

THE SORCERER.

An entirely Original Modern Comic Opera

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

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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.



The piano introduction consists of two staves. The right hand features a rapid sixteenth-note pattern in the treble clef, while the left hand plays a series of chords in the bass clef. The tempo is marked 'ALLEGRO VIVACE' and the key signature is one sharp (F#).



Ring forth, ye bells, With cla - rion

The first line of the chorus features a vocal melody in the upper treble clef and piano accompaniment in the lower two staves. The vocal line begins with a forte dynamic and includes the lyrics 'Ring forth, ye bells, With cla - rion'. The piano accompaniment continues with the sixteenth-note pattern from the introduction.



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

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'sound, For - get your knells, For joys a - bound, For - get your notes Of'. The piano accompaniment remains consistent with the previous section.

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 system of music. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics 'joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For - -'. Above the first measure of the vocal line, the text '*1st Volta.*' is written. The piano accompaniment consists of chords in the bass and a melodic line in the treble.

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

This system contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The vocal line continues with the lyrics '- get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye'. The piano accompaniment continues with chords and a melodic line. A dynamic marking '*8va.....*' is present above the piano accompaniment.

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

This system contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The vocal line concludes with the lyrics 'bells, With cla - rion sound, For joys a - - bound.'. The piano accompaniment continues with chords and a melodic 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*

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.

VOICE. CONSTANCE.

When he is here, I sigh with

PIANO.

cres. *f* *p* *p*

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

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

cres. *dim.*

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

dim. *pp*

The musical score is written for voice and piano. The voice part is in a single line with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the beginning of the piece with the voice entering on the word 'When'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include 'cres.' (crescendo), 'f' (forte), and 'p' (piano). The second system continues the vocal line with lyrics 'plea - sure, When he is gone, I sigh with grief. My hope-less fear No soul can mea - sure, His'. The piano accompaniment continues with similar rhythmic patterns. The third system has lyrics 'love a - lone Can give my ach - ing heart re - lief, Can give my ach - ing heart re - lief! When he is'. The piano accompaniment includes a 'dim.' (diminuendo) marking. The fourth system concludes with lyrics 'cold, I weep for sor - row, When he is kind, I weep for joy. My grief un - told Knows no to'. The piano accompaniment ends with a 'dim.' and 'pp' (pianissimo) marking.

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

rall.

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.

p

RECIT. DR. D.

The air is charged with a - ma - to - ry numbers—

p

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

Why wa - ken from its slum - bers The ach - ing mem - 'ry of the old, old days?

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

Andante. DR. D.

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

PIANO. *p*

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

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

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

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*

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 and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody in the upper staff features a mix of eighth and sixteenth notes, while the bass line is primarily quarter notes.

The second system continues the minuet. It features a repeat sign at the beginning of the upper staff. The dynamics remain piano (*p*).

The third system of the minuet includes trills (*tr.*) in the upper staff. The dynamics increase to forte (*f*) towards the end of the system.

The fourth system of the minuet concludes with a *rall.* (rallentando) marking in the upper staff.

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

PIANO.

The piano introduction for the chorus is in 2/4 time and begins with a forte (*f*) dynamic. It features a melody in the upper staff and a rhythmic accompaniment in the lower staff. The tempo is marked *Allegretto*. The introduction concludes with a *dolce* (sweet) marking.

CHORUS.

With

The chorus itself is written on a single staff. It begins with a forte (*f*) dynamic and includes markings for *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

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

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

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

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

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

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

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

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

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

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

rall.

colla voci.

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics "Heaven bless our A - line ! . . . bless our A - line ! . . .". The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking is *rall.* and there are dynamic markings *p* and *colla voci.*

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). It features a rhythmic accompaniment with chords and moving lines in both hands.

No. 6.

RECITATIVE.—Aline.

RECIT. ALINE.

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

PIANO.

Detailed description: This system is a recitative piece. It features a vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics "My kind - ly friends, I thank you for this greet - ing, And as you". The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking is *RECIT. ALINE.* and there is a dynamic marking *p*.

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

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It features a rhythmic accompaniment with chords and moving lines in both hands.

No. 6a.

ARIA.—“Happy Young Heart.”

Tempo di valse non troppo vivace.

