



# The Sorcerer

An Entirely Original Modern Comic Opera in Two Acts

Written by W S Gilbert

Composed by Arthur Sullivan

*First produced at the Opéra Comique Theatre, London on Saturday 17<sup>th</sup> November 1877  
under the management of Mr Richard D'Oyly Carte.*

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**DRAMATIS PERSONÆ**

**SIR MARMADUKE POINTDEXTRE (an Elderly Baronet)**

**ALEXIS (of the Grenadier Guards - his Son)**

**DR. DALY (Vicar of Ploverleigh)**

**JOHN WELLINGTON WELLS (of J. W. Wells & Co., Family Sorcerers)**

**HERCULES (a page)**

**LADY SANGAZURE (a Lady of Ancient Lineage)**

**ALINE (her Daughter - betrothed to Alexis)**

**MRS. PARTLET (a Pew-opener)**

**CONSTANCE (her Daughter)**

**Chorus of Villagers**

**ACT I. - Grounds of Sir Marmaduke's Mansion, Mid-day**

**(Twelve hours are supposed to elapse between Acts I and II) <sup>1</sup>**

**ACT II. - Grounds of Sir Marmaduke's Mansion, Midnight**

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<sup>1</sup> In the original 1877 version of THE SORCERER, the Second Act took place in “The Market Place of Ploverleigh” and the time-lapse between the acts was just half-an-hour.

## Act I

*SCENE: - Exterior of Sir Marmaduke's Elizabethan Mansion, mid-day. The end of a large marquee, open, and showing a portion of a table covered with white cloth, on which are joints of meat, tea pots, cups, bread and butter, jam, etc. A park in the background, with spire of church seen above the trees.*

### No:1 - CHORUS OF VILLAGERS.

Chorus.      Ring forth, ye bells,  
                 With clarion sound -  
                 Forget your knells,  
                 For joys abound.  
                 Forget your notes  
                 Of mournful lay,  
                 And from your throats  
                 Pour joy today.

Girls.        For today young Alexis –

Men.         Young Alexis Pointdextre,

Girls.        Is betrothed to Aline –

Men.         To Aline Sangazure,

Girls.        And that pride of his sex is –

Men.         Of his sex is to be next her,

Girls         At the feast on the green –

Men.         On the green, oh, be sure!

All.           And that pride of his sex is –  
                 Of his sex is to be next her,  
                 At the feast on the green –  
                 On the green, oh, be sure!

Girls.        Ring forth, ye bells,  
                 With clarion sound –

All.           Forget your knells,  
                 For joys abound -  
                 For joys abound.  
                 Forget your knells,  
                 For joys abound.

                 Ring forth, ye bells,  
                 With clarion sound -

And from your throats  
Pour joy today.

Ring forth, ye bells,  
With clarion sound -  
Forget your knells,  
For joys abound -  
Ring forth, ye bells,  
With clarion sound -  
Forget your knells,  
For joys abound -  
Ring forth, ye bells,  
With clarion sound -  
Forget your knells,  
For joys abound -  
Ring ye bells,  
Ring ye bells,  
Ring ye bells,  
With clarion sound,  
For joys abound.

*Exeunt the men into house.*

*Enter MRS. PARTLET with CONSTANCE, her daughter.*

## **No:2 - RECITATIVE.**

Mrs. P. Constance, my daughter, why this strange depression?  
The village rings with seasonable joy,  
Because the young and amiable Alexis,  
Heir to the great Sir Marmaduke Pointdextre<sup>2</sup>,  
Is plighted to Aline, the only daughter  
Of Annabella, Lady Sangazure.<sup>3</sup>  
You, you alone are sad and out of spirits;  
What is the reason? Speak, my daughter, speak!

Con. Oh, mother, do not ask! If my complexion  
From red to white should change in quick succession,  
And then from white to red, oh, take no notice!  
If my poor limbs should tremble with emotion,  
Pay no attention, mother - it is nothing!  
If long and deep-drawn sighs I chance to utter,  
Oh, heed them not, their cause must ne'er be known!

*MRS. PARTLET motions to Chorus to leave her with CONSTANCE. Exeunt Ladies of Chorus.*

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<sup>2</sup> Pointdextre is a clever heraldic reference by Gilbert to the top right-hand corner of a coat of arms

<sup>3</sup> Sangazure translates from the French as 'blue blood'.

## No:2a - ARIA - CONSTANCE.

Con.      When he is here,  
             I sigh with pleasure -  
             When he is gone,  
             I sigh with grief.  
             My hopeless fear  
             No soul can measure -  
             His love alone  
             Can give my aching heart relief -  
             Can give my aching heart relief!

             When he is cold,  
             I weep for sorrow -  
             When he is kind,  
             I weep for joy.  
             My grief untold  
             Knows no tomorrow -  
             My grief untold  
             Knows no tomorrow -  
             My woe can find  
             No hope, no solace, no alloy -  
             Mo hope, no hope, no solace, no alloy!

             When I rejoice,<sup>4</sup>  
             He shows no pleasure.  
             When I am sad,  
             It grieves him not.  
             His solemn voice  
             Has tones I treasure -<sup>5</sup>  
             My heart they glad,  
             They solace my unhappy lot -  
             They solace my unhappy lot!

             When I despond,  
             My woe they chasten -  
             When I take heart,  
             My hope they cheer;  
             With folly fond  
             To him I hasten -  
             With folly fond  
             To him I hasten -  
             From him apart,

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<sup>4</sup> At some point in the history of the opera the second verse of this aria was cut. This was certainly during Gilbert's lifetime and may have been during the initial 1877 production although the verse has always been present in the published vocal score. The 1953 D'Oyly Carte recording omits this verse, although it is reinstated in the 1967 recording and was performed in the subsequent revival of 1971.

<sup>5</sup> Some editions of the libretto and vocal score have this line as "Has *notes* I treasure –"

My life is very sad and drear -  
My life, my life is very sad and drear!

Mrs. P. Come, tell me all about it! Do not fear - I, too, have loved; but that was long ago!  
Who is the object of your young affections?

Con. Hush, mother! He is here! (*Looking off.*)

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

Mrs. P. (*amazed*) Our reverend vicar!

Con. Oh, pity me, my heart is almost broken!

Mrs. P. My child, be comforted. To such an union I shall not offer any opposition. Take him - he's yours! May you and he be happy!

Con. But, mother dear, he is not yours to give!

Mrs. P. That's true, indeed!

Con. He might object!

Mrs. P. He might. But come - take heart - I'll probe him on the subject. Be comforted - leave this affair to me. (*They withdraw.*)

### **No:3 - RECITATIVE - DR. DALY.**

Dr. D. The air is charged with amatory numbers -  
Soft madrigals, and dreamy lovers' lays.  
Peace, peace, old heart! Why waken from its slumbers  
The aching memory of the old, old days?

### **No:3a - BALLAD.**

Dr. D. Time was when Love and I were well acquainted.  
Time was when we walked ever hand in hand.  
A saintly youth, with worldly thought untainted,  
None better loved than I in all the land!  
Time was, when maidens of the noblest station,  
Forsaking even military men,  
Would gaze upon me, rapt in adoration -  
Ah me -  
Ah me, I was a fair young curate then!

Had I a headache? sighed the maids assembled;  
Had I a cold? welled forth the silent tear;  
Did I look pale? then half a parish trembled;  
And when I coughed all thought the end was near!  
I had no care - jealous doubts hung o'er me -  
For I was loved beyond all other men.

Fled gilded dukes and belted earls before me -  
Ah me -  
Ah me, I was a pale young curate then!  
A pale young curate – a pale young curate -  
Ah me, I was a pale young curate then!

*At the conclusion of the ballad, MRS. PARTLET comes forward with CONSTANCE.*

Mrs. P. Good day, reverend sir.

Dr. D. Ah, good Mrs. Partlet, I am glad to see you. And your little daughter, Constance!  
Why, she is quite a little woman, I declare!

Con. *(aside)* Oh, mother, I cannot speak to him!

Mrs. P. Yes, reverend sir, she is nearly eighteen, and as good a girl as ever stepped. *(aside to DR. DALY)* Ah, sir, I'm afraid I shall soon lose her!

Dr. D. *(aside to MRS. PARTLET)* Dear me, you pain me very much. Is she delicate?

Mrs. P. Oh no, sir - I don't mean that - but young girls look to get married.

Dr. D. Oh, I take you. To be sure. But there's plenty of time for that. Four or five years hence, Mrs. Partlet, four or five years hence. But when the time does come, I shall have much pleasure in marrying her myself -

Con. *(aside)* Oh, mother!

Dr. D. To some strapping young fellow in her own rank of life.

Con. *(in tears)* He does not love me!

Mrs. P. I have often wondered, reverend sir (if you'll excuse the liberty), that you have never married.

Dr. D. *(aside)* Be still, my fluttering heart!

Mrs. P. A clergyman's wife does so much good in a village. Besides that, you are not as young as you were, and before very long you will want somebody to nurse you, and look after your little comforts.

Dr. D. Mrs. Partlet, there is much truth in what you say. I am indeed getting on in years, and a helpmate would cheer my declining days. Time was when it might have been; but I have left it too long - I am an old foggy, now, am I not, my dear? *(to CONSTANCE)* - a very old foggy, indeed. Ha! ha! No, Mrs. Partlet, my mind is quite made up. I shall live and die a solitary old bachelor.

Con. Oh, mother, mother! *(Sobs on MRS. PARTLET'S bosom)*

Mrs. P. Come, come, dear one, don't fret. At a more fitting time we will try again - we will try again.

*Exeunt MRS. PARTLET and CONSTANCE.*

Dr. D. (*looking after them*) Poor little girl! I'm afraid she has something on her mind. She is rather comely. Time was when this old heart would have throbbed in double-time at the sight of such a fairy form! But tush! I am puling! Here comes the young Alexis with his proud and happy father. Let me dry this tell-tale tear!

