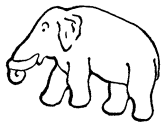
Words by
Bolton Rowe

Music by
Arthur Sullivan

The Zoo

A New and Original Musical Folly in One Act



Vocal Score

Edited by Francis Lynch

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Dramatis Personæ

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

* *Words by Francis Lynch* (*see Foreword*)

Foreword

Opening just three months after the very successful *Trial by Jury*, Sullivan's next operetta shows many similarities to its immediate predecessor: it is roughly the same length, also without dialogue, and conceived for similar forces of a few principals and an active chorus. It includes some of the composer's most attractive music, including a gimmick that it is surprising Sullivan did not use again in any of his later stage works (the tongue-tied orator for whom the oboe carries the tune, in No. 8). But the story, written by the English dramatist and librettist B.C. Stephenson under the pseudonym of Bolton Rowe, is almost pure fluff, lacking the biting wit of Gilbert's deft satire of the British legal system, and the charm of Sullivan's music was not enough to allow *The Zoo* to compete with *Trial by Jury* in terms of public popularity. The opening performances ran for part of June and July in 1875; a second run in October of that year lasted about a month; and a final revival in April of 1879 ran for just over two weeks. *The Zoo* then disappeared from public view, and the music was assumed lost until it turned up at an auction in 1965. Since that time, a number of G & S companies have used it as a curtain-raiser for the shorter operettas.

Sullivan himself was fond of the piece and evidently aware of its shortcomings, as he asked his friend Andy Cole if he would like to rewrite it with him in 1877. Alas, this never happened, as the result might have enjoyed additional success. A review of the first performance mentions a song for soprano solo that was apparently omitted from the published libretto (the autograph score contains only the notes of the melody), and numerous versions of the missing words have been written to allow its inclusion in modern editions. I have contributed a version of my own for this edition which I happily dedicate to the public domain.

In preparing this edition, I consulted the orchestra score and created a new piano reduction that is somewhat simpler than that in the previously published vocal score. In addition, some errors have been corrected, mostly missing accidentals which are described in an appendix, along with some plausible corrections I have applied to the text. I would like to thank my Savoyaires colleague Kingsley Day for his invaluable contribution in proofreading the score and suggesting numerous improvements.

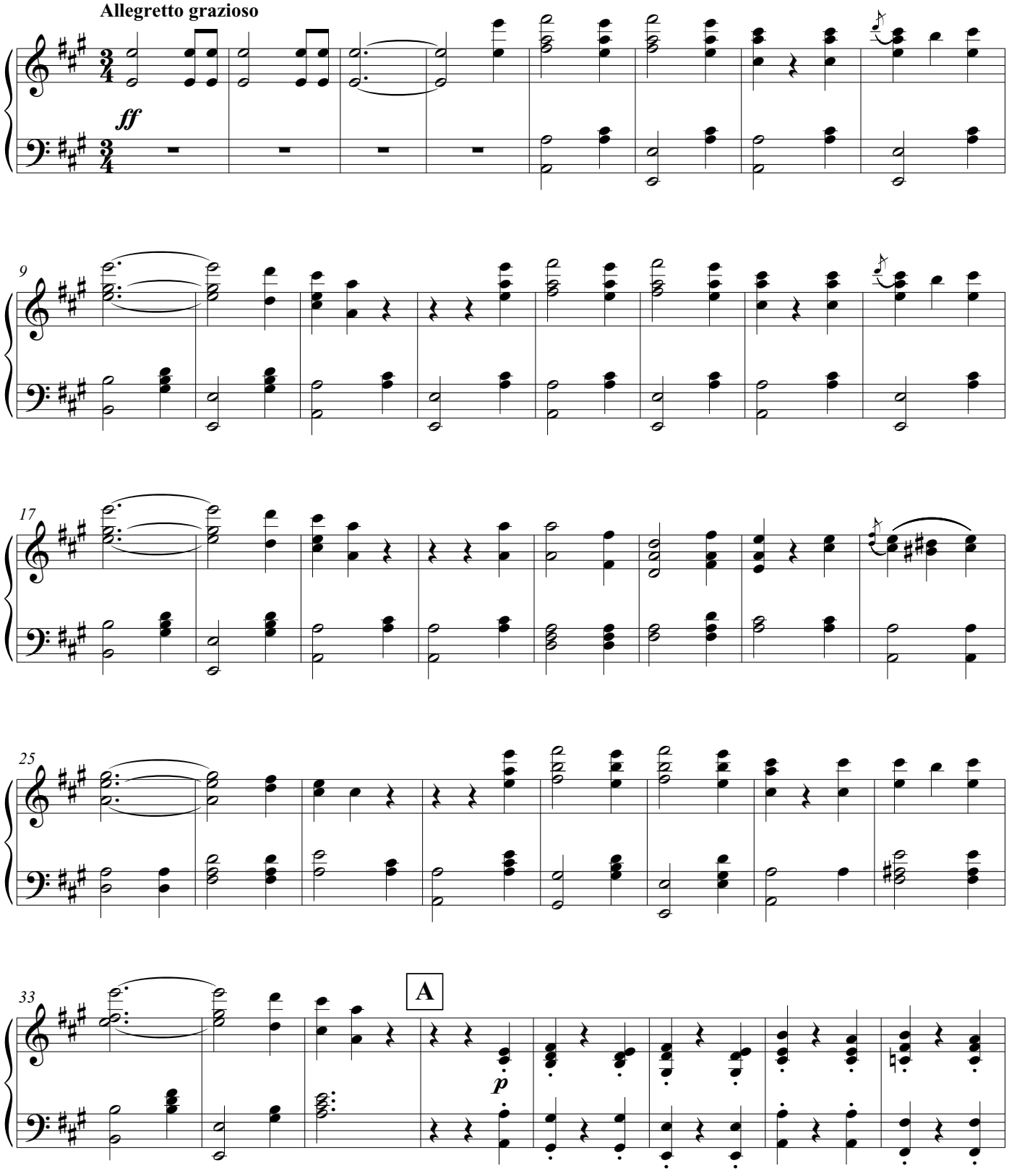
—Francis Lynch
Evanston, Illinois
March 2011