PIANO.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The piece includes dynamic markings for *cres.*, *molto.*, and *ff*. A pedal point is indicated at the end of the introduction with the label "Ped." and an asterisk.

Oh, hap - py young heart!

The first vocal phrase is "Oh, hap - py young heart!". The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *cres.* and *molto.*

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

The second vocal phrase is "Comes thy young lord a - woo - - ing, With". The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include *f*, *dim.*, and *p*.

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

The third vocal phrase is "joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That". The piano accompaniment remains consistent. A piano (*p*) dynamic marking is present at the start of this system.

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

The final vocal phrase is "— - ver came a - su - - ing, That came a - su - - ing.". The piano accompaniment concludes with a *cres.* dynamic marking.

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

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

Ped. *

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

Ped. *

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

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

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

p

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

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

p *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 Young heart! to

ne - ver to part, Young heart! to

part!

No. 7. RECITATIVE—Lady Sangazure.

Moderato.

PIANO.

LADY S.

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

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

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

brave

No. 9.

DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

mf *p* *tr*

Wel-come, joy! a-dieu to

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

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

L'istesso tempo.

- ten-tive, Most at-ten-tive to com-mand. Wild with a-do-ration! Mad with fas-ci-nation! 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 -

p stacc.

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

cres.

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

p

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

cres. *ff* *dim.*

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

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

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

f

- 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!

p

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

rall.

tr

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

The first system of the score features a vocal line for the Lawyer and piano accompaniment. The tempo is marked 'MAESTOSO'. The key signature has one flat (B-flat) and the time signature is common time (C). The piano part begins with a forte (f) dynamic and transitions to piano (p). The lyrics 'All is prepar'd for seal-ing and for sign - ing, The' are written below the vocal line.

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

CHORUS.

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

The second system continues the vocal line and piano accompaniment. The lyrics 'con - tract has been draft-ed as a-greed.' are written below the vocal line. The chorus part begins with the lyrics 'All is pre-par'd for seal-ing and for sign - ing, The con - tract has been'. The piano accompaniment continues with various dynamics including forte (f).

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

draft-ed as a-greed! Ap -

The third system concludes the piece. The lyrics 'Ap-proach the ta - ble, O ye lo-vers pin-ing! With hand and seal now ex - e - cute the deed.' are written below the vocal line. The piano accompaniment features a piano (p) dynamic followed by a forte (f) dynamic. The lyrics 'draft-ed as a-greed! Ap -' are written below the vocal line.

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

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

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

LAWYER. They de - li - ver it, They de - li - ver it, As their act and deed.

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

attacca.

Allegro come 1mo.

Tempo 1mo.

f

sf

sf

sf

TREBLE & ALTO.

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

TENOR.

BASS.

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

Sva.

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

8va.



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

8va. *ff* *8va.*



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

8va.



No. II.

BALLAD—(Alexis)—“For Love Alone.”

Andante espressivo.

VOICE. Love feeds on ma - ny

PIANO. *f* *dim.* *p*

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

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

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

p *rall.* *f a tempo.*

p *rall.* *f a tempo.*

Ped. *

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

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The tempo is marked 'VIVACE'.

MR. WELLS.
My

The first vocal line begins with the lyrics 'My'. The piano accompaniment continues with a steady accompaniment, including a 'dim.' (diminuendo) marking.

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

The second vocal line continues with the lyrics 'name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And'. The piano accompaniment includes a 'p' (piano) marking.

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

The third vocal line continues with the lyrics 'e - ver-fill'd pur - ses, In pro-phe - cies, wit-ches, and knells. . . If you want a proud foe to "make tracks"— . . If you'd'. The piano accompaniment continues with a steady accompaniment.

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

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

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

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

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

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

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

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

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

cre - - - scen - - - do. *f* *dim.* *p*

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

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

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

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

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

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

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

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

gib - ber - ings grim and 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 - ol - o - gy, High - class as - tro - lo - gy,

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

ritard. *a tempo.*

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "name is John Well-ington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "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". The piano accompaniment includes dynamic markings: *cres.* and *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

The third system continues the vocal line and piano accompaniment. The lyrics are: "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". The piano accompaniment maintains the same rhythmic pattern as the previous systems.