*Enter SIR MARMADUKE and ALEXIS.*

**No:4 – RECITATIVE & MINUET.**

Dr. D. Sir Marmaduke - my dear young friend, Alexis -  
On this most happy, most auspicious plighting -  
Permit me, as a true old friend, to tender  
My best, my very best congratulations!

Sir M. Sir, you are most obleeing!

Alexis. Dr. Daly,  
My dear old tutor, and my valued pastor,  
I thank you from the bottom of my heart!

*(Spoken through music.)*

Dr. D. May fortune bless you! may the middle distance  
Of your young life be pleasant as the foreground -  
The joyous foreground! and, when you have reached it,  
May that which now is the far-off horizon  
(But which will then become the middle distance),  
In fruitful promise be exceeded only  
By that which will have opened, in the meantime,  
Into a new and glorious horizon!

Sir M. Dear Sir, that is an excellent example  
Of an old school of stately compliment  
To which I have, through life, been much addicted.  
Will you oblige me with a copy of it,  
In clerkly manuscript, that I myself  
May use it on appropriate occasions?

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

*(Exit DR. DALY)*

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

Alexis. Oh rapture!



- Sir M. Yes, you are a fortunate young fellow, and I will not disguise from you that this union with the House of Sangazure realizes my fondest wishes. Aline is rich, and she comes of a sufficiently old family, for she is the seven thousand and thirty-seventh in direct descent from Helen of Troy. True, there was a blot on the escutcheon of that lady - that affair with Paris - but where is the family, other than my own, in which there is no flaw? You are a lucky fellow, sir - a very lucky fellow!
- Alexis. Father, I am welling over with limpid joy! No sickly taint of sorrow overlies the lucid lake of liquid love, upon which, hand in hand, Aline and I are to float into eternity!
- Sir M. Alexis, I desire that of your love for this young lady you do not speak so openly. You are always singing ballads in praise of her beauty, and you expect the very menials who wait behind your chair to chorus your ecstasies. It is not delicate.
- Alexis. Father, a man who loves as I love -
- Sir M. Pooh pooh, sir! fifty years ago I madly loved your future mother-in-law, the Lady Sangazure, and I have reason to believe that she returned my love. But were we guilty of the indelicacy of publicly rushing into each other's arms, exclaiming -

"Oh, my adored one!" "Beloved boy!"  
 "Ecstatic rapture!" "Unmingled joy!"

which seems to be the modern fashion of love-making? No! it was "Madam, I trust you are in the enjoyment of good health" - "Sir, you are vastly polite, I protest I am mighty well"- and so forth. Much more delicate- much more respectful. But see - Aline approaches - let us retire, that she may compose herself for the interesting ceremony in which she is to play so important a part.

*(Exeunt SIR MARMADUKE and ALEXIS.)*

*Enter ALINE on terrace, preceded by Chorus of Women.*

### **No:5 - CHORUS OF GIRLS.**

With heart and with voice  
 Let us welcome this mating:  
 To the youth of her choice,  
 With a heart palpitating,  
 Comes the lovely Aline!  
 Comes the lovely Aline!

May their love never cloy!  
 May their bliss be unbounded!  
 With a halo of joy  
 May their lives be surrounded!  
 Heaven bless our Aline!  
 Heaven bless our Aline!

Heaven bless our Aline!  
Bless our Aline!

**No:6 - RECITATIVE - ALINE**

My kindly friends, I thank you for this greeting  
And as you wish me every earthly joy,  
I trust your wishes may have quick fulfilment!

**No:6a - ARIA - ALINE**

Oh, happy young heart!  
Comes thy young lord a-wooing  
With joy in his eyes,  
And pride in his breast -  
Make much of thy prize,  
For he is the best  
That ever came a-suing.

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

Oh, merry young heart,  
Bright are the days of thy wooing!  
But happier far  
The days untried -  
No sorrow can mar,  
When Love has tied  
The knot there's no undoing.

Then, never to part,  
Young heart!  
Never to part!  
Never to part!  
Then, never to part,  
Young heart!  
Never to part!

***Enter LADY SANGAZURE.***

**No:7 - RECITATIVE - LADY SANGAZURE.**

My child, I join in these congratulations:  
Heed not the tear that dims this aged eye!

Old memories crowd around me. Though I sorrow,  
'Tis for myself, Aline, and not for thee!

### **No:7a - BALLAD – LADY SANGAZURE<sup>6</sup>**

In days gone by, these eyes were bright,  
This bosom fair, these cheeks were rosy,  
This faded brow was snowy white,  
These lips were fresh as new-plucked posy;  
My girlish love he never guessed,  
Until the day when we were parted;  
I treasured it within my heart,  
And lived alone, and broken-hearted.

These cheeks are wan with age and care,  
These weary eyes have done their duty,  
As white as falling snow my hair,  
And faded all my girlish beauty.  
I see my every charm depart;  
But Memory's chain I cannot sever,  
For ah, within my poor old heart  
The fire of love burns bright as ever!

*Enter ALEXIS, preceded by Chorus of Men.*

### **No:8 - CHORUS OF MEN.**

With heart and with voice  
Let us welcome this mating;  
To the maid of his choice,  
With a heart palpitating,  
Comes Alexis, the brave!  
With heart and with voice  
Let us welcome this mating;  
To the maid of his choice,  
To the maid of his choice,  
Comes the brave Alexis,  
The brave Alexis,  
Alexis the brave!

*SIR MARMADUKE enters. LADY SANGAZURE and he exhibit signs of strong emotion at the sight of each other which they endeavour to repress. ALEXIS and ALINE rush into each other's arms.*

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<sup>6</sup> This Ballad for Lady Sangazure was set by Sullivan and, indeed, there are newspaper reports of the first performance that quite specifically mention the piece as having been performed by Mrs Howard Paul. The piece also appears in Metzler's list of separate numbers to be published. However, all trace of the original music seems to have disappeared. The Ballad is occasionally revived, giving Lady Sangazure her only solo. On these occasions the piece is reset either to "Take care of him" from THE GRAND DUKE (as used at Buxton in the professional production in 2005), "Queen of the garden" from HADDON HALL (Opera della Luna 2010). However the most satisfactory match is "O is there not one maiden breast" from PIRATES OF PENZANCE. See Appendix 1 - Page 44.

**RECITATIVE (unaccompanied).**

Alexis. Oh, my adored one!

Aline Beloved boy!

Alexis. Ecstatic rapture!

Aline Unmingled joy!

*(They retire up.)*

**No:9 - DUET - SIR MARMADUKE and LADY SANGAZURE.**

Sir M. *(with stately courtesy)* Welcome joy, adieu to sadness!

As Aurora gilds the day,  
So those eyes, twin orbs of gladness,  
Chase the clouds of care away.  
Irresistible incentive  
Bids me humbly kiss your hand;  
I'm your servant most attentive -  
Most attentive to command!

*(Aside with frantic vehemence)* Wild with adoration!

Mad with fascination!  
To indulge my lamentation  
No occasion do I miss!  
Goaded to distraction  
By maddening inaction,  
I find some satisfaction  
In apostrophe like this:

"Sangazure immortal,  
"Sangazure divine,  
"Welcome to my portal,  
"Angel, oh be mine!"

*(Aloud with much ceremony)* Irresistible incentive

Bids me humbly kiss your hand;  
I'm your servant most attentive -  
Most attentive to command!

Lady S. Sir, I thank you most politely  
For your grateful courtesee;  
Compliment more truly knightly  
Never yet was paid to me!  
Chivalry is an ingredient  
Sadly lacking in our land -  
Sir, I am your most obedient,  
Most obedient to command!

*(Aside with great vehemence)* Wild with adoration!

Mad with fascination!  
To indulge my lamentation  
No occasion do I miss!  
Goaded to distraction  
By maddening inaction,  
I find some satisfaction  
In apostrophe like this:

"Marmaduke immortal,  
"Marmaduke divine,  
"Take me to thy portal,  
"Loved one, oh be mine!"

*(Aloud with much ceremony)* Chivalry is an ingredient

Sadly lacking in our land;  
Sir, I am your most obedient,  
Most obedient to command!

Both. *(Aside with great vehemence)* Wild with adoration!

Yes! and mad with fascination!  
To indulge my lamentation  
No occasion do I miss!

*(Aloud with much ceremony)* Your most obedient,

Your most obedient to command!

*During this the NOTARY has entered, with marriage contract.*

#### **No:10 - ENSEMBLE – NOTARY, ALINE, ALEXIS & CHORUS**

All is prepared for sealing and for signing,  
The contract has been drafted as agreed;

Chorus. All is prepared for sealing and for signing,  
The contract has been drafted as agreed;

Notary. Approach the table, oh, ye lovers pining,  
With hand and seal come execute the deed!

Chorus. Approach the table, oh, ye lovers pining,  
With hand and seal come execute the deed!

*ALEXIS and ALINE advance and sign, ALEXIS supported by SIR MARMADUKE,  
ALINE by her LADY SANGAZURE.*

Alexis I deliver it - I deliver it  
As my Act and Deed!

Aline I deliver it - I deliver it.  
As my Act and Deed!

Chorus.        See they sign, without a quiver, it -  
                   Then to seal proceed.  
                   They deliver it - they deliver it  
                   As their Act and Deed!

All.             They deliver it - they deliver it  
                   As their Act and Deed!

Men

With heart and with voice  
 Let us welcome this mating;  
 Leave them here to rejoice,  
 With true love palpitating,  
 Alexis the brave!  
 With heart and with voice  
 Let us welcome this mating!  
 Leave them here to rejoice,  
 Leave them here to rejoice,  
 Alexis the brave!

