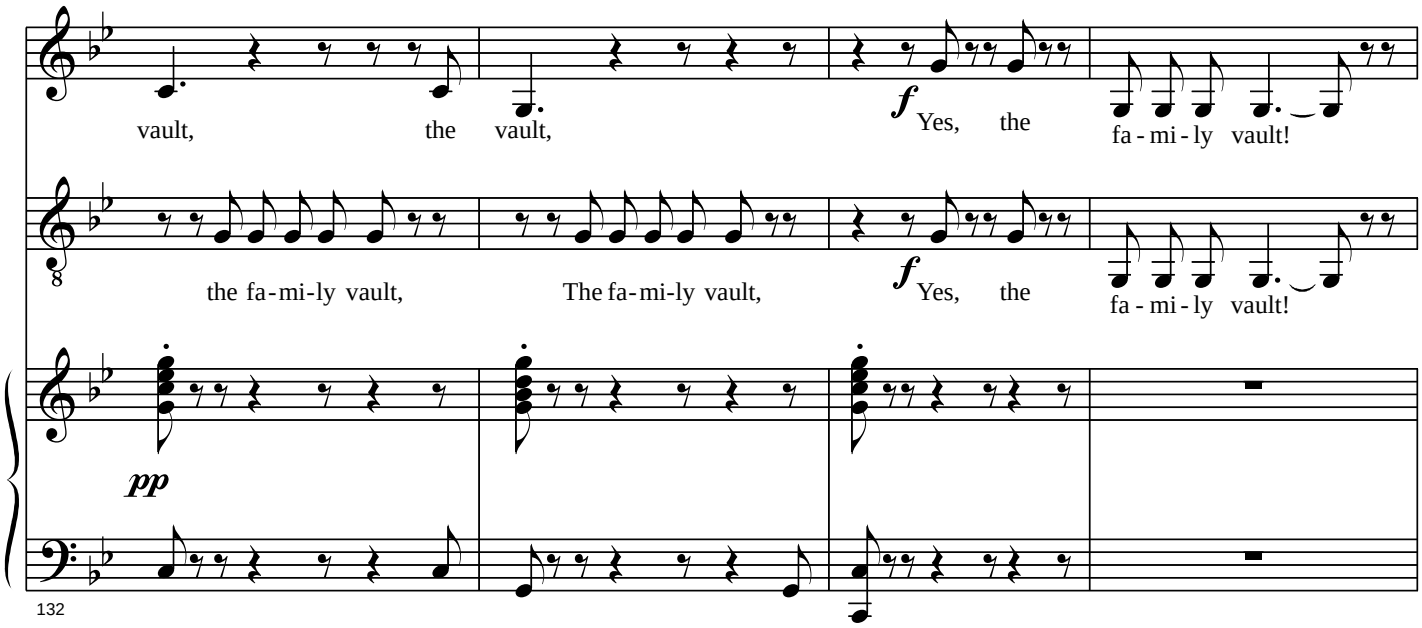

bu - ry my life - long woe!
Mr. Wells:
Oh a - go - ny, rage, des - pair! Oh
K
111


where will this end— oh where? I should ve - ry much like to know! It will
114

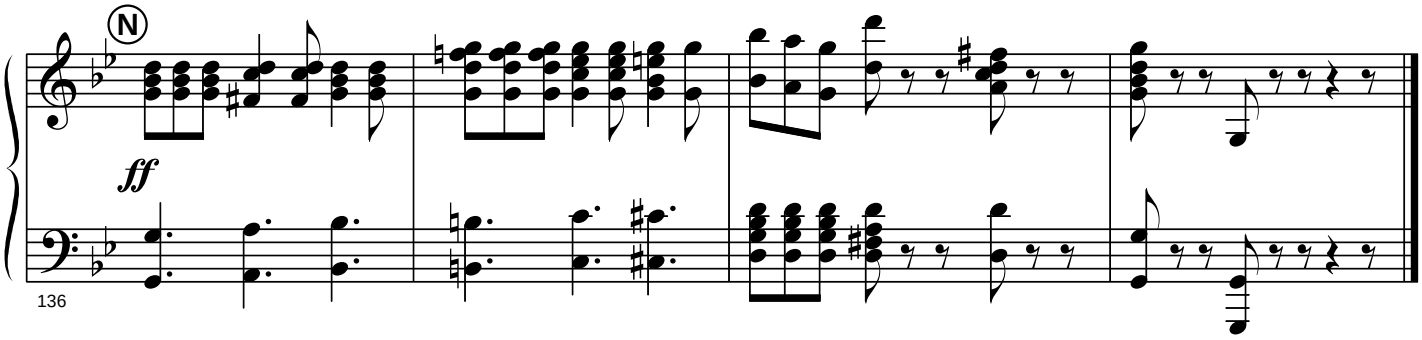

cer - tain - ly be my fault If she goes to her fa - mi - ly vault, To bu - ry her life - long
117


Lady Sangazure:
False man, it will be your fault if I go to my fa - mi - ly vault, And
woe! 'Twill cer - tain - ly be my fault If she
O
L
f
120
bu - ry my life - long woe! The fa - mi - ly vault, the fa - mi - ly vault,
goes to her fa - mi - ly vault! The vault, the
mf
dim. al fine
123
The fa - mi - ly vault, The vault, the
fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly vault,
M
126



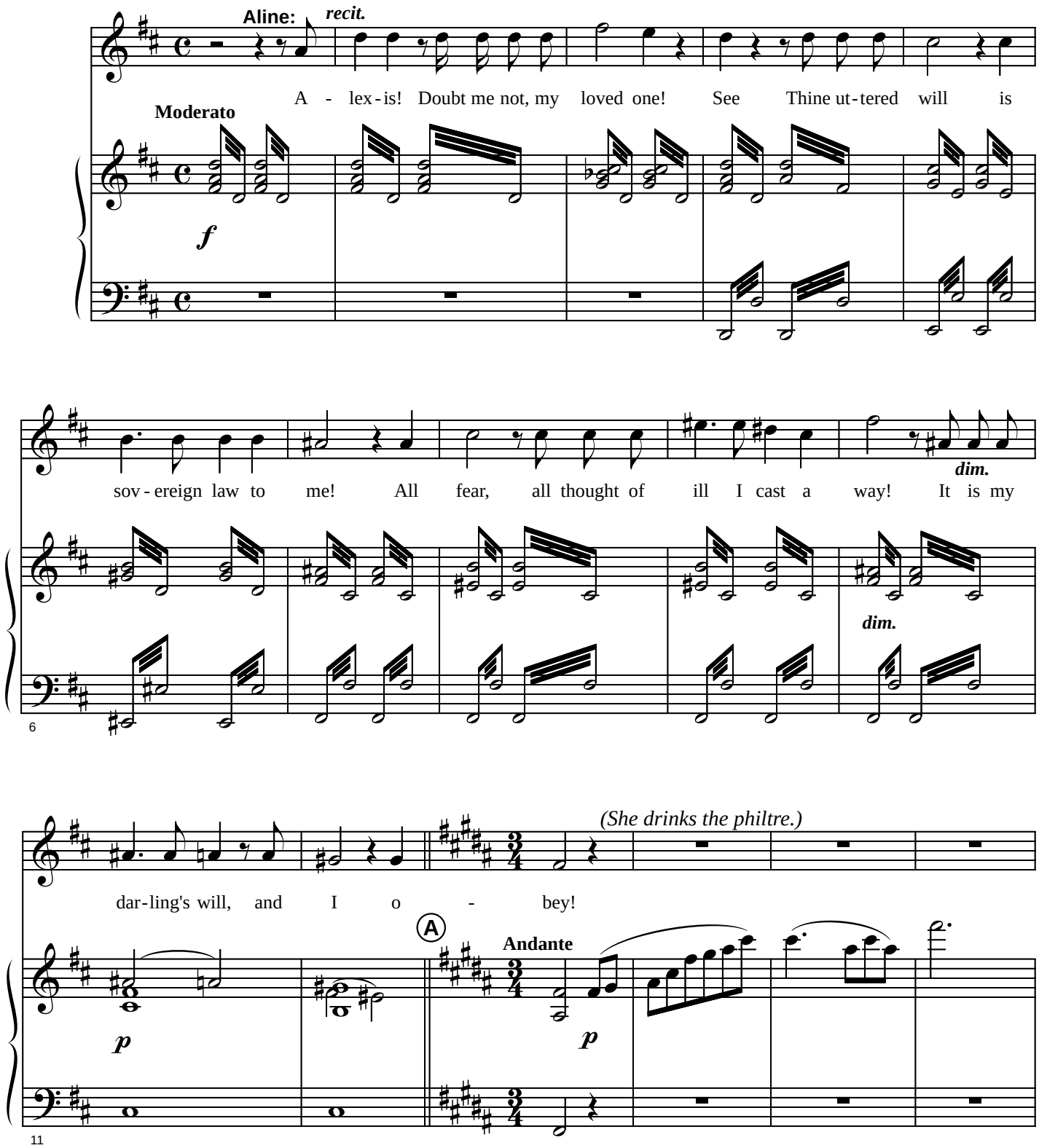

*(Exit* LADY SANGAZURE, *in great anguish, accompanied by* MR. WELLS.*)*

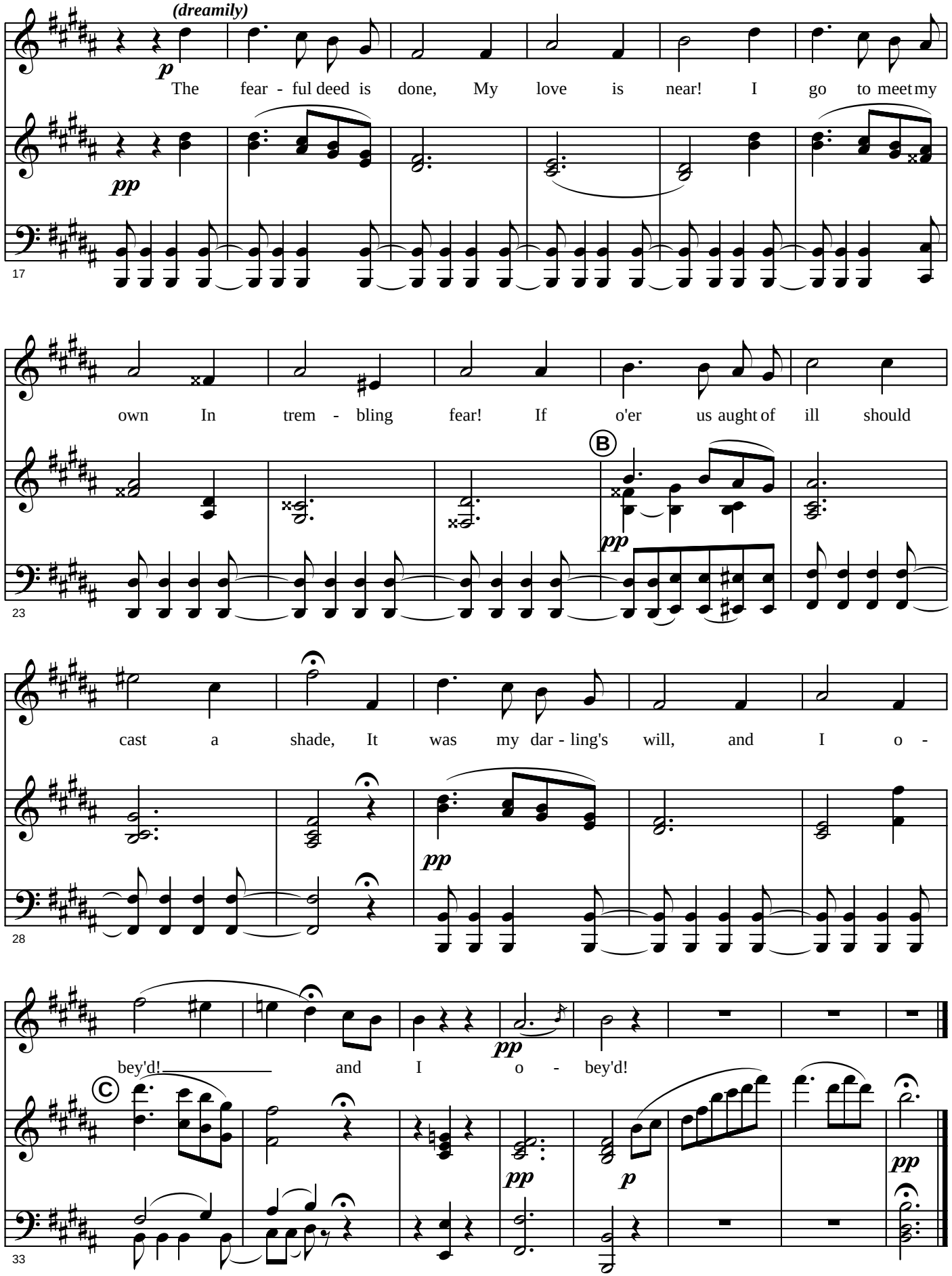


# No. 20. *Recit*: Alexis! Doubt me not
# *Air*: The fearful deed is done

### Aline

*(Enter* ALINE*)*

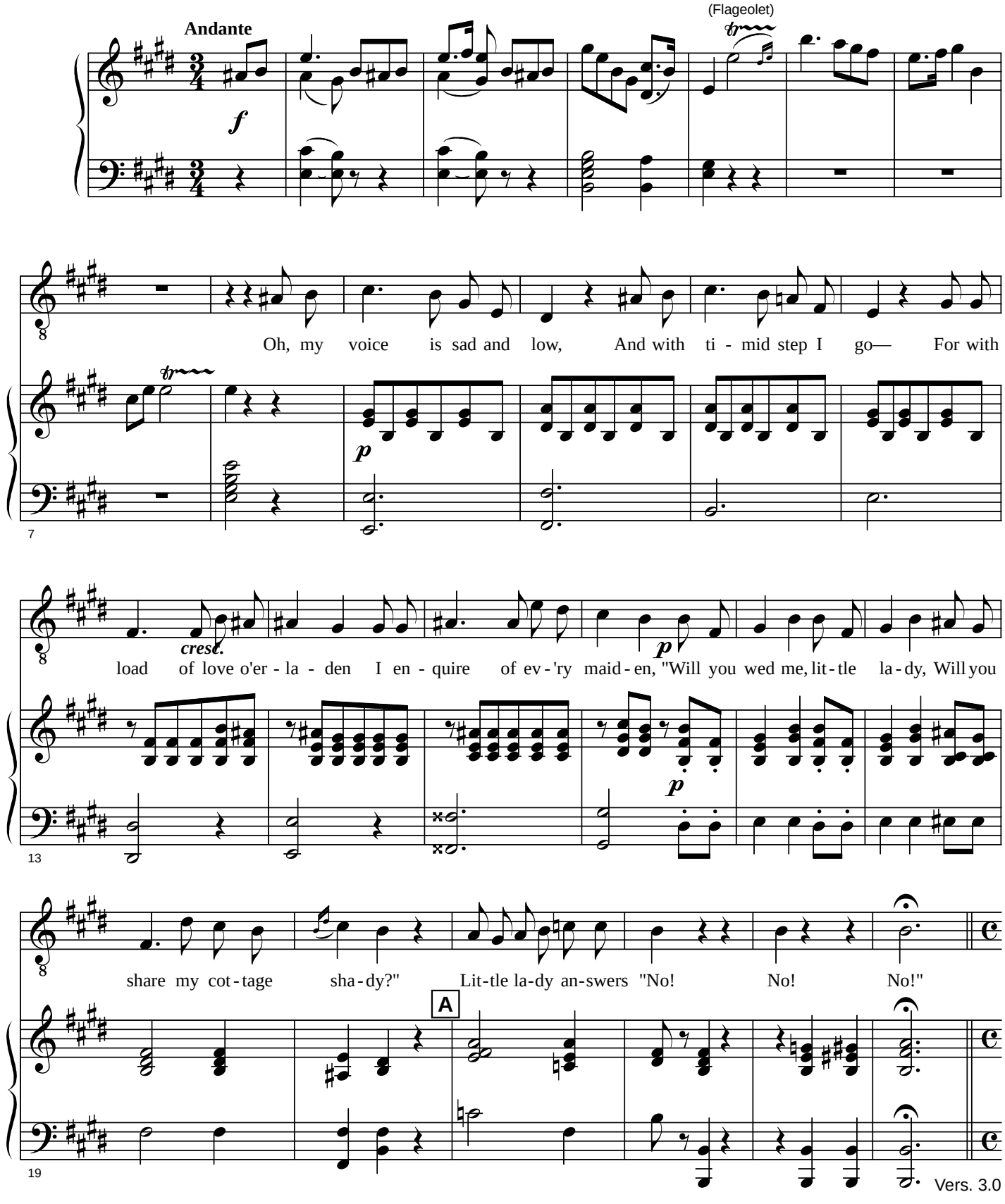


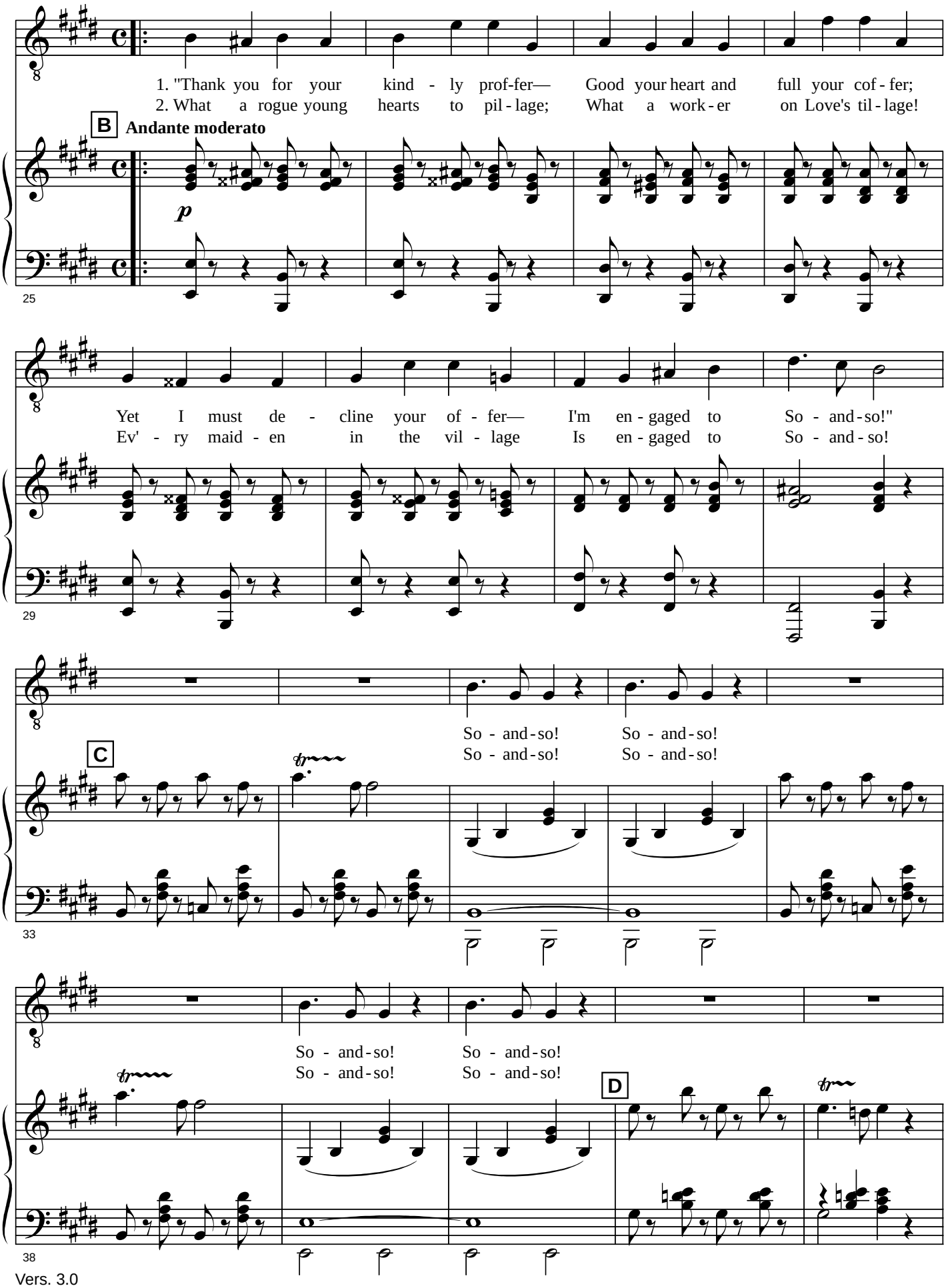

(dreamily)
p
The fear - ful deed is done, My love is near! I go to meet my
pp
17
own In trem - bling fear! If o'er us aught of ill should
B
pp
23
cast a shade, It was my dar - ling's will, and I o -
pp
28
bey'd! and I o - bey'd!
pp
C
pp
p
pp
33

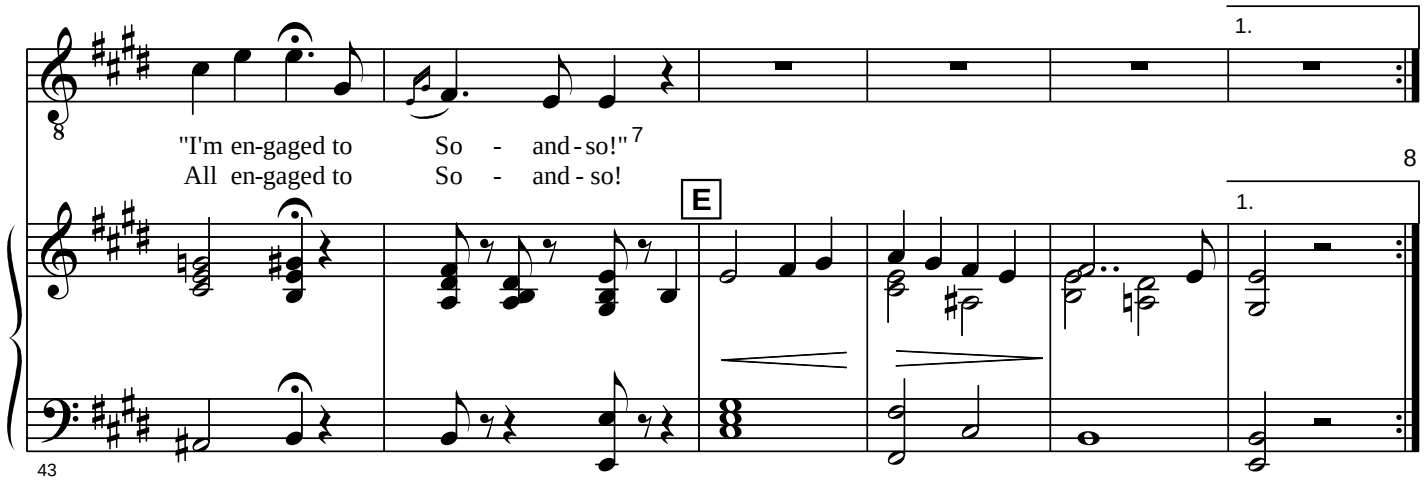
# No. 21. Oh, my voice is sad and low

**Dr. Daly**

*(As* ALINE *is going off, she meets* DR. DALY*, entering pensively. He is playing on a flageolet. Under the influence of the spell she at once becomes strangely fascinated by him, and exhibits every symptom of being hopelessly in love with him.)*




1. "Thank you for your kind - ly prof-fer— Good your heart and full your cof - fer;
2. What a rogue young hearts to pil - lage; What a work - er on Love's til - lage!
B
Andante moderato
p
25
Yet I must de - cline your of - fer— I'm en - gaged to So - and - so!"
Ev' - ry maid - en in the vil - lage Is en - gaged to So - and - so!
29
So - and - so! So - and - so!
So - and - so! So - and - so!
C
33
So - and - so! So - and - so!
So - and - so! So - and - so!
D
38




*(At the end of the song* DR. DALY *sees* ALINE*, and, under the influence of the potion, falls in love with her.)*

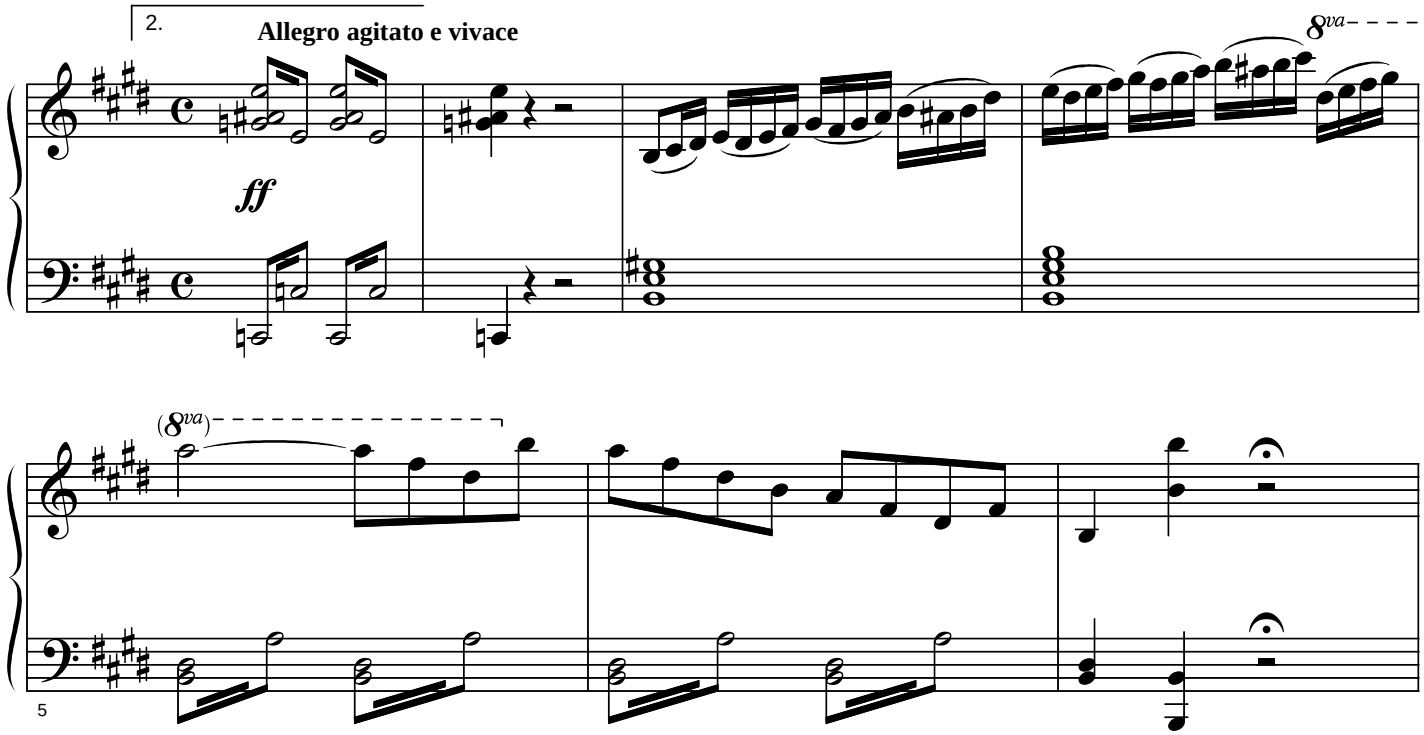
*(attacca subito No. 22)*

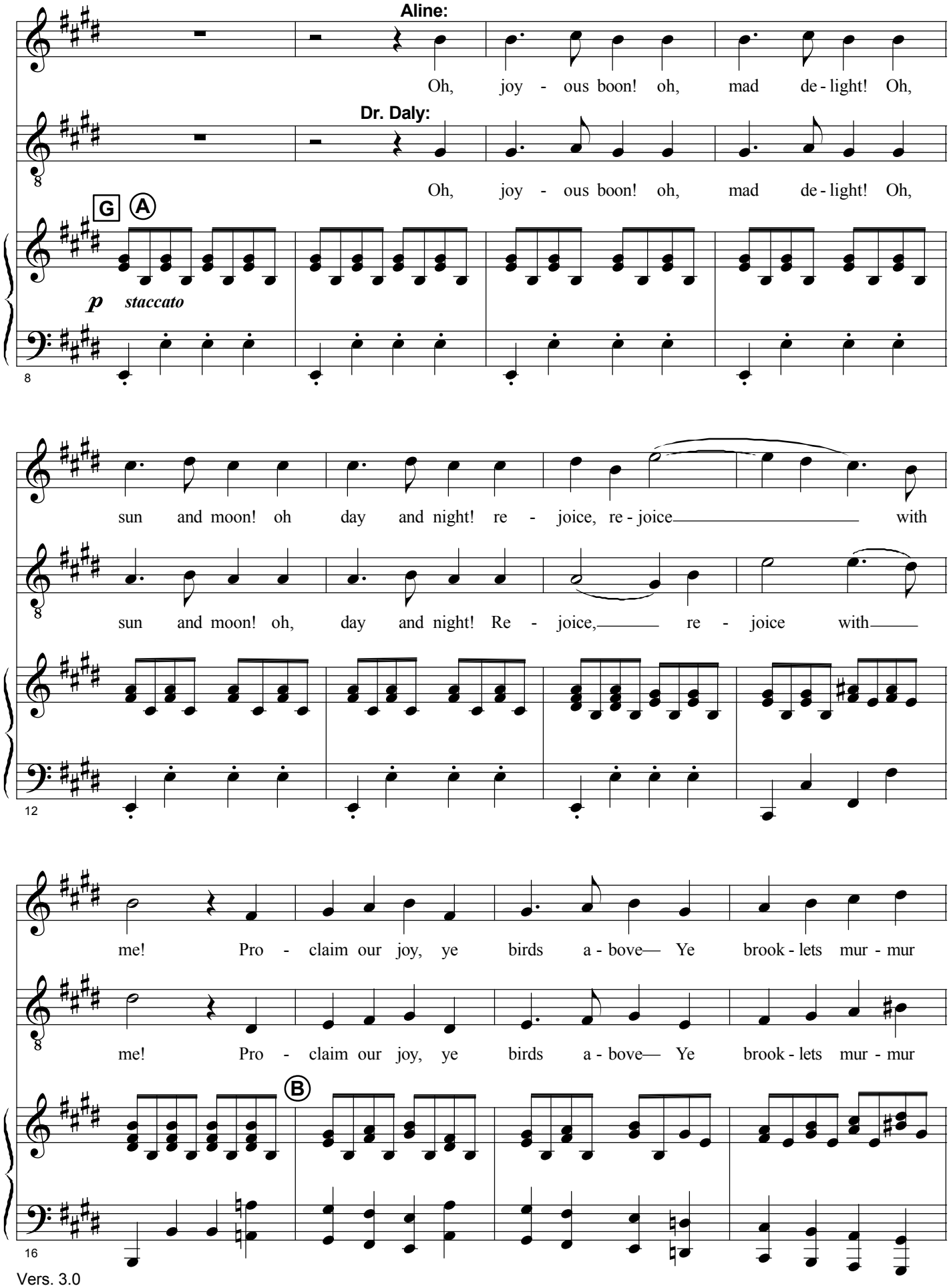
7. As shown in Bradley. Cramer and Ditson show an unquoted lyric, "She's engaged to So-and-so!".

