

THE SORCERER.

An entirely Original Modern Comic Opera

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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DRAMATIS PERSONÆ.

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

Chorus of Peasantry.

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

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

ACT II.—Market Place of Ploverleigh.

Time—The Present Day.

THE SORCERER.

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The Sorcerer.

ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO VIVACE.

ff

f

Ring forth, ye bells, With cla - rion

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

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

unis.

mf.

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

unis.

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

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

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

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

sure !

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

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

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

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

1st Volta.

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

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

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

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

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

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

No. 2.

RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

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

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

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

MRS. P.

a tempo.

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

Mrs. P. *a tempo.*
What is the rea-son? Speak, my daugh-ter, speak!

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

RECIT. CONSTANCE.

a tempo lento.

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

RECIT. CONSTANCE. *a tempo lento.*
Oh, mo-ther, do not ask! If my com-plex - ion From red to white should change in quick suc - ces - sion, And

p

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

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

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

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

cres.

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

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

dim.

No. 2a.

ARIA—(Constance)—“When He is Here.”

Andante. CONSTANCE.

VOICE. When he is here, I sigh with

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

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

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

PIANO. *cres.* *dim.*

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

PIANO. *dim.* *pp*

rall.

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

cres. colla voce. *dim.*

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

p *mf* *dim.* *p*

Ped. * Ped.

2ND VERSE.

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

p

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

cres.

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

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

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

No. 3.

RECITATIVE—Rev. Dr. Daly.

VOICE.

PIANO.

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

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

RECIT. DR. D.

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

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

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

Peace, peace, old heart!

The fourth system includes the vocal line and piano accompaniment for the second line of lyrics.

Why wa - ken from its slum - bers

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

The fifth system includes the vocal line and piano accompaniment for the third line of lyrics.

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

Andante. DR. D.

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

PIANO. *p*

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

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

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

cres.

Ped. *

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

colla voce. *mf*

Ped. *

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

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

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

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

Ped. * Ped. *

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

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

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

DR. DALY.

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

PIANO.

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

SIR M. ALEX.

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

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

Segue minuet.

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

ANDANTE,

The first system of the minuet consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the minuet with two staves. The upper staff features various chordal textures and melodic lines, while the lower staff maintains a steady accompaniment.

The third system includes trills (*tr.*) in the upper staff and a forte (*f*) dynamic. The notation shows more complex rhythmic patterns and chordal changes.

The fourth system concludes the minuet with a *rall.* marking. The music slows down as it ends with a final chord in both staves.

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

PIANO.

The piano introduction for the chorus is in 2/4 time with a key signature of two flats (Bb, Eb). It is marked *Allegretto* and *dolce*. The upper staff features a melodic line with grace notes, while the lower staff provides a rhythmic accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

CHORUS.

With

The piano accompaniment for the chorus continues with two staves. It includes dynamics such as *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The notation shows a mix of chords and moving lines.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "heart and with voice Let us wel - come this ma - ting To the youth of her choice ; With a". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

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

The second system continues the musical score. The vocal line lyrics are: "heart pal - pi - ta - ting, Comes the love - - ly A - line ! Comes the love - -". The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure established in the first system.

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

The third system of the score has the following lyrics: "ly A - line ! May their love ne - ver cloy ! May their bliss be un - bound - ed ! With a". The piano accompaniment includes some chordal textures and moving lines in both hands.

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

The fourth system contains the lyrics: "ha - lo of joy May their lives be sur - round - ed ! Heaven bless our A - line !". The piano accompaniment features a consistent eighth-note bass line and a melodic line in the right hand.

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

The fifth and final system on this page has the lyrics: "Heaven bless our A - line ! May their love ne - ver cloy ! May their". The piano accompaniment concludes with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "bliss be un - bound-ed! With a ha - lo of joy May their lives be sur - round-ed! Heaven". The piano accompaniment is in a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano) above it. The lyrics are: "bliss A - line! May their love ne - ver cloy!". The piano accompaniment includes a dynamic marking of *p* in the lower register.

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

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

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

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

No. 6a.

ARIA.—“Happy Young Heart.”

Tempo di valse non troppo vivace.

PIANO.