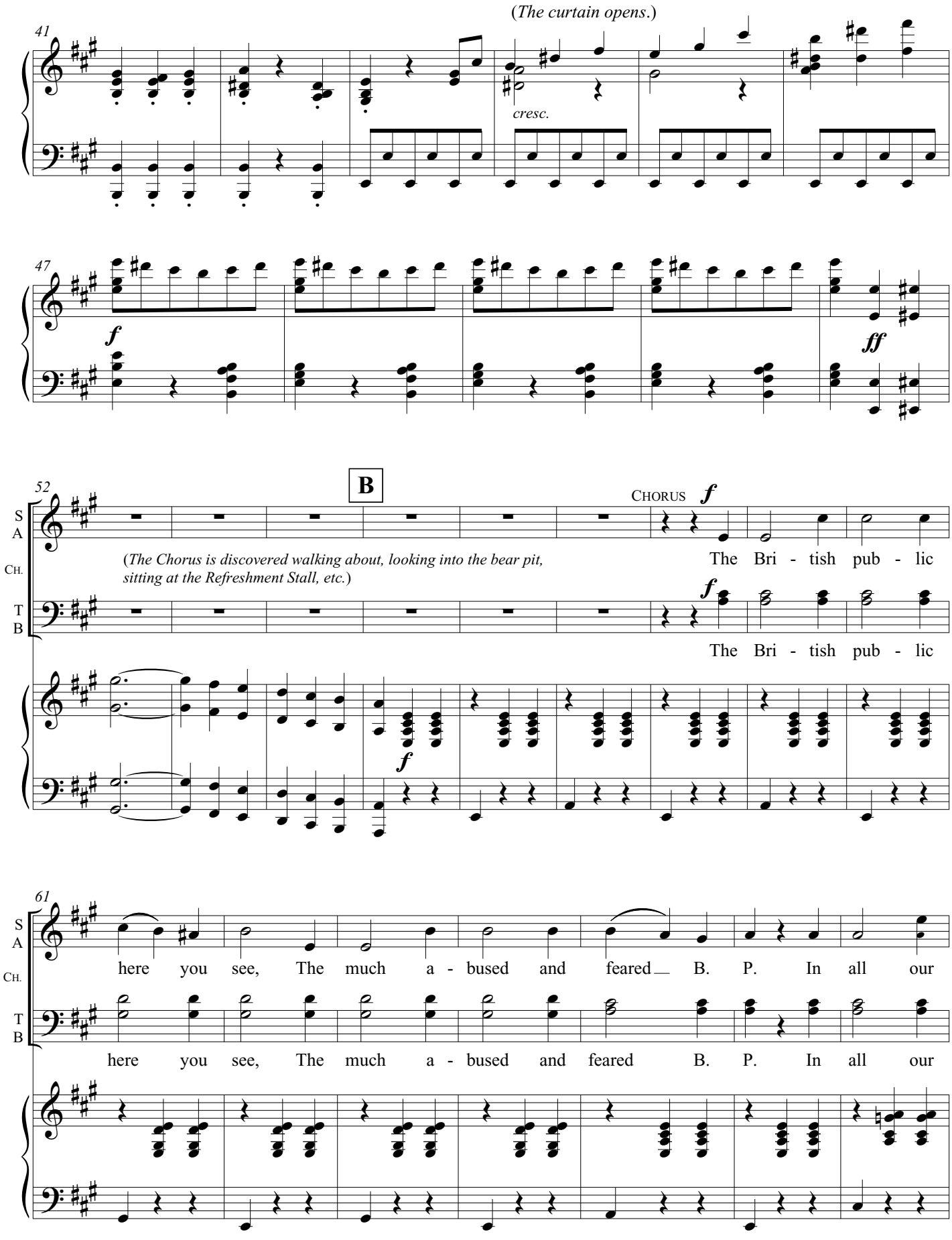
THE ZOO

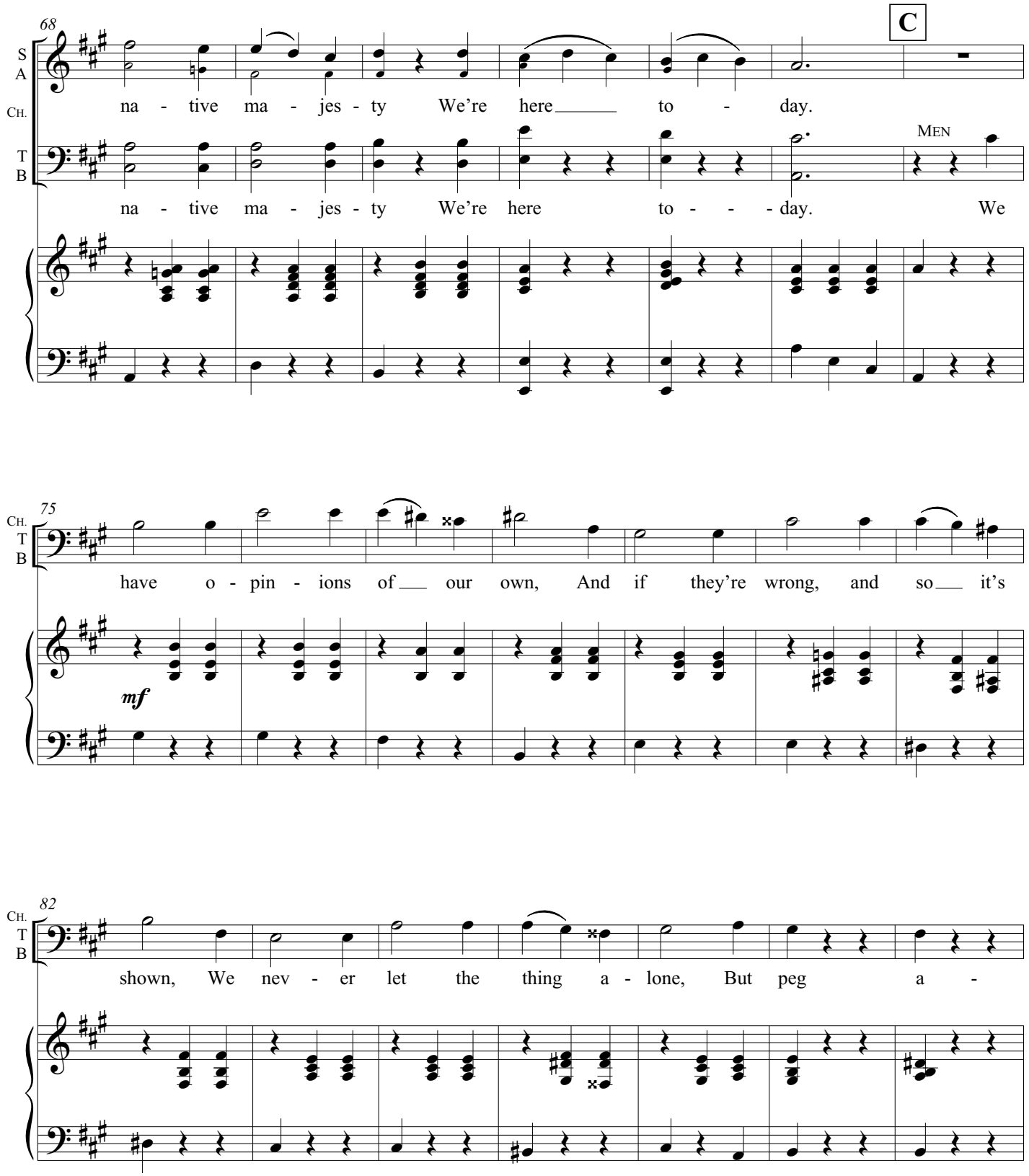
No. 1. Opening Chorus and Scene: “The British public here you see”

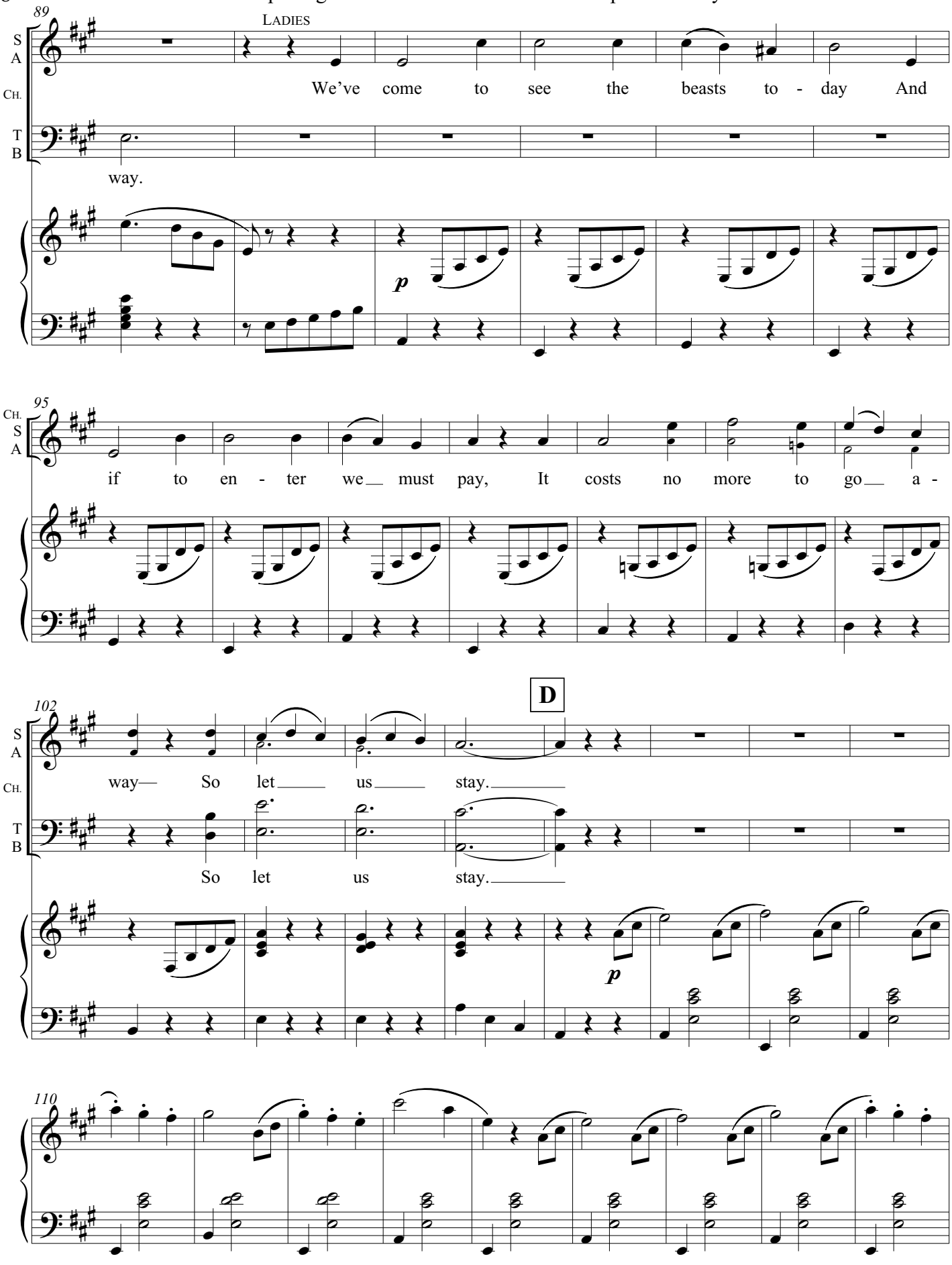
Carboy and Chorus

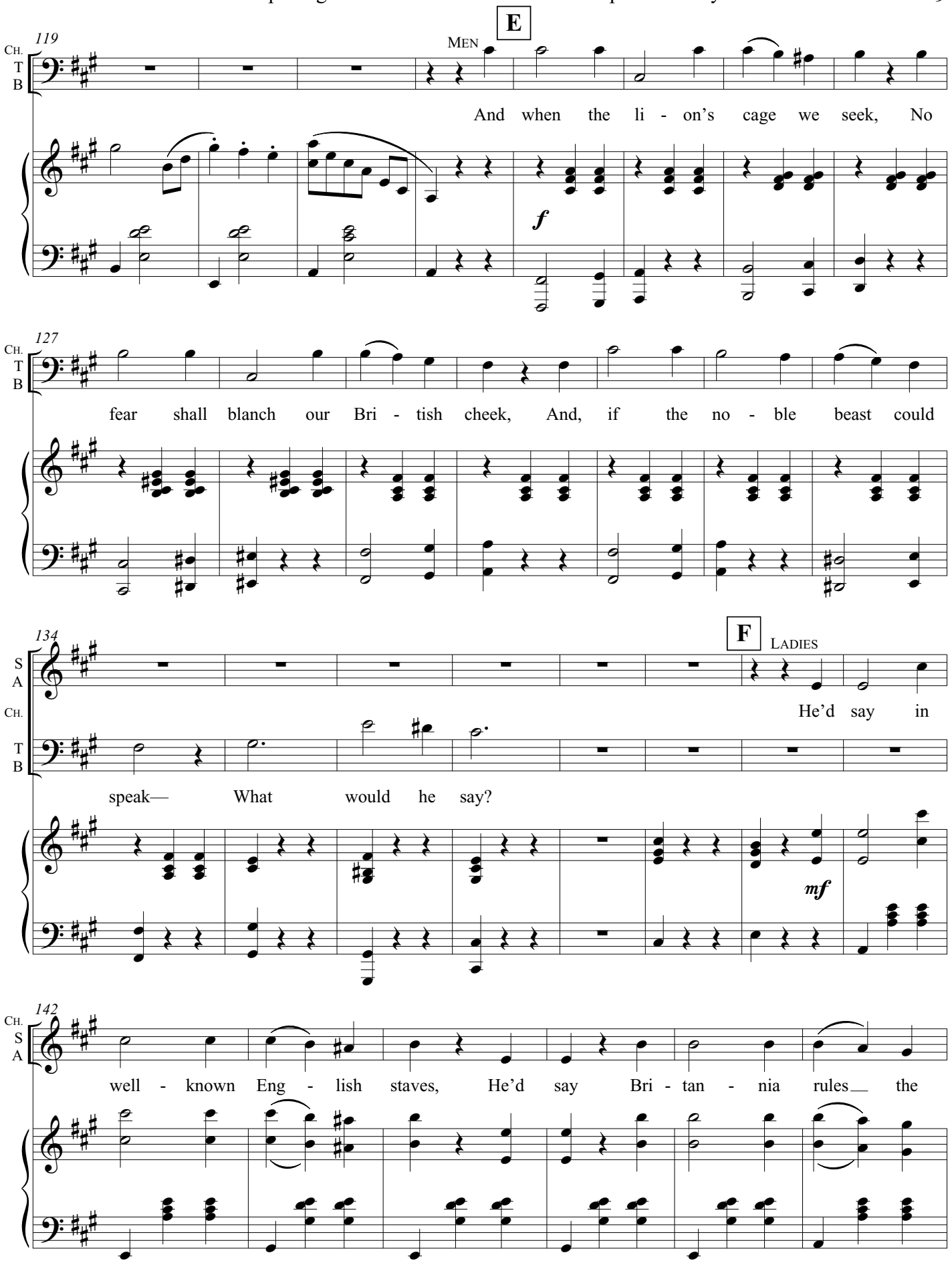
SCENE: The London Zoological Gardens. The bear pit. The Refreshment Stall.

