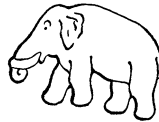


Words by
Bolton Rowe

Music by
Arthur Sullivan

The Zoo

A New and Original Musical Folly in One Act



Vocal Score

Edited by Francis Lynch

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Dramatis Personæ

Æsculapius Carboy	<i>A chemist in love with Laetitia.</i>
Eliza Smith	<i>A perfectly virtuous and highly principled young lady, in charge of the Refreshment Stall.</i>
Thomas Brown	<i>but really, The Duke of Islington, a nobleman disguised, in search of virtue, which he finds in Eliza.</i>
Laetitia	<i>loved by Carboy.</i>
Mr. Grinder	<i>Laetitia’s father, a retired grocer.</i>
Chorus	<i>Ladies and Gentlemen of the Great British Public.</i>

* Words by Francis Lynch (see Foreword)

\(Foreword intentionally omitted from public domain version.)
In the foreword, Francis Lynch indicates that he has dedicated
his original reduction for piano, as well as his lyrics to
4b “I miss my Æsculapius,” to the public domain.

THE ZOO

No. 1. Opening Chorus and Scene: "The British public here you see" Carboy and Chorus

SCENE: The London Zoological Gardens. The bear pit. The Refreshment Stall.

Allegretto grazioso

Musical notation for measures 1-8. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto grazioso'. The first staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The second staff (bass clef) starts with a whole rest, followed by a series of chords: G2-B2, F#2-A2, G#2-B2, and G2-B2. A dynamic marking of *ff* is placed above the first measure of the bass staff.

Musical notation for measures 9-16. The treble staff continues with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The bass staff continues with chords: G2-B2, F#2-A2, G#2-B2, and G2-B2. A dynamic marking of *ff* is present at the beginning of the system.

Musical notation for measures 17-24. The treble staff continues with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The bass staff continues with chords: G2-B2, F#2-A2, G#2-B2, and G2-B2. A dynamic marking of *ff* is present at the beginning of the system.

Musical notation for measures 25-32. The treble staff continues with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The bass staff continues with chords: G2-B2, F#2-A2, G#2-B2, and G2-B2. A dynamic marking of *ff* is present at the beginning of the system.

Musical notation for measures 33-40. The treble staff continues with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The bass staff continues with chords: G2-B2, F#2-A2, G#2-B2, and G2-B2. A dynamic marking of *p* is placed above the first measure of the bass staff. A box containing the letter 'A' is positioned above the treble staff at measure 33.

No. 1. Opening Chorus and Scene: "The British public here you see"

(The curtain opens.)

41

47

52

B

CHORUS *f*

S
A
CH.
T
B

(The Chorus is discovered walking about, looking into the bear pit, sitting at the Refreshment Stall, etc.)

The Bri - tish pub - lic

The Bri - tish pub - lic

61

S
A
CH.
T
B

here you see, The much a - bused and feared — B. P. In all our

here you see, The much a - bused and feared B. P. In all our

68 C

S
A
CH. na - tive ma - jes - ty We're here to - day.

T
B na - tive ma - jes - ty We're here to - - - day. We

MEN

75

CH.
T
B have o - pin - ions of our own, And if they're wrong, and so it's

mf

82

CH.
T
B shown, We nev - er let the thing a - lone, But peg a -

No. 1. Opening Chorus and Scene: "The British public here you see"

89

LADIES

S
A

CH.
T
B

We've come to see the beasts to - day And

way.

p

95

S
A

CH.
T
B

if to en - ter we_ must pay, It costs no more to go_ a -

102

S
A

CH.
T
B

way— So let_ us_ stay._____

So let us stay._____

p

D

110

119

CH. T B

MEN **E**

And when the li - on's cage we seek, No

f

127

CH. T B

fear shall blanch our Bri - tish cheek, And, if the no - ble beast could

134

S A

CH. T B

F LADIES

He'd say in

speak— What would he say?

mf

142

CH. S A

well - known Eng - lish staves, He'd say Bri - tan - nia rules — the

148 *f*

S
A
CH.
T
B

waves And Bri - tons nev - er, nev - er will be slaves, Hur -

That Bri - tons nev - er, nev - er will be slaves, Hur -

154

S
A
CH.
T
B

ray! Hur - ray! _____

ray! Hur - ray!

p

162

G

(The crowd separate, and ÆSCULAPIUS CARBOY is discovered on a chair, with a rope round his neck attached to the veranda of the Refreshment Stall.)

171 **Allegro** CHORUS (unison, tenors and basses an octave lower) **f**

CH. S A T B

For - bear! Rash one, we say, for -

ff

175 CARBOY

CH. S A T B

Will some - bo - dy just kick the chair And let me dan - gle in the bear!

p

179

CH. S A T B

air, I'm tired of life.

By all means hang your - self up high If

By all means hang your - self up high If

p *sf*

184

S
A
CH.
T
B

that's the way you choose to die. But let us know the rea - son why.

that's the way you choose to die.

sf

188

CAR.
8

CARBOY

No— list-en—

p

S
A
CH.
T
B

Is it your wife?

Is it your wife?

p

p

attacca

No. 2. Song: "I loved her fondly"

Carboy and Chorus

Allegretto

CARBOY

I loved her fond - ly

5

CAR. and Her fa - ther had been _____ a gro - cer. But when I sought her

9

CAR. hand He has - ti - ly an - swered "No sir." "Your of - fer I re - fuse. If ev - er my

14

CAR. girl _____ should mar - ry, She'll mar - ry whom I choose And not an a - po - the -

19

CAR. *f* car-y." CHORUS (unison, tenors and basses an octave lower) No

S
CH. A
T B
He stern - ly did re - fuse This poor young a - po - the - car-y.

24

CAR. **H** *p* meet - ings day or night, No let - ters with such re - stric - tions, At
dose of pep - er - mint, I thought it might please her rath - er, I

28

CAR. *p* last I thought I might Com - mu - ni - cate in pre - scrip - tions. By
sent it her when I sent The blis - ter for her fa - ther. But

32

CAR. *p* her whom I a - dore In tok - en of love were ta - ken, "The
when I called next day Bad for - tune had turned the ta - bles. I

36 J

CAR. 8

mix - ture as be - fore" I trust 'twas nice - - - ly sha - ken.
 much re - gret to say My boy had changed _____ the la - bels.

cresc.

40

CAR. 8

Ah! _____ one day I saw ar - rive A let - ter which from _____ her
 Ah! _____ and now, my friends, you see The rea - son for my _____ e -

sf *p*

44

CAR. 8

sis - ter Im - plored me to con - trive To send her pa - pa _____ a
 mo - tion. The draft of life for me Has turned to a bit - - - ter

48

CAR. 8

blis - ter. What joy per - vades my heart — See, ven - geance is now _____ ar -
 po - tion. I can - not but sup - pose Of what hap - pened you have _____ a

52

CAR. *8*

ri - ving, I'll sca - ri - fy the part With dev - il - ish art con -
 no - tion: Her fa - ther used the dose And Lae - ti - tia took the

56

CAR. *8*

tri - ving.
 lo - tion.

f CHORUS (unison, tenors and basses an octave lower)

S
 CH. A T B

He sca - ri - fied the part With dev - il - ish art con -
 Her fa - ther used the dose and Lae - ti - tia took the

60

CAR. *8*

1. 2.

