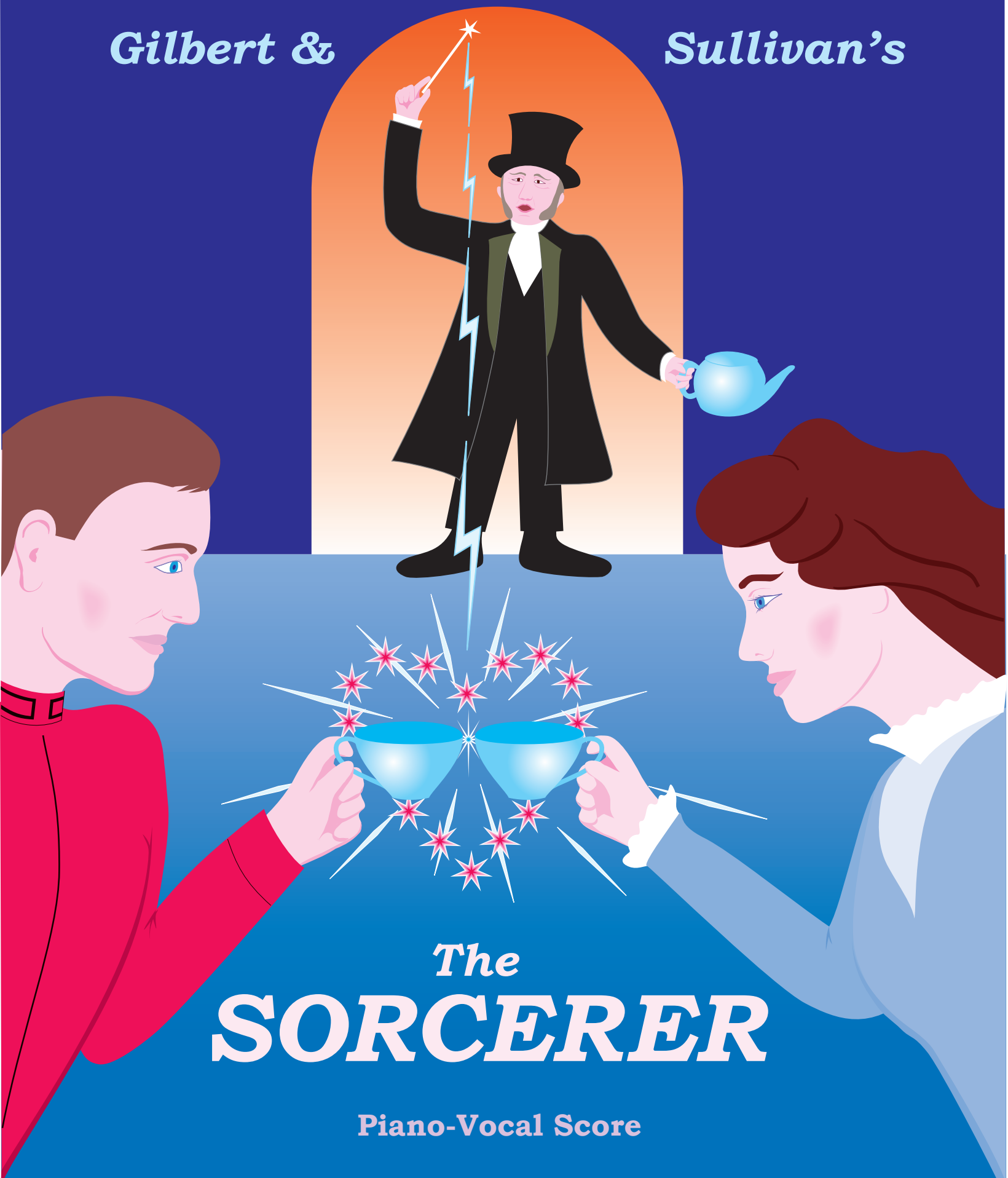


*Gilbert &*

*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 Opéra Comique, London, 17 November 1877

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## 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 had small notes in an outdated style.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 Sternenbergh, 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 19<sup>th</sup> 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 recomposed 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

**Allegro con spirito**

*f* *ff*

7

13

19

25

A

B

C

31

37

43

49

Moderato

*p*

55

*ad lib.*

*p*

Andante dolce

61

*cresc.*

Musical score for measures 66-71. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 66 starts with a piano (*p*) dynamic. A circled letter 'H' is placed above the first measure. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 72-77. The piece continues in 3/4 time. Measure 72 begins with a mezzo-forte (*mf*) dynamic. A circled letter 'I' is placed above the final measure of this system. The right hand has a more active melodic line with many sixteenth notes, and the left hand consists of block chords.

Musical score for measures 78-85. The piece changes to 3/4 time. Measure 78 starts with a piano (*p*) dynamic. A circled letter 'J' is placed above the first measure of the new section. The tempo is marked "Tempo di Valse". The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Musical score for measures 86-92. The piece continues in 3/4 time. Measure 86 starts with a mezzo-forte (*mf*) dynamic. A circled letter 'K' is placed above the first measure. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Musical score for measures 93-98. The piece continues in 3/4 time. Measure 93 starts with a forte (*f*) dynamic. A circled letter 'L' is placed above the first measure of the next system. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Musical score for measures 99-104. The piece continues in 3/4 time. Measure 99 starts with a piano (*p*) dynamic. A circled letter 'L' is placed above the first measure. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment.

Musical score for measures 105-110. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. Measure 105 is marked with a circled 'M'. The music features a melody in the treble staff and a bass line in the bass staff.

105

Musical score for measures 111-116. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. The music continues with a melody in the treble staff and a bass line in the bass staff.

111

Musical score for measures 117-122. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. Measure 117 is marked with a boxed 'A'. The music features a melody in the treble staff and a bass line in the bass staff.

117

Musical score for measures 123-128. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. Measure 123 is marked with a circled 'N'. The music features a melody in the treble staff and a bass line in the bass staff.

123

Musical score for measures 129-134. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. Measure 129 is marked with a circled 'O'. The music features a melody in the treble staff and a bass line in the bass staff. Dynamic markings *f* and *mf* are present.

129

Musical score for measures 135-140. The key signature is three sharps (F#, C#, G#). The score consists of a treble and bass staff. The music features a melody in the treble staff and a bass line in the bass staff.

135



Musical score for measures 141-146. The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand. A circled letter 'P' is placed above the staff at measure 145. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes.

Musical score for measures 147-152. The key signature is three sharps. The music features a melody in the right hand and a bass line in the left hand. A circled letter 'Q' is placed above the staff at measure 150. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes. A dynamic marking 'p' is present at measure 148.

Musical score for measures 153-158. The key signature is three sharps. The music features a melody in the right hand and a bass line in the left hand. A circled letter 'Q' is placed above the staff at measure 155. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes. A dynamic marking 'cresc.' is present at measure 157.

Musical score for measures 159-164. The key signature is three sharps. The music features a melody in the right hand and a bass line in the left hand. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes. Dynamic markings 'fino', 'al', and 'f' are present at measures 160, 162, and 163 respectively. The time signature changes to 2/4 at the end of the system.

Musical score for measures 165-168. The key signature is three sharps. The music features a melody in the right hand and a bass line in the left hand. A circled letter 'R' is placed above the staff at measure 165. The tempo marking 'Allegro molto' is present at measure 165. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes. A dynamic marking 'ff' is present at measure 165.

Musical score for measures 169-172. The key signature is three sharps. The music features a melody in the right hand and a bass line in the left hand. The bass line consists of chords and single notes, while the right hand has a more melodic line with some grace notes. A dynamic marking 'p' is present at measure 171.

173

(S)

179

(T)

*mf* *p*

185

(B) (U)

*mf* *p*

191

*mp*

197

*mf*

203

(C) (V)

*p stacc.*

3

Musical score for measures 208-212. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a series of triplet chords in the right hand and single notes or dyads in the left hand. Measure numbers 208, 209, 210, 211, and 212 are indicated at the beginning of their respective measures.

Musical score for measures 213-217. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music continues with triplet chords in the right hand and single notes or dyads in the left hand. Measure numbers 213, 214, 215, 216, and 217 are indicated at the beginning of their respective measures.

Musical score for measures 218-222. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features triplet chords in the right hand and single notes or dyads in the left hand. Measure numbers 218, 219, 220, 221, and 222 are indicated at the beginning of their respective measures. A circled 'W' is placed above the final measure of the system. Dynamic markings include *pp* and *cresc.*

Musical score for measures 223-228. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and sustained chords in the left hand. Measure numbers 223, 224, 225, 226, 227, and 228 are indicated at the beginning of their respective measures. Dynamic markings include *fino* and *al*.

Musical score for measures 229-234. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and chords in the left hand. Measure numbers 229, 230, 231, 232, 233, and 234 are indicated at the beginning of their respective measures. A circled 'X' is placed above the final measure of the system. Dynamic markings include *f*.

Musical score for measures 235-240. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and chords in the left hand. Measure numbers 235, 236, 237, 238, 239, and 240 are indicated at the beginning of their respective measures. A circled 'D' is placed above the first measure of the system. Dynamic markings include *ff marcato*. A dashed line with the word *8va* above it spans across the system.

(8<sup>va</sup>)

241

This system contains measures 241 to 246. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines. A dashed line labeled '(8<sup>va</sup>)' spans the first two measures. Measure 245 contains a circled 'Y' above the treble staff.

247

This system contains measures 247 to 252. It continues the musical notation from the previous system. Measure 250 contains a circled 'Y' above the treble staff.

253

This system contains measures 253 to 258. It features a treble and bass clef with a key signature of two sharps. The music includes chords and melodic lines. A dashed line labeled '(8<sup>va</sup>)' is positioned above the treble staff in the final measure of this system.

(8<sup>va</sup>)

259

This system contains measures 259 to 264. It features a treble and bass clef with a key signature of two sharps. The music includes chords and melodic lines. A dashed line labeled '(8<sup>va</sup>)' spans the first two measures, and another dashed line labeled '(8<sup>va</sup>)' is positioned above the treble staff in the final measure of this system.

(8<sup>va</sup>)

265

This system contains measures 265 to 270. It features a treble and bass clef with a key signature of two sharps. The music includes chords and melodic lines. A dashed line labeled '(8<sup>va</sup>)' spans the first two measures, and another dashed line labeled '(8<sup>va</sup>)' is positioned above the treble staff in the final measure of this system. Measure 268 contains a circled 'Z' above the treble staff.

271

This system contains measures 271 to 276. It features a treble and bass clef with a key signature of two sharps. The music includes chords and melodic lines. The system concludes with a double bar line.

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

**Allegro vivace**

The musical score is written in G major and 2/4 time. It begins with a piano introduction marked 'Allegro vivace' and 'ff' (fortissimo). The piano part features a chime-like melody in the right hand and a rhythmic accompaniment in the left hand. The vocal parts for Women and Men enter at measure 7, singing 'Ring forth, ye bells, With clari- on sound. For - get your'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. A first ending marked 'A' begins at measure 13, leading to a final chord. The score concludes at measure 18.

[Chimes] \*  
*ff*

*mf* *ff* *mf*

7

13

**Women:**  
*f* Ring forth, ye bells, With clari- on sound. For - get your

**Men:**  
*f* Ring forth, ye bells, With clari- on sound. For - get your

18

\* 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

24

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

lay, And from your throats Pour joy to - day.

30

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

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,

42

D

This system contains measures 42 through 47. It features a vocal line with lyrics and a piano accompaniment. A circled 'D' indicates a chord change in the piano part.

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

48

E

This system contains measures 48 through 53. It features a vocal line with lyrics and a piano accompaniment. A circled 'E' indicates a chord change in the piano part.

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!

54

B F

*f*

This system contains measures 54 through 59. It features a vocal line with lyrics and a piano accompaniment. A box containing 'B' and 'F' indicates a chord change in the piano part. A dynamic marking of *f* (forte) is present.

60

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

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

This system contains measures 60 through 64. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. The lyrics are: "bells, With cla - rion sound. For - get your knells, For joys a-bound, For" and "For - get your knells, For joys a-bound, For".

65

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

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

This system contains measures 65 through 69. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "joys a - bound, For-get your knells, For joys a - bound. Ring" and "joys a - bound, For-get your knells, For joys a - bound. Ring".

70

forth, ye bells, With cla - rion sound, And from your throats pour

forth, ye bells, With cla - rion sound, And from your throats pour

This system contains measures 70 through 74. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are: "forth, ye bells, With cla - rion sound, And from your throats pour" and "forth, ye bells, With cla - rion sound, And from your throats pour".



*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

knells, For joys a - bound. Ring bound. Ring forth, ye

knells, For joys a - bound. Ring bound. Ring forth, ye

1

1

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

93

Detailed description: This system contains five measures of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent melodic line in the right hand with a circled 'J' above it, and a bass line with chords in the left hand. The key signature has two sharps (F# and C#).

sound, For joys a - bound.

sound, For joys a - bound.

98

Detailed description: This system contains five measures of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line with chords in the left hand. The key signature has two sharps (F# and C#).

*(Exeunt Men)*

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

Mrs. Partlet and Constance

(Enter MRS. PARTLET with CONSTANCE, her daughter)

Mrs. Partlet: *recit.*

Con-stance, my daugh-ter, why this strange de-pres-sion?

The

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

lex - is, Heir to the great Sir Mar-ma-duke Point - dex - tre, Is plight - ed to A -

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

ces-sion, And then from white to red, oh, take no no - tice! If my poor limbs should

24

trem - ble with e - mo - tion, Pay no at - ten - tion, mo - ther, it is no - thing!

29

If long and deep - drawn sighs I chance to ut - ter,

35

Oh, heed them not, Their cause must ne'er be known!

39

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

# No. 2a. When he is here

Constance

Andante

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

The piano introduction is in 3/4 time, starting with a whole rest in the bass and a half note G4 in the treble. It features a melodic line in the treble and a simple accompaniment in the bass. Dynamics include *cresc.*, *f*, *dim.*, and *p*.

Constance:

1. When he is here, I sigh with plea-sure, When he is gone, I sigh with  
2. When I re-joice, He shows no plea-sure, When I am sad, It grieves him

(A)

The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords in the treble and a simple bass line. Dynamics include *p*.

5

grief. My hope-less fear No soul can mea-sure. His love a-lone Can  
not. His so-lemn voice Has tones I trea-sure— My heart they glad, They

The vocal line continues with a melodic phrase. The piano accompaniment features chords in the treble and a simple bass line. Dynamics include *cresc.*.

9

give my ach-ing heart re-lief, Can give my ach-ing heart re-lief! When he is  
so-lace my un-hap-py lot! They so-lace my un-hap-py lot! When I de-

(B)

The vocal line continues with a melodic phrase. The piano accompaniment features chords in the treble and a simple bass line. Dynamics include *dim.*.

