

ACT II. - 15. 'Tis Twelve I Think

Trio and Chorus - Aline, Alexis and Wells

Scene--Exterior of Sir Marmaduke's mansion by moonlight. All the peasantry are discovered asleep on the ground, as at the end of Act I.

Enter Mr. Wells, on tiptoe, followed by Alexis and Aline. Mr. Wells carries a dark lantern.

78

Allegro moderato

1

p *f*

5

pp

9

13

17 A

21

25

30

B **79**

Aline
 Alexis
 Wells

'Tis twelve, I think, And at this mys - tic hour The ma - gic drink Should

34

Aline
man - i - fest its power. Oh slum - b'ring forms, how lit - tle have ye

Alexis
8 man - i - fest its power. Oh slum - b'ring forms, how

Wells
8 man - i - fest its power. Oh slum - b'ring forms, how

p

Aline
guess'd The fire that warms, the fire that warms each a - pa - the - tic

Alexis
8 lit - tle have ye guess'd The fire that warms each a - pa - the - tic

Wells
8 lit - tle have ye guess'd The fire that warms each a - pa - the - tic

cresc.

42 C

Aline *f* *p*
breast! Each a - pa - the - tic breast!

Alexis *f* *p*
8 breast! Each a - pa - the - tic breast! But

Wells *f* *p*
8 breast! Each a - pa - the - tic breast!

46 80

Aline
And pray, where is my mo - ther

Alexis
8 stay! My fa - ther is not here!

49

Aline
dear?

Wells
I did not think it meet to see A dame of leng-thy ped - i - gree, A

staccato

52

Wells
Bar - o - net and K. C. B., A Doc - tor of di - vi - ni - ty, And

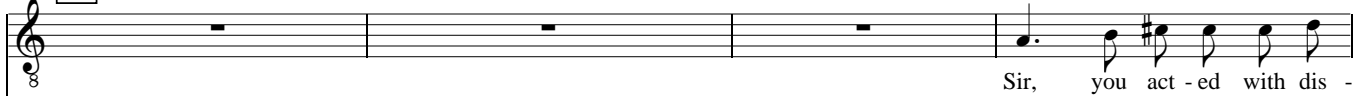
54


Wells
that re - spect - a - ble Q. C. All fast a - sleep al - fres - co - ly, And


56

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


60 81 D

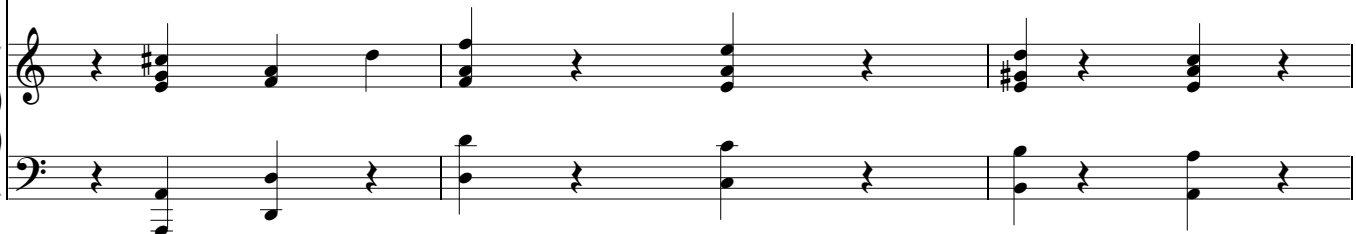
Alexis  Sir, you act - ed with dis -

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



64

Alexis  crim - i - na - tion, And showed more de - li - cate ap - pre - ci - a - tion



67

Aline  Yes! It

Alexis  Than we ex - pect in per - sons of your sta - tion. It

Wells  Yes! It



70

Aline
show'd more de - li - cate ap - pre - ci - a - tion Than we ex - spect in

Alexis
show'd more de - li - cate ap - pre - ci - a - tion Than we ex - spect in

Wells
show'd more de - li - cate ap - pre - ci - a - tion Than they ex - spect in

p

73

Aline
per - sons of your sta - tion! E 82

Alexis
per - sons of your sta - tion!

Wells
per - sons of my sta - tion!

pp

76
Wells

But soft they wak - en one by one, The

79
Wells

spell has worked, the deed is done! I would sug - gest that

82
Wells

we re - tire While Love, the house - maid, lights her kitch-en

86 *p* (*coyly*) 83 F

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

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

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

(*Exeunt Mr. Wells, Alexis and Aline, on tiptoe, as the villagers stretch their arms, yawn, rub their eyes, and sit up.*)

91

97 *Andante* $\text{♩} = \text{♩}$

(*Men, staring at girls.*) *unis*

Andante Why, where be oi, and what be oi a -do -in? A sleep-in' out just

102

(coily)

unis

Why that's the ve - ry way your health to
when the dew du rise!

105

ru - in, And don't seem quite re - spect - a - ble like - wise!
Eh! that's

(admiringly)

sempre

f

108

(coily)

What may you be at now? tell me,
you? on - ly think of that now!

f

111

G

84

du!

Eh, what a nose! And oh, what eyes, miss,

fp

115

Oi tell you true,

Lips like a rose, And cheeks like - wise, miss!

118

which I've ne - ver done, sir, Oi loike you, as I ne - ver lik'd none, sir!

121

Allegro ♩

Eh, but I du loike you!

Eh, but I du loike you!

p

125

130

[H]

[85]

If you'll mar-ry me, I'll

f

135

If you mar-ry me, I'll scrub for you and bake for you!

dig for you and rake for you! If

138

you'll mar - ry me, all oth - ers I'll for - sake for you! All this will I do if you'll

All this will I do if you'll

141

unis

mar - ry me! If you'll mar - ry me, I'll cook for you and brew for you!

mar - ry me! If

144

you'll mar - ry me, I've guin - eas not a few for you!

If you'll mar - ry me, I'll

147

J

take you in and do for you. All this will I du if you'll mar - ry me!

All this will I du if you'll mar - ry me!

150

86

All this will I du if you'll mar - ry me! Eh _____ Eh! but I

All this will I du if you'll mar - ry me! Eh! but I

154

K

du loike you!

du loike you!

Country Dance

158

Musical notation for measures 158-162. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef features eighth-note patterns with slurs and ties. The bass clef provides a steady accompaniment with quarter and eighth notes.

163

Musical notation for measures 163-168. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody continues with eighth-note patterns and slurs. The bass clef accompaniment includes some rests and chordal textures.