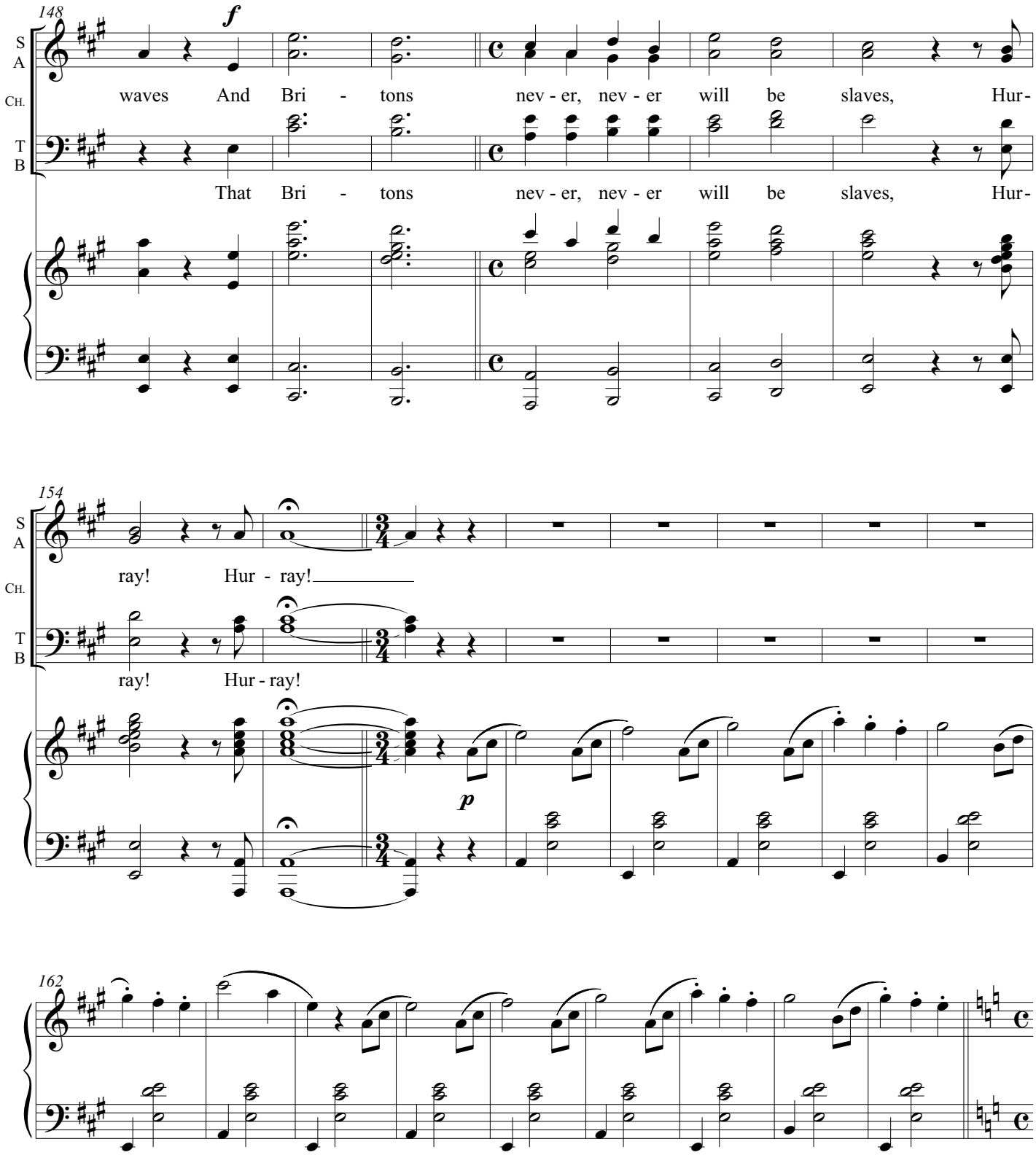



(The curtain opens.)
41
cresc.
47
f
ff
52
B
CHORUS
f
S
A
CH.
T
B
(The Chorus is discovered walking about, looking into the bear pit, sitting at the Refreshment Stall, etc.)
The Bri - tish pub - lic
The Bri - tish pub - lic
f
61
here you see, The much a - bused and feared B. P. In all our
here you see, The much a - bused and feared B. P. In all our


68
C
S
A
Ch.
T
B
na - tive ma - jes - ty We're here to - day.
MEN
na - tive ma - jes - ty We're here to - - - day. We
75
Ch.
T
B
have o - pin - ions of our own, And if they're wrong, and so it's
mf
82
Ch.
T
B
shown, We nev - er let the thing a - lone, But peg a -


89
LADIES
S
A
CH.
T
B
We've come to see the beasts to - day And
way.
p
95
CH.
S
A
if to en - ter we must pay, It costs no more to go a -
D
102
S
A
CH.
T
B
way So let us stay.
So let us stay.
p
110


E
MEN
119
CH.
T
B
And when the li - on's cage we seek, No
f
127
CH.
T
B
fear shall blanch our Bri - tish cheek, And, if the no - ble beast could
F
LADIES
134
S
A
CH.
T
B
He'd say in
speak— What would he say?
mf
142
CH.
S
A
well - known Eng - lish staves, He'd say Bri - tan - nia rules the


148
f
S
A
Ch.
T
B
waves And Bri - tons nev - er, nev - er will be slaves, Hur-
That Bri - tons nev - er, nev - er will be slaves, Hur-
154
ray! Hur - ray!
ray! Hur - ray!
p
162

G

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

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

S A T B

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

ff

175 CARBOY

CAR.

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

S A T B

bear!

p

179

CAR.

air, I'm tired of life.

p

S A

By all means hang your - self up high If

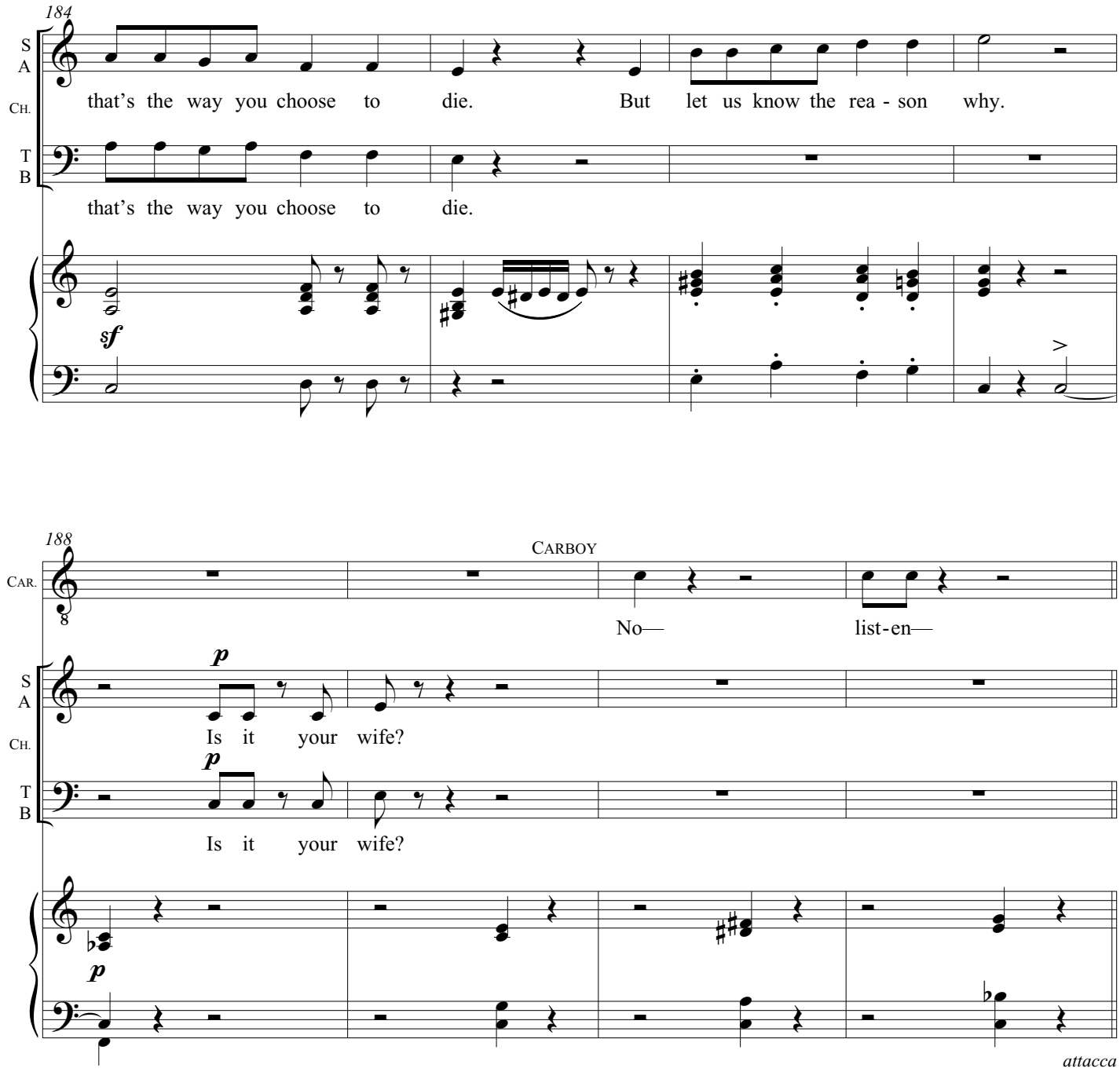
CH.

p

T B

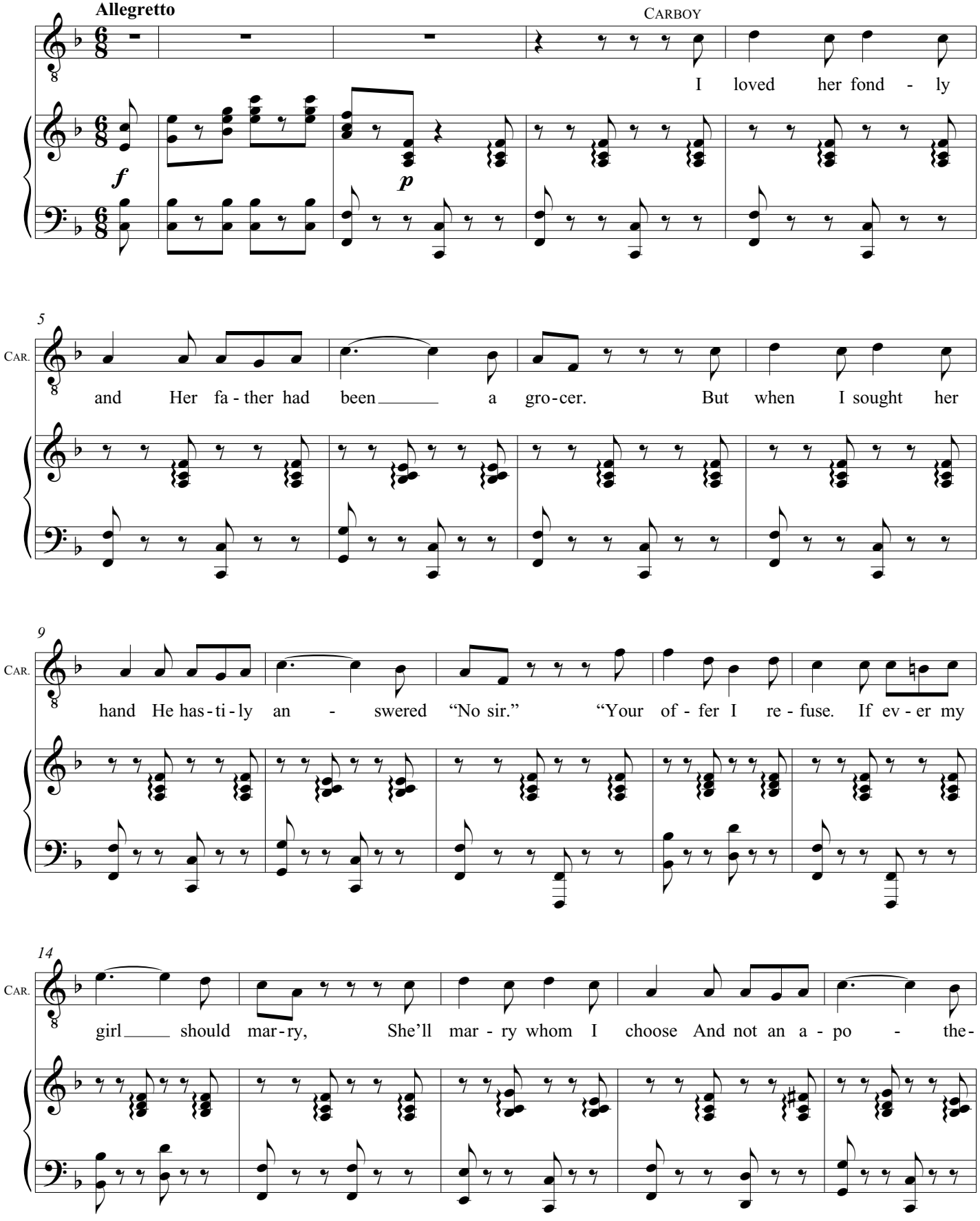
By all means hang your - self up high If