13

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

17

*dim.*

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

21

*pp*

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

25

*cresc. colla voce* *dim.* *p*

loy!  
 drear!

29

*mf* *dim.* *p*

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.)

The musical score is written for piano and consists of three systems. The first system shows a treble clef with a piano (*p*) dynamic and a bass clef with a whole note chord. The second system features a treble clef with a melodic line and a bass clef with a sixteenth-note accompaniment. The third system includes a treble clef with a melodic line and a bass clef with a sixteenth-note accompaniment. The score is in G major and common time.



*recit.* Dr. Daly:

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

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

Dr. Daly:

1. Time

*Andante*  
*p*

was, when Love and I were well ac - quaint-ed. Time was, when we walk'd e - ver hand in

hand. A saint - ly youth, with world - ly thought un - tain - ted—

8

4

7

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

8  
None bet - ter lov'd than I in all the land! **(B)** Time

10

8  
was, when mai - dens of the no - blest sta - tion, For - sak - ing e - ven mi - li - ta - ry

13

8  
men, Would gaze up - on me, rapt in a - do - ra - tion— Ah me, ah

16

*cresc.* **(C)** *pp*

8  
me, I was a fair young cu - rate then!

20

*p colla voce*

\* 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

27

half a pa-rish trem - bled; And when I cough'd all thought the end was near!

30

I had no care— no jeal - ous doubts hung o'er me, For

33

I was lov'd be - yond all oth - er men. Fled gild - ed dukes and belt - ed earls be -

*cresc.*

36

fore me. Ah me, ah me, I was a pale young cu - rate

*pp* *p colla voce*

39

then! A pale young cu - rate, a pale young cu - rate, Ah

*cresc.*

43

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

*f colla voce* *p*

46

\* 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 foggy, now, am I not, my dear? (*to CONSTANCE*) — a very old foggy, 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

Dr. Daly:

Sir Mar - ma - duke— my dear young friend, A - lex - is— On this most

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:** Sir, you are most o - bleeg - ing. **Alexis:** 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*

Tempo di menuetto

(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 foreground! 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 oblige me with a copy of it, in clerly 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 sickly 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

The musical score is for a piano accompaniment. It is in 2/4 time and marked 'Allegretto' and 'f'. The first system consists of 8 measures. The second system also consists of 8 measures, with a circled 'A' above the first measure and a 'cresc.' marking above the last measure. The score is written for two staves (treble and bass clef).

\* Often changed to “thirty”.

*f* *dim.* *p*

A B

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

36

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

This system contains measures 36 through 41. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand. The lyrics are: "cloy! May their bliss be un - bound-ed! With a ha - lo of joy May their lives be sur -"

42

*unis.*  
round-ed! Heav'n bless our A - line! Heav'n

This system contains measures 42 through 47. The vocal line begins with the instruction "unis." and continues with the lyrics: "round-ed! Heav'n bless our A - line! Heav'n". The piano accompaniment continues with chords and a rhythmic pattern.

48

bless our A - line! May their love ne-ver cloy! May their bliss be un -

C D

This system contains measures 48 through 53. The lyrics are: "bless our A - line! May their love ne-ver cloy! May their bliss be un -". Above the piano part, there are chord markers "C" and "D". The piano part includes triplets in the left hand.

54

bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heav'n

*unis.*  
E

This system contains measures 54 through 59. The lyrics are: "bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heav'n". Above the piano part, there is a chord marker "E". The piano part includes triplets in the left hand. The system concludes with the instruction "unis." and a final chord.

bless A - line! May their love ne - ver

60

cloy! May their bliss be un - bound - ed! Heav'n

66

bless our A - line! bless our A - line!

72

Heav'n - bless our A - line! Heav'n

78

84

*rall.*

bless our A - line!                      bless                      our A - line!

*colla voce*                      *p*

91

### No. 6. My kindly friends

Aline

*recit.*    Aline:

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

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

3

# Oh, happy young heart

Aline

Tempo di valse non troppo vivace

7

*p* *cresc. molto* *ff*

The piano introduction consists of two systems of music. The first system (measures 7-12) features a melody in the right hand and a bass line in the left hand, both in 3/4 time with a key signature of one sharp (F#). The dynamics range from piano (*p*) to fortissimo (*ff*), with a *cresc. molto* marking. The second system (measures 13-18) continues the piece with a similar texture, ending with a repeat sign.

13

(A)

This system of piano accompaniment (measures 13-18) features a steady bass line in the left hand and chords in the right hand. A circled letter 'A' is placed above the final measure of the system.

Aline:

1. Oh, hap - py young heart! \_\_\_\_\_ Comes thy young lord days a -  
2. Oh, mer - ry young heart, \_\_\_\_\_ Bright are the days of

19

*mf* *f* *dim.*

The vocal entry for Aline begins at measure 19. The first system shows two vocal lines with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, and *dim.*

woo - ing. With joy in his eyes, And  
woo - ing! But hap - pier far The

25

(B) (K)

*p* *p*

The second system of the vocal entry (measures 25-30) continues the lyrics. The piano accompaniment features a bass line in the left hand and chords in the right hand. Dynamics include piano (*p*). A circled letter 'B' and a boxed letter 'K' are placed above the first measure of this system.

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

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.

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,

47

Yet, yet we must part, Young heart! yet we must part!  
 Then, nev - er to part, Young heart! nev - er to part!

55

2.  
part, nev - er to part, nev - er to part,  
63

Detailed description: This system contains measures 63 to 70. The vocal line begins with a second ending bracket over measures 63-64. The piano accompaniment features a first ending bracket over measures 63-64 and a second ending bracket over measures 65-66. A piano dynamic marking 'p' is present in measure 64. The key signature is one sharp (F#).

nev - er, nev - er, nev - er to part! \_\_\_\_\_ nev - er to  
71

Detailed description: This system contains measures 71 to 78. The vocal line continues with the lyrics 'nev - er, nev - er, nev - er to part!' followed by a long line and 'nev - er to'. The piano accompaniment includes a 'G M' chord marking in measure 71. The key signature is one sharp (F#).

*brillante*  
part, \_\_\_\_\_ Young heart! \_\_\_\_\_ to \_\_\_\_\_  
79

Detailed description: This system contains measures 79 to 86. The vocal line starts with the word 'brillante' above the first measure. The lyrics are 'part, \_\_\_\_\_ Young heart! \_\_\_\_\_ to \_\_\_\_\_'. The piano accompaniment features a forte dynamic marking 'ff' in measure 79 and an 'H' chord marking in measure 83. The key signature is one sharp (F#).

part! \_\_\_\_\_  
87

Detailed description: This system contains measures 87 to 94. The vocal line begins with 'part!' followed by a long line. The piano accompaniment features a first ending bracket over measures 87-90 and a second ending bracket over measures 91-94. The key signature is one sharp (F#).



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

## Lady Sangazure

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The dynamic is marked *[mf]*. The piece concludes with a triplet of eighth notes in the right hand.

*recit.* Lady Sangazure:  
*[mf]* My child, I join in these con - gra - tu - la - tions: Heed not the

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *[p]*. The vocal line begins with a recitative style. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

6  
tear that dims this a - ged eye! Old mem - 'ries crowd a - round me. Tho' I

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with chords and a bass line.

8  
sor - row, 'Tis for my - self, A - line, and not for thee!

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment concludes with a final chord and bass line.

# No. 8. With heart and with voice

Men

Allegretto marziale

(A)

Piano introduction in 2/4 time, key of B-flat major. The score consists of two staves. The right hand plays a melody with dynamic markings *f*, *sf*, *sf*, *sf*, and *sempre f*. The left hand plays a bass line with dynamic marking *f*. A circled 'A' is placed above the final measure of the introduction.

Tenors: *unis.*

*f* With heart and with voice Let us wel - come this mat - ing; To the

Bass-Bar:

*f* With heart and with voice Let us wel - come this mat - ing; To the

Piano accompaniment for the first vocal entry, measures 6-10. It features a steady eighth-note bass line in the left hand and chords in the right hand.

8 maid of his choice, With a heart pal - pi - tat - ing, Comes A - lex - is the

8 maid of his choice, With a heart pal - pi - tat - ing, Comes A - lex - is the

(B)

Piano accompaniment for the second vocal entry, measures 11-15. It continues with the same eighth-note bass line and chordal accompaniment.

*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.)

*recit. Alexis:* *f* Oh, my a - dored one! *Aline:* Be - lov - ed boy!

*Alexis:* Ec - sta - tic rap - ture! *Aline:* Un - min - gled joy! (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

*Allegretto*  
*mf*

*Sir Marmaduke: (with stately courtesy)*

Wel - come, joy! a - dieu to sad - ness As Au - ro - ra gilds the

*p*

8  
day, So those eyes, twin orbs of glad-ness, Chase the clouds of care a -

12  
way. Ir - re - sis - ti - ble in - cen - tive Bids me hum - bly kiss your

16  
hand; I'm your ser - vant most at - ten - tive— Most at - ten - tive to com -  
*rall.*

(aside, with frantic vehemence)

mand! Wild with a - do - ra - tion! Mad with fas - ci - na - tion! To in - dulse 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*

49

Lady Sangazure:

Sir, I thank you most po - lite - ly For your grace - ful cour - te -

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 - dulse 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 - dulse 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! *f* Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

mand! *f* Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! to in - dulse my la - men -

**G**

106

Detailed description: This system contains measures 106, 107, and 108. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a guitar chord marked 'G' in a box. Dynamics include *f* (forte) and *p* (piano).

ta - tion No oc - ca - sion do I miss! *p* Your

ta - tion No oc - ca - sion do I miss! *p* Your

109

Detailed description: This system contains measures 109, 110, 111, and 112. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *p* (piano).

most o - be - dient!

most o - be - dient!

113

Detailed description: This system contains measures 113, 114, 115, and 116. It features a vocal line with lyrics and a piano accompaniment.

118

*rall.*

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

*rall.*

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

Detailed description: This block contains the first system of a musical score, measures 118-122. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in a 3/4 time signature with a key signature of two flats. The lyrics are "Your most obedient to command!". The tempo marking "rall." is placed above the vocal staves. The piano accompaniment consists of chords and single notes in both hands.

123

*p*

*grace*

Detailed description: This block contains the second system of the musical score, measures 123-127. It is a piano accompaniment in a 3/4 time signature with a key signature of two flats. The dynamic marking "p" (piano) is placed at the beginning. The music features a steady accompaniment in the bass line and chords in the treble line. A "grace" note is marked above the final measure. The system ends with a double bar line.

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

# No. 10. All is prepared

Aline, Alexis, Notary and Chorus

**Maestoso**

*f*

The piano introduction consists of two staves in a grand staff. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Maestoso' and the dynamic is 'f'.

**Notary:**

All is pre-pared for seal-ing and for sign-ing, The con-tract has been draft-ed as a-greed.

*p*

4

The Notary's part includes a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in a grand staff with a dynamic marking of 'p'. A measure number '4' is indicated at the start of the piano accompaniment.

**Notary:**

Ap -

A single vocal staff for the Notary's second part, showing a few notes and a measure rest.

**Women:**

*f*

All is pre-pared for seal-ing and for sign-ing, The con-tract has been draft-ed as a-greed.

The Women's part includes a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in a grand staff with a dynamic marking of 'f'.

**Men:**

*f*

All is pre-pared for seal-ing and for sign-ing, The con-tract has been draft-ed as a-greed.

The Men's part includes a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in a grand staff with a dynamic marking of 'f'.

*f* *p*

8

The final piano accompaniment section consists of two staves in a grand staff. It features a dynamic marking of 'f' at the beginning and 'p' towards the end. A measure number '8' is indicated at the start.

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:** I de-li-ver it— I de-li-ver it As my Act and Deed!

**Aline:** I de-li-ver it— I de-li-ver it As my Act and Deed!

*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

*f sf sf sf*

Women: *unis.*

Tenors: *unis.*

Bass-Bar:

39

*f*

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

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 - jice, With true

*unis.*  
With heart and with voice Let us wel - come

*unis.*  
With heart and with voice Let us wel - come

51

love pal - pi - ta - ting; Heav'n bless our A - line!

8  
this ma - ting! Leave them here to re - jice, Leave them here to re -

this ma - ting! Leave them here to re - jice, 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

63

love - ly A - line!  
love - ly A - line!  
love - ly A - line!

69

75

- 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

Andante espressivo

Piano introduction in 3/4 time, key of B-flat major. The music is marked *ff* (fortissimo) and *dim.* (diminuendo). It features a melody in the right hand and a bass line in the left hand, both with a slow, expressive feel.

Alexis:

Love feeds on ma-ny kinds of food, I know; Some love for rank, and some for  
 What man for a-ny o - ther joy can thirst, Whose lov-ing wife a-dores him

Vocal line and piano accompaniment for the first verse. The piano part is marked *p* (piano). A circled 'A' indicates the start of a section. The lyrics are: "Love feeds on many kinds of food, I know; Some love for rank, and some for What man for any other joy can thirst, Whose loving wife adores him".

du - ty; Some give their hearts a - way for emp - ty show, And o - thers love for youth and  
 du - ly? Want, mi - se - ry, and care may do\* their worst, If lov - ing wo-man loves you

Vocal line and piano accompaniment for the second verse. The piano part continues with a steady accompaniment. The lyrics are: "du - ty; Some give their hearts a - way for emp - ty show, And o - thers love for youth and du - ly? Want, mi - se - ry, and care may do\* their worst, If lov - ing wo-man loves you".

beau - ty. To love for mo - ney all the world is prone; Some love them-selves and live all  
 tru - ly. A lov - er's thoughts are e - ver with his own— None tru - ly lov'd is e - ver

Vocal line and piano accompaniment for the third verse. A circled 'B' indicates the start of a section. The piano part features a more active accompaniment. The lyrics are: "beau - ty. To love for mo - ney all the world is prone; Some love them-selves and live all tru - ly. A lov - er's thoughts are e - ver with his own— None tru - ly lov'd is e - ver".

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

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

17

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

*p* *f*

21

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

*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<sup>1</sup> 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 misunderstand 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.

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<sup>1</sup> 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

Vivace

*f*

The piano introduction consists of two systems of music. The first system has a treble clef with a 6/8 time signature and a bass clef. The treble staff features a series of chords and eighth notes, while the bass staff has a steady eighth-note accompaniment. The second system continues this pattern with more complex chordal textures in the treble and a consistent bass line.

This system shows the piano accompaniment for the first part of the vocal line. The treble staff contains chords and eighth notes, with a *dim.* (diminuendo) marking. The bass staff continues with eighth-note accompaniment.