A

S
 CH. A T B

tri - ving. lo - tion.

ff *tr*

(No. 3 begins on next page)

No. 3. Recitative and Duet: "And now let's go back"

Eliza, Carboy, Thomas, and Chorus

recit. CARBOY

And now let's go back to where we were,

f

4 CAR. **A tempo vivace**

And, if you please, re - move the chair.

ff

7 CARBOY

With - draw the

f

S
A
CH.
T
B

Rash man! a - gain we say for - bear!

Rash man! a - gain we say for - bear!

p

12 (Enter ELIZA SMITH.)

ELIZA **K**

Young man, I say, get out of that,

CAROL

chair. With - draw the chair.

16

ELIZA

What on earth may you be at? Des - troy your-self? You shan't: that's flat!

21

CAROL

Ah,

SARAH

Rash man! fore - bear! Rash man! fore - bear!

CHORUS

Rash man! fore - bear! Rash man! fore - bear! (They retire.)

TENOR

Rash man! fore - bear! Rash man! fore - bear!

25 **L**

ELZ. ELIZA

Ap - ples! O - ran-ges!

CAR. 8 cru - el fate! Ah, cru - el fate!

30

ELZ. Lem - on - ade! Gin - ger beer! So - da wa - ter!

THO. THOMAS

(Enter THOMAS BROWN.) That voice! That love - ly voice I know so

33

THO. well. Its ac - cents ten - der make my bo - som swell with deep e - mo - tion!

p *f*

37

ELZ. *ELIZA (tenderly)*

Thom - as dear!

THO. *(Sees CARBOY.)*

Ah! a ri - val here!

42

ELZ. *Allegretto*

Thom - as dear!

THO. *THOMAS*


Ah! mai - den__ fair, Pray

48


THO.

have__ a__ care. You should__ not try your slave. Be -

54

THO. 

ware, be - ware! My feel - ings spare, Give back the heart I



60

ELZ. **M** ELIZA 


Oh! Thom - as Brown, with - draw the frown that

THO. 


gave.



66

ELZ. 

man - tles on your brow; A - round the town Both



72 N

ELZ. up and down, There's none_ com - pared to you!

THO. Ah! maid - en

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

79

ELZ. Oh! Thom - as Brown. With - draw_ the

THO. fair. Pray have a care,

85 O

ELZ. frown. Ah! Oh come_ my_ love To the sha - dy_

THO. Ah! Oh, come_ my_ love To the sha - dy_

f *p*

91

ELZ. grove, And there we'll roam a - lone.

THO. grove, And there we'll roam a - lone. And as we

97

ELZ. My love I'll prove Be - neath the set - ing sun,

THO. rove, Be - neath the set - ting sun, And

P

cresc. *f*

103

ELZ. My love I'll prove be - - neath the set - ting

THO. as we rove, My love I'll prove Be - neath, be - neath the set - ting

dim.

110

ELZ. *sun.* Oh, come _____ my love.

THO. *sun.* Oh, come _____ my love.

p

115

ELZ. Oh, come my love. *(They go up towards Refreshment Stall.)*

THO. Oh, come my love.

p

Rec.

No. 4. Song: "I miss my Æsculapius"

Laetitia

Andante (Enter LAETITIA.)

6 LAETITIA

I miss my Æs-cu - la - pi - us; His
Here in this zoo is where I'll find My

10

face I long to see. Our fu - ture waits for both of us In
poor young sci - en - tist. His face is al - ways on my mind, His

14

wed - ded u - ni - ty. — Mar - riage is my heart's de - sign, Though
charms I can't re - sist. — Now I hope that we can set All

18

LAE.

fath - er can't a - bide; This bold a - po - the - car - y mine; I
 dif - f'ren - ces a - side; And has - ty words we will for - get, And

22

LAE.

long to be his bride! My fath - er's will a - side, I long to
 I will be his bride! When nup - tial knot is tied, Then I will

26

LAE.

1.

be his lov - ing bride.
 be his lov - ing

30

LAE.

2.

bride. His lov - ing bride, I'll be his lov - ing bride!

No. 4b. Recitative: "Where is he?"

Laetitia, Eliza, Carboy, and Thomas

Vivo

LAETITIA
Where is he?

ff

4
LAE. Æs-cu-la-pi-us. Say, have you seen my
ELZ. ELIZA What's that?
THO. THOMAS Who? I can-not say.

p

8
LAE. lost one pass this way?
CAR. CARBOY (sees LAETITIA) Ah! cru-el fate, Lae-ti-tia, or her ghost!

f

11

LAE. *My own be-lov - ed! Then you are not lost. It*

CAR. *Say, is it you?*

sf

15

LAE. *is. My fool-ish sis - ter That mes-sage sent in joke. The*

CAR. *Then where's the blis-ter?*

p

19

LAE. *blis-ter is up-on my fath - er's back.*

CAR. *It is! Now heav'n-ly powers— be thanked for that!*

sf

attacca

No. 5. Quartet: "Once more the face I loved so well"

Laetitia, Eliza, Carboy, and Thomas

Moderato

CARBOY

Once more the face I loved so well, Re - turns, re - turns to shed a

8

CAR. ray Of sun - shine o'er my sol - i - tude, And change the night, — the —

15

LAETITIA **Q**

Oh, let me gaze up - on thy face, And lean up -

CAR. night to day.

22

LAE. *mf*
 on thy breast, And find up - on thy no - ble heart, An

cresc. *mf*

29

LAE. *p*
 ev - er - last - ing rest. And find up - on thy no - ble heart An

CARBOY

CAR. *p*
 And find up - on thy no - ble heart An

37

LAE. **R**
 ev - er - last - ing rest, An ev - er - last - ing rest.

CAR. *sf*
 ev - er - last - ing rest, An ev - er - last - ing rest.

ff

45 THOMAS

THO. How much? Oh, how much?

51 ELIZA

ELZ. You've had four tarts and a cou-ple of pears, You've had three buns that were

55 ELZ.

ELZ. meant for the bears, Two bags of nuts in - stead of the apes, Ten bis - cuits of var - ious

59 ELZ.

ELZ. si - zes and shapes. Three pack - ets of su - per - fine lol - li - pops. One ounce of the ver - y best

63

ELZ.

pine - ap - ple drops, The lar - gest cake you ev - er did see, And a

66

ELZ.

S

half pound pack - et of Hor - ni - man's tea.