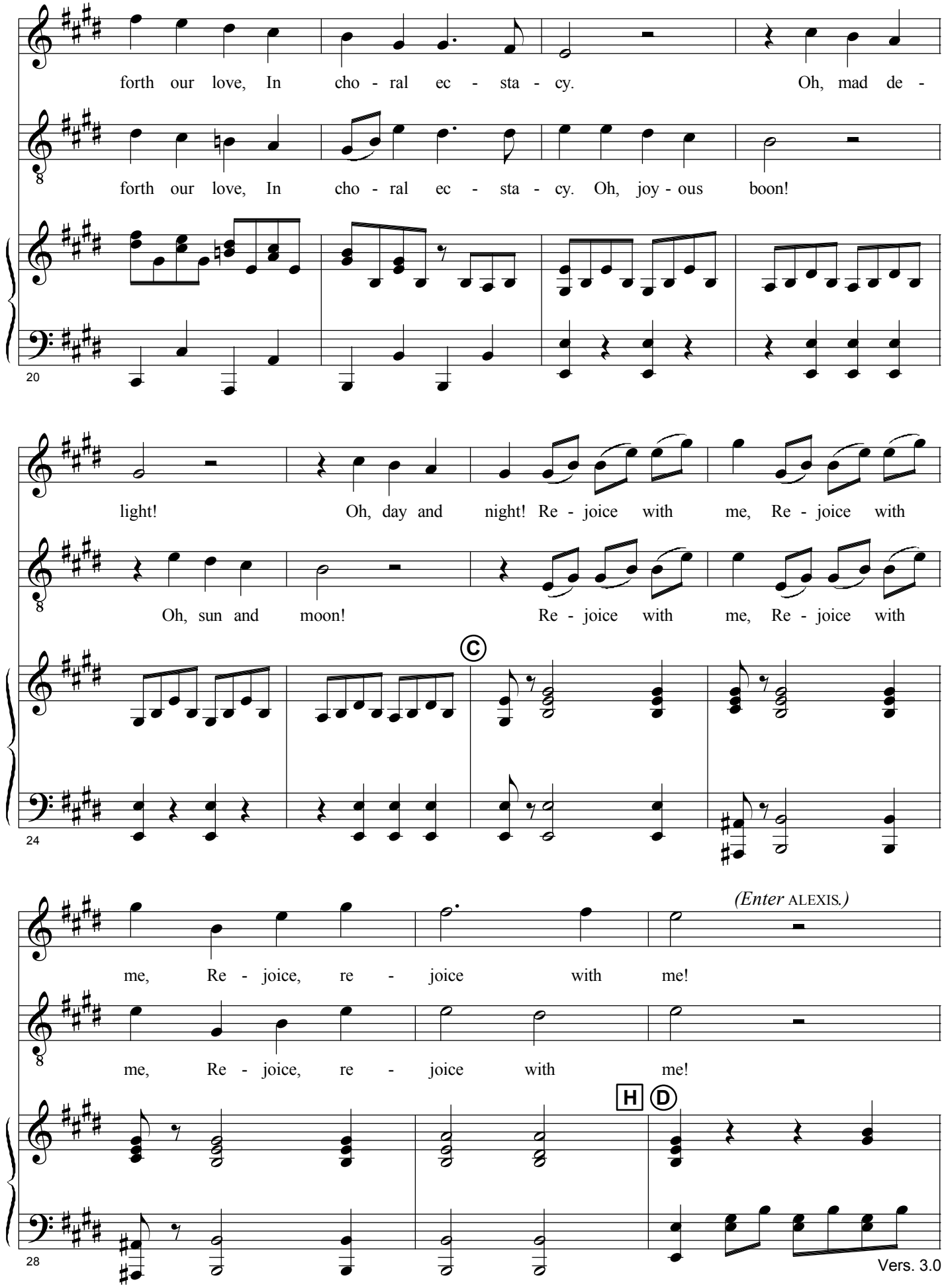
8. Performance practice, the Autograph, and all recordings I'm familiar with omit the final measure during the playout to the second verse, segueing directly to the first measure of No. 22 as the "second ending" of this repeat system. If it is desired to allow an applause break at the conclusion of No. 21, simply play the final measure for the second verse as well, then continue with No. 22 following the applause.

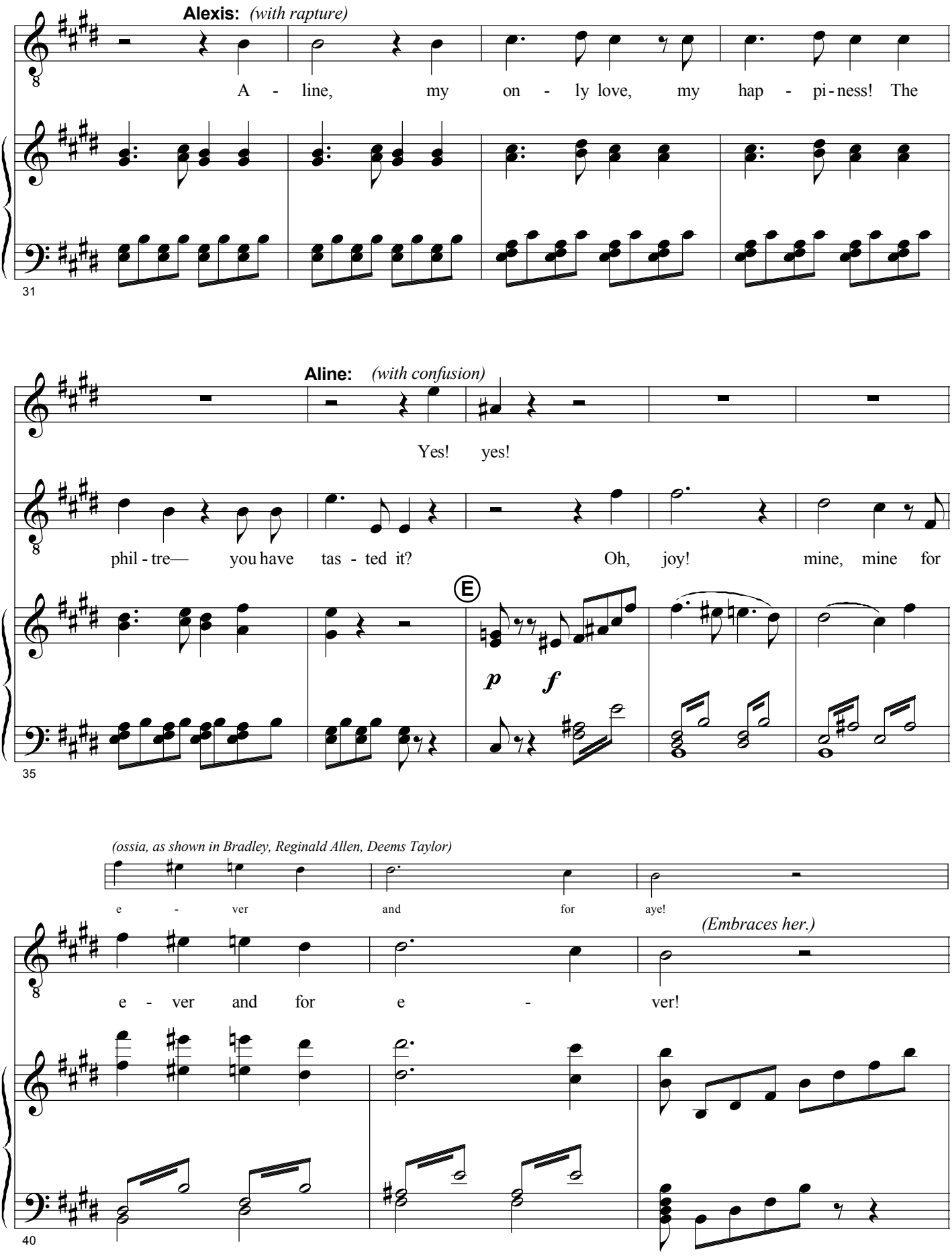
# No. 22. Oh, joyous boon! Oh, mad delight!

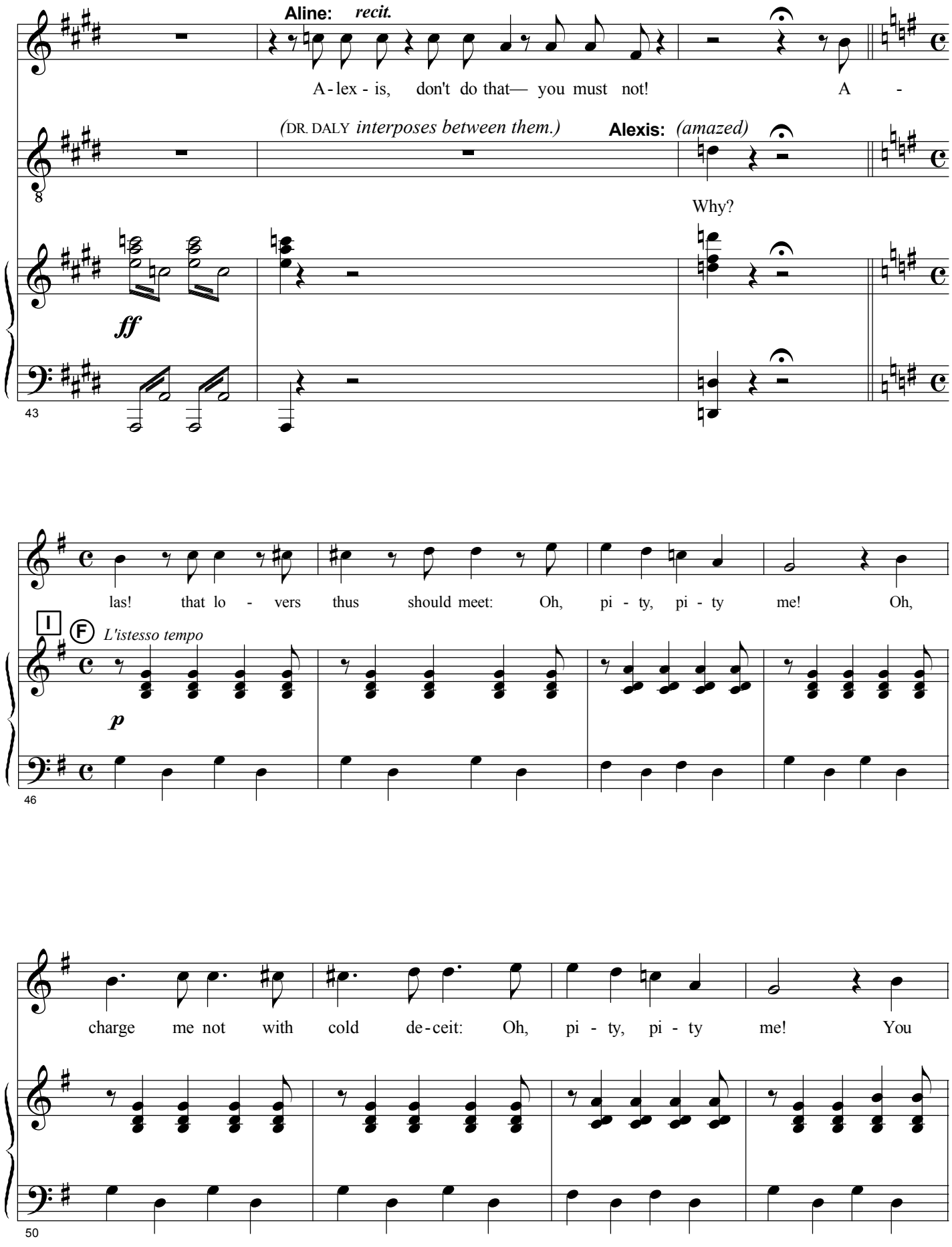
### Aline, Alexis, Dr. Daly, and Chorus

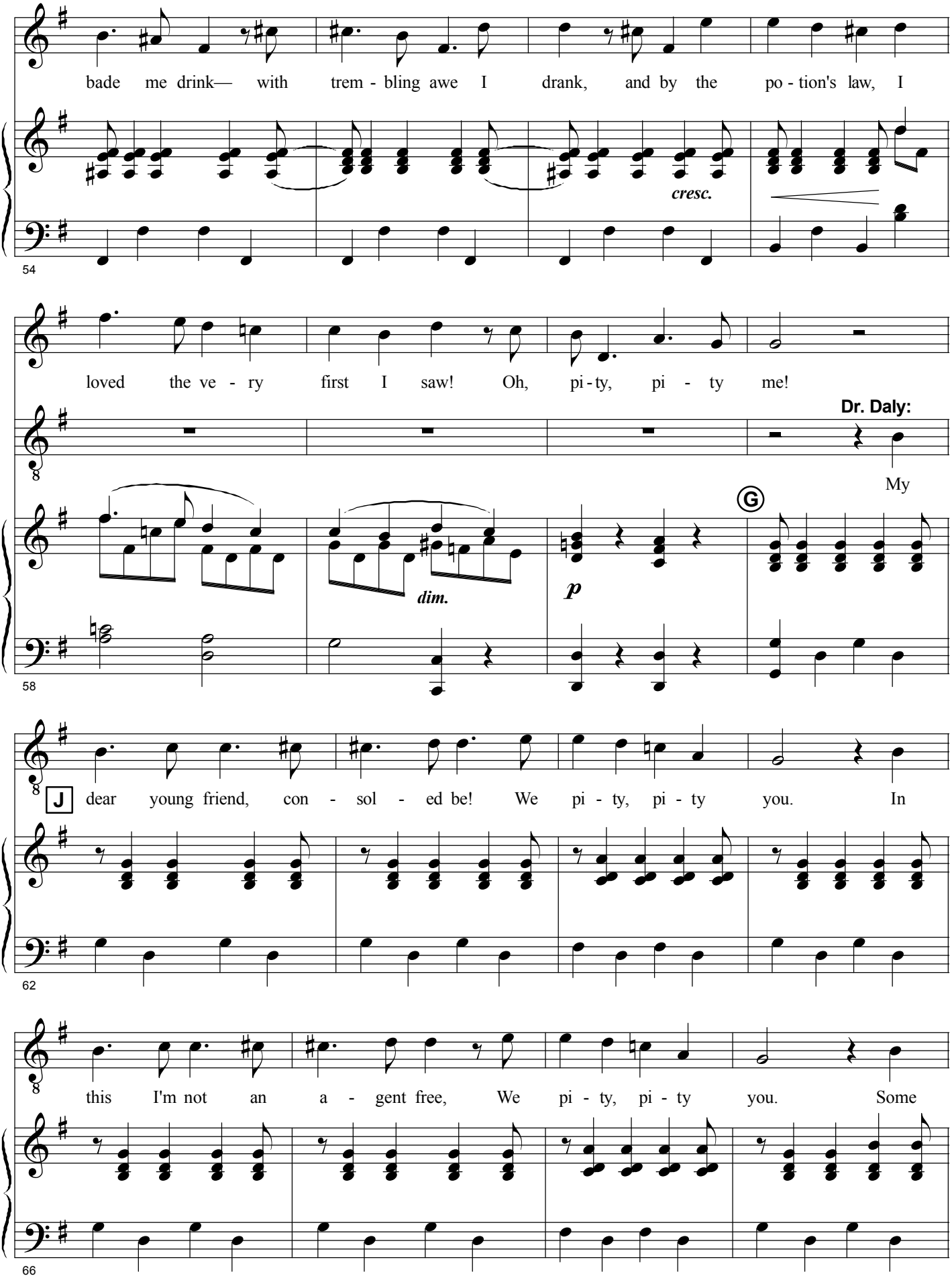


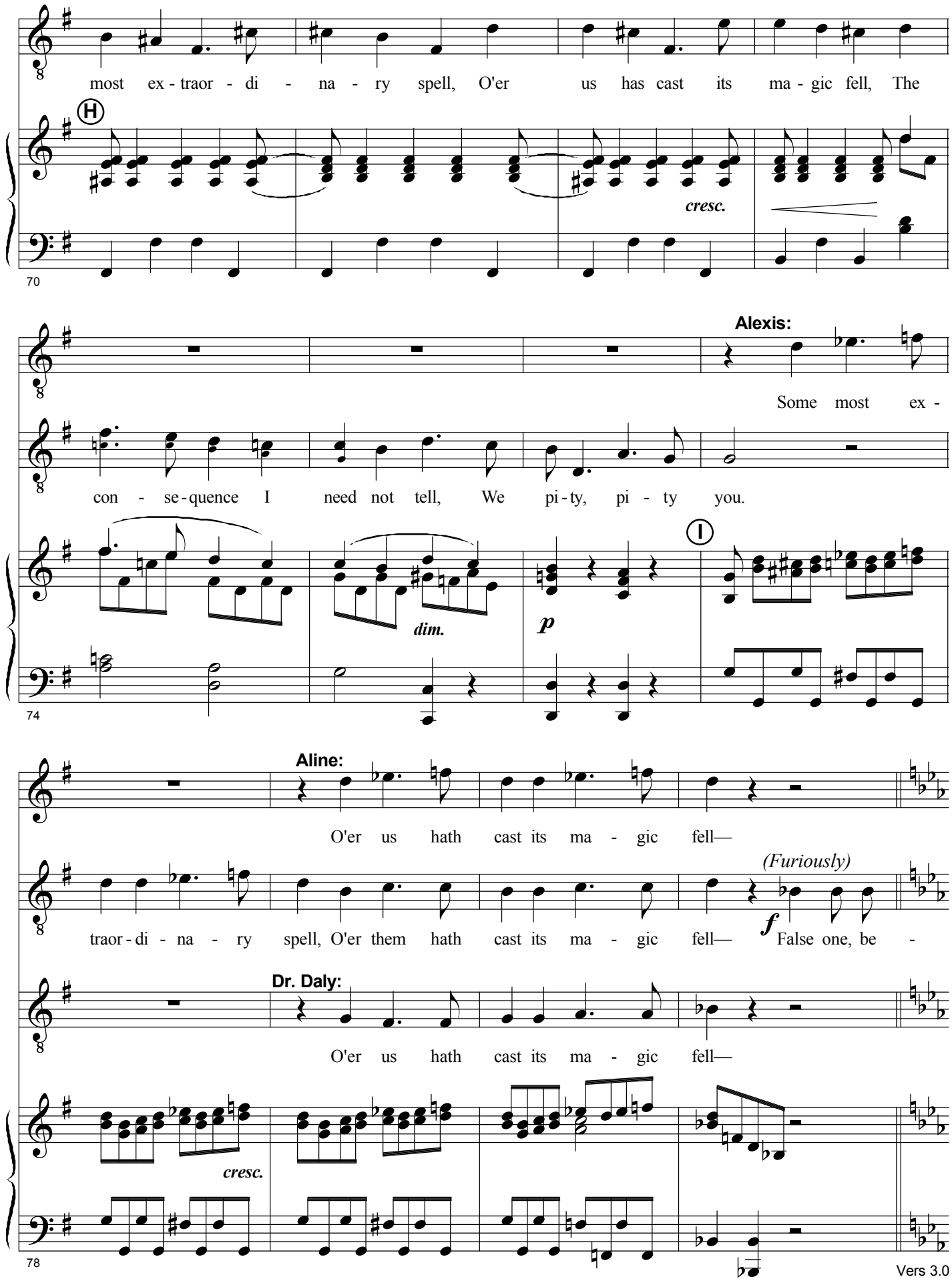

Aline:
Oh, joy - ous boon! oh, mad de - light! Oh,
Dr. Daly:
Oh, joy - ous boon! oh, mad de - light! Oh,
G
A
p staccato
8
sun and moon! oh day and night! re - joice, re - joice with
sun and moon! oh, day and night! Re - joice, re - joice with
12
me! Pro - claim our joy, ye birds a - bove— Ye brook - lets mur - mur
me! Pro - claim our joy, ye birds a - bove— Ye brook - lets mur - mur
B
16

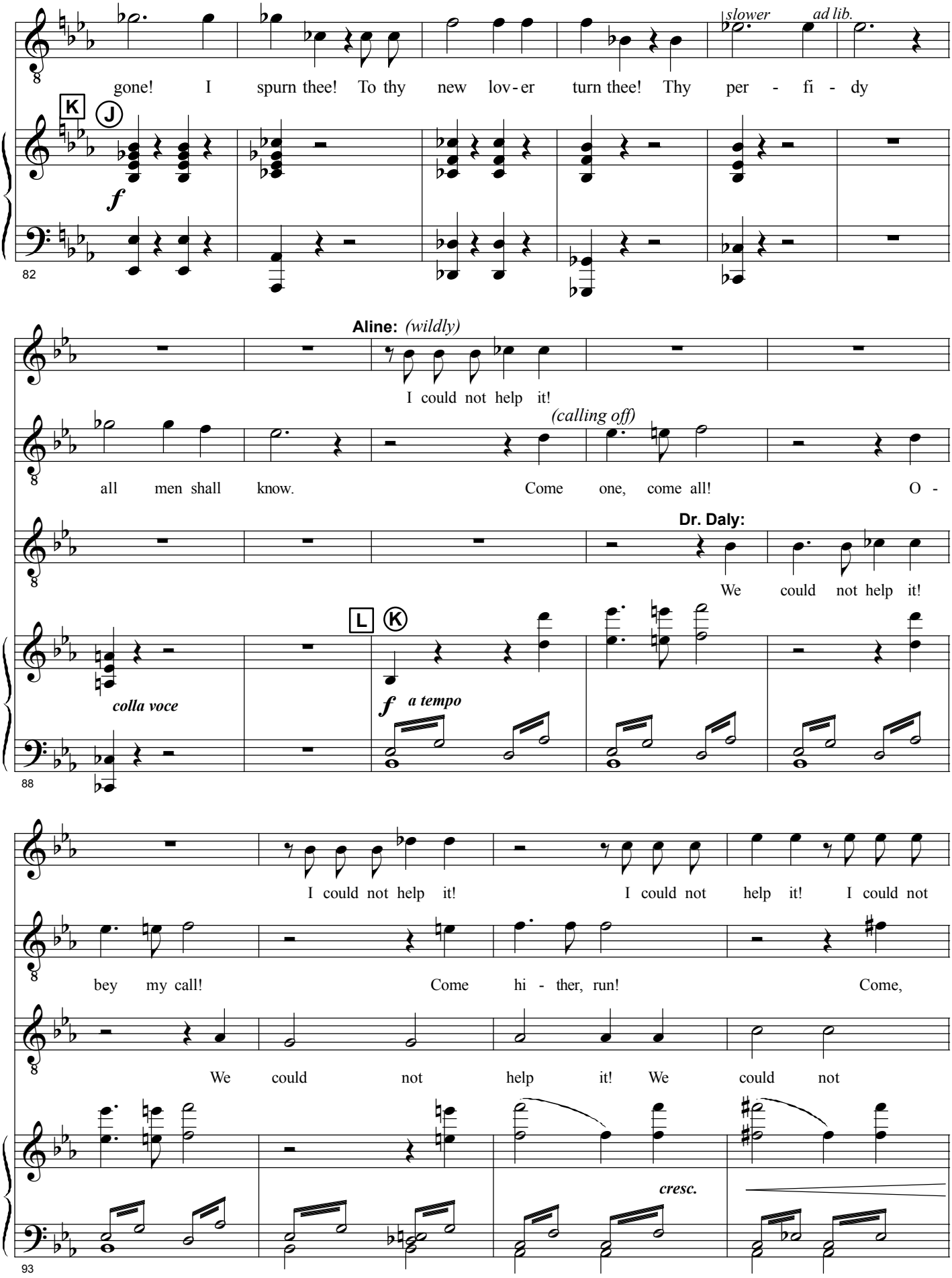

forth our love, In cho - ral ec - sta - cy. Oh, mad de -
forth our love, In cho - ral ec - sta - cy. Oh, joy - ous boon!
20
light! Oh, day and night! Re - joice with me, Re - joice with
Oh, sun and moon! Re - joice with me, Re - joice with
C
24
(Enter ALEXIS.)
me, Re - joice, re - joice with me!
me, Re - joice, re - joice with me!
H D
28


Alexis: (with rapture)
A - line, my on - ly love, my hap - pi - ness! The
31
Aline: (with confusion)
Yes! yes!
phil - tre— you have tas - ted it? Oh, joy! mine, mine for
E
p f
35
(ossia, as shown in Bradley, Reginald Allen, Deems Taylor)
e - ver and for aye!
(Embraces her.)
e - ver and for e - ver!
40


Aline: recit.
A - lex - is, don't do that— you must not! A -
(DR. DALY interposes between them.)
Alexis: (amazed)
Why?
ff
43
las! that lo - vers thus should meet: Oh, pi - ty, pi - ty me! Oh,
I
F
L'istesso tempo
p
46
charge me not with cold de - ceit: Oh, pi - ty, pi - ty me! You
50


bade me drink— with trem - bling awe I drank, and by the po - tion's law, I
cresc.
54
loved the ve - ry first I saw! Oh, pi - ty, pi - ty me!
Dr. Daly:
My
dim.
p
G
58
J
dear young friend, con - sol - ed be! We pi - ty, pi - ty you. In
62
this I'm not an a - gent free, We pi - ty, pi - ty you. Some
66


most ex - traor - di - na - ry spell, O'er us has cast its ma - gic fell, The
H
cresc.
70
Alexis:
Some most ex -
con - se - quence I need not tell, We pi - ty, pi - ty you.
dim.
p
I
74
Aline:
O'er us hath cast its ma - gic fell—
(Furiously)
traor - di - na - ry spell, O'er them hath cast its ma - gic fell—
f
False one, be -
Dr. Daly:
O'er us hath cast its ma - gic fell—
cresc.
78


gone! I spurn thee! To thy new lov-er turn thee! Thy per - fi - dy
slower
ad lib.
K
J
f
82
Aline: (wildly)
I could not help it!
(calling off)
all men shall know. Come one, come all! O -
Dr. Daly:
We could not help it!
L
K
colla voce
f a tempo
88
I could not help it! I could not help it! I could not
bey my call! Come hi - ther, run! Come,
We could not help it! We could not
cresc.
93

*(Enter all the characters except* LADY SANGAZURE *and* MR. WELLS*)*

help it! Oh, a - las!

ev - 'ry one, come!

help it! A - las!

*segue presto*

*ff*

97

**Women:**

*ff* Oh, what is the mat - ter, and what is the clat - ter? He's

**Men:**

*ff* Oh, what is the mat - ter, and what is the clat - ter? He's

M L **Presto**

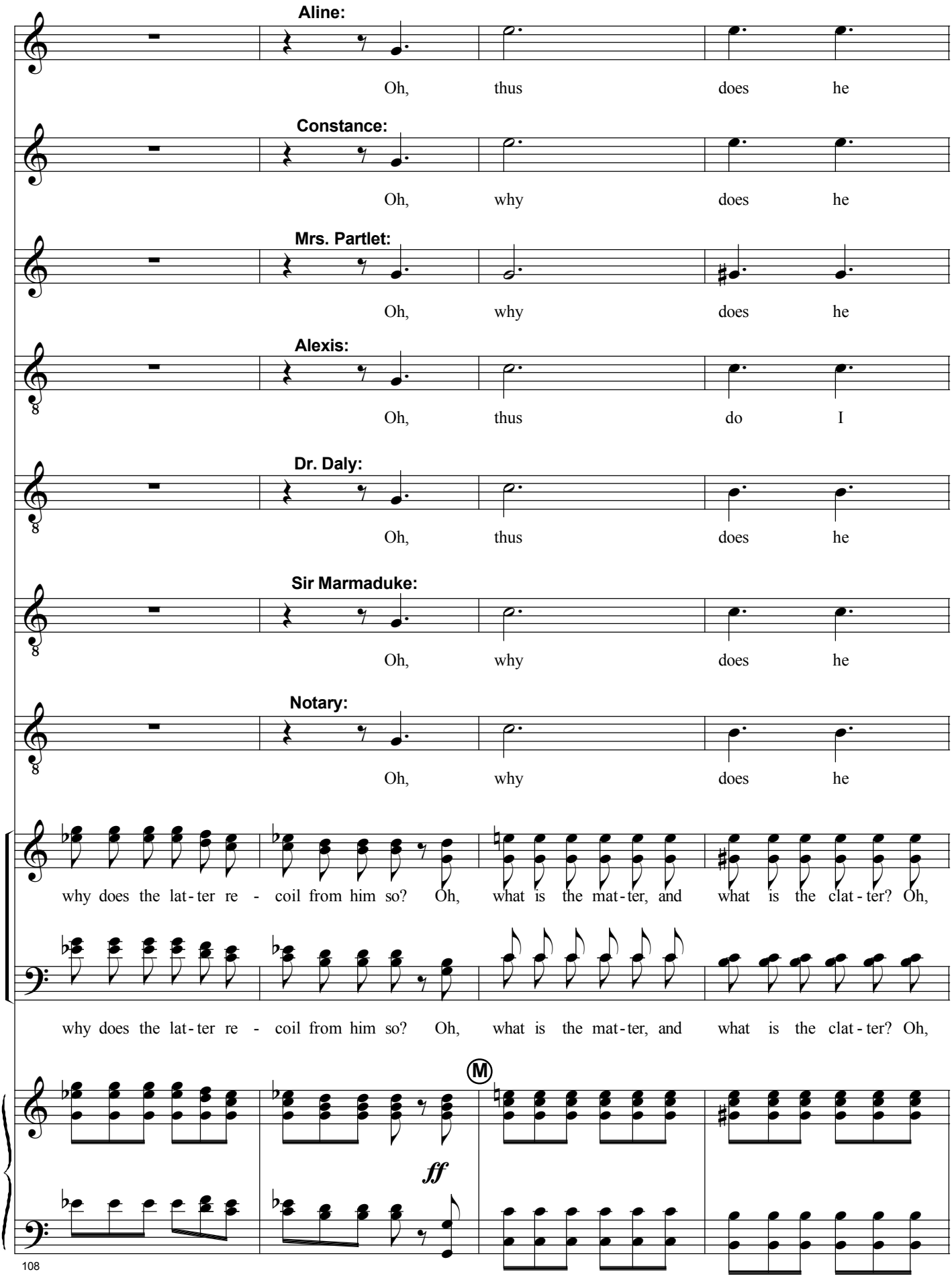
*f*

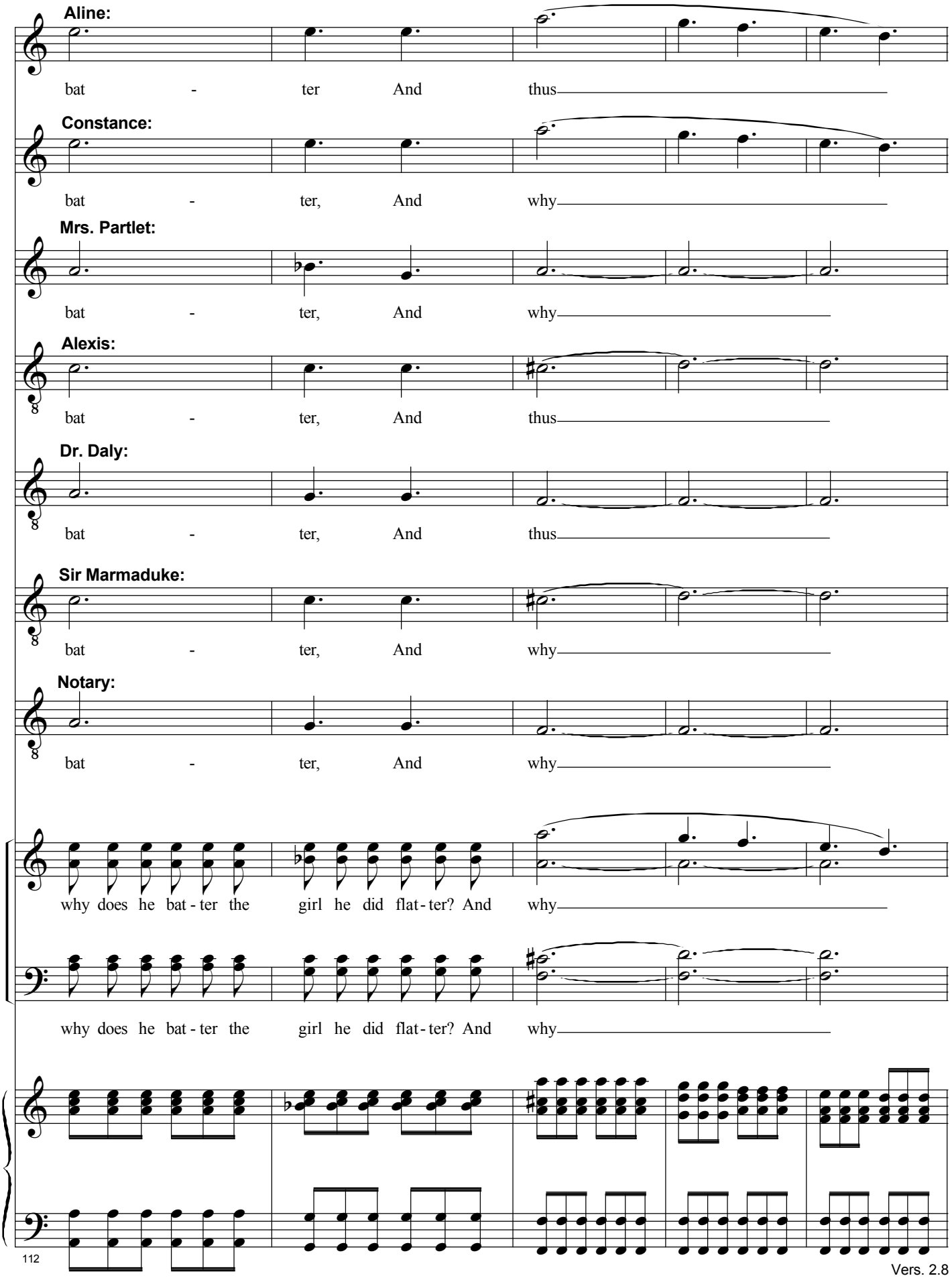
100

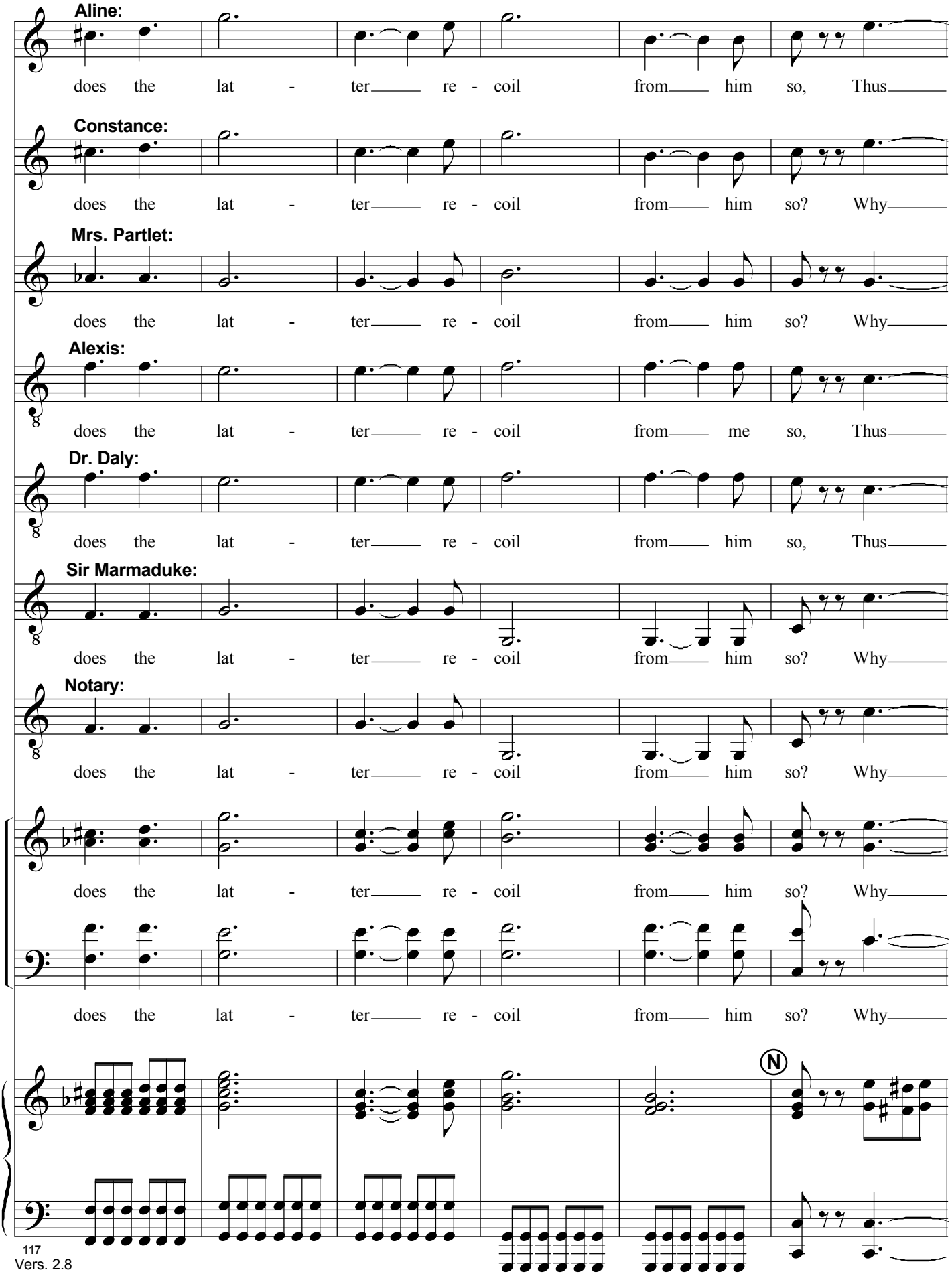
glow - er - ing at her, and threa - tens a blow! Oh, why does he bat - ter the girl he did flat - ter? And