Mr. Wells:

My name is John Well - ing - ton Wells, I'm a deal - er in ma - gic and

**A**

*p*

The vocal line begins with a rest for 8 measures, then enters with the lyrics. The piano accompaniment is in the bass clef, providing a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

spells, In bless - ings and cur - ses And e - ver - fill'd pur - ses, In pro - phe - cies, wit - ches, and

The vocal line continues with the lyrics. The piano accompaniment remains in the bass clef with eighth-note accompaniment.

knells. If you want a proud foe to "make tracks"— If you'd melt a rich un-cle in

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

27

shade With ef - fects that are co - mic or tra - gic, There's no cheap - er house in the

31 Vers. 3.5

trade. Love - phil-tre— we've quan-ti-ties of it! And for know-ledge if a-ny-one

35

D

This system contains measures 35 through 38. It features a vocal line and a piano accompaniment. The piano part includes a circled 'D' indicating a chord change at the beginning of measure 35. The lyrics are: 'trade. Love - phil-tre— we've quan-ti-ties of it! And for know-ledge if a-ny-one'.

burns, We're keep-ing a ve-ry small pro-phet, a pro-phet Who brings us un-bound-ed re -

39

This system contains measures 39 through 42. The lyrics are: 'burns, We're keep-ing a ve-ry small pro-phet, a pro-phet Who brings us un-bound-ed re -'.

turns: For he can pro-phe-sy With a wink of his eye, Peep with se-cu-ri-ty

43

E

This system contains measures 43 through 46. It features a circled 'E' indicating a chord change at the beginning of measure 44. The lyrics are: 'turns: For he can pro-phe-sy With a wink of his eye, Peep with se-cu-ri-ty'.

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

47

This system contains measures 47 through 50. The lyrics are: 'In - to fu - tu - ri - ty, Sum up your his - to - ry, Clear up a mys - te - ry, Hu - mour pro - cli - vi - ty'.

8 For a na - ti - vi - ty, for a na - ti - vi - ty; He has an - swers o - ra - cu - lar,

51

8 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

8 So - lemn or co - mi - cal, And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty!

59

8 Oh! \_\_\_\_\_ If a - ny - one a - ny - thing lacks, He'll

63

find it all rea - dy in stacks, If he'll on - ly look in On the re - si - dent Djinn, Num - ber

67

Detailed description: This system contains measures 67 through 70. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "find it all rea - dy in stacks, If he'll on - ly look in On the re - si - dent Djinn, Num - ber". The piano part consists of chords and eighth notes.

se - ven - ty, Sim - me - ry Axe!

E H

*f*

71

Detailed description: This system contains measures 71 through 74. The vocal line continues with the lyrics: "se - ven - ty, Sim - me - ry Axe!". Above the piano part, there are two circled letters "E" and "H". A dynamic marking of *f* (forte) is present. The piano accompaniment includes chords and eighth notes.

75

Detailed description: This system contains measures 75 through 79. It shows the piano accompaniment for these measures, featuring chords and eighth notes in both the upper and lower staves.

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

I

*p*

80

Detailed description: This system contains measures 80 through 83. The vocal line begins with the lyrics: "He can raise you hosts Of ghosts, And that with - out re - flec - tors; And". A circled letter "I" is placed above the piano part. A dynamic marking of *p* (piano) is present. The piano accompaniment consists of chords and eighth notes.

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 ghist - 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,

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

Detailed description: This system contains measures 101 through 104. The vocal line is in a soprano clef with a 6/8 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The lyrics are: "Vex-es hu-ma-ni-ty With an in-a-ni-ty Fa-tal to va-ni-ty, Driv-ing your foes to the".

verge of in-sa-ni-ty! Bar-ring tau-to-lo-gy, In de-mon-o-lo-gy,

105

Detailed description: This system contains measures 105 through 108. The vocal line continues from the previous system. A circled 'K' is placed above the piano staff in measure 107. The lyrics are: "verge of in-sa-ni-ty! Bar-ring tau-to-lo-gy, In de-mon-o-lo-gy,".

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

109

Detailed description: This system contains measures 109 through 112. The vocal line continues. The lyrics are: "Lec-tro bi-o-lo-gy, Mys-tic no-sol-o-gy, Spi-rit phil-ol-o-gy, High-class as-tro-lo-gy,".

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

113

Detailed description: This system contains measures 113 through 116. A circled 'L' is placed above the piano staff in measure 113. The lyrics are: "Such is his know-ledge, he Is-n't the man to re-quire an a-po-lo-gy! Oh!". The piano accompaniment ends with a forte (f) dynamic marking in measure 116.

My name is John Well - ing-ton Wells. I'm a deal-er in ma - gic and

*dim.* *p*

G M

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



A musical score for a scene. The score is written for a piano and includes a vocal line. The vocal line begins with the word "Axe!" and is marked with a circled 'N'. The piano accompaniment is marked with a forte dynamic (*ff*). The score consists of two systems of staves. The first system has a vocal staff and a piano staff. The second system has a piano staff. The key signature is one flat (B-flat) and the time signature is 3/4. The score ends with a double bar line.

133

**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.<sup>2</sup> 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.*)

<sup>2</sup> 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

Allegretto quasi lento

The piano introduction consists of two systems of music. The first system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a piano (*pp*) dynamic and contains several chords and melodic fragments. The lower staff has a steady eighth-note accompaniment. The second system continues the piano accompaniment, with a mezzo-forte (*mf*) dynamic marking appearing in the middle of the system.

**Mr. Wells:**

8 Sprites of earth and air— Fiends of flame and fire—

**(A)**

15

The vocal line for Mr. Wells is written in a single staff with a treble clef. The lyrics are: "Sprites of earth and air— Fiends of flame and fire—". Below the vocal line is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, providing piano accompaniment. A circled letter 'A' is placed above the first measure of the piano accompaniment. The dynamic is marked *p*. The page number 15 is located at the bottom left of this system.

8 De - mon souls, Come here in shoals, This fear - ful deed in - spire! Ap -

19

The vocal line for Aline, Alexis, and the offstage chorus is written in a single staff with a treble clef. The lyrics are: "De - mon souls, Come here in shoals, This fear - ful deed in - spire! Ap -". Below the vocal line is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, providing piano accompaniment. The page number 19 is located at the bottom left of this system.

pear! Ap - pear! Ap - pear!

23

**B**

*p*

**Men:**

Good mas - ter, we are here!

*dim.*

*f*

29

**Mr. Wells:**

Noi - some hags of night— Imps of dead - ly

**C**

*p*

*8va*

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)**

Hark! hark! they as - sem - ble, These fiends of the

**A E**

*Piu 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

*p* ©

73

live— In in - no - cence there— to die!

In in - no - cence there to live— there to

*cresc.*

*f* die!— to live— and die!

**Women:**  
*f* Too late!— too

**Men:**  
*f* Too late!— too

**(H)** *f* **(I)** *sf* *colla voce* *f* *a tempo*

**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! *p* That hap - py

be! *p* That hap - py

be! *p* That hap - py

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

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

*dim.*

99

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts have lyrics: "fate is not for *pp* me!" and "fate is not for *pp* thee!". The piano accompaniment includes a section marked with a box containing the letter 'K' and a *pp* dynamic marking.

fate is not for *pp* me! \_\_\_\_\_

fate is not for *pp* me! \_\_\_\_\_

fate is not for *pp* thee! \_\_\_\_\_

*pp* is not for thee! \_\_\_\_\_

*pp* is not for thee! \_\_\_\_\_

**K**

*pp*

105

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

**B** **L** *Andante moderato*

*f*

112



Spit flame and fire, un - ho-ly choir! Belch forth your ven - om, toads! Ye de - mons fell, with

116

Detailed description: This system contains measures 116 through 120. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Spit flame and fire, un - ho-ly choir! Belch forth your ven - om, toads! Ye de - mons fell, with". The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features sustained chords and some melodic movement in the right hand, while the left hand has a simple bass line.

yelp and yell, Shed cur - ses far a - field! Ye fiends of night, your fil - thy blight In

121

Detailed description: This system contains measures 121 through 125. The vocal line continues with the lyrics: "yelp and yell, Shed cur - ses far a - field! Ye fiends of night, your fil - thy blight In". The piano accompaniment continues with sustained chords and melodic lines in both hands.

(pouring phial into teapot -- flash)

noi - some plen - ty yield! (Spoken)—Number one!

Women:  
It is done!

Men:  
It is done!

126

Detailed description: This system contains measures 126 through 130. The vocal line starts with "noi - some plen - ty yield!" and then a spoken line "(Spoken)—Number one!". There are two vocal parts: "Women: It is done!" and "Men: It is done!". The piano accompaniment includes a section marked *ppp* (pianissimo) with a circled 'M' and an *8va* marking, indicating an octave shift. The piano part features a series of chords and a melodic line in the right hand, and a rhythmic pattern in the left hand.

(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

*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

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!

147

The musical score is arranged in five systems. The first system contains two vocal staves. The second system contains two vocal staves. The third system contains a vocal staff and a piano accompaniment staff. The fourth system contains two piano accompaniment staves. The fifth system contains a guitar part with a capo and a piano accompaniment staff. The lyrics are: "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! ha! ha! Set us free! set us free! ha! ha! ha! ha! ha! ha! ha! ha! ha! 6 6 6 6 6 6 6 6".

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! ha! ha!

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

6 6 6 6 6 6 6 6

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.)

**Allegretto**

The score consists of four systems of music. The first system is a piano introduction in 6/8 time, marked *p* and *cresc.*. The second system continues the piano accompaniment, marked *f* and *ff*, and includes a first ending bracket labeled 'A'. The third system continues the piano accompaniment, marked '1', and includes a second ending bracket labeled '2'. The fourth system features vocal parts for Women and Men, with lyrics: "Now to the ban - quet we press; Now for the". The piano accompaniment for this system is marked *f* and includes a first ending bracket labeled 'B'.

*p* *cresc.*

5

11

2.

Women:

Now to the ban - quet we press; Now for the

Men:

Now to the ban - quet we press; Now for the

2.

17

*f*

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! *p* The eggs and the ham, And the straw - ber - ry jam! The

gay Sal - ly Lunn! *p* The eggs and the ham, And the straw - ber - ry jam! The

37

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



ham, \_\_\_\_\_

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

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

45

rol - lick - ing bun! The rol - lick - ing bun, And the gay Sal - ly Lunn, And the

rol - lick - ing bun! The rol - lick - ing bun, And the gay Sal - ly Lunn, And the

49

straw - ber - ry jam! Jam! Jam! Oh! the

straw - ber - ry jam! Bun! Bun! Oh! the

53

\* 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

57

rol - lick - ing, rol - lick - ing bun! \_\_\_\_\_

rol - lick - ing, rol - lick - ing bun! \_\_\_\_\_

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:

89  
Eat, drink, and be gay, Ban-ish all wor-ry and sor - row, Laugh gai - ly to -

95  
day, Weep, if you're sor - ry, to - mor-row! Come, pass the cup round—  
(J)

100  
I will go bail for the li-quer; It's strong,— I'll be bound, For it was brewed by the

105  
vi-car! It's strong,— I'll be bound, For it was brewed by the vi-car!  
strong, I'll be bound,  
*cresc.*

**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

**f**

**(K)**

jo - rum of tea. —

jo - rum of tea. —

jo - rum of tea. —

jo - rum of tea. —

jo - rum of tea. —

jo - rum of tea. —

115

*p*

Detailed description: This page contains a musical score for the phrase "jo - rum of tea. —". It features five vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics "jo - rum of tea. —" are written below each staff. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part includes a circled 'L' above the first staff and a dynamic marking 'p' (piano) above the second staff. The page number '115' is located at the bottom left of the piano part.

**Aline:** (*aside*)



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

**Alexis:** (*aside*)

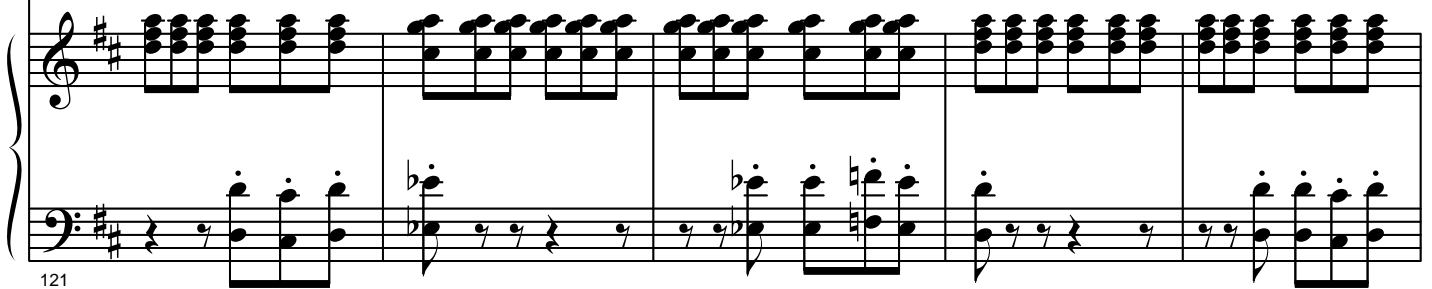


See! see! they drink— All thought un - heed - ing, The tea - cups

**Mr. Wells:** (*aside*)



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



121



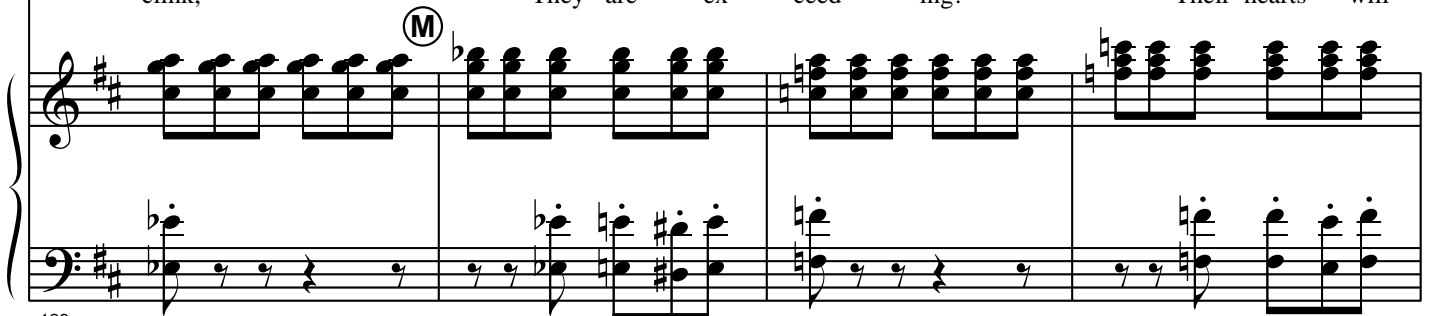
clink, They are - ex - ceed - ing! Their hearts will



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



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



126

melt In half - an - hour<sup>3</sup> Then will be felt The po - tion's pow'r! Then will be

melt In half - an - hour<sup>3</sup> Then will be felt The po - tion's pow'r! Then will be

melt In half - an - hour<sup>3</sup> Then will be felt The po - tion's pow'r! Then will be

130

felt the po-tion's pow'r! — The po - tion's pow'r! —

felt the po-tion's pow'r! — The po - tion's pow'r! —

felt the po-tion's pow'r! — The po - tion's pow'r! —

*cresc. molto*

134

(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.