169

Musical notation for measures 169-174. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody features a more active eighth-note line with slurs. The bass clef accompaniment is primarily chordal with some eighth-note movement.

175

Musical notation for measures 175-179. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody continues with eighth-note patterns and slurs. The bass clef accompaniment includes rests and chordal textures.

180

Musical notation for measures 180-182. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody features eighth-note patterns with slurs. The bass clef accompaniment is primarily chordal.

183

Musical notation for measures 183-186. The system consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps. The melody concludes with a final chord and a fermata. The bass clef accompaniment also concludes with a final chord and a fermata.

16. Dear friends, take pity on my lot

(Alternate [lower] key)

Constance, Notary, Aline, Alexis, Ensemble

87

1 *Moderato a la Valse*

Constance

Piano

p

cresc.

7

diminuendo

p

13

Const

Dear friends, take pi - ty on my lot, My cup is

20

Const

not of nec - tar! I long have loved as who would not! Our

27 D

Const

kind and rev - rend rec - tor. Long years a - go my love be -

34 88

Const

gan, So sweet - ly yet so sad - ly, But when I saw this

41

Const

plain old man. A - way my old af - fec - tion ran I found I

48 E

Const

lov'd him mad - ly I lov'd

55

Const

him mad ly!

61

(To Notary) Presto

Const

Oh! You ver - ry, ve - ry plain old man, I love, I love you mad ly! You

p staccato

66

Const

ve - ry plain old man, I love you mad ly! (Slowly)

Notary

I am a ve - ry

pp

71

Const

Notary

Chorus

deaf old man, And hear you ve - ry bad - ly!

f *a tempo*
You ve - ry plain old

75

Chorus

man, she loves you mad - ly!

ff

81

Moderato al la valse
p

87

Const

I know not why I love him so; It is en -

94

Const

chant - men, sure - ly! He's dry and snuf - fy, deaf and slow, Ill

101

90

Const

tem - per'd, weak, and poor - ly! He's ug - ly, and ab - surd - ly

108

Const

dress'd. And six - ty sev - en near - ly, He's ev - ry - thing that

115

Const

I de - test, But if the truth must be con - fess'd, I

121

Const

love him ve - ry dear ly! I love

128

Const

him dear ly!

135 91

(To Notary)

Presto

Const

Oh! You're ev' - ry thing that I de - test, But still I love you dear - ly! You're

p *staccato*

140

Const

all that I de - test, I love you dear _____ ly!

Notary

(Slowly)
I caught that line, but

pp

145

Notary

for the rest I did not hear it clear - ly!

Chorus

f *a tempo*
You ve - ry plain old man, she loves you dear _____

f

(During this verse, Aline and Alexis have entered unobserved.)

151

Chorus

ly!

ff

157

Alexis

Oh joy! oh

92

163

Aline

The blind young

Alexis

joy! The charm works well. And all are now u _ ni _ ted.

p

167 *Allegro quasi lento*

Aline

boy O - beys the spell, Their troth they all ___ have plight ___ ed.

colla voce. *p*

171

Const

Oh, bit - ter joy! No

175

Const

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

180

Const

say that ___ we're u - ni - ted. I do con - fess, An anx - ious care My

184

Const hum - bled spi - rit vex - es, And none will bless Ex - am - ple rare Of their be - loved A - lex - is,

190

93

G

Const Of their A - lex - is. Oh, bit - ter joy! No words can tell, How

Aline Oh joy! oh joy! The charm works well, And

Alexis Oh joy! oh joy! The charm works well, And

Notary Oh joy! oh joy! No words can tell, My

Chorus Oh joy! oh joy! No words can tell, Our

Const
my poor — heart is blight - ed! They'll soon em - ploy a mar - riage bell To

Aline
all are now u - ni - ted! The blind young boy O - beys the spell, Their

Alexis
all are now u - ni - ted! The blind young boy O - beys the spell, Their

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

Chorus
state of mind de - ligh - ted! For girl and boy A mar - riage bell, will

8^{va}

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are: Const (soprano), Aline (soprano), Alexis (soprano), Notary (bass), and Chorus (SATB). The piano accompaniment is in the right and left hands. The lyrics are: Const: my poor — heart is blight - ed! They'll soon em - ploy a mar - riage bell To; Aline: all are now u - ni - ted! The blind young boy O - beys the spell, Their; Alexis: all are now u - ni - ted! The blind young boy O - beys the spell, Their; Notary: state of mind de - light - ed! They'll soon em - ploy A mar - riage bell, To; Chorus: state of mind de - ligh - ted! For girl and boy A mar - riage bell, will. The piano part includes a dynamic marking of *8^{va}* at the beginning of the accompaniment.

Const
 say that — we're u - ni - ted.

Aline
 troth they all have pligh - ed True hap - pi - ness reigns ev - ry - where, And

Alexis
 troth they all have pligh - ted True hap - pi - ness reigns ev - ry - where, And

Notary
 say that we're u - ni - ted True hap - pi - ness reigns ev - ry - where, And

Chorus
 say that we're u - ni - ted. True hap - pi - ness reigns ev - ry - where, And

8^{va}

The piano accompaniment consists of two staves. The right hand features a melodic line with a first ending marked '8va' (octave) indicated by a dashed line. The left hand provides harmonic support with chords and a steady bass line. The dynamic marking 'ff' (fortissimo) is present in the right hand.

Const 

Aline 
dwells with both the sex - es, *p* All will bless the thought-ful care of their be - lov'd A -

Alexis 
dwells with both the sex - es, *p* All will bless the thought-ful care of their be - lov'd A -

Notary 
dwells with both the sex - es, *p* All will bless Ex - am - ple rare of their be - lov'd A -

Chorus 
dwells with both the sex - es, *p* All will bless Ex - am - ple rare of their be - lov'd A -



Const
lex - is And

Aline
lex - is. True hap - pi - ness reigns ev - ry - where, And dwells with both the sex - es,

Alexis
lex - is. True hap - pi - ness reigns ev - ry - where, And dwells with both the sex - es,

Notary
lex - is. True hap - pi - ness reigns ev - ry - where, And dwells with both the sex - es,

Chorus
lex - is. True hap - pi - ness reigns ev - ry - where, And dwells with both the sex - es,

The musical score consists of five vocal parts and piano accompaniment. The vocal parts are: Const (soprano), Aline (soprano), Alexis (soprano), Notary (bass), and Chorus (SATB). The piano accompaniment is in the right and left hands. The lyrics are: 'lex - is. True hap - pi - ness reigns ev - ry - where, And dwells with both the sex - es,'. The score includes dynamic markings such as *ff* and *p*.