69

THOMAS

8

I've eat-en as much as a man could eat, I've gone through a ver-y re - mark-a-ble feat; From the

74

THO.

8

two-pen-ny tart to the kid - ney pie, I've swal-lowed as much as I could, have I. How

78

THO.

bet-ter could man his af-fec-tion prove Than by stuff-ing him-self for the sake of his love. With a

82

THO.

bot-tle of pop I have quenched my thirst, And now if you please, I am

85

LAE.

Yes, once a - gain,

ELIZ.

ELIZA
Four tarts, three buns, and a cou-ple of pears. Some

CAR.

Yes, once a - gain,

THO.

read-y to burst. I'm ready to

90

LAE. Ah! once a - gain Let me gaze up -

ELZ. lol - li-pops and pine-ap-ple drops. You've had four tarts and a cou-ple of pears, You've

CAR. Ah! once a - gain Let me gaze up -

THO. burst. I've had four tarts and a cou-ple of pears, I've

p

96

LAE. on thy face, And lean, and lean__ up -

ELZ. had three buns that were meant for the bears, Two bags of nuts in - stead of the apes, Ten

CAR. on thy face, And lean, and lean__ up -

THO. had three buns that were meant for the bears, Two bags of nuts in - stead of the apes, Ten

100

LAE. on thy breast, And find up - on thy

ELZ. bis - cuits of var - ious siz - es and shapes, Three pack - ets of su - per - fine lol - li - pops. One

CAR. on thy breast, And find up - on thy

THO. bis - cuits of var - ious siz - es and shapes, Three pack - ets of su - per - fine lol - li - pops. One

104

LAE. nob - le heart, An ev - - - er -

ELZ. ounce of the ver - y best pine - ap - pledrops, The lar - gest cake you ev - er did see, And a

CAR. nob - le heart, An ev - - - er -

THO. ounce of the ver - y best pine - ap - pledrops, The lar - gest cake you ev - er did see, And a

108

LAE. last - ing rest. Ah! once a -

ELZ. half pound pack-et of Hor - ni-man's tea. Four tarts and a cou-ple of

CAR. last - ing rest. Ah! once a -

THO. half pound pack-et of Hor - ni-man's tea. Four tarts and a cou-ple of

f *sf*

112

LAE. gain, Ah! once a - gain!

ELZ. pears, Two bags of nuts.

CAR. gain, Ah! once a - gain!

THO. pears, Two bags of nuts.

ff

No. 6. Scene: "Help! Ah! Help!"

Laetitia, Eliza, Carboy, Thomas, and Chorus

Allegro vivace

THOMAS

Help! Ah! Help!

ff

5 LAETITIA

LAE. Help! Help!

CARBOY

CAR. Help! Help!

CHORUS (unison, tenors and basses an octave lower)

CH. S A T B Help! Help! Help! Help!

9 THO. *p*

(They do not help him.) I think I'm going to faint.

CH. S A T B Help!

p *f*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro vivace'. The first system features Thomas's vocal line with lyrics 'Help! Ah! Help!' and a piano accompaniment marked 'ff'. The second system introduces Laetitia and Carboy, both singing 'Help! Help!'. The chorus then enters with 'Help! Help! Help! Help!'. The third system shows Thomas's solo with lyrics '(They do not help him.) I think I'm going to faint.' and the chorus singing 'Help!'. The piano accompaniment includes dynamic markings 'p' and 'f'.

12 *f*

S
A

CH.

T
B

He's going to be ill. I tell you he is. He

Oh no, he ain't. I'm sure he isn't.

17 (THOMAS faints.)

S
A

CH.

T
B

is. He is, he is, he is.

He isn't. He isn't, he isn't.

22

ELZ.

Tho-mas, my own, look up, and speak to me.

26 *f* CHORUS (unison, tenors and basses an octave lower)

CH. S A T B

Tho-mas, her own, look up, and speak to her.

31 U CARBOY

CAR. One mo - ment, pray, I

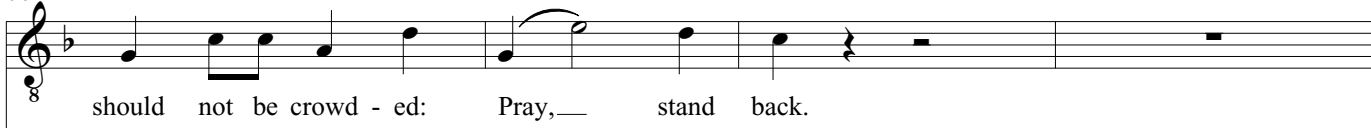
CH. S A T B (*aside*) *p*

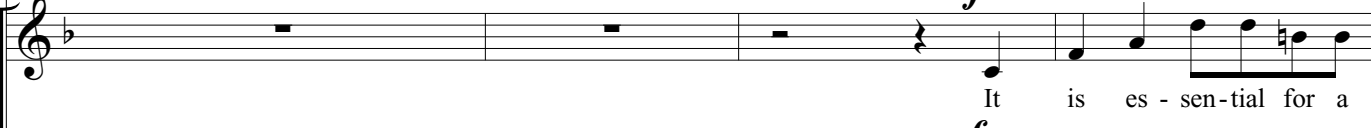
It's her young man.

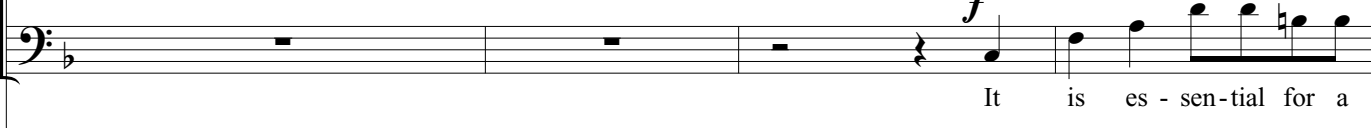
35


CAR. speak as a phy - si - cian. It is es - sen - tial for a man in his con - di - tion, That he

38

CAR.  should not be crowd - ed: Pray, — stand back.