139

**Dr. Daly:** (with the tea-pot)

144

149

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

*f*

164



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

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

199

207

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**

This system contains measures 207-214. It features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic and a first ending bracket marked with a circled 'V'.

215

\_\_\_\_\_ us, Hear \_\_\_\_\_ us, oh love, in this! Oh

this! *f* Oh hear us, oh hear us, oh hear us, love, in this! Oh

*f* **W** *p*

This system contains measures 215-222. It features a vocal line and a piano accompaniment. The piano part includes forte (*f*) and piano (*p*) dynamics and a second ending bracket marked with a circled 'W'.

223

love, true love, oh hear us in this! \_\_\_\_\_

love, true love, oh hear us in this! \_\_\_\_\_

*rall. e dim.* *pp*

This system contains measures 223-230. It features a vocal line and a piano accompaniment. The piano part includes a piano (*pp*) dynamic and a tempo/dynamics marking of *rall. e dim.*

(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.)

**G** **X**

**Allegretto non troppo vivace**

230

**Dr. Daly:**

*pp*  
Oh, mar-vel-lous il - lu-sion! Oh, ter-ri-ble sur - prise! What is this strange con -

**Sir Marmaduke:**

*pp*  
Oh, mar-vel-lous il - lu-sion! Oh, ter-ri-ble sur - prise! What is this strange con -

**Notary:**

*pp*  
Oh, mar-vel-lous il - lu-sion! Oh, ter-ri-ble sur - prise! What is this strange con -

**Tenors:**

*pp*  
Oh, mar-vel-lous il - lu-sion! Oh, ter-ri-ble sur - prise! What is this strange con -

**Bar. & Bass:**

*pp*  
Oh, mar-vel-lous il - lu-sion! Oh, ter-ri-ble sur - prise! What is this strange con -

**Y**

*pp* *stacc.*

237

**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?

②



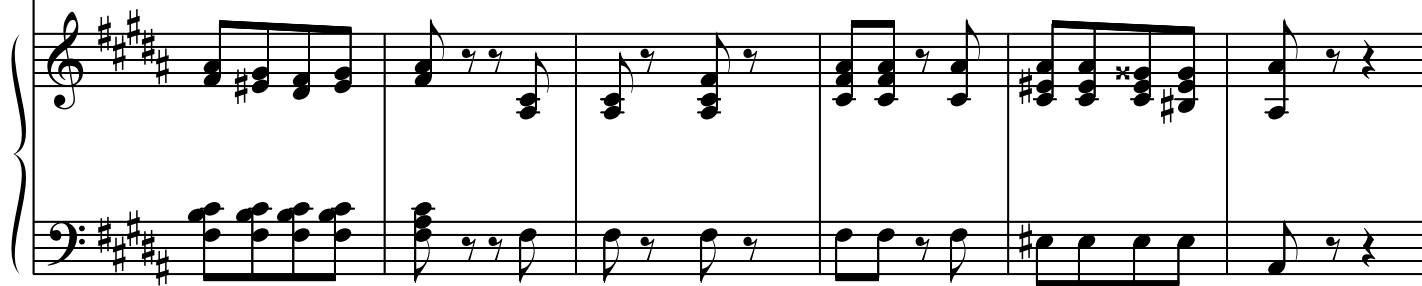
ter - ri - ble sur - prise Ex - cites a strange con - fu - sion With - in their ach - ing eyes—



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—





**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

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

**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 -



Piano accompaniment for the final section of the page.

**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 *ff* prise! Oh

278

**Aline:**  
lous il - *dim.* lu - sion!

**Constance:**  
lous il - *dim.* lu - sion!

**Lady Sangazure:**  
lous il - *dim.* lu - sion!

**Mrs. Partlet:**  
lous il - *dim.* lu - sion!

**Alexis:**  
lous il - *dim.* lu - sion!

**Dr. Daly:**  
lous il - *dim.* lu - sion! Oh

**Sir Marmaduke:**  
lous il - *dim.* lu - sion!

**Notary:**  
lous il - *dim.* lu - sion!

**Mr. Wells:**  
lous il - *dim.* lu - sion!

ter - ri - ble sur - prise! Oh mar - vel - lous il -  
ri - ble sur - prise!  
ter - ri - ble sur - prise! Oh mar - vel - lous il -

*dim.* *p*

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) *ff* prise! Oh mar-vel-lous il - lu-sion! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -

(p) *ff* prise! Oh mar-vel-lous il - lu-sion! Oh mar-vel-lous il - lu-sion! Oh ter-ri-ble sur -

2.

(p) *ff* EE



**Aline:**  
prise! *f* What is this strange con - fu - sion That veils their ach - ing eyes, *p* That

**Constance:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Lady Sangazure:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Mrs. Partlet:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Alexis:**  
prise! *f* What is this strange con - fu - sion That veils their ach - ing eyes, *p* That

**Dr. Daly:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Sir Marmaduke:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Notary:**  
prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**Mr. Wells:**  
prise! *f* What is this strange con - fu - sion That veils their ach - ing eyes, *p* That

prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

prise! *f* What is this strange con - fu - sion That veils my ach - ing eyes, *p* That

**FF**

*f* *p*

**Aline:**  
*cresc.* veils *f* their *ff* eyes?

**Constance:**  
*cresc.* veils *f* my *ff* eyes?

**Lady Sangazure:**  
*cresc.* veils *f* my *ff* eyes?

**Mrs. Partlet:**  
*cresc.* veils *f* my *ff* eyes?

**Alexis:**  
*cresc.* veils *f* their *ff* eyes?

**Dr. Daly:**  
*cresc.* veils *f* my *ff* eyes?

**Sir Marmaduke:**  
*cresc.* veils *f* my *ff* eyes?

**Notary:**  
*cresc.* veils *f* my *ff* eyes?

**Mr. Wells:**  
*cresc.* veils *f* their *ff* eyes?

*cresc.* veils *f* my *ff* eyes?

*cresc.* veils *f* my *ff* eyes?

*cresc.* *ff*

**GG** **2**

*(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.)*

Musical score for piano accompaniment, measures 303-308. The score is written for two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music consists of chords and melodic lines. Measure 303 starts with a treble clef and a key signature of three sharps. The bass line begins with a series of chords. Measure 304 continues the bass line with chords and some melodic movement. Measure 305 features a treble clef with a melodic line and a bass line with chords. Measure 306 has a treble clef with a melodic line and a bass line with chords. Measure 307 has a treble clef with a melodic line and a bass line with chords. Measure 308 has a treble clef with a melodic line and a bass line with chords. The score ends with a double bar line and a fermata over the final note. Dynamics markings include *p* (piano), *f* (forte), and *p* (piano) with hairpins. A circled cross symbol is present at the end of the score.

303

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

The musical score is written for piano and consists of five systems of music. The first system begins with a bass clef, a common time signature (C), and a 3/8 time signature. It features a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking, and then a pianissimo (*pp*) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic hairpins. A section labeled 'A' is marked with a box containing the letter 'A' above the staff. The score concludes with a final measure marked with the number 18.

Piano accompaniment for measures 22-25. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for measures 26-29. The right hand continues the melodic theme with slurs. The left hand has a more active bass line with eighth notes and chords.

**Aline:**

Vocal line for Aline, starting with a piano (*p*) dynamic. The melody is in a minor key and matches the piano accompaniment.

**Alexis:**

Vocal line for Alexis, starting with a piano (*p*) dynamic. The melody is in a minor key and matches the piano accompaniment.

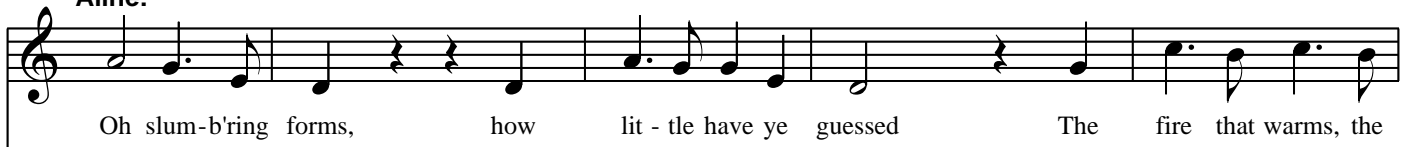
**Mr. Wells:**

Vocal line for Mr. Wells, starting with a piano (*p*) dynamic. The melody is in a minor key and matches the piano accompaniment.

**B**

Piano accompaniment for measures 30-33. The music is mostly silent, with only a few notes in the bass line and a few chords in the right hand.

Aline:



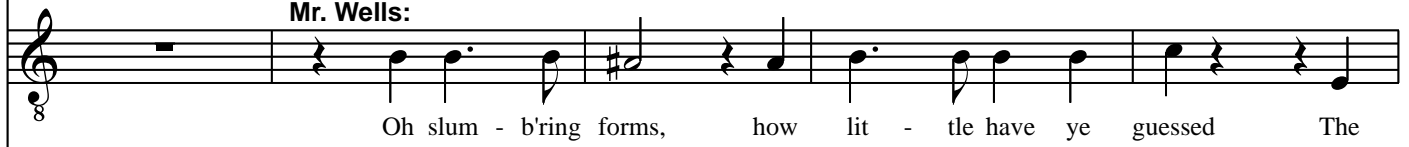
Oh slum-b'ring forms, how lit - tle have ye guessed The fire that warms, the

Alexis:

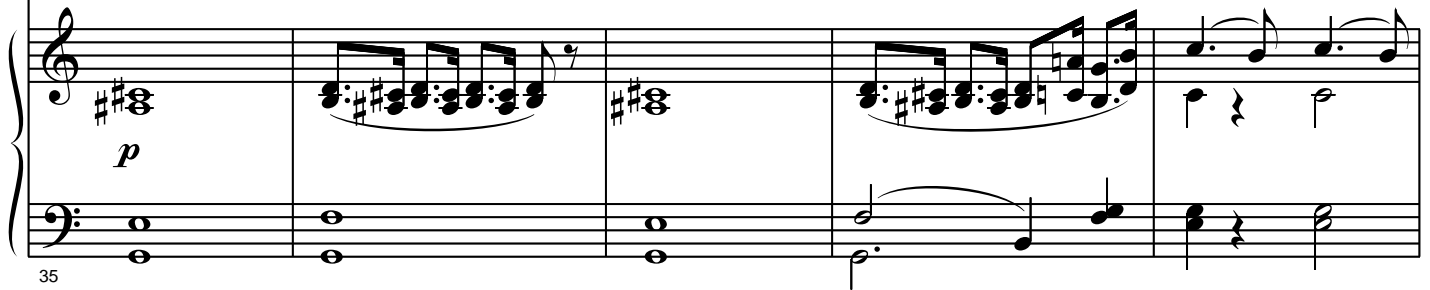


Oh slum - b'ring forms, how lit - tle have ye guessed The

Mr. Wells:



Oh slum - b'ring forms, how lit - tle have ye guessed The



35



*cresc.* fire that warms each a - pa - the - tic *f* breast! *p* Each a - pa - the - tic breast!



*cresc.* fire that warms each a - pa - the - tic *f* breast! *p* Each a - pa - the - tic breast! But



*cresc.* fire that warms each a - pa - the - tic *f* breast! *p* Each a - pa - the - tic breast!



*cresc.* **C**

40

Aline:

And pray, where is my mother dear?

Alexis:

stay! my father is not here!

Mr. Wells:

I

*stacc.*

46

did not think it meet to see A dame of lengthy pedigree, A Baronet and K. C. B., A

50

Doctor of Divinity, And that respectable Q. C. All fast asleep al fresco, And

53

so I had them car - ried home, And put to bed re - spect - a - bly! And put to

56

Detailed description: This system contains measures 56, 57, and 58. The vocal line is in treble clef with a key signature of one flat and a common time signature. The lyrics are: "so I had them car - ried home, And put to bed re - spect - a - bly! And put to". The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines.

bed re - spect - a - bly! I trust my con - duct meets your ap - pro - ba - tion!

59

Detailed description: This system contains measures 59, 60, 61, and 62. The vocal line continues with the lyrics: "bed re - spect - a - bly! I trust my con - duct meets your ap - pro - ba - tion!". A chord symbol "D" is placed above the vocal line in measure 60. The piano accompaniment continues with chords and moving lines.

Alexis:

Sir, you act - ed with dis - cri - mi - na - tion, And showed more de - li - cate ap -

63

*p*

Detailed description: This system contains measures 63, 64, and 65. The vocal line begins with the character name "Alexis" and the lyrics: "Sir, you act - ed with dis - cri - mi - na - tion, And showed more de - li - cate ap -". A piano dynamic marking "*p*" is present in measure 64. The piano accompaniment continues with chords and moving lines.

pre - ci - a - tion Than we ex - pect in per - sons of your

66

Detailed description: This system contains measures 66, 67, and 68. The vocal line continues with the lyrics: "pre - ci - a - tion Than we ex - pect in per - sons of your". The piano accompaniment continues with chords and moving lines.



**Aline:**

Musical staff for Aline's first vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

Yes! it showed more de - li - cate ap - pre - ci - a - tion

Musical staff for Aline's second vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

sta - tion! It showed more de - li - cate ap - pre - ci - a - tion

**Mr. Wells:**

Musical staff for Mr. Wells' first vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

Yes! it showed more de - li - cate ap - pre - ci - a - tion

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines. A piano (*p*) dynamic marking is present.

69

Musical staff for Aline's third vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

Than we ex - spect in per - sons of your sta - tion!

Musical staff for Mr. Wells' second vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

Than we ex - spect in per - sons of your sta - tion!

Musical staff for Aline's fourth vocal line, starting with a whole rest followed by a series of eighth and quarter notes.

Than they ex - spect in per - sons of my sta - tion!

Piano accompaniment for the second system, featuring a treble and bass clef with various chords and melodic lines. A circled 'E' marking is present above the treble clef.

72

Mr. Wells:

8

But soft— they wak-en one by one— The

75

Detailed description: This system contains measures 75 through 82. The vocal line begins with a whole rest for two measures, then enters with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has one sharp (F#).

8

spell has worked— the deed is done! I would sug-gest that we re-tire

79

Detailed description: This system contains measures 83 through 90. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#).

8

While Love, the House-maid, lights her kitch-en fire!

83

Detailed description: This system contains measures 91 through 98. The vocal line begins with a whole rest for two measures, then enters with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#).

