

Troupers Light Opera, Inc
presents

The Sorcerer

Libretto by William S. Gilbert
Music by Sir Arthur Sullivan

DRAMATIS PERSONÆ

SIR MARMADUKE POINTDEXTRE, *an Elderly Baronet*
ALEXIS, *of the Grenadier Guards--His Son*
DR. DALY, *Vicar of Ploverleigh*
JOHN WELLINGTON WELLS, *of J. W. 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*
NOTARY, *a lawyer*
HERCULES, *a page (speaking role)*

Chorus of Villagers

ACT I--GROUNDS OF SIR MARMADUKE'S MANSION, MID-DAY
(Twelve hours elapse between Acts I and II)

ACT II-- GROUNDS OF SIR MARMADUKE'S MANSION, MIDNIGHT



The Sorcerer – Songs and Choruses

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Rehearsal Numbers

In this edition, there are 3 kinds of rehearsal numbers. Boxed letters correspond to the rehearsal letters in the orchestra score. Boxed numbers correspond to page numbers in the Kalmus edition. In addition, measure numbers have been added to each piece.

This performing edition was prepared for Troupers Light Opera by Jim Cooper:
jim@labsoftware.com. This score is freely downloadable from
<http://trouperlightopera.org/Troupers/Scores/Sorcerer/sorcerer.htm>

The Sorcerer

Overture

Arthur S. Sullivan
arr. Hamilton Clarke

1

Allegro con spirito

Piano

f *ff*

7

14

21

28

35

Musical score for measures 35-40. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a rapid sixteenth-note melody with slurs. The left hand plays a steady eighth-note accompaniment.

41

Musical score for measures 41-47. Treble clef, key signature of three sharps. The right hand has a melodic line with slurs. The left hand plays chords. A fortissimo (*ff*) dynamic marking is present in measure 42.

48

Musical score for measures 48-53. Treble clef, key signature of three sharps. Measure 48 is a repeat sign. Measure 49 is marked *Moderato*. The right hand has a melodic line. The left hand plays chords. A piano (*p*) dynamic marking is present in measures 49 and 51.

54

Musical score for measures 54-59. Treble clef, key signature of two sharps (F#, C#). Measure 54 is marked *ad lib.*. Measure 55 is marked *Andante dolce*. The right hand has a melodic line. The left hand plays chords. A 3/4 time signature change occurs at measure 55.

60

Musical score for measures 60-65. Treble clef, key signature of two sharps. The right hand has a melodic line. The left hand plays chords. A crescendo (*cresc.*) dynamic marking is present in measure 62.

66

Musical score for measures 66-71. The piece is in 3/4 time with a key signature of one flat. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in measure 68. A hairpin crescendo is shown between measures 67 and 68. A fermata is placed over the final note of measure 71.

72

Musical score for measures 72-78. The right hand continues with a melodic line, featuring some sixteenth-note passages. The left hand has a more active accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) in measure 72 and *p* (piano) in measure 78. Hairpin crescendos and decrescendos are used to shape the dynamics across the measures.

79

Tempo di valse

Musical score for measures 79-85. The tempo changes to *Tempo di valse* (waltz tempo). The time signature changes to 3/4. The right hand has a simple, rhythmic melody. The left hand plays a steady accompaniment. A dynamic marking of *p* (piano) is shown in measure 79. A fermata is placed over the final note of measure 85.

86

3

Musical score for measures 86-92. The right hand features a melodic line with a triplet of eighth notes in measure 86, indicated by a '3' in a box. The left hand has a harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) in measure 87 and *cresc.* (crescendo) in measure 92. A hairpin crescendo is shown between measures 91 and 92.

93

Musical score for measures 93-98. The right hand has a melodic line with eighth notes. The left hand has a harmonic accompaniment. A dynamic marking of *f* (forte) is shown in measure 93. The piece concludes with a final chord in measure 98.

99

Musical score for measures 99-105. The piece is in 3/4 time with a key signature of one flat (B-flat major). Measure 99 features a melodic line in the right hand with eighth notes and a bass line with chords. A dynamic marking of *p* (piano) is present in measure 100. Measures 101-105 continue with sustained chords in the right hand and chords in the left hand.

106

Musical score for measures 106-112. The key signature changes to two sharps (D major). The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of chords.

113

Musical score for measures 113-119. A section labeled 'A' begins in measure 114. The right hand has a melodic line with slurs, and the left hand has chords with some tremolos. A fermata is placed over the final chord of measure 119.

120

Musical score for measures 120-126. The right hand features a melodic line with eighth notes and slurs. The left hand has chords with tremolos. A fermata is placed over the final chord of measure 126.

127

Musical score for measures 127-133. A section labeled '4' begins in measure 128. The right hand has a melodic line with eighth notes and slurs. The left hand has chords with tremolos. A dynamic marking of *mf* (mezzo-forte) is present in measure 131. A fermata is placed over the final chord of measure 133.

134

Musical score for measures 134-140. The piece is in A major (three sharps) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords.

141

Musical score for measures 141-147. The right hand continues with melodic lines, and the left hand has a more active accompaniment. A *diminuendo* marking is present in measure 145, indicating a gradual decrease in volume.

148

Musical score for measures 148-154. A *p* (piano) dynamic marking is placed in measure 148. The right hand has a melodic line with slurs, and the left hand features a rhythmic accompaniment of chords.

155

Musical score for measures 155-161. The right hand has a melodic line with slurs. The left hand accompaniment includes a *cresc-* (crescendo) marking in measure 157 and an *-end-* (diminuendo) marking in measure 159.

162

Musical score for measures 162-168. The tempo changes to *Allegro molto* at measure 162. The right hand has a melodic line with slurs. The left hand accompaniment includes dynamic markings of *al.* (allegro), *f* (forte), and *ff* (fortissimo).

169

Musical score for measures 169-175. The right hand has a melodic line with slurs. The left hand accompaniment includes a *p* (piano) dynamic marking in measure 171 and a *staccato* marking in measure 173.

175 5

182

189 B

196

204

211

218

6

Musical score for measures 218-224. The system consists of two staves. The right staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The left staff contains a bass line with chords and single notes. A dynamic marking of *pp* (pianissimo) is placed above the right staff in measure 221.