S
A  It is es - sen - tial for a


CH.
T  It is es - sen - tial for a

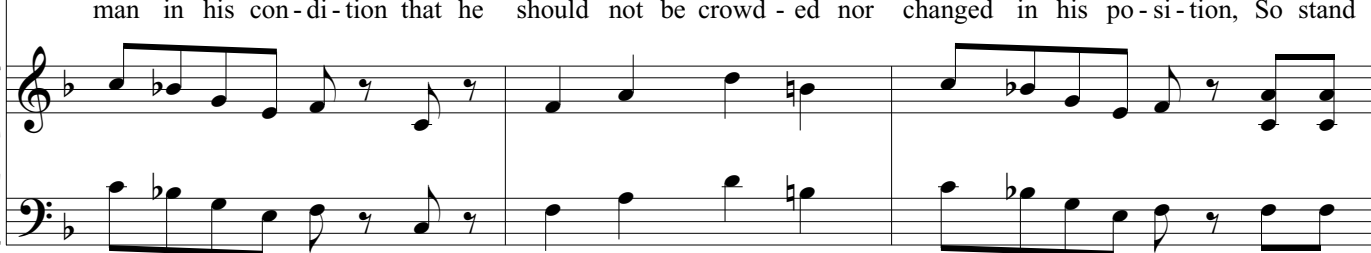
B 

f


42

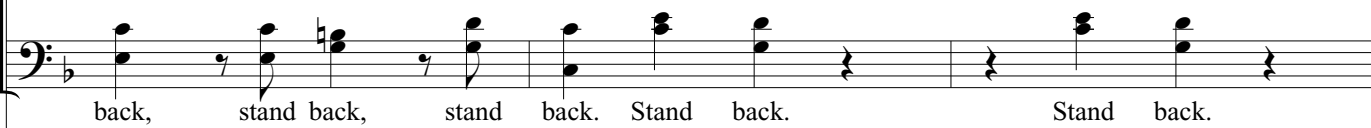
S
A  man in his con - di - tion that he should not be crowd - ed nor changed in his po - si - tion, So stand

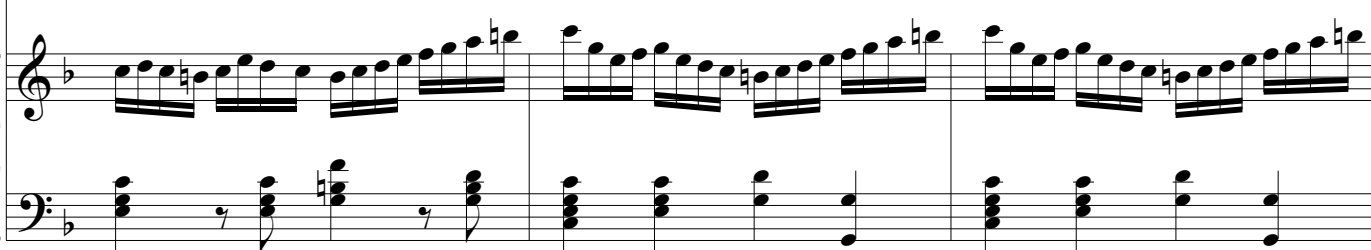
CH.
T  man in his con - di - tion that he should not be crowd - ed nor changed in his po - si - tion, So stand

B 

45

S
A  back, stand back, stand back. Stand back. Stand

CH.
T  back, stand back, stand back. Stand back. Stand back.

B 

48

S
A

CH.

T
B

back, stand back, stand back, stand back, stand back. *(They crowd round him.)* Prop him up up - on a

Stand back, stand back, stand back, stand back.

p

51

S
A

CH.

T
B

chair. Give him lots of room and

Leave him flat up - on his back.

55

S
A

CH.

T
B

air. It's a most se-vere at - tack. Turn him round up - on his

59

S
A

CH.

T
B

Turn him round the oth - er way. Do not crowd up - on him,
face. Let him have a - lit - tle space.



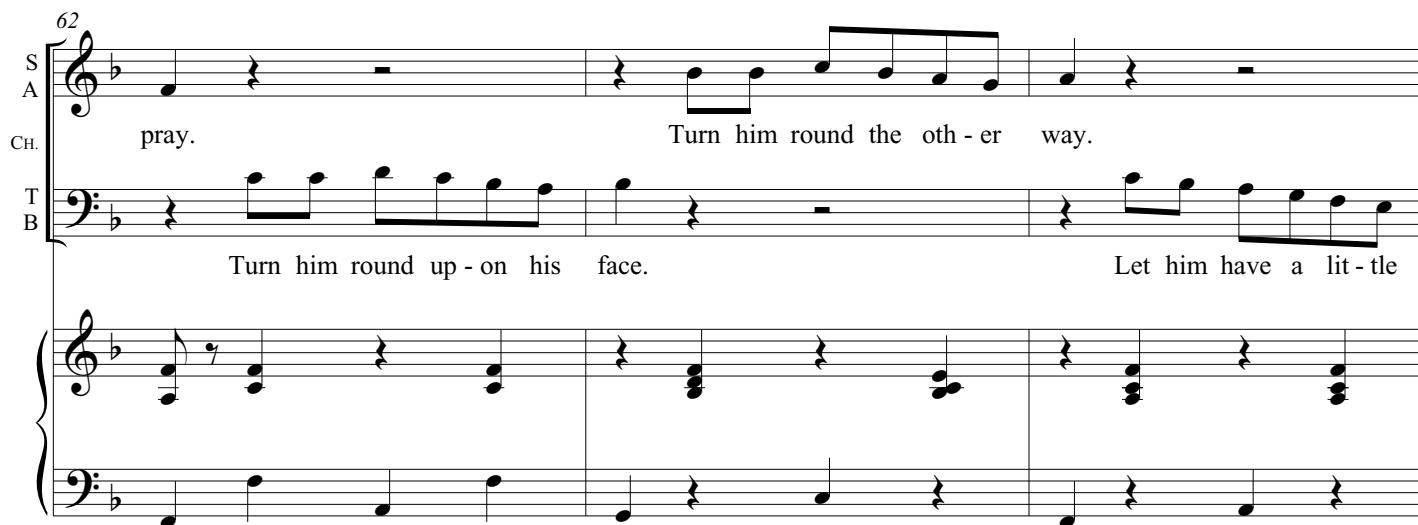
62

S
A

CH.

T
B

pray. Turn him round the oth - er way.
Turn him round up - on his face. Let him have a lit - tle