Girls

                  With heart and with voice  
 Let us welcome this mating;  
 Leave them here to rejoice,  
 With true love palpitating,  
                   Leave them here        to re -  
 juice        With true love        palpitate -  
 ting,        Heaven bless  
 our Aline.  
 The lovely Aline!

Chorus.        Alexis the brave,  
                   And the lovely Aline!

*(Exeunt all but ALEXIS and ALINE)*

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

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

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

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

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

- Aline Noble fellows! And yet there are those who hold that the uneducated classes are not open to argument! And what do the countesses say?
- Alexis. Why, at present, it can't be denied, the aristocracy hold aloof.
- Aline Ah, the working man is the true Intelligence after all!
- Alexis. He is a noble creature when he is quite sober. Yes, Aline, true happiness comes of true love, and true love should be independent of external influences. It should live upon itself and by itself - in itself love should live for love alone!

### **No:11 - BALLAD - Alexis**

Love feeds on many kinds of food, I know,  
 Some love for rank, and some for duty:  
 Some give their hearts away for empty show,  
 And others love for youth and beauty.  
 To love for money all the world is prone:  
 Some love themselves, and live all lonely:  
 Give me the love that loves for love alone -

I love that love - I love it only!  
 I love that love - I love it only!  
 Give me the love that loves for love alone -  
 I love that love - I love it only!

What man for any other joy can thirst,  
 Whose loving wife adores him duly?  
 Want, misery, and care may do their worst,  
 If loving woman loves you truly.  
 A lover's thoughts are ever with his own -  
 None truly loved is ever lonely:  
 Give me the love that loves for love alone -

I love that love - I love it only!  
 I love that love - I love it only!  
 Give me the love that loves for love alone -  
 I love that love - I love it only!

- Aline Oh, Alexis, those are noble principles!
- Alexis. Yes, Aline, and I am going to take a desperate step in support of them. Have you ever heard of the firm of J. W. Wells & Co., the old-established Family Sorcerers in St. Mary Axe?
- Aline I have seen their advertisement.
- Alexis. They have invented a philtre, which, if report may be believed, is simply infallible. I intend to distribute it through the village, and within twelve hours of my doing so there will not be an adult in the place who will not have learnt the secret of pure and lasting happiness. What do you say to that?

Aline Well, dear, of course a filter is a very useful thing in a house; but still I don't quite see that it is the sort of thing that places its possessor on the very pinnacle of earthly joy.

Alexis. Aline, you misunderstand me. I didn't say a filter - I said a philtre.

Aline (*alarmed*) You don't mean a love-potion?

Alexis. On the contrary - I do mean a love potion.

Aline Oh, Alexis! I don't think it would be right. I don't indeed. And then - a real magician! Oh, it would be downright wicked.

Alexis. Aline, is it, or is it not, a laudable object to steep the whole village up to its lips in love, and to couple them in matrimony without distinction of age, rank, or fortune?

Aline Unquestionably, but -

Alexis. Then unpleasant as it must be to have recourse to supernatural aid, I must nevertheless pocket my aversion, in deference to the great and good end I have in view. (*calling*) Hercules.

*Enter a Page from tent.*<sup>7</sup>

Herculese. Yes, sir.

Alexis. Is Mr. Wells there?

Herculese. He's in the tent, sir - refreshing.

Alexis. Ask him to be so good as to step this way.

Herculese. Yes, sir.

*(Exit Page.)*

Aline Oh, but, Alexis! A real Sorcerer! Oh, I shall be frightened to death!

Alexis. I trust my Aline will not yield to fear while the strong right arm of her Alexis is here to protect her.

Aline It's nonsense, dear, to talk of your protecting me with your strong right arm, in face of the fact that this Family Sorcerer could change me into a guinea-pig before you could turn round.

Alexis. He could change you into a guinea-pig, no doubt, but it is most unlikely that he would take such a liberty. It's a most respectable firm, and I am sure he would never be guilty of so untradesmanlike an act.

*Enter MR. WELLS from tent.*

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<sup>7</sup> Traditionally, the role of HERCULESE the Page is played by a very small boy.



Mr. W. Good day, sir. (*ALINE much terrified.*)

Alexis. Good day - I believe you are a Sorcerer.

Mr. W. Yes, sir, we practice Necromancy in all its branches. We've a choice assortment of wishing-caps, divining-rods, amulets, charms, and counter-charms. We can cast you a nativity at a low figure, and we have a horoscope at three-and-six that we can guarantee. Our Abudah chests, each containing a patent Hag who comes out and prophesies disasters, with spring complete, are strongly recommended. Our Aladdin lamps are very chaste, and our Prophetic Tablets, foretelling everything - from a change of Ministry down to a rise in Unified - are much enquired for. Our penny Curse - one of the cheapest things in the trade - is considered infallible. We have some very superior Blessings, too, but they're very little asked for. We've only sold one since Christmas - to a gentleman who bought it to send to his mother-in-law - but it turned out that he was afflicted in the head, and it's been returned on our hands. But our sale of penny Curses, especially on Saturday nights, is tremendous. We can't turn 'em out fast enough.

### **No:12 - SONG - MR. WELLS.**

My name is John Wellington Wells,  
I'm a dealer in magic and spells,  
In blessings and curses  
And ever-filled purses,  
In prophecies, witches, and knells.

If you want a proud foe to "make tracks" -  
If you'd melt a rich uncle in wax -  
You've but to look in  
On the resident Djinn,  
Number seventy, Simmery Axe!

We've a first-class assortment of magic;  
And for raising a posthumous shade  
With effects that are comic or tragic,  
There's no cheaper house in the trade.  
Love-philtre - we've quantities of it;  
And for knowledge if any one burns,  
We're keeping a very small prophet, a prophet  
Who brings us unbounded returns:

For he can prophesy  
With a wink of his eye,  
Peep with security  
Into futurity,  
Sum up your history,  
Clear up a mystery,  
Humour proclivity  
For a nativity - for a nativity;

He has answers oracular,  
Bogies spectacular,  
Tetrapods tragical,  
Mirrors so magical,  
Facts astronomical,  
Solemn or comical,  
And, if you want it, he  
Makes a reduction on taking a quantity!

Oh!  
If any one anything lacks,  
He'll find it all ready in stacks,  
If he'll only look in  
On the resident Djinn,  
Number seventy, Simmery Axe!

He can raise you hosts  
Of ghosts,  
And that without reflectors;  
And creepy things  
With wings,  
And gaunt and grisly spectres.  
He can fill you crowds  
Of shrouds,  
And horrify you vastly;  
He can rack your brains  
With chains,  
And gibberings grim and ghastly!

Then, if you plan it, he  
Changes organity,  
With an urbanity,  
Full of Satanity,  
Vexes humanity  
With an inanity  
Fatal to vanity -  
Driving your foes to the verge of insanity!

Barring tautology,  
In demonology,  
Lectro-biology,  
Mystic nosology,  
Spirit philology,  
High-class astrology,  
Such is his knowledge, he  
Isn't the man to require an apology!

Oh!  
My name is John Wellington Wells,  
I'm a dealer in magic and spells,  
In blessings and curses

And ever-filled purses,  
In prophecies, witches, and knells.

And if any one anything lacks,  
He'll find it all ready in stacks,  
If he'll only look in  
On the resident Djinn,  
Number seventy, Simmery Axe!

Alexis. I have sent for you to consult you on a very important matter. I believe you advertise a Patent Oxy-Hydrogen Love-at-first-sight Philtre?

Mr. W. Sir, it is our leading article. (*Producing a phial.*)

Alexis. Now I want to know if you can confidently guarantee it as possessing all the qualities you claim for it in your advertisement?

Mr. W. Sir, we are not in the habit of puffing our goods. Ours is an old-established house with a large family connection, and every assurance held out in the advertisement is fully realized. (*hurt*)

Aline (*aside*) Oh, Alexis, don't offend him! He'll change us into something dreadful - I know he will!

Alexis. I am anxious from purely philanthropical motives to distribute this philtre, secretly, among the inhabitants of this village. I shall of course require a quantity. How do you sell it?

Mr. W. In buying a quantity, sir, we should strongly advise your taking it in the wood, and drawing it off as you happen to want it. We have it in four-and-a-half and nine gallon casks - also in pipes and hogsheads for laying down, and we deduct 10 per cent from prompt cash.

Alexis. I should mention that I am a Member of the Army and Navy Stores.

Mr. W. In that case we deduct 25 percent.

Alexis. Aline, the villagers will assemble to carouse in a few minutes. Go and fetch the tea-pot.

Aline But, Alexis -

Alexis. My dear, you must obey me, if you please. Go and fetch the teapot.

Aline (*going*). I'm sure Dr. Daly would disapprove of it!

*(Exit ALINE)*

Alexis. And how soon does it take effect?

Mr. W. In twelve hours.<sup>8</sup> Whoever drinks of it loses consciousness for that period, and on waking falls in love, as a matter of course, with the first lady he meets who has also tasted it, and his affection is at once returned. One trial will prove the fact.

*Enter ALINE with large tea-pot*

Alexis. Good: then, Mr. Wells, I shall feel obliged if you will at once pour as much philtre into this teapot as will suffice to affect the whole village.

Aline But bless me, Alexis, many of the villagers are married people!

Mr. W. Madam, this philtre is compounded on the strictest principles. On married people it has no effect whatever. But are you quite sure that you have nerve enough to carry you through the fearful ordeal?

Alexis. In the good cause I fear nothing.

Mr. W. Very good, then, we will proceed at once to the Incantation.

*The stage grows dark.*

### **No:13 - INCANTATION.**

Mr. W. Sprites of earth and air -  
Fiends of flame and fire -  
Demon souls,  
Come here in shoals,  
This dreadful deed inspire!  
Appear, appear, appear.

Male Voices. Good master, we are here!

Mr. W. Noisome hags of night -  
Imps of deadly shade -  
Pallid ghosts,  
Arise in hosts,  
And lend me all your aid.  
Appear, appear, appear!