214 95

1. 2.

Const 

none will bless Ex - am - ple rare of their be - lov'd A - lex - is. I lex - is.

Aline 

All will bless the thought ful care of their be - lov'd A - lex - is. lex - is.

Alexis 

All will bless the thought ful care of their be - lov'd A - lex - is. lex - is.

Notary 

All will bless Ex - am - ple rare of their be - lov'd A - lex - is. lex - is.

Chorus 

All will bless Ex - am - ple rare of their be - lov'd A - lex - is. lex - is.




Const *p*

Aline *p* Oh joy! oh joy!

Alexis *p* Oh joy! oh joy!

Notary *p* Oh joy! oh joy!

Chorus *p* Oh joy! oh joy!

8^{va}

Const *pp*

Aline *pp* Oh joy! oh joy! *cresc.* Oh joy! oh

Alexis *pp* Oh joy! oh joy! *cresc.* Oh joy! oh

Notary *pp* Oh joy! oh joy! *cresc.* Oh joy! oh

Chorus *pp* Oh joy! oh joy! *cresc.* Oh joy! oh

p *cresc.*

(*All, except ALEXIS and ALINE, exeunt lovingly.*)

ALINE. How joyful they all seem in their new-found happiness! The whole village has paired off in the happiest manner. And yet not a match has been made that the hollow world would not consider ill-advised!

ALEXIS. But we are wiser--far wiser--than the world. Observe the good that will become of these ill-assorted unions. The miserly wife will check the reckless expenditure of her too frivolous consort, the wealthy husband will shower innumerable bonnets on his penniless bride, and the young and lively spouse will cheer the declining days of her aged partner with comic songs unceasing!

ALINE. What a delightful prospect for him!

ALEXIS. But one thing remains to be done, that my happiness may be complete. We must drink the philtre ourselves, that I may be assured of your love for ever and ever.

ALINE. Oh, Alexis, do you doubt me? Is it necessary that such love as ours should be secured by artificial means? Oh, no, no, no!

ALEXIS. My dear Aline, time works terrible changes, and I want to place our love beyond the chance of change.

ALINE. Alexis, it is already far beyond that chance. Have faith in me, for my love can never, never change!

ALEXIS. Then you absolutely refuse?

ALINE. I do. If you cannot trust me, you have no right to love me--no right to be loved *by* me.

ALEXIS. Enough, Aline, I shall know how to interpret this refusal.

17. Thou hast the power

(It is not Love)

Alexis

1 97 *Allegro con brio*

Alexis

Piano

f *p*

4

p Thou hast the pow'r thy vaun - ted love, To sanc - ti - fy, all doubt a - bove, De -

8

spite the gath - ring shade; To make that love of thine so sure That,

12

come what may, it must en - dure, Till time ___ it - self shall fade. Thy

98

17 **A** *Tempo di valse*
dolce

love is but a flow'r _____ That fades with - in the

p

Detailed description: This system contains measures 17 through 22. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "love is but a flow'r _____ That fades with - in the". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady accompaniment of chords, with a dynamic marking of *p* (piano) at the beginning.

23

hour _____ If such thy love, oh shame! _____ Call it by

Detailed description: This system contains measures 23 through 29. The vocal line continues with the lyrics "hour _____ If such thy love, oh shame! _____ Call it by". The piano accompaniment continues with chords in both hands.

30

o - ther name. _____ Thy love is but a flow'r _____ That

f

Detailed description: This system contains measures 30 through 36. The vocal line begins with the lyrics "o - ther name. _____ Thy love is but a flow'r _____ That". A dynamic marking of *f* (forte) is placed above the vocal line at the start of measure 30. The piano accompaniment features a more active bass line with chords and some melodic movement.

37

fades with - in the hour; _____ If such thy love, oh shame _____

Detailed description: This system contains measures 37 through 42. The vocal line continues with the lyrics "fades with - in the hour; _____ If such thy love, oh shame _____". The piano accompaniment concludes the piece with sustained chords in both hands.

44

Call it by o - ther name, It is not love.

51

Tempo primo

99

It is not love.

56

Thine is the pow'r, and thine a - lone, To place me on so

60

proud a throne, That kings might en - vy me! A price - less throne of

64

love un - told, More rare than o - rient pearl and gold, But no! no! Thou

68

Tempo di valse - dolce

would'st be free! Such love is like the ray _____ That dies with -

75

100

in the day; _____ If such thy love oh shame!

82

Call it by o - ther name. _____ Such love is like the ray. _____

89

— That dies with - in the day; ———— If such thy love, oh

96

shame! ———— Call it by o - ther name, it is not

102

love, ———— It is not

106

love.

f *p*

Enter DR. DALY.

DR. D. (*musings*) It is singular--it is very singular. It has overthrown all my calculations. It is distinctly opposed to the doctrine of averages. I cannot understand it.

ALINE. Dear Dr. Daly, what has puzzled you?

DR. D. My dear, this village has not hitherto been addicted to marrying and giving in marriage. Hitherto the youths of this village have not been enterprising, and the maidens have been distinctly coy. Judge then of my surprise when I tell you that the whole village came to me in a body just now, and implored me to join them in matrimony with as little delay as possible. Even your excellent father has hinted to me that before very long it is not unlikely that he may also change his condition.

ALINE. Oh, Alexis--do you hear that? Are you not delighted?

ALEXIS. Yes, I confess that a union between your mother and my father would be a happy circumstance indeed. (*Crossing to DR. DALY*) My dear sir--the news that you bring us is very gratifying.

DR. D. Yes--still, in my eyes, it has its melancholy side. This universal marrying recalls the happy days--now, alas, gone forever--when I myself might have--but tush! I am puling. I am too old to marry--and yet, within the last half-hour, I have greatly yearned for companionship. I never remarked it before, but the young maidens of this village are very comely. So likewise are the middle-aged. Also the elderly. All are comely--and (*with a deep sigh*) all are engaged!

ALINE. Here comes your father.

Enter SIR MARMADUKE with MRS. PARTLET, arm-in-arm

ALINE and ALEXIS (*aside*). Mrs. Partlet!

SIR M. Dr. Daly, give me joy. Alexis, my dear boy, you will, I am sure, be pleased to hear that my declining days are not unlikely to be solaced by the companionship of this good, virtuous, and amiable woman.

ALEXIS. (*rather taken aback*) My dear father, this is not altogether what I expected. I am certainly taken somewhat by surprise. Still it can hardly be necessary to assure you that any wife of yours is a mother of mine. (*Aside to ALINE.*) It is not quite what I could have wished.