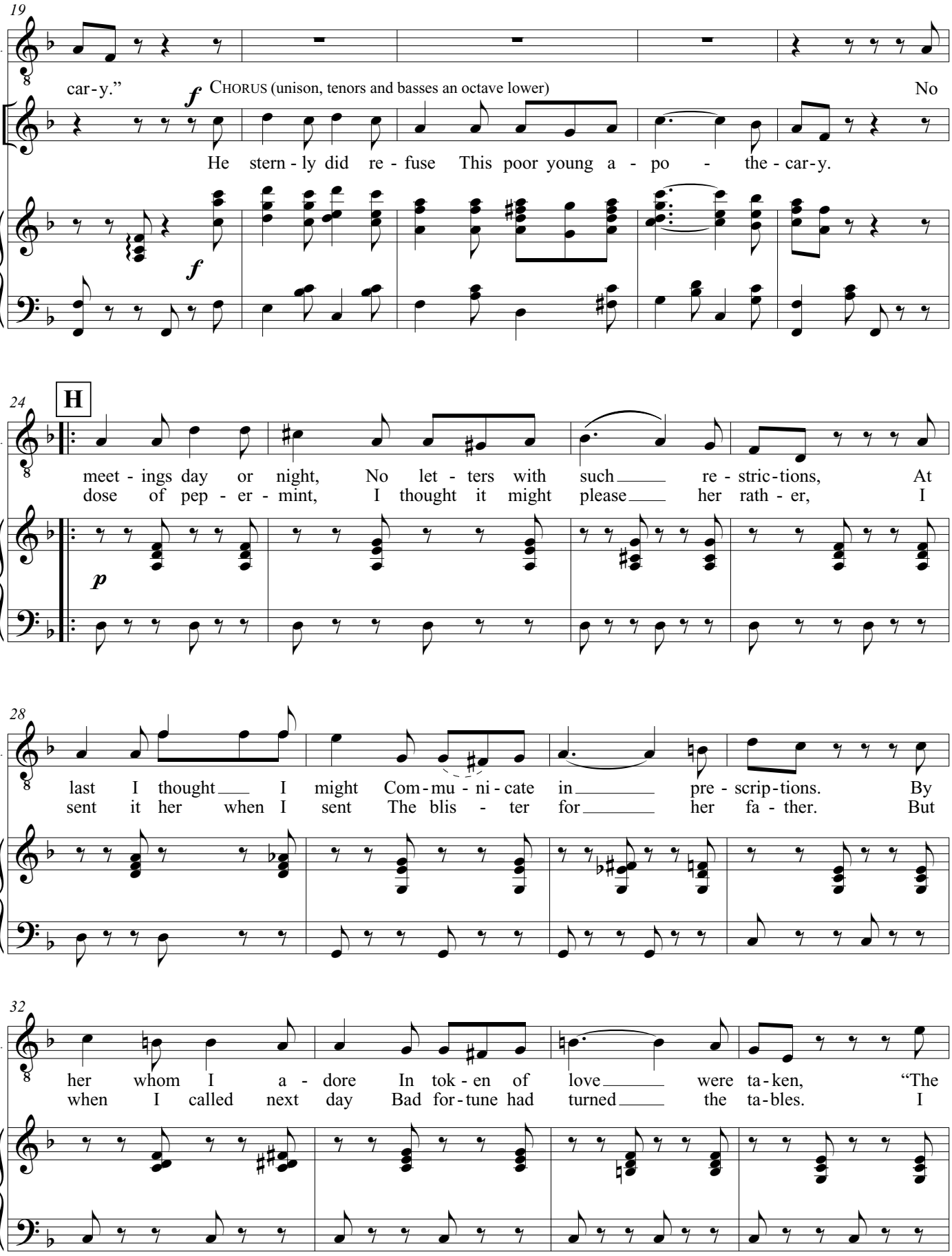
sf

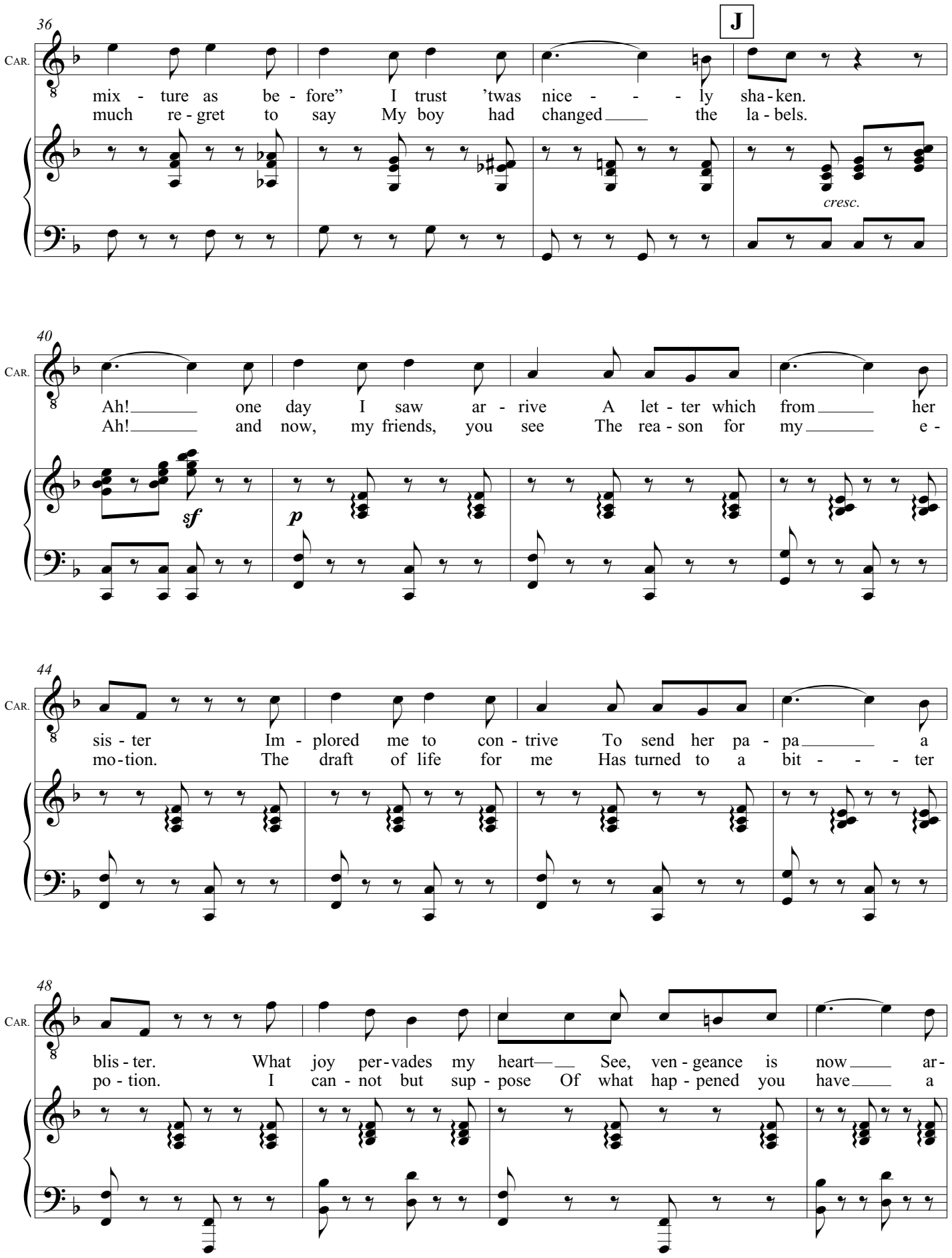

184
S
A
CH.
T
B
that’s the way you choose to die. But let us know the rea - son why.
that’s the way you choose to die.
sf
188
CAR.
CARBOY
No— list-en—
p
Is it your wife?
p
Is it your wife?
p
attacca