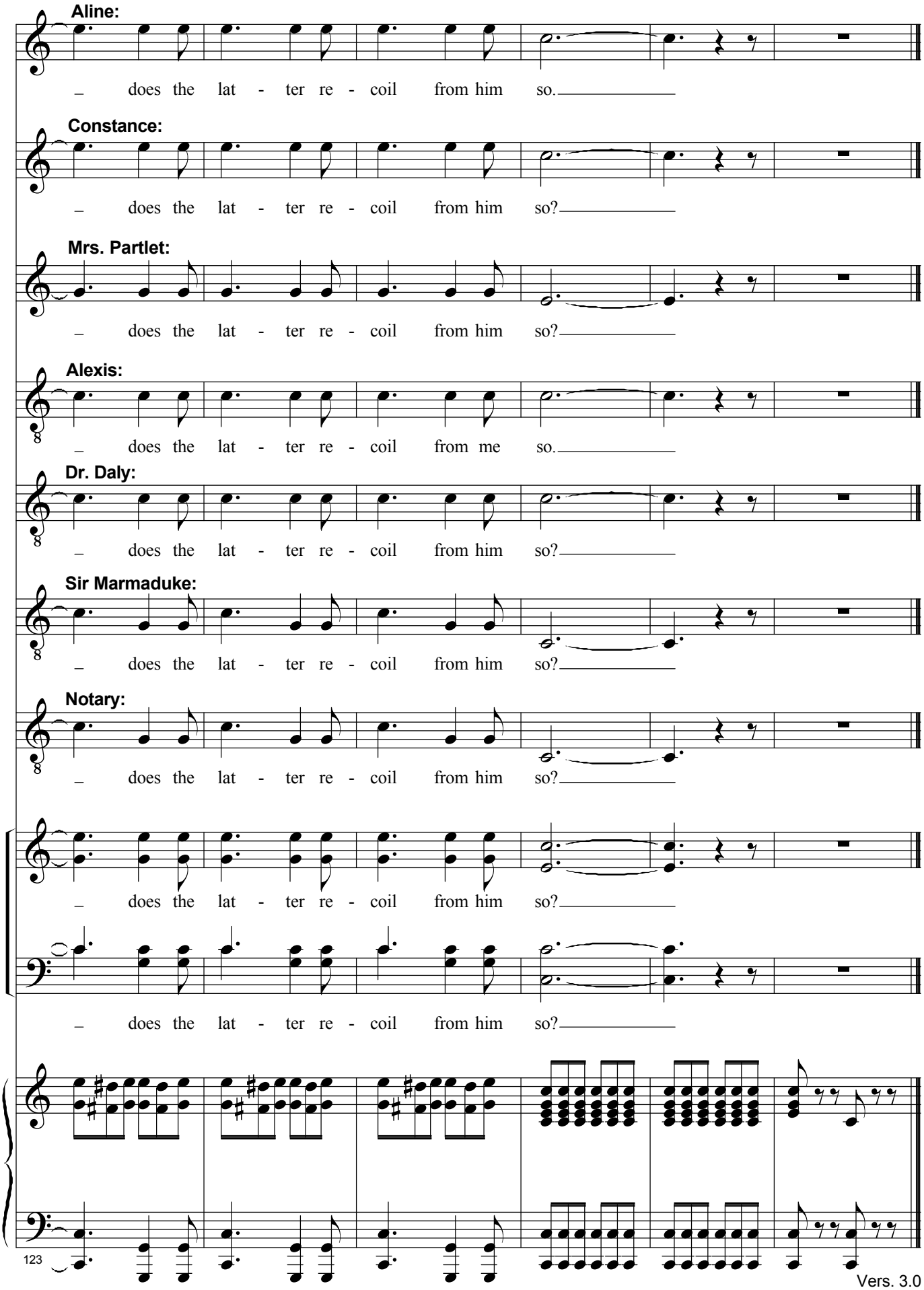
glow - er - ing at her, and threa - tens a blow! Oh, why does he bat - ter the girl he did flat - ter? And

104


Aline:
Oh, thus does he
Constance:
Oh, why does he
Mrs. Partlet:
Oh, why does he
Alexis:
Oh, thus do I
Dr. Daly:
Oh, thus does he
Sir Marmaduke:
Oh, why does he
Notary:
Oh, why does he
why does the lat-ter re - coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh,
why does the lat-ter re - coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh,
M
ff

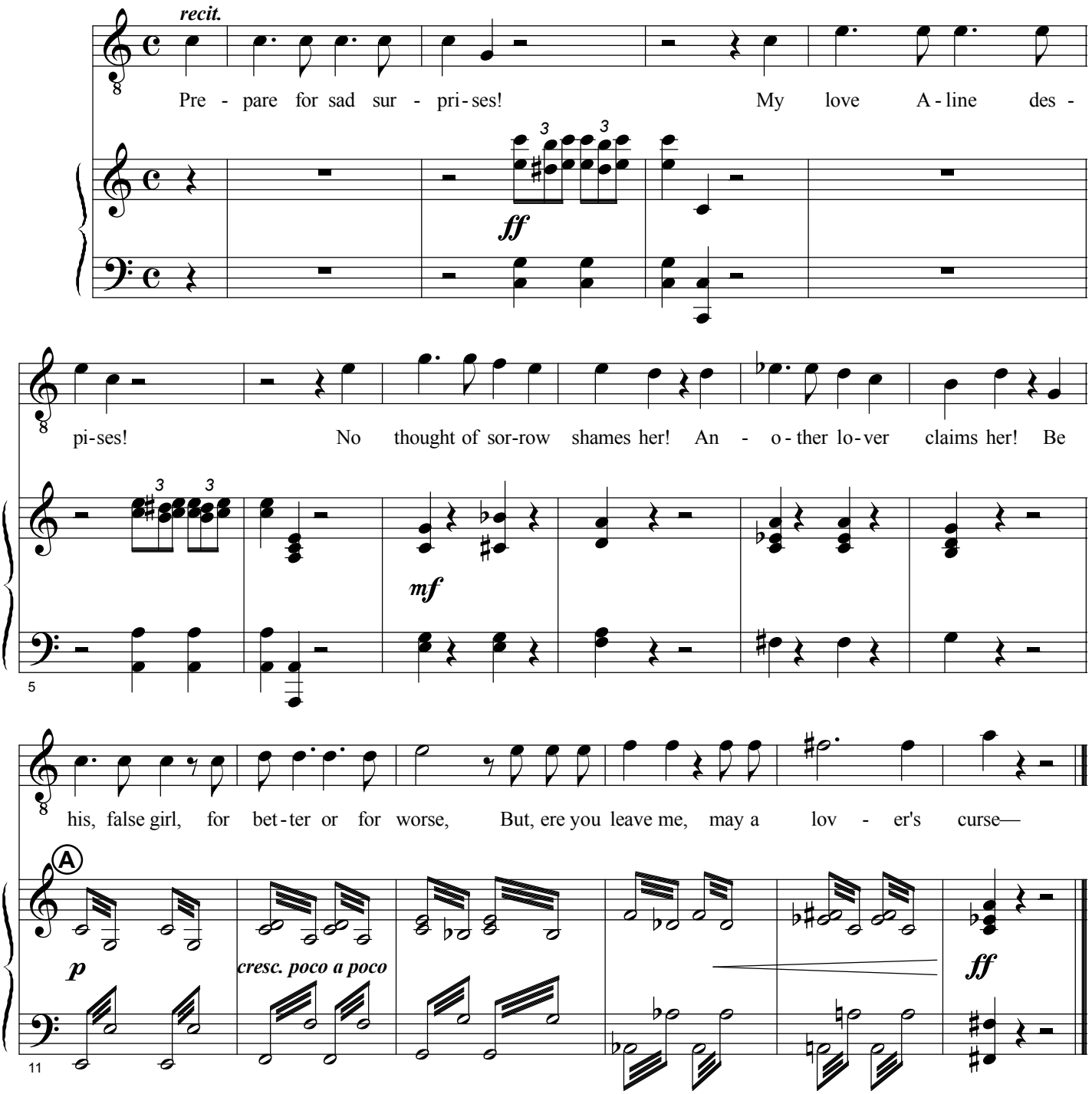

Aline:
bat - ter And thus
Constance:
bat - ter, And why
Mrs. Partlet:
bat - ter, And why
Alexis:
bat - ter, And thus
Dr. Daly:
bat - ter, And thus
Sir Marmaduke:
bat - ter, And why
Notary:
bat - ter, And why
why does he bat - ter the girl he did flat - ter? And why
why does he bat - ter the girl he did flat - ter? And why


Aline:
does the lat - ter re - coil from him so, Thus
Constance:
does the lat - ter re - coil from him so? Why
Mrs. Partlet:
does the lat - ter re - coil from him so? Why
Alexis:
does the lat - ter re - coil from me so, Thus
Dr. Daly:
does the lat - ter re - coil from him so, Thus
Sir Marmaduke:
does the lat - ter re - coil from him so? Why
Notary:
does the 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
N


Aline:
_ does the lat - ter re - coil from him so._
Constance:
_ does the lat - ter re - coil from him so?_
Mrs. Partlet:
_ does the lat - ter re - coil from him so?_
Alexis:
_ does the lat - ter re - coil from me so._
Dr. Daly:
_ does the lat - ter re - coil from him so?_
Sir Marmaduke:
_ does the lat - ter re - coil from him so?_
Notary:
_ does the lat - ter re - coil from him so?_
_ does the lat - ter re - coil from him so?_
_ does the lat - ter re - coil from him so?_
123

# No. 23. Prepare for sad surprises!

## Alexis



**Dr. D.:** *(coming forward)* Hold! Be just. This poor child drank the philtre at your instance. She hurried off to meet you — but, most unhappily, she met me instead. As you had administered the potion to both of us, the result was inevitable. But fear nothing from me — I will be no man's rival. I shall quit the country at once — and bury my sorrow in the congenial gloom of a Colonial Bishopric.

**Alexis:** My excellent old friend! *(Taking his hand — then turning to* MR. WELLS, *who has entered with* LADY SANGAZURE.*)* Oh, Mr. Wells, what, what is to be done?

**Wells:** I do not know — and yet — there is one means by which this spell may be removed.

**Alexis:** Name it — oh, name it!

**Wells:** Or you or I must yield up his life to Ahrimanes. I would rather it were you. I should have no hesitation in sacrificing my own life to spare yours, but we take stock next week, and it would not be fair on the Co.[9]

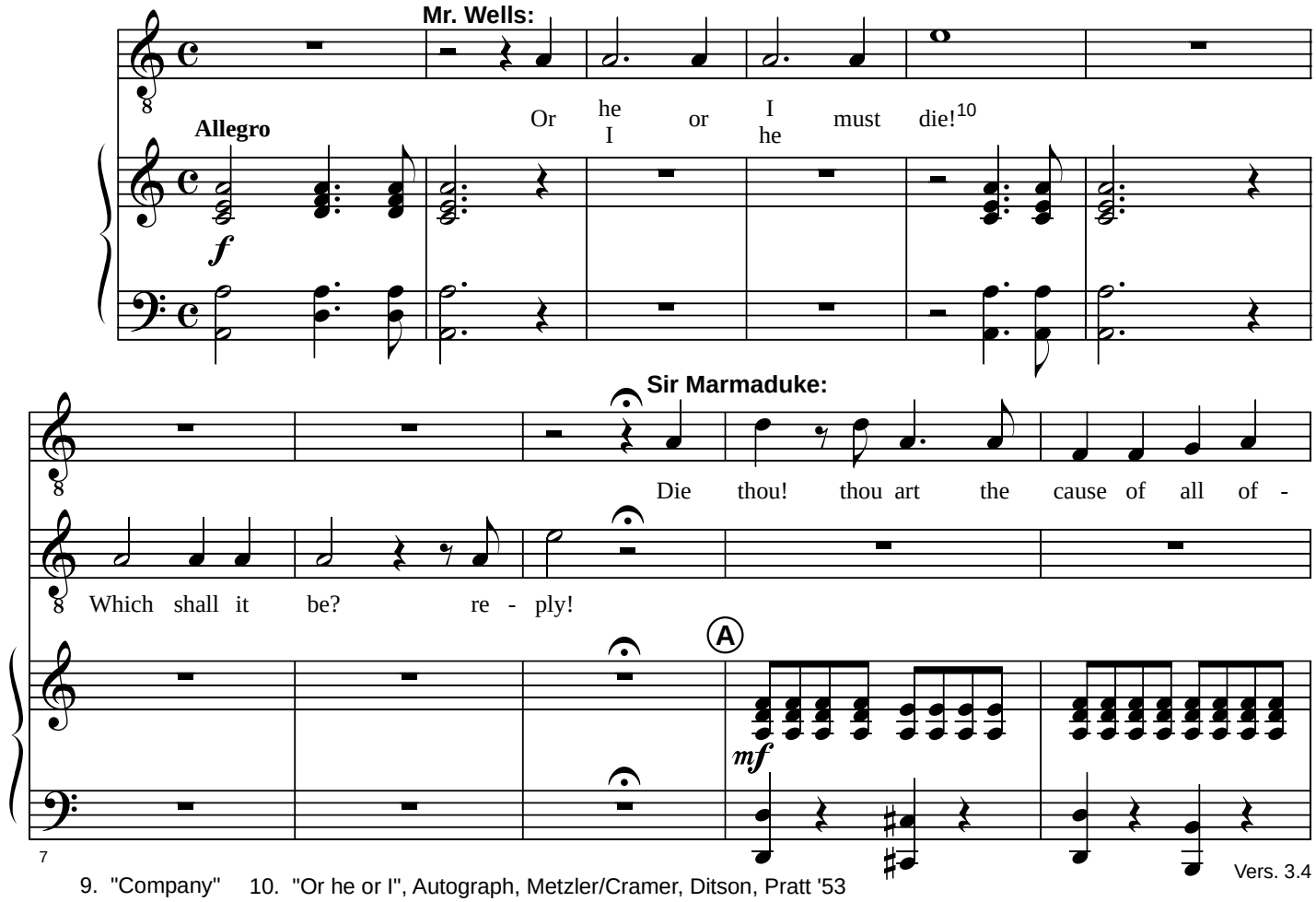
**Alexis:** True. Well, I am ready!

**Aline:** No, no — Alexis — it must not be! Mr. Wells, if he must die that all may be restored to their old loves, what is to become of me? I should be left out in the cold, with no love to be restored to!

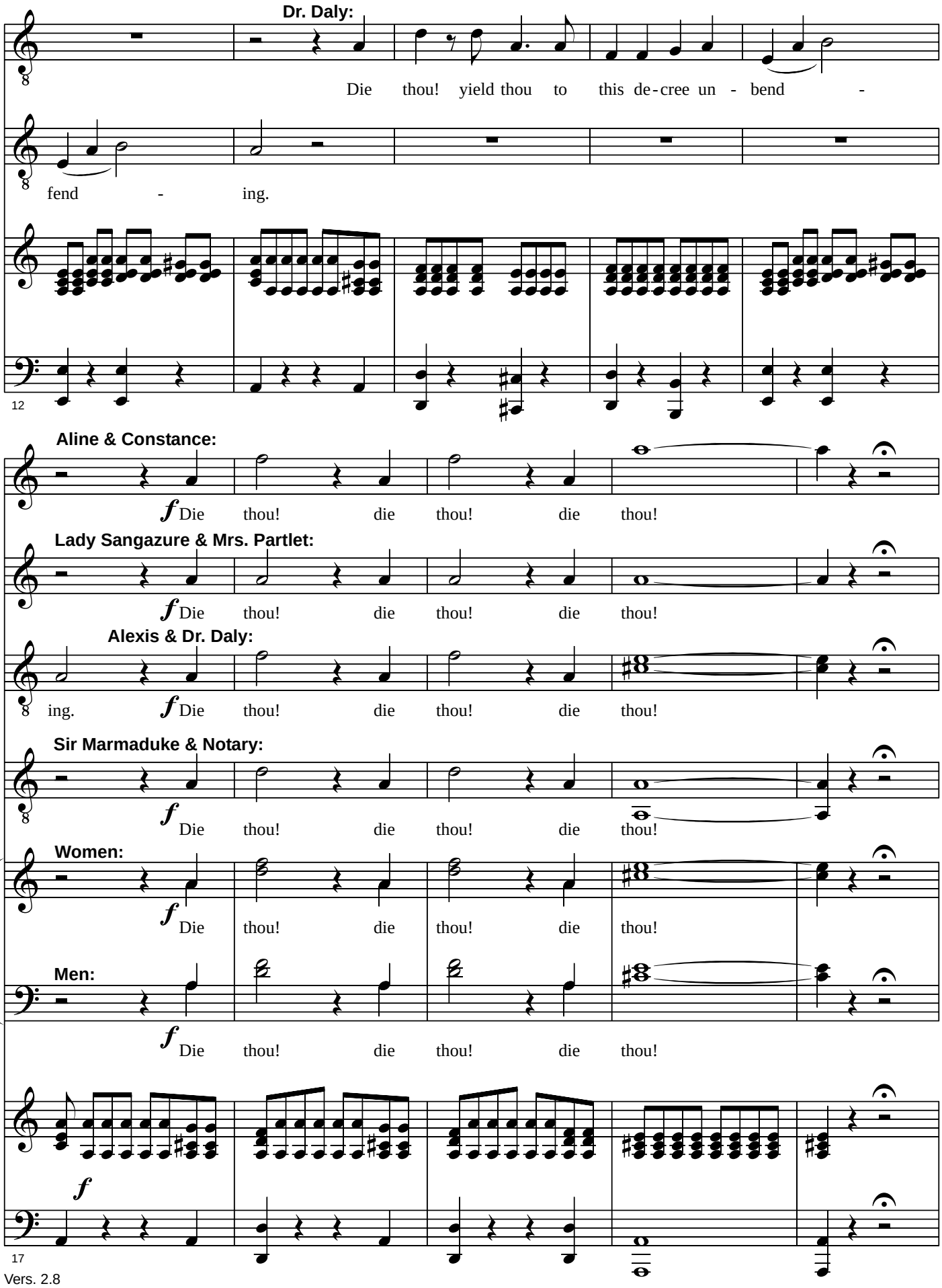
**Wells:** True — I did not think of that. *(To the others)* My friends, I appeal to you, and I will leave the decision in your hands.

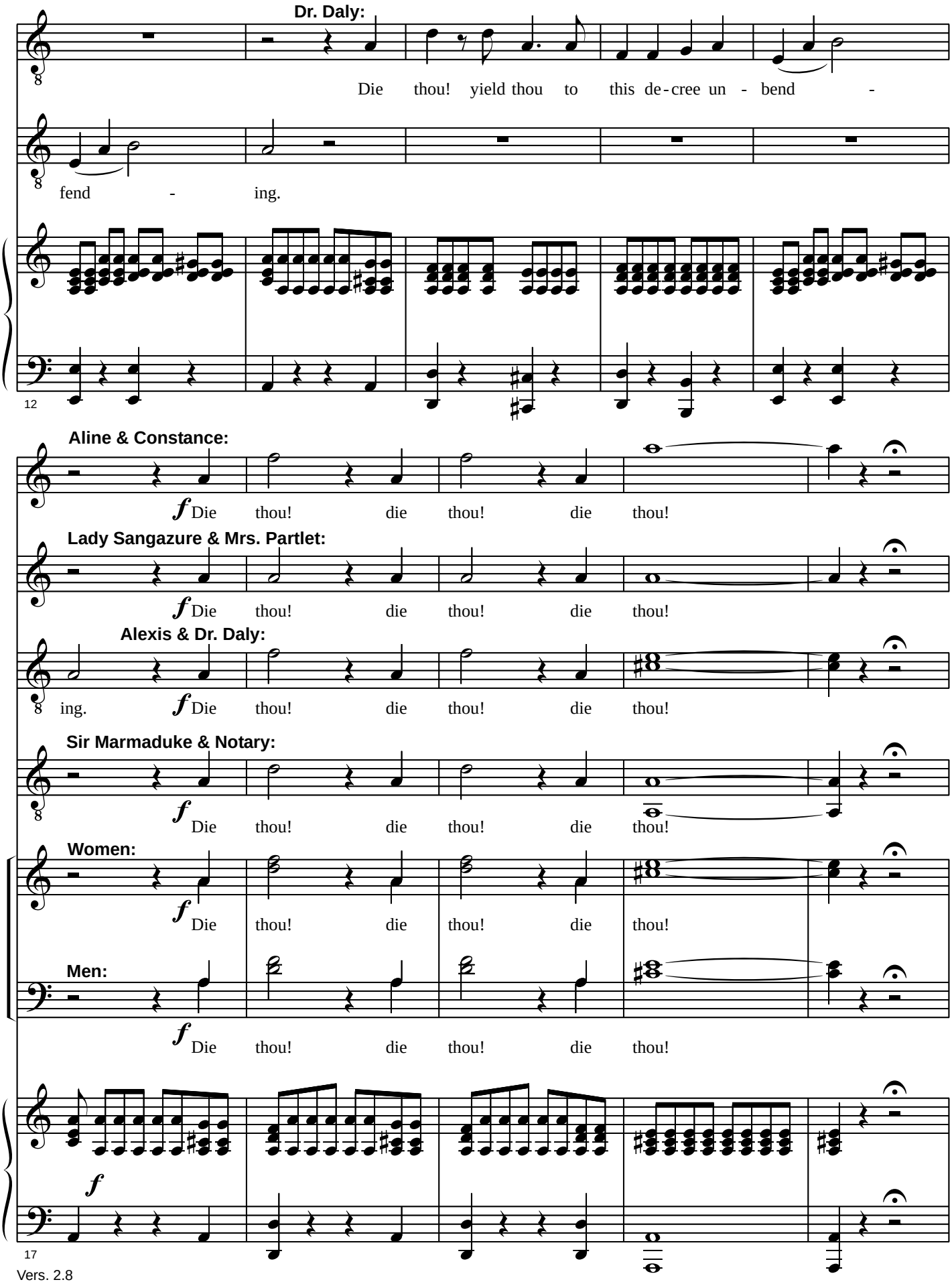
# No. 24. Or he or I must die (Finale, Act II)

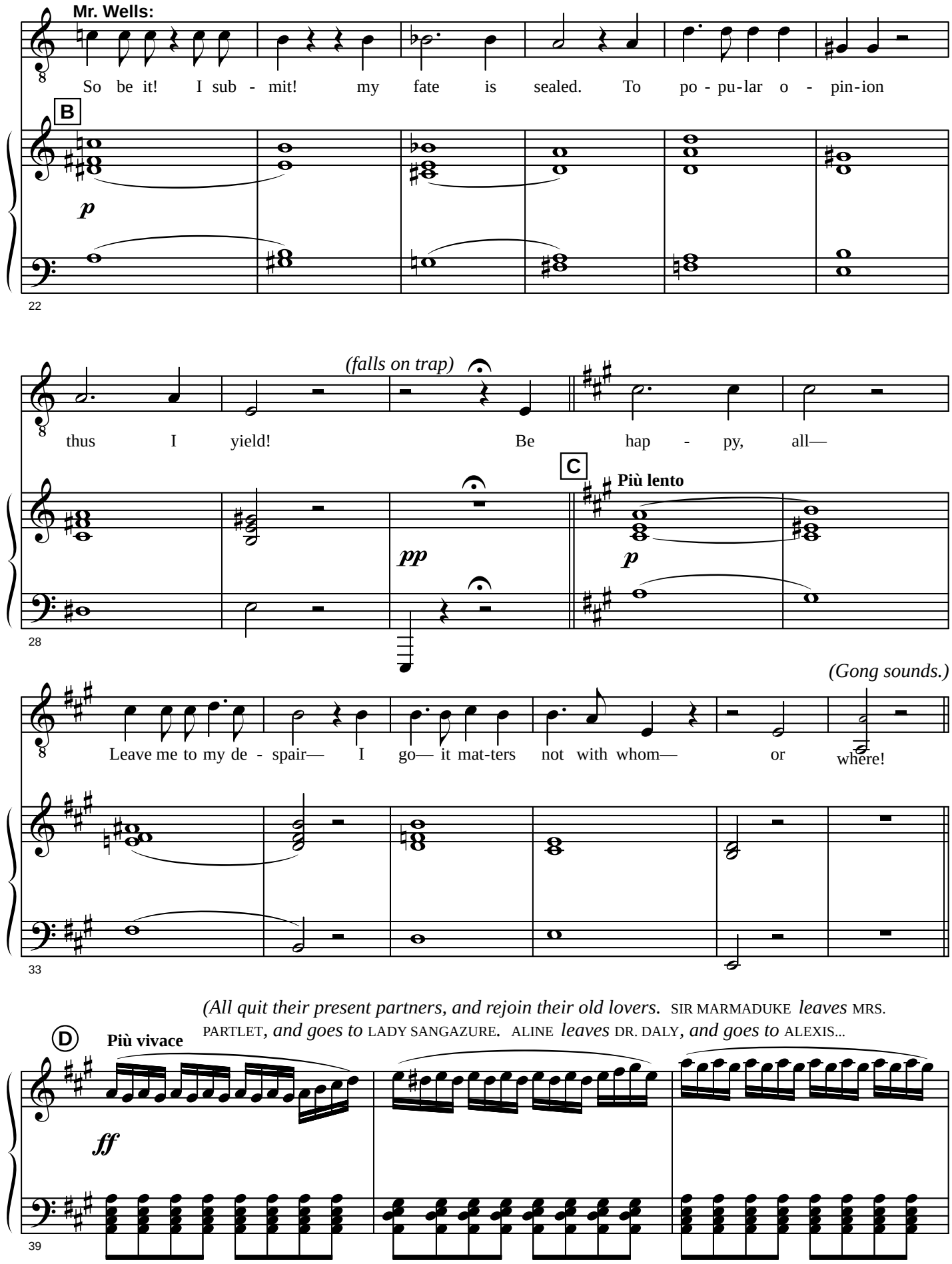
### Ensemble




9. "Company" 10. "Or he or I", Autograph, Metzler/Cramer, Ditson, Pratt '53
"Or I or he", Pond, Chappell, Bradley, Glinert, Allen, J. Reed '66. Closer rhyme to "Which shall it be?"


Dr. Daly:
Die thou! yield thou to this de-cree un - bend -
fend - ing.
12
Aline & Constance:
f Die thou! die thou! die thou!
Lady Sangazure & Mrs. Partlet:
f Die thou! die thou! die thou!
Alexis & Dr. Daly:
ing. f Die thou! die thou! die thou!
Sir Marmaduke & Notary:
f Die thou! die thou! die thou!
Women:
f Die thou! die thou! die thou!
Men:
f Die thou! die thou! die thou!
f
17


Dr. Daly:
Die thou! yield thou to this de - cree un - bend -
fend - ing.
12
Aline & Constance:
f Die thou! die thou! die thou!
Lady Sangazure & Mrs. Partlet:
f Die thou! die thou! die thou!
Alexis & Dr. Daly:
ing. f Die thou! die thou! die thou!
Sir Marmaduke & Notary:
f Die thou! die thou! die thou!
Women:
f Die thou! die thou! die thou!
Men:
f Die thou! die thou! die thou!
f
17


Mr. Wells:
So be it! I sub - mit! my fate is sealed. To po - pu-lar o - pin-ion
B
p
22
(falls on trap)
thus I yield! Be hap - py, all—
C
Più lento
pp
p
28
(Gong sounds.)
Leave me to my de - spair— I go— it mat-ters not with whom— or where!
33
(All quit their present partners, and rejoin their old lovers. SIR MARMADUKE leaves MRS. PARTLET, and goes to LADY SANGAZURE. ALINE leaves DR. DALY, and goes to ALEXIS...
D
Più vivace
ff
39

...DR. DALY *leaves* ALINE, *and goes to* CONSTANCE. NOTARY *leaves* CONSTANCE, *and goes to* MRS. PARTLET. *All the* CHORUS *make a corresponding change.)*

**Men:**

*f* Oh, my a - dored one!

*ff*

42

**Women:**

*f* Be - lov - ed boy!

**Men:**

Ec - sta - tic rap - ture!

**Women:**

Un min - gled joy!