MRS. P. (*crossing to ALEXIS*) Oh, sir, I entreat your forgiveness. I am aware that socially I am not heverythink that could be desired, nor am I blessed with an abundance of worldly goods, but I can at least confer on your estimable father the great and priceless dowry of a true, tender, and lovin' 'art!

ALEXIS (*coldly*). I do not question it. After all, a faithful love is the true source of every earthly joy.

SIR M. I knew that my boy would not blame his poor father for acting on the impulse of a heart that has never yet misled him. Zorah is not perhaps what the world calls beautiful--

DR. D. Still she is comely--distinctly comely. (*Sighs*)

ALINE. Zorah is very good, and very clean, and honest, and quite, quite sober in her habits: and that is worth far more than beauty, dear Sir Marmaduke.

DR. D. Yes; beauty will fade and perish, but personal cleanliness is practically undying, for it can be renewed whenever it discovers symptoms of decay. My dear Sir Marmaduke, I heartily congratulate you. (*Sighs*)

18. I rejoice that it's decided

Quintet: Aline, Mrs Partlet, Alexis, Dr. Daly, Sir Marmaduke

1 *Moderato* 101

Alexis

I re-joyce that it's de-cid-ed, Hap-py

Piano

5

Alexis

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

9 102

Aline

She will tend him, nurse him, mend him, Air his lin-en, dry his

Mrs P

She will tend him, nurse him, mend him, Air his lin-en, dry his

Alexis

kind and ten-der wife; She will tend him, nurse him, mend him, Air his lin-en, dry his

Dr Daly

She will tend him, nurse him, mend him, Air his lin-en, dry his

Sir M

She will tend him, nurse him, mend him, Air his lin-en, dry his

Aline
tears; Bless the thought -ful Fates that send him such a wife to soothe his years. No young

Mrs P
tears; Bless the thought -ful Fates that send him such a wife to soothe his years.

Alexis
tears; Bless the thought -ful Fates that send him such a wife to soothe his years.

Dr Daly
tears; Bless the thought -ful Fates that send him such a wife to soothe his years.

Sir M
tears; Bless the thought -ful Fates that send him such a wife to soothe his years.

Aline
gid - dy thought - less - maid - en, Full of grac - es, airs and jeers, But a

Aline
so - ber wi - dow, - la - den with the weight of - fif - ty years.

Sir M
No high -

27

Sir M

born ex - act - ing beau - ty, Bla - zing like a jew - elled sun, But a

31

Aline

She will

Mrs P

She will

Alexis

She will

Dr Daly

She will

Sir M

wife who'll do _ her _ du - ty As that du _ ty should be done. She will

35

Aline
tend _ him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the thought - ful Fates that

Mrs P
tend him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the thought - ful Fates that

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

Dr Daly
tend _ him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the thought - ful Fates that

Sir M
tend him, nurse him, mend him, Air his lin - en, dry his tears; Bless the thought - ful Fates that

40

Aline
send him such a wife to soothe his years.

Mrs P
send him such a wife to soothe his years. I'm no sau _ cy _ minx _ and _ gid - dy. Hus - sies

Alexis
send him such a wife to soothe his years.

Dr Daly
send him such a wife to soothe his years.

Sir M
send him such a wife to soothe his years.

45

Mrs P

such as them a-bound, But a clean and tidy widow, Well be -

49

105

Mrs P

known for miles around.

Dr Daly

marcato
All the village now have married, And are happy as can

p *sosten.*

54

Aline

p *Piu lento*
No one left to marry

Mrs P

p
No one left to marry

Alexis

p
No one left to marry

Dr Daly

rall.
be; I to live alone am fated, No one left to marry me.

Sir M

p *Piu lento*
No one left to marry

60

a tempo

106

Aline
him. She will tend _ him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the

Mrs P
him. She will tend him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the

Alexis
him. She will tend _ him, nurse him, mend him, Air his lin - en, dry his tears; Bless the

Dr Daly
She will tend _ him, nurse _ him, mend him, Air his lin - en, dry his tears; Bless the

Sir M
him. She will tend him, nurse him, mend him, Air his lin - en, dry his tears; Bless the

65

C

Aline
thought -ful Fates that send him such a wife to soothe his years.

Mrs P
thought -ful Fates that send him such a wife to soothe his years.

Alexis
thought -ful Fates that send him such a wife to soothe his years, Bless the thought -ful Fates that

Dr Daly
thought -ful Fates that send him such a wife to soothe his years. Bless the thought -ful Fates that

Sir M
thought -ful Fates that send him such a wife to soothe his years. Such a

70

Aline
Such a wife to soothe his years, Such a wife to

Mrs P
Such a wife to soothe his years, Such a wife to

Alexis
8 send him Such a wife to soothe his years. Such a wife to

Dr Daly
8 send him Such a wife to soothe his years _____ Such a wife to

Sir M
8 wife to sooth his years, Such a wife, Such a wife to

76

Aline
pp soothe his years _____

Mrs P
pp soothe his years _____

Alexis
pp soothe his years _____

Dr Daly
pp soothe his years.

Sir M
pp soothe his years _____

81

dim. e calando

85

(Exeunt Sir Marmaduke, Mrs Partlet, and Aline, with Alexis. Dr. Daly looks after them sentimentally, then exits with a sigh.)

19. Oh I have wrought much evil

(Love me!)

Duet - Lady Sangazure and Mr. Wells

108

1 *Andante non troppo lento*

Mr. Wells

Oh, I have wrought much e - vil with my spells and

Piano *p*

Detailed description: This block contains the first system of the musical score. It features a vocal line for Mr. Wells and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante non troppo lento'. The piano part consists of chords in the right hand and a simple bass line in the left hand.

5
Wells

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

Detailed description: This block contains the second system of the musical score. It features a vocal line for Wells and a piano accompaniment. The lyrics are 'ill I can't un - do! This is too bad of you, J. W. Wells, What'. The piano part continues with chords and a bass line.

9
Wells

wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A -

Detailed description: This block contains the third system of the musical score. It features a vocal line for Wells and a piano accompaniment. The lyrics are 'wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A -'. The piano part continues with chords and a bass line.

13
Wells

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

Detailed description: This block contains the fourth system of the musical score. It features a vocal line for Wells and a piano accompaniment. The lyrics are 'las poor strick - en dame! A gen - tle pen - sive - ness her life be - numbs, And'. The piano part continues with chords and a bass line.