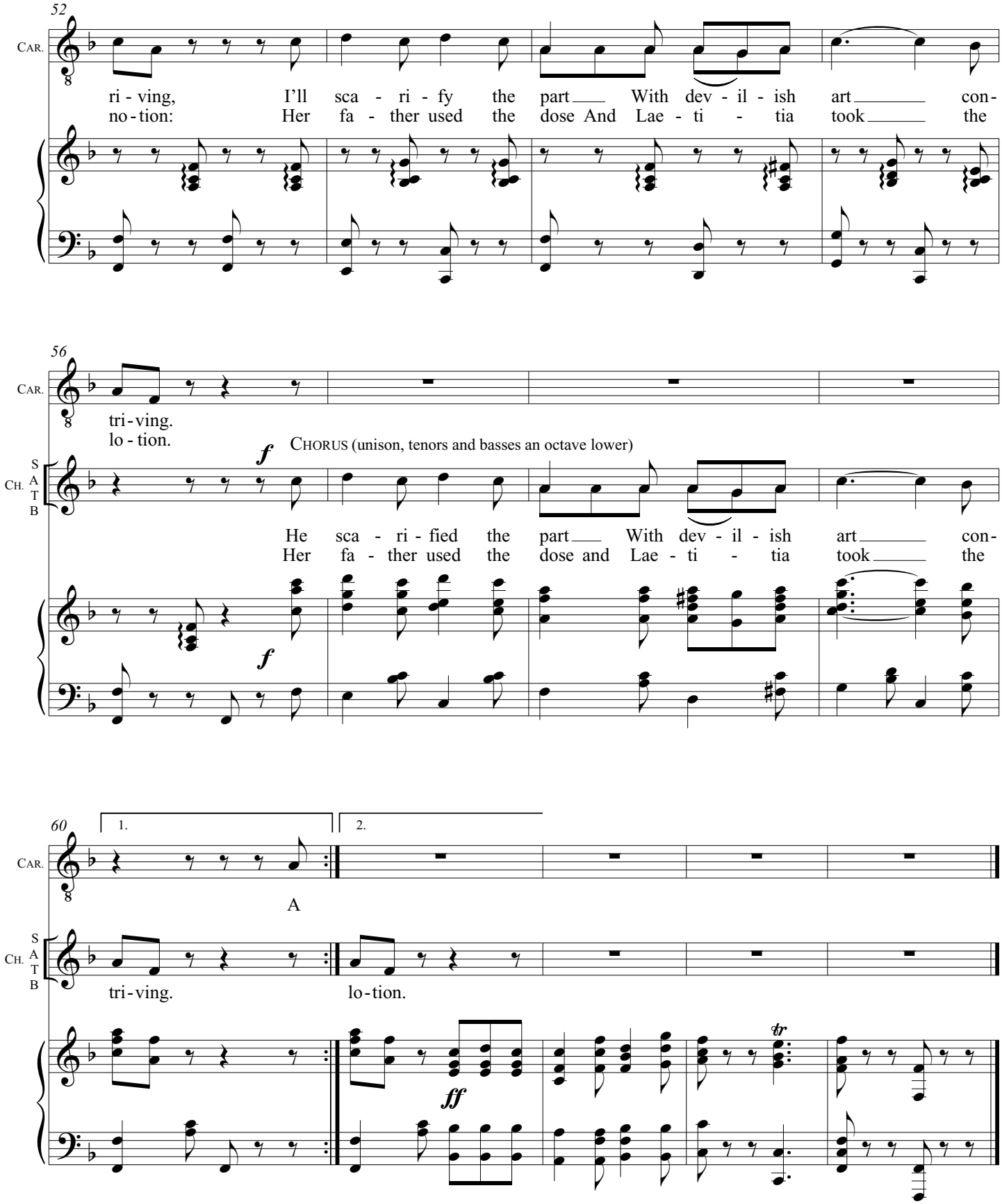
No. 2. Song: “I loved her fondly”

Carboy and Chorus




19
CAR.
car-y.”
f
CHORUS (unison, tenors and basses an octave lower)
No
CH.
S
A
T
B
He stern-ly did re-fuse This poor young a-po-the-car-y.
f
24
H
CAR.
meet-ings day or night, No let-ters with such re-stric-tions, At
dose of pep-er-mint, I thought it might please her rath-er, I
p
28
CAR.
last I thought I might Com-mu-ni-cate in pre-scrip-tions. By
sent it her when I sent The blis-ter for her fa-ther. But
32
CAR.
her whom I a-dore In tok-en of love were ta-ken, “The
when I called next day Bad for-tune had turned the ta-bles. I

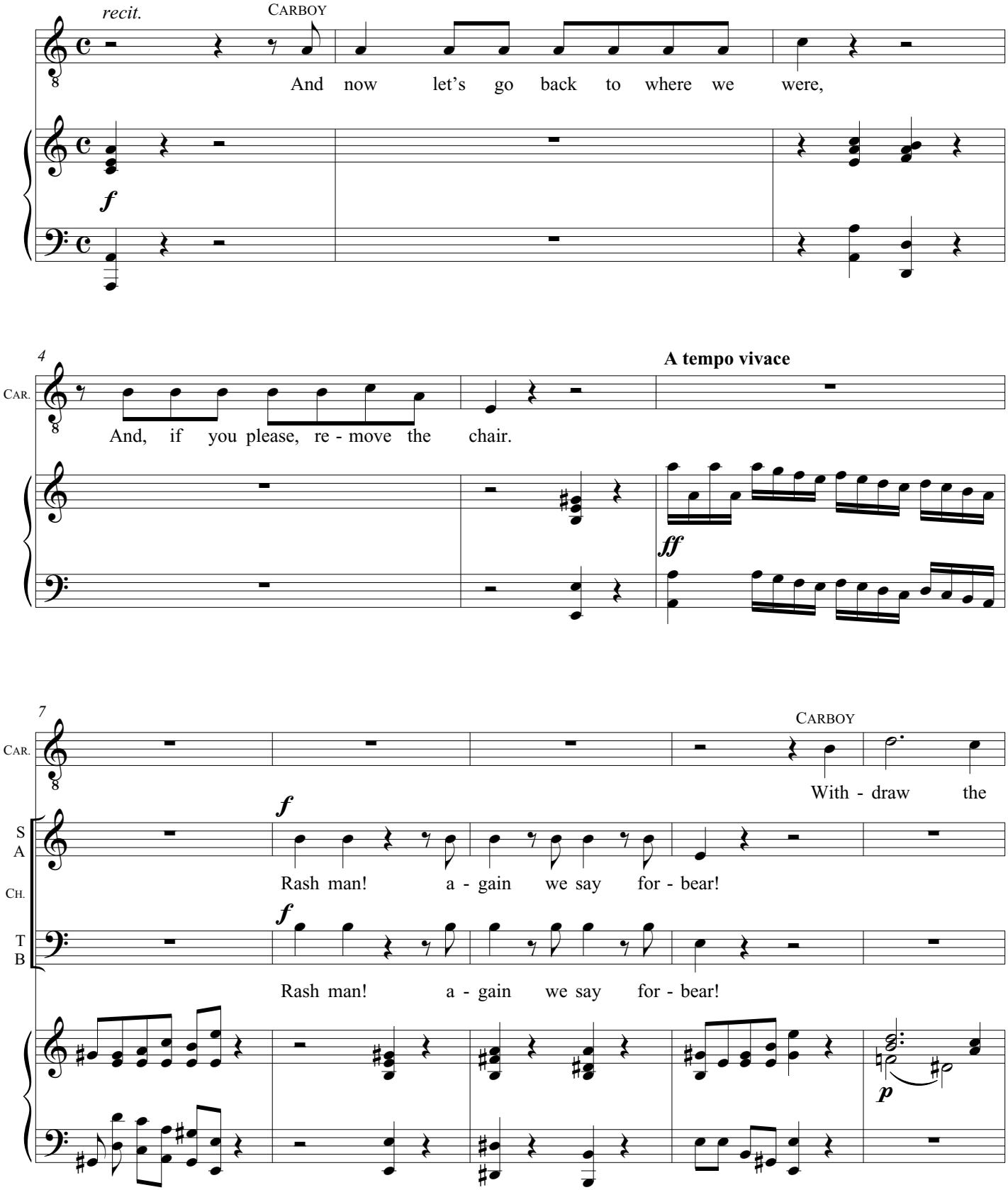

36
J
CAR.
mix - ture as be - fore” I trust ’twas nice - - - ly sha - ken.
much re - gret to say My boy had changed the la - bels.
cresc.
40
CAR.
Ah! one day I saw ar - rive A let - ter which from her
Ah! and now, my friends, you see The rea - son for my e -
sf
p
44
CAR.
sis - ter Im - plored me to con - trive To send her pa - pa a
mo - tion. The draft of life for me Has turned to a bit - - - ter
48
CAR.
blis - ter. What joy per - vades my heart See, ven - geance is now ar -
po - tion. I can - not but sup - pose Of what hap - pened you have a

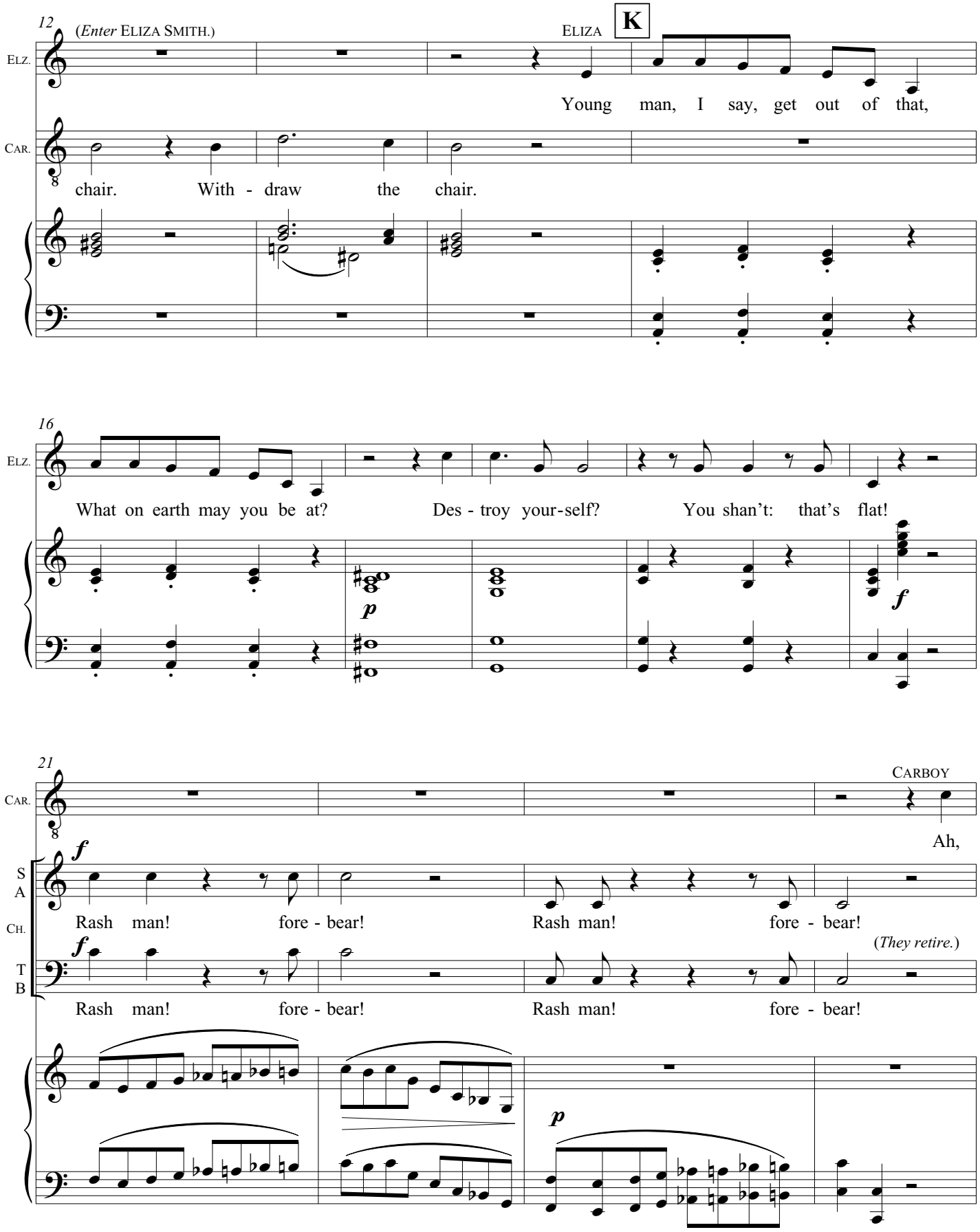

52
CAR.
ri - ving, I'll sca - ri - fy the part With dev - il - ish art con-
no - tion: Her fa - ther used the dose And Lae - ti - tia took the
56
CAR.
tri - ving.
lo - tion.
f
CHORUS (unison, tenors and basses an octave lower)
S
CH. A
T
B
He sca - ri - fied the part With dev - il - ish art con-
Her fa - ther used the dose and Lae - ti - tia took the
f
60
1.
2.
CAR.
A
S
CH. A
T
B
tri - ving.
lo - tion.
ff
tr