**Aline:**  
While Love, the House- maid, lights her kitch-en fire!

**Alexis:**  
While Love, the House- maid, lights her kitch-en fire!

**Mr. Wells:**  
While Love, the House- maid, lights her kitch-en fire!

87

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

92

**Men:**  
*f* Why, where be oi, and what be oi a - do-in', A sleep-in' out, just

*Andante* (♩ = ♩)

98

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

spect - a - ble like - wise! *(coyly)* 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

Detailed description: This block contains the musical score for the men's part, measures 113 to 115. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "Eh, what a nose, And oh, what eyes, miss! Lips like a rose,". The piano part includes a dynamic marking of *fp* (fortissimo piano) and a measure number of 113.

Women: (*coyly*)

Oi tell you true,                      Which I've ne-ver done, sir,

And cheeks like-wise, miss!

116

Detailed description: This block contains the musical score for the women's part, measures 116 to 118. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Oi tell you true, Which I've ne-ver done, sir, And cheeks like-wise, miss!". The piano part includes a measure number of 116.

Oi loike you                      As I ne-ver loiked none, sir!

*p*

119

Detailed description: This block contains the musical score for the women's part, measures 119 to 120. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Oi loike you As I ne-ver loiked none, sir!". The piano part includes a dynamic marking of *p* (piano) and a measure number of 119.

**Women:**  
Eh, but oi du loike you!

**Men:**  
Eh, but oi du loike you!

**Allegro** (♩ = ♩)  
*p*

122

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 do if you'll

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

gui-neas not a few for you! All this will I do if you'll

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!

153

### Country Dance

*ff*

157



162

*mf*

166

*f*

171

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.)

Moderato à la Valse

Piano introduction in 3/4 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a simple accompaniment. Dynamics include *p* and *cresc.*

Piano introduction continues, measures 7-12. Includes a first ending marked with a circled 'A'. Dynamics include *dim.* and *p*.

Constance:

Vocal entry for Constance, measures 13-20. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Lyrics are provided for two versions.

1. Dear friends, take pi - ty on my lot, My cup is not of  
2. I know not why I love him so; It is en - chant - ment,

13

Vocal entry for Constance, measures 21-28. The piano accompaniment continues with chords and a bass line. A second ending marked with a circled 'B' is present. Dynamics include *pp.*

nec - tar! I long have loved— as who would not?— Our kind and rev - 'rend  
sure - ly! He's dry and snuf - fy, deaf and slow, Ill - tem-per'd, weak, and

21

rec - tor. Long years a - go my love be - gan, So sweet - ly, yet so  
poor - ly! He's <sup>(C) D</sup>ug - ly, and ab - surd - ly dress'd, And six - ty se - ven

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 <sup>(D)</sup> if the truth must

37

fec - tion ran— I found I lov'd him mad — - ly! I  
be con - fess'd, I love him ve - ry <sup>(E)</sup> dear — - ly! I

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

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!

*f a tempo* **(H)** *ff*

**(I)**

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

**(J)** *Moderato*  
*mf*

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

*p*

\* 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

Detailed description: This system contains the vocal line for Aline and the piano accompaniment for measures 93 to 96. The vocal line is in a 2/4 time signature and features a melody with various intervals and rests. The piano accompaniment consists of chords and moving lines in both hands. The tempo is not explicitly stated for this section, but it follows the overall mood of the piece.

**Constance:**

ted. Oh, bit - ter joy! No

**K** Allegretto quasi lento

*mf*

97

Detailed description: This system contains the vocal line for Constance and the piano accompaniment for measures 97 to 101. The vocal line is in a 2/4 time signature and includes a fermata over the first measure. The piano accompaniment is marked with a key signature change (indicated by a circled 'K') and a tempo of 'Allegretto quasi lento'. The dynamics are marked 'mf'.

words can tell How my poor heart is bligh - ted! They'll soon em-ploy a mar-riage bell To

102

Detailed description: This system contains the piano accompaniment for measures 102 to 106. The music features a steady rhythmic pattern with chords and moving lines in both hands.

[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

Detailed description: This system contains the piano accompaniment for measures 107 to 111. It includes a first ending bracket and a key signature change (indicated by a circled 'F'). The dynamics are marked 'F' and 'L'.

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:**  
*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

117

G M

*p*

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

*8<sup>va</sup>*

122



say that we're u - ni - ted.

troth they all have pligh - ted. *ff* True hap - pi - ness reigns ev - 'ry - where, And dwells with both the

troth they all have pligh - ted. *ff* True hap - pi - ness reigns ev - 'ry - where, And dwells with both the

say that we're u - ni - ted. *ff* 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. *ff* True hap - pi - ness reigns ev - 'ry - where And dwells with both the

(*8<sup>va</sup>*) -----

*ff* (N)

127

Detailed description: This page of a musical score contains six systems of music. The first system is a vocal line with lyrics. The second and third systems are vocal lines with lyrics and a piano accompaniment. The fourth system is a piano accompaniment with lyrics. The fifth system is a piano accompaniment with lyrics. The sixth system is a piano accompaniment with lyrics. The score includes dynamic markings such as *ff* and *8<sup>va</sup>*, and a circled 'N' marking. The page number 127 is located at the bottom left.

*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

132

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. All will bless Ex -

hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es. *p* All will bless Ex -

137



The musical score consists of seven systems. The first four systems each contain a vocal line (treble clef) and a piano accompaniment line (bass clef). The fifth system contains a grand staff with both treble and bass clefs. The sixth system contains a grand staff with both treble and bass clefs. The seventh system contains a grand staff with both treble and bass clefs, with an *8va* marking above the treble clef. The lyrics "Oh joy! oh joy!" are written below the vocal lines. The dynamic marking *p* is present at the beginning of each vocal line. The piano accompaniment features chords and moving lines in both hands.

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*p* Oh joy! oh joy!

*8va*

146



Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

156

*ff* *ff* (R)

*Sva* *Sva*

162

(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!<sup>4</sup>
- 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.

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<sup>4</sup> In the Savoynet production of *The Sorcerer* at the 9<sup>th</sup> 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

The piano introduction consists of two staves in G major and common time. The right hand features a melodic line with a circled 'A' at the end of the first phrase. The left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

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

The piano accompaniment for the first vocal entry features a dense texture of chords in the right hand and a more melodic line in the left hand. A measure rest is present in the right hand at the beginning of the second measure.

4

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

The piano accompaniment for the second vocal entry continues with a similar chordal texture. A circled 'B' is placed above the first measure of the vocal line. A measure rest is present in the right hand at the beginning of the second measure.

8

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!

The piano accompaniment for the third vocal entry features a more active texture with moving lines in both hands. The piece concludes with a final chord in G major. The time signature changes to 3/4 at the end.

12

Thy love is but a flow'r \_\_\_\_\_ That fades with -  
Such love is like the ray \_\_\_\_\_ That dies with -

**A** **C**

Tempo di Valse

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. \_\_\_\_\_ *f* Thy love is  
— Call it by o - ther name. \_\_\_\_\_ Such love is

**D**

29

but like a flow'r \_\_\_\_\_ That fades with - in the hour! \_\_\_\_\_  
like the ray \_\_\_\_\_ That dies with - in the day: \_\_\_\_\_

35

41

If such thy love, oh shame! \_\_\_\_\_ Call it by  
If such thy love, oh shame! \_\_\_\_\_ Call it by

(E)

Detailed description: This system contains measures 41 through 46. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). A circled 'E' is placed above the piano part in measure 42. The piano part consists of chords in the right hand and a bass line in the left hand.

47

(top notes, 2nd verse only)

o - ther name— It is not love! \_\_\_\_\_ It  
o - ther name— It is not love! \_\_\_\_\_ It

Detailed description: This system contains measures 47 through 52. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps. Above the vocal line, the instruction '(top notes, 2nd verse only)' is written. The piano part includes chords and a bass line. There are accents (>) over the notes 'name' and 'love!' in the vocal line.

53

1 2

is not love!  
is not love!

1 *Tempo I<sup>o</sup>* 2 *f*

Detailed description: This system contains measures 53 through 58. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps. The system is divided into two parts by a double bar line. Part 1 (measures 53-54) is marked '1' and 'Tempo I<sup>o</sup>'. Part 2 (measures 55-58) is marked '2' and 'f'. The piano part includes chords and a bass line.

(Enter DR. DALY.)

**Dr. D.:** (*musings*) 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,<sup>5</sup> 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** (*aside*) Mrs. Partlet!  
*and*

**Alexis:**

**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 heverythink 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*)

---

<sup>5</sup> 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

**Alexis:**  
I re - joice that it's de - ci - ded, Hap - py

**Moderato**  
*p*

now will be my life, For my fa - ther is pro - vid - ed With a

**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

kind and ten - der wife. 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

**Sir Marmaduke:**  
She will tend him, nurse him, mend him, Air his lin - en, dry his

8 5 8 8 8 8 9

**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

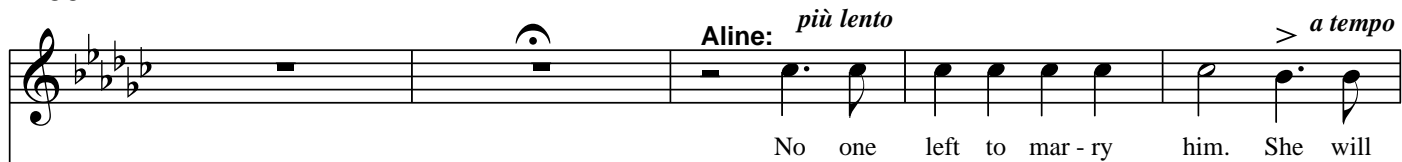
*p sost.*

47

vil-lage now have ma-ted, And are hap-py as can be. I to live a - lone am

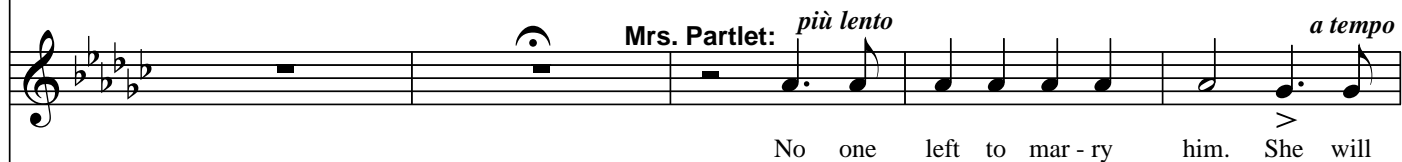
51

**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.*



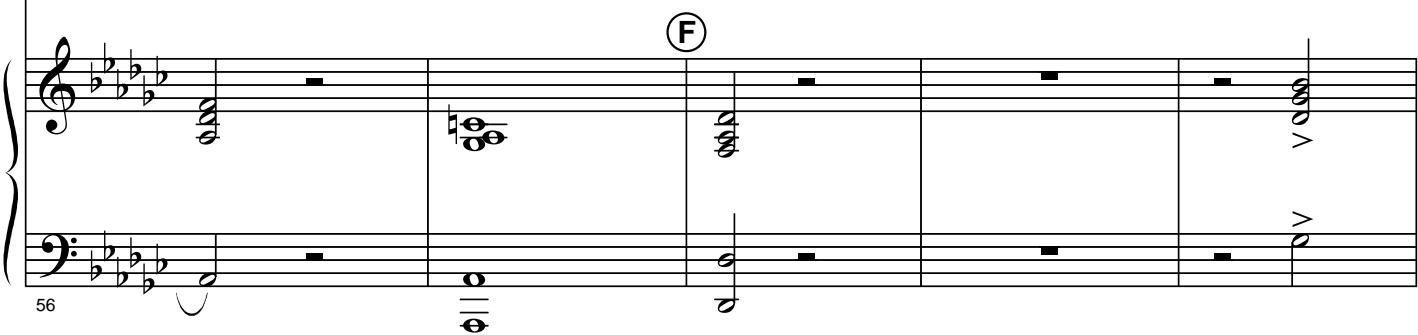
fa-ted: No one left to mar-ry me. She will

**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:**

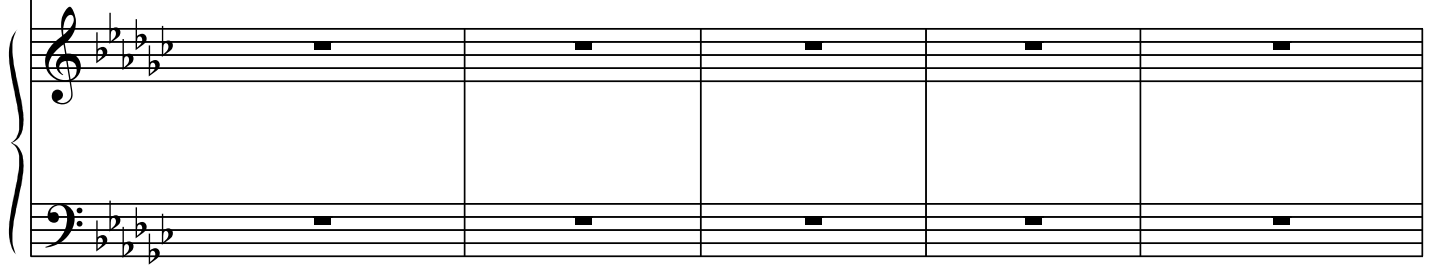


tend him, nurse him, mend him, Air his lin-en, dry his tears. Bless the thought - ful fates that

**Sir Marmaduke:**



tend him, nurse him, mend him, Air his lin-en, dry his tears. Bless the thought - ful fates that



Piano accompaniment staves for the piece, showing the grand staff with treble and bass clefs.