225

Musical score for measures 225-231. The system consists of two staves. The right staff continues the melodic line. The left staff features a bass line with chords. A dynamic marking of *f* (forte) is placed above the right staff in measure 229.

232

Musical score for measures 232-238. The system consists of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with chords. Dynamic markings include *cresc.* (crescendo) above the right staff in measure 234 and *ff marcato* (fortissimo marcato) above the right staff in measure 237.

239

Musical score for measures 239-245. The system consists of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with chords. A dynamic marking of *ff* (fortissimo) is placed above the right staff in measure 245.

246

Musical score for measures 246-252. The system consists of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with chords.

253

Musical score for measures 253-259. The system consists of two staves. The right staff has a melodic line with slurs and dynamic markings of *Red.* (ritardando) above the staff in measures 254, 256, and 258. The left staff has a bass line with chords. There are asterisk symbols (*) in the left margin below measures 253 and 258.

260

Musical score for measures 260-264. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. In measure 264, there are two whole notes in the bass staff, each with a fermata.

265

Musical score for measures 265-269. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music continues with complex textures. In measure 269, there are two whole notes in the bass staff, each with a fermata.

270

Musical score for measures 270-274. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. In measure 274, there are two whole notes in the bass staff, each with a fermata. The word "rit." is written below the bass staff in measure 274.

275

Musical score for measures 275-279. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. In measure 279, there are two whole notes in the bass staff, each with a fermata. A double bar line is present at the end of the system, followed by an asterisk symbol (*).

Act I.
SCENE: Exterior of Sir Marmaduke's Elizabethan Mansion, mid-day.

1. Ring forth, ye bells

Opening Chorus

7

Allegro vivace (Optional chimes introduction)

Piano

ff

12

f

Ring forth, ye bells, With cla - rion

18

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

23

8

get your notes Of mourn - ful lay, And from your throats Pour

29

A

joy to -day. For to - day young A - lex - is Is be -
 Young A - lex - is Point- dex - tre,

35

trothed to A - line, And that pride of his sex is
 To A - line Sang - a - zure. of his

41

At the feast on the green, And that
sex is to be next her, on the green, Oh be sure!

47

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

53

9

B

green, Oh be sure! Ring forth. ye bells, With cla - rion

58

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

63

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

68

cla - rion sound, And from your throats — Pour — joy to

73

unis C

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

79

10

1.

2.

knells, For joys a bound. Ring bound. Ring forth, ye bells, With

85

cla - rion sound, For - get your knells, For joys a

90

bound, Ring, ye bells, Ring, ye bells, Ring, ye

This system contains measures 90, 91, and 92. It features a vocal line with lyrics, a piano accompaniment, and a keyboard accompaniment. The vocal line consists of a series of eighth notes: 'bound, Ring, ye bells, Ring, ye bells, Ring, ye'. The piano accompaniment has a steady eighth-note pattern in the right hand and block chords in the left hand. The keyboard accompaniment features a similar eighth-note pattern in the right hand and block chords in the left hand.

93

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

This system contains measures 93, 94, and 95. The vocal line continues with 'bells, With cla - rion sound, For joys a - bound'. The piano accompaniment continues with its eighth-note pattern. The keyboard accompaniment continues with its eighth-note pattern. Measure 95 ends with a fermata over the final note.

96

This system contains measures 96, 97, and 98. The vocal line is silent, indicated by a fermata and a rest. The piano accompaniment continues with its eighth-note pattern. The keyboard accompaniment continues with its eighth-note pattern. Measure 98 ends with a fermata over the final note.

(Exeunt the men.)

2. Constance, my daughter

Recitative

Mrs. Partlet and Constance

(Enter Mrs. Partlet with Constance, her daughter.)

1 11

Piano *mf*

4 *Recit.*

Mrs P

Con-stance, my daugh-ter, why this strange de-press-ion? The

8

Mrs P

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

9

Mrs P

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

10

Mrs P

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

13 12

Mrs P

sad and out of spi - rits. What is the rea - son? Speak, my daugh - ter, speak!

a tempo

17 *Recit.*

Const

Oh, mo - ther do not ask! If my com -

Mrs P

stringendo

cresc. *f* *dim* *p*

22 *a tempo lento*

Const

plex - ion From red to white should change in quick suc -

p

24

Const

ces - sion, And then from white to red, oh, take no

27

Const

no - tice! If my poor limbs should trem - ble with e - mo - tion, Pay no at -

32

Const

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

cresc.

37

Const

chance to ut - ter, Oh heed them not, Their

dim.

41

Const

cause must ne'er be known!

(Mrs. Partlet motions to Chorus to leave her with Constance. Exeunt ladies of the Chorus.)

2a. When He is Here

Constance

Piano

1 13

cresc. *f* *p*

Constance

5

When he is here, I sigh with pleas - ure, When he is gone, I sigh with

p

Constance

9

grief. My hope - less fear No soul can mea - sure. His love a - lone Can

cresc.

Constance

13

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

dim

17

Constance

cold, I weep for sor - row, When he is kind, I weep for joy. My

21

Constance

grief un - told Knows no to - mor - row. My grief un - told Knows no to - mor - row. My

14

25

Constance

woe can find No hope, no so - lace, no al - loy! No hope, no hope, no so - lace, no al -

rall.

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

29

Constance

loy!

mf *dim.*

Red. * *Red.* *

33

Constance

When I re - joice, He shows no pleas - ure, When I am

37

Constance

sad, It grieves him not. His sol - emn voice Has tones I trea - sure. My

41

Constance

heart they glad, They so - lace my un - hap - py lot! They so - lace my un - hap - py

15

cresc.

diminuendo

45

Constance

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

49
Constance
cheer; With fol - ly fond To him I has — ten With fol - ly fond To him I

dim. *pp*

53
Constance
has — ten From him a - part, My life is ve - ry sad and drear! My life, my life is

rall.
cresc. colla voce *dim.*

57
Constance
ve - ry sad and drear!

mf

61

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*)

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

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.)