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

Ped. *

Oh, hap - py young heart!

cres. *molto.*

Comes thy young lord a - woo - - ing,

With

f *dim.* *p*

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

p

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

cres.

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

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

Ped. *

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

f

Ped. *

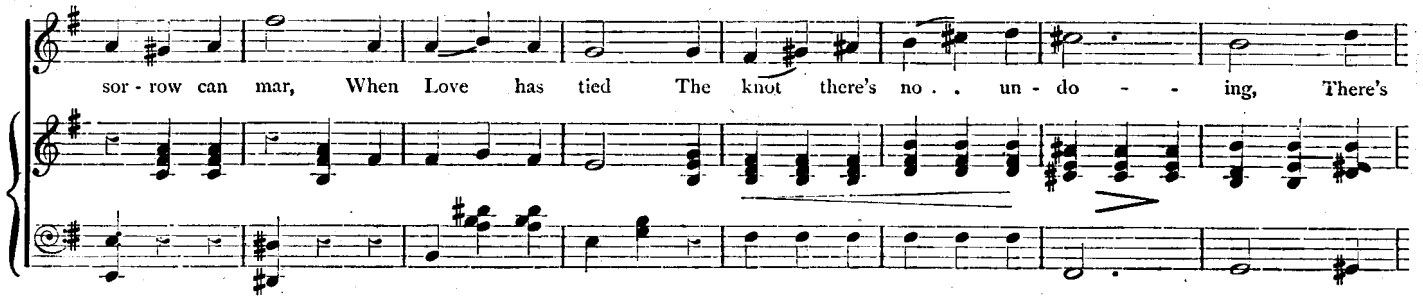
Oh, mer - ry young heart, . . . Bright are the days of woo - - - ing!

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

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

p

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



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

p *f* *dim.* *p*

Ped. *



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

p *cres.*



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

p



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

cresc. *scen.* *do.*



brillante.

ne - ver to *tr.*

ne - ver to part, Young heart! to

part

No. 7.

RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

LADY S.

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

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

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

TENORS.

BASSES.

ALLEGRETTO MARZIALE.

f

f

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

With heart and with

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

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

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

This system contains the next two systems of music. The vocal line continues with the lyrics. The piano accompaniment remains consistent in style, with the right hand providing harmonic support and the left hand maintaining the bass line. The notation includes various note values and rests.

brave

This system contains the final two systems of music on the page. The first system of this block shows the vocal line with a 'brave' instruction. The piano accompaniment continues. The second system of this block shows the piano part continuing without the vocal line. The music concludes with a double bar line.

No. 9.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

Wel-come, joy! a-dieu to

ALLEGRETTO. *mf* *tr* *p*

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

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

L'istesso tempo.

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

rall. *p stacc.*

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

cres.

passionata.

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

cres. *ff dim.*

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

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

rall. *tr.*

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

LADY S.

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

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

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

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

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

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

cres. *f* *dim.*

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

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

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

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

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

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

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

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

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

to com-mand! Wild with a-do-ration, Yes, and mad with fas-ci-na-tion! To in-dulge my la-men-

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

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

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

Your most o-be-dient to . . com-man^d.

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

MAESTOSO.

LAWYER.

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

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

CHORUS.

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

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

draft-ed as a-greed! Ap -

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

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

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

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

attacca.

Allegro come 1mo.

Tempo 1mo.
f sf sf sf

TREBLE & ALTO.

TENOR.

BASS.

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

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

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

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

8va. ~~~~~

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

Sva.

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

Sva. *ff* *Sva.*

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

Sva.

No. II.

BALLAD—(Alexis)—“For Love Alone.”

Andante espressivo.

VOICE. Love feeds on ma - ny

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

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

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

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

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped. *

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

Ped. *

love that love, I love it on - ly!

colla voce. *ff* *dim.*

Ped. *

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

p

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

rall.

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

p *colla voce.*

f a tempo.

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

f *Ped.* * *Ped.* *

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

ff *colla voce.*

ly!

ff *dim.*

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

VIVACE.

MR. WELLS.
My

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The fourth system continues the vocal and piano parts. The vocal line lyrics are: "cre - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of". The piano accompaniment continues with its established pattern.

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

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

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

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

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

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

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

ritard. *a tempo.*

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

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

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

cres. molto.