Axe

The fourth system is a piano solo. It begins with a treble clef and a key signature of two flats. The word "Axe" is written above the staff. The music is marked with a forte dynamic (*f*). The piano part consists of a series of chords and arpeggiated figures in both hands.

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

ALLEGRETTO
QUASI
LENTO.

MR. WELLS.

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

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

- - pear! Ap - pear!

p

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has two measures of rest followed by the lyrics "pear!" and "Ap - pear!". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is placed below the piano part.

CHORUS.

Good mas - ter, we are here!

dim.

Detailed description: This system is the beginning of a chorus. It features a vocal line with the lyrics "Good mas - ter, we are here!" followed by five dots. The piano accompaniment consists of a rhythmic eighth-note pattern. A dynamic marking of *dim.* is placed above the vocal line.

MR. WELLS.

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

Sva.

Detailed description: This system is for a character named Mr. Wells. The vocal line has three phrases: "Noi - some hags of night!", "Imps of dead - ly shade!", and "Pal - lid ghosts, a -". The piano accompaniment features a wavy, tremolo-like texture in the right hand, indicated by the marking *Sva.* (Sustained Tremolo).

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

Sva.

Detailed description: This system continues the vocal part from the previous system. The lyrics are "- rise in hosts, And lend me all your aid! Ap - pear! Ap - pear! Ap - pear!". The piano accompaniment continues with the wavy *Sva.* texture.

CHORUS.
 Good mas - ter, we are

The Chorus section consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Good mas - ter, we are". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

dim. here! *Piu vivo.* ALEXIS.
 Hark! hark! they as - sem - ble,

This section includes a piano introduction marked *dim.* (diminuendo) leading to the vocal entrance of Alexis. The piano accompaniment is marked *Piu vivo.* (more lively). The vocal line begins with the lyrics "Hark! hark! they as - sem - ble,".

ALINE.
 These fiends of the night! Oh, A - lex - is, I trem - ble! Seek safe - ty in flight!

Aline's entrance is marked with *cres.* (crescendo). The vocal line contains the lyrics "These fiends of the night! Oh, A - lex - is, I trem - ble! Seek safe - ty in flight!". The piano accompaniment provides a steady harmonic support.

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

The final section of the page shows the vocal line continuing with the lyrics "Let us fly to the far off land, Where peace and plen - ty dwell; Where the". The piano accompaniment is marked *fp* (fortissimo piano) and features a rhythmic accompaniment of eighth notes.

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*

may not be! That

may not be! That

may not be! That *dim.*

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

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

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

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

is not for thee! . . .

dim. *pp*

MR. WELLS. *Andante Moderato.*

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the instruction 'yield! (Spoken)—Number one!' followed by '(Spoken)—Number two!'. Below this, the chorus enters with the lyrics 'It is done! One too few!' and 'It is done! One too few!'. The piano accompaniment includes dynamic markings such as 'ppp' and 'f', and is marked with 'Sva.' (Sustained) and a wavy line indicating a tremolo effect.

(*Spoken*)—Number three!

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

f

The second system continues the musical score. The vocal line starts with '(Spoken)—Number three!' followed by the lyrics 'Set us free! set us free! our work is' and 'Set us free! set us free! our work is'. The piano accompaniment features a dynamic marking of 'f' and includes complex chordal textures.

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

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

ff

The third system of the musical score shows the vocal line with the lyrics 'done! ha! ha! ha! ha! ha! ha! ha! ha!' and 'done! ha! ha! ha! ha! ha! ha! ha! ha!'. The piano accompaniment includes a dynamic marking of 'ff' and features a complex, rhythmic accompaniment.

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.

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

ALLEGRETTO. *p cres. f ff*

1st time. 2nd time.

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

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 four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The lyrics are: "straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! the" for the top vocal line and "straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! the" for the bottom vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The lyrics are: "rol - lick-ing, rol - lick-ing bun ! . ." for both the top and bottom vocal lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the middle of the system.

Segue recit.

The third system of the musical score consists of four staves. The top two staves are empty, indicating a recitativo section. The bottom two staves are piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The text "*Segue recit.*" is written at the end of the system.

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!

cres.

ALINE.

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

CONS.

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

LADY S.

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

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.

f 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,

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!

DR. DALY.

Pain, trou - ble and care,

f *p*

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!

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, . . .

cres.