3. The air is charged

Rev Dr Daly

Recitative

1

Piano

4

7

9 *Recit.*

Dr D

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

12

Dr D

Soft mad - ri - gals, and drea - my lo - vers lays. Peace, peace, old

17

Dr D

heart! Why wak - en from its slumbers The ach - ing mem - 'ry of the old, old days?

3a. Time Was When Love and I Were Well Acquainted

Dr Daly

1 17

Dr Daly *Andante*

Piano

Time

4

Dr. D

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

7

Dr. D

hand. A saint - ly youth, with world - ly thought un - taint - ed.

10

Dr. D

None bet - ter lov'd than I in all the land! Time

13

Dr. D

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

16

Dr. D

men, Would gaze up - on me, rapt in a - do - ra - tion. Ah

cresc.

19

Dr. D

me, ah me, I was a fair — young — cu - rate

colla voce

22

Dr. D

then! Had I a

mf

25 18

Dr. D

head - ache? sigh'd the maids as - sem - bled; Had I a cold? well'd forth the sil - lent

28

Dr. D

tear; Did I look pale? then half a pa - rish trem - bled;

31

Dr. D

And when I cough'd all thought the end was near! I had no

34

Dr. D

care, no jeal - ous doubts hung o'er me, For I was lov'd be - yond all o - ther

37
Dr. D

men. Fled gil - ded dukes and belt - ed earls be - fore me, Ah

40
Dr. D

me, ah me, I was a pale young cu - rate

43
Dr. D

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

cresc.

46
Dr. D

me, I was a pale young cu - rate then

colla voce.

p

(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

4. Recit and Minuet

Sir Marmaduke, Dr Daly, Alexis

1 19 *Recit.* **Dr Daly**

Sir Mar - ma-duke- my dear young friend, Al - ex - is- On this most

Piano

4

hap - py- mostaus - pi - ciousplight ing- Per - mit me, as a true old friend, to

8 **Sir Marmaduke**

ten - der My best, my ve - ry best, con - gra - tu - lat - tions! Sir, youare most o -

12 **Alexis**

bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my va - lued pas - tor, I

16

thank you from the bot - tom of my heart!

4a. Minuet - May Fortune Bless You

Music played under dialog

20

1 *Andante* *Tempo di minuetto*

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 8-14. This section includes a repeat sign at the beginning of measure 8. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

Musical notation for measures 15-21. Measures 15-18 feature trills in the right hand, marked with 'tr'. The piece concludes with a final cadence in measure 21.

Musical notation for measures 22-28. The right hand continues with a melodic line, and the left hand provides accompaniment. A 'rall.' (rallentando) marking is present in measure 26, leading to a final cadence in measure 28.

(Dialog spoken over 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 clerkly manuscript, that I myself
May use it on appropriate occasions?

DR. D. Sir, you shall have a fairly-written copy
Ere Sol has sunk into his western slumbers!

(Exit DR. DALY)

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

ALEXIS. Oh rapture!

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

ALEXIS. Father, I am welling over with limpid joy! No 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 Girls.)

5. "With Heart and with Voice"

Chorus of Girls

Allegretto

The musical score is divided into five systems. The first system (measures 1-5) is for the piano, marked *f*. The second system (measures 6-10) is also for the piano, marked *dolce*. The third system (measures 11-15) is for the piano, marked *cresc.*, *f*, and *diminuendo*. The fourth system (measures 16-20) is for the voice parts (Sop+Alto), marked *p* and *f*, with lyrics: "With heart and with voice Let us". The fifth system (measures 21-25) is for the voice parts, with lyrics: "wel - come this ma - ting. To the youth of her choice; With a".

1 *f*

6 *dolce*

11 *cresc.* *f* *diminuendo*

16 Sop+Alto *p* *f* **A** **21**
With heart and with voice Let us

21
wel - come this ma - ting. To the youth of her choice; With a

25

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

30

B

Comes the love - ly A - line! May their

35

love ne - ver cloy! May their bliss be un - bound - ed! With a ha - lo of

40

$\text{♩} = 120$

joy May their lives be sur - round - ed! Heaven bless our A -

45

line! Heaven bless our A - line!

50

C 22

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

55

ha - lo of joy May their lives be sur - round - ed! Heaven

60

bless A - line! May their love

65

ne - ver cloy! May their bliss be un -

70

D *cresc.*

bound - ed! Heaven bless our A - line!

cresc. *diminuendo*

75

f *diminuendo*

bless our A - line! Heaven bless

p

80

23 **E**

our A - line! Heaven bless our A -

p

6. Recitative - Aline

Recit.

1

p

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

4

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

6a. Oh, happy young heart

Aria - Aline

1 24 *Tempo di valse non troppo vivace*

Piano

p *cresc.* *molto* *ff*

7

Aline

Oh,

14

Aline

hap - py young heart! _____ Comes thy young lord a - woo - ing.

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

21

Aline

With joy in his eyes, And pride in his

p

28

Aline

breast. Make much of thy prize, For he is the best That e - ver came a -

35

Aline

su - ing, That came a - su - ing. Yet,

25

42

Aline

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

dim p cresc.

49

Aline

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

56

Aline

ff
red.

63

Aline

Oh, mer - ry young heart, _____ Bright are the

cresc. molto

70

Aline

days of woo - ing! _____ But

f *dim* *p*

77

Aline

hap - pier far The day _____ un - tried, No sor - row can mar, When Love _____ has

26

p

84

Aline

tied The knot — there's no — un - do - ing, There's no — un - do -

91

Aline

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

98

Aline

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

105

Aline

Ne — ver to part, ne - ver to part,

112

Aline

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

cresc.

119

Aline

part! ne - ver to part,

27 *brillante*

ff

126

Aline

Young heart! to part

ne- ver *tr*

133

Enter Lady Sangazure

7. My child, I join in these congratulations

Recitative
Lady Sangazure

Moderato

1

Piano

6

Lady S

My child, I join in these con-gra-tu-lat-tions: Heed not the tear that dims this a-ge-

9

Lady S

eye! Old mem-'ries crowd a-round me; Tho' I sor-row, Tis for my-

13

Lady S

self, A-line, and not for thee.