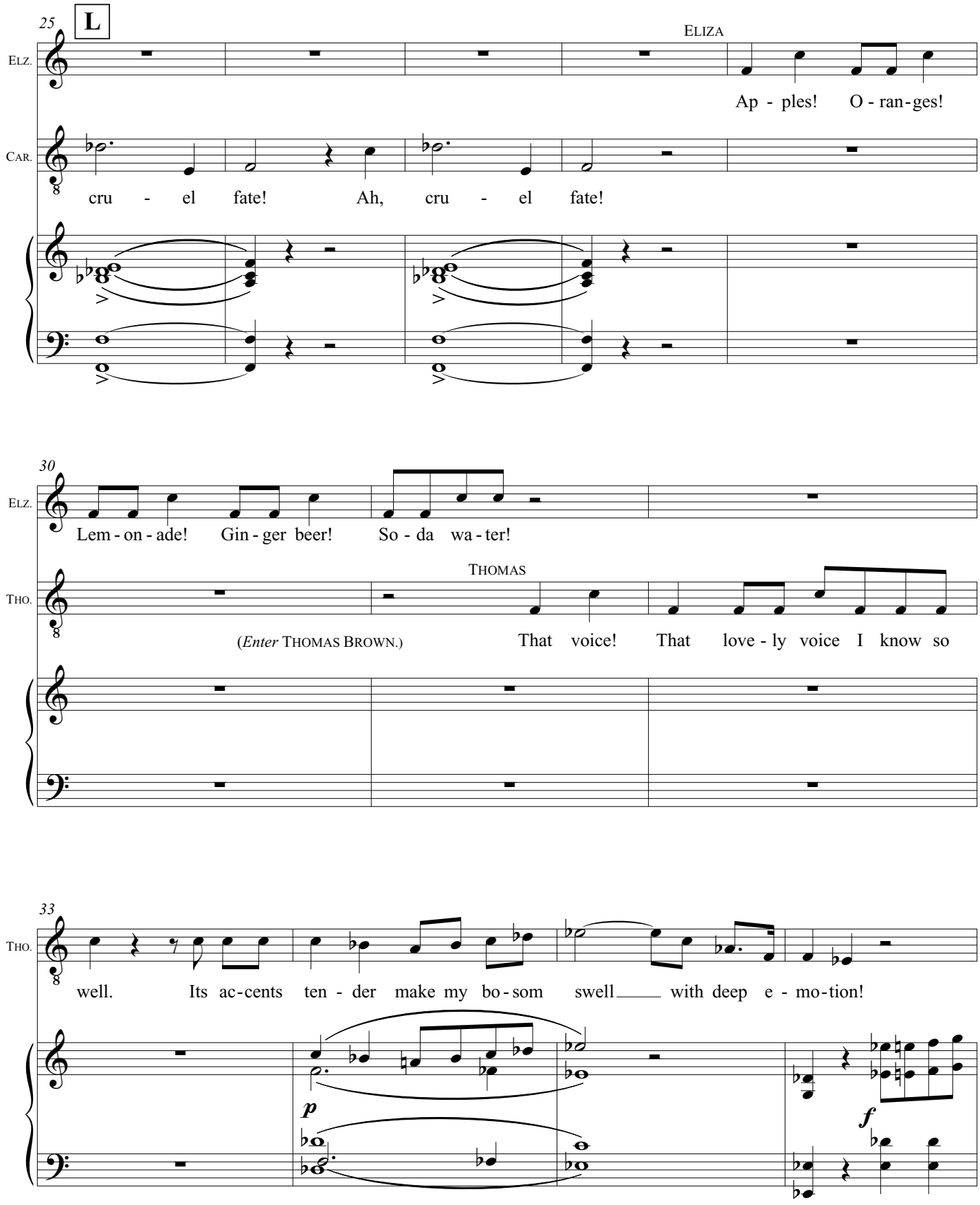
(*No. 3 begins on next page*)

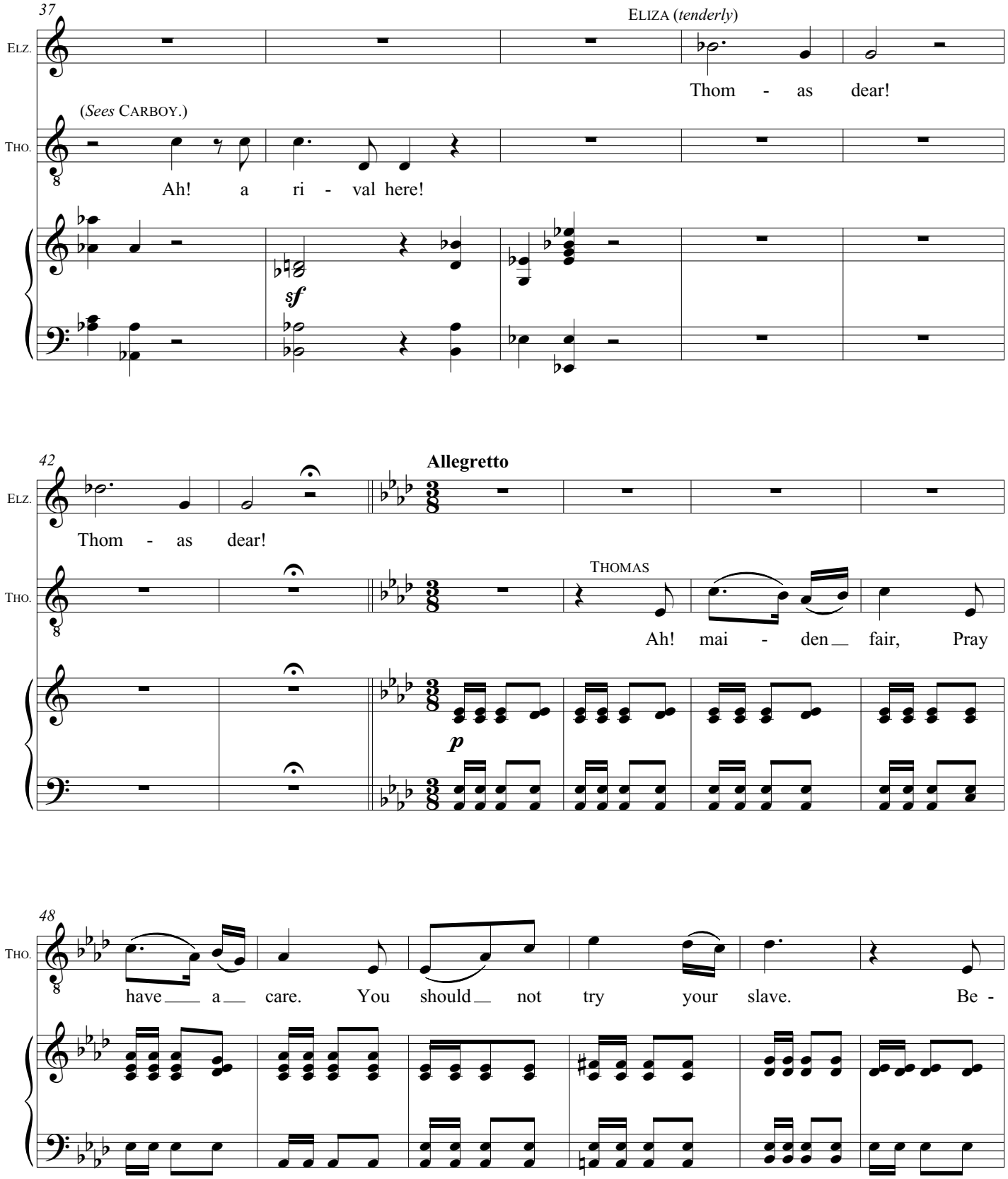
No. 3. Recitative and Duet: “And now let’s go back”