Female Voices. Good master, we are here!

Alexis. *(aside)* Hark, they assemble,  
These fiends of the night!

Aline *(aside)* Oh Alexis, I tremble,  
Seek safety in flight!

### **ARIA - ALINE**

---

<sup>8</sup> In the original 1877 production this period was given as half an hour.

Let us fly to a far-off land,  
Where peace and plenty dwell -  
Where the sigh of the silver strand  
Is echoed in every shell.  
To the joy that land will give,  
On the wings of Love we'll fly;  
In innocence, there to live -  
In innocence there to die!  
In innocence, there to live -  
There to live, to live and die!

Spirits. Too late - too late

Alexis, Aline, Mr. W. Too late – too late

Spirits. It may not be!

Alexis, Aline, Mr. W. It may not be!

Spirits. That happy fate  
Is not for thee!

Alexis, Aline, Mr. W. That happy fate  
Is not for me/thee!

Mr. W. Now shrivelled hags, with poison bags,  
Discharge your loathsome loads!  
Spit flame and fire, unholy choir!  
Belch forth your venom, toads!  
Ye demons fell, with yelp and yell,  
Shed curses far afield -  
Ye fiends of night, your filthy blight  
In noisome plenty yield!

Mr. W. (*pouring phial into tea-pot - flash*) Number One!

Chorus. It is done!

Mr. W. (*same business*) Number Two! (*flash*)

Chorus. One too few!

Mr. W. Number Three! (*flash*)

Chorus. Set us free!  
Set us free - our work is done  
**Ha! ha! ha!**  
**Set us free - our course is run!**<sup>9</sup>  
Ha! ha! ha!  
Ha! ha! ha!

---

<sup>9</sup> These lines do not appear in the vocal score or in most editions of the libretto.

Ha! ha! ha!  
Ha! ha!

Aline & Alexis ( <i>aside</i> )	Mr. W.	Spirits.
Let us fly to a far-off land, Where peace and plenty dwell - Where the sigh of the silver strand Is echoed in every shell.		Set us free!
	Too late!	Set us free!
(An) Let us fly, (Ax) Let us fly, (An) Let us fly, (Ax) Let us fly, (An) Let us fly, (Ax) Let us fly, (An) Let us fly, (Both) Let us fly, let us fly!	Too late! Too late! Too late! Too late! It may not be, That hap - - py fate is not for thee!	Set us free! Set us free! Ha! Ha! Ha! Ha!  Ha! Ha!  Ha! Ha! Ha! Ha! Ha! Ha!

### **No:14 - FINALE ACT I.**

*Stage grows light. MR. WELLS beckons villagers. Enter villagers and all the dramatis personæ, dancing joyously. MRS. PARTLET and MR. WELLS then distribute tea-cups.*

Chorus.      Now to the banquet we press;  
Now for the eggs and the ham;  
Now for the mustard and cress,  
Now for the strawberry jam!  
Now for the tea of our host,  
Now for the rollicking bun,  
Now for the muffin and toast,  
And now for the gay Sally Lunn!

The eggs and the ham, and the strawberry jam!  
The rollicking bun, and the gay Sally Lunn!

Men.	Girls
The eggs and the ham, and the strawberry jam!	The eggs .....
The rollicking bun, and the gay Sally Lunn!	and the ham .....

The eggs and the ham  
And the strawberry jam,

The rollicking bun.  
The rollicking bun  
And the gay Sally Lunn  
And the strawberry jam.

Girls. Jam,

Men Bun,

Girls. Jam,

Men Bun,

All. Oh the strawberry, strawberry jam!

Girls. Bun,

Men Jam,

Girls. Bun,

Men Jam,

All. Oh, the rollicking, rollicking bun!

### **RECIT. - SIR MARMADUKE.**

Be happy all - the feast is spread before ye;  
Fear nothing, but enjoy yourselves, I pray!  
Eat, aye, and drink - be merry, I implore ye,  
For once let thoughtless Folly rule the day.

### **TEA-CUP BRINDISI**

Sir M. Eat, drink, and be gay,  
Banish all worry and sorrow,  
Laugh gaily today,  
Weep, if you're sorry, tomorrow!  
Come, pass the cup around -  
I will go bail for the liquor;  
It's strong, I'll be bound,  
For it was brewed by the vicar!  
It's strong, I'll be bound,  
For it was brewed by the vicar!

Chorus. None so knowing as he  
At brewing a jorum of tea,  
Ha! ha!  
Ha! ha!  
A pretty stiff jorum of tea.

### **TRIO MR. WELLS, ALINE, & ALEXIS.**

*(aside)* See – see - they drink -  
All thoughts unheeding,  
The tea-cups clink,  
They are exceeding!  
Their hearts will melt  
In half-an-hour -  
Then will be felt  
The potion's power!  
Then will be felt  
The potion's power!  
The potion's power!

*During this verse CONSTANCE has brought a small tea-pot, kettle, caddy, and cosy to DR. DALY. He makes tea scientifically.*

### **BRINDISI, 2nd Verse**

Dr. D. *(with the tea-pot)*. Pain, trouble, and care,  
Misery, heart-ache, and worry,  
Quick, out of your lair!  
Get you all gone in a hurry!  
Toil, sorrow, and plot,  
Fly away quicker and quicker -  
Three spoons to the pot -  
That is the brew of your vicar!  
Three spoons to the pot -  
That is the brew of your vicar!

Chorus. None so cunning as he  
At brewing a jorum of tea,  
Ha! ha!  
Ha! ha!  
A pretty stiff jorum of tea.

### **ENSEMBLE - ALEXIS & ALINE**

*(aside)*. Oh love, true love - unworldly, abiding!  
Source of all pleasure - true fountain of joy, -  
Oh love, true love - divinely confiding,  
Exquisite treasure that knows no alloy, -

Alexis. Oh love, true love, rich harvest of gladness,  
Peace-bearing tillage - great garner of bliss, -  
Oh love.

Aline. Oh love.



Both. Oh love.  
Oh love, true love, look down on our sadness -  
Dwell in this village – dwell in this village -  
Oh love - oh hear us -  
Oh hear us in this!

*It becomes evident by the strange conduct of the characters that the charm is working. All rub their eyes, and stagger about the stage as if under the influence of a narcotic.*

All (*except Alexis, Aline, Mr. W.*)

Oh, marvellous illusion!  
Oh, terrible surprise!  
What is this strange confusion  
That veils my aching eyes?

Alexis, Aline & Mr. W.

A marvellous illusion!  
A terrible surprise!  
Excites a strange confusion  
Within their aching eyes

All. I/they must regain my/their senses,  
Restoring Reason's law,  
Or fearful inferences  
The company will draw!  
Or fearful inferences  
The company will draw!

(*repeated severally*) Oh marvellous illusion!  
Oh terrible surprise!

(*then*) Chorus. Oh marvellous illusion!

Principals. Oh terrible surprise!

Chorus. Oh marvellous illusion!

All. Oh terrible surprise!

What is this strange confusion  
That veils my/their aching eyes,  
That veils my/their eyes?

*Those who have partaken of the philtre struggle against its effects, and resume the Brindisi with a violent effort.*<sup>10</sup>

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<sup>10</sup> The 1877 finale ended with a reprise of the Tea-cup Brindisi, thus ending the number in the dominant key of D. See Appendix 2 – Page 47.

All men.        Eat, drink, and be gay,  
                    Banish all worry and sorrow,  
                    Laugh gaily today,  
                    Weep, if you're sorry, tomorrow!

All girls.        Come, pass the cup around -  
                    We will go bail for the liquor;  
                    It's strong, I'll be bound,  
                    For it was brewed by the vicar!

All (except Aline, Alexis & Mr. W.)

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

Aline, Alexis & Mr. W. See! See! They drink,

The rest.        Pass the cup round,

Aline, Alexis & Mr. W. All thought unheeding,

The rest.        It's strong, I'll be bound!

Aline, Alexis & Mr. W. The tea cups clink,  
                    We are succeeding!  
                    We are succeeding!

All.                None so cunning as he  
                    At brewing a jorum of tea!  
                    At brewing a pretty stiff jorum,  
                    A jorum of tea!

*Those who have partaken of the philtre struggle in vain against its effects, and, at the end  
of the chorus, fall insensible on the stage.*

**END OF ACT I**

## Act II

*SCENE<sup>11</sup> – Market place in the village. Rustic houses. In centre a market cross.*

*Enter PEASANTS dancing, coupled two and two. An old man with a young girl. Then a woman with a young man. Then other ill-assorted couples.*

### No:15 – CHORUS

Girls. Happy are we in our loving frivolity,  
Happy and jolly as people of quality;

Men. Love is the source of all joy to humanity,  
Money, position and rank are a vanity;

Girls. Year after year we've been waiting and tarrying,

Men. Without ever thinking of loving or marrying.

Girls. Though we've been hitherto deaf, dumb and blind to it,

Men. It's pleasant enough when you've made up your mind to it.

All. Happy are we in our loving frivolity,  
Happy and jolly as people of quality;  
Though we've been hitherto deaf, dumb and blind to it,  
Pleasant enough when you've made up your mind to it.  
Pleasant enough, very say we.  
Pleasant enough say we.

*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.*

### No: 15 - TRIO - ALEXIS, ALINE, and MR. WELLS.

'Tis twelve, I think,  
And at this mystic hour  
The magic drink  
Should manifest its power.  
Oh, slumbering forms,  
How little have ye guessed  
That fire that warms -  
That fire that warms

---

<sup>11</sup> The original production set Act Two in the market place of Ploverleigh. Half an hour was supposed to have elapsed since the action at the close of Act One. The act began with this chorus and then continued straight into the Ensemble No:16 – “Dear friends”. Whilst it cannot be denied that the more familiar opening is more atmospheric, it is a pity to lose this chorus which could be used to cover the lighting change between No:20 and No:21 (see note on Page 38). This gives a Key progression of D (No:20), A (Chorus), E (No:21). **See Appendix 3 – Page 55.**

Each apathetic breast!  
Each apathetic breast!