Enter Alexis, preceded by Chorus of Men

8. With Heart and Voice

Chorus of Men

28

Piano

sf *sf* *sf*

5

Tenors

unis

With heart and with voice Let us wel - come this

Basses

f

f

10

Tenors

mat - ing; To the maid of his choice, With a heart pal - pi - tat - ing,

Basses

15 K *unis*

Tenors Comes A - lex - is the brave! With heart

Basses Comes A - lex - is the brave! With heart *unis*

20 29

Tenors and with voice Let us wel come this

Basses and with voice Let us wel come this

25

Tenors ma ting To the maid of his choice; To the maid of his

Basses ma ting To the maid of his choice; To the maid of his

30

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

Basses 



35

Tenors  lex - is, A - lex - is the brave.

Basses 



40



(Sir Marmaduke enters. Lady Sangazure and he exhibit signs of strong emotion at the sight of each other, which they endeavor to suppress. Alexis and Aline rush into each other's arms.)

8a - Oh my adored one

Alexis and Aline

Recitative

Alexis **Aline**

O! my a - dored one! Be - lov - ed boy!

Alexis **Aline**

Ec - sta - tic rap - ture! Un - min - gled joy!

(They retire up.)

9. Welcome Joy

Sir Marmaduke and Lady Sangazure

30

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with a trill (tr) at the end. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *tr*.

4 *(With stately courtesy)*

Sir M

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

Piano accompaniment for the first line, starting with a piano (*p*) dynamic.

8

Sir M

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

Piano accompaniment for the second line.

12

Sir M

way; Ir - re - sis - ti - ble in - cen - tive Bids me

Piano accompaniment for the third line.

15

Sir M

hum - bly kiss — your — hand; I'm — your — ser - vant most at -

18

Sir M

A *L'istesso tempo* (Aside with frantic vehemence.)

ten - tive, Most at - ten — tive — to com - mand. Wild with a - dor -

p *Staccato*

21

Sir M

a - tion! Mad with fas - ci - na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I

24

Sir M

miss! Goad - ed to dis - trac - tion By mad - den - ing in - ac - tion, I find some sa - tis

27 31 B *appassionata*

Sir M

fac - tion in a - pos - tro - phe like this; "San - ga - zure im -

30

Sir M

mor - tal, San - ga - zure di - vine!

33

Sir M

Wel - come to my por - tal, An - gel, oh be

36

Sir M

mine! Im - mor - tal, di - vine!

cresc.

(Aloud with much ceremony.)

39 *ff dim.* C

Sir M An - gel, oh, be mine!" Ir - re -

42

Sir M sis - ti - ble in - cen - tive Bids me hum - bly kiss your

45

Sir M hand; I'm your ser - vant most at - ten - tive, Most at -

48 *rall.*

Sir M ten - tive to com - mand!

rall.

51 D

Lady S

Sir, I

p

54

Lady S

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

57 32

Lady S

see; Com - pli - ment more tru - ly knight - ly Ne - ver

60

Lady S

yet - - was paid to me! Chi - val - ry is an in -

63

Lady S

gre - dient Sad - ly lack - ing in our land. Sir, I

66

Lady S

am your most o - be - dient, Most o - be - dient to com -

69

(Aside with great vehemence.)

Lady S

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

71

Lady S

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

73

Lady S

miss! Goad-ed to dis-trac-tion By mad-den-ing in-ac-tion, I find some sa-tis-

crest.

apassionata

76

Lady S

fac-tion In a-pos-tro-phe like this: Mar-ma-duke im-

p

79

Lady S

mor-tal, Mar-ma-duke di-vine,

82

Lady S

Take me to thy por-tal, Loved one, oh be

85 33

Lady S

mine! Im - mor - tal di - vine!

88

Lady S

Loved one, oh be mine!

ff *dim.*

91 *(Aloud with much ceremony.)*

Lady S

Chi - val - ry is an in -

Sir M

Wild with a - do - ra - tion! Mad with fas - ci - na - tion! To in - dulge my la - men -

p

94

Lady S
gre - dient Sad - ly lack - ing

Sir M
ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -

97

Lady S
in - our - land. Wild with a - do -

Sir M
dulse my la - men - ta - tion No oc - cas - sion do I miss! I'm - your -

100

Lady S
ra - tion! Mad with fas - ci - na - tion! To in - dulse my la - men -

Sir M
ser - vant most at

102

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

Sir M ten - tive, Most at - ten - tive

105

34

Lady S ta - tion No oc - cas - sion do I miss! Wild with a - do - ra - tion! Yes, and mad with fas - ci -

Sir M to com - mand! Wild with a - do - ra - tion, Yes, and mad with fas - ci -

108

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

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

111

Lady S *p*
Your most o - be - dient!

Sir M *p*
Your most o - be - dient!

118 *rall.*

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

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

123

128 *tr.*

(During this, the Notary has entered with the marriage contract.)

10. All Is Prepared

Aline, Alexis, Notary and Chorus

1 35 *Maestoso*

Notary

All is pre - par'd for

Piano

f *p*

5

Notary

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

Chorus

All is pre - par'd for

f *f*

9

Notary

Ap -

Chorus

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

p

12 A

Notary

proach the ta - ble, Oh ye lo - vers pin - ing! With hand and seal now

15 36

Notary

ex - e - cute the deed. *Alexis and Aline advance and sign, Alexis supported by Sir Marmaduke, Aline by her mother.*

Chorus

Ap - proach the ta - ble, Oh ye lo - vers pin - ing! With hand and seal come

19

Alexis

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

Chorus

ex - e - cute the deed.

22

Aline

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

B

Chorus

See, they sign with - out a qui-ver! It

f

f

f

25

Chorus

then to seal pro - ceed! They de - li - ver it, They de - li - ver it, As their act and deed.

28

f

Aline 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.

Chorus *f* They de - li - ver it, They de - li - ver it, As their act and deed.

f

ff *attacca*

33 37 *Allegro come primo*

Tenors *unis* *f*

Basses *With* *f*

Tempo primo

f *sf* *sf* *sf*

39 *f unis*

Sop+Alto
 Tenor
 Chorus
 Bass

With heart and with voice Let us wel - come thus

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

44

Sop+Alto
 Tenor
 Chorus
 Bass

ma - ting; 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!