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

Axe

f

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

ALLEGRETTO
QUASI
LENTO.

p *p*

MR. WELLS.

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

p

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

- - pear! Ap - pear!

p

CHORUS.

Good mas - ter, we are here!

dim.

MR. WELLS.

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

Sva.

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

Sva.

CHORUS.

Good mas - ter, we are

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

dim.

Piu vivo.

ALEXIS.

here !

Hark ! hark ! they as - sem - ble,

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

ALINE.

These fiends of the night !

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

Seek safe - ty in flight !

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

cres.

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

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

fp

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

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

p

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

cres.

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

f *sf* *colla voce.*

Ped. * Ped. *

a tempo.

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

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

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

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

f *fp* *f* *fp*

a tempo.

may not be! That *p*

may not be! That *p*

may not be! That *p*
dim.

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

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

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

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

is not for thee! . . .

dim. *pp*

MR. WELLS. *Andante Moderato.*

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

f

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

f

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

f

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

CHORUS.

It is done! One too few!
It is done! One too few!

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

ppp

This system contains the first two vocal entries. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "yield! (*Spoken*)—Number one! (*Spoken*)—Number two! CHORUS. It is done! One too few! It is done! One too few!". The piano accompaniment is in the bass clef, starting with a *ppp* dynamic and featuring a rhythmic pattern of eighth notes. There are two *Sva.* markings with wavy lines above the piano part, and a *f* dynamic marking.

(*Spoken*)—Number three!

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

f

This system contains the third vocal entry. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "(*Spoken*)—Number three! Set us free! set us free! our work is Set us free! set us free! our work is". The piano accompaniment is in the bass clef, starting with a *f* dynamic and featuring a rhythmic pattern of eighth notes.

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

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

This system contains the final vocal entry. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "done! ha! ha! ha! ha! ha! ha! ha! ha! done! ha! ha! ha! ha! ha! ha! ha! ha!". The piano accompaniment is in the bass clef, starting with a *f* dynamic and featuring a rhythmic pattern of eighth notes. There is a key signature change to two flats (Bb) in the middle of the system.

ALINE.

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

ALEXIS.

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

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

pp

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

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

late!

Too late! too late! too late! too

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



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

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

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

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

dim. al fine. pp Attacca final.

Detailed description: This block contains a musical score for a vocal piece. It features five staves. The top four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "fly! let us fly! let us fly! let us fly! let us fly!", "let us fly! let us fly! let us fly! let us fly!", "late! it may not be! That hap - py fate is not for thee", and "ha! ha! ha! ha! ha! ha! ha! ha! ha!". The piano part includes dynamic markings: *dim.*, *al fine.*, and *pp*. The piece concludes with *Attacca final.*

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

ALLEGRETTO.

p cres. f ff

1st time. 2nd time.

Detailed description: This block contains a musical score for a piano piece. It features three systems of staves. The first system is a grand staff (treble and bass clefs) with a tempo marking of *ALLEGRETTO.* and dynamic markings of *p* and *cres.*. The second system continues the piece with dynamic markings of *f* and *ff*. The third system includes first and second endings, marked *1st time.* and *2nd time.* The key signature is B major (two sharps). The time signature is 4/4.

CHORUS.

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

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

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

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

p

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

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

cres.

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

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

bun, bun, Oh ! the

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

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

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

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are: "rol - lick - ing, rol - lick - ing bun ! . ." for both the top and bottom voices. The piano accompaniment is in bass clef and includes a dynamic marking of *f* (forte). The accompaniment features a steady eighth-note bass line and chords in the right hand.

Segue recit.

The third system of the musical score consists of two piano accompaniment staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The system concludes with a double bar line and a common time signature (C). The text "*Segue recit.*" is written below the bottom staff, indicating the start of a recitativo section.

RECIT. SIR M.

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

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

Allegretto.
day!

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

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

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

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

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

ALINE.

jo - rum of tea. . .

CONS.

jo - rum of tea. . .

LADY S.

jo - rum of tea. . .

MRS. P.

jo - rum of tea. . .

ALEX.

jo - rum of tea. . .

MR. B.

jo - rum of tea. . .

SIR M.

jo - rum of tea. . .