**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*

**Aline:** *p*  
wife to soothe his years, Such a wife to

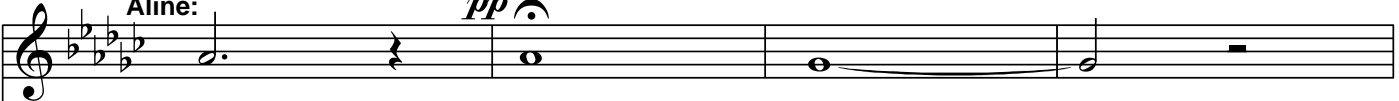
**Mrs. Partlet:** *p*  
wife to soothe his years, Such a wife to

**Alexis:** *p*  
wife to soothe his years. Such a wife to

**Dr. Daly:** *p*  
wife to soothe his years. ————— Such a wife to

**Sir Marmaduke:** *marcato p*  
soothe his years, Such a wife, Such a wife to

71

**Aline:** *pp* 

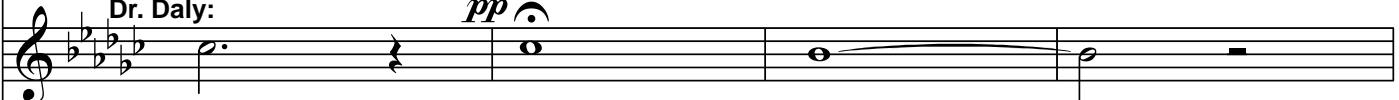
soothe his years. \_\_\_\_\_

**Mrs. Partlet:** *pp* 

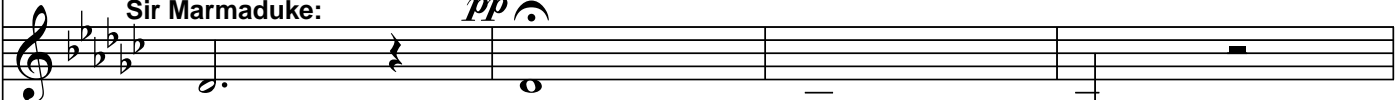
soothe his years. \_\_\_\_\_

**Alexis:** *pp* 

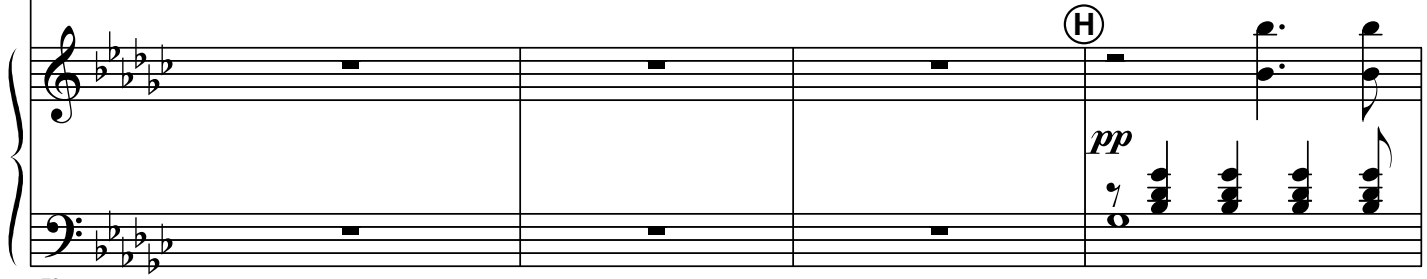
soothe his years. \_\_\_\_\_

**Dr. Daly:** *pp* 

soothe his years. \_\_\_\_\_

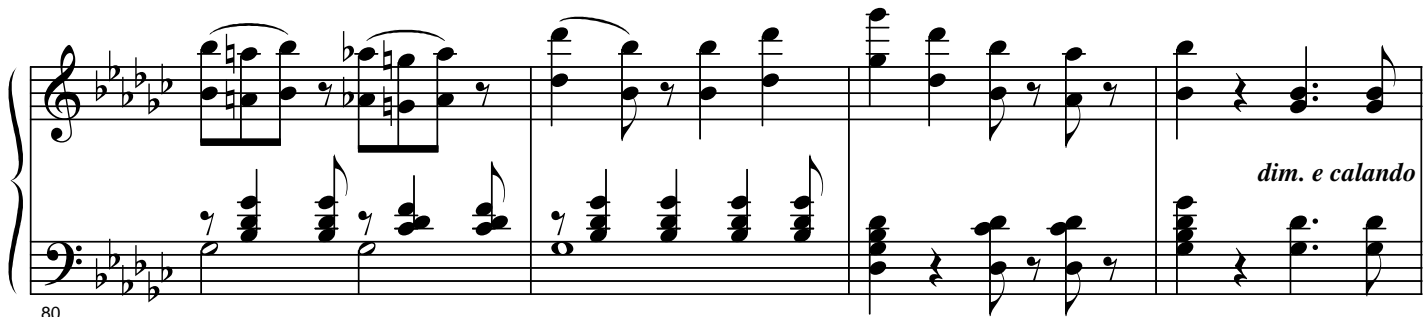
**Sir Marmaduke:** *pp* 

soothe his years. \_\_\_\_\_



76

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



80

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



84

# 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

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

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

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

*Andante non troppo lento*  
*f* *p*

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

**Lady Sangazure:**

A - las! ah me! and well - a - day! I  
mine, a - lone, the blame!

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?

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

\* 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

**Mr. Wells:** Hate me! I of-ten roll down One Tree Hill!

**Lady Sangazure:** Love me! I'll meet you there!

46

**Mr. Wells:** Hate me! I some-times go to Rosh - er-ville!

**Lady Sangazure:** Love me! that joy I'll share!

spend the day at<sup>6</sup>

50

**Lady Sangazure:** Love me! my pre-ju-di-ces I'll for e - ver drop!

**Mr. Wells:** Hate me! that's not e - nough!

54

**Lady Sangazure:** Love me! I'll come and help you in the shop!

**Mr. Wells:** Hate me! the life is rough!

58

Lady Sangazure:

Mr. Wells:

Love me! my gram-mar I will all for-swear! Hate me! ab-jure my lot!

62

Lady Sangazure:

Mr. Wells:

Love me! I'll stick sun-flowers in my hair! Hate me! they'll suit you not!

66

Mr. Wells:

At what I'm going to say be not en - raged— I

70

Lady Sangazure:

En - gaged! en - gaged!

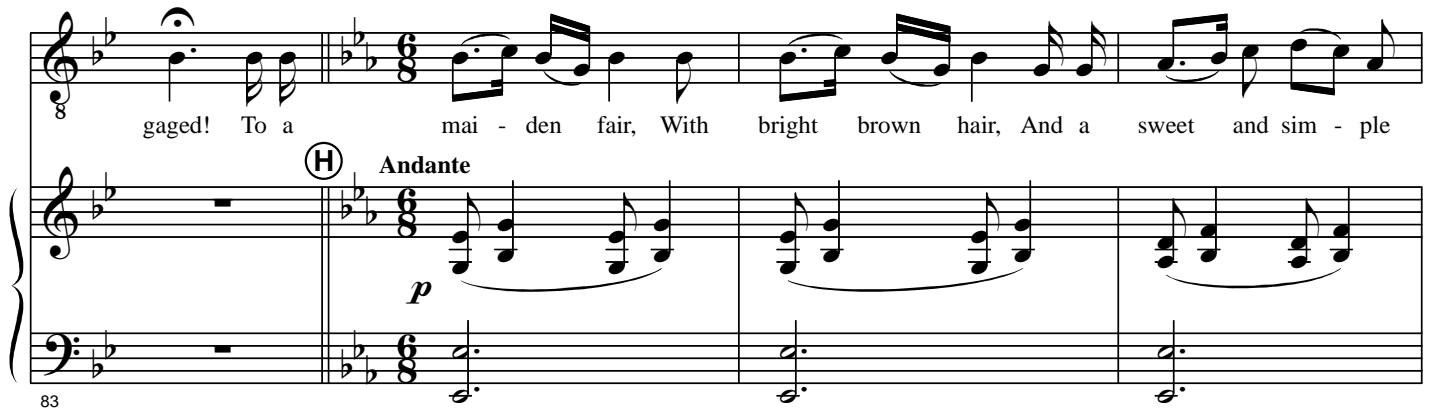
may not love you— for I am en - gaged! En -

76

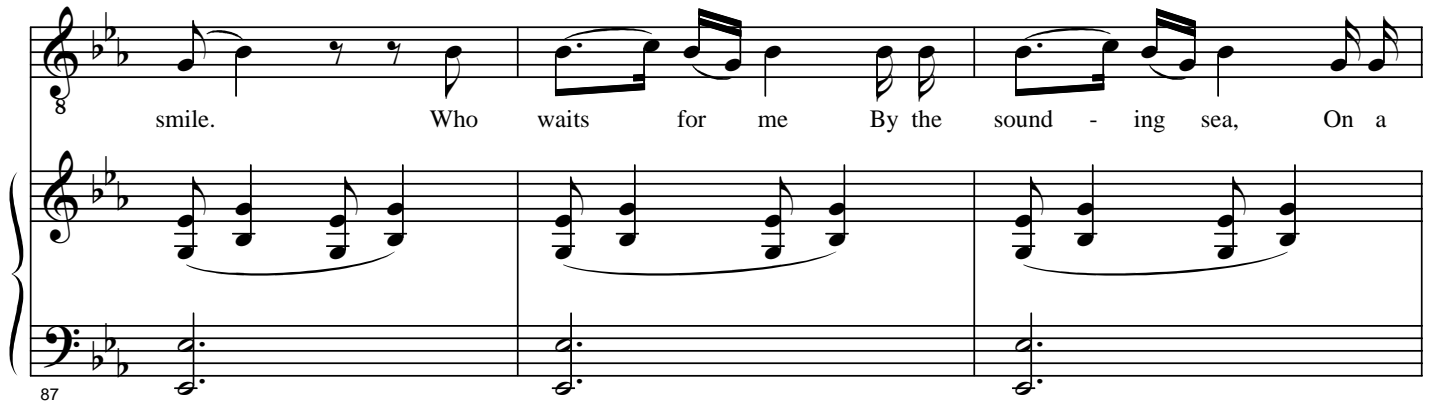
gaged! To a mai - den fair, With bright brown hair, And a sweet and sim - ple

**(H)** **Andante**

*p*



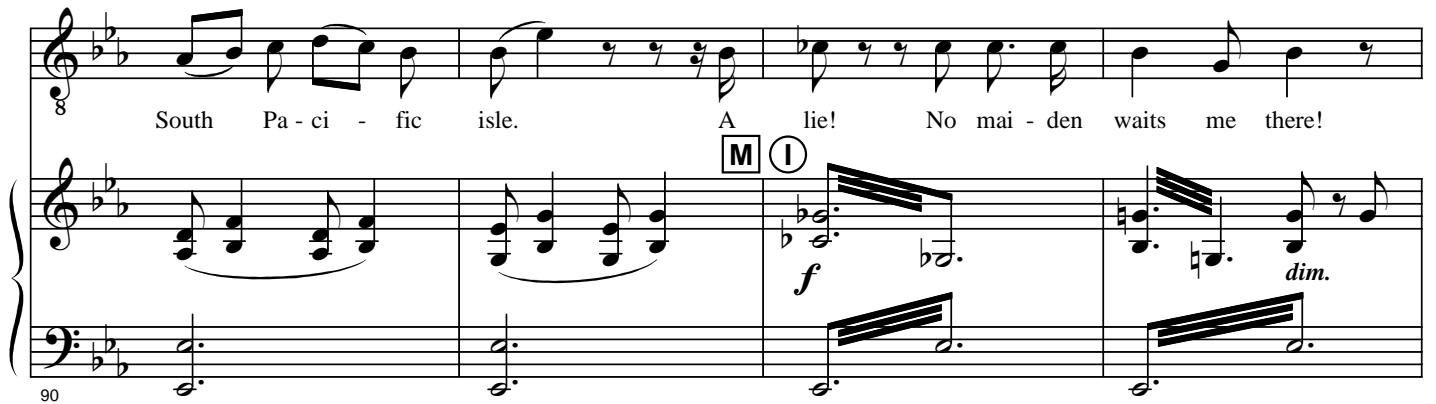
smile. Who waits for me By the sound - ing sea, On a



South Pa - ci - fic isle. A lie! No mai - den waits me there!

**(M)** **(I)**

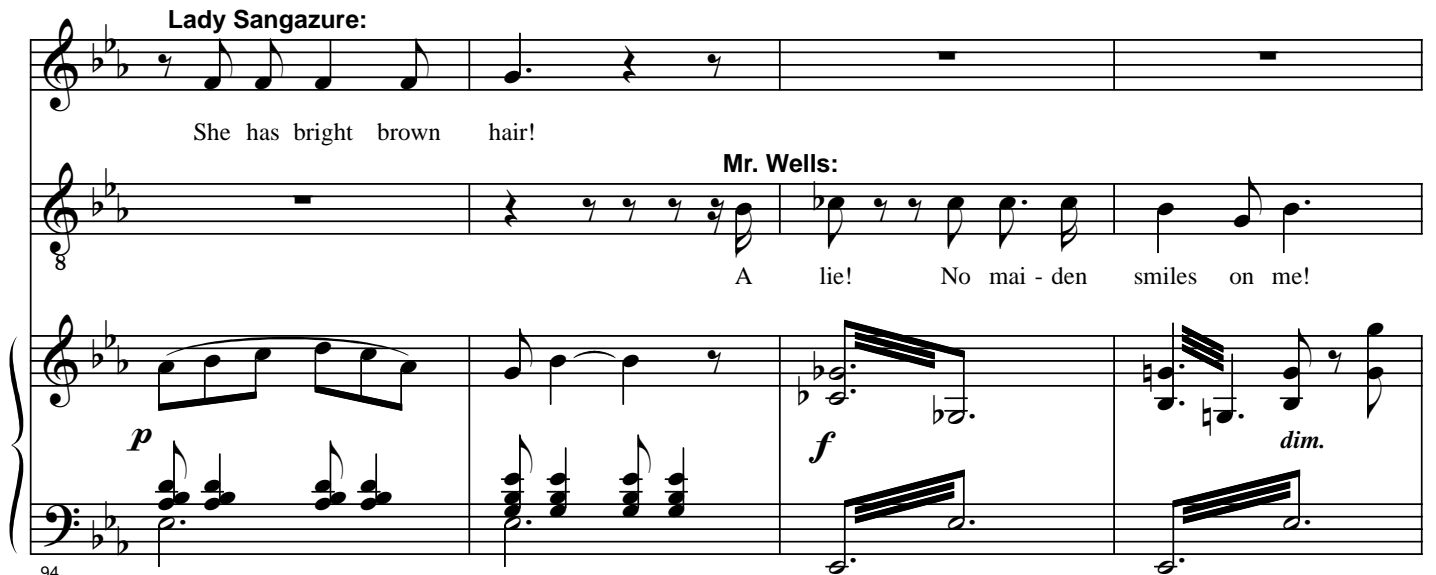
*f* *dim.*



**Lady Sangazure:**  
She has bright brown hair!

**Mr. Wells:**  
A lie! No mai - den smiles on me!

*p* *f* *dim.*



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

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  
Vers. 2.8

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

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

123

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

126

Musical score for measures 129-131. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The lyrics are: "vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, The fa - mi - ly vault, vault, the vault, Yes, the fa - mi - ly vault!". The piano part includes a dynamic marking of *pp* at measure 130.

Musical score for measures 132-135. The score continues in 3/4 time with a key signature of two flats. The lyrics are: "vault, the vault, Yes, the fa - mi - ly vault! the fa - mi - ly vault, The fa - mi - ly vault, Yes, the fa - mi - ly vault!". The piano part includes a dynamic marking of *pp* at measure 132.

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

Musical score for measures 136-138. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment. The piano part includes a dynamic marking of *ff* at measure 136 and a circled 'N' above the first measure.



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

(Enter ALINE)

*Aline: recit.*

*Moderato*

*f*

A - lex-is! Doubt me not, my loved one! See Thine ut-tered will is

sov-ereign law to me! All fear, all thought of ill I cast a way! It is my

*dim.*

*dim.*

6

(She drinks the philtre.)

dar-ling's will, and I o - bey!