17

Lady S

Wells

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

21

Lady S

sigh for love, And well I may! For I am ve - ry old and grey. But

25 *Recit.*

Lady S

stay! What is this fai - ry form I see be - fore me?

Wells

Oh hor - ri - ble! She's go - ing to a -

27

Wells

dore me! This last ca - tas - tro - phe is o - ver - pow'r - ing!

30

Lady S

Why do you gaze at me with vi - sage low'r - ing! for pi - ty's sake re - coil not

32

Lady S

thus from me.

Wells

My la - dy, leave me! This can

a tempo moderato

f

Lady S

Wells

ne - ver be! Hate me! I drop my aitch-es, have through life.

ff *f*

Lady S

Wells

Love me! I'll drop them too! ___ Hate me! I al - ways eat peas with a knife!

pp *f*

Lady S

Wells

Love me! I'll eat like you. ___ Hate me I of - ten roll down One Tree Hill.

pp *f*

48

Lady S

Wells

52

Lady S

K

56


Lady S

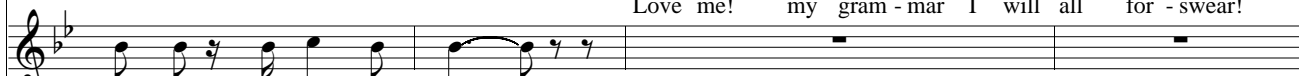
Love me! I'll come and help you in the shop!

Wells

Hate me! that's not e-nough! ___

60


Lady S 

Wells 

Hate me! the life is rough! _____

Love me! my gram - mar I will all for - swear!

f *p*



64

Lady S 

Wells 

Hate me! ab - jure my lot! _____

Love me! I'll stick sun - flow'rs in my hair!

f *p* *p*



68

Wells 

Hate me! They'll suit you not! _____

Allegro At

p



72

Wells 

what I'm going to say be not en - raged! I may not



77 *(Horried)*

Lady S

En - gaged! en - gaged!

Wells

love you, for I am en - gaged! En gaged! To a

f

84 *Andante dolce*

Wells

maid - en - fair, with bright - brown - hair And a sweet - and sim - ple smile, - Who

p

88 112

Wells

waits - for - me By the sound - ing - sea, On a South - Pa - ci - fic

91 *(Aside)* M

Wells

isle. - A lie! No maid - en waits me there!

f *dim*

94 *(Mournfully)*

Lady S She has bright brown hair!

Wells *(Aside)*
A lie! No maid - en

97 *(Mournfully)*

Lady S By the sound - ing sea *p* The

Wells smiles on me! *p* The

100 *Allegro agitato*

Lady S sound - ing sea!

Wells sound - ing sea!

103

Lady S

Oh a - go - ny, rage, de - spair! The

106

Lady S

maid - en has bright brown hair, And mine is as white as snow! False

109

Lady S

man, it will be your fault If I go to my fam-i - ly vault, And bu - ry my life - long

113

112

Lady S

woe!

Wells

Oh a - go - ny, rage, de - spair! Oh wherewill this end? oh where? I should

mf

115

Wells

ve - ry much like to know! It will cer - tain - ly be my fault If she

118

Lady S

False

goes to her fa - mi - ly vault, To bu - ry her life long woe.

121

Lady S

man, it will be your fault if I go to my fa - mi - ly vault, And

'Twill cer - tain - ly be my fault _____ If she

123

Lady S

bu - ry my life - long woe! The fam - i - ly vault, the fam - i - ly vault,

Wells

goes to her fa - mi - ly vault! The vault, the

dim. al fine.

114

126

Lady S

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

Wells

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

129

Lady S

vault, the fa - mi - ly vault, The

Wells

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

diminuendo

132

Lady S vault, the vault, Yes, the

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

p

135

Lady S fam - i - ly vault! _____

Wells fa - mi - ly vault! _____

ff

138

(Exit Lady Sangazure, in great anguish, accompanied by Mr. Wells.)

20. Alexis! Doubt me not, my loved one!

(Enter Aline)

Recitative and air

Aline

115

1 *Moderato*

Aline

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

Piano *f*

5

will is sov' - reignlaw to me! All fear, all thought of ill I cast a -

10 *diminuendo* (*She drinks the philtre*)

way! It is my dar - ling's will, and I o - bey!

diminuendo *p* *Andante p*

15 *p* (*dreamily*)

The fear - ful deed is done, My

pp

love is near! I go to meet my own In trem - bling

fear! If o'er us aught of ill should cast a shade, It

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

I o - bey'd

(As Aline is going off, she meets Dr. Daly, entering pensively. He is playing on a flageolet. Under the influence of the spell she at once becomes strangely fascinated by him, and exhibits every symptom of being hopelessly in love with him.)

21. Oh, my voice is sad and low

Dr. Daly

116 *Andante*

(Flageolet)

Piano

The piano introduction consists of two staves. The right hand plays a melodic line starting with a forte (*f*) dynamic, featuring a trill on the G4 note. The left hand provides a harmonic accompaniment with chords and single notes.

Dr. Daly

Measures 7-11. The vocal line begins with the lyrics "Oh, my voice is sad and low, And with ti - mid step I". The piano accompaniment continues with a steady accompaniment, including a trill on the G4 note in the right hand and a bass line in the left hand.

Dr. Daly

Measures 12-15. The vocal line continues with the lyrics "go. For with load of love o'er la - den I en - quire of ev - ry". The piano accompaniment features a *cresc. - -* marking and continues with a steady accompaniment.

Dr. Daly

Measures 16-19. The vocal line continues with the lyrics "maid - en, 'Will you wed me, lit - tle la - dy, Will you share my cot - tage". The piano accompaniment features a *p* marking and continues with a steady accompaniment.

Dr. Daly

Measures 20-23. The vocal line continues with the lyrics "sha - dy?" Lit - tle la - dy ans - wers "No! No! No!". A box labeled 'A' is placed above the first measure of this system. The piano accompaniment continues with a steady accompaniment.

25 117 B *Andante moderato*

Dr. Daly

29

Dr. Daly

34

Dr. Daly

40

Dr. Daly

46

Dr. Daly

What a rogue young hearts to pil - lage!

51

Dr. Daly

What a work - er on Love's til - lage! Ev - ry maid - en in the vil - lage

55

Dr. Daly

Is en - gag'd to So - and so! *(Flageolet)* So - and-so! So - and-so!

61

Dr. Daly

(Flageolet) So - and-so! So - and-so! *(Flageolet)*

67

Dr. Daly

All en - gag'd to So - and so!