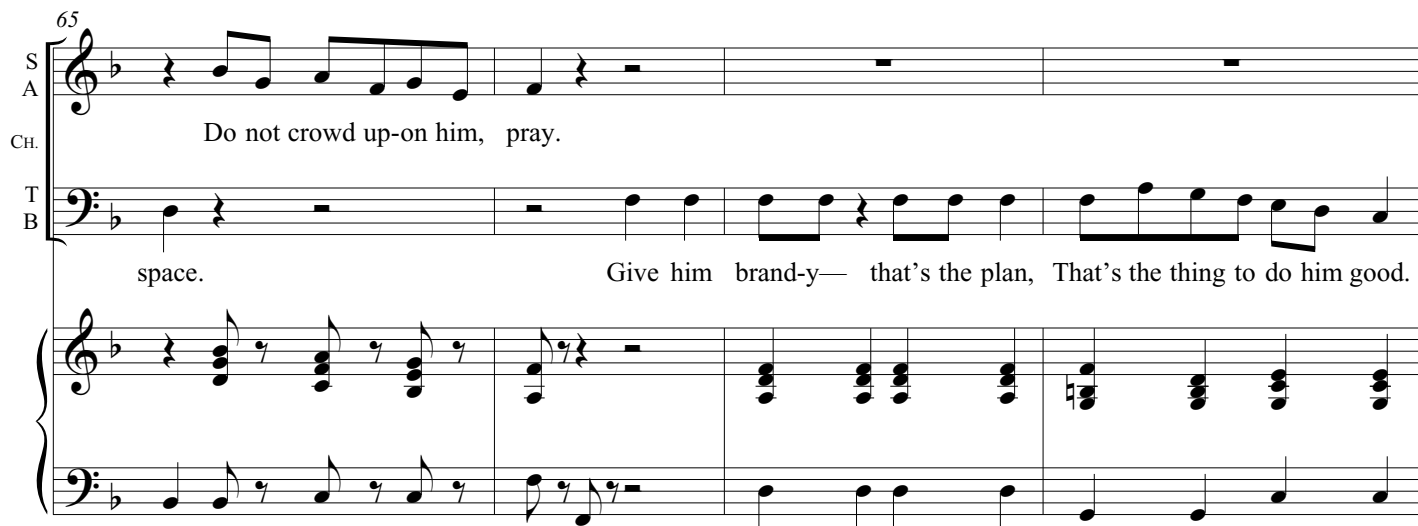
65

S
A

CH.

T
B

Do not crowd up-on him, pray.
space. Give him brand-y— that's the plan, That's the thing to do him good.



69

S
A

CH. Brand-y, why you'd kill the man! Yes, it would. Yes, it would.

T
B

No, it would-n't. No, it would-n't.

f

72

S
A

CH. Yes, it would, it would!

T
B

No, it would-n't, no, it would-n't!

75

THOMAS

THO. It was

tr *tr(b)*

82

THO. *8*

the last bun—

Andante moderato

86 ELIZA

Thank heaven, he breathes a - gain.

S
A *f*

CH. He breathes a-gain, Oh joy with-out al-loy. Oh

T
B *f*

He breathes a-gain, Oh joy with-out al-loy.

91 CARBOY

SAY, who— will— this pre - scrip - tion take?

S
A joy! With - out al-loy! Yes,

CH. Oh joy with - out al - loy! Yes,

T
B

95

ELIZA

I will, I fly.

(But they do not offer to take it.)

f

who will this pre - scrip - tion take? She will, she flies.

f

who will this pre - scrip - tion take? She will, she flies.

p

f

99

1. I will, I fly. I

2.

p

She flies, she flies. flies, she flies.

p

She flies, she flies. flies, she flies.

p

No. 7. Scene: "Ho— guards! Minions!"

Laetitia, Carboy, Thomas, and Chorus

Allegro vivace

THOMAS

(rousing himself) Ho— guards! Min - ions!

ff *Recit.* *a tempo* *f*

6 LAETITIA

What does he say?

11 LAETITIA

His ex - cla -

16 LAETITIA

ma - tion shows that he's of no - ble birth. (CARBOY *undoes* THOMAS's coat.)

A

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Allegro vivace'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is for Thomas, starting at measure 8. The second system is for Laetitia, starting at measure 6. The third system is also for Laetitia, starting at measure 11. The fourth system is for Laetitia, starting at measure 16. The piano accompaniment includes dynamic markings such as 'ff', 'f', and 'p'. There are also performance instructions like 'Recit.' and 'a tempo'. A box labeled 'A' is placed above the vocal line at measure 17.

21 CARBOY

8 Great powers! The Gar - ter! He's a peer!

sf *p*

27 CAR.

8 He's a peer, A peer in dis - guise!

B

32 LAE.

8 Oh yes, he's a peer in dis - guise, We can tell by the

CAR.

8 Oh yes, he's a peer in dis - guise, We can tell by the

37

L.A.E. look of his eyes.

C.A.R. look of his eyes.

S.A. *ff* Oh yes, he's a

T.B. *ff* Oh yes, he's a

42

S.A. peer in disguise, We can tell by the look of his

CH. peer in disguise, We can tell by the look of his

T.B. peer in disguise, We can tell by the look of his

47

S
A
CH.
T
B

eyes. He's a peer, a beau-ti-ful peer. He's a peer, a beau-ti-ful

eyes. He's a peer, a beau-ti-ful peer. He's a peer, a beau-ti-ful

51

S
A
CH.
T
B

peer. A beau-ti-ful, beau-ti-ful, beau-ti-ful peer.

peer. A beau-ti-ful, beau-ti-ful, beau-ti-ful peer.

56

THO.

Recit. THOMAS

8
Where am I? Pray, tell me how you find me in this place?__

60 CARBOY

CAR. You're bet-ter now, As time will show, Your Gra-ce's gra-cious Grace.

THO. THOMAS (*surprised.*)
Your Grace!

S
A
CH. Your

T
B. Your

p

64

THO. Dis - cov-ered! Well, I con - fess.

S
A
CH. Gra - ce's gra - cious Grace.

T
B. Gra - ce's gra - cious Grace.

f *p*

68 **Moderato**

THO. 8 Yes, I'm a man of high de - gree. A

S A

CH. That we all feel, that we all feel.

T B That we all feel, that we all feel.

72

THO. 8 mem - ber of the Ar - is - to - cra - cy. *f* Nay, do not kneel. In

S A *f*

CH. Oh, let us kneel. *f*

T B Oh, let us kneel. *f*

76 **C**

THO. 8 search of vir - tue have I wan - dered here, And found it in this

79

THO. 8 hum - ble sphere. Nay, do not kneel.

S A Oh, let us kneel.

CH. Oh, let us kneel.

T B Oh, let us kneel.

f *p*

82

THO. 8 Nay! do not kneel!

S A *p* Oh, let us kneel. Let us kneel!

CH. *p* Oh, let us kneel. Let us kneel!

T B *p* Oh, let us kneel. Let us kneel!

p

No. 8. Solo with Chorus: "Ladies and gentlemen!"

Thomas and Chorus

Andante

THOMAS

La - dies and gen - tle - men! Ac -

CHORUS

S
A

Hear, hear!

T
B

Hear, hear!

ff *f* *p*

7

THO. (ah's spoken)

cus - tomed as I am to pub - lic — ah — ah — Thank you,

S
A

Speak - ing.

CH.

T
B

Speak - ing.

mp *mp*

11

8

THO. speak-ing. I feel o-ver— ah— o-ver— Thank you,

S A

CH. O - ver - powered.

T B

O - ver - powered.

15

8

THO. No! O - ver - whelmed up - on this— ah— this— ah—

S A

CH. Oc - ca-sion.

T B

Oc - ca-sion.

19

THO. 8 Thank you, oc - ca - sion. ah— ah— And I al - so—

24

THO. 8 feel that— ah— ah— That my— ah— my— ah— That your— feel - ings— ah—

29

THO. 8 that they— ah— Thank you, if you could— ah— if you could—

S
A
CH.
T
B

Feel. Feel.

Feel. Feel.

34

THO. 8 Thank you, if you could feel as I feel, ah— ah—

S
A

CH. Hear! Hear!