50 C 38

Sop+Alto ting, Leave them here to re-joice,

Tenor *unis*

Chorus With heart and _____ with voice Let us _____

Bass *unis*

8^{va}

55

Sop+Alto With true love pal - pi - ta - ting; Heaven

Tenor

Chorus wel - come _____ this ma _____ ting! Leave them here to re -

Bass

8^{va}

60

Sop+Alto
 Tenor
 Chorus
 Bass

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

8^{va} *ff*

65

Sop+Alto
 Tenor
 Chorus
 Bass

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

8^{va}

(Exeunt all but Alexis and Aline)

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

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

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

ALINE. Continue to preach that sweet doctrine, and you will succeed, oh, evangel of true happiness!

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

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

ALEXIS. Why, at present, it can't be denied, the aristocracy hold aloof.

ALINE. Ah, the working man is the true Intelligence after all!

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

11. Love feeds on many kinds of food

Alexis

39

Andante espressivo

Alexis

Piano

ff *dim.*

The introduction consists of three measures. The Alexis part is a single note on a whole rest. The Piano part features a series of chords in the right hand and a melodic line in the left hand. The first measure is marked *ff* and the second measure is marked *dim.*

4

Love feeds on man - y kinds of food, I know; Some love for rank, and some for

p

The first line of the song spans four measures. The Alexis part has a melody with lyrics. The Piano part provides accompaniment with chords and a bass line. The second measure is marked *p*.

8

du - ty; Some give their hearts a - way for emp - ty show, And o - thers love for youth and

The second line of the song spans four measures. The Alexis part continues the melody with lyrics. The Piano part continues the accompaniment.

12

beau - ty. To love for mon - ey all the world is prone; Some love them - selves, and live all

The third line of the song spans four measures. The Alexis part continues the melody with lyrics. The Piano part continues the accompaniment.

16

lone - ly; Give me the love that loves for love a - lone I love that

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

p *rall.* *a tempo*

20

40

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

24

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

colla voce

28

ly!

ff *diminuendo*

32

What man for a - ny o - ther joy can thirst, Whose lov - ing wife a - does him

36

du - ly? Want, mi - se - ry, and care may work their worst, If lov - ing wo - man loves you

40

tru - ly. A lo - ver's thoughts are e - ver with his own. None tru - ly lov'd is e - ver

44

lone - ly; Give me the love that loves for love a - lone. I love that

rall. *a tempo*

p *colla voce.* *f*

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

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

ly

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 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.

12. My name is John Wellington Wells

Mr Wells

42 *Vivace*

Piano

Wells

My

Wells

A

name is John Wel - ling - ton Wells, I'm a deal - er in ma - gic and spells In

Wells

bles - sings and cur - ses, And e - ver fill'd purs - es, In pro - phe - cies, wit - ches and knells. If you

20 B 43

Wells

want a proud foe to "make tracks," If you'd melt a rich un - cle in wax, You've

24 C

Wells

but to look in On the re - si - dent Djinn, Num - ber se - ven - ty Sim - me - ry Axe. We've a

28

Wells

first rate as - sort - ment of ma - gic; And for rais - ing a post - hum - ous shade, With ef -

32

Wells

fects that are com - ic or tra - gic, there's no cheap - er house in the trade. Love

36

Wells

phil - tre, we've quan - ti - ties of it! And for know - ledge if an - y - one burns, We're

40

Wells

keep-ing a ve-ry small pro-phet, a pro-phet Who brings us un-bounded re- turns.

44

Wells

For he can pro-phe-cy With a wink of his eye, Peep with se-cur-i-ty in-to fu-tu-ri-ty,

48

Wells

Sum up your his-to-ry, Clear up a mys-te-ry, Hu-mour pro-cli-vi-ty For a na-ti-vi-ty,

52

Wells

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

56

Wells

Tet-ra-pods tra-gi-cal, Mir-rors so ma-gi-cal, Facts as-tro-nom-i-cal, Sol-emn or co-mi-cal,

60

Wells

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh

cresc.

64

Wells

If a - ny - one a - ny - thing lacks, He'll find it all read - y in

diminuendo *p*

68

Wells

stacks, If he'll on - ly look in on the re - si - dent Djinn, Num - ber se - ven - ty, Sim - me - ry

45

72

Wells

Axe!

E

76

80

Wells

He can raise you hosts Of ghosts. And that, with - out re -

p

84

Wells

flec - tors: And creep - y things with wings And gaunt and gris - ly

88

Wells

spec - tres; He can fill you crowds Of shrouds, And hor - ri - fy you

92

Wells

vast - ly; He can rack your brains With chains, And gib - ber - ings grim and

46

96 F

Wells

ghast - ly! Then, if you plan it, he Chang-es or - ga - ni - ty, With an ur - ban - i - ty

100

Wells

Full of sa - tan - i - ty, Vex-es hu - man - i - ty With an in - an - i - ty Fa - tal to van - i - ty,

104

Wells

Driv - ing your foes to the verge of in - san - i - ty! Bar - ring tau - to - lo - gy,

108

Wells

In de - mon - o - lo - gy, Lec - tro bi - o - lo - gy, Mys - tic no - so - lo - gy, Spi - rit phil - ol - o - gy,

112 *ritard.*

Wells 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!

cresc. *ritard.*

116 *a tempo* *f* *p* **47** **G**

Wells Oh! _____ My name is John Wel - ling - ton Wells, I'm a

f *dim.* *p*

120

Wells deal - er in ma - gic and spells In bles - sings and cur - ses, And e - ver fill'd purs - es, In

124

Wells pro - phe - cies, wit - ches and knells. And if an - y - one an - y - thing lacks, He'll

crescendo molto

128
Wells

find it al-read-y in stacks, — If he'll on-ly look in on the res-i-dent Djinn, Num-ber -

132
Wells

se-ven-ty Sim-me-ry Axe.

ff

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 per cent from 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 tea-pot.