Attacca

(At the end of the song, Dr Daly sees Aline, and, under the influence of the potion, falls in love with her.)

22. Oh joyous boon

Aline, Dr Daly, Alexis, Chorus

Allegro agitato e vivace

1 119

Piano

ff

8^{va}

Detailed description: This block shows the piano introduction for the piece. It consists of two staves, treble and bass clef, in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is marked 'ff' (fortissimo). The first measure is numbered '1' and contains a boxed measure number '119'. The piece begins with a series of eighth notes in the right hand and quarter notes in the left hand. The right hand features a melodic line with some grace notes and a final flourish marked '8^{va}' (octave) at the end of the first system.

5 G

Aline

Dr D

8^{va}

p staccato

Oh joy - ous boon! oh

Oh joy - ous boon! oh

Detailed description: This block contains the vocal and piano parts for measures 5 through 10. It features three staves: Aline's vocal line (treble clef), Dr D's vocal line (treble clef), and the piano accompaniment (grand staff). Aline and Dr D both sing the lyrics 'Oh joy - ous boon! oh'. The piano part continues with a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, marked 'p' (piano) and 'staccato'. A box containing the letter 'G' is placed above the piano staff at measure 6. An '8^{va}' marking is present above the piano staff at measure 8.

11

Aline

Dr D

8

mad de-light! Oh sun and moon! oh, day and night! Re - joice, re - joice _____

mad de-light! Oh sun and moon! oh, day and night! Re - joice, _____ re -

Detailed description: This block contains the vocal and piano parts for measures 11 through 14. It features three staves: Aline's vocal line (treble clef), Dr D's vocal line (treble clef), and the piano accompaniment (grand staff). Aline and Dr D sing the lyrics 'mad de-light! Oh sun and moon! oh, day and night! Re - joice, re - joice'. The piano part continues with the same rhythmic accompaniment as in the previous system. A '8' marking is present above the piano staff at measure 11.

15

Aline
with me! Pro - claim our joy, ye birds a - bove, Ye

Dr D
8
joice with me! Pro - claim our joy, ye birds a - bove, Ye

19

Aline
brook - lets mur - mur forth our love, In cho - ral ec - sta - cy.

Dr D
8
brook - lets mur - mur forth our love, In cho - ral ec - sta - cy. Oh, joy - ous

23

Aline
Oh, mad de - light! Oh, day and night! Re - joice - with -

Dr D
8
boon! Oh, sun and moon! Re - joice - with -

120

H

(Enter Alexis)

27

Aline

me, Re - joi - ce - with - me, Re - joi - ce re - joi - ce with me!

Alexis

8

Dr D

me, Re - joi - ce - with - me, Re - joi - ce, re - joi - ce with me!

32

Alexis

8

line, my on - ly love, my hap - pi - ness! The phil - tre, you have

36

(with confusion)

Aline

Yes! yes!

Alexis

8

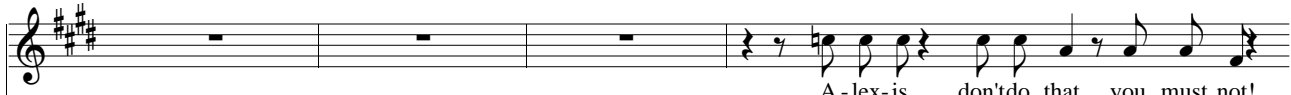
tas - ted it? Oh, joy! mine, mine for - e - ver and for -


ff

p *f*

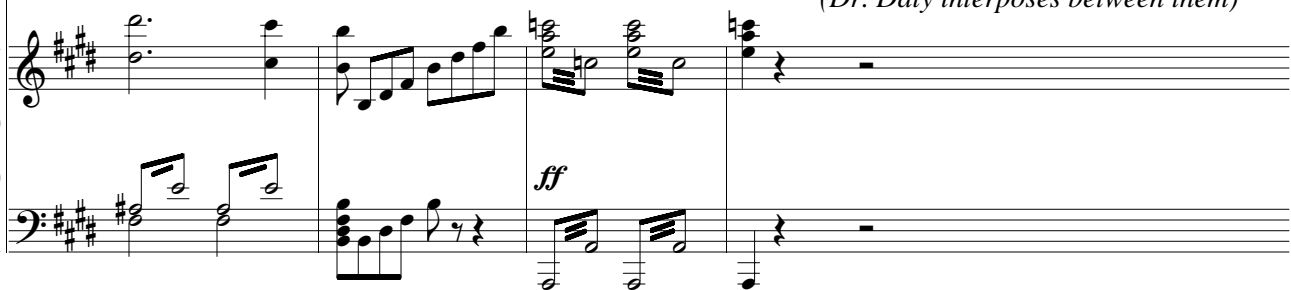
41

Recit.

Aline  A-lex-is, don't do that. you must not!

Alexis  *(Embraces her.)*
e ver!

(Dr. Daly interposes between them)



45

I

L'istesso tempo

Aline  A - las! that lo - vers thus should meet: Oh, pi - ty, pi - ty

Alexis  *(amazed)*
Why?



49

121

Aline  me! Oh, charge me not with cold de - ceit; Oh pi - ty, pi - ty me! You



54

Aline

bade me drink, with tremb - ling awe I drank, and by the po - tion's law, I

cresc.

58

Aline

lov'd the ve - ry first I saw! Oh pi - ty, pi - ty me!

sf *dim* J

Dr D

My dear young friend, con -

slower *dim* *p*

63

Dr D

sol - ed be! We pi - ty, pi - ty you. In this I'm not an a - gent free, We

68

Dr D

pi - ty, pi - ty you. Some most ex - traor - di - na - ry spell, O'er us has cast its

cresc.

73

Dr D

ma - gic fell, The con - se - quence I need not tell, We pi - ty, pi - ty

dim, *p*

77

Aline

Alexis

Dr D

O'er us hath cast its ma - gic

(alone)
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic

you. O'er us hath cast its ma - gic

cresc.

122 K

81

Aline

fell.

Alexis

fell. False one, be gone! I spurn thee! To thy new lov - er turn thee! Thy

Dr D

fell.

86

Aline

I could not help it!

Alexis

per - fi - dy all men shall know. Come

Dr D

91

Aline

Alexis *(Calling off)*
 one, come all! O - bey my call!

Dr D
 We could not help it! We

94

Aline
 I could not help it! I could not help it! I could not

Alexis
 Come, hi - ther run! Come,

Dr D
 could not help it! We could not

cresc. -

97

M 123 *Presto*

Aline
help it! Oh, a - las!