MR. W.

jo - rum of tea. . .

jo - rum of tea. . .

p

ALINE. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

p

They are ex - ceed - ing!

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

They are ex - ceed - ing!

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

They are ex - ceed - ing!

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

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

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

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

cres. molto. *Sva.* *loco.*

DR. DALY.

Pain, trou - ble and care,

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

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

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

cres.

Andante.

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. AND NOTARY.

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

MR. WELLS.

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

CHORUS.

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

f

Andante. p

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

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

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

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

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

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

Oh love, oh love, . . .

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

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

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

p *cres.*

Ped. *

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

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

f *f*

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

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

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

rall. e dim.

pp *Allegretto non troppo vivace.*

this!

pp this!

pp *Allegretto non troppo vivace. pp*

Ped. *

DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

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

pp staccato.

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

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

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

pp staccato. ALINE.

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

pp staccato. ALEXIS.

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

eyes?

eyes?

pp staccato. MR. WELLS.

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

eyes?

pp staccato.

ALINE.

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

ALEXIS.

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

MR. WELLS.

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

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

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

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

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

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

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

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

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

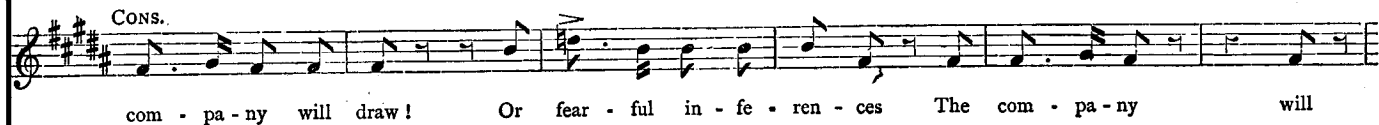
pp CHORUS,
I must re-gain my sen - ses, Re - stor - ing rea - son's law, Or fear - ful in - fe - ren - ces The

pp

ALINE.



CONS.



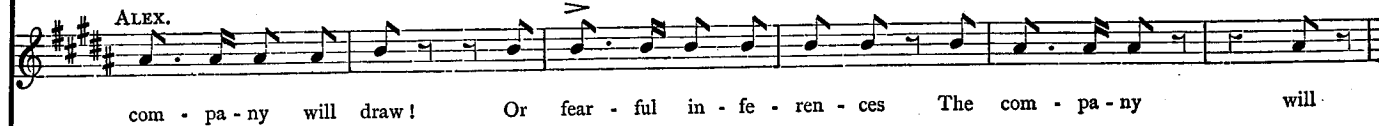
LADY S.



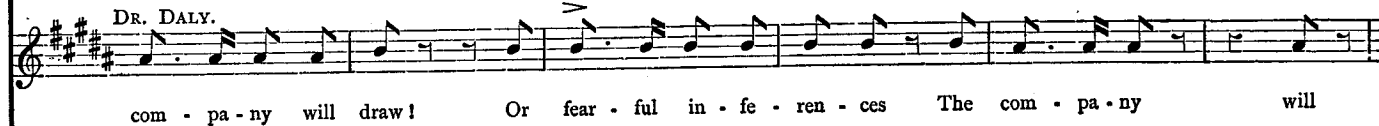
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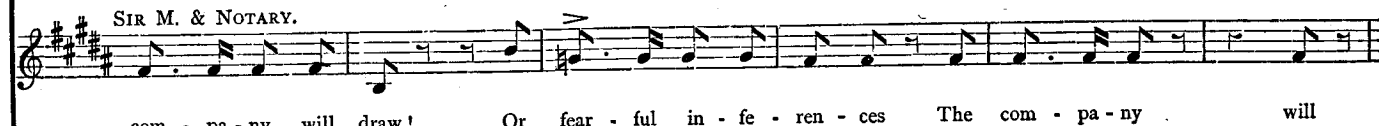
ALEX.



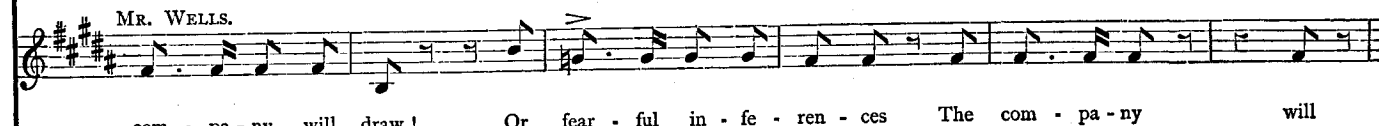
DR. DALY.