*Andante*

*p*

*p*

11

(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

*pp* (B)

23

cast a shade, It was my dar - ling's will, and I o -

*pp*

28

bey'd! and I *pp* o - bey'd!

*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.)

Andante *f* (Flageolet) *trm*

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

7 *p*

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

13 *p*

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

19 Vers. 3.0

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*

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

"I'm engaged to So - and-so!"<sup>7</sup>  
 All engaged to So - and-so!

43

8

(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 payout 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

2. **Allegro agitato e vivace**

*ff*

8<sup>va</sup>----

5

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*

sun and moon! oh day and night! re - jice, re - jice \_\_\_\_\_ with

sun and moon! oh, day and night! Re - jice, \_\_\_\_\_ re - jice 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

24

*(Enter ALEXIS.)*  
 me, Re - joice, re - joice with me!  
 me, Re - joice, re - joice with me!

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

*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

54

loved the ve - ry first I saw! Oh, pi - ty, pi - ty me!

Dr. Daly:

My

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

Vers 3.0

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

*slower* *ad lib.*

*f*

82

**Aline: (wildly)**

I could not help it!

all men shall know. Come one, come all! O -

*(calling off)*

**Dr. Daly:**

We could not help it!

*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!

*ff*

*segue presto*

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

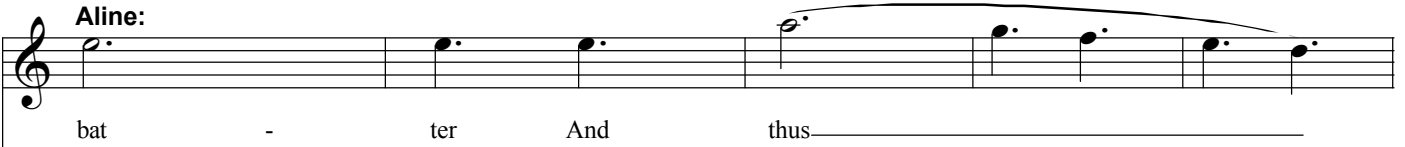
**Notary:**  
Oh, why does he

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,

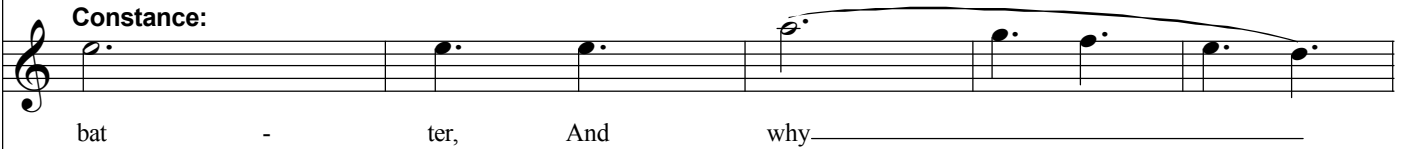
**M**  
*ff*

**Aline:**



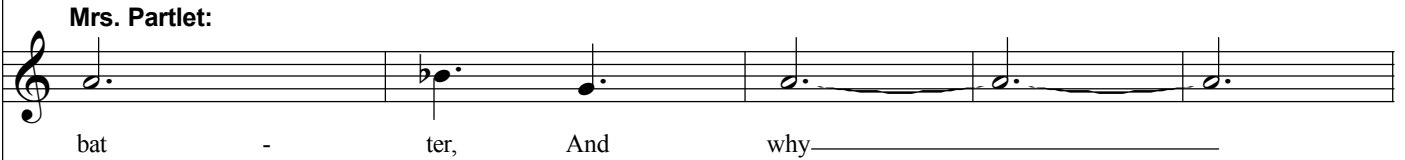
bat - ter And thus

**Constance:**



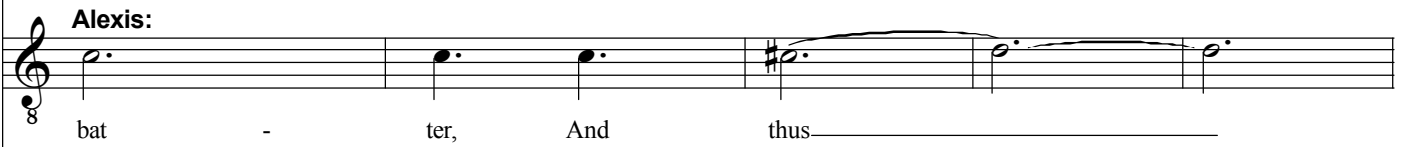
bat - ter, And why

**Mrs. Partlet:**



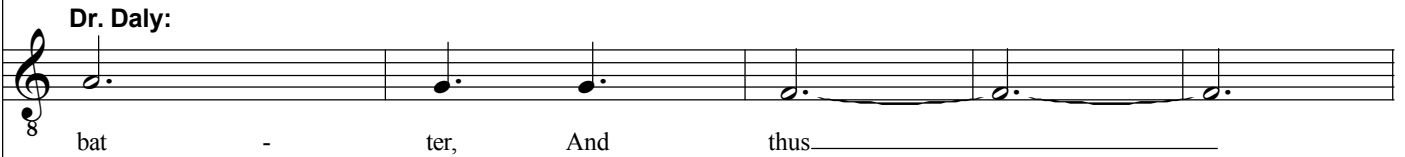
bat - ter, And why

**Alexis:**



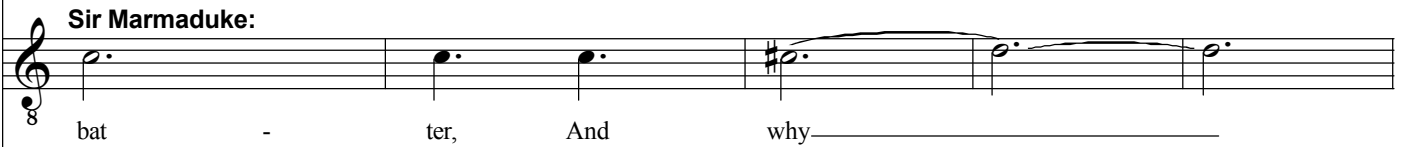
bat - ter, And thus

**Dr. Daly:**



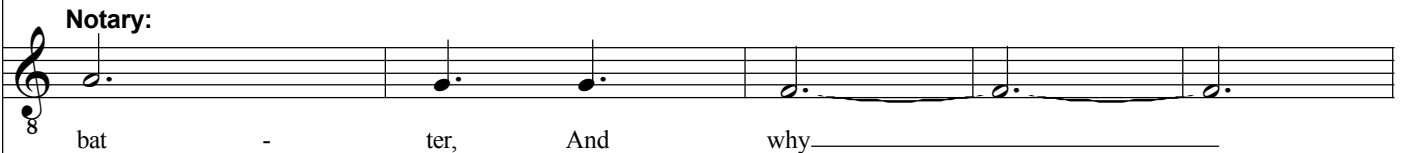
bat - ter, And thus

**Sir Marmaduke:**



bat - ter, And why

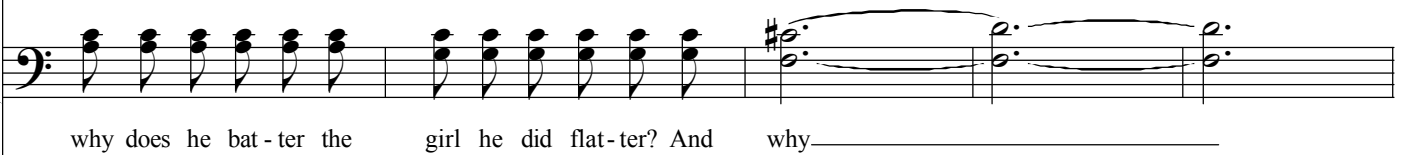
**Notary:**



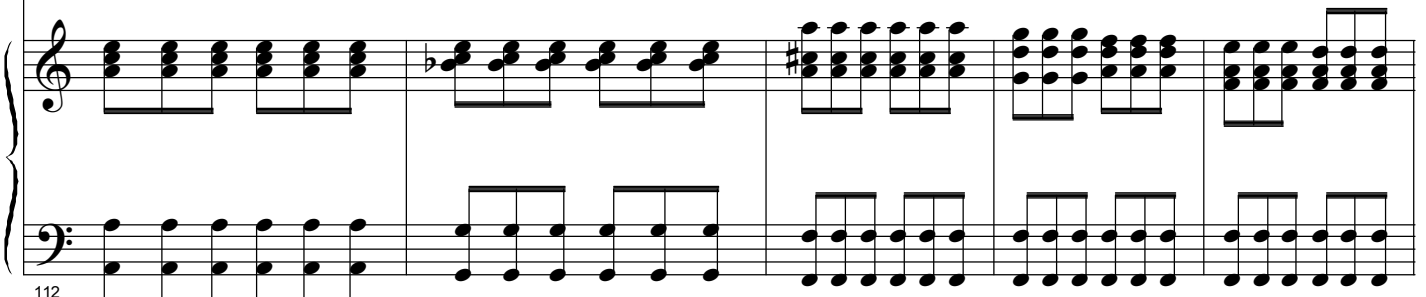
bat - ter, And why



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

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



**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? \_\_\_\_\_

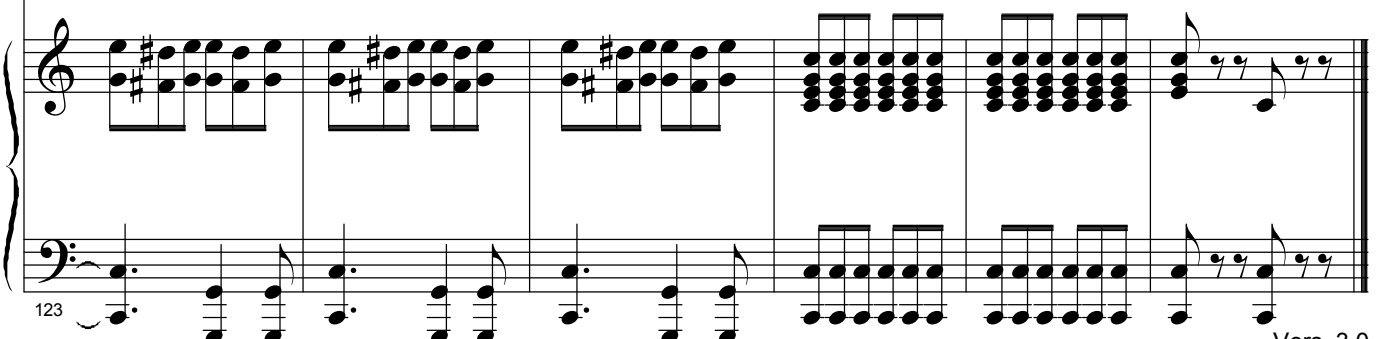
**Alexis:**  
— does the lat - ter re - coil from me so. \_\_\_\_\_

**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? \_\_\_\_\_



# No. 23. Prepare for sad surprises!

Alexis

*recit.*  
8 Pre - pare for sad sur - pri-ses! My love A - line des -

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

5

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

11 *p* *cresc. poco a poco* *ff*

**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.<sup>9</sup>

**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

**Mr. Wells:**

**Allegro**  
*f*

Or he or I or he must die!<sup>10</sup>

**Sir Marmaduke:**

Die thou! thou art the cause of all of -  
Which shall it be? re - ply!

*mf*

7

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!

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!

17

Mr. Wells:

So be it! I sub - mit! my fate is sealed. To po - pu - lar o - pin - ion

**B**

*p*

22

thus I yield! *(falls on trap)* Be hap - py, all—

**C** *Più lento*

*pp* *p*

28

Leave me to my de - spair— I go— it mat - ters not with whom— or where!

*(Gong sounds.)*

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

**Men:**

*f* Oh, my a - dored one!

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

60

64

<-- (Autograph)

**Aline:**

*f* Now to the ban - queLunn! press— Now for the eggs and the ham!

**Lady Sangazure:**

*f* Now to the ban - queLunn! press— Now for the eggs and the ham!

**Alexis:**

*f* Now to the ban - queLunn! press— Now for the eggs and the ham!

**Sir Marmaduke:**

*f* Now to the ban - queLunn! 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:**

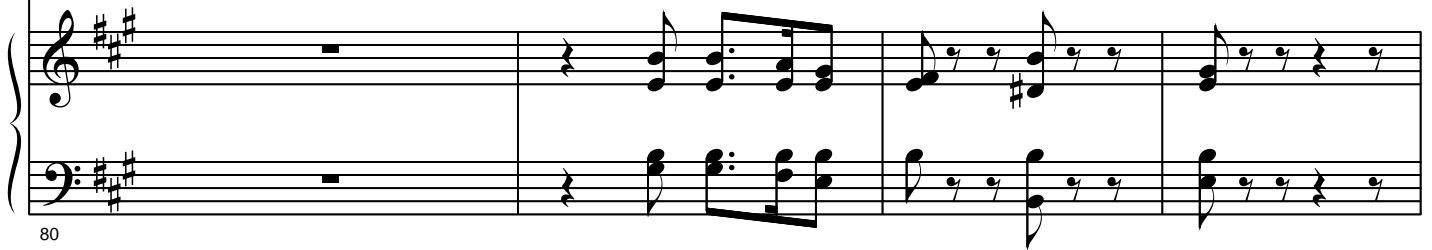


Now for the muf - fin and toast— And now for the gay Sal - ly Lunn!


**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



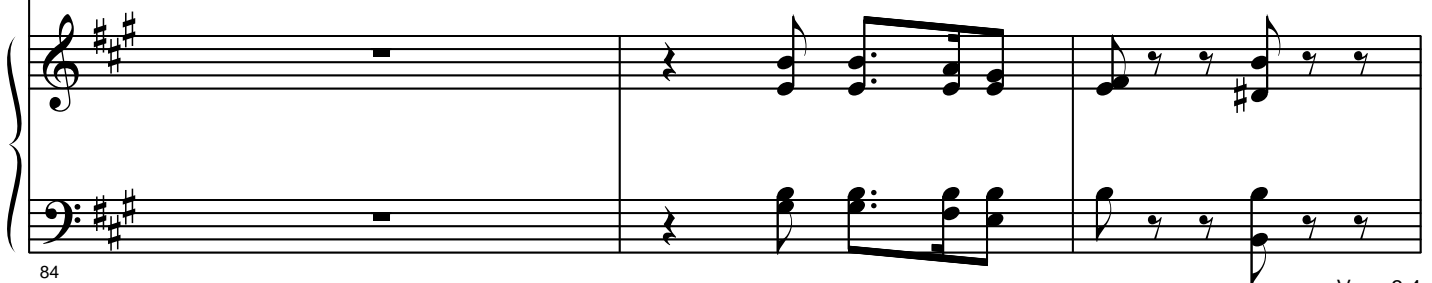
Now for the muf - fin and toast— And now for the gay Sal - ly



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

*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

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

8 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

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

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

*f* <sup>ⓐ</sup>

The image displays a musical score for the song "The rollicking bun". It consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

bun! The rollicking bun And the gay Sally Lunn And the straw-ber-ry

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**

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!