Alexis
ev - 'ry one, come!

Dr D
help it! A - las!

Segue presto.

(Enter all the characters except Lady Sangazure and Mr. Wells)

Chorus *ff*
Oh,

Presto
ff *Segue presto.* *f*

102

Chorus
what is the mat - ter, and what is the clat - ter? He's glow - er - ing at her, and threat - ens a blow! Oh,

Aline *f* Oh

Const *f* Oh

Mrs P *f* Oh

Alexis *f* Oh

Dr D *f* Oh

Sr M+Not *f* Oh

Sir M+Notary *f* Oh

Chorus
why does he bat - ter the girl he did flat - ter? And why does the lat - ter re - coil from him so? Oh,

f *ff*

Aline
thus does he bat - ter, And

Const
why does he bat - ter, And

Mrs P
why does he bat - ter, And

Alexis
thus do I bat - ter, And

Dr D
why does he bat - ter, And

Sr M+Not
why does he bat - ter, And

Chorus
what is the mat-ter, and what is the clat - ter? Oh, why does he bat-ter the girl he did flat-ter? And

ff

Aline
thus _____ does the lat - ter _____ re -

Const
why _____ does the lat - ter _____ re -

Mrs P
why _____ does the lat - ter _____ re -

Alexis
thus _____ does the lat - ter _____ re -

Dr D
why _____ does the lat - ter _____ re -

Sr M+Not
why _____ does the lat - ter _____ re -

Chorus
why _____ does the lat - ter _____ re -

The score includes a piano accompaniment at the bottom with a treble and bass clef. The lyrics are: "thus does the latter re -" for Aline, Alexis, and Chorus; and "why does the latter re -" for Const, Mrs P, Dr D, and Sr M+Not.

Aline
coil from him so, Thus _____ does the

Const
coil from _____ him so? Why _____ does the

Mrs P
coil from him so, Why _____ does the

Alexis
coil from _____ me so, Thus _____ does the

Dr D
coil from him so, Why _____ does the

Sr M+Not
coil from him so, Why _____ does the

Chorus
coil from him so? Why _____ does the

The musical score consists of eight staves. The first seven staves are vocal parts for Aline, Const, Mrs P, Alexis, Dr D, and Sr M+Not, each with a treble clef and a vocal line. The eighth staff is for the Chorus, with a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The lyrics are: coil from him so, Thus _____ does the. The score includes notes, rests, and lyrics.

Aline
lat - ter re - coil from him so.

Const
lat - ter re - coil from him so? _____

Mrs P
lat - ter re - coil from him so.

Alexis
lat - ter re - coil from me so. _____

Dr D
lat - ter re - coil from him so.

Sr M+Not
lat - ter re - coil from him so. _____

Chorus
lat - ter re - coil from him so?

23. Recitative

Alexis

Alexis

Pre-pare for sad sur-pris-es! My love A-line des-pi-ses! No

Piano

7

thought of sor-row shames her! An-o-ther lo-ver claims her! Be his false girl, for

12

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

DR. D. (*coming forward*). Hold! Be just. This poor child drank the philtre at your instance. She hurried off to meet you--but, most unhappily, she met me instead. As you had administered the potion to both of us, the result was inevitable. But fear nothing from me--I will be no man's rival. I shall quit the country at once--and bury my sorrow in the congenial gloom of a Colonial Bishopric.

ALEXIS. My excellent old friend! (*Taking his hand--then turning to MR. WELLS, who has entered with LADY SANGAZURE.*) Oh, Mr. Wells, what, what is to be done?

WELLS. I do not know--and yet--there is one means by which this spell may be removed.

ALEXIS. Name it--oh, name it!

WELLS. Or you or I must yield up his life to Ahrimanes. I would rather it were you. I should have no hesitation in sacrificing my own life to spare yours, but we take stock next week, and it would not be fair on the Co.

ALEXIS. True. Well, I am ready!

ALINE. No, no--Alexis--it must not be! Mr. Wells, if he must die that all may be restored to their old loves, what is to become of me? I should be left out in the cold, with no love to be restored to!

WELLS. True--I did not think of that. (*To the others*) My friends, I appeal to you, and I will leave the decision in your hands.

24. Finale

1 *Allegro* [126]

Mr Wells

Or he or I must die!

Piano *f*

7

Sir M *f*

Die thou! thou art the cause of all of -

Wells

Which shall it be? re - ply!

mf

12

Sir M

fend ing.

Dr Daly

Die thou! yield thou to this de - cree un -

16

127

Aline + Const

Aline

Die thou! die thou! die thou!

Lady S and Mrs P

Lady S

Die thou! die thou! die thou!

Sir M + Not

Sir M + Notary

Die thou! die thou! die thou!

Alexis + Dr. D

Alexis + Dr Daly

bend _____ ing. Die thou! die thou! die thou!

Chorus

Chorus

Die thou! die thou! die thou!

22

Wells

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

28 *(Falls on trap)* C *Piu lento*

Wells

thus I yield. Be hap - py, all, Leave me to my de -

34 128 *(Gong sounds)*

Wells

spair; I go, it mat - ters not with whom, or where.

(All quit their present positions. Sir Marmaduke leaves Mrs. Partlet and goes to Lady Sangazure. Aline leaves Dr Daly and goes to Alexis. Dr. Daly leaves Aline, and goes to Constance. Notary leaves Constance, and goes to Mrs Partlet. All the Chorus makes a corresponding change.)

39 *Piu vivace*

ff

43 *Tutti*

Chorus

Be - lov - ed boy!

Oh! my a - dored one!

ff

48

Chorus

Un - min - gled joy!

Ec - sta - tic rap - ture!

D

53

Sir M

Recit.

Come to my man - sion, all of you;

56

Sir M

At least we'll crown our rap - ture with an - o - ther feast.

60

129 *Allegretto*

f

ff

65

Aline

Lady S

Alexis

Sir M

70

130

Aline

Lady S

Alexis

Sir M

Aline
straw - ber - ry jam!

Lady S
straw - ber - ry jam!

Alexis
straw - ber - ry jam!

Sir M
straw - ber - ry jam!