T
B Hear! Hear!

39

THO. 8 Thank you. I ah— I ah— I ah— I ah— thank you.

S
A

CH. Hear! Hear! Hear! Hear!

T
B Hear! Hear! Hear! Hear!

No. 9. Chorus and Solo: "We gather from what you have said"

Thomas and Chorus

Moderato CHORUS *p*

S
A
CH. We gath - er from what you have said That E -

T
B
p
We gath - er from what you have said That E -

5

S
A
CH. li - za you fond - ly a - dore. That you wor - ship and love her in - stead Of the

T
B
li - za you fond - ly a - dore. That you wor - ship and love her in - stead Of the

9 *cresc.*

S
A
CH. la - dies you wor - shipped be - fore. That she is the re - al - ized dream Of your

T
B
cresc.
la - dies you wor - shipped be - fore. That she is the re - al - ized dream Of your

cresc.

13

S
A

CH.

T
B

life, and, what-ev - er her sta-tion, By mar - riage you show your es - teem For her

life, and, what-ev - er her sta-tion, By mar - riage you show your es - teem For her

dim.

mf *dim.* *p*

17

THO.

S
A

CH.

T
B

THOMAS

Pre -

vir - tue and high re - pu - ta - tion, For her vir - tue and high re - pu - ta - tion.

vir - tue and high re - pu - ta - tion, For her vir - tue and high re - pu - ta - tion.

cresc. *f*

cresc. *f*

cresc. *f* *p*

22

THO.

cise-ly, it was my in - ten - tion That the sense of my words should be such. Your

26

THO. 8
 won-der-ful-ly quick com-pre-hen-sion And in-tel-li-gence pleas-es me much.

30

D

S
 A
 CH. Quite so, if that be the case, And its state we at last un-der-stand, We

T
 B
 Quite so, if that be the case, And its state we at last un-der-stand, We

34

THO. 8
 Your

S
 A
 CH. now would sug-gest to your grace— To of-fer the la-dy your hand.

T
 B
 now would sug-gest to your grace— To of-fer the la-dy your hand.

cresc. *mf*

38

Tho. wish - es with plea - sure I meet, Give me time, just to change my con -

p

41

Tho. di - tion, And of - fer with joy at her feet, My - self and my du - cal po -

rall.

mp

rall.

45

E

a tempo

Tho. si - tion.

S
A
CH.
T
B.

Our wish he's de-light - ed to meet. Give him time just to change his con -

Our wish he's de-light - ed to meet. Give him time just to change his con -

a tempo

p

49

S
A

CH.

T
B

di - tion, And of - fer with joy at her feet Him - self and his du - cal po -

53

S
A

CH.

T
B

si - tion, of - fer with joy him - self and his du - cal po - si - tion.

f

f

p

(Exeunt THOMAS, LAETITIA and CARBOY.)

58

No. 10. Scene: "Where is my daughter?"

Eliza, Grinder, and Chorus

Allegro vivace (Enter GRINDER.)

5 GRINDER

GRI. 8

Where is my daugh - ter? Oh, if I caught her, If I could find her!

8 GRINDER

GRI. 8

Oh, con-found it, don't do

CHORUS (They slap him on the back.)

S A Grind-er! It's Grin - der!

T B Yes, it's Grind - er.

11 S

GRI. 8 that, I've a blis-ter on my back. Some-one said she'd wan - dered here.

15

GRI. 8 And with Car - boy, too, I fear. My wick - ed daugh - ter!

19

GRI. 8 GRINDER Oh, con-found it, don't do

CHORUS (They slap him on the back.)

S A Grind-er! it's Grin - der! Yes, it's Grind - er!

T B Yes, it's Grind - er!

22

GRI.

8 that, I've a blis - ter on my back. And what with the po - tion And

f *p*

25

GRI.

8 what with the lo - tion, I have - n't a no - tion what to ex-pect.

f

28

S
A

What with the po - tion, what with the lo - tion, Poor old Grind - er, We

T
B

What with the po - tion, what with the lo - tion, Poor old Grind - er, We

f

31 **T** (Enter ELIZA.)

S A pi - ty you much.

Ch. T B pi - ty you much.

34 *recit.* ELIZA

ELZ. Where _____ has he gone? Say, _____ oh, say!

sf

38 *a tempo* *p*

S A He'll come back pres - ent-ly, And it will all end pleas - ant-ly. A -

Ch. T B He'll come back pres - ent-ly, And it will all end pleas - ant-ly. A -

p

42

S
A

hem! A - hem! A - hem! A - hem! A - hem!

CHO.
T
B

hem! A - hem! A - hem! A - hem! A - hem!

46

(Exeunt CHORUS and GRINDER.)

ELIZA

What does this mean?

51

ELIZA

I can - not un - der - stand. I can-not un - - - der - stand.

sf

(No. 11 begins on next page.)

No. 11. Song: "I'm a simple little child"

Eliza

Allegretto

p

5 ELIZA

I'm a sim - ple lit - tle child, And my ways are nice and mild And I
Green-wich in the sea - son, I have been and for the rea - son, That I

sf *p*

8 ELZ.

nev - er harmed a soul in all my life. And I don't know what is wrong, As my
did not like my cou - sin to of - fend. But I saved my re - pu - ta - tion, To his

11 ELZ.

prin - ci - ples are strong For this he - mi - sphere of wick - ed - ness and strife. I have
ver - y great vex - a - tion, By dri - ving back to Lon - don with his friend. On

A

14

ELZ.

brace-lets, it is true, And I've dia-monds just a few That are
more than one oc-ca-sion, Af-ter ver-y great per-sua-sion, I have

16

ELZ.

locked up in a chest of drawers at home. And a
driv-en down to Rich-mond with his broth-er. And

18

ELZ.

dress-ing case with tops Of the gold and dia-mond drops, But I
once I do re-mem-ber In the mid-dle of Sep-tem-ber, To

20

ELZ.

B

have-n't an i-dea from whence they came. And the
Hamp-ton Court I tra-velled with a-noth-er. It is

No. 11. Song: "I'm a simple little child"

22

ELZ.

bou - quets come in show - ers of the most ex - pen - sive flow - ers That
true I went to Do - ver When the sea - son was just o - ver, But

24

ELZ.

Co - vent Gar - den Mark - et can pro - vide. While it
then it was with George, I should say Har - ry. And

26

ELZ.

hap - pened once last year That a park hack did ap - pear, The
Har - ry, I mean Char - lie, Or was it Tho - mas Par - lie, Was the

28

ELZ.

ver - y best of tho - rough - bred - s to ride. I have
on - ly man I ev - er meant to mar - ry! It

rall.

C

rall.

30 *a tempo*

ELZ.

dress - es by the doz - ens But they're giv - en me by cou - sins Who have
might have been the oth - er, Or it might have been his broth - er, But

a tempo

32 D

ELZ.

known me ev - er since I was *that* high; And tick - ets for the play Are
nei - ther could I ev - er bear to part. And which - ev - er of the two, It

cresc.