Alexis. But stay, my father is not here!

Aline And, pray, where is my mother dear?

Mr. W. I did not think it meet to see  
A dame of lengthy pedigree,  
A Baronet and K.C.B.  
A Doctor of Divinity,  
And that respectable Q.C.,  
All fast asleep, al-fresco-ly,  
And so I had them carried home  
And put to bed respectably!  
And put to bed respectably!

I trust my conduct meets<sup>12</sup> your approbation.

Alexis. Sir, you acted with discrimination,  
And showed more delicate appreciation  
Than we expect in persons of your station.

The Three. Yes, it shows more delicate appreciation  
Than we/they expect in persons of your/my station.

Mr. W. But soft - they waken one by one -  
The spell has worked - the deed is done!  
I would suggest that we retire  
While Love, the Housemaid, lights her kitchen fire!

The Three. While Love, the Housemaid, lights her kitchen fire!

*Exeunt MR. WELLS, ALEXIS and ALINE, on tiptoe, as the villagers stretch their arms,  
yawn, rub their eyes, and sit up.*

Men. Why, where be oi, and what be oi a doin',  
A sleepin' out, just when the dews du rise?

Girls. Why, that's the very way your health to ruin,  
And don't seem quite respectable likewise!

Men. *(staring at girls)* Eh, that's you!  
Only think o' that now!

Girls. *(coyly)* What may you be at, now?  
Tell me, du!

---

<sup>12</sup> Some sources print this as "I trust my conduct *earns* your approbation."

Men. (*admiringly*) Eh, what a nose,  
And eh, what eyes, miss!  
Lips like a rose,  
And cheeks likewise, miss!

Girls. (*coyly*) Oi tell you true,  
Which I've never done, sir,  
Oi loike you  
As I never loiked none, sir!

All. Eh, but oi du loike you!

Men. If you'll marry me, I'll dig for you and rake for you!

Girls. If you'll marry me, I'll scrub for you and bake for you!

Men. If you'll marry me, all others I'll forsake for you!

All. All this will I du, if you marry me!

Girls. If you'll marry me, I'll cook for you and brew for you!

Men. If you'll marry me, I've guineas not a few for you!

Girls. If you'll marry me, I'll take you in and du for you!

ALL. All this will I du, if you'll marry me!  
All this will I du, if you'll marry me!  
Eh, but I do loike you!

### **COUNTRY DANCE.**

*At end of dance, enter CONSTANCE in tears, leading NOTARY, who carries an ear-trumpet.<sup>13</sup>*

### **No:16 - ARIA - CONSTANCE.**

Dear friends, take pity on my lot,  
My cup is not of nectar!  
I long have loved - as who would not? -  
Our kind and reverend rector.  
Long years ago my love began  
So sweetly - yet so sadly -  
But when I saw this plain old man,  
Away my old affection ran -  
I found I loved him madly.  
I loved him madly!

---

<sup>13</sup> For the 1971 D'Oyly Carte revival, Constance would wheel the Notary onto the stage in a bath chair.

Oh!

*(To NOTARY)* You very, very plain old man,  
I love, I love you madly!  
You very plain old man,  
I love you madly!

Notary. I am a very deaf old man,  
And hear you very badly!

Chorus. You very deaf old man,  
She loves you madly!

Con. I know not why I love him so;  
It is enchantment, surely!  
He's dry and snuffy, deaf and slow  
Ill-tempered, weak and poorly!  
He's ugly, and absurdly dressed,  
And sixty-seven nearly,  
He's everything that I detest,  
But if the truth must be confessed,  
I love him very dearly!

Oh!

*(To NOTARY)* You're everything that I detest,  
But still I love you dearly!  
You're all that I detest,  
I love you dearly!

Notary. I caught that line, but for the rest,  
I did not hear it clearly!

Chorus. You very plain old man,  
She loves you dearly!

*During this verse ALINE and ALEXIS have entered at back unobserved.*

Alexis. Oh joy! oh joy!  
The charm works well,  
And all are now united.

Aline The blind young boy  
Obeys the spell,  
Their troth they all have plighted!

Con. Oh, bitter joy!  
No words can tell  
How my poor heart is blighted!  
They'll soon employ  
A marriage bell,  
To say that we're united.

I do confess  
 An anxious care  
 My humbled spirit vexes.  
 An none will bless  
 Example rare  
 Of their beloved Alexis!  
 Of their Alexis!

Aline, & Alexis	Constance	Notary	Chorus (with above)
Oh joy! Oh joy! The charm works well, And all are now united! The blind young boy Obeys the spell Their troth they all have plighted.	Oh, bitter joy! No words can tell How my poor heart is blighted! They'll soon employ A marriage bell To say that we're united.	Oh joy! Oh joy! No words can tell My state of mind delighted. They'll soon employ A marriage bell To say that we're united.	Oh joy! Oh joy! No words can tell Our state of mind delighted. For girl and boy, A marriage bell Will say that we're united.

All. (*except CONSTANCE.*) True happiness reigns everywhere,  
 And dwells with both the sexes,

Aline & Alexis	Constance.	Notary & Chorus.
All will bless the thoughtful care Of their beloved Alexis.	And none will bless example rare Of their beloved Alexis.	All will bless example rare Of their beloved Alexis.

All. (*except CONSTANCE.*) True happiness reigns everywhere,  
 And dwells with both the sexes,

Aline & Alexis	Constance.	Notary & Chorus.
All will bless the thoughtful care Of their beloved Alexis.	And none will bless example rare Of their beloved Alexis.	All will bless example rare Of their beloved Alexis.

Con. <sup>14</sup> I do confess  
 An anxious care  
 My humbled spirit vexes.  
 An none will bless  
 Example rare

<sup>14</sup> This entire repeated section appears at one time to have been omitted in performance. It is certainly missing from both the 1953 and 1967 recordings. However, the section was included in performances by the D'Oyly Carte Opera Company when the opera was revived in 1971

Of their beloved Alexis!  
Of their Alexis!

Aline, & Alexis	Constance	Notary	Chorus (with above)
Oh joy! Oh joy! The charm works well, And all are now united! The blind young boy Obeys the spell Their troth they all have plighted.	Oh, bitter joy! No words can tell How my poor heart is blighted! They'll soon employ A marriage bell To say that we're united.	Oh joy! Oh joy! No words can tell My state of mind delighted. They'll soon employ A marriage bell To say that we're united.	Oh joy! Oh joy! No words can tell Our state of mind delighted. For girl and boy, A marriage bell Will say that we're united.

All. (*except CONSTANCE.*) True happiness reigns everywhere,  
And dwells with both the sexes,

Aline & Alexis	Constance.	Notary & Chorus.
All will bless the thoughtful care Of their beloved Alexis.	And none will bless example rare Of their beloved Alexis.	All will bless example rare Of their beloved Alexis.

All. (*except CONSTANCE.*) True happiness reigns everywhere,  
And dwells with both the sexes,

Aline & Alexis	Constance.	Notary & Chorus.
All will bless the thoughtful care Of their beloved Alexis.	And none will bless example rare Of their beloved Alexis.	All will bless example rare Of their beloved Alexis.

All. Oh joy! Oh joy!  
Oh joy! Oh joy!  
Oh joy! Oh joy!  
Oh joy! Oh joy! Oh joy!

*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.

**No:17 - BALLAD - Alexis.** <sup>15</sup>

Thou hast the power thy vaunted love  
To sanctify, all doubt above,  
Despite the gathering shade:  
To make that love of thine so sure  
That, come what may, it must endure  
Till time itself shall fade.

Thy love is but a flower  
That fades within the hour!  
If such thy love, oh, shame!  
Call it by other name -  
Thy love is but a flower  
That fades within the hour!  
If such thy love, oh, shame!  
Call it by other name -  
It is not love!  
It is not love!

---

<sup>15</sup> The performance history of this ballad is a little uncertain. The piece was certainly performed on the opening night in 1877 and the lyrics appear in the 1<sup>st</sup> edition of the libretto. The piece was also issued by Metzler as a separate number, but was then quickly withdrawn as the number was removed from performance and did not appear in the 1877 edition of the vocal score. The separate issue shows that the ballad was originally set entirely in common time whereas the piece as we know it has a refrain in ¾. That the piece was reset during the original production is evidenced by Sullivan's autographed manuscript in which the vocal line is clearly in Sullivan's hand but the orchestrations are in the hand of Alfred Cellier, the musical director. As Cellier was not in the country at the time of the 1884 revival, the piece was clearly reset in 1877/8. **See Appendix 4 – Page 58.**

Thine is the power and thine alone,  
To place me on so proud a throne  
That kings might envy me!  
A priceless throne of love untold,  
More rare than orient pearl and gold.  
But no! No, thou wouldst be free!

Such love is like the ray  
That dies within the day:  
If such thy love, oh, shame!  
Call it by other name -  
Such love is like the ray  
That dies within the day:  
If such thy love, oh, shame!  
Call it by other name -  
It is not love!  
It is not love!

*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 & 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*)

**No:18 - QUINTETTE. ALEXIS, ALINE, SIR MARMADUKE, MRS. PARTLET, & DR. DALY.**

- Alexis. I rejoice that it's decided,  
Happy now will be his life,  
For my father is provided  
With a true and tender wife.
- All. She will tend him, nurse him, mend him,  
Air his linen, dry his tears;  
Bless the thoughtful fates that send him  
Such a wife to soothe his years!
- Aline No young giddy thoughtless maiden,  
Full of graces, airs, and jeers -  
But a sober widow, laden  
With the weight of fifty years!
- Sir M. No high-born exacting beauty  
Blazing like a jewelled sun -

But a wife who'll do her duty,  
As that duty should be done!