Cons
Now for the tea of our host! _____

Mrs P
Now for the tea of our host! _____

Dr Daly
Now for the tea of our host! _____

Notary
Now for the tea of our host! _____

78 131

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

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

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

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

83

132

Cons
Lunn! Now for the muf - fin and toast, And now for the

Mrs P
Lunn! Now for the muf - fin and toast, And now for the

Dr Daly
Lunn! Now for the muf - fin and toast, And now for the

Notary
Lunn! Now for the muf - fin and toast, And now for the

Aline

Lady S

Alexis

Sir M

Cons

Mrs P

Dr Daly

Notary

Chorus

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

gay Sal - ly Lunn! The eggs and the ham And the

The eggs and the ham and the

p

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

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

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

Sir M
8 straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The

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

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

Dr Daly
8 straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The

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

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

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

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

Aline

eggs _____ The ham _____

Lady S

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

Alexis

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

Sir M

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

Cons

cresc.
eggs _____ The ham _____

Mrs P

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

Dr Daly

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

Notary

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

Sops

eggs _____ The ham _____

Chorus

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

cresc.

Aline
 ————— The eggs and the ham And the straw - ber - ry jam And the

Lady S
 gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the

Alexis
 8 gay Sal - ly Lunn, The eggs and the ham And the straw - ber - ry jam And the

Sir M
 8 gay Sal - ly Lunn, The eggs and the ham And the straw - ber - ry jam And the

Cons
 ————— The eggs and the ham And the straw - ber - ry jam And the

Mrs P
 gay Sal - ly Lunn! The eggs and the ham And the straw - ber - ry jam And the

Dr Daly
 8 gay Sal - ly Lunn, The eggs and the ham And the straw - ber - ry jam And the

Notary
 8 gay Sal - ly Lunn, The eggs and the ham And the straw - ber - ry jam And the

Sops
 ————— The eggs and the ham And the straw - ber - ry jam And the

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

Aline
rol - lick - ing bun. The rol - lick - ing bun And the

Lady S
rol - lick - ing bun. The rol - lick - ing bun And the

Alexis
rol - lick - ing bun. The rol - lick - ing bun and the

Sir M
rol - lick - ing bun. The rol - lick - ing bun And the

Cons
rol - lick - ing bun. The rol - lick - ing bun And the

Mrs P
rol - lick - ing bun. The rol - lick - ing bun And the

Dr Daly
rol - lick - ing bun. The rol - lick - ing bun And the

Notary
rol - lick - ing bun. The rol - lick - ing bun And the

sops and altos
Chorus
rol - lick - ing bun! The rol - lick - ing bun And the

The musical score consists of ten vocal staves and a piano accompaniment. The vocal parts are for Aline, Lady S, Alexis, Sir M, Cons, Mrs P, Dr Daly, Notary, and a Chorus (sops and altos). The piano accompaniment is written for the right and left hands. The key signature is G major (one sharp) and the time signature is 3/4. The lyrics are 'rol - lick - ing bun. The rol - lick - ing bun And the'.

Aline
 Lady S
 Alexis
 Sir M
 Cons
 Mrs P
 Dr Daly
 Notary
 Sops
 Chorus

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

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

Lady S
jam, Oh! the straw - ber - ry straw - ber - ry

Alexis
8 bun, bun, Oh! the straw - ber - ry straw - ber - ry

Sir M
8 bun, bun, Oh! the straw - ber - ry straw - ber - ry

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

Mrs P
jam, Oh! the straw - ber - ry straw - ber - ry

Dr Daly
8 bun, bun, Oh! the straw - ber - ry straw - ber - ry

Notary
8 bun, bun, Oh! the straw - ber - ry straw -

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

107

137

A musical score for a scene with 10 vocal parts and piano accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal parts are: Aline, Lady S, Alexis, Sir M, Cons, Mrs P, Dr Daly, Notary, and Chorus. The piano part is at the bottom. The lyrics are: jam, bun, bun, Oh. The score is divided into four measures. The first measure contains the lyrics 'jam, bun, bun, Oh'. The second measure contains 'jam, bun, bun, Oh'. The third measure contains 'jam, bun, bun, Oh'. The fourth measure contains 'jam, bun, bun, Oh'. The piano part consists of a simple harmonic accompaniment.

Aline
jam, bun, bun, Oh

Lady S
jam, bun, bun, Oh

Alexis
jam, jam, jam, Oh

Sir M
jam, jam, jam, Oh

Cons
jam, bun, bun, Oh

Mrs P
jam, bun, bun, Oh

Dr Daly
jam, jam, jam, Oh

Notary
jam, jam, jam, Oh

Chorus
jam, Bun, bun, Oh

jam, jam, jam, Oh

Aline
the rol - lick - ing, rol - lick - ing bun

Lady S
the rol - lick - ing, rol - lick - ing bun

Alexis
the rol - lick - ing, rol - lick - ing bun

Sir M
the rol - lick - ing, rol - lick - ing bun

Cons
the rol - lick - ing, rol - lick - ing bun

Mrs P
the rol - lick - ing, rol - lick - ing bun

Dr Daly
the rol - lick - ing, rol - lick - ing bun

Notary
the rol - lick - ing, rol - lick - ing bun

Chorus
the rol - lick - ing, rol - lick - ing bun

ff

(General dance)

(During the symphony, Mr Wells sinks through the trap, amid red fire.)

113

Musical score for measures 113-116. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef features a sequence of eighth notes and quarter notes, with some notes beamed together. The bass clef provides a harmonic accompaniment with chords and single notes.

117

Musical score for measures 117-120. The melody continues with more eighth and quarter notes, including some slurs. The bass clef accompaniment remains consistent with the previous measures.

121

Musical score for measures 121-122. The melody consists of quarter notes and rests. The bass clef accompaniment features a rhythmic pattern of eighth notes and quarter notes.

123

Musical score for measures 123-124. The melody is mostly rests with some quarter notes. The bass clef accompaniment has a similar rhythmic pattern. The piece concludes with a double bar line.

(end of opera)

Happy are we in our loving frivolity
Original opening to Act II
(Used as curtain call music in the 2002 Savoynet production)

Allegro vivace ma non troppo

Piano

6

11

16

21

26

A

30

35

Chorus

[B] Hap-py are we in our lov-ing fri-vol-i - ty,

41

Chorus

Hap - py and jol - ly as peo - ple of qual - i - ty;

45

Chorus

49

Chorus

54

Chorus

58

Chorus

With - out ev - er think - ing of lov - ing or mar - ry - ing.

62

Chorus

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

□

66

Chorus

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

69

Chorus

Hap - py are we in our lov - ing fri - vol - i - ty,

73

Chorus

Hap - py and jol - ly as peo - ple of qual - i ty; Tho' we've been hith - er - to deaf, dumb and blind to it.

77

Chorus

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

81

Chorus

Pleas - ant e - nough, ver - y say we,

85

Chorus

Pleas - ant e - nough, say we. -

D

89