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. 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 tea-pot

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 villagers 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.

13. Incantation

Aline, Alexis, Mr Wells, and Chorus

48

Allegretto quasi lento

1 *p*

Measures 1-4 of the piano accompaniment. The right hand features a melodic line with a fermata at the end of the first measure. The left hand plays a steady eighth-note accompaniment. The dynamic is *p*.

Measures 5-8 of the piano accompaniment. The right hand has a melodic line with a fermata at the end of the first measure. The left hand continues the eighth-note accompaniment.

Measures 9-12 of the piano accompaniment. The right hand has a melodic line with a fermata at the end of the first measure. The left hand continues the eighth-note accompaniment.

13

Wells

Sprites of earth and air. Fiends of flame and

p

Measures 13-17. The vocal line (Wells) begins with a rest, then sings the lyrics. The piano accompaniment continues with the eighth-note accompaniment. The dynamic is *p*.

18

Wells

fire! De - mon souls, come here in shoals, This fear - ful deed in -

Measures 18-21. The vocal line (Wells) continues with the lyrics. The piano accompaniment continues with the eighth-note accompaniment.

22 49

Wells

spire! Ap - pear! Ap - pear! Ap -

25

Wells

pear!

p

28

Chorus

Good mas - ter we are

p

31

Chorus

here.

dim.

35

Wells

Noi - some hags of night! Imps of dead - ly shade!

39

Wells

Pal - lid ghosts, a - rise in hosts, And lend me all your aid! Ap -

43

50

Wells

pear! Ap - pear! Ap - pear!

47

Chorus

Good mas - ter we are

51 A *Piu vivo* (aside)

Alexis *dim.* Hark! hark! they as -

Chorus here!

Piu vivo

55 (aside)

Aline Oh, A - lex - is, I

Alexis sem - ble. These fiends of the night!

59 *f*

Aline trem - ble! Seek safe - ty in flight! Let us

cresc.

63

Aline fly _____ to the far off land, Where peace and plen - ty dwell. Where the

fp

67

Aline

sigh _____ of the sil - ver strand Is ech - oed in ev' - ry shell. To the

71

Aline

joys _____ that land will give On the wings _____ of love we'll fly, In

75

Aline

in - no - cence there _____ to live, In in - no - cence

80

Aline

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

cresc.

85

Aline

live, there to die

f

sf

89

Aline

to live and die.

52 *a tempo*

Chorus

Too late too

cresc.

a tempo

colla voce.

Aline
Too late! _____ too late! _____

Alexis
Too late! _____ Too late! _____

Wells
Too late! _____ too late! _____

Chorus
late _____ That may not

fp *f*

Aline
It may not be!

Alexis
It may not be!

Wells
It may not be!

Chorus
be. _____ That hap - py fate is

fp *unis.*

Aline That hap - py fate is

Alexis That hap - py fate is

Wells That hap - py fate is

Chorus not for thee is *pp*

Aline not for thee! *pp*

Alexis not for thee! *pp*

Wells not for thee! *pp*

Chorus not for thee.

B *Andante moderato*

Wells *f* Now shri - velled hags, with poi - son bags Dis - charge your loath - some loads!

116 (same business)

Wells

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

f

121

Wells

yelp and yell, Shed cur - ses far a - field. Ye fiends of night, your

125 54 (pouring vial into teapot.)

Wells

fil - thy blight In noi - some plen - ty yield!

128 (spoken) (flash)

Wells

Num - ber one!

Chorus

It is

ppp *f* *8va*

130 (Same business) (flash)

Wells

Chorus

done!

Num - ber two!

One too

f

8^{va}

133 (flash)

Wells

Chorus

few!

Number three!

ff

137

Chorus

Set us free! set us free! our work is

139

Chorus

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

141

Chorus

ff ha!

144

55 (Aside) **pp** *cresc. -*

Aline Let us fly to a

Alexis Let us fly to a

pp

146

Aline
far off land, Where peace and plen - ty

Alexis
far off land, Where peace and plen - ty

Chorus
Set us free! set us

148

Aline
dwell, Where the sigh of the

Alexis
dwell, Where the sigh of the

Wells
Too late! too late!

Chorus
free!

150

Aline
sil - ver strand Is e - choed in ev' - ry shell. Let us

Alexis
sil - ver strand Is e - choed in ev' - ry shell.

Wells
unis. Too late! too

Chorus
set us free! set us free! ha! ha! ha!
unis.

153

56

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

Alexis
Let us fly! let us fly! let us fly!

Wells
late! Too late! too late! it may not be! That hap - py

Chorus
ha! ha! ha! ha! ha! ha!

Aline
fly! let us fly! let us fly!

Alexis
let us fly! let us fly!

Wells
fate is not for thee.

Chorus
ha! ha! ha! ha! ha!

dim al fine *pp*

Attacca finale

14. Finale

Now to the Banquet We Press

Allegretto

1

p *cresc.*

Musical notation for measures 1-5, featuring a piano introduction with a crescendo. The music is in 6/8 time and A major.

6

ff

Musical notation for measures 6-11, marked fortissimo. The music continues with a strong rhythmic pattern.

12

1. 2.

Musical notation for measures 12-18, including a first and second ending. The first ending leads to measure 19.

19

Chorus

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

f

Musical notation for measures 19-23, including the vocal line and piano accompaniment for the chorus. The piano part is marked fortissimo.

23

Chorus

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

27

Chorus

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

31

Chorus

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

35

Chorus

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

p

39

Chorus

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

58

43

Chorus

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

cresc. *ff*

cresc.

47

Chorus

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

51

Chorus

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

56

Chorus

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

59

61

Chorus

the rol - lick - ing rol - lick - ing bun!

the rol - lick - ing, rol - lick - ing bun!

ff

66

71

Sir M

Recit. D 60

Be hap - py all, the feast is spread be - fore ye!

f

segue recit.

74

Sir M

Fear noth - ing but en - joy your - selves, I pray!

77

Sir M

Eat, aye, and drink, be mer-ry, I im -plore ye; For

fp

81

Sir M

once let thoughtless fol - ly rule - the day!