All. She will tend him, nurse him, mend him,  
Air his linen, dry his tears;  
Bless the thoughtful fates that send him  
Such a wife to soothe his years!

Mrs. P. I'm no saucy minx and giddy -  
Hussies such as them abound -  
But a clean and tidy widdy  
Well be-known for miles around!

Dr. D. All the village now have mated,  
All are happy as can be -  
I to live alone am fated:  
No one's left to marry me!

All (*except Dr. D.*). No one's left to marry he!

All. She will tend him, nurse him, mend him,  
Air his linen, dry his tears;  
Bless the thoughtful fates that send him  
Such a wife to soothe his years!

Bless the thoughtful fates that send him  
Such a wife to soothe his years!  
Such a wife – such a wife  
To soothe his years!

*Exeunt SIR MARMADUKE, MRS. PARTLET, and ALINE, with ALEXIS. DR. DALY  
looks after them sentimentally, then exits with a sigh.*

*Enter MR. WELLS.*

### **No:19 - RECITATIVE - MR. WELLS**

Oh, I have wrought much evil with my spells!  
And ill I can't undo!  
This is too bad of you, J. W. Wells -  
What wrong have they done you?

And see - another love-lorn lady comes -  
Alas, poor stricken dame!  
A gentle pensiveness her life benumbs -  
And mine, alone, the blame!

*LADY SANGAZURE enters. She is very melancholy.*

Lady S.        Alas, ah me! and well-a-day!  
                  I sigh for love, and well I may,  
                  For I am very old and grey.

But stay!

*Sees MR. WELLS, and becomes fascinated by him.*

### **RECITATIVE.**

Lady S.        What is this fairy form I see before me?

Mr. W.        Oh horrible! - She's going to adore me!  
                  This last catastrophe is overpowering!

Lady S.        Why do you glare at me with visage lowering?  
                  For pity's sake recoil not thus from me!

Mr. W.        My lady leave me - this may never be!

### **DUET - LADY SANGAZURE and MR. WELLS.**

Mr. W.        Hate me! I drop my H's - have through life!

Lady S.        Love me! I'll drop them too!

Mr. W.        Hate me! I always eat peas with a knife!

Lady S.        Love me! I'll eat like you!

Mr. W.        Hate me! I often roll down One Tree Hill!

Lady S.        Love me! I'll meet you there!

Mr. W.        Hate me! I often go to Rosherville!

Lady S.        Love me! That joy I'll share!

Lady S.        Love me! My prejudices I'll for ever drop!

Mr. W.        Hate me! That's not enough!

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

Mr. W.        Hate me! the life is rough!

Lady S.        Love me! my grammar I will all forswear!

Mr. W.        Hate me! abjure my lot!

Lady S.        Love me! I'll stick sunflowers in my hair!

Mr. W.        Hate me! they'll suit you not!

## **RECITATIVE - MR. WELLS.**

At what I am going to say be not enraged -  
I may not love you - for I am engaged!

Lady S. (*horrificed*) Engaged! Engaged!

Mr. W. Engaged!  
To a maiden fair,  
With bright brown hair,  
And a sweet and simple smile,  
Who waits for me  
By the sounding sea,  
On a South Pacific isle.

(*aside*) A lie!  
No maiden waits me there!

Lady S. (*mournfully*) She has bright brown hair;

Mr. W. (*aside*) A lie! No maiden smiles on me!

Lady S. (*mournfully*) By the sounding sea!

Both. The sounding sea!

## **ENSEMBLE.**

Lady S. Oh agony, rage, despair!  
The maiden has bright brown hair,  
And mine is as white as snow!  
False man, it will be your fault,  
If I go to my family vault,  
And bury my life-long woe!

Mr. W. Oh, agony, rage, despair!  
Oh where will this end – oh where?  
I should very much like to know!  
It will certainly be my fault  
If she goes to her family vault,  
To bury her life-long woe!

Lady S.  
  
False man, it will be your fault,  
If I go to my family vault,  
And bury my life-long woe!

Mr. W.  
  
‘Twill certainly be my  
fault . . . . . If  
she goes to her family vault!

Lady S. The family vault!

Mr. W.            The vault!

Lady S.          The family vault!

Mr. W.

the family vault!

Lady S.

The family vault!

Mr. W.            The family vault!

Lady S.          The vault!

Mr. W.            The family vault!

Lady S.          The vault!

Mr. W.            The family vault!

Lady S.

the family vault!

Mr. W.

The family vault!

Mr. W.            The family vault!

Lady S.          The vault!

Mr. W.            The family vault!

Lady S.          The vault!

Mr. W.            The family vault!

Both.            Yes, the family vault!

*Exit LADY SANGAZURE, in great anguish, accompanied by MR. WELLS.*

*Enter ALINE*

### **No:20 – RECITATIVE & AIR - ALINE**

Aline (*recit.*) Alexis! Doubt me not, my loved one! See,  
Thine uttered will is sovereign law to me!  
All fear - all thought of ill I cast away!  
It is my darling's will, and I obey!

*(She drinks the philtre.)*

The fearful deed is done,  
My love is near!

I go to meet my own  
In trembling fear!  
If o'er us aught of ill  
Should cast a shade,  
It was my darling's will,  
And I obeyed!  
And I obeyed!

*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.*<sup>16</sup>

### **No:21 - SONG - DR. DALY.**

Oh, my voice is sad and low  
And with timid step I go -  
For with load of love o'erladen  
I enquire of every maiden,  
"Will you wed me, little lady?  
Will you share my cottage shady?"  
Little lady answers "No! No! No!"

Thank you for your kindly proffer -  
Good your heart, and full your coffer;  
Yet I must decline your offer -  
I'm engaged to So-and-so!" (*flageolet solo*)  
So-and-so! So-and-so! (*flageolet solo*)  
So-and-so! So-and-so! (*flageolet solo*)  
"I'm engaged to So-and-so!"

What a rogue young hearts to pillage;  
What a worker on Love's tillage!  
Every maiden in the village  
Is engaged to So-and-so! (*flageolet solo*)  
So-and-so! So-and-so! (*flageolet solo*)  
So-and-so! So-and-so! (*flageolet solo*)  
All engaged to So-and-so!

*At the end of the song DR. DALY sees ALINE, and, under the influence of the potion, falls in love with her.*

### **No:22 - ENSEMBLE - ALINE & DR. DALY.**

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<sup>16</sup> This stage direction would appear to relate to the original version of the opera in which the potion was supposed to take effect in just half an hour. In the 1971 D'Oyly Carte revival Aline fell asleep on a bench at this point and the subsequent passage of time was indicated by a lighting change. The insertion of the original Act Two opening chorus at this point could advantageously be used to cover such a lighting change. This gives a Key progression of D (No:20), A (Chorus), E (No:21). See Appendix 3 – Page 55.



Oh, joyous boon! oh, mad delight;  
Oh, sun and moon! oh, day and night!  
Rejoice, rejoice with me!  
Proclaim our joy, ye birds above -  
Ye brooklets, murmur forth our love,  
In choral ecstasy:

Dr. D. Oh, joyous boon!

Aline Oh, mad delight!

Dr. D. Oh, sun and moon!

Aline Oh, day and night!

Both. Rejoice with me!  
Rejoice with me!  
Rejoice, rejoice with me!

*Enter ALEXIS.*

Alexis. *(with rapture)* Aline my only love, my happiness!  
The philtre - you have tasted it?

Aline *(with confusion)* Yes! Yes!

Alexis. Oh, joy, mine, mine for ever, and for ever! *(Embraces her.)*

Aline Alexis, don't do that - you must not!

*DR. DALY interposes between them.*

Alexis. *(amazed)* Why?

### **DUET - ALINE and DR. DALY.**

Aline Alas! that lovers thus should meet:  
Oh, pity, pity me!  
Oh, charge me not with cold deceit;  
Oh, pity, pity me!  
You bade me drink - with trembling awe  
I drank, and, by the potion's law,  
I loved the very first I saw!  
Oh, pity, pity, me!

Dr. D. My dear young friend, consoled be -  
We pity, pity you.  
In this I'm not an agent free -  
We pity, pity you.  
Some most extraordinary spell  
O'er us has cast its magic fell -

The consequence I need not tell.  
We pity, pity you.

Alexis. (*alone*) Some most extraordinary spell

All. O'er us/them has cast its magic fell -

Alexis. (*furiously*) False one, be gone - I spurn thee,  
To thy new lover turn thee!  
Thy perfidy all men shall know.

Aline (*wildly*) I could not help it!

Alexis. (*calling off*) Come one, come all!

Dr. D. We could not help it!

Alexis. (*calling off*) Obey my call!

Aline (*wildly*) I could not help it!

Alexis. (*calling off*) Come hither, run!

Dr. D. We could not help it!

Alexis. (*calling off*) Come, every one!

***Enter all the characters except LADY SANGAZURE and MR. WELLS.***

Chorus. Oh, what is the matter, and what is the clatter?  
He's glowering at her, and threatens a blow!  
Oh, why does he batter the girl he did flatter?  
And why does the latter recoil from him so?

Aline	Alexis	Principals	Chorus
Oh thus does he bat- - ter, And thus . . . .does the latter recoil from him so! Thus does the latter recoil from him so!	Oh thus do I bat - - ter, And thus . . . . does the latter recoil from me so! Thus does the latter recoil from me so!	Oh why does he ba - - ter, And why . . . . does the latter recoil from him so? Why does the latter recoil from him so?	Oh what is the matter and what is the clatter? Oh why does he batter the girl he did flatter? And why does the latter recoil from him so? Why does the latter recoil from him so?