SIR M. & NOTARY.



MR. WELLS.



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

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

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

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

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

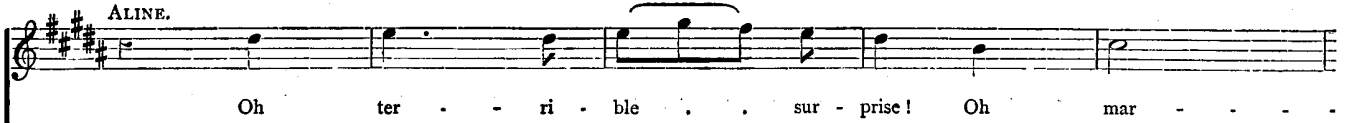
DR. D.
draw ! Oh, mar - vellous il - lu - - - sion ! Oh

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

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

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

ALINE.



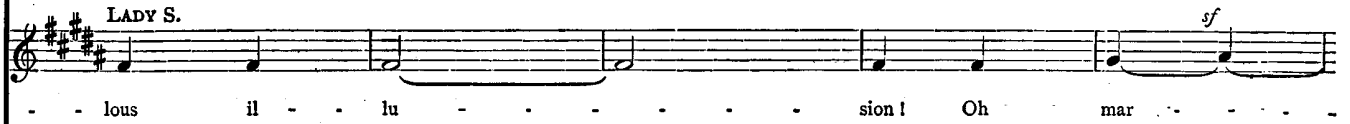
Oh ter - ri - ble sur - prise! Oh mar -

CONS.



Oh ter - ri - ble sur - prise! Oh mar -

LADY S.



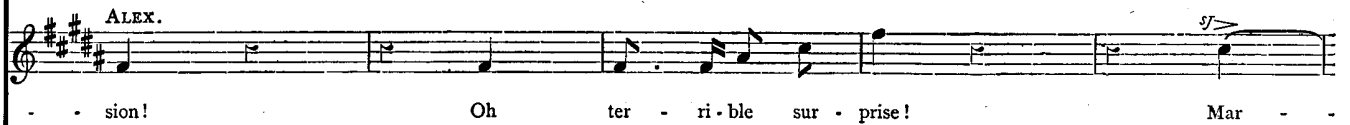
- lous il - lu - sion! Oh mar -

MRS. P.



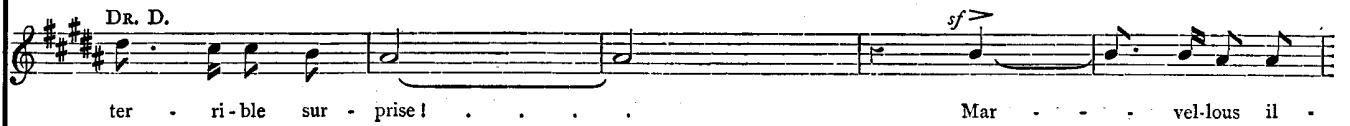
- lous il - lu - sion! Oh mar -

ALEX.



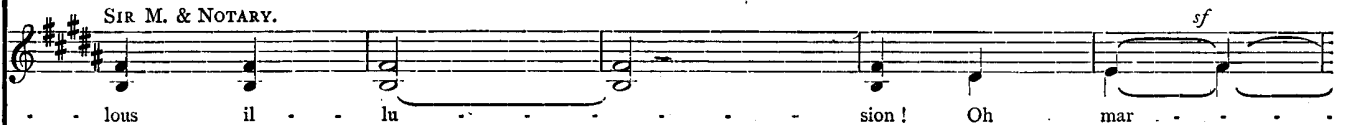
- sion! Oh ter - ri - ble sur - prise! Mar -

DR. D.



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

SIR M. & NOTARY.



- lous il - lu - sion! Oh mar -

MR. WELLS.



- lous il - lu - sion! Oh mar -

cres. molto.



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

cres. molto.



cres.

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

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

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

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

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

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

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

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

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

cres.

ALINE.

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

vel - lous il - lu - sion ! sion !