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

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

p *cres.*

Ped. *

f

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

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

f *f*

p *rall. e dim.*

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

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

p *rall. e dim.*

rall. e dim.

pp *Allegretto non troppo vivace.*

this!

this!

pp *Allegretto non troppo vivace. pp*

Ped. *

DR. D.

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

SIR M. & NOTARY.

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

TENORS.

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

BASSES.

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

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

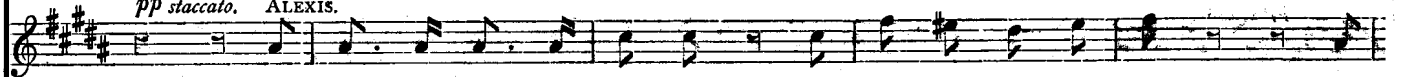
ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

pp staccato. ALINE.



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

pp staccato. ALEXIS.

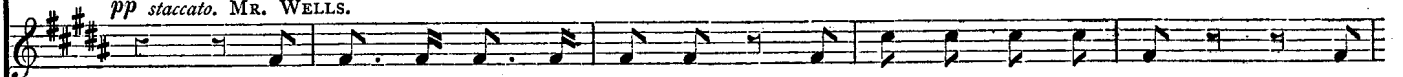


A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?

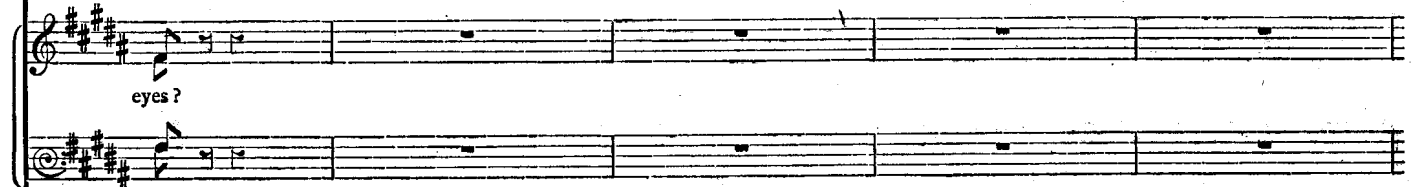
eyes?

pp staccato. MR. WELLS.



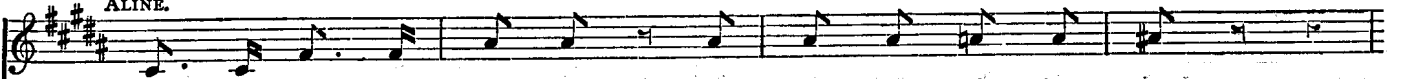
A mar - vel - lous il - lu - sion, A ter - ri - ble sur - prise Ex -

eyes?



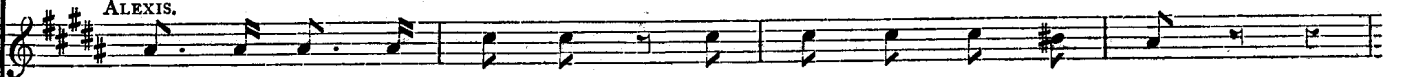
pp staccato.

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

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

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

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

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

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

SIR M. & NOTARY.
com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

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

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

ALINE.

draw!

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

CONS.

draw!

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

LADY S.

draw!

Oh mar - - - - - vel - - -

MRS. P.

draw!

Oh mar - - - - - vel - - -

ALEXIS.

draw!

Oh mar - vellous il - lu - - -

DR. D.

draw!

Oh, mar - vellous il - lu - - - sion! Oh

SIR M. & NOTARY.

draw!

Oh mar - - - - - vel - - -

MR. WELLS.

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 -

cres. molto.

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

cres.

ALINE.

CONS.

LADY S.

MRS. P.

ALEXIS.

DR. DALY.

SIR M. & NOTARY.

MR. WELLS.

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*

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? . . .

cres. *f* *ff*

p *cres.* *f* *ff*

veils my ach-ing eyes, That veils . . . my eyes? . . .

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.



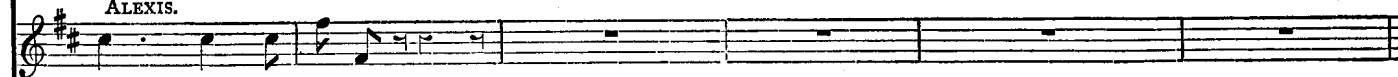
Come, pass the cup round, We will go bail for the li- quor; It's

f MRS. P.