46

*(They embrace.)*

**Sir Marmaduke:** ***recit.***

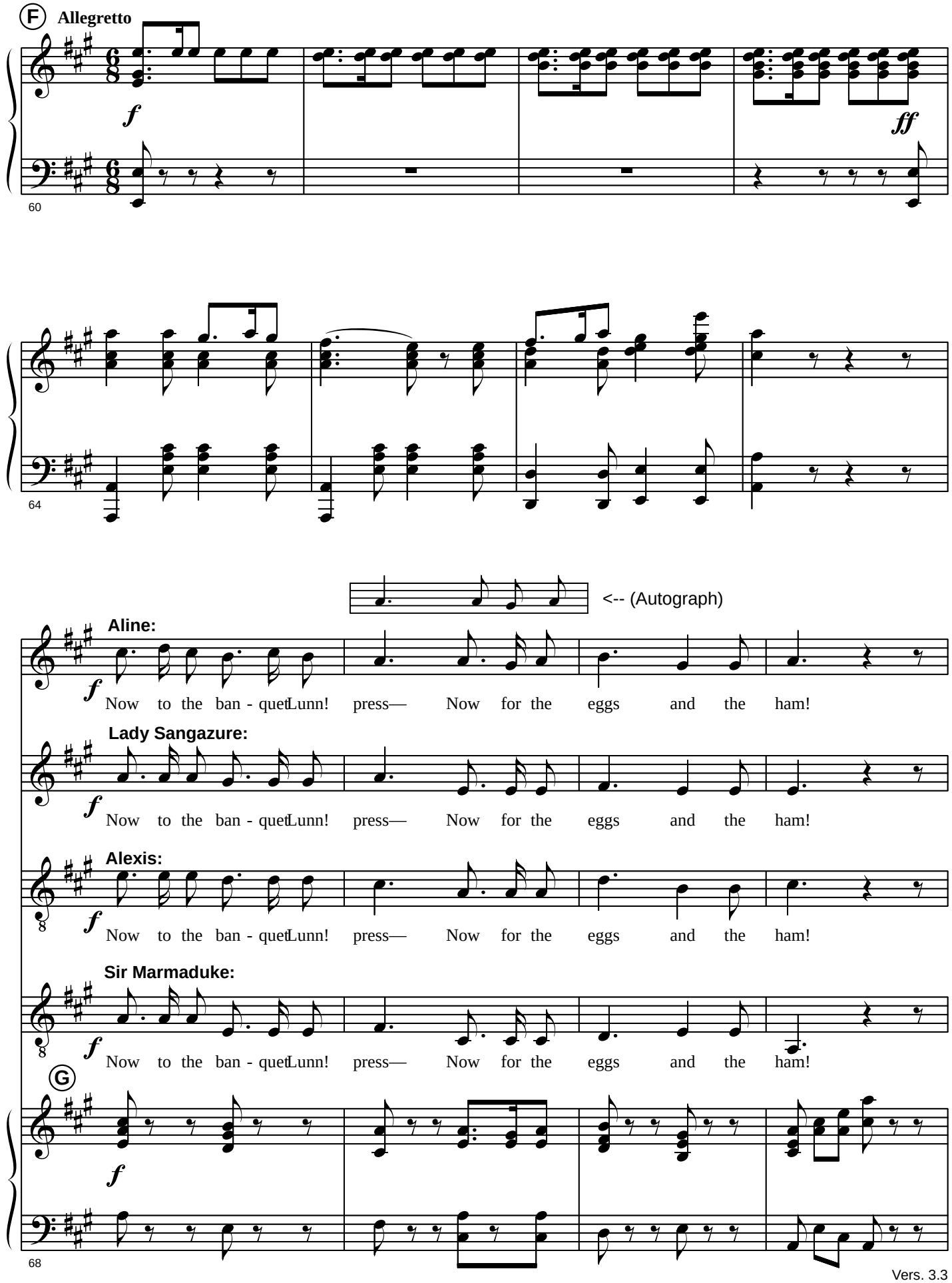
Come to my man - sion, all of you!

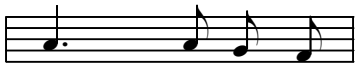
D E

52

At least we'll crown our rap - ture with an - o - ther feast!

56


F
Allegretto
f
ff
60
64
<-- (Autograph)
Aline:
Now to the ban - quet Lunn! press— Now for the eggs and the ham!
Lady Sangazure:
Now to the ban - quet Lunn! press— Now for the eggs and the ham!
Alexis:
Now to the ban - quet Lunn! press— Now for the eggs and the ham!
Sir Marmaduke:
Now to the ban - quet Lunn! press— Now for the eggs and the ham!
G
68



<-- (Autograph)

**Aline:**

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

**Lady Sangazure:**

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

**Alexis:**

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

**Sir Marmaduke:**

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

72

**Constance:**

Now for the tea of our host— Now for the rol - lick - ing bun!

**Mrs. Partlet:**

Now for the tea of our host— Now for the rol - lick - ing bun!

**Dr. Daly:**

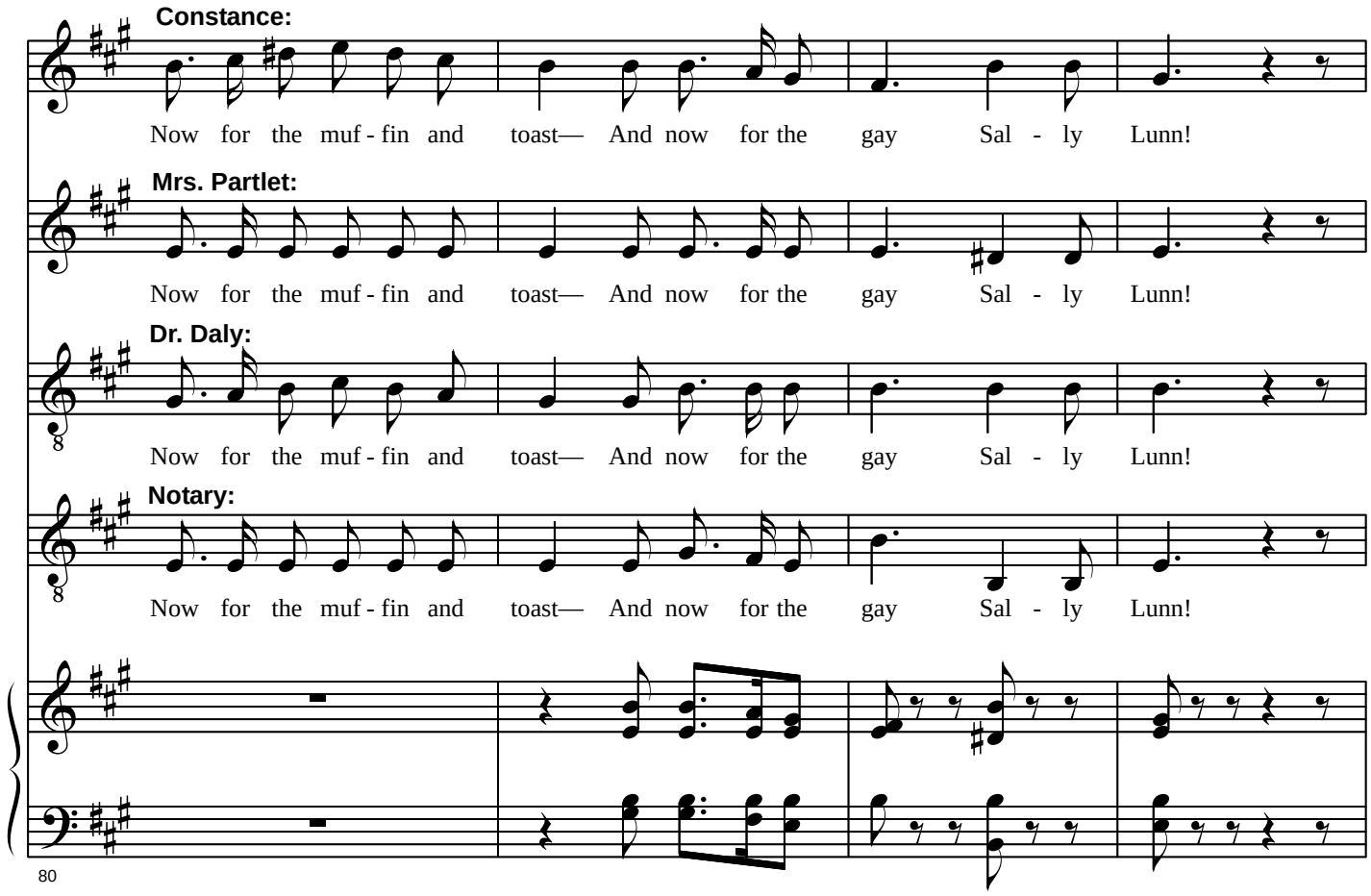
Now for the tea of our host— Now for the rol - lick - ing bun!

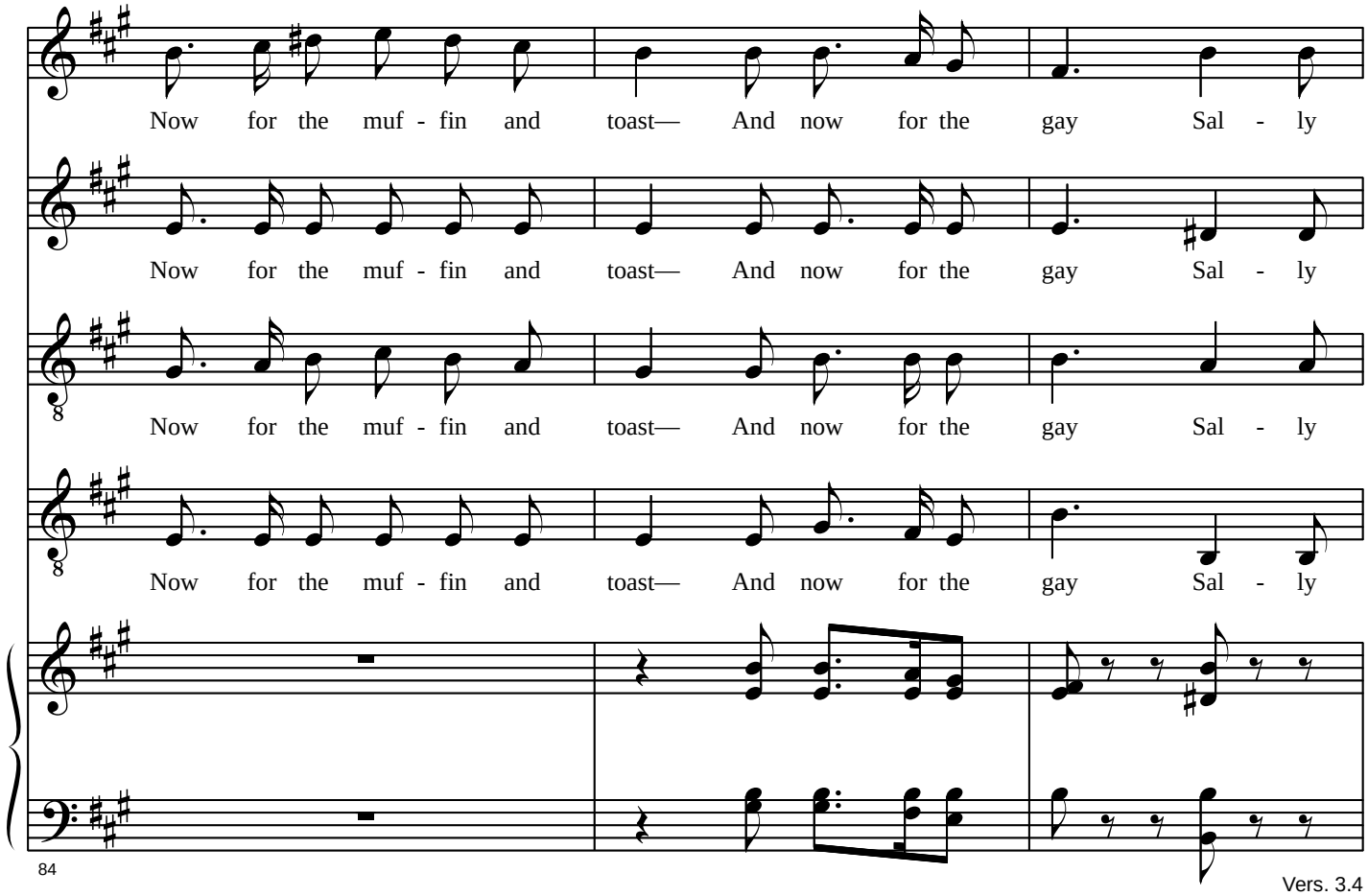
**Notary:**

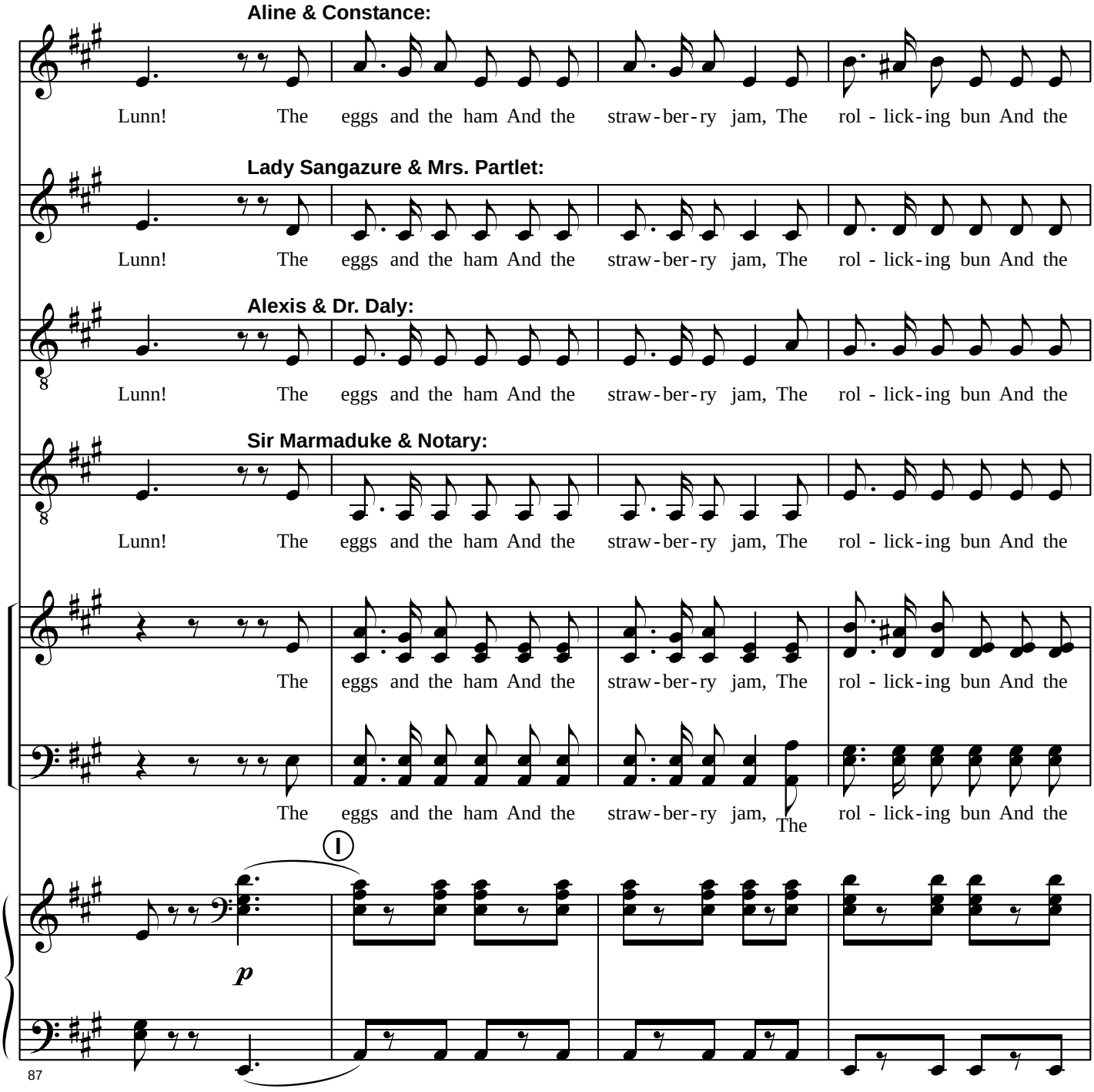
Now for the tea of our host— Now for the rol - lick - ing bun!

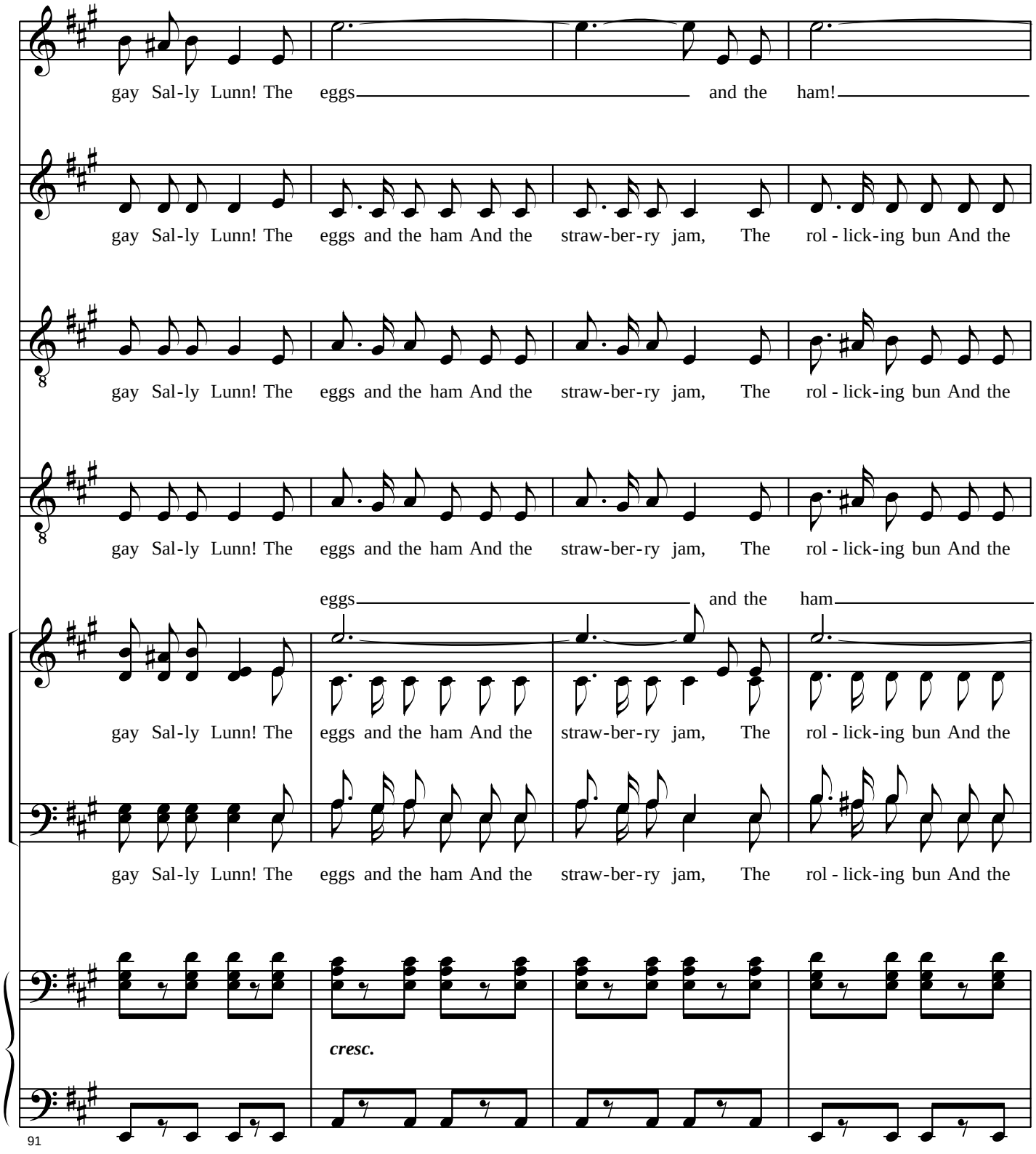
Ⓗ

76

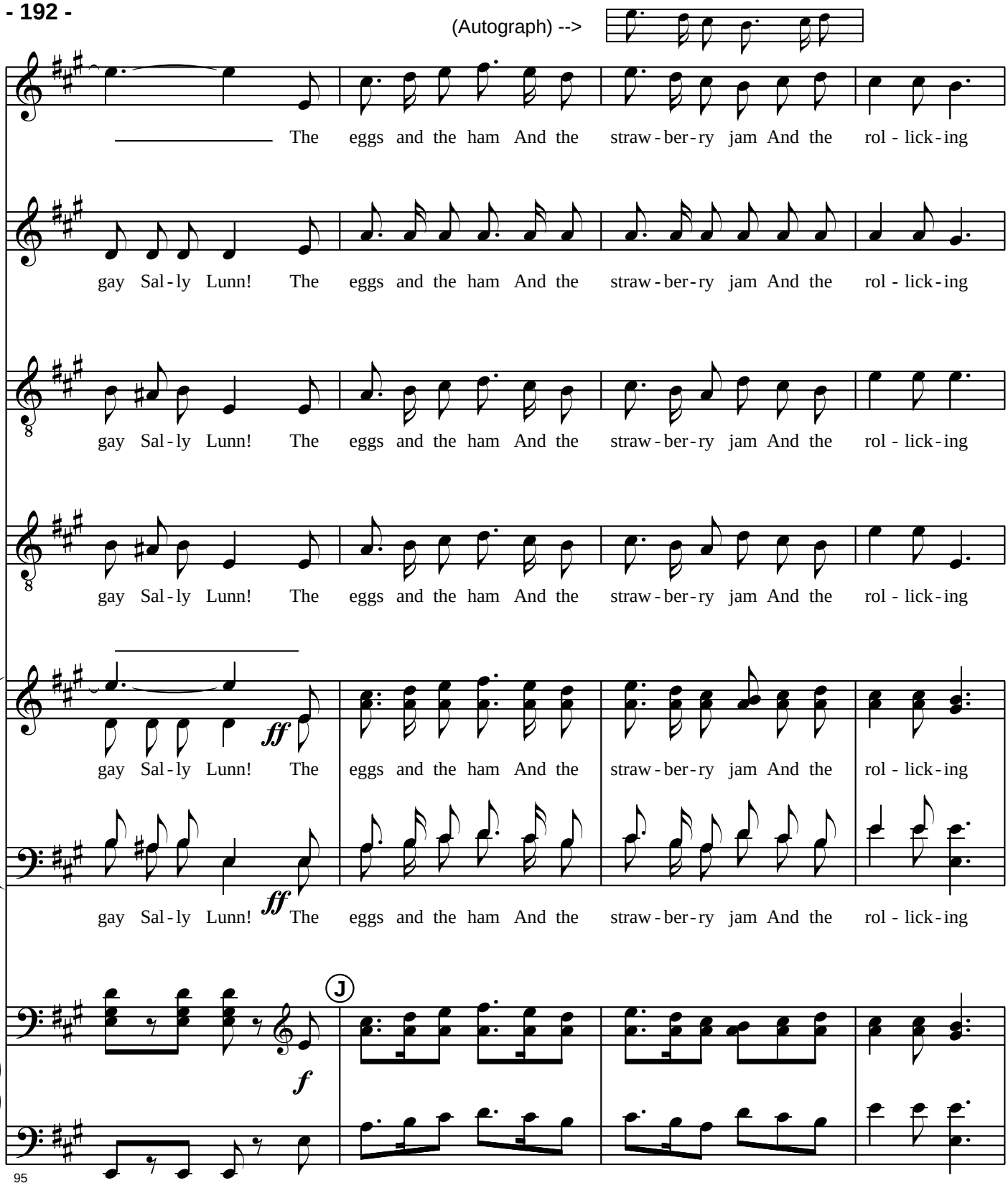

Constance:
Now for the muf - fin and toast— And now for the gay Sal - ly Lunn!
Mrs. Partlet:
Now for the muf - fin and toast— And now for the gay Sal - ly Lunn!
Dr. Daly:
Now for the muf - fin and toast— And now for the gay Sal - ly Lunn!
Notary:
Now for the muf - fin and toast— And now for the gay Sal - ly Lunn!
80

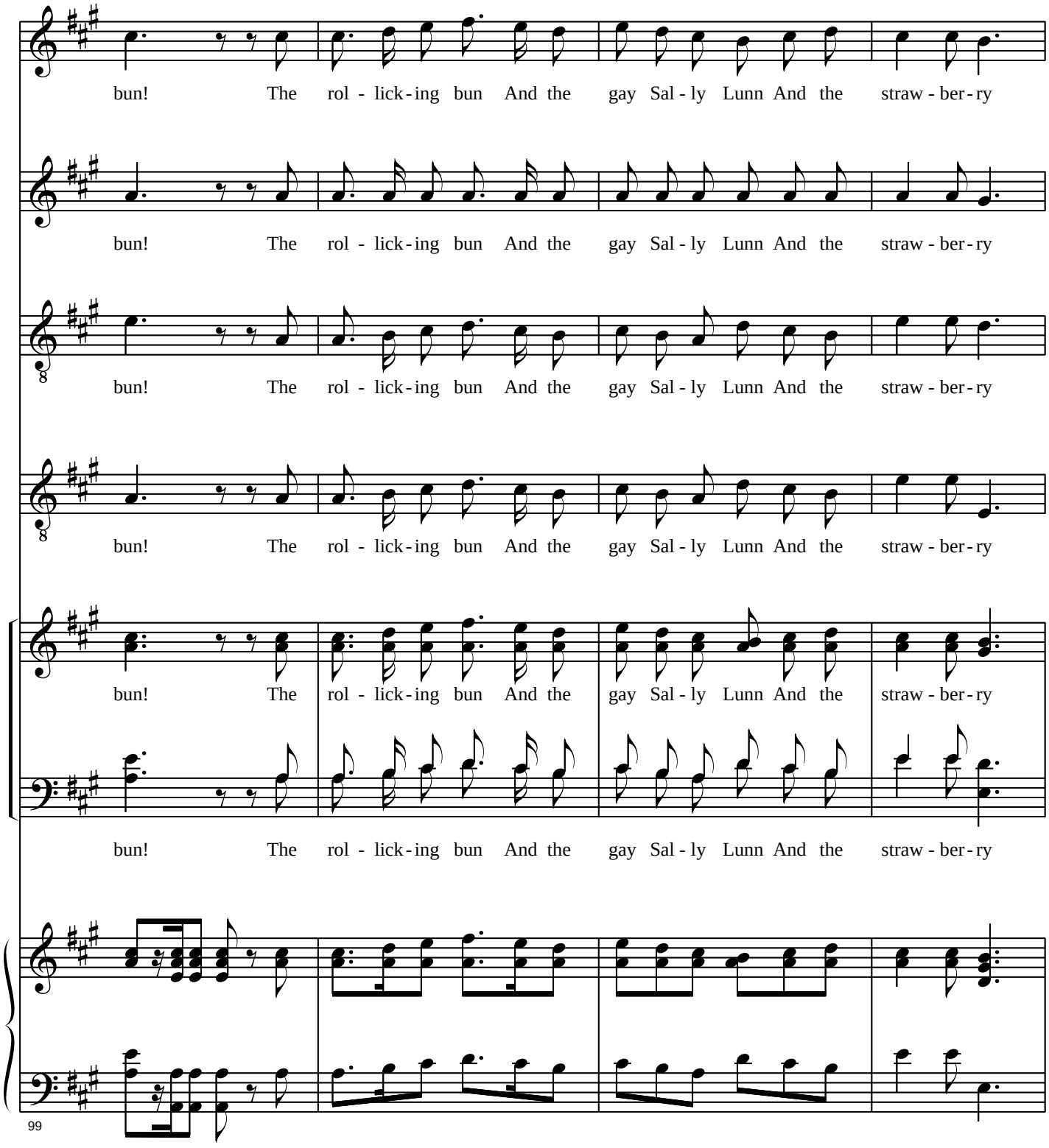

Now for the muf - fin and toast— And now for the gay Sal - ly
Now for the muf - fin and toast— And now for the gay Sal - ly
Now for the muf - fin and toast— And now for the gay Sal - ly
Now for the muf - fin and toast— And now for the gay Sal - ly
84

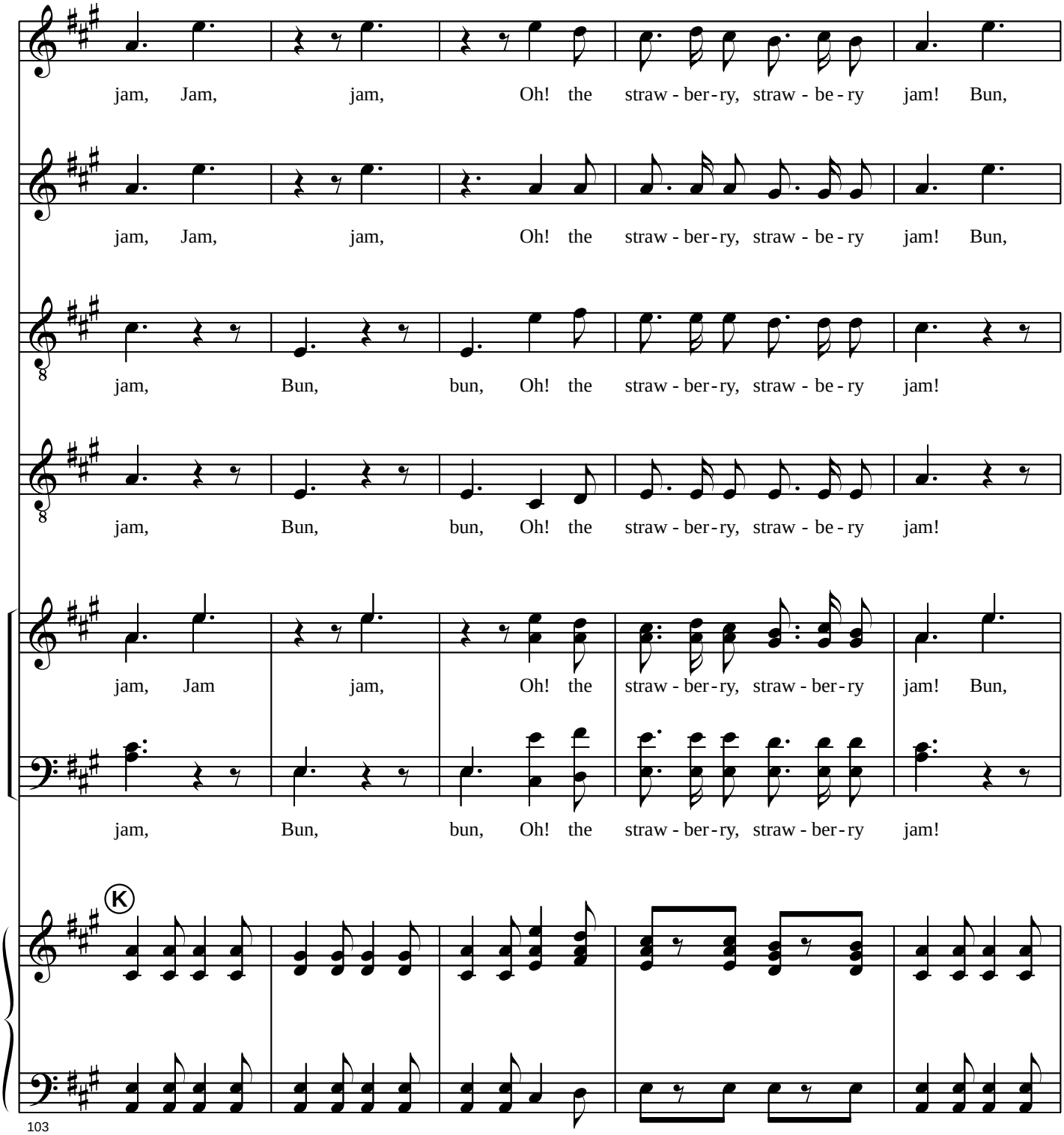

Aline & Constance:
Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
Lady Sangazure & Mrs. Partlet:
Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
Alexis & Dr. Daly:
Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
Sir Marmaduke & Notary:
Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
I
p
87