CONS.

dim.

vel - lous il - lu - sion ! sion !

LADY S

dim.

vel - lous il - lu - sion ! sion !

MRS. P.

dim.

vel - lous il - lu - sion ! sion !

ALEX.

dim.

vel - lous il - lu - sion ! sion !

DR. D.

dim.

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

SIR M. & NOTARY.

dim.

vel - lous il - lu - sion ! sion !

MR. W.

dim.

vel - lous il - lu - sion ! sion !

dim. *p* *ff unis.*

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

p *ff*

Oh ter - ri - ble sur - prise !

dim. *p* *ff*

ALINE. *ff*

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

CONS. *ff*

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

LADY S. *ff*

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

MRS. P. *ff*

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

ALEX. *ff*

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

DR. DALY. *ff*

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

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

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

MR. WELLS. *ff*

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

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

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

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

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

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

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

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

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

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

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

p *cres.* *f* *ff*

p *cres.* *f* *ff*

p *cres.* *f* *ff*

Allegro. Più vivo che la prima volta.

pp

f

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

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

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

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

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

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

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

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

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

ALEXIS.
sor - ry, to - morrow.

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

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

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

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

sor - ry, to - morrow.

ALINE.



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

CONS.



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

LADY S.

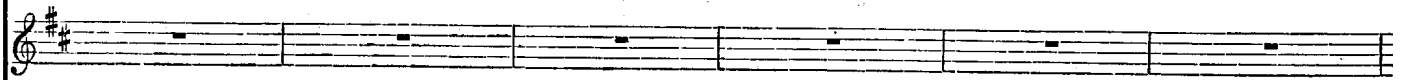


strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

MRS. P.



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



DR. D.

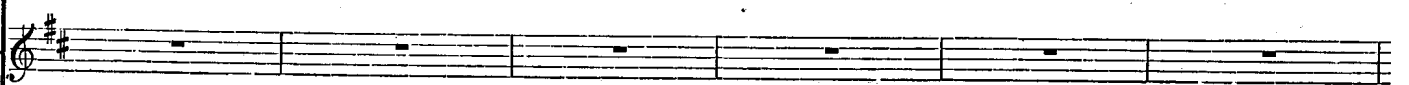


It's strong, I'll be bound, For it was

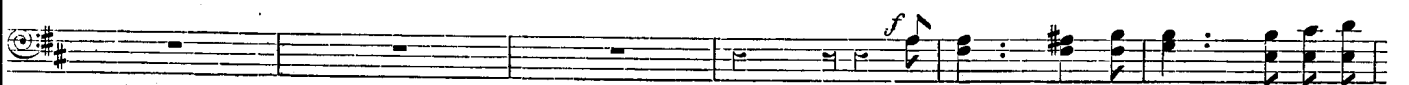
SIR M. & NOTARY.



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



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



ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. & NOTARY.

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

MR. W.

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

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

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

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

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

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

CONS. *ff*
 None so cunning as

LADY S. *ff*
 None so cunning as

MRS. P. *ff*
 None so cunning as

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

DR. DALY. *ff*
 None so cunning as

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

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

ff
 None so cunning as

ff

cres. *f* *ff*

ALINE.

CONS.

LADY S.

MRS P.

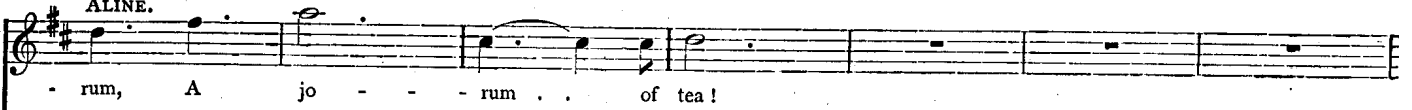
ALEX.

DR. D.

SIR M. & NOTARY.

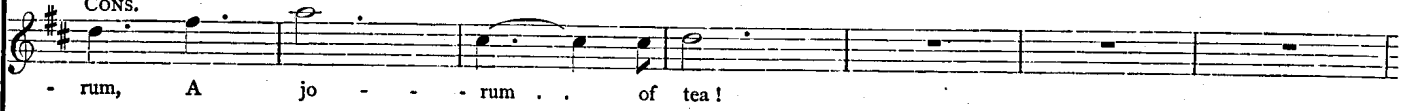
MR. WELLS.