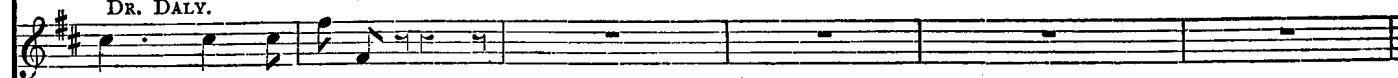
Come, pass the cup round, We will go bail for the li- quor; It's

ALEXIS.



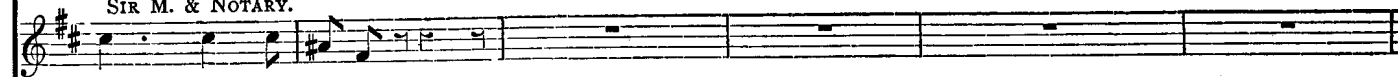
sor - ry, to - morrow.

DR. DALY.



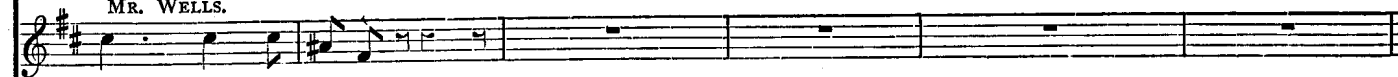
sor - ry, to - morrow.

SIR M. & NOTARY.



sor - ry, to - morrow.

MR. WELLS.

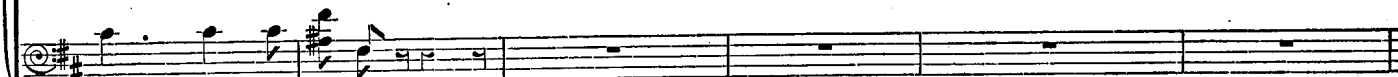


sor - ry, to - morrow.

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.

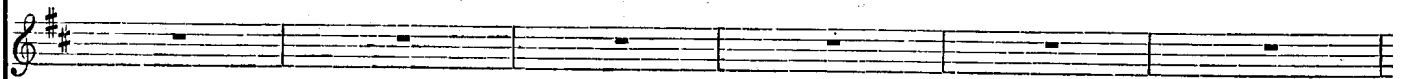


strong, I'll be bound, For it was brewed by the vi-car! It's strong, I'll be bound, For it was

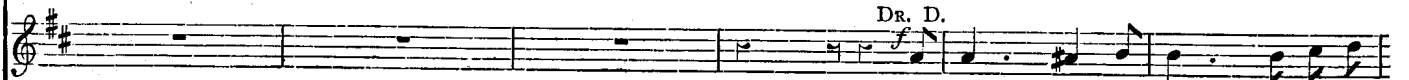
MRS. P.



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.

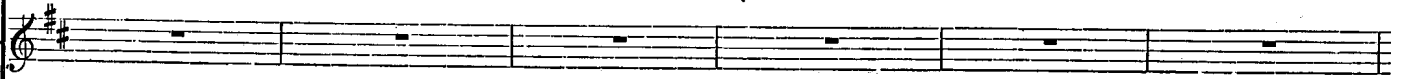


It's strong, I'll be bound, For it was

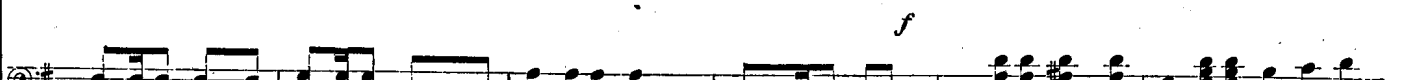
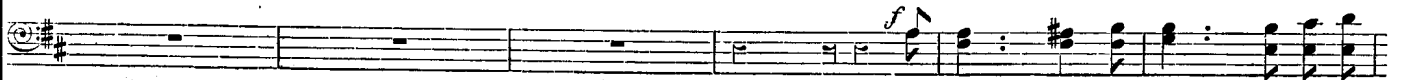
SIR M. & NOTARY.