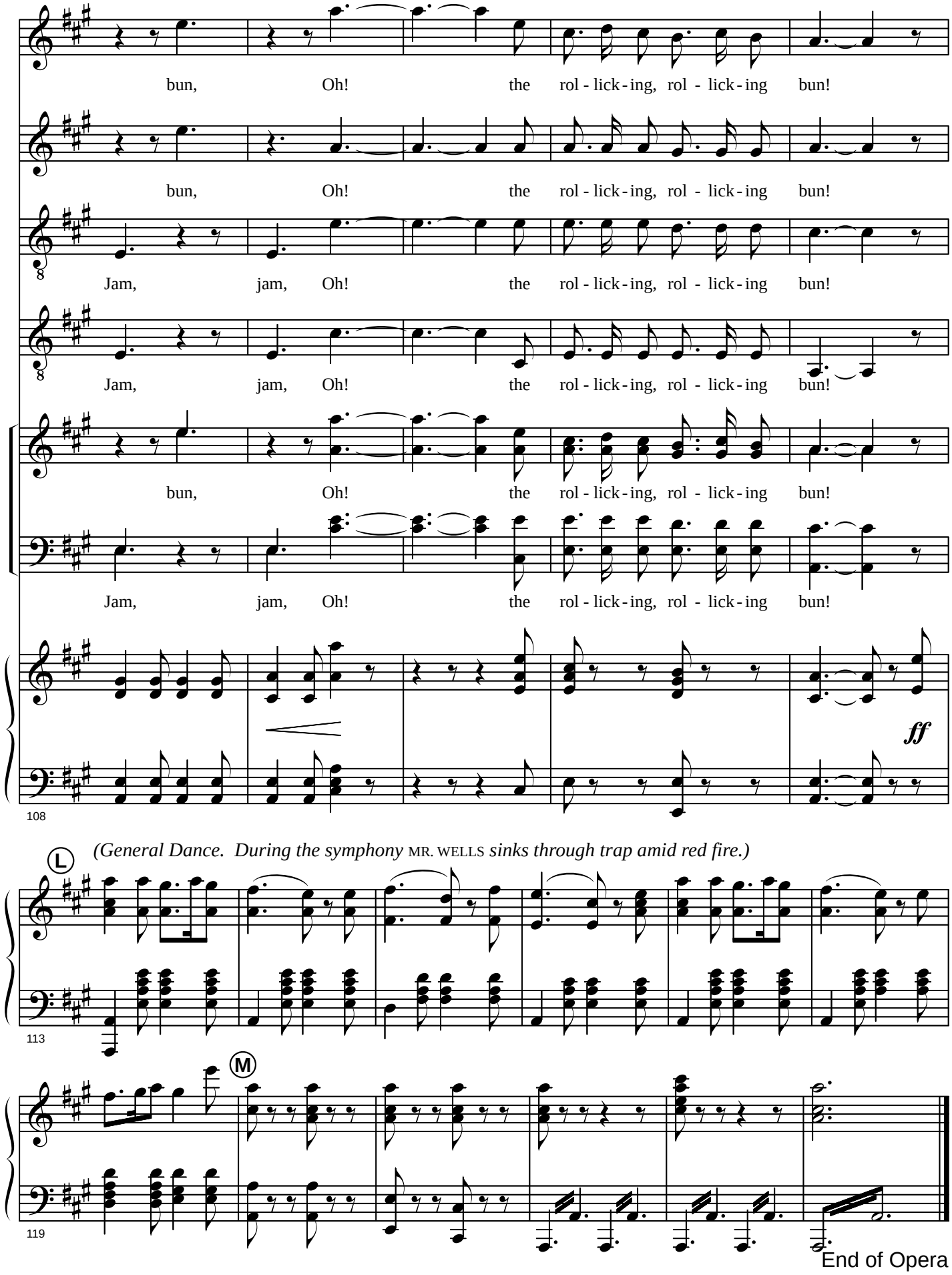

gay Sal-ly Lunn! The eggs and the ham!
gay Sal-ly Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
gay Sal-ly Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
gay Sal-ly Lunn! The eggs and the ham And the straw-ber-ry jam, The rol - lick-ing bun And the
eggs and the ham
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
cresc.
91

(Autograph) -->


The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
ff
gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
ff
gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the rol - lick - ing
J
f
95

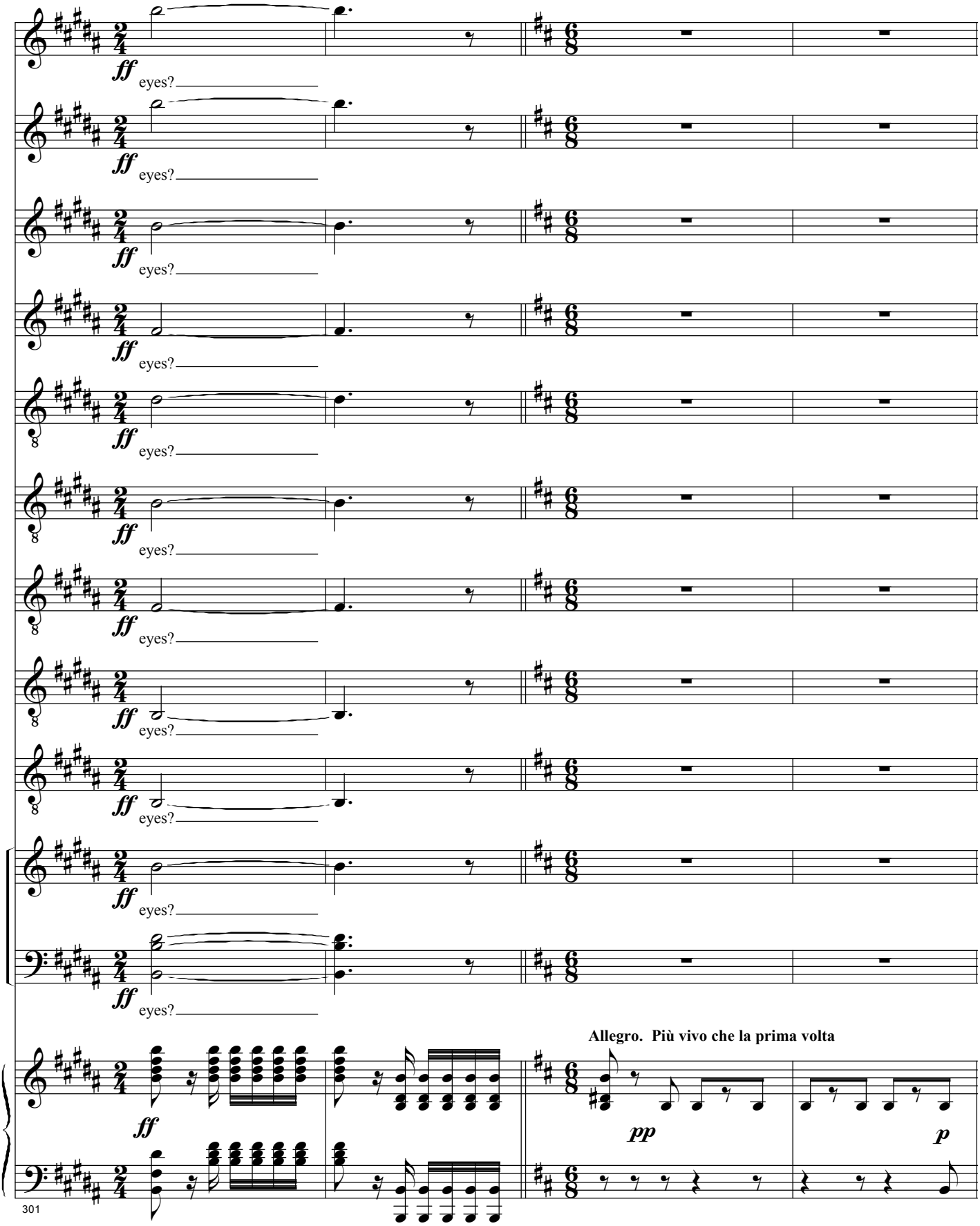

bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
bun! The rol - lick-ing bun And the gay Sal - ly Lunn And the straw - ber-ry
99

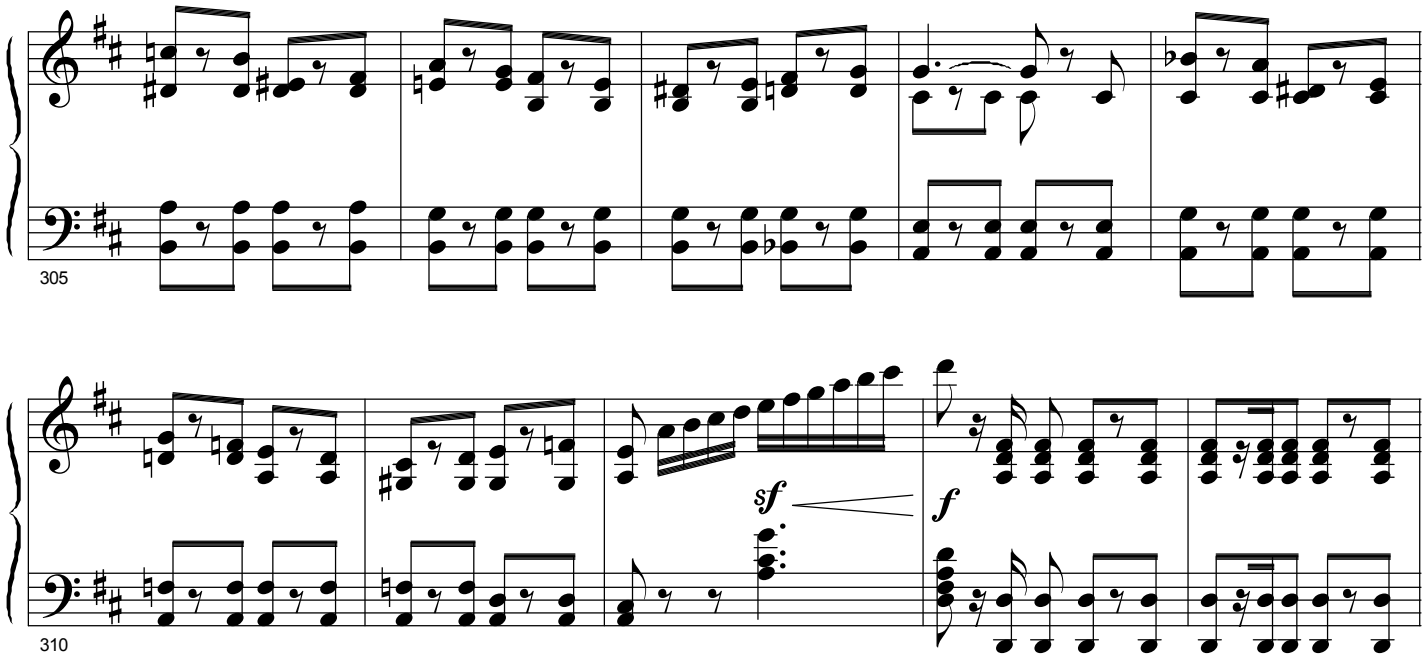

jam, Jam, jam, Oh! the straw - ber - ry, straw - be - ry jam! Bun,
jam, Jam, jam, Oh! the straw - ber - ry, straw - be - ry jam! Bun,
jam, Bun, bun, Oh! the straw - ber - ry, straw - be - ry jam!
jam, Bun, bun, Oh! the straw - ber - ry, straw - be - ry jam!
jam, Jam jam, Oh! the straw - ber - ry, straw - ber - ry jam! Bun,
jam, Bun, bun, Oh! the straw - ber - ry, straw - ber - ry jam!
K
103


bun, Oh! the rol - lick - ing, rol - lick - ing bun!
bun, Oh! the rol - lick - ing, rol - lick - ing bun!
Jam, jam, Oh! the rol - lick - ing, rol - lick - ing bun!
Jam, jam, Oh! the rol - lick - ing, rol - lick - ing bun!
bun, Oh! the rol - lick - ing, rol - lick - ing bun!
Jam, jam, Oh! the rol - lick - ing, rol - lick - ing bun!
ff
108
(General Dance. During the symphony MR. WELLS sinks through trap amid red fire.)
L
113
M
119
End of Opera

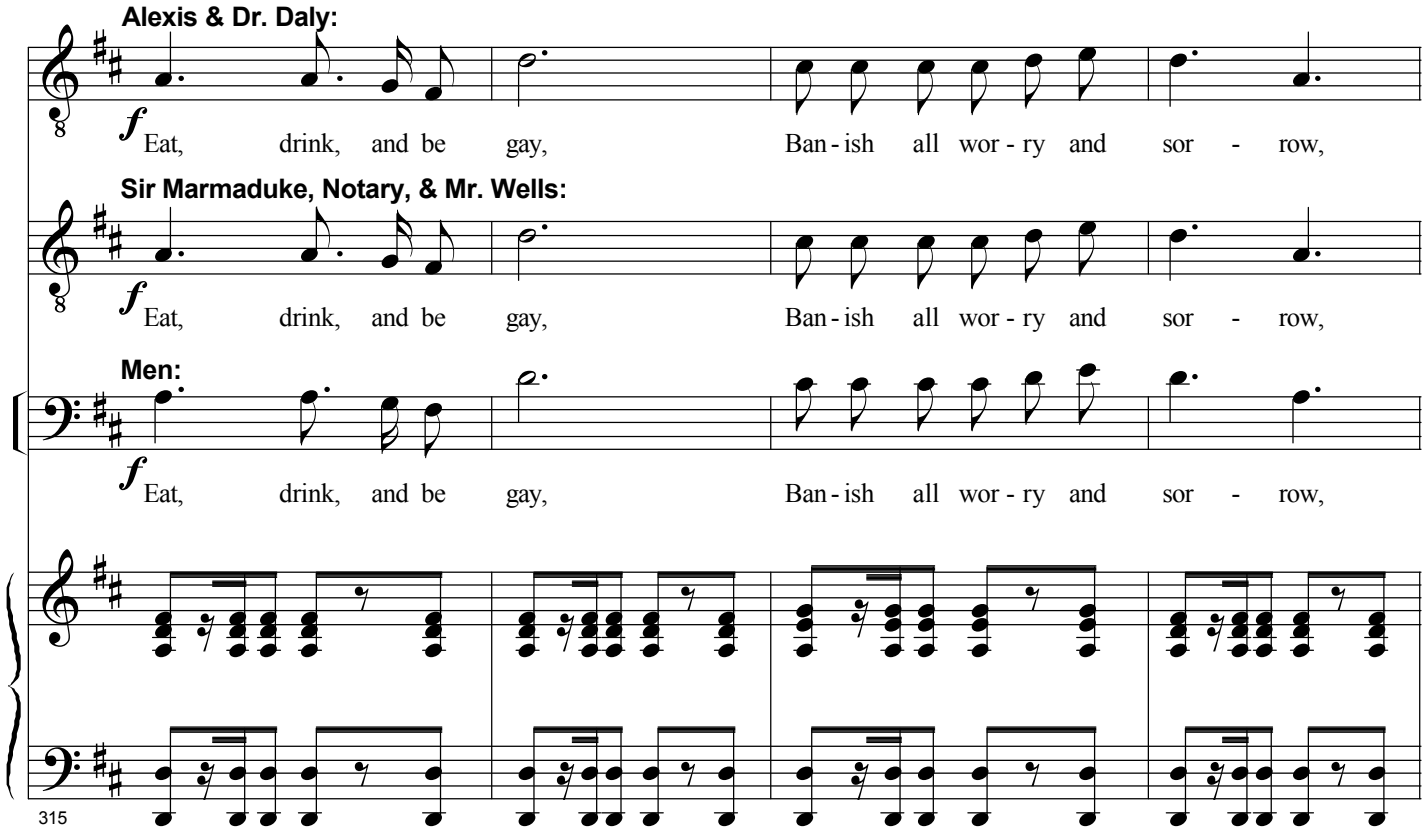
# Appendix A. Original ending, Finale, Act I

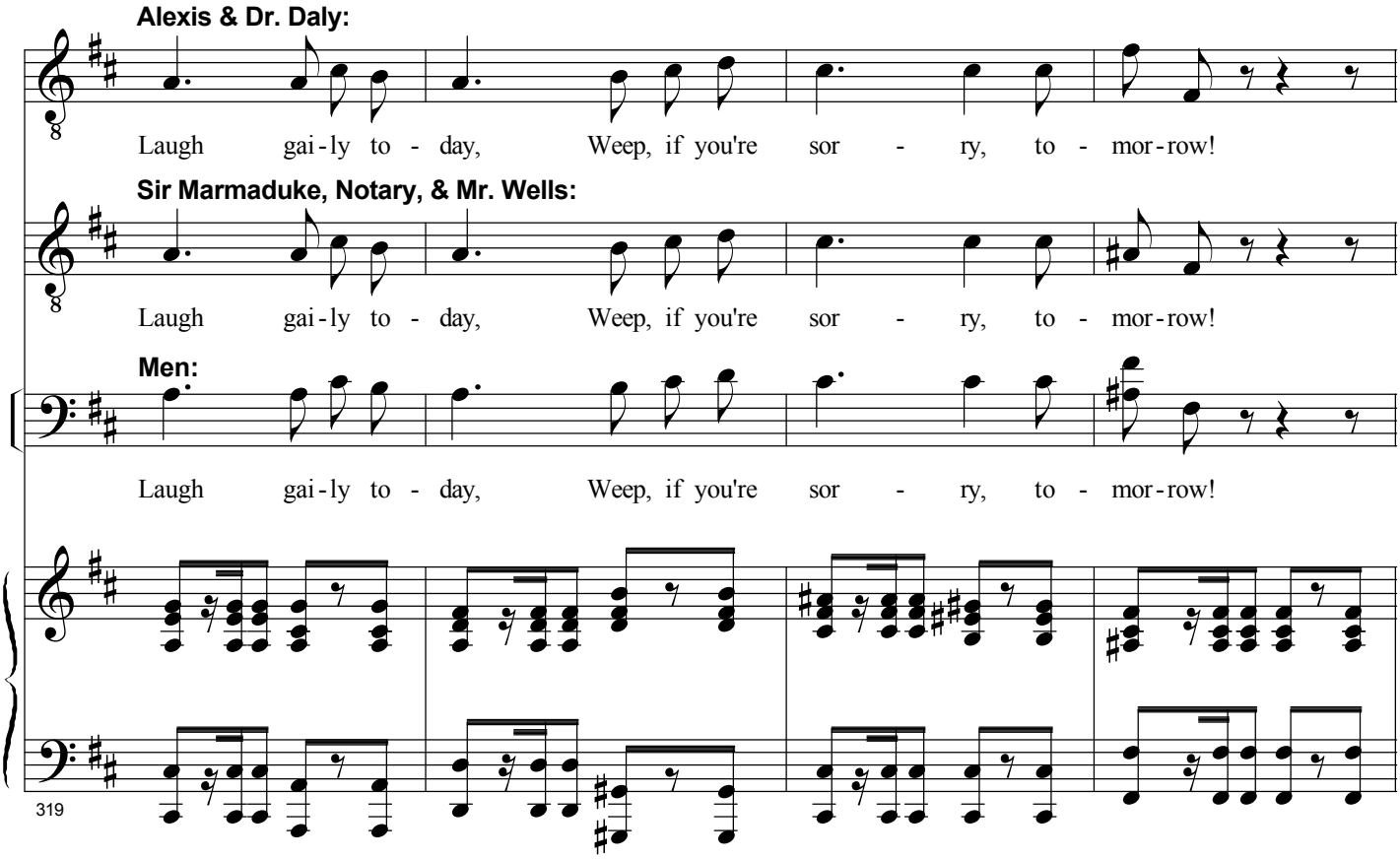
**Ensemble**

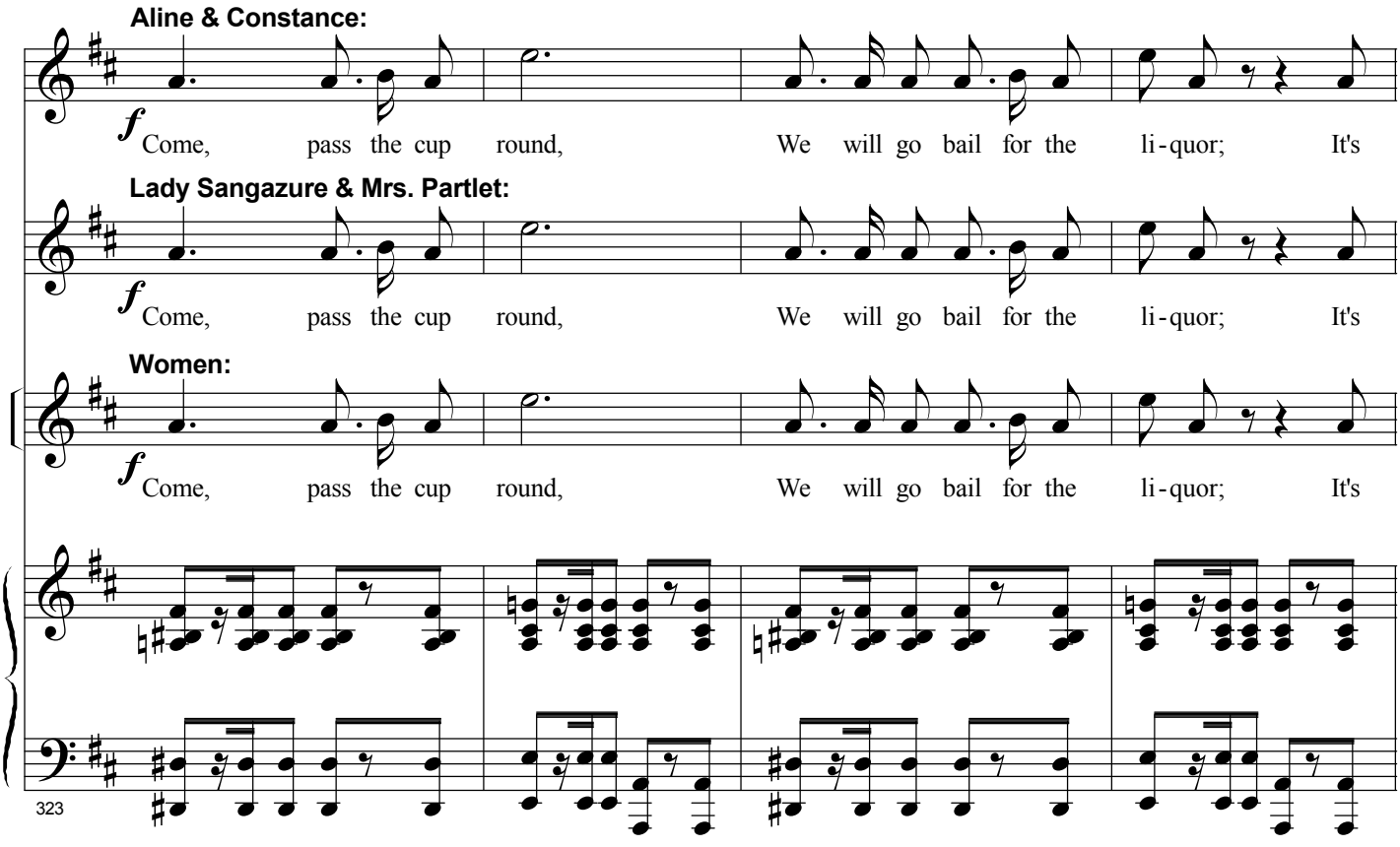


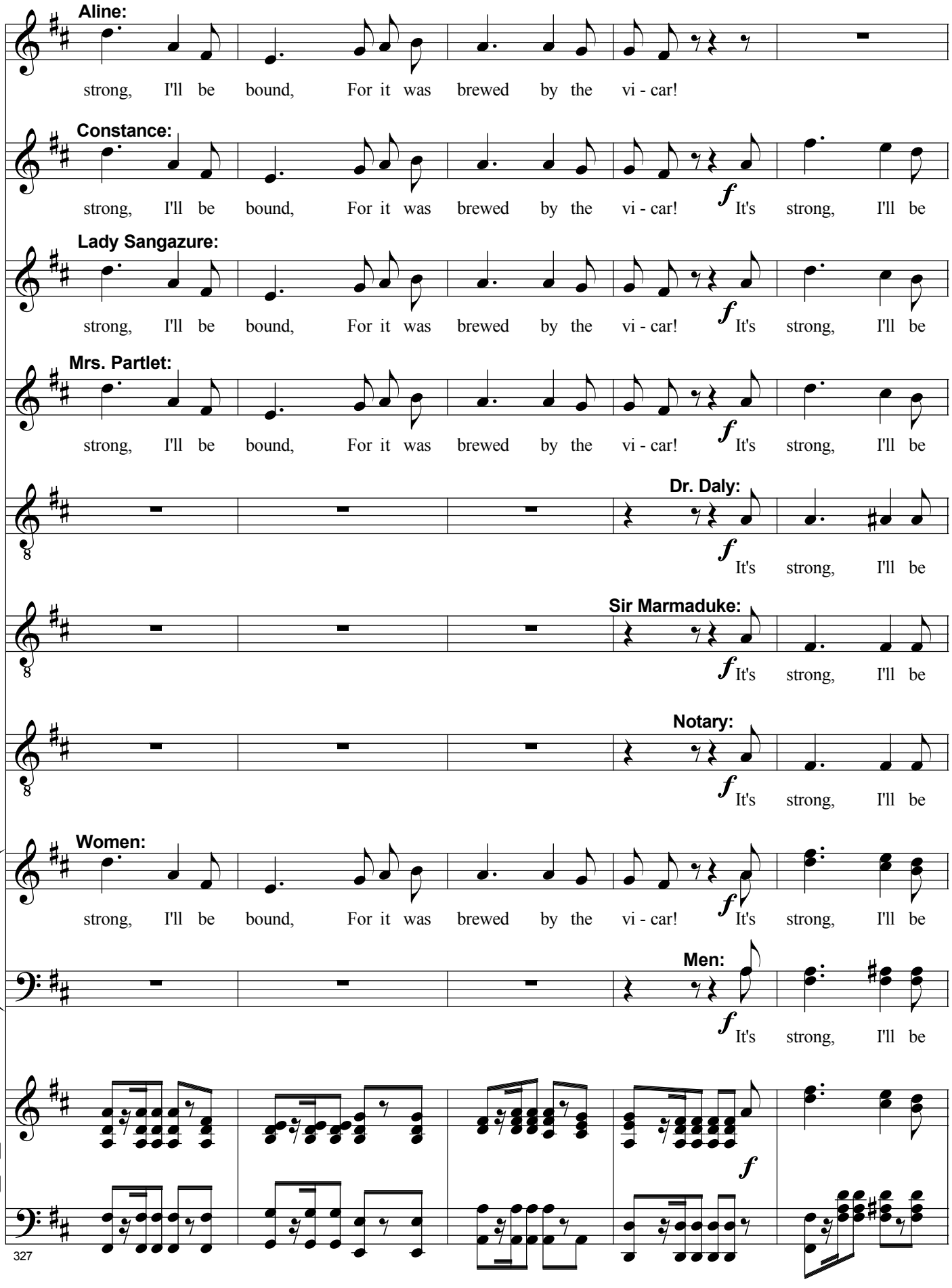


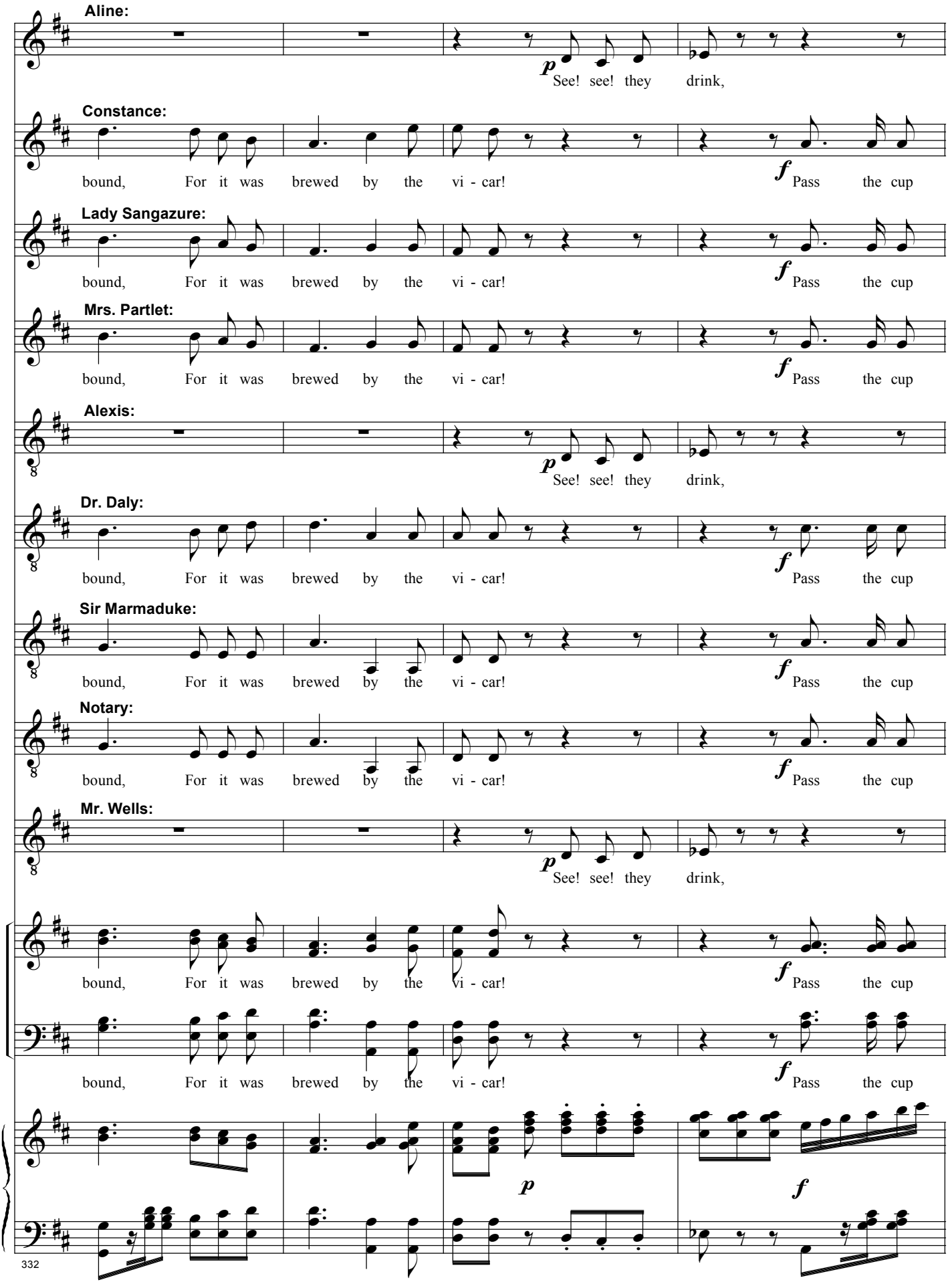

*(Those who have partaken of the philtre struggle against its effects, and resume the Brindisi with a violent effort.)*