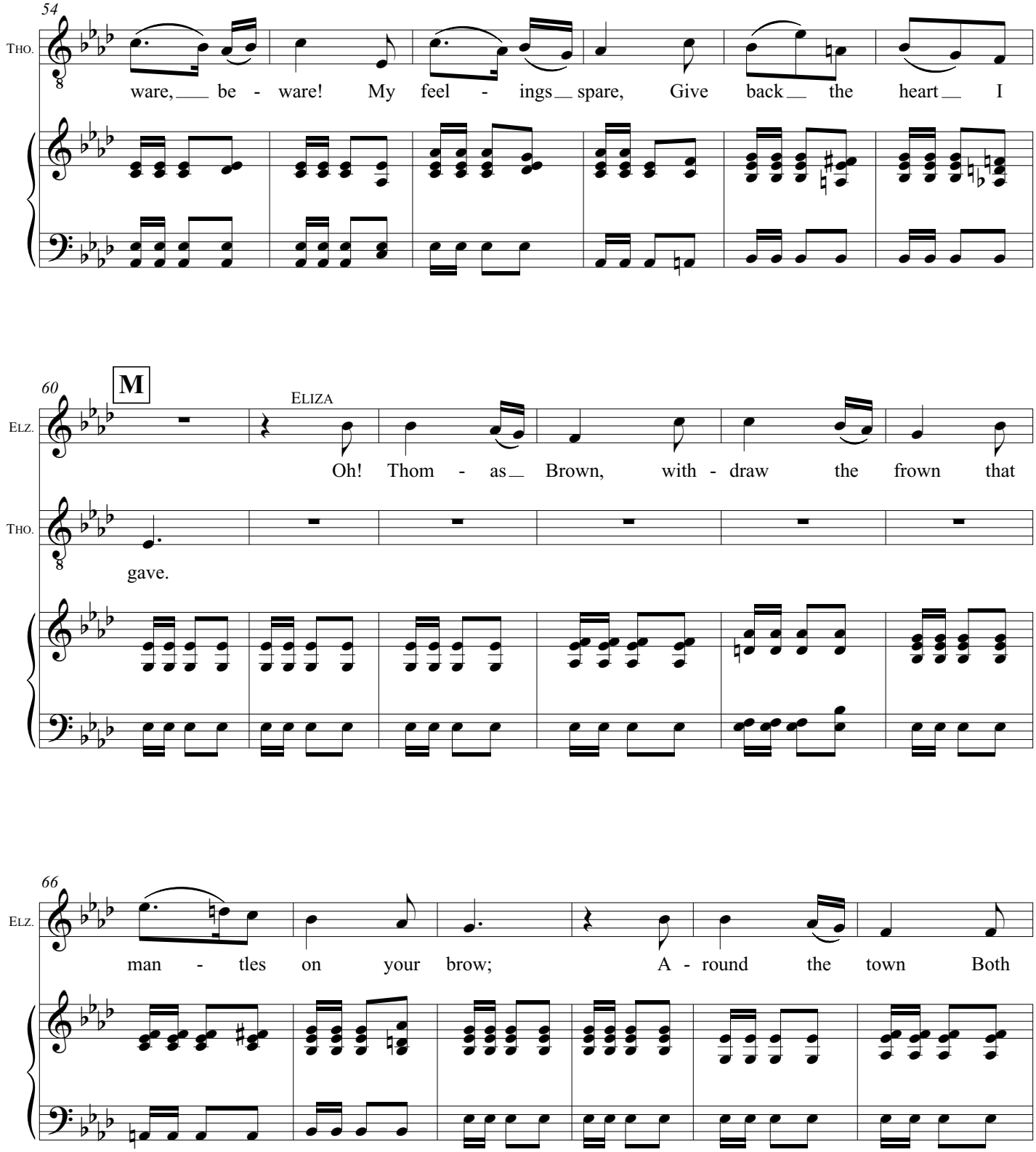
Eliza, Carboy, Thomas, and Chorus

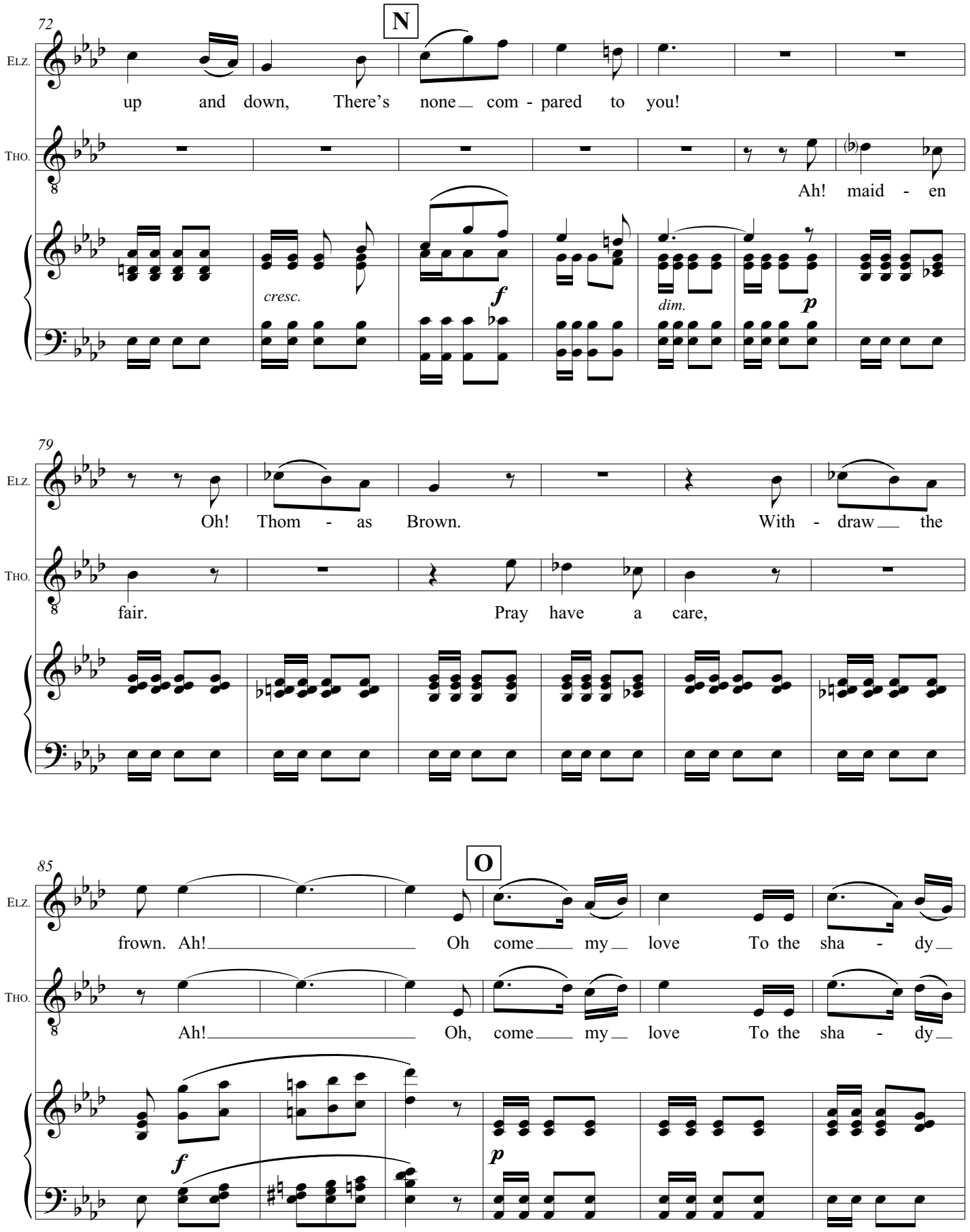


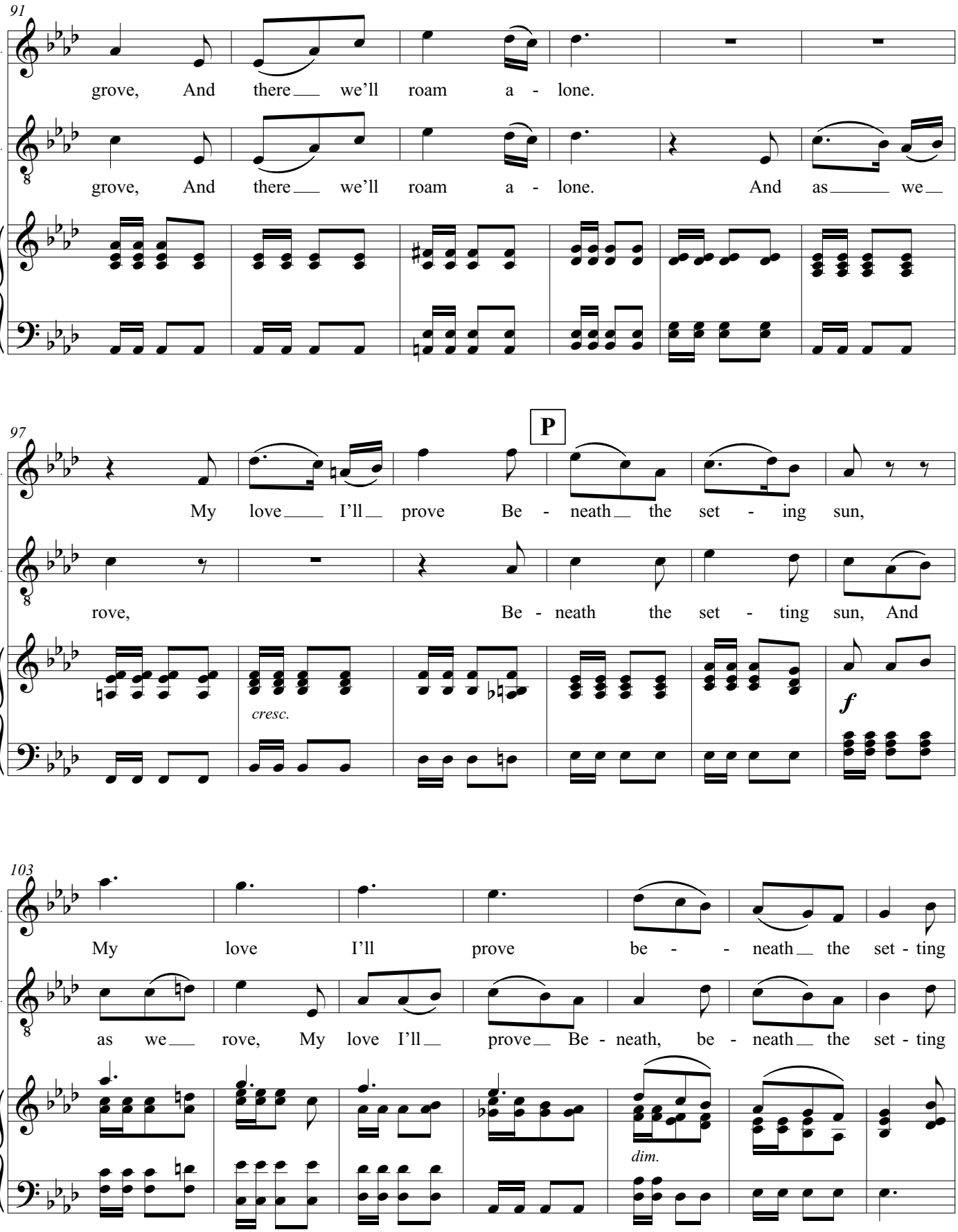

12
(*Enter* ELIZA SMITH.)
ELIZA
K
ELZ.
Young man, I say, get out of that,
CAR.
chair. With - draw the chair.
16
ELZ.
What on earth may you be at? Des - troy your-self? You shan't: that's flat!
p
f
21
CAR.
CARBOY
Ah,
f
S
A
Rash man! fore - bear! Rash man! fore - bear!
CH.
(*They retire.*)
f
T
B
Rash man! fore - bear! Rash man! fore - bear!
p