### **No:23 - RECITATIVE - ALEXIS.**

Prepare for sad surprises -  
My love Aline despises!  
No thought of sorrow shames her -  
Another lover claims her!

Be his, false girl, for better or for worse -  
But, ere you leave me, may a lover'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?

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

Alexis. Name it - oh, name it!

Mr. W. 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!

Mr. W. 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.

### **No:24 - FINALE.**

Mr. W. Or he or I <sup>17</sup>  
Must die!  
Which shall it be?  
Reply!

Sir M. Die thou!  
Thou art the cause of all offending!

Dr. D. <sup>18</sup> Die thou!  
Yield thou to this decree unbending!

All. Die thou! Die thou! Die thou!

Mr. W. So be it! I submit! My fate is sealed.  
To popular opinion thus I yield!

---

<sup>17</sup> This line is always a matter for debate. The autograph manuscript and all editions of the vocal score present "Or he or I", whereas some editions of the libretto have "Or I or he". The two D'Oyly Carte recordings do not solve the question as the 1953 uses the former and the 1967 the latter.

<sup>18</sup> For some reason Sullivan's autograph manuscript allocates this line to Lady Sangazure, which would appear to be an error.

*Falls on trap.*

Be happy all - leave me to my despair -  
I go - it matters not with whom - or where!

*Gong. All quit their present partners, and rejoin their old lovers. 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.*

Men. Oh, my adored one!

Girls. Beloved boy!

Men. Ecstatic rapture!

Girls. Unmingled joy!

*They embrace.*

Sir M. Come to my mansion, all of you! At least  
We'll crown our rapture with another feast!

### **ENSEMBLE.**

Sir M., Lady S., Alexis, & Aline

Now to the banquet we press -  
Now for the eggs and the ham -  
Now for the mustard and cress -  
Now for the strawberry jam!

Dr. D., Constance, Notary, Mrs. P.

Now for the tea of our host -  
Now for the rollicking bun -  
Now for the muffin and toast -  
Now for the gay Sally Lunn!

All. The eggs and the ham  
And the strawberry jam,  
The rollicking bun  
And the gay Sally Lunn!

Aline, Constance & Sopranos

The eggs .....  
.....  
The ham .....

The Rest

The eggs and the ham  
And the strawberry jam,  
The rollicking bun

.....

And the gay Sally Lunn!

All.           The eggs and the ham  
                  And the strawberry jam,  
                  The rollicking bun.  
                  The rollicking bun  
                  And the gay Sally Lunn  
                  And the strawberry jam.

Aline, Lady S., Con., Mrs. P. & Girls.           Jam,

Alexis. Sir M., Dr. D., Notary & Men           Bun,

Aline, Lady S., Con., Mrs. P. & Girls.           Jam,

Alexis. Sir M., Dr. D., Notary & Men           Bun,

All.           Oh the strawberry, strawberry jam!

Aline, Lady S., Con., Mrs. P. & Girls.           Bun,

Alexis. Sir M., Dr. D., Notary & Men           Jam,

Aline, Lady S., Con., Mrs. P. & Girls.           Bun,

Alexis. Sir M., Dr. D., Notary & Men           Jam,

All.           Oh, the rollicking, rollicking bun!

*General Dance. During the symphony MR. WELLS sinks through the trap, amid red fire.<sup>19</sup>*

**CURTAIN.**

---

<sup>19</sup> With the majority of theatres visited by D'Oyly Carte at the time of the 1971 revival not having the facility of a trap door, the company solved the problem by building one into the raised terrace of Sir Marmaduke's mansion.

## Appendix 1

### No:7a – BALLAD – LADY SANGAZURE

Set to the melody of “Oh, is there not one maiden breast” (PIRATES OF PENZANCE),  
transposed down a diminished third.

## THE SORCERER

Written by W S Gilbert

Composed by Arthur Sullivan

### No:7a - BALLAD - Lady Sangazure

*Andante.*

Lady Sangazure

1 In days gone by, these  
2 These cheeks are wan with

Piano

5

Lady S.

eyes were bright, This bo-som fair, these cheeks were ro-sy, This  
age and care, These wea-ry eyes have done their du-ty, As

Piano

8

Lady S.

fa-ded brow was snow-y white, These lips were fresh as new-pluck'd  
white as fall-ing snow my hair, And fade-d all my girl-ish

Piano

11 **A**

Lady S. po - sy; My girl-ish love he nev - er guessed, Un -  
beau - ty. I see my eve - ry charm de - part; But

Piano

14

Lady S. til the day when we were part - ed; I treas - ured it with -  
Mem' - ry's chain I can - not sev - er, For ah, with-in my

Piano

17

Lady S. in my heart, And liv'd a-lone and bro - ken - heart - ed - A -  
poor old heart The fire of love burns bright as ev - er - My

Piano

20 *rall.* *a tempo*

Lady S.  
lone and brok - en heart - ed. I treas - uerd it with -  
love burns bright as ev - er! For ah, with - in my

Piano  
*rall.* *pp dolce*

23

Lady S.  
in my heart, And lived a - lone and brok - en heart - -  
poor old heart The fire of love burns bright as ev - -

Piano  
*cresc.* *dim.*

26

Lady S.  
ed.  
er!

Piano  
*p* *ff* *pp*



## Appendix 2

### No:14 – FINALE ACT ONE

Original extended ending.

The musical score is written for a full vocal ensemble and piano. It features the following parts and lyrics:

- ALEX.**  
veils their ach-ing eyes, That veils . . . . . their eyes? . . . . .
- CONS.**  
veils my ach-ing eyes, That veils . . . . . my eyes? . . . . .
- LADY S.**  
veils my ach-ing eyes, That veils . . . . . my eyes? . . . . .
- MRS. P.**  
veils my ach-ing eyes, That veils . . . . . my eyes? . . . . .
- ALEX.**  
veils their ach-ing eyes, That veils . . . . . their eyes? . . . . .
- DR. D.**  
veils my ach-ing eyes, That veils . . . . . my eyes? . . . . .
- SIR M. & NOTARY.**  
veils my ach-ing eyes, That veils . . . . . my eyes? . . . . .
- MR. WELLS.**  
veils their ach-ing eyes, That veils . . . . . their eyes? . . . . .
- VEILS my ach-ing eyes, That veils . . . . . my eyes? . . . . .**

The piano accompaniment at the bottom consists of two staves. The right hand starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a fortissimo (*f*) section. The left hand provides a steady accompaniment throughout.

*Allegro. Più vivo che la prima volta.*

pp

*f*

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

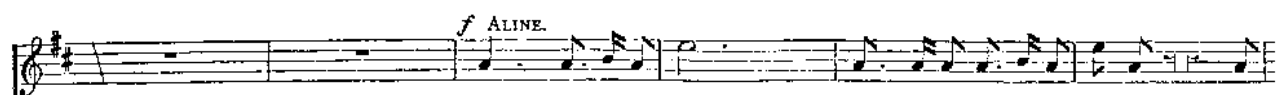
*f* DR. DALY.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

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

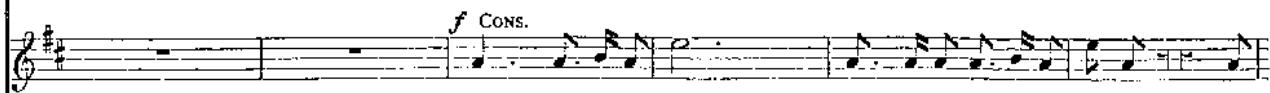
*f* MR. WELLS.  
Eat, drink, and be gay, Ba-nish all wor-ry and sor - - row, Laugh gai-ly to - day, Weep, if you're

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

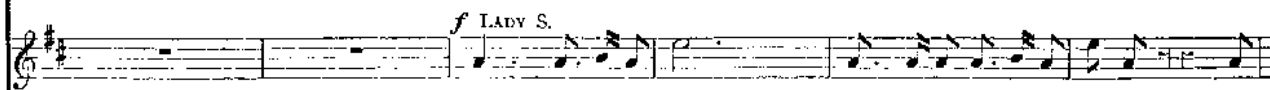
*f*



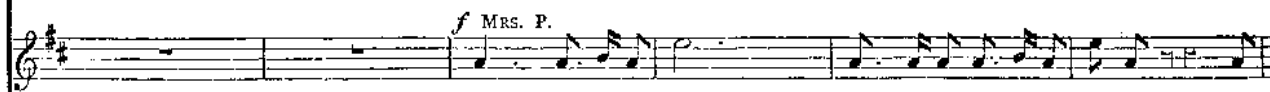
Come, pass the cup round, We will go bail for the li- quor; It's



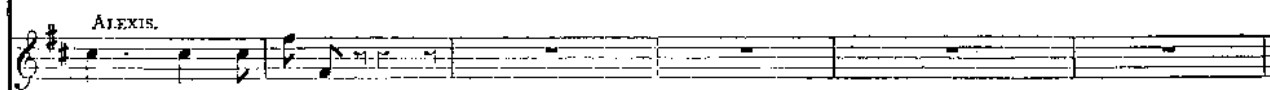
Come, pass the cup round, We will go bail for the li- quor; It's



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



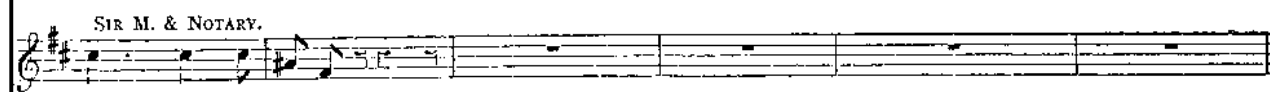
Come, pass the cup round, We will go bail for the li- quor; It's



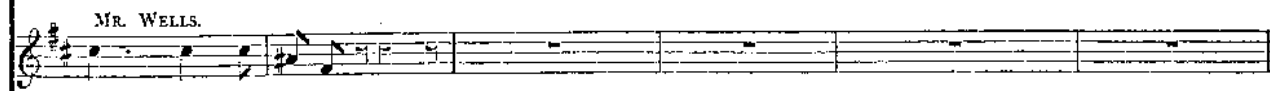
sor - ry, to - morrow.



sor - ry, to - morrow.