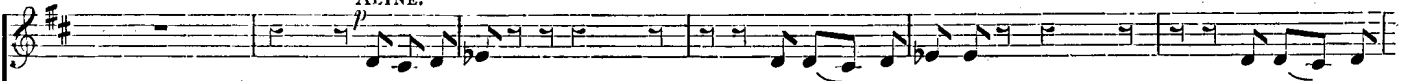
It's strong, I'll be bound, For it was



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.



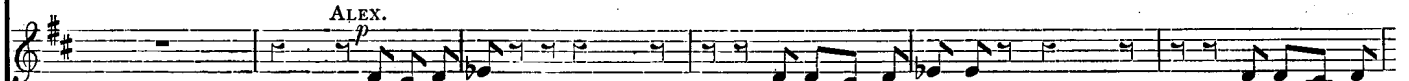
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

MRS. P,



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

ALEX.



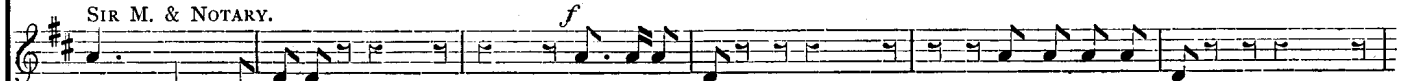
See ! see ! they drink, All thought un-heed-ing, The tea cups

DR. D.



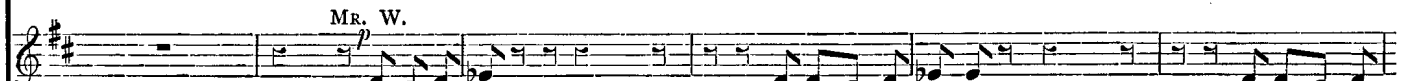
brewed by the vi-car ! Pass the cup round, It's strong, I'll be bound !

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 !



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.



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

CONS.



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

LADY S.



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

MRS P.



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

ALEX.



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

DR. D.



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

SIR M. & NOTARY.



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

MR. WELLS.



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



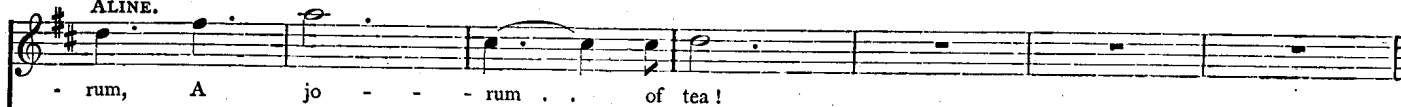
he . . . At brew - ing a jo - rum of tea ! . . . At brew - ing a pret - ty stiff jo - - - -



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

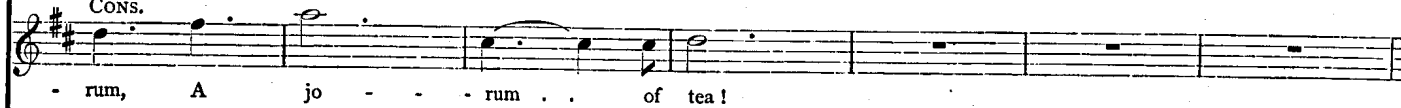


ALINE.



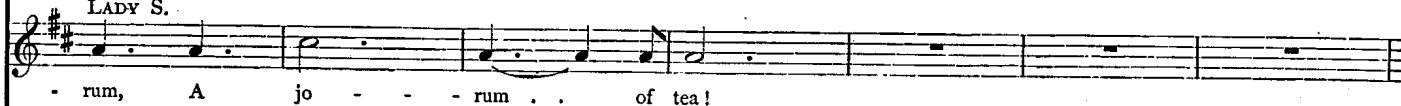
- rum, A jo - - - rum . . . of tea!

CONS.



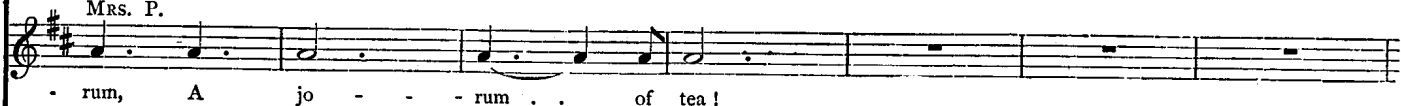
- rum, A jo - - - rum . . . of tea!