ALINE.



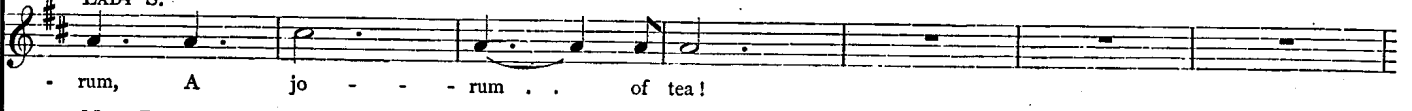
- rum, A jo - - - rum . . of tea!

CONS.



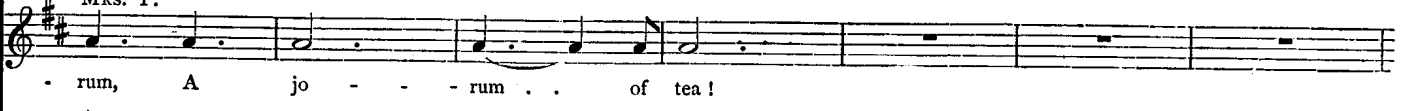
- rum, A jo - - - rum . . of tea!

LADY S.



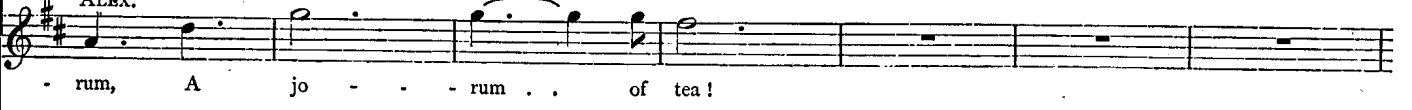
- rum, A jo - - - rum . . of tea!

MRS. P.



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

ALEX.



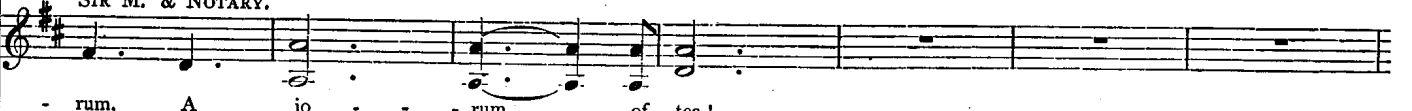
- rum, A jo - - - rum . . of tea!

DR. D.



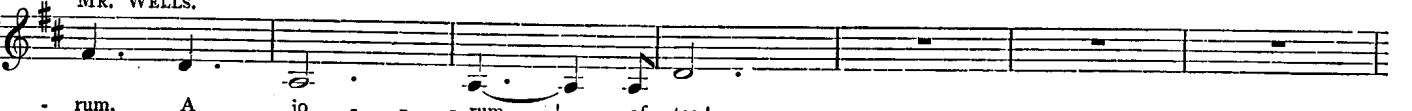
- rum, A jo - - - rum . . of tea!

SIR M. & NOTARY.

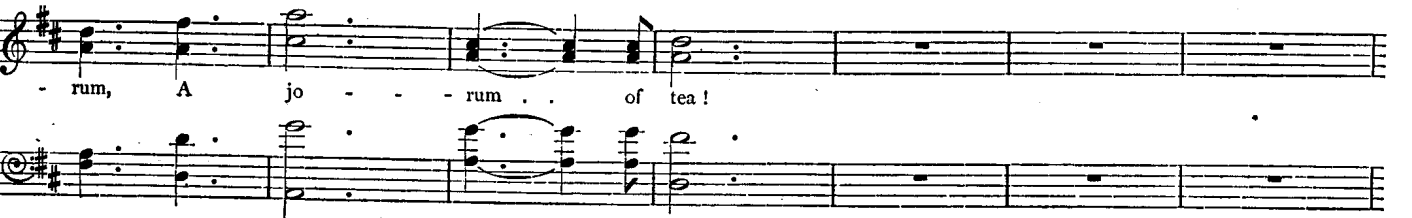


- rum, A jo - - - rum . . of tea!

MR. WELLS.



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



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



End of 1st Act.