E *Allegretto*

cresc. *ff*

86

Sir M

Eat, drink and be

p

91

Sir M

8

gay! Ban - ish all wor - ry and sor - row, Laugh gai - ly to

95

Sir M

8

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

99

Sir M

8

round, I will go bail for the li - quor; It's strong, - I'll be

103

Sir M

8

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

61

Aline

Const

LdyS+MrsP

Alexis

Dr D

Sir M

Wells

Chorus

bound, For it was brew'd by the vi - car!

Sir M & Notary

None so know - ing as

None so know - ing as

None so know - ing as

None so know - ing as

None so know - ing as

None so know - ing as

None so know - ing as

cresc.

Aline
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Const
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

LdyS+MrsP
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Alexis
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Dr D
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Sir M & Not
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Wells
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Chorus
he - At brew - ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff

Aline

jo - rum of tea.

Const

jo - rum of tea.

LdyS+MrsP

jo - rum of tea.

Alexis

jo - rum of tea.

Dr D

jo - rum of tea.

Sir M & Not

jo - rum of tea.

Wells

jo - rum of tea.

Chorus

jo - rum of tea.

120

63 sotto voce. (aside)

Aline

See! see! they drink, All thought un -

Alexis

See! see! they drink, All thought un -

Wells

See! see! they drink, All thought un -

p

124

Aline

heed - ing, The tea - cups clink, They are ex -

Alexis

heed - ing, The tea - cups clink, They are ex -

Wells

heed - ing, The tea - cups clink, They are ex -

128

Aline
 ceed - ing! Their hearts- will melt in half - an hour Then will be

Alexis
 ceed - ing! Their hearts- will melt in half - an hour Then will be

Wells
 ceed - ing! Their hearts- will melt in half - an hour Then will be

132

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

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

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

(During this verse, Constance has brought a small teapot, kettle, caddy and cosy to Dr Daly. He makes tea scientifically.)

137

64

Aline

pow'r!

Alexis

pow'r!

Wells

pow'r!

142

(with the teapot)

Dr D

Pain, trou - ble and care,

146

Dr D

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

150

Dr D

gone in a hur - ry! Toil, sor - row and plot

154

Dr D

Fly a - way quick - er and quick - er, Three spoons to the pot, That is the

158

Dr D

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

Aline
 Const
 LdyS+MrsP
 Alexis
 Dr D
 Sir M & Not
 Wells
 Chorus

None so cun - ning as he At
 None so cun - ning as he at
 None so cun - ning as he At
 None so cun - ning as he At
 brew of your vi - car! None so cun - ning as he At
 None so cun - ning as he At
 None so cun - ning as he At
 None so cun - ning as he At

cresc.
f

Aline
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Const
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

LdyS+MrsP
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Alexis
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Dr D
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Sir M & Not
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Wells
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Chorus
brew-ing a jo - rum of tea, Ha! ha! ha! ha! A pret - ty stiff jo - rum of tea!

Andante
p

171 66 (Aside)

Aline 

Alexis 

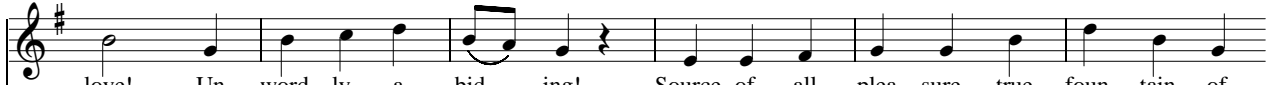
Oh love, true


Oh love, true

p




177

Aline 


Alexis 


love! Un -word -ly, a -bid__ ing! Source of all plea - sure, true foun - tain of

love! Un -word -ly, a -bid__ ing! Source of all plea - sure, true foun - tain of



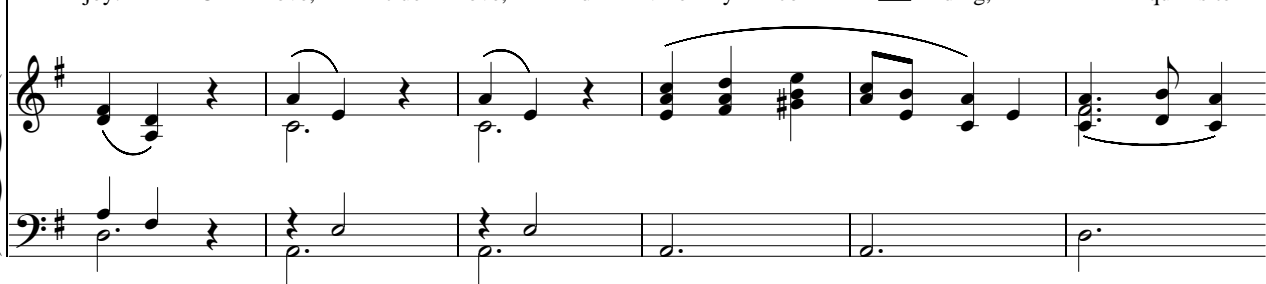
183

Aline 

Alexis 

joy. Oh love, true love, di - vine - ly con - fi__ ding, Ex - qui - site

joy. Oh love, true love, di - vine - ly con - fi__ ding, Ex - qui - site



189

Aline
treas - ure that knows no al - loy!

Alexis
treas - ure that knows no al - loy! Oh love, true love, rich har - vest of

p *cresc.*

195

Aline
Oh

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

diminuendo

201

Aline
love, oh love, Oh love, true love, look down on our

Alexis
oh love, oh love, true love, look down on our

p *p* **67**

207

Aline *cresc.* *f*
 sad_ ness, Dwell in this vil - lage, Oh dwell in this vil - lage, oh hear

Alexis
 sad_ ness, Dwell in this vil - lage, Dwell in this vil - lage, oh

213

Aline
 oh hear us, *f* Hear

Alexis
 hear_ us, Oh hear_ us in this! Oh hear us, oh hear us, oh

219

Aline *p*
 us, oh love, in this! Oh love, true love, oh

Alexis *p*
 hear us, love, in this! Oh love, true love, oh

225 *rall. e dim* **pp**

Aline
hear us in this!