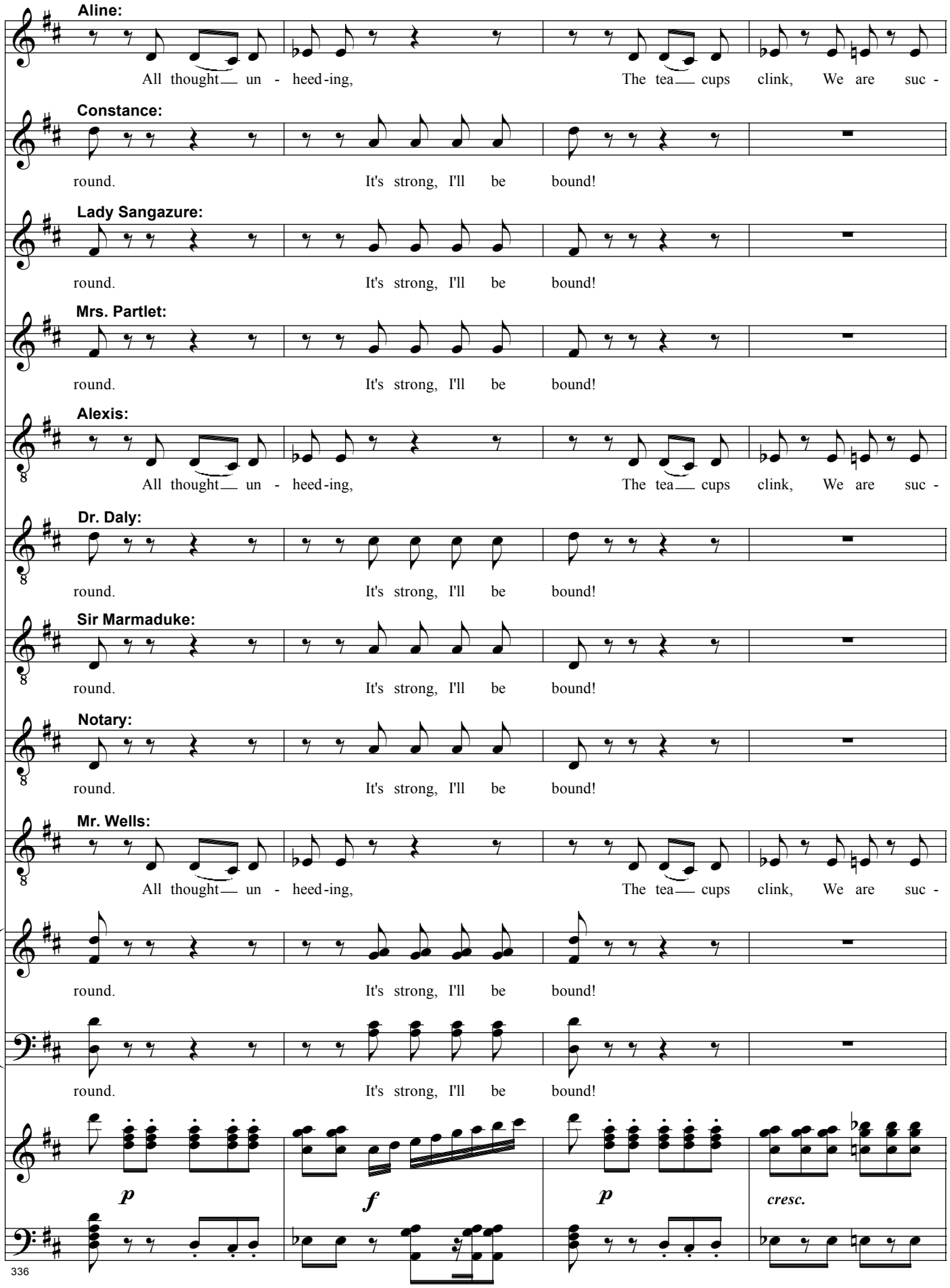


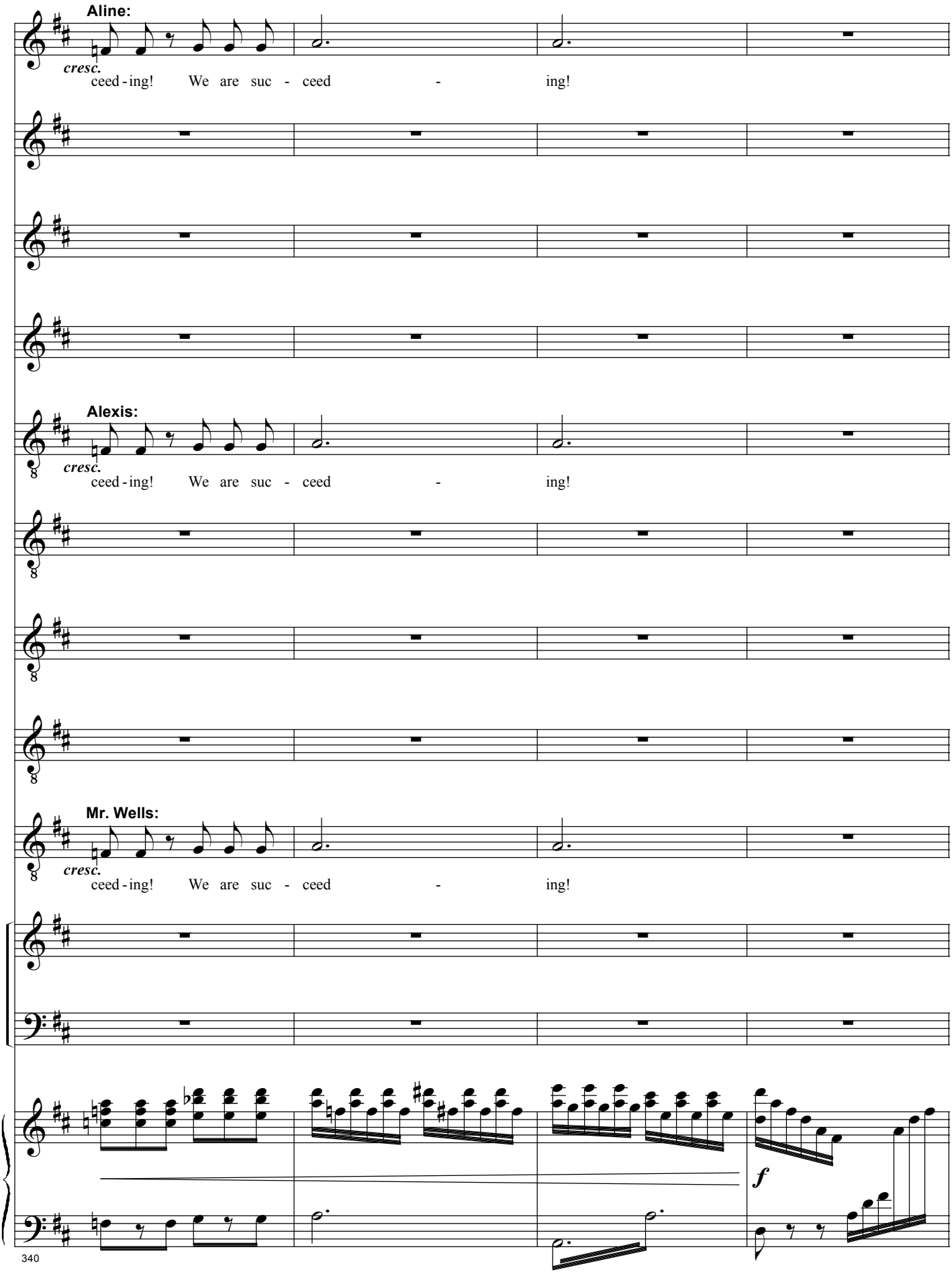

Alexis & Dr. Daly:
Laugh gai-ly to-day, Weep, if you're sor-ry, to-mor-row!
Sir Marmaduke, Notary, & Mr. Wells:
Laugh gai-ly to-day, Weep, if you're sor-ry, to-mor-row!
Men:
Laugh gai-ly to-day, Weep, if you're sor-ry, to-mor-row!
319

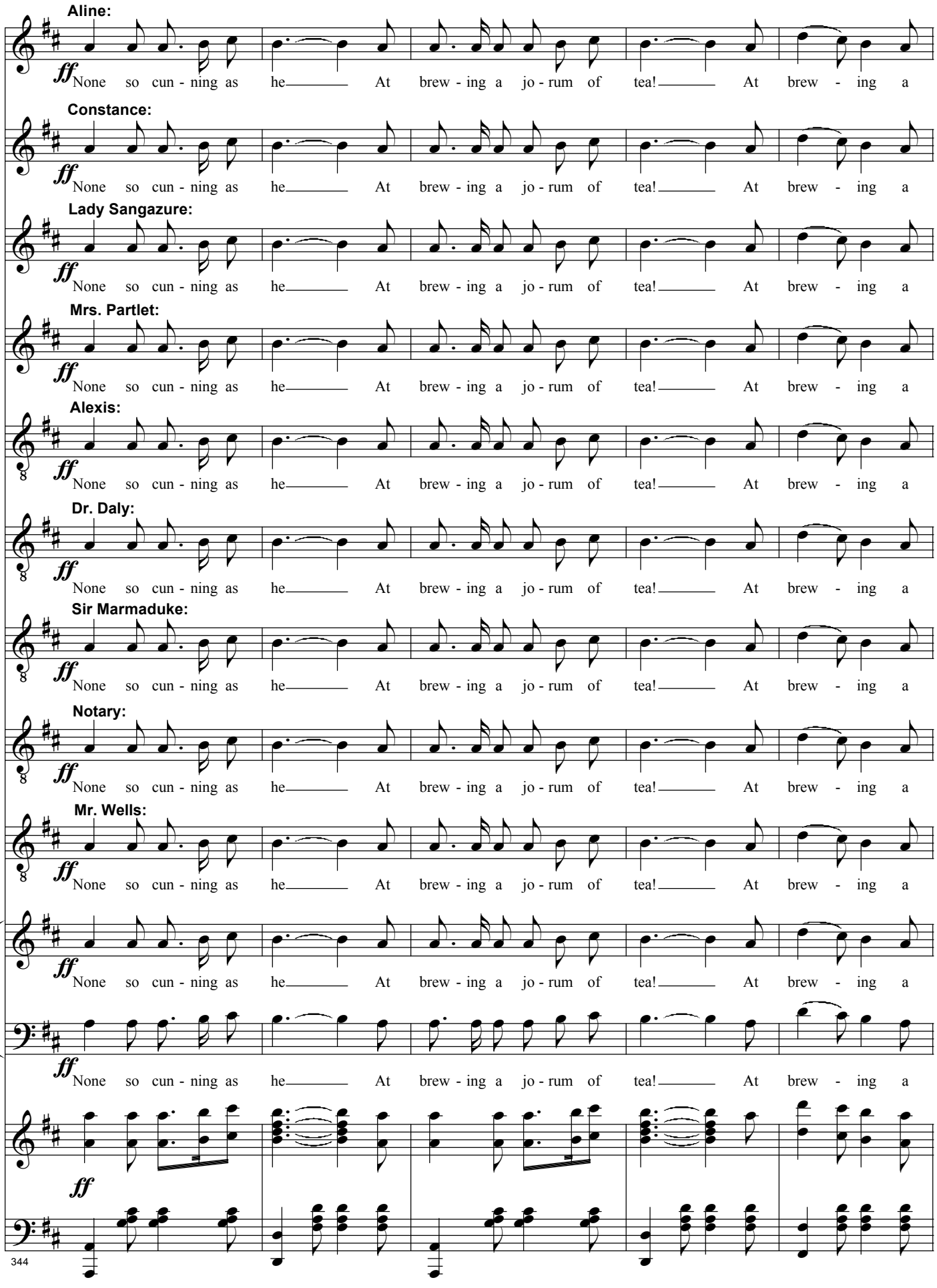

Aline & Constance:
f Come, pass the cup round, We will go bail for the li-quor; It's
Lady Sangazure & Mrs. Partlet:
f Come, pass the cup round, We will go bail for the li-quor; It's
Women:
f Come, pass the cup round, We will go bail for the li-quor; It's
323

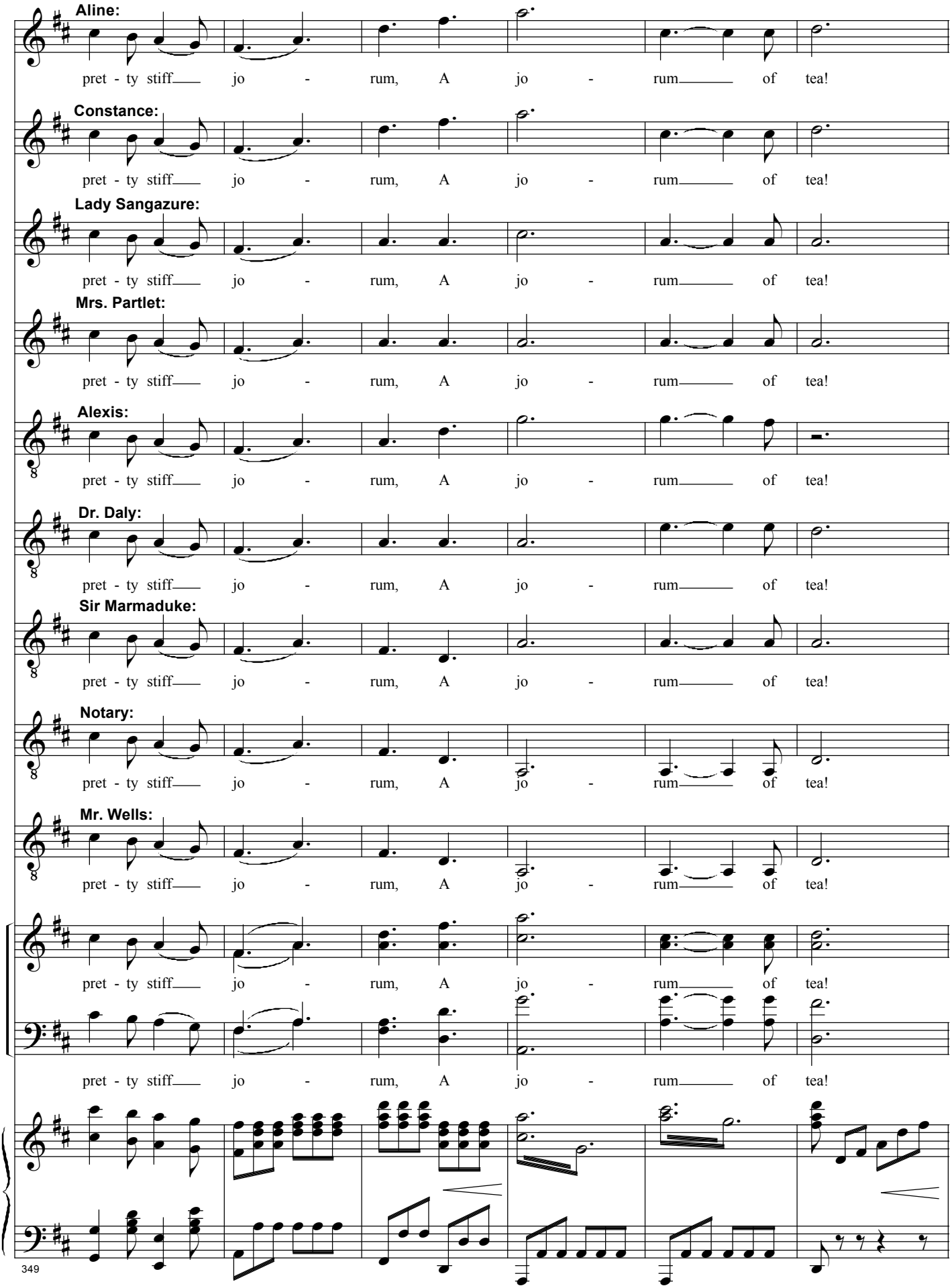

Aline:
strong, I'll be bound, For it was brewed by the vi - car!
Constance:
strong, I'll be bound, For it was brewed by the vi - car! f It's strong, I'll be
Lady Sangazure:
strong, I'll be bound, For it was brewed by the vi - car! f It's strong, I'll be
Mrs. Partlet:
strong, I'll be bound, For it was brewed by the vi - car! f It's strong, I'll be
Dr. Daly:
f It's strong, I'll be
Sir Marmaduke:
f It's strong, I'll be
Notary:
f It's strong, I'll be
Women:
strong, I'll be bound, For it was brewed by the vi - car! f It's strong, I'll be
Men:
f It's strong, I'll be
f
327

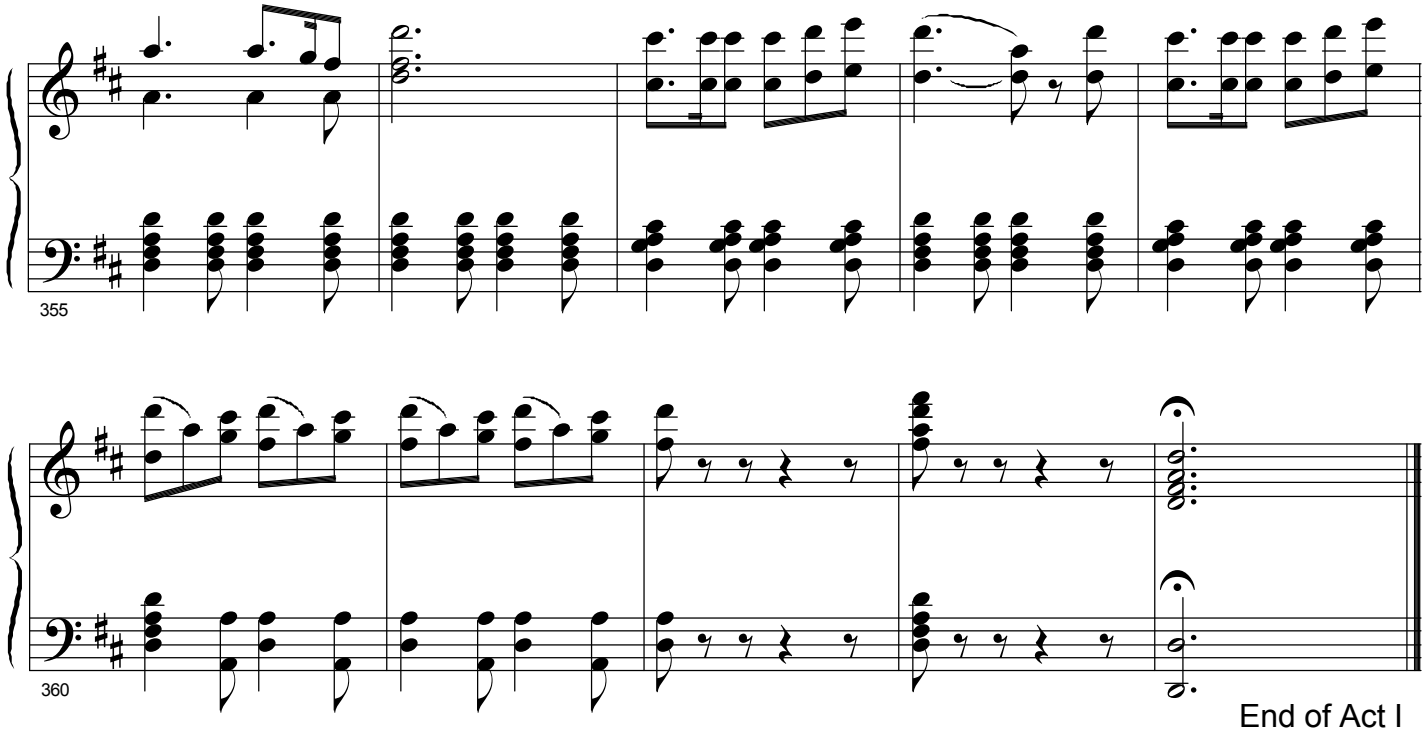

Aline:
p
See! see! they drink,
Constance:
bound, For it was brewed by the vi - car!
f
Pass the cup
Lady Sangazure:
bound, For it was brewed by the vi - car!
f
Pass the cup
Mrs. Partlet:
bound, For it was brewed by the vi - car!
f
Pass the cup
Alexis:
p
See! see! they drink,
Dr. Daly:
bound, For it was brewed by the vi - car!
f
Pass the cup
Sir Marmaduke:
bound, For it was brewed by the vi - car!
f
Pass the cup
Notary:
bound, For it was brewed by the vi - car!
f
Pass the cup
Mr. Wells:
p
See! see! they drink,
bound, For it was brewed by the vi - car!
f
Pass the cup
bound, For it was brewed by the vi - car!
f
Pass the cup
p
f
332


Aline:
All thought un - heed-ing, The tea cups clink, We are suc -
Constance:
round. It's strong, I'll be bound!
Lady Sangazure:
round. It's strong, I'll be bound!
Mrs. Partlet:
round. It's strong, I'll be bound!
Alexis:
All thought un - heed-ing, The tea cups clink, We are suc -
Dr. Daly:
round. It's strong, I'll be bound!
Sir Marmaduke:
round. It's strong, I'll be bound!
Notary:
round. It's strong, I'll be bound!
Mr. Wells:
All thought un - heed-ing, The tea cups clink, We are suc -
round. It's strong, I'll be bound!
round. It's strong, I'll be bound!
p
f
p
cresc.


Aline:
cresc.
ceed - ing! We are suc - ceed - ing!
Alexis:
cresc.
ceed - ing! We are suc - ceed - ing!
Mr. Wells:
cresc.
ceed - ing! We are suc - ceed - ing!
f
340


Aline:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Constance:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Lady Sangazure:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Mrs. Partlet:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Alexis:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Dr. Daly:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Sir Marmaduke:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Notary:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
Mr. Wells:
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
ff
None so cun - ning as he At brew - ing a jo - rum of tea! At brew - ing a
ff
ff


Aline:
pret - ty stiff jo - rum, A jo - rum of tea!
Constance:
pret - ty stiff jo - rum, A jo - rum of tea!
Lady Sangazure:
pret - ty stiff jo - rum, A jo - rum of tea!
Mrs. Partlet:
pret - ty stiff jo - rum, A jo - rum of tea!
Alexis:
pret - ty stiff jo - rum, A jo - rum of tea!
Dr. Daly:
pret - ty stiff jo - rum, A jo - rum of tea!
Sir Marmaduke:
pret - ty stiff jo - rum, A jo - rum of tea!
Notary:
pret - ty stiff jo - rum, A jo - rum of tea!
Mr. Wells:
pret - ty stiff jo - rum, A jo - rum of tea!
pret - ty stiff jo - rum, A jo - rum of tea!
pret - ty stiff jo - rum, A jo - rum of tea!



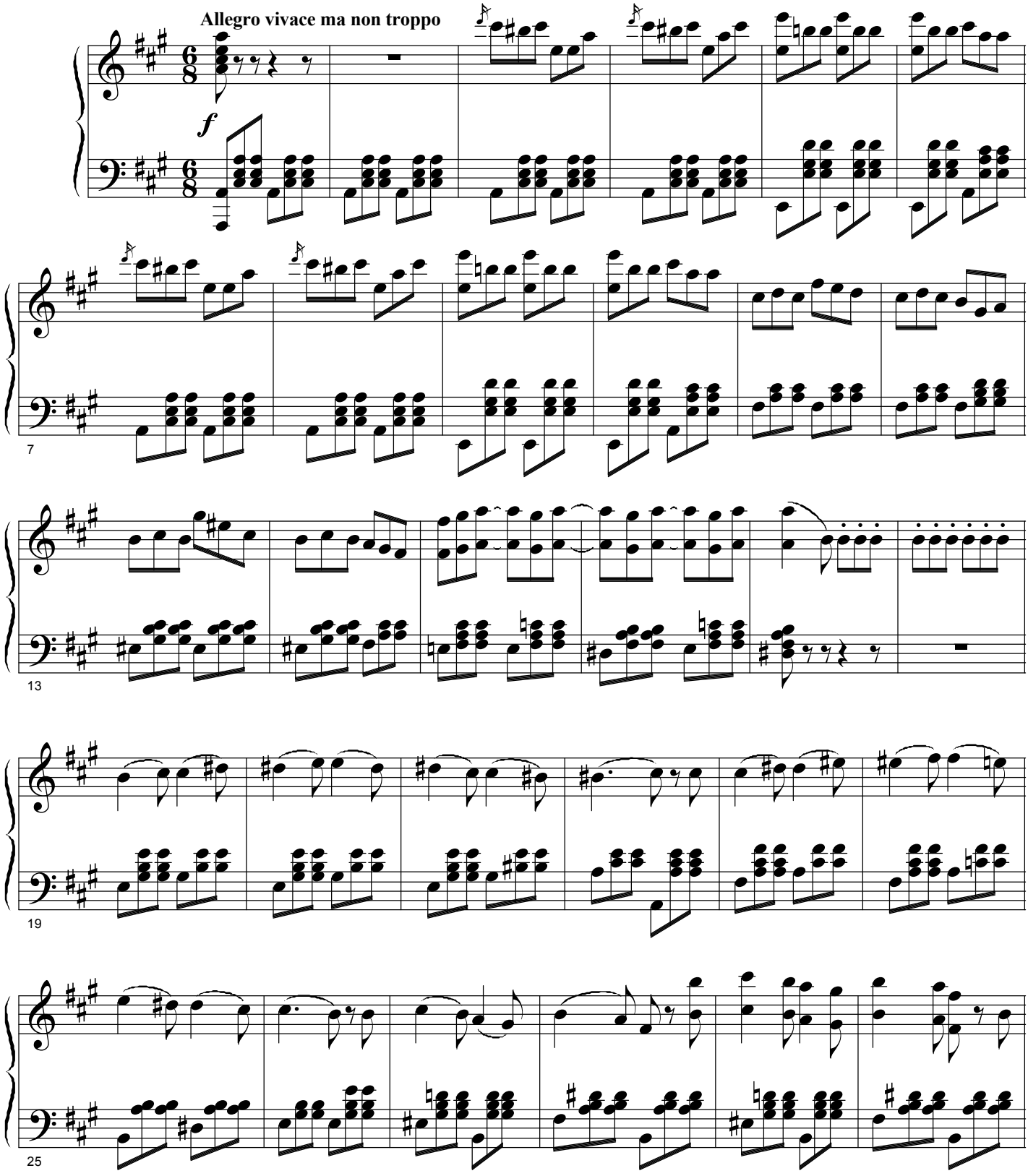

End of Act I

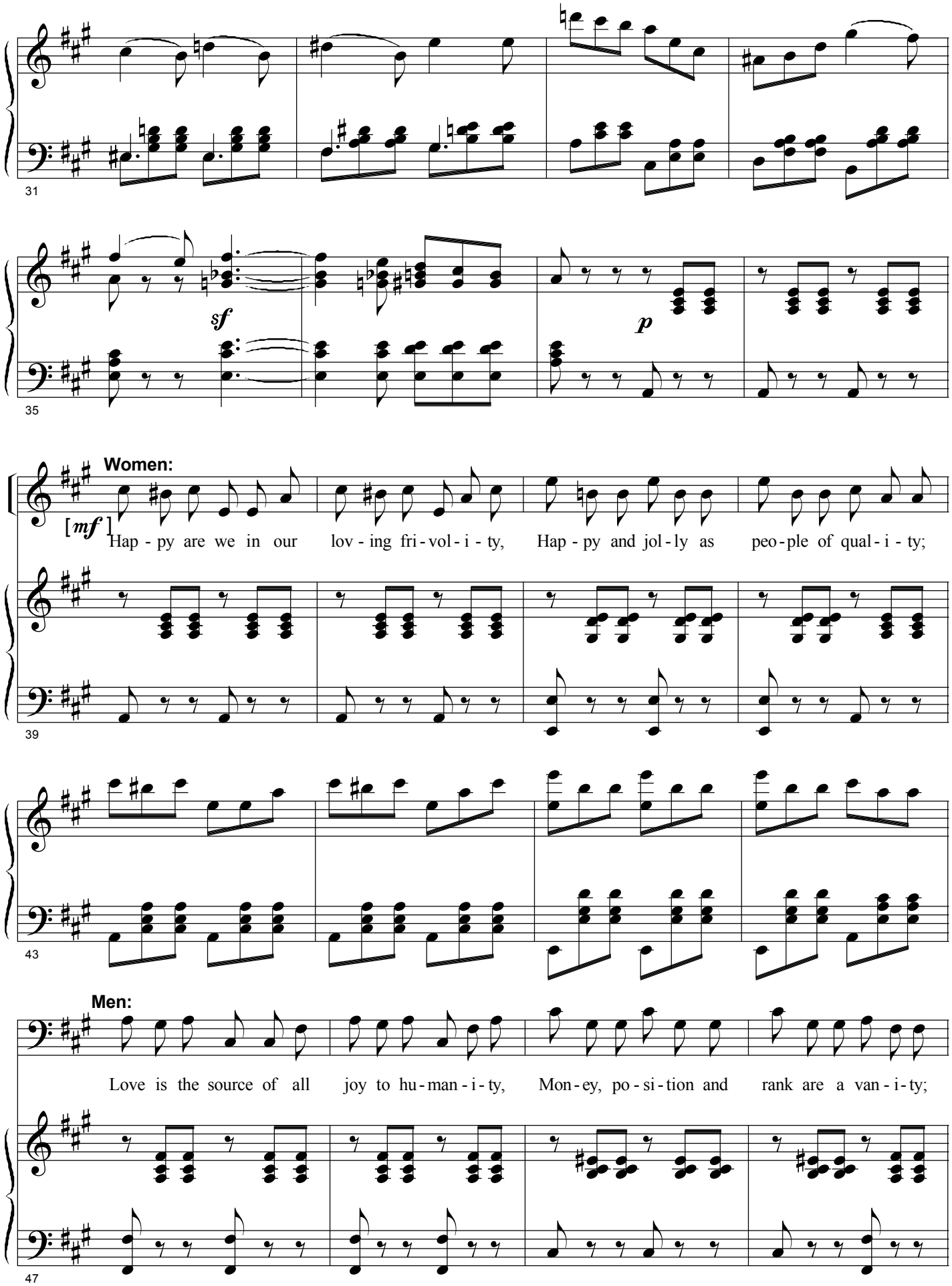
# ACT II (Original opening)

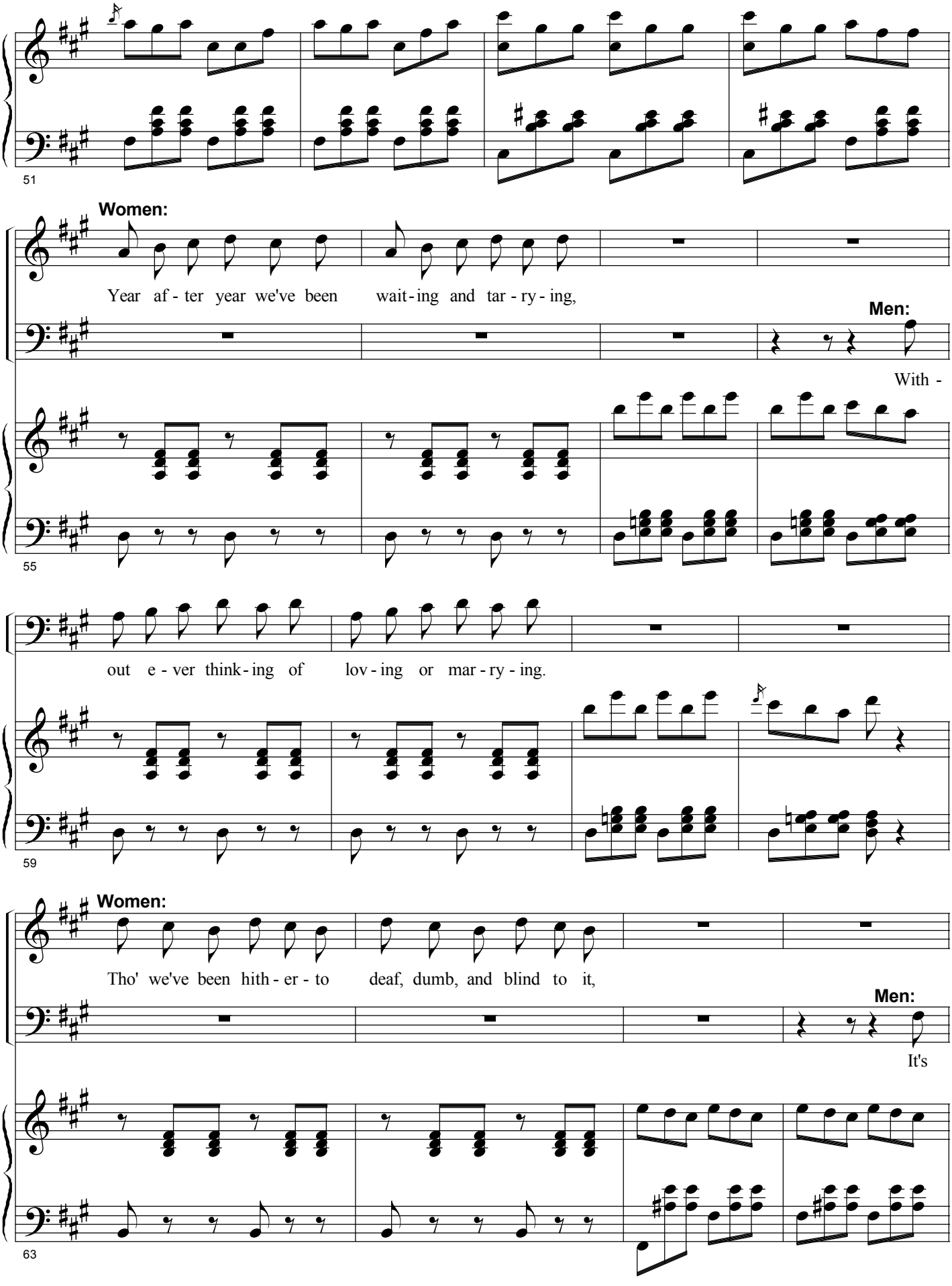
SCENE. -- *Market Place in the Village. Rustic houses* R. *and* L. *In* C. *a market cross or drinking fountain. Enter* PEASANTS *dancing, coupled two and two, from* R. *and* L. *An old man with a young girl. Then an old woman with a young man. Then other ill-assorted couples.*