LADY S.



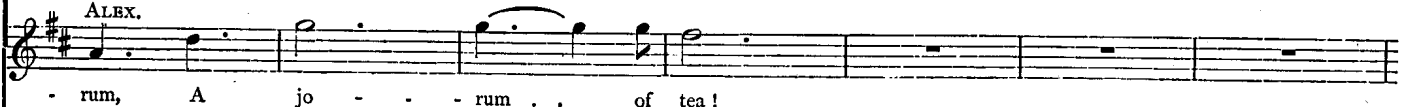
- rum, A jo - - - rum . . . of tea!

MRS. P.



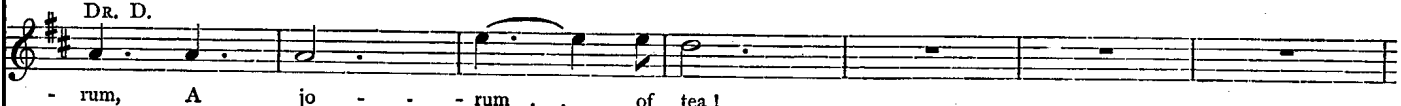
- rum, A jo - - - rum . . . of tea!

ALEX.




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

DR. D.



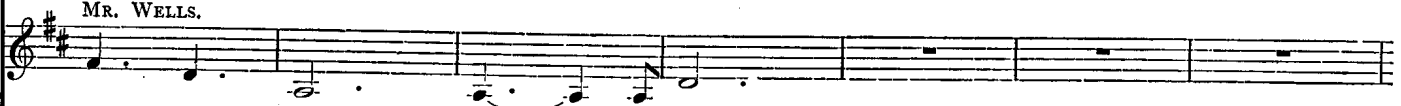
- rum, A jo - - - rum . . . of tea!

SIR M. & NOTARY.

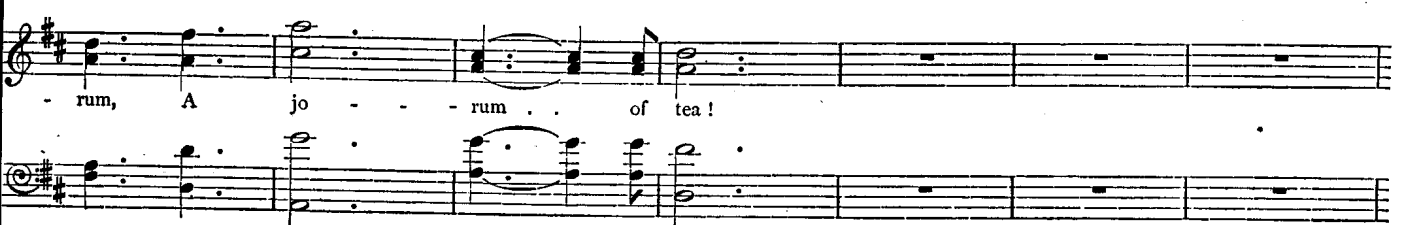


- rum, A jo - - - rum . . . of tea!

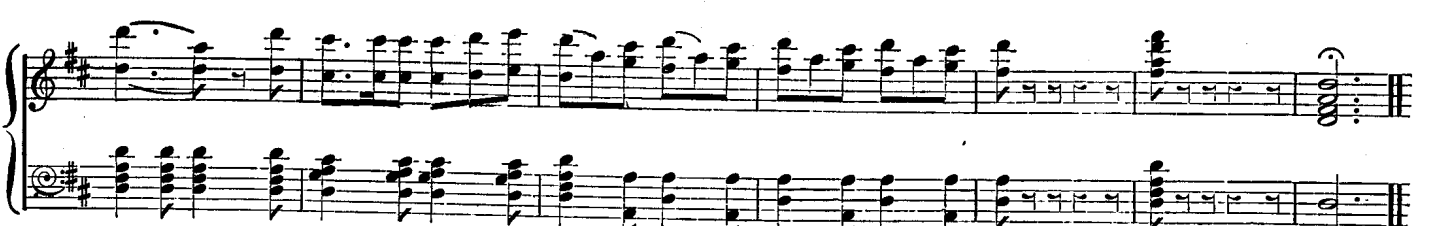
MR. WELLS.



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



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



End of 1st Act.