35

ELZ.

sent me ev - 'ry day, But I'm sure I nev - er can i - ma - gine why!
real - ly was, it's true, That I loved him from the bot - tom of my heart.

colla voce *f*

38

ELZ.

To

1. 2.

No. 12. Quartet and Chorus: "My father!"

Laetitia, Eliza, Carboy, Grinder, and Chorus

Allegro vivace (Enter GRINDER, LAETITIA, CARBOY and CHORUS.)

ff

5 LAETITIA E

My fath - er!

CARBOY

Her fath - er!

mf

10 GRINDER

Found you at last! Wret-ched out - cast! Vi - lest com - pound - er of

13 GRINDER

po - tions! Think of the past, Think of the last,

The musical score is written for piano and four vocalists. The piano part begins with a forte (ff) dynamic and a 6/8 time signature. The vocal parts enter at measure 5. Laetitia and Carboy have their first lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic shifts to mezzo-forte (mf) at measure 10. The vocalists continue their dialogue, with Grinder having two lines of lyrics. The piano accompaniment remains consistent in its rhythmic pattern.

16

GRI. 8

One of your hor - ri - ble no - tions. Out of the light, Out of my sight!

20

GRI. 8

Heart-less, un - du - ti - ful child. Is it for spite That you de - light To

24

LAE.

LAETITIA

Ah!

GRI. 8

drive your pro - gen - i - tor wild?

f

F**Più lento**

LAETITIA

29
LAE.

Fath - er dear, see, Here on my knee, Ask I for par - don and

35
LAE.

pi - - - ty. He's fit - ted to me, He's des - tined to

40
LAE.

be A re - spec - ta - ble man in the Ci - - - ty.

G **Tempo I**

45
CH.
T
B

MEN **f**

Par - ent so stern, Have you to learn, Heart-strings are ea - si - ly bro - ken.

49 *stringendo*

LAE. Fath - er, fath - er, fath - - - er, dear.

GRI. 8 Out of the light, Out of my sight.

S
A See his heart burn With con-cern. Look at a lov - er for - lorn.

CH. Look at a lov - er for - lorn.

T
B Look at a lov - er for - lorn.

stringendo
cresc.

54

LAE. See, fath - er dear.

CAR. CARBOY See my heart burn.

GRI. GRINDER Out of my sight.

S
A Lov - - - er for - lorn.

CH. Lov - - - er for - lorn.

T
B Lov - - - er for - lorn.

60 **H** *ff* Più vivo

LAETITIA
L.A.E. Par - ent so stern, See their con - cern.

ELIZA
E.L.Z. Par - ent so stern, See our con - cern.

CARBOY
C.A.R. Par - ent so stern, See their con - cern.

GRINDER
G.R.I. Out of my sight. Out of the light.

CHORUS
S.A. Par - ent so stern, See their con - cern.
C.H. Par - ent so stern, See their con - cern.

T.B. *ff* Par - ent so stern, See their con - cern.

The musical score is set in a key with two flats (B-flat and E-flat) and a 2/4 time signature. It begins at measure 60. The vocal parts are arranged in a quartet with a chorus. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a forte (ff) dynamic.

65 J

LAE. Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that—

ELZ. Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that—

CAR. Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that—

GRI. Heart - less, un - du - ti - ful child, un - du - ti - ful child.

S
A Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that—

CH.
T
B Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that—

71

LAE.
heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are

ELZ.
heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are

CAR.
8 heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are

GRI.
8 Heart - - - less, un - - -

S
A
heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are

CH.
T
B
heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are

The musical score is written for a vocal quartet and piano. The vocal parts are arranged in a four-part setting (LAE, ELZ, CAR, S/A) with a separate line for the GRI (Guitarist). The piano accompaniment is shown at the bottom. The score begins at measure 71. The vocal lines are in treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "heart - strings are ea - si - ly ___ torn, That heart - - - strings ___ are". The GRI part has the lyrics: "Heart - - - less, un - - -". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

77

LAE.
 torn, _____ are _____ torn, Yes, yes, yes,

ELZ.
 torn, _____ are _____ torn, Yes, yes, yes,

CAR.
 torn, _____ are _____ torn, Yes, yes, yes,

GRI.
 du - - - - - ti - ful _____ child. Yes, yes, yes,

S
 A
 CH.
 torn, _____ are _____ torn, Yes, yes, yes,

T
 B
 torn, _____ are _____ torn, Yes, yes, yes,

83 K

L.A.E. yes, yes, yes, are torn. _____

ELZ. yes, yes, yes, are torn. _____

CAR. yes, yes, yes, are torn. _____

GRI. yes, yes, yes, at last. _____

S
A yes, yes, yes, are torn. _____

CH.
T yes, yes, yes, are torn. _____

B

89 CARBOY *recit.* *a tempo*

Then, sir, you firm - ly de - cline to re - lent?

sf

94 GRINDER *recit.*

Yes, I dis-tinct-ly re-fuse my con -

99 *a tempo* LAETITIA *recit.*

Fath - er, on

sent.

sf *fp*

L

105 *a tempo*

su - i-cide, see, he is bent.

CARBOY

Fetch me a rope.

p

110

CAR. Fetch me a rope.

S
A
CH. Fetch him a rope.

T
B
Fetch him a rope.

114

S
A
CH. Fetch him a rope, fetch him a rope, fetch him a rope.

T
B
Fetch him a rope, fetch him a rope, fetch him a rope.

f

118

123 Moderato

mf

128 CARBOY

CAR. 8
Fare thee well! _____ Lae - ti - tia, fare thee well. _____

S
A
CH. _____ Fare thee well.
(CARBOY goes up to Bear Pit with the rope they give him.)

T
B _____ Fare thee

133

CAR. 8
Fare thee well! _____ Lae-

S
A _____

CH. _____

T
B well, _____ fare thee well. _____

138

CAR. ti - tia, fare thee well.

S
A Fare thee well.

CH. T
B Fare thee well,

142

LAETITIA
Fare thee well, Fare thee

ELIZA
Fare thee well, Fare thee

S
A

CH. T
B fare thee well.

147

well. Fare thee well. Fare thee well.

well. Fare thee well. Fare thee well.

S
A
CH. Fare thee well.

T
B Fare thee well. Fare thee

p

152

M

— Fare thee well, Fare thee well, Fare thee well, Fare thee

— Fare thee well, Fare thee well, Fare thee well, Fare thee

S
A Fare - well, fare - well.

CH. Fare - well, fare - well.

T
B well. Fare - well, fare - well.

No. 12. Quartet and Chorus: "My father!"

158

L.A.E. well. Fare thee well, my dar-ling, fare thee well.

ELZ. well. Fare thee well, good fel-low, fare thee well.