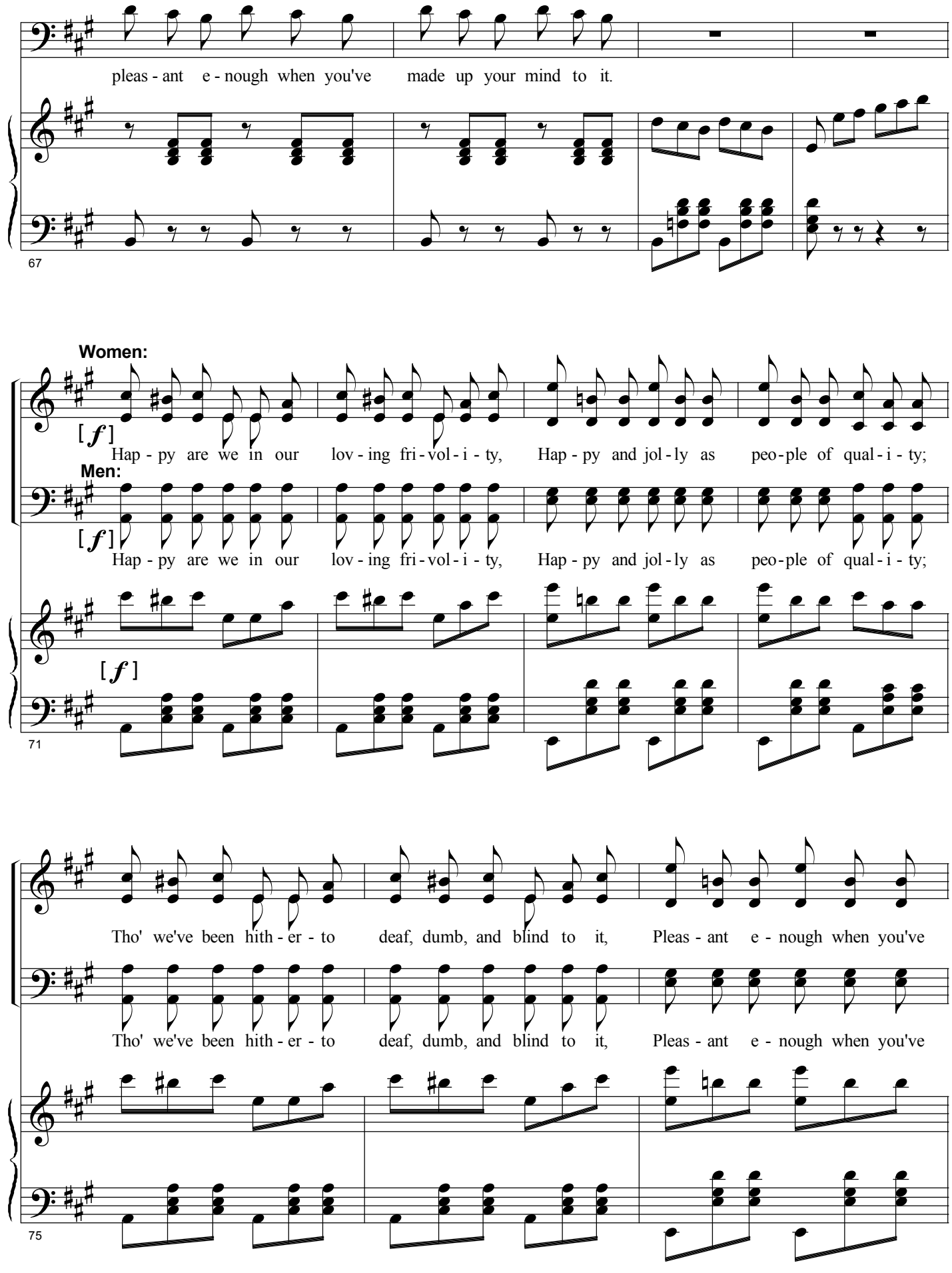
## Appendix B. (No. 15.) Happy are we in our loving frivolity

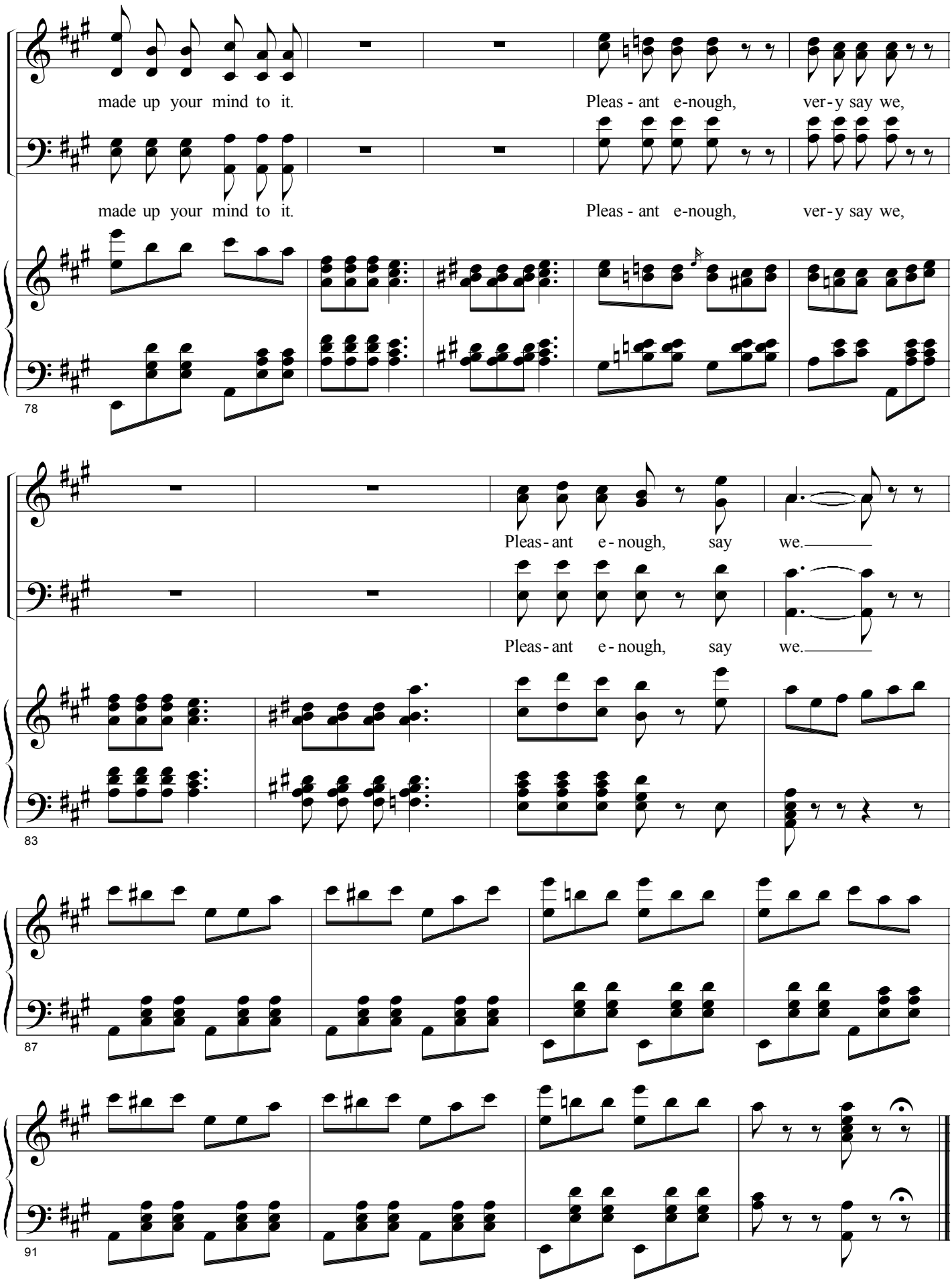
**Chorus**




31
sf
p
35
Women:
[mf]
Hap - py are we in our lov - ing fri - vol - i - ty, Hap - py and jol - ly as peo - ple of qual - i - ty;
39
43
Men:
Love is the source of all joy to hu - man - i - ty, Mon - ey, po - si - tion and rank are a van - i - ty;
47


51
Women:
Year af - ter year we've been wait - ing and tar - ry - ing,
Men:
With -
55
out e - ver think - ing of lov - ing or mar - ry - ing.
59
Women:
Tho' we've been hith - er - to deaf, dumb, and blind to it,
Men:
It's
63


pleas - ant e - nough when you've made up your mind to it.
67
Women:
[ f ]
Hap - py are we in our lov - ing fri - vol - i - ty, Hap - py and jol - ly as peo - ple of qual - i - ty;
Men:
[ f ]
Hap - py are we in our lov - ing fri - vol - i - ty, Hap - py and jol - ly as peo - ple of qual - i - ty;
[ f ]
71
Tho' we've been hith - er - to deaf, dumb, and blind to it, Pleas - ant e - nough when you've
Tho' we've been hith - er - to deaf, dumb, and blind to it, Pleas - ant e - nough when you've
75

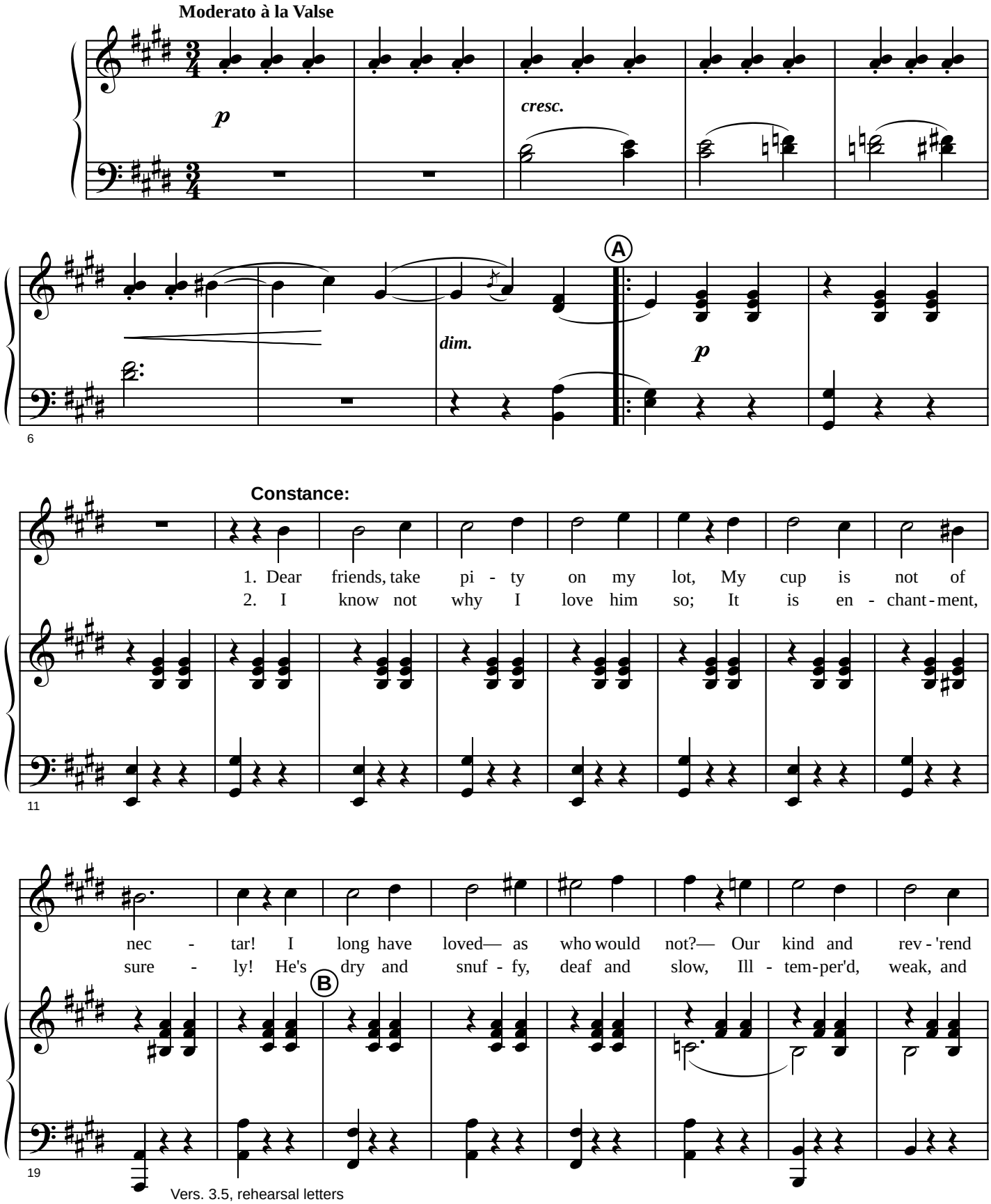

made up your mind to it.
Pleas - ant e-nough, ver-y say we,
made up your mind to it.
Pleas - ant e-nough, ver-y say we,
78
Pleas - ant e - nough, say we.
Pleas - ant e - nough, say we.
83
87
91

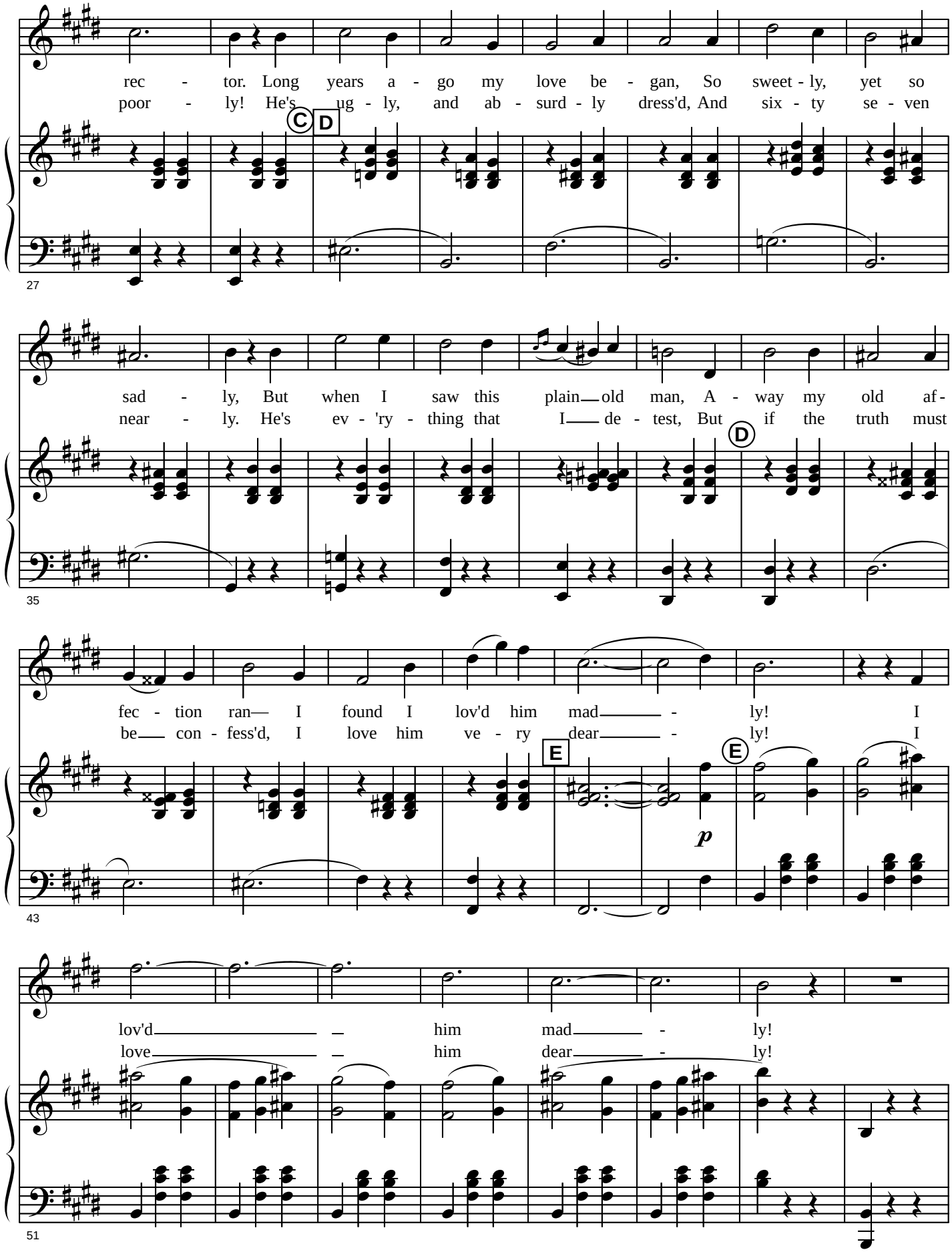
(This page intentionally left blank.)

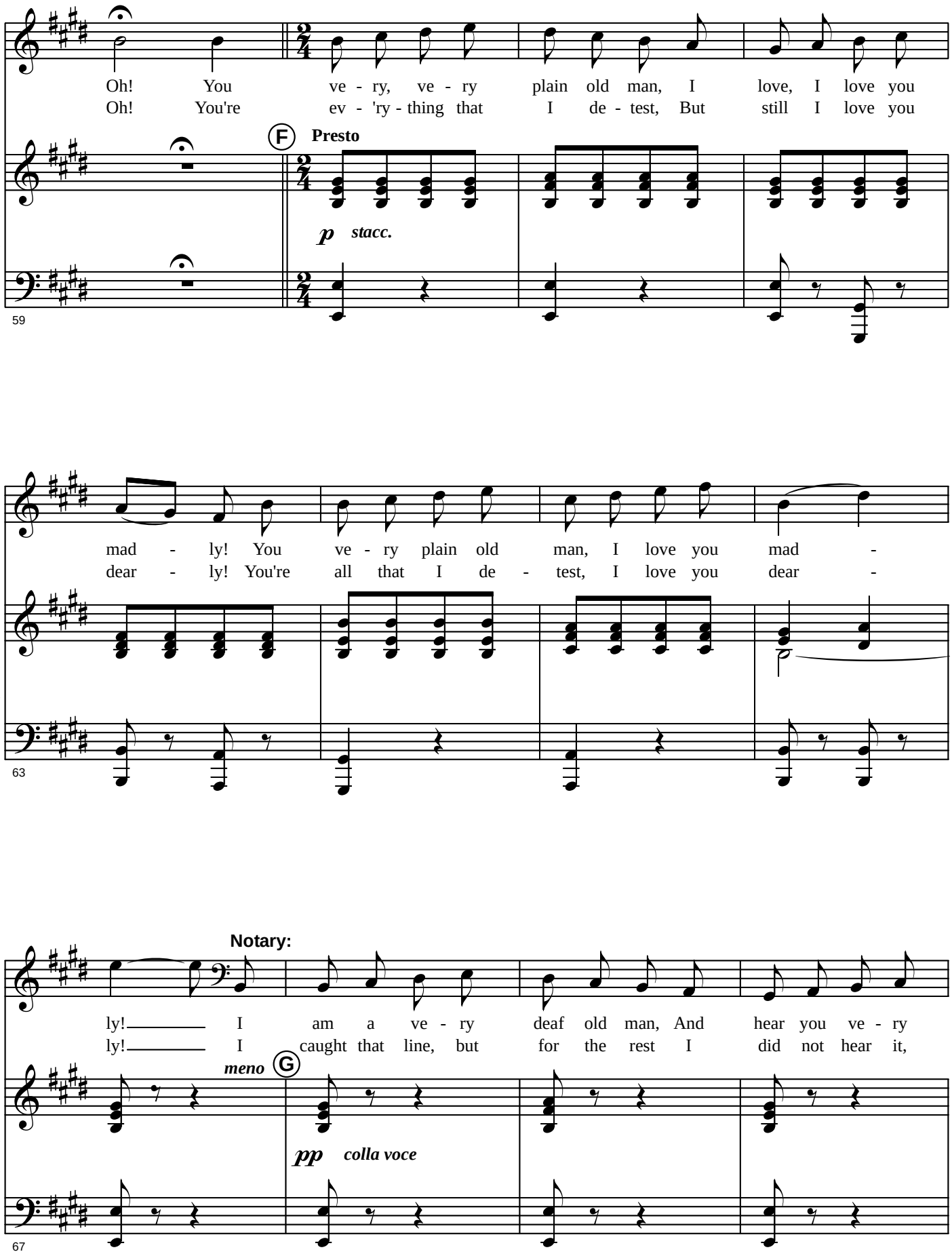
# Appendix C. (No. 16.) Dear friends take pity on my lot

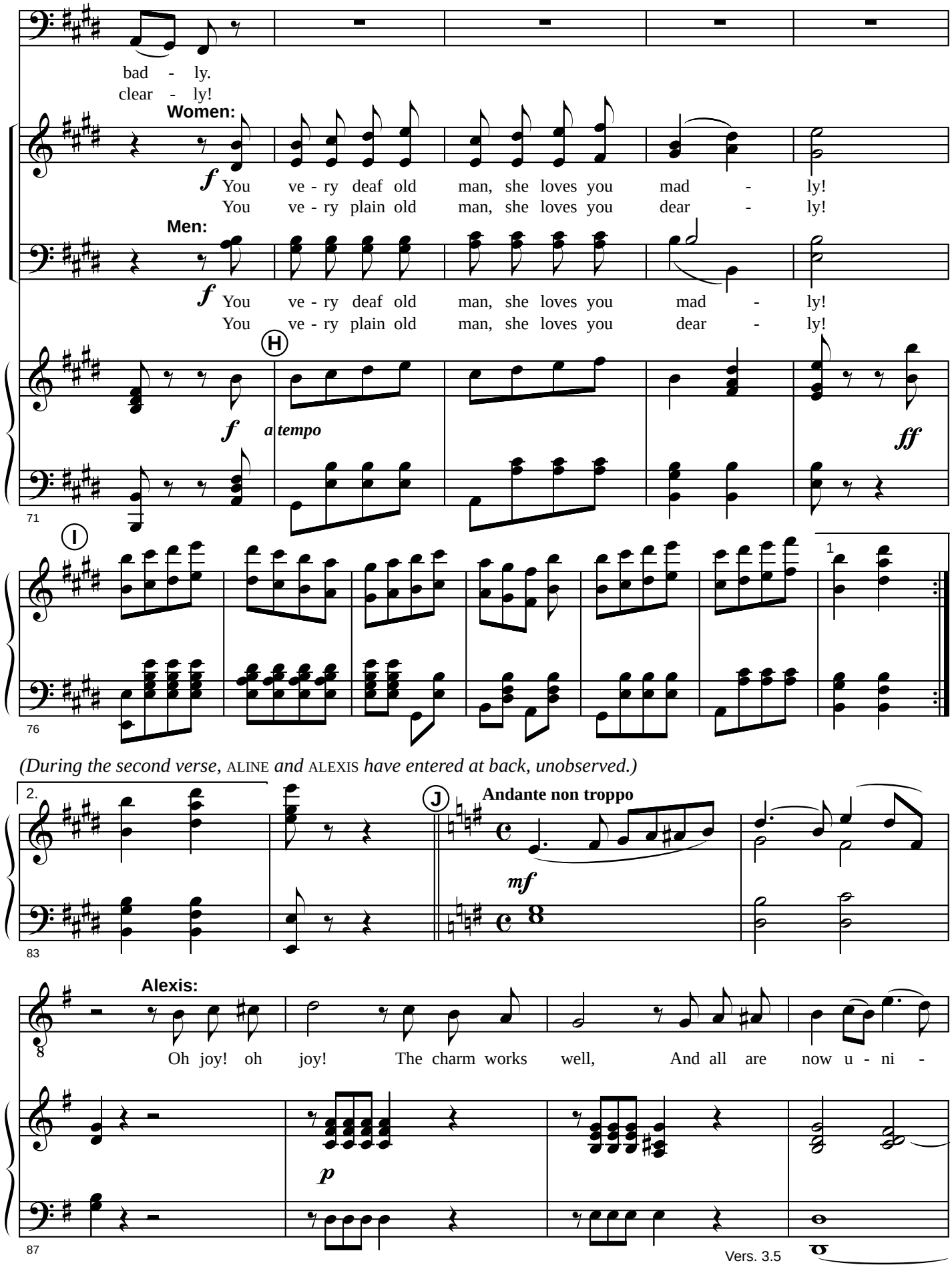
### Constance, Notary, Aline, Alexis and Chorus

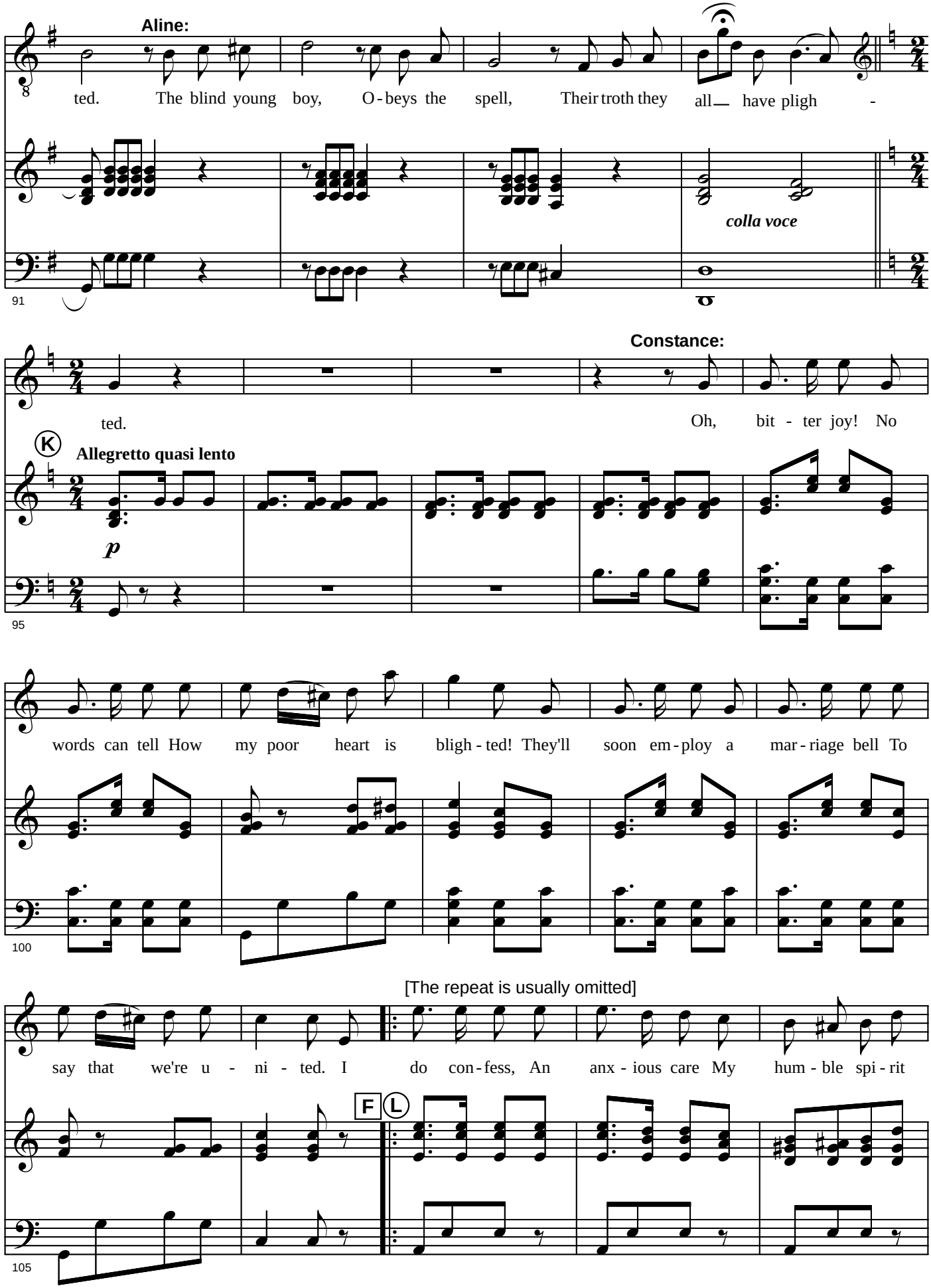
*(Enter* CONSTANCE*, leading* NOTARY*,* R.U.E.*)*

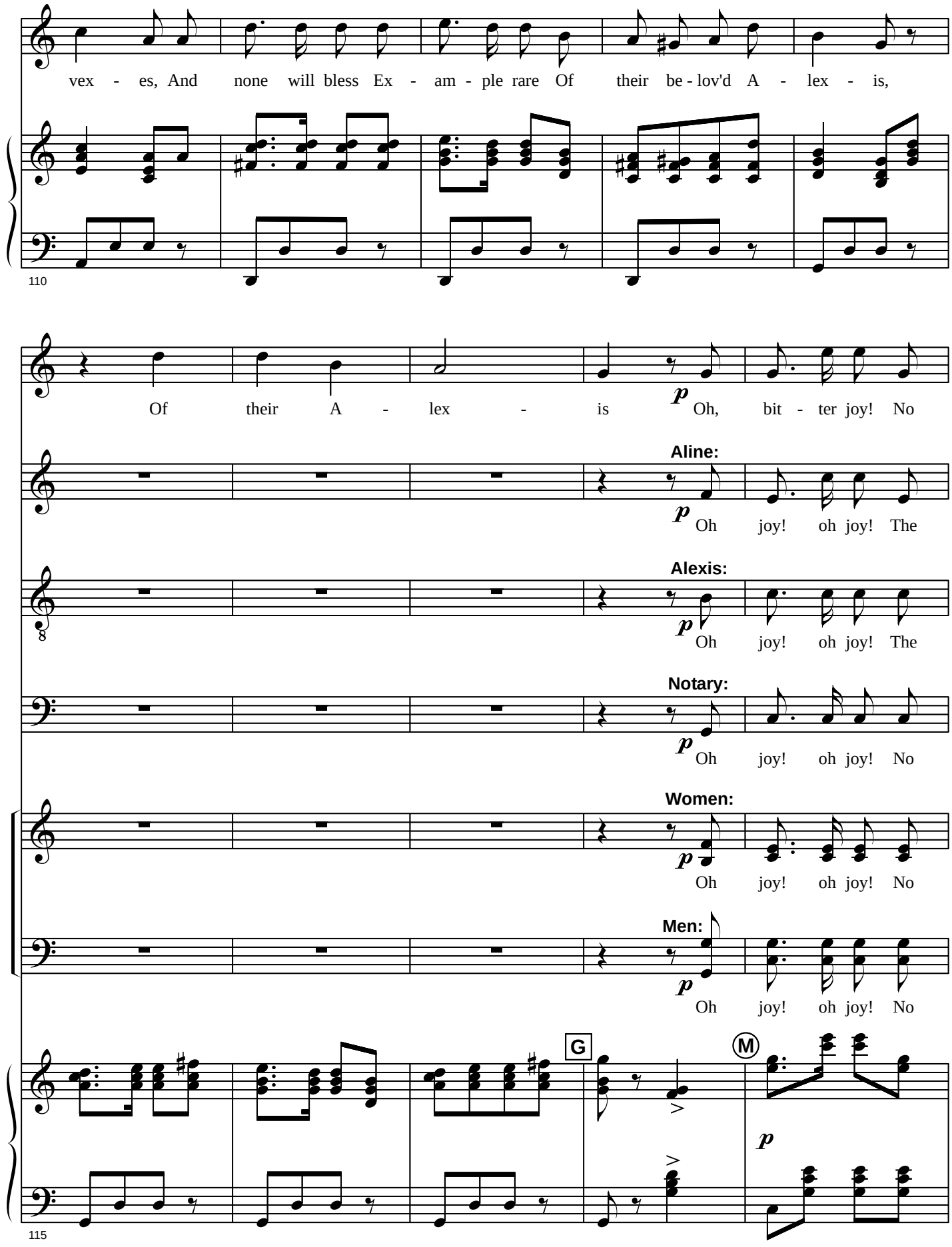


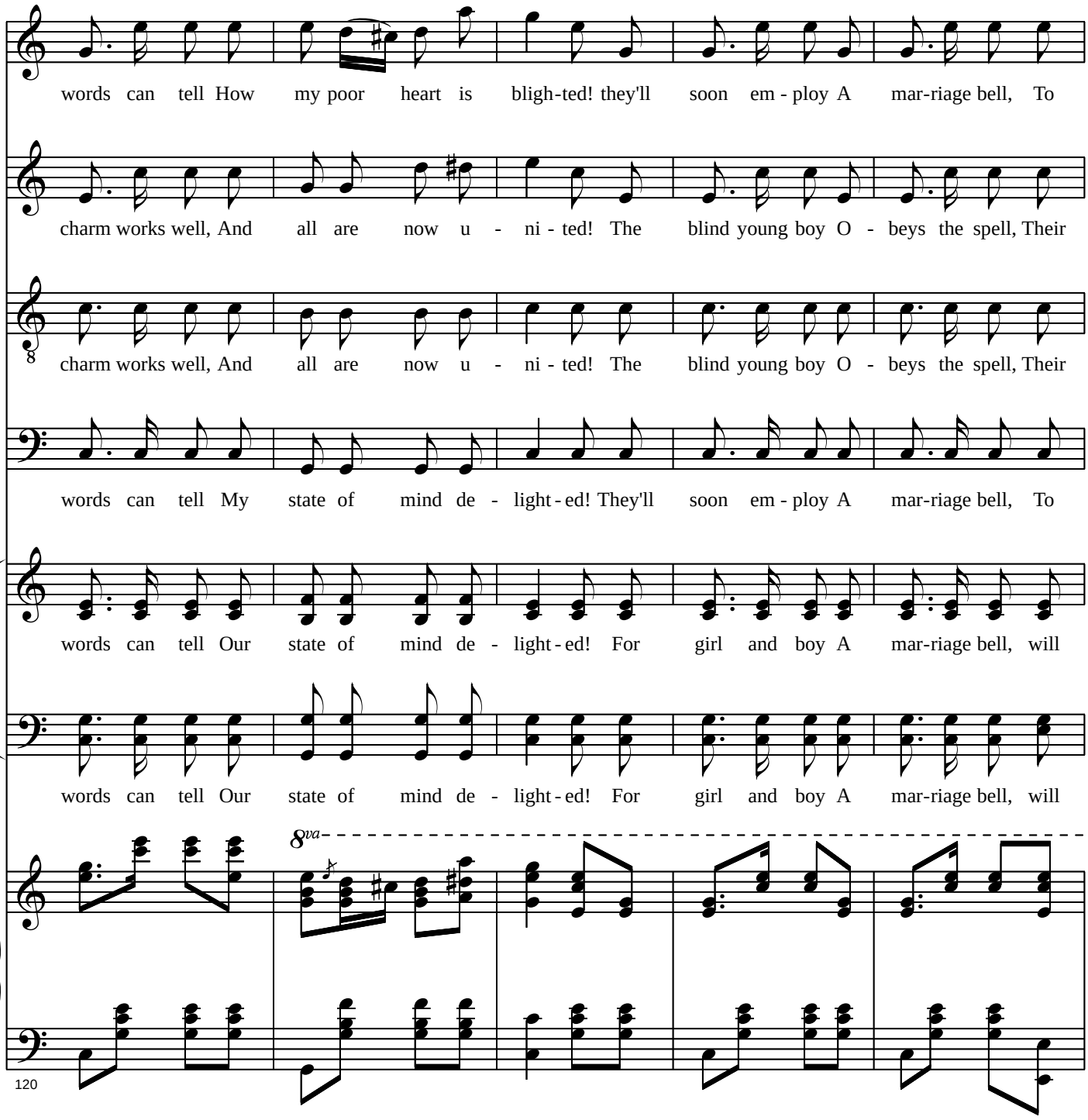

rec - tor. Long years a - go my love be - gan, So sweet - ly, yet so
poor - ly! He's ug - ly, and ab - surd - ly dress'd, And six - ty se - ven
C
D
27
sad - ly, But when I saw this plain old man, A - way my old af -
near - ly. He's ev - 'ry - thing that I de - test, But if the truth must
D
35
fec - tion ran I found I lov'd him mad - ly! I
be con - fess'd, I love him ve - ry dear - ly! I
E
E
p
43
lov'd him mad - ly!
love him dear - ly!
51