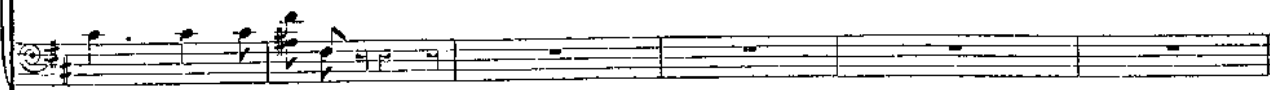
sor - ry, to - morrow.



sor - ry, to - morrow.



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



sor - ry, to - morrow.



ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

DR. D.

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

SIR M. & NOTARY.

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

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

*f*

*f*

*f*

ALINE.

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

CONS.

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

LADY S.

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

MRS. P.

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

ALEX.

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

DR. D.

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

SIR M. & NOTARY.

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

MR. W.

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

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

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

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

CONS. *ff*  
 None so cunning as

LADY S. *ff*  
 None so cunning as

MRS. P. *ff*  
 None so cunning as

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

DR. DALY. *ff*  
 None so cunning as

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

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

*ff*  
 None so cunning as

*ff*

*cres.* *f* *ff*

ALINE.

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

CONS.

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

LADY S.

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

MRS P.

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

ALEX.

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

DR. D.

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

SIR M. & NOTARY.

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

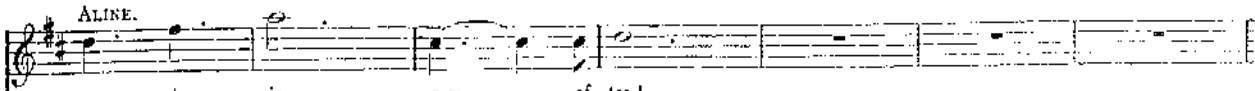
MR. WELLS.

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

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

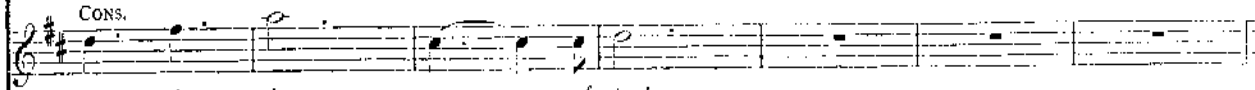
he . . . At brew - ing a jo - rum of tea ! . . At brew - ing a pret - ty stiff jo . . .

ALINE.



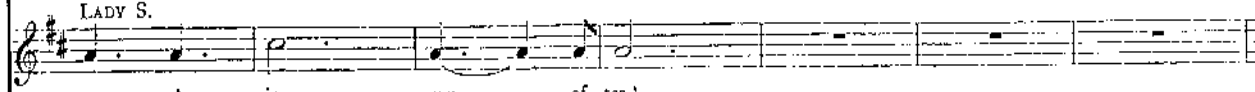
- rum, A jo - - - rum . . of tea!

CONS.



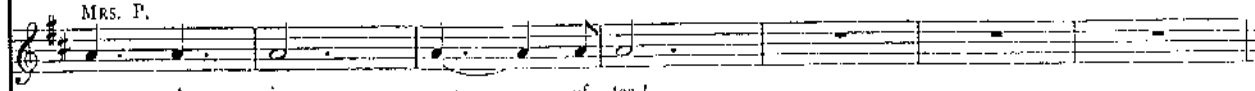
- rum, A jo - - - rum . . of tea!

LADY S.



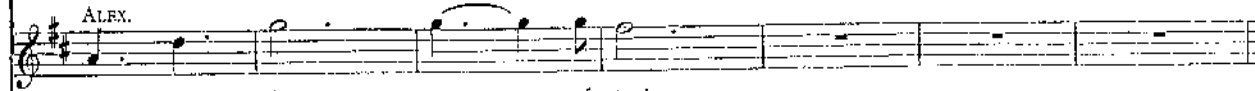
- rum, A jo - - - rum . . of tea!

MRS. P.



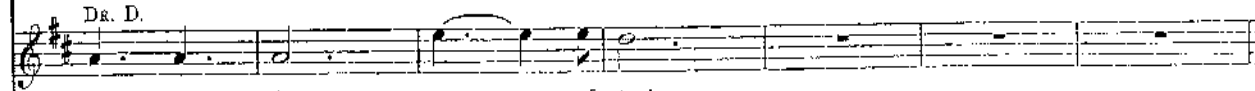
- rum, A jo - - - rum . . of tea!

ALEX.



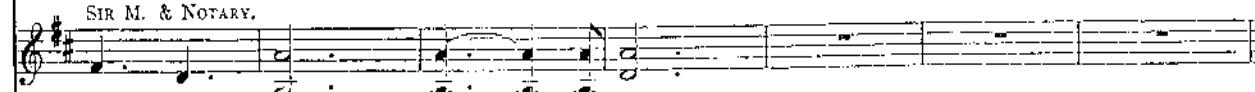
- rum, A jo - - - rum . . of tea!

DR. D.



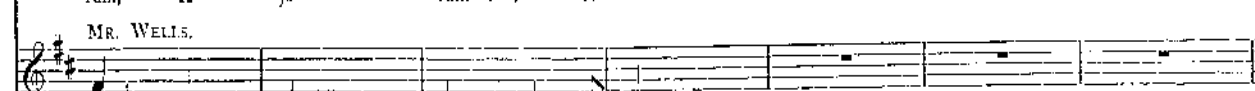
- rum, A jo - - - rum . . of tea!

SIR M. & NOTARY.

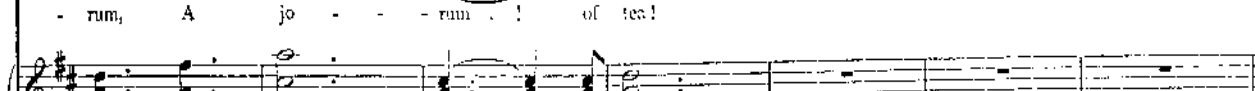


- rum, A jo - - - rum . . of tea!

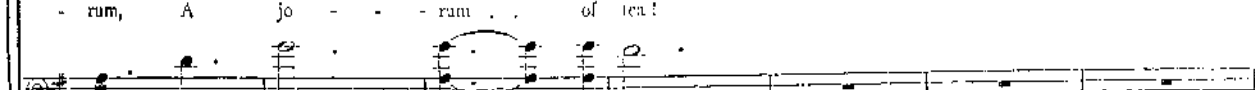
MR. WELLS.




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



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



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




End of 1st Act.



## Appendix 3

### No:15 – OPENING CHORUS – ACT TWO

Original 1877 version.

#### ACT II.

No. 15. CHORUS—"Happy are we in our loving frivolity."

*Allegro vivace ma non troppo.*

PIANO.

*f*

*p*

*f*

*p*

The musical score is written for piano and voice. It begins with a tempo marking 'Allegro vivace ma non troppo.' and a dynamic marking 'f'. The music is in 6/8 time and G major. The score consists of five systems of staves, each with a vocal line and a piano accompaniment. The piano part features a prominent bass line with chords and moving lines. The vocal line is a simple melody. The score ends with a dynamic marking 'p'.

CHORUS.

Hap-py are we in our lov-ing fri-vo-li-ty, Hap-py and jol-ly as peo-ple of qua-li-ty;

Love is the source of all joy to hu-ma-ni-ty, Mo-ney, po-si-tion and rank are a va-ni-ty;

Year af-ter year we've been wait-ing and tar-ry-ing,

With-out e-ver think-ing of lov-ing or mar-ry-ing.

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

It's pleasant enough when you've made up your mind to it.

Hap-py are we in our lov-ing fri-vo-li-ty, Hap-py and jol-ly as peo-ple of qua-li-ty;

Tho' we've been hi-ther-to deaf, dumb, and blind to it, Pleasant enough when you've made up your mind to it.

Plea-sant e-nough, ve-ry, say we. Pleasant enough, say we.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of seven systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The seventh system has a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

## Appendix 4

### No:17 – SONG – ALEXIS

Common Time Version

## IT IS NOT LOVE .

WORDS BY  
W . S . GILBERT .

MUSIC BY  
ARTHUR SULLIVAN .

*Allegro con brio .*

VOICE

PIANO.

*f* *p*

Thou hast the pow'r thy vaunted love To sanc - ti - fy, all

doubt a - bove, De - spite the gath - 'ring shade; To



make that love of thine so sure. That, come what may, it

must en - dure Till time . . . it - self shall

fade. Thy love is but a flow'r. That

dies with - in the hour! If such thy love, oh

shame! Call it by o - - ther name - It is not

*cres.*

*f*

love! . . . . . it is not love!

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

proud a throne That kings might en - - vy me! A

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "proud a throne That kings might en - - vy me! A". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

matchless throne of love un - told, More rare than o - rient

The second system of the musical score. The vocal line continues with the lyrics "matchless throne of love un - told, More rare than o - rient". The piano accompaniment maintains the same rhythmic pattern as the first system.

pearl and gold, But no! no! Thou would'st be

The third system of the musical score. The vocal line continues with the lyrics "pearl and gold, But no! no! Thou would'st be". The piano accompaniment continues with the same rhythmic pattern.

free! Such love is like the ray That

The fourth system of the musical score. The vocal line concludes with the lyrics "free! Such love is like the ray That". The piano accompaniment continues with the same rhythmic pattern.

dies with - in the day: If such thy love, oh

shame ! . . . Call it by o - - ther name - It is not

love ! . . . . It is not love ! . . . .

*ff*