CAR. Fare thee well, Lae-ti-tia, fare thee well.

S A *f* Fare thee well. *p* Fare thee

CH. *f* Fare thee well. *p* Fare thee

T B Fare thee well. Fare thee

164

L.A.E. Fare thee well, my dar-ling, fare thee well. Fare thee

ELZ. Fare thee well, good fel-low, fare thee well. Fare thee

CAR. Fare thee well, Lae-ti-tia, fare thee well. Fare thee

S A well. *cresc.* Fare thee well.

CH. well. *cresc.* Fare thee well.

T B well. Fare thee well.

169

LAE. well, Fare - - - - well. Fare - - - well.

ELZ. well, Fare - - - - well. Fare - - - well.

CAR. 8 well, fare thee well. Fare - - - well.

S. *f* Fare - - - - well. Fare - - - well.

A. *f* Fare - - - - well. Fare - - - well.

CH. *f* Fare - - - - well. Fare - - - well.

T. *f* Fare - - - - well. Fare - - - well.

B. *f* Fare - - - - well. Fare - - - well.

(CARBOY lowers himself into the Bear Pit. Enter THOMAS BROWN as Duke of Islington.)

178 **Allegro vivace**

ff

182

attacca

No. 13. Finale: "What do I see in this disguise?"

Laetitia, Eliza, Carboy, Thomas, and Chorus

Vivace ELIZA *recit.*

What do I see in this dis - guise? Thom - as!

5 ELZ. *a tempo*

Can I be - lieve my eyes?

8 THO. THOMAS *recit.*

'Tis he, re - co - ver your sur -

9 THO. **Moderato**

prise: Tom Brown as - sumes his na - tive guise. E -

13

THO.

8 li - za, if you'll mar - ry me, The proud - est La - dy

16

THO.

8 you shall_ be That ev - er Lon - don town did see. E - li - za, say that

20

ELZA

ELZA The Du - chess of

THO.

8 you will be The Du - chess of Is - ling - ton!

cresc.

24

ELZ. *Is - ling - ton!*

CHORUS *f*

S
A
CHOR. *The Du - chess of Is - ling-ton!*

T
B *The Du - chess of Is - ling-ton!*

f *ff*

29 *Andante* ELIZA

ELZ. *Oh, ask me not To leave this spot, The beasts I loved so*

p

33

ELZ. *well; The grief I feel At this ap-peal No mor - tal man can*

37 **A1**

ELZ. tell. The grizz - ly one Will miss his bun, The bun he thought so

41

ELZ. nice— The po - lar bear In blank des - pair Will ask in vain for

45

ELZ. ice. Ah! And who will feed That lank - y steed, The

49 (sobbing) **B1**

ELZ. ca - me - le - o - pard. From these to part It breaks my heart, It's ver - y, ver - y

cresc. *dim.* *p*

54

ELZ.

hard.

THOMAS

8

Nay, dry your tears, These need-less fears One word shall chase a -

58

THO.

8

way. I've bought them all, The great and small, They go with us to -

f

62

A2

THO.

8

day. And ev - 'ry morn, At ear - ly dawn, The gen - tle ar - ma - dil - lo, Or

p

67

THO.

8

rat - tle-snake, When you a-wake, You'll find up - on your pil-low. Ah!

>

71

THO. 8

The par - rot, too, And cock - a - too, Shall lull you to re-

75 **B2**

THO. 8

pose. The nice ba-boon And strong rac-coon Shall ti - ti - vate your

cresc. *dim.*

79

THO. 8

nose.

S

A nice ba -

A

A nice ba -

CHO.

T

A nice ba - boon

B

A nice ba - boon, A ba -

82 C Più lento

ELZ. 

S. *p* My love! My
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.

A. *p*
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.

CHO. *p*
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.

T. *p*
— And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.

B. *p*
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.



86

ELZ. life! With hap - pi - ness I die.
(ELIZA and THOMAS embrace.)

THO. 
My dove! My wife!

S. *p* My love! My

CHO. *p* My love! My

A. *(much affected)* *p* My love! My



90

ELZ. *f* With hap-pi-ness I die!

CAR. CARBOY (from the Bear Pit) Ah! Cru-el fate!

THO. *f* With hap-pi-ness I die!

S. *f* With hap-pi-ness I die!

A. *f* With hap-pi-ness I die!

CHO. T. *p* (much affected) My dove! My wife! *f* With hap-pi-ness I die!

B. *p* My dove! My wife! *f* With hap-pi-ness I die!

(They all embrace.)

96 **D** Allegro

LAE. LAETITIA *f* recit. Great heav - ens!

99

LAE. I had for-got - ten.

CHORUS (unison, tenors and basses an octave lower)

CH. S A T B We too, for the mo-ment, had for - got-ten his mel-an-chol-y end. But

102 **E** *a tempo* (very solemnly)

CH. S A T B now, Oh! cru - - - el fate! Too late! Too

f

106 CARBOY (*climbing the pole*) **Allegro**

CAR. One mo-ment, al-low me to ex - plain.

CH. S A T B late! What, here a - gain! Pray,

f

110 F CARBOY

CAR.

S
CH. A
T B

why a - rouse our sym - pa - thy, And if — you — mean it why not die?

In

114 **Moderato**

CAR.

con - se - quence of some re - pairs, I much re - gret they've moved the bears.

p

116

CAR.

But I will try the li - on's den; Once more the beasts I'll brave— And then—

f

119 **G** (THOMAS has meanwhile come to an arrangement with GRINDER...)

CAR. and then—

THO. THOMAS

The sac - ri - fice would need - less prove; I've

p

122

THO. heard the sto - ry of your love. On his con - sent you may now count, And here is

125

THO. dou - ble the a - mount!

S
A
CHO. (...and hands him a well-filled purse.) Ten thou - sand a year, Gives the no - ble peer!

T
B Ten thou - sand a year, Gives the no - ble peer!

ff

129 **Tempo di Valse**

134 **ELIZA**

Re - turn, my love, a lov - ing heart Shall ten - der - ly its

141

love__ im - part. Re - turn, my own, no more__ we'll part: Oh, hap - py,

148 **LAETITIA**

Two hap - py pairs be - hold,___ to - day, By

hap - py day._____

155

L.A.E. Hy - men joined— Ah, by the way, I won - der what the World will

162

L.A.E. say A - bout to - day.

S
A
CHO. But let us sing in

T
B
But let us sing in

169

S
A
CHO. well - known staves, That while Bri - tan - nia rules the waves, We Bri -

T
B
well - known staves, That while Bri - tan - nia rules the waves, We Bri -

176 *rall.*

S
A
Cho.
T
B

tons nev - er, nev - er will be slaves, hur - ray! Hur -

tons nev - er, nev - er will be slaves, hur - ray! Hur -

rall.

181

S
A
Cho.
T
B

ray! _____

ray! _____

189

1. 2.

End of Opera