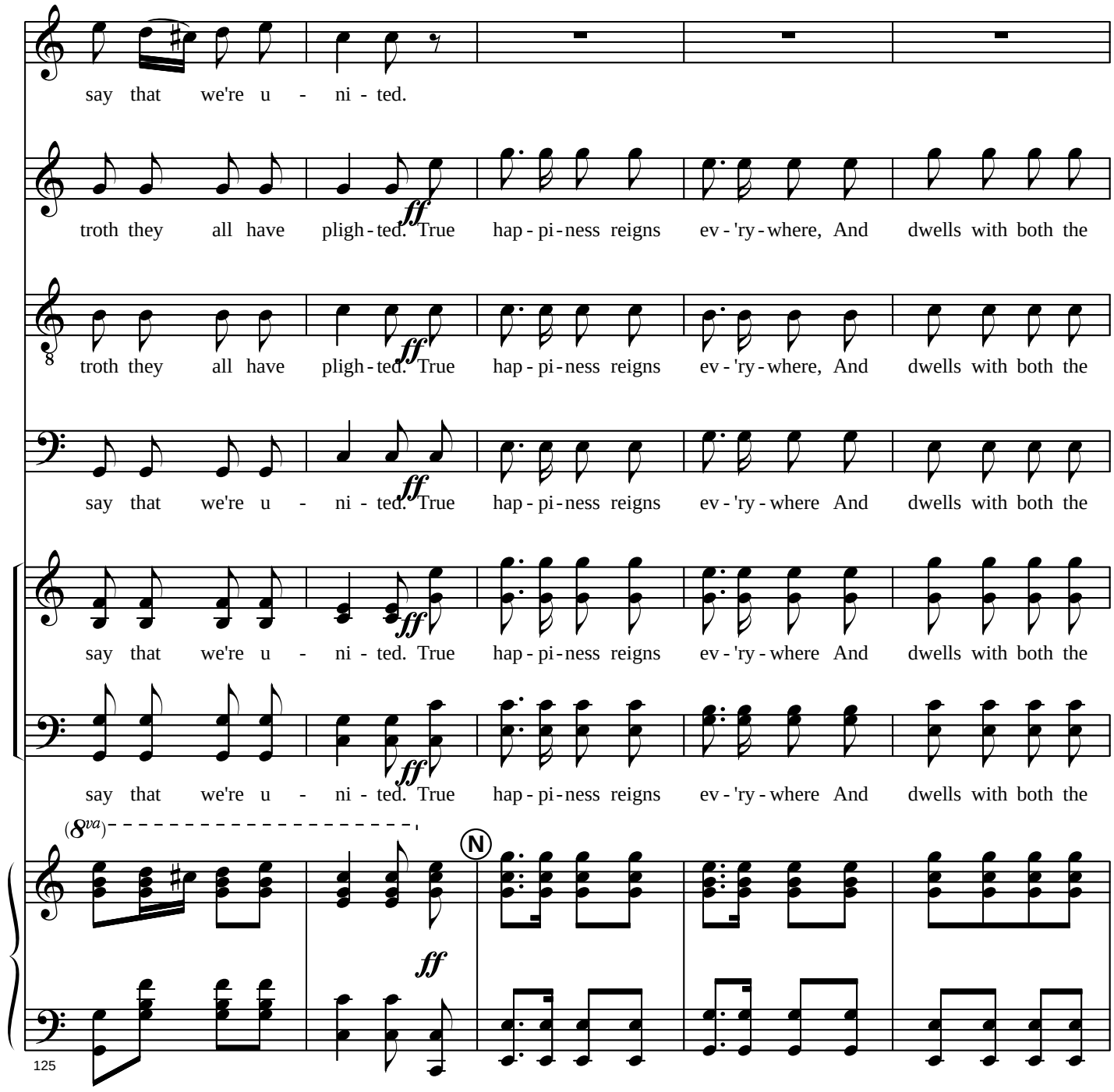

Oh! You ve - ry, ve - ry plain old man, I love, I love you
Oh! You're ev - 'ry - thing that I de - test, But still I love you
F
Presto
p stacc.
59
mad - ly! You ve - ry plain old man, I love you mad -
dear - ly! You're all that I de - test, I love you dear -
63
Notary:
ly! I am a ve - ry deaf old man, And hear you ve - ry
ly! I caught that line, but for the rest I did not hear it,
meno
G
pp colla voce
67

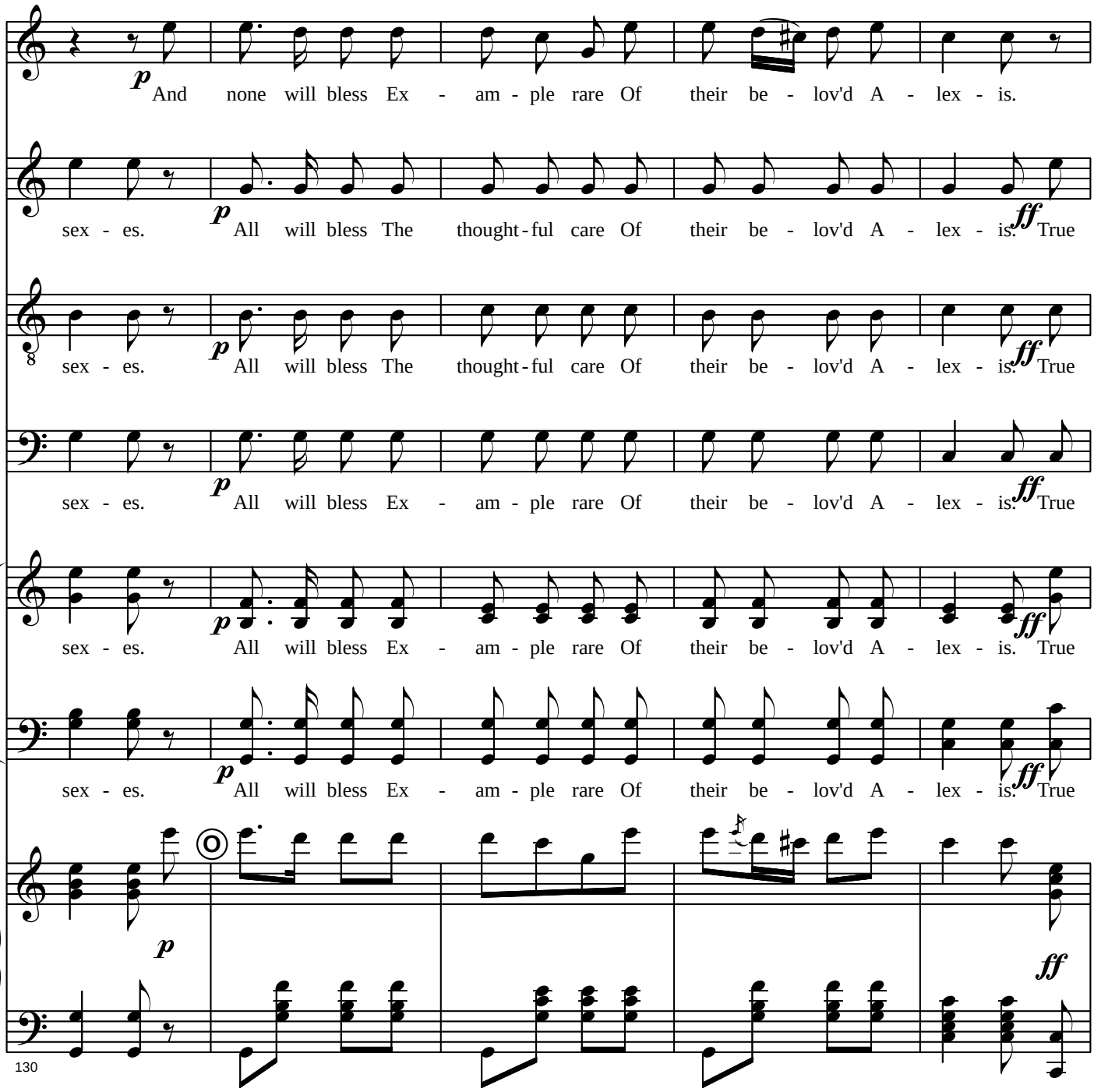

bad - ly.
clear - ly!
Women:
f
You ve - ry deaf old man, she loves you mad - ly!
You ve - ry plain old man, she loves you dear - ly!
Men:
f
You ve - ry deaf old man, she loves you mad - ly!
You ve - ry plain old man, she loves you dear - ly!
H
f
a tempo
ff
71
I
1
76
(During the second verse, ALINE and ALEXIS have entered at back, unobserved.)
2.
J
Andante non troppo
mf
83
Alexis:
Oh joy! oh joy! The charm works well, And all are now u - ni -
p
87

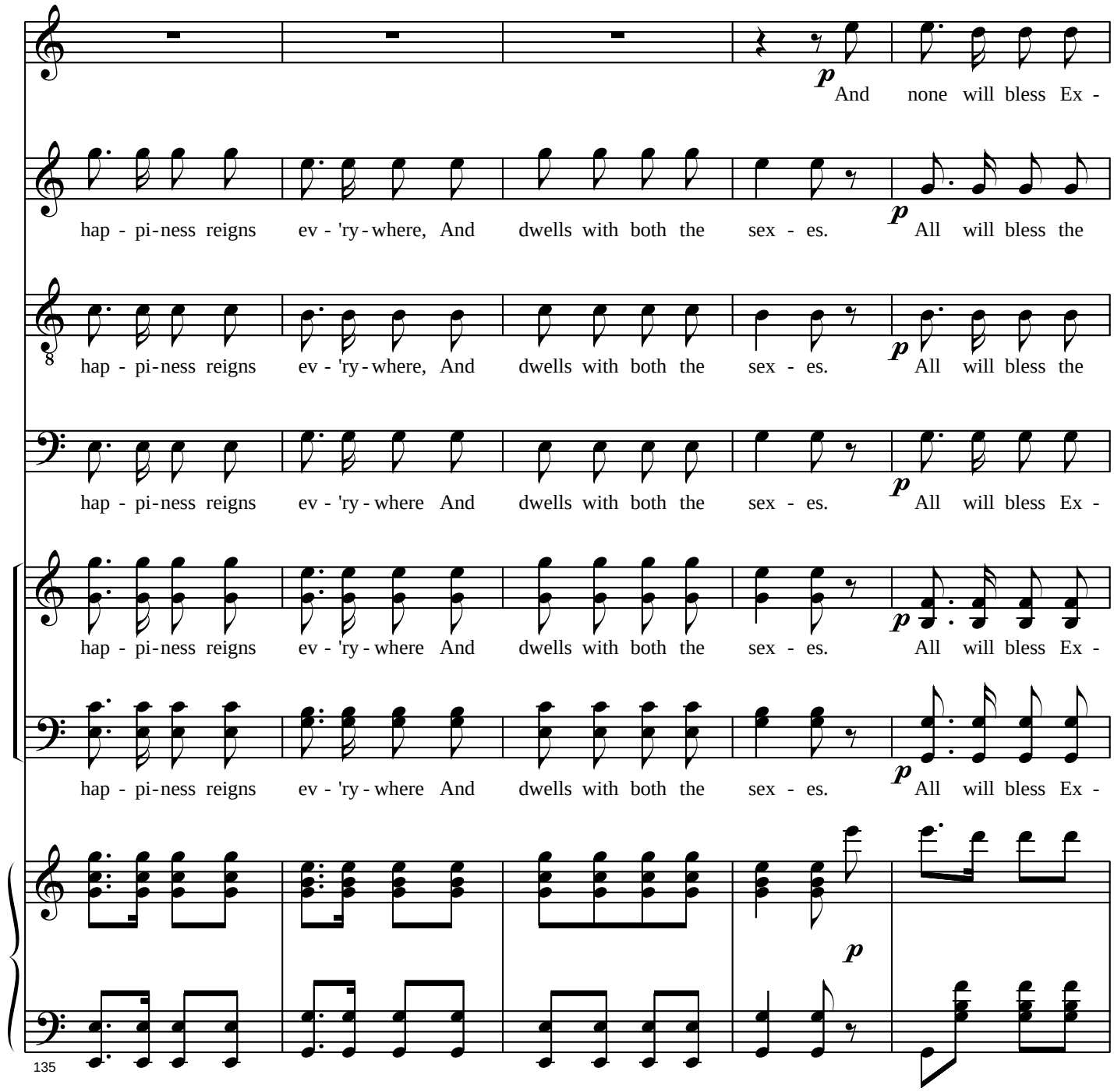

Aline:
ted. The blind young boy, O - beys the spell, Their troth they all— have pligh -
colla voce
91
Constance:
ted.
Oh, bit - ter joy! No
K
Allegretto quasi lento
p
95
words can tell How my poor heart is bligh - ted! They'll soon em - ploy a mar - riage bell To
100
[The repeat is usually omitted]
say that we're u - ni - ted. I do con - fess, An anx - ious care My hum - ble spi - rit
F
L
105

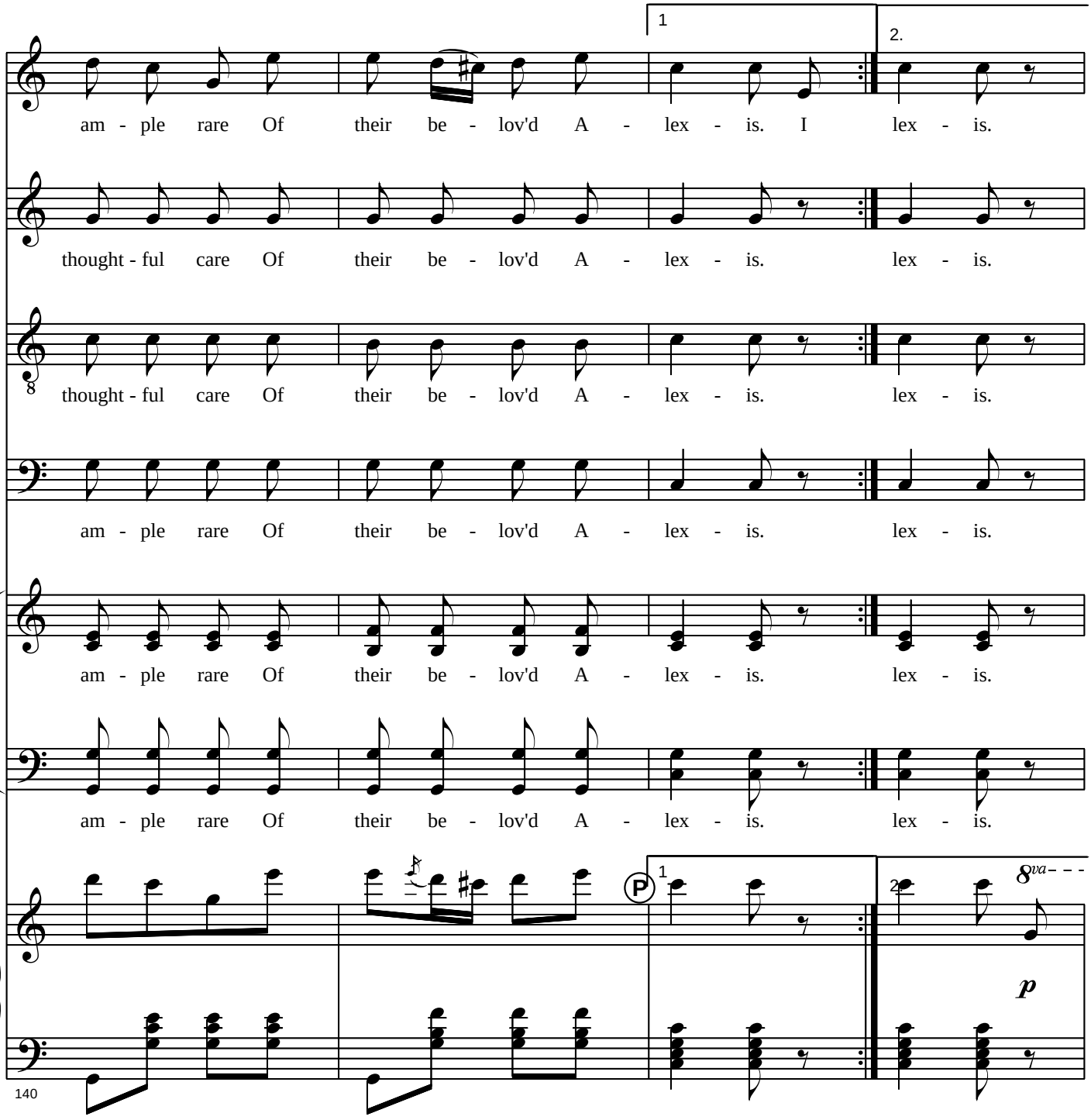

vex - es, And none will bless Ex - am - ple rare Of their be - lov'd A - lex - is,
110
Of their A - lex - is
p
Oh, bit - ter joy! No
Aline:
p
Oh joy! oh joy! The
Alexis:
8
p
Oh joy! oh joy! The
Notary:
p
Oh joy! oh joy! No
Women:
p
Oh joy! oh joy! No
Men:
p
Oh joy! oh joy! No
G
M
p
115

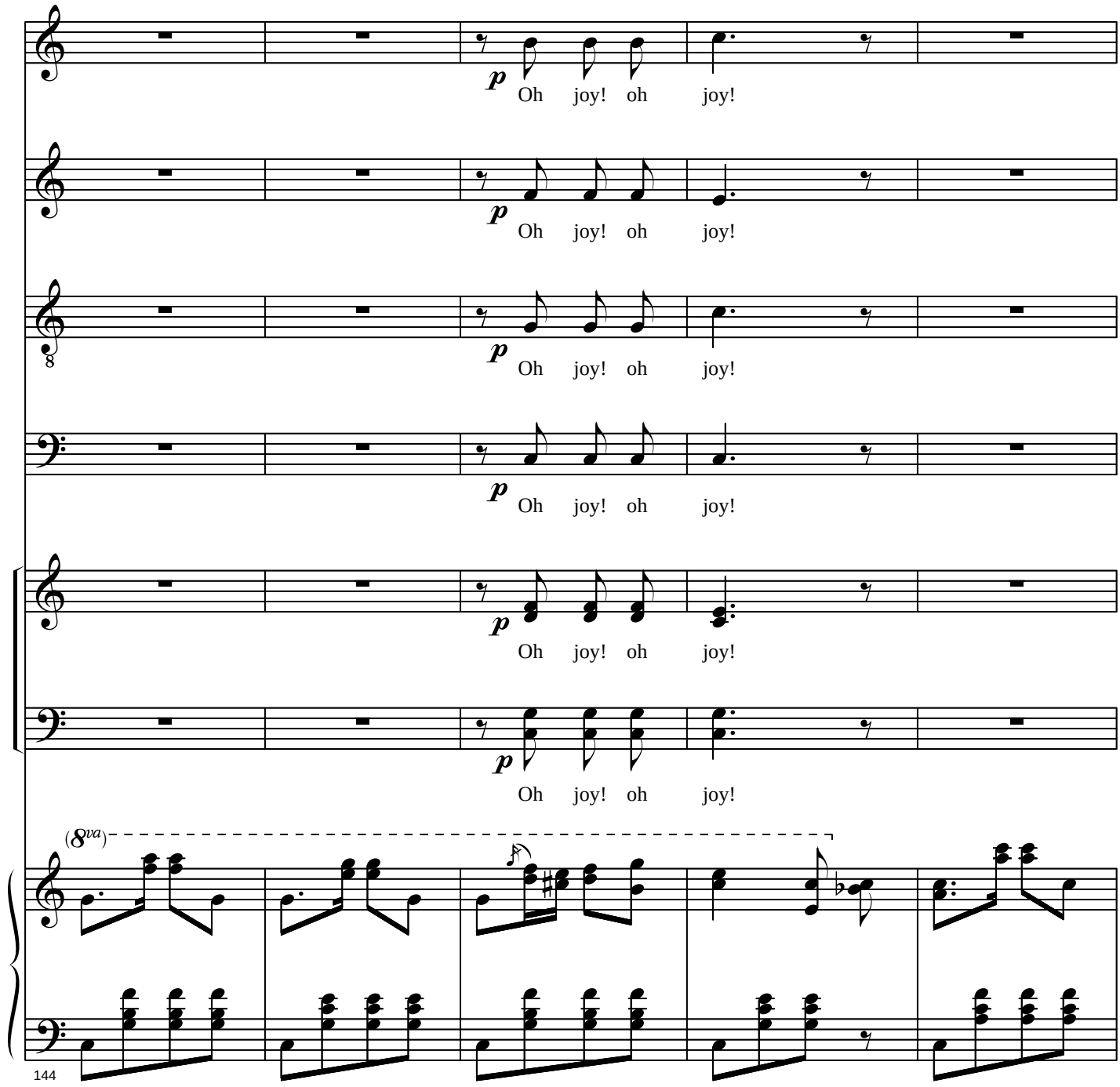

words can tell How my poor heart is bligh-ted! they'll soon em - ploy A mar-riage bell, To
charm works well, And all are now u - ni - ted! The blind young boy O - beys the spell, Their
charm works well, And all are now u - ni - ted! The blind young boy O - beys the spell, Their
words can tell My state of mind de - light - ed! They'll soon em - ploy A mar-riage bell, To
words can tell Our state of mind de - light - ed! For girl and boy A mar-riage bell, will
words can tell Our state of mind de - light - ed! For girl and boy A mar-riage bell, will
8va
120

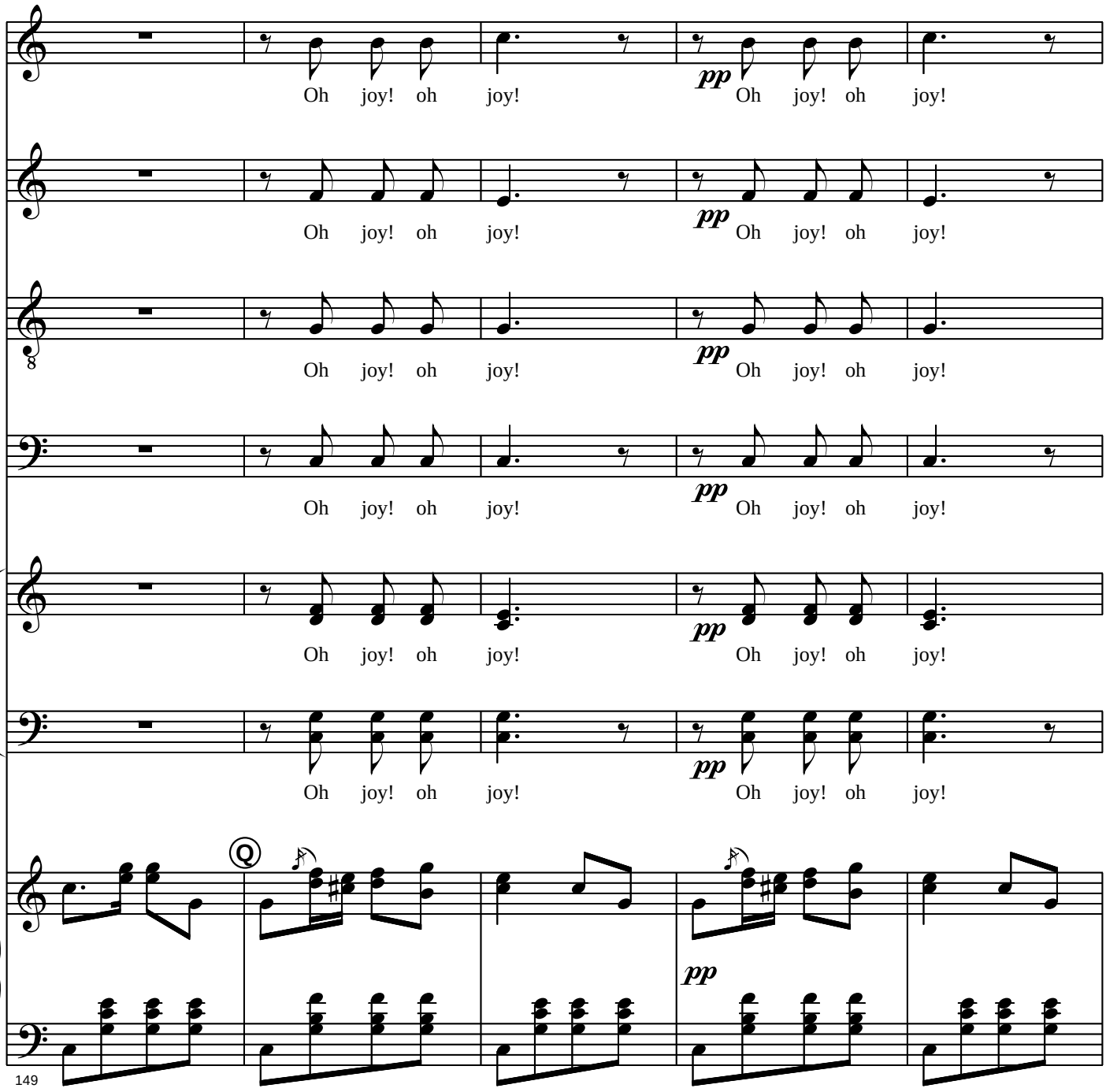

say that we're u - ni - ted.
troth they all have pligh - ted. True hap - pi - ness reigns ev - 'ry - where, And dwells with both the
troth they all have pligh - ted. True hap - pi - ness reigns ev - 'ry - where, And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
say that we're u - ni - ted. True hap - pi - ness reigns ev - 'ry - where And dwells with both the
(8va)
N
ff
125

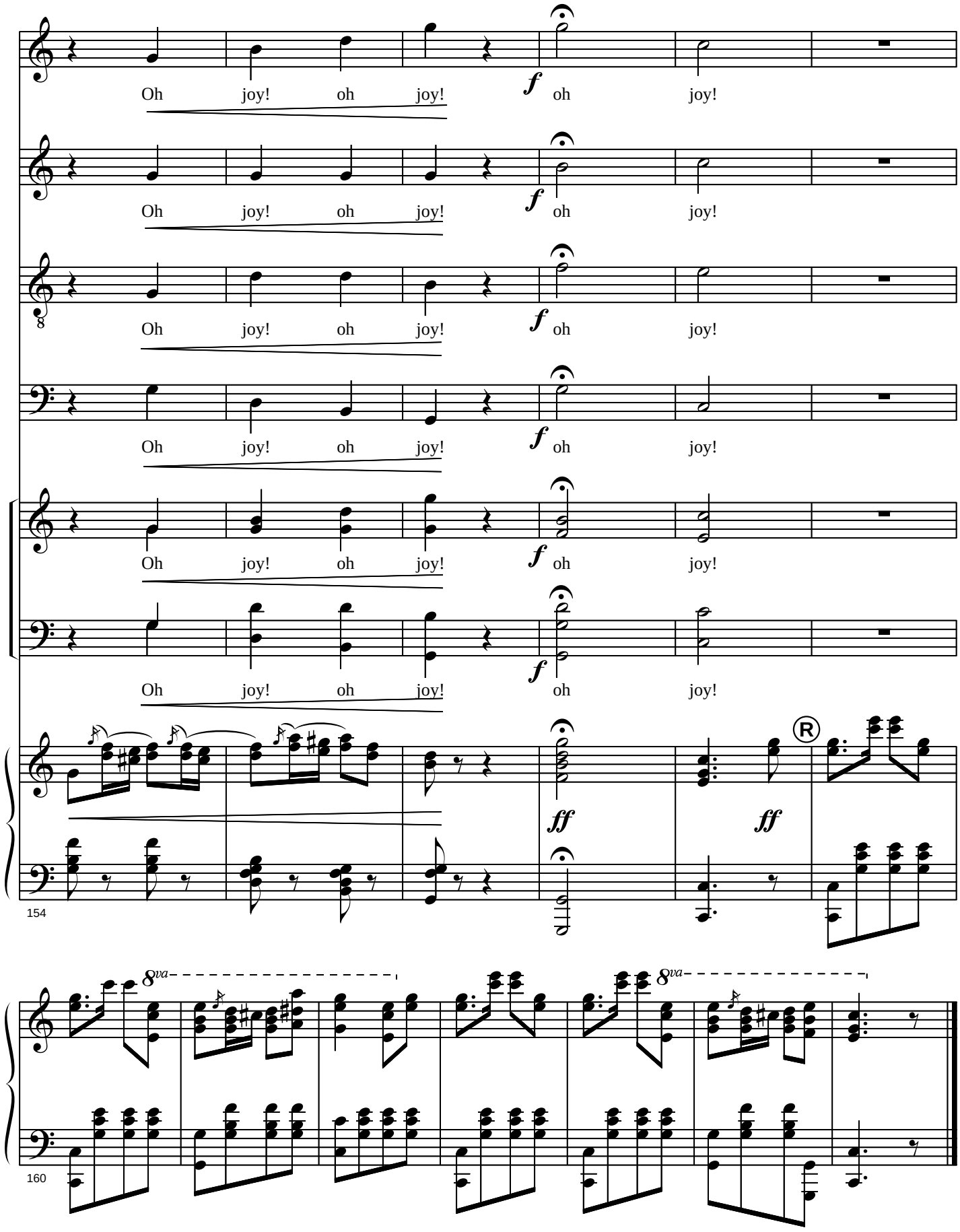

p And none will bless Ex - am - ple rare Of their be - lov'd A - lex - is.
p All will bless The thought-ful care Of their be - lov'd A - lex - is. True
sex - es.
ff
p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. True
sex - es.
ff
p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. True
sex - es.
ff
p All will bless Ex - am - ple rare Of their be - lov'd A - lex - is. True
sex - es.
ff
p
ff
130


p
And none will bless Ex -
hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es.
p
All will bless the
8
hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es.
p
All will bless the
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p
All will bless Ex -
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p
All will bless Ex -
hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es.
p
All will bless Ex -
p
135


1
2.
am - ple rare Of their be - lov'd A - lex - is. I lex - is.
thought - ful care Of their be - lov'd A - lex - is. lex - is.
thought - ful care Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
am - ple rare Of their be - lov'd A - lex - is. lex - is.
P
1
2
8va
p
140


p
Oh joy! oh joy!
8
(8va)
144


Oh joy! oh joy!
pp
Oh joy! oh joy!
Q
149




*(All except* ALEXIS *and* ALINE *dance off* R. *and* L. *to symphony.* CONSTANCE *and* NOTARY *going off* L.*)*