108

(General Dance. During the symphony MR. WELLS sinks through trap amid red fire.)

113

119

End of Opera





Piano accompaniment for measures 305-310. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Measure 310 includes a dynamic marking of *f* (forte).

Piano accompaniment for measures 310-315. The music continues in G major and 3/4 time. The right hand has a more active melodic line, including a sixteenth-note run in measure 312. The left hand maintains a consistent eighth-note bass line. Measure 312 features a dynamic marking of *f* (forte).

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

**Alexis & Dr. Daly:**

Vocal line for Alexis & Dr. Daly. The melody is in G major and 3/4 time. The lyrics are: *f* Eat, drink, and be gay, Ban-ish all wor-ry and sor-row,

**Sir Marmaduke, Notary, & Mr. Wells:**

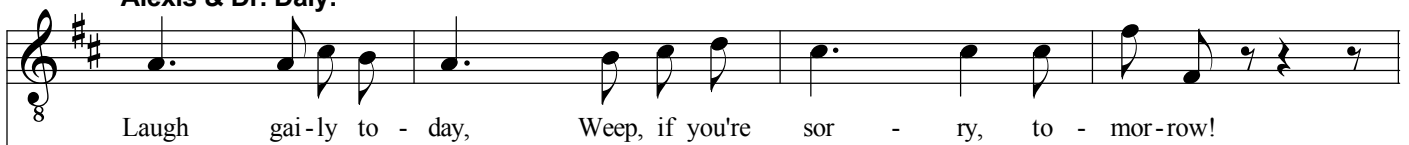
Vocal line for Sir Marmaduke, Notary, & Mr. Wells. The melody is in G major and 3/4 time. The lyrics are: *f* Eat, drink, and be gay, Ban-ish all wor-ry and sor-row,

**Men:**

Vocal line for Men. The melody is in G major and 3/4 time. The lyrics are: *f* Eat, drink, and be gay, Ban-ish all wor-ry and sor-row,

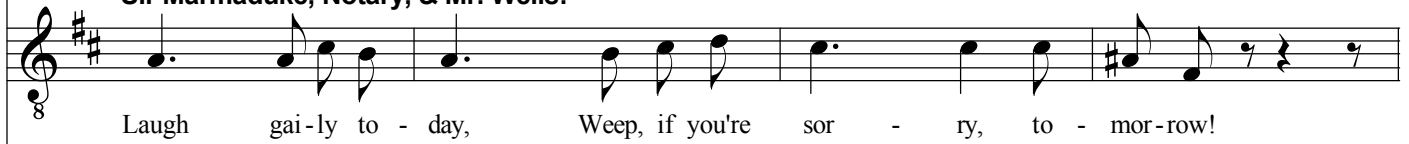
Piano accompaniment for measures 315-320. The music is in G major and 3/4 time. The right hand features a rhythmic accompaniment of chords, while the left hand provides a steady bass line with eighth notes.

**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:**

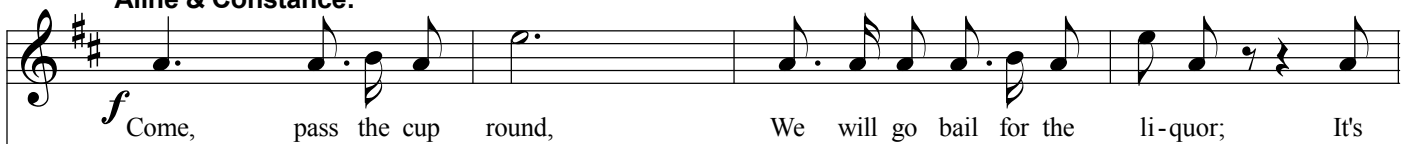


Laugh gai-ly to - day, Weep, if you're sor - ry, to - mor-row!



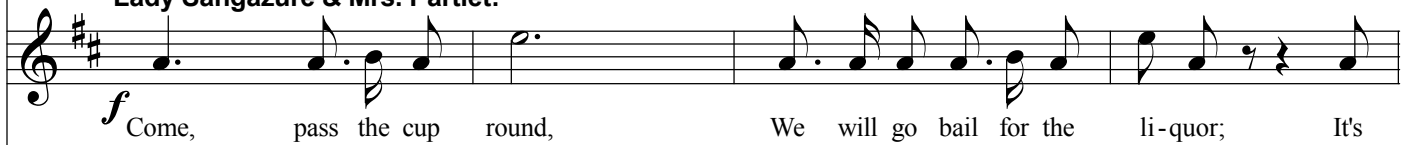
319

**Aline & Constance:**




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

**Lady Sangazure & Mrs. Partlet:**



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

**Women:**



*f* Come, pass the cup round, We will go bail for the li-quer; 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

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *f* (forte) in the right hand.

**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*

**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!

**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



**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!

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 355-360. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems. The first system contains measures 355 through 360. The second system contains measures 361 through 365. The notation includes treble and bass clefs, a key signature of one sharp, and various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line at the end of measure 365.

355

Musical score for measures 361-365. This system continues the piece from the previous system. It contains measures 361 through 365. The notation includes treble and bass clefs, a key signature of one sharp, and various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line at the end of measure 365.

360

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

*Allegro vivace ma non troppo*

The musical score is written for piano and consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system begins with a treble clef, a key signature of three sharps, and a time signature of 6/8. The tempo marking 'Allegro vivace ma non troppo' is placed above the first staff. The first measure of the first system contains a whole rest in the treble clef and a bass clef with a forte 'f' dynamic marking. The piano accompaniment in the bass clef consists of a steady eighth-note pattern. The second system starts at measure 7. The third system starts at measure 13. The fourth system starts at measure 19. The fifth system starts at measure 25. The score concludes with a final cadence in the fifth system.

Piano accompaniment for measures 31-34. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes.

31

Piano accompaniment for measures 35-38. The music continues in G major. Dynamic markings include *sf* (sforzando) at the beginning of measure 35 and *p* (piano) at the beginning of measure 37. The texture remains consistent with the previous system.

35

**Women:**

Vocal line and piano accompaniment for measures 39-42. The vocal line is in G major and begins with a dynamic marking of *[mf]*. The lyrics are: "Hap - py are we in our lov - ing fri - vol - i - ty, Hap - py and jol - ly as peo - ple of qual - i - ty;". The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

39

Piano accompaniment for measures 43-46. The music continues in G major. The right hand plays a melodic line with eighth notes, and the left hand plays chords and eighth notes.

43

**Men:**

Vocal line and piano accompaniment for measures 47-50. The vocal line is in G major and begins with the lyrics: "Love is the source of all joy to hu - man - i - ty, Mon - ey, po - si - tion and rank are a van - i - ty;". The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

47

Piano accompaniment for measures 51-54. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

51

**Women:**

Vocal line for Women and Men, measures 55-58. The Women's part is in the treble clef, and the Men's part is in the bass clef. The lyrics are: "Year af - ter year we've been wait - ing and tar - ry - ing,"

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

**Men:**

With -

Piano accompaniment for measures 55-58. The music continues with a steady accompaniment of chords and moving lines in both hands.

55

Vocal line for Women, measures 59-62. The lyrics are: "out e - ver think - ing of lov - ing or mar - ry - ing."

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

Piano accompaniment for measures 59-62. The piano accompaniment continues with a consistent harmonic support for the vocal lines.

59

**Women:**

Vocal line for Women and Men, measures 63-66. The Women's part is in the treble clef, and the Men's part is in the bass clef. The lyrics are: "Tho' we've been hith - er - to deaf, dumb, and blind to it,"

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

**Men:**

It's

Piano accompaniment for measures 63-66. The piano accompaniment concludes the section with a final chord and melodic flourish.

63

pleas - ant e - nough when you've made up your mind to it.

67

Detailed description: This block contains the musical score for measures 67 through 70. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "pleas - ant e - nough when you've made up your mind to it." The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

**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;

71

Detailed description: This block contains the musical score for measures 71 through 74. It features two vocal lines (Women and Men) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Hap - py are we in our lov - ing fri - vol - i - ty, Hap - py and jol - ly as peo - ple of qual - i - ty;". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The dynamic marking [f] is present for both vocal parts.

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

Detailed description: This block contains the musical score for measures 75 through 78. It features two vocal lines and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Tho' we've been hith - er - to deaf, dumb, and blind to it, Pleas - ant e - nough when you've". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

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

This system contains measures 78 through 82. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "made up your mind to it. Pleas - ant e-nough, ver-y say we,".

Pleas - ant e - nough, say we. —  
Pleas - ant e - nough, say we. —

83

This system contains measures 83 through 86. The vocal line continues with the lyrics: "Pleas - ant e - nough, say we. —" and "Pleas - ant e - nough, say we. —". The piano accompaniment continues with the same rhythmic pattern.

87

This system contains measures 87 through 90. It shows the piano accompaniment for these measures, which continues with the eighth-note bass line and chords.

91

This system contains measures 91 through 94. It shows the piano accompaniment for these measures, continuing the piece's accompaniment.

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

Constance, Notary, Aline, Alexis and Chorus

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

Moderato à la Valse

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic. The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is placed over the first two measures of the second system. The piece concludes with a *dim.* (diminuendo) marking and a repeat sign. A rehearsal mark (A) is placed at the end of the first system of the second system.

6

Constance:

The vocal entry for Constance begins at measure 11. The melody is written in the treble clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are as follows:

1. Dear friends, take pi - ty on my lot, My cup is not of  
2. I know not why I love him so; It is en - chant - ment,

11

The vocal entry continues from measure 19. The melody is written in the treble clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are as follows:

nec - tar! I long have loved— as who would not?— Our kind and rev - 'rend  
sure - ly! He's dry and snuf - fy, deaf and slow, Ill - tem - per'd, weak, and

19

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

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

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

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!

*f* *allegro* *ff*

71

76

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

2.

**J** *Andante non troppo*

*mf*

83

**Alexis:**

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

*p*

87

**Aline:**

ted. The blind young boy, O-bey's 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:**  
*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

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



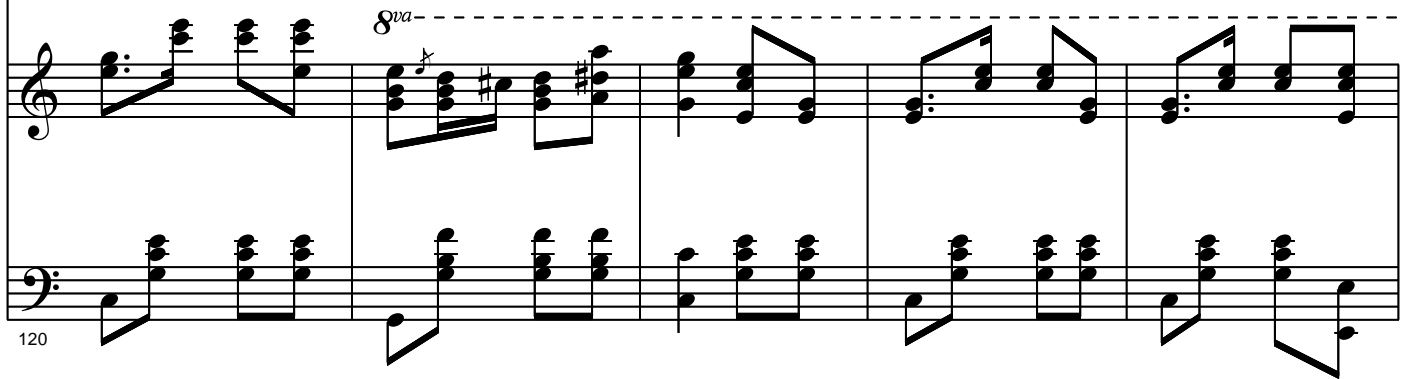
words can tell My state of mind de - light - ed! They'll soon em - ploy A mar-riage bell, To



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-

say that we're u - ni - ted.

troth they all have pligh - ted. *ff* True hap - pi - ness reigns ev - 'ry - where, And dwells with both the

troth they all have pligh - ted. *ff* True hap - pi - ness reigns ev - 'ry - where, And dwells with both the

say that we're u - ni - ted. *ff* 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. *ff* True hap - pi - ness reigns ev - 'ry - where And dwells with both the

(*8va*) ----- ,

*ff* (N)

125

Detailed description: This is a page of a musical score, page 125, numbered 219. It features a vocal line and a piano accompaniment. The vocal line consists of four staves of music with lyrics underneath. The lyrics are: "say that we're u - ni - ted." followed by "troth they all have pligh - ted. True hap - pi - ness reigns ev - 'ry - where, And dwells with both the" on the next line. The piano accompaniment consists of two staves of music. The first two staves of piano music correspond to the first two lines of the vocal line. The third and fourth staves of piano music correspond to the third and fourth lines of the vocal line. The piano part includes dynamic markings such as *ff* and *8va* (octave up), and a circled 'N' marking. The page number 125 is located at the bottom left.



*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*

130

Detailed description: This is a musical score for a hymn, page 220. It features six systems of music. The first five systems are vocal parts, each with a treble and bass staff. The lyrics are: 'And none will bless Ex - am - ple rare Of their be - lov'd A - lex - is. sex - es. All will bless The thought-ful care Of their be - lov'd A - lex - is. True'. The dynamics range from piano (*p*) to fortissimo (*ff*). The sixth system is a piano accompaniment with a grand staff (treble and bass). It begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. A circled 'C' symbol is present above the first measure of the piano part. The page number '130' is located at the bottom left.

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. 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

Detailed description: This page contains a musical score for a hymn. It features six systems of music. The first system is a vocal line starting with a rest and then the lyrics 'And none will bless Ex -'. The second system is a vocal line with lyrics 'hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es. All will bless the'. The third system is a vocal line with lyrics 'hap - pi-ness reigns ev - 'ry - where, And dwells with both the sex - es. All will bless the'. The fourth system is a vocal line with lyrics 'hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es. All will bless Ex -'. The fifth system is a vocal line with lyrics 'hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es. All will bless Ex -'. The sixth system is a piano accompaniment with lyrics 'hap - pi-ness reigns ev - 'ry - where And dwells with both the sex - es. All will bless Ex -'. The piano part consists of a treble and bass clef with chords and a melodic line. The page number '135' is located at the bottom left.

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.

am - ple rare Of their be - lov'd A - lex - is. lex - is.

*cresc.*

*p*

140





Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

Oh joy! oh joy! *f* oh joy!

154

*ff* *ff* (R)

*Sva* *Sva*

160

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