Alexis
hear us in this!

rall. e dim **pp**

Allegretto non troppo vivace

231 **G** **68**

pp

(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.)

237

Dr D
pp Oh mar - vel - lous il - lu - sion! Oh ter - ri - ble sur - prise! What

Sir M & Not
pp Oh mar - vel - lous il - lu - sion! Oh ter - ri - ble sur - prise! What

Tenors
pp Oh mar - vel - lous il - lu - sion! Oh ter - ri - ble sur - prise! What

Basses
pp Oh mar - vel - lous il - lu - sion! Oh ter - ri - ble sur - prise! What

pp *staccato*

Aline *staccato* A mar - vel - lous il -

Alexis *pp* A mar - vel - lous il -

Dr D is this strange con - fu - sion That veils my ach - ing eyes?

Sir M & Not is this strange con - fu - sion That veils my ach - ing eyes?

Wells *pp* *staccato* A mar - vel - lous il -

Chorus is this strange con - fu - sion That veils my ach - ing eyes?

Aline lu - sion, A ter - ri - ble sur - prise Ex - cites a strange con - fu - sion With - in their ach - ing

Alexis lu - sion, A ter - ri - ble sur - prise Ex - cites a strange con - fu - sion With - in their ach - ing

Wells lu - sion, A ter - ri - ble sur - prise Ex - cites a strange con - fu - sion With - in their ach - ing

pp *staccato*

Aline
eyes. They must re - gain their sen - ses, re - stor - ing rea - son's law, Or

Const
I must re - gain my sen - ses, re - stor - ing rea - son's law, Or

LdyS+MrsP
I must re - gain my sen - ses, re - stor - ing rea - son's law, Or

Alexis
eyes. They must re - gain their sen - ses, re - stor - ing rea - son's law, Or

Dr D
I must re - gain my sen - ses, re - stor - ing rea - son's law, Or

Sir M & Not
I must re - gain my sen - ses, re - stor - ing rea - son's law, Or

Wells
eyes. They must re - gain their sen - ses, re - stor - ing rea - son's law, Or

Chorus
Women I must re - gain my sen - ses, re - stor - ing rea - son's law, Or
Men

Aline
 Const
 LdyS+MrsP
 Alexis
 Dr D
 Sir M & Not
 Wells
 Chorus

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

fear - ful in - fer - en - ces, The com - pa - ny will draw. Or fear - ful in - fer -

Aline
en - ces, The com - pa - ny will draw.

Const
en - ces, The com - pa - ny will draw.

LdyS+MrsP
en - ces, The com - pa - ny will draw.

Alexis
en - ces, The com - pa - ny will draw.

Dr D
en - ces, The com - pa - ny will draw. Oh

Sir M & Not
en - ces, The com - pa - ny will draw.

Wells
en - ces, The com - pa - ny will draw.

Chorus
en - ces, The com - pa - ny will draw. Oh mar - vel - lous il -

267

H

Aline *p* Oh mar - vel -

Const Oh mar - vel -

LdyS+MrsP *p* Oh mar

Alexis Oh

Dr D mar - vel - lous il lu

Sir M & Not *p* Oh mar

Wells *p* Oh mar

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

269

73

Aline
lous il - lu - sion! Oh

Const
lous il - lu - sion! Oh

LdyS+MrsP
vel - lous il -

Alexis
8 mar - vel - lous il - lu - sion!

Dr D
8 sion Oh ter - ri - ble sur -

Sir M & Not
8 vel - lous il -

Wells
8 vel - lous il -

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

272

Aline
ter - ri - ble sur - prise! Oh

Const
ter - ri - ble sur - prise! Oh

LdyS+MrsP
lu sion! Oh

Alexis
Oh ter - ri - ble sur - prise! *sf*

Dr D
prise! Mar -

Sir M & Not
lu sion! Oh

Wells
lu sion! Oh

Chorus
prise! Oh mar - vel - lous il - lu - sion! Oh ter - ri - ble sur - prise! Oh mar - vel - lous il -
cresc. molto.
cresc. molto.

The musical score is for a vocal ensemble and piano. It features seven vocal parts: Aline, Const, LdyS+MrsP, Alexis, Dr D, Sir M & Not, and Wells. The Chorus part is written for a group of voices. The piano accompaniment is shown in the bottom two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* and *cresc. molto.*

Aline
 Const
 LdyS+MrsP
 Alexis
 Dr D
 Sir M & Not
 Wells
 Chorus

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

sf
sf
cresc.

278

75

Aline
 Const
 LdyS+MrsP
 Alexis
 Dr D
 Sir M & Not
 Wells
 Chorus

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

282

Aline
vel - lous il lu

Const
vel - lous il lu

LdyS+MrsP
vel - lous il - lu

Alexis
vel - lous il - lu

Dr D
vel - lous il lu

Sir M & Not
vel - lous il - lu

Wells
vel - lous il - lu

Chorus
Oh ter - ri - ble sur

Oh ter - ri - ble sur

ff

To measure 267

286

1.

2.

76

Aline
sion. sion. Oh ter - ri - ble sur -

Const
sion. sion. Oh ter - ri - ble sur -

LdyS+MrsP
sion! sion! Oh ter - ri - ble sur -

Alexis
sion! sion! Oh ter - ri - ble sur -

Dr D
sion! Oh sion! Oh ter - ri - ble sur -

Sir M & Not
sion! sion! Oh ter - ri - ble sur -

Wells
sion! sion! Oh ter - ri - ble sur -

To measure 267

Chorus

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

prise!

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

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

LdyS+MrsP
prise! Oh ter - ri - ble sur - prise!

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

Dr D
prise! Oh ter - ri - ble sur - prise!

Sir M & Not
prise! Oh ter - ri - ble sur - prise!

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

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

297

cresc. *f* *ff*

Aline veils their eyes!

Const *cresc.* *f* *ff* veils their eyes!

LdyS+MrsP *cresc.* *f* *ff* veils my eyes!

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

Dr D *cresc.* *f* *ff* veils their eyes?

Sir M & Not *cresc.* *f* *ff* veils my eyes?

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

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

305

p *f* *p*

(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.)