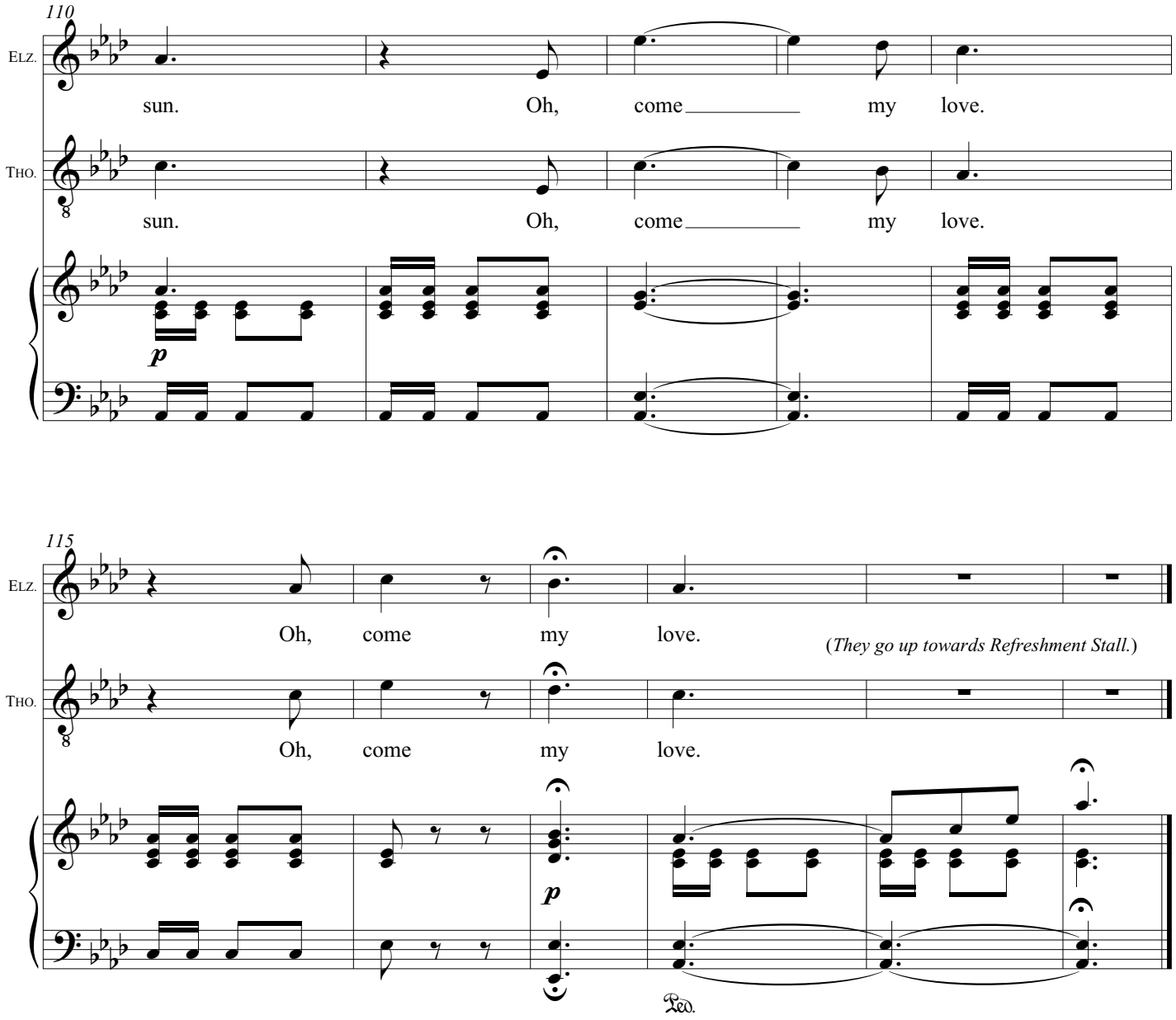

25
L
ELIZA
ELZ.
Ap - ples! O - ran - ges!
CAR.
cru - el fate! Ah, cru - el fate!
30
ELZ.
Lem - on - ade! Gin - ger beer! So - da wa - ter!
THOMAS
THO.
(Enter THOMAS BROWN.)
That voice! That love - ly voice I know so
33
THO.
well. Its ac - cents ten - der make my bo - som swell with deep e - mo - tion!
p
f


37
ELIZA (tenderly)
ELZ.
Thom - as dear!
(Sees CARBOY.)
THO.
Ah! a ri - val here!
sf
42
Allegretto
ELZ.
Thom - as dear!
THO.
THOMAS
Ah! mai - den fair, Pray
p
48
THO.
have a care. You should not try your slave. Be -


54
THO.
ware, be - ware! My feel - ings spare, Give back the heart I
60
M
ELIZA
ELZ.
Oh! Thom - as Brown, with - draw the frown that
THO.
gave.
66
ELZ.
man - tles on your brow; A - round the town Both

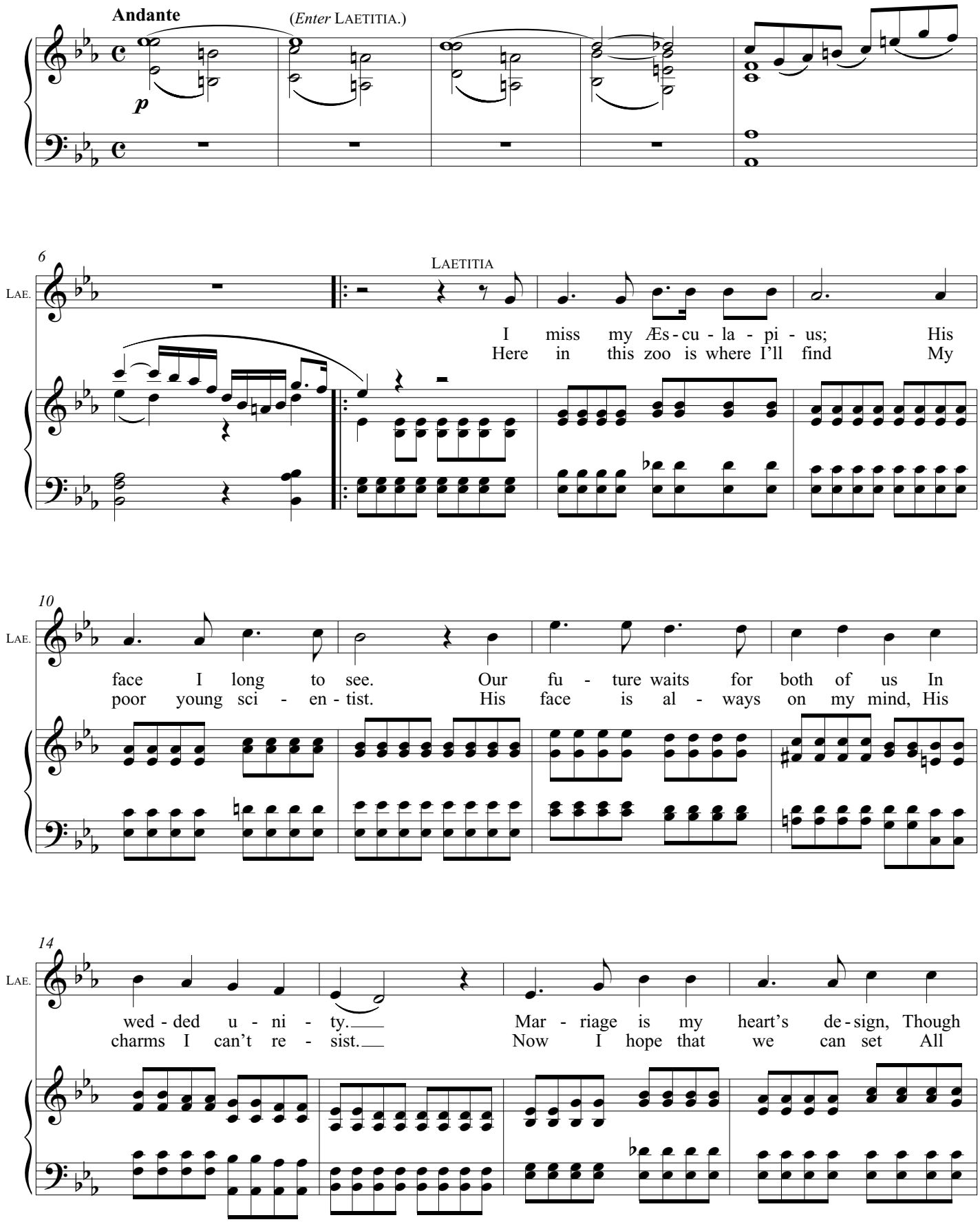

72
N
Elz.
up and down, There’s none com - pared to you!
Tho.
Ah! maid - en
cresc.
f
dim.
p
79
Elz.
Oh! Thom - as Brown. With - draw the
Tho.
fair. Pray have a care,
85
O
Elz.
frown. Ah! Oh come my love To the sha - dy
Tho.
Ah! Oh, come my love To the sha - dy
f
p

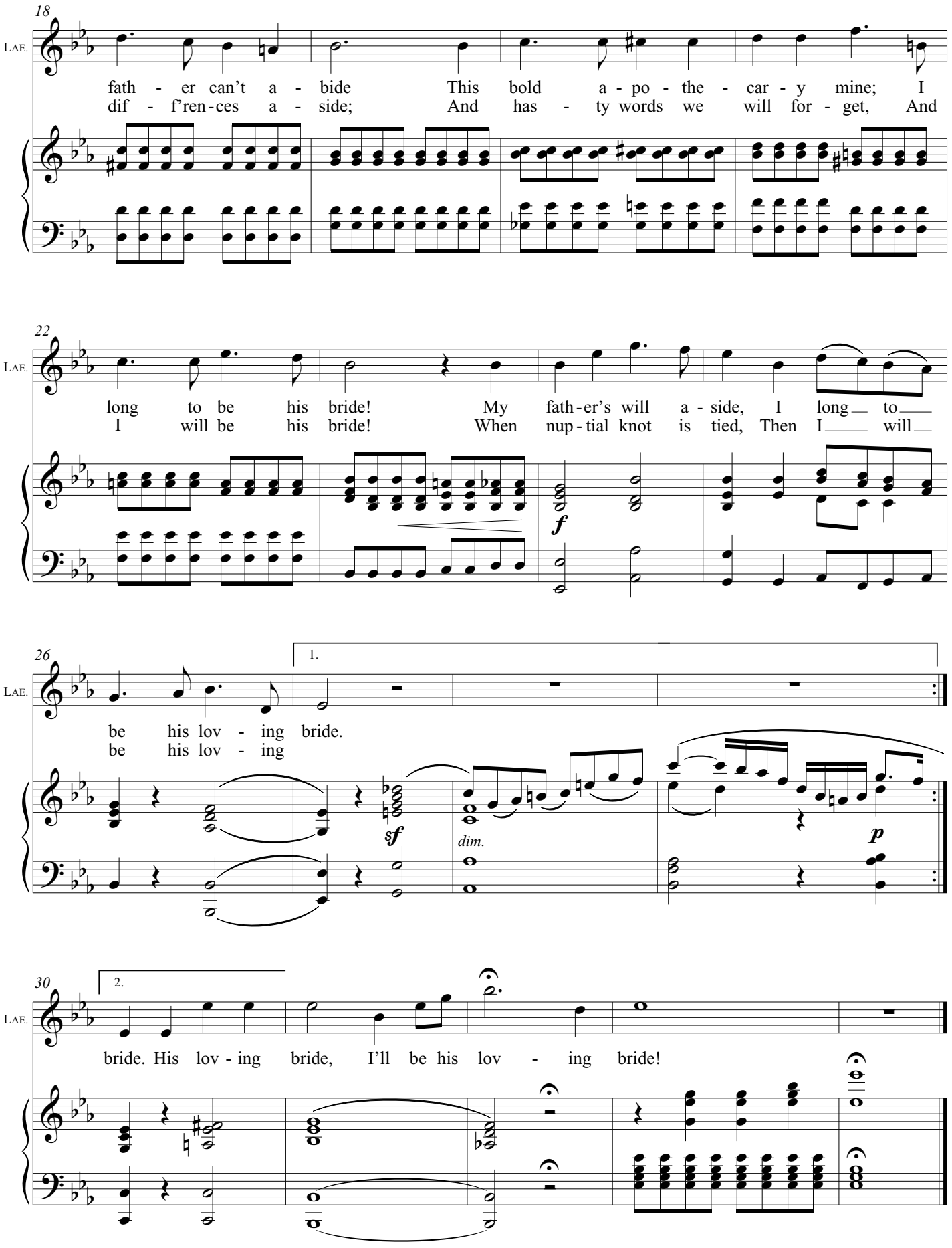

91
Elz.
grove, And there we’ll roam a - lone.
Tho.
grove, And there we’ll roam a - lone. And as we
97
P
Elz.
My love I’ll prove Be - neath the set - ing sun,
Tho.
rove, Be - neath the set - ting sun, And
cresc.
f
103
Elz.
My love I’ll prove be - neath the set - ting
Tho.
as we rove, My love I’ll prove Be - neath, be - neath the set - ting
dim.


110
Elz.
sun. Oh, come my love.
Tho.
sun. Oh, come my love.
p
115
Elz.
Oh, come my love.
(They go up towards Refreshment Stall.)
Tho.
Oh, come my love.
p
Ped.

No. 4. Song: “I miss my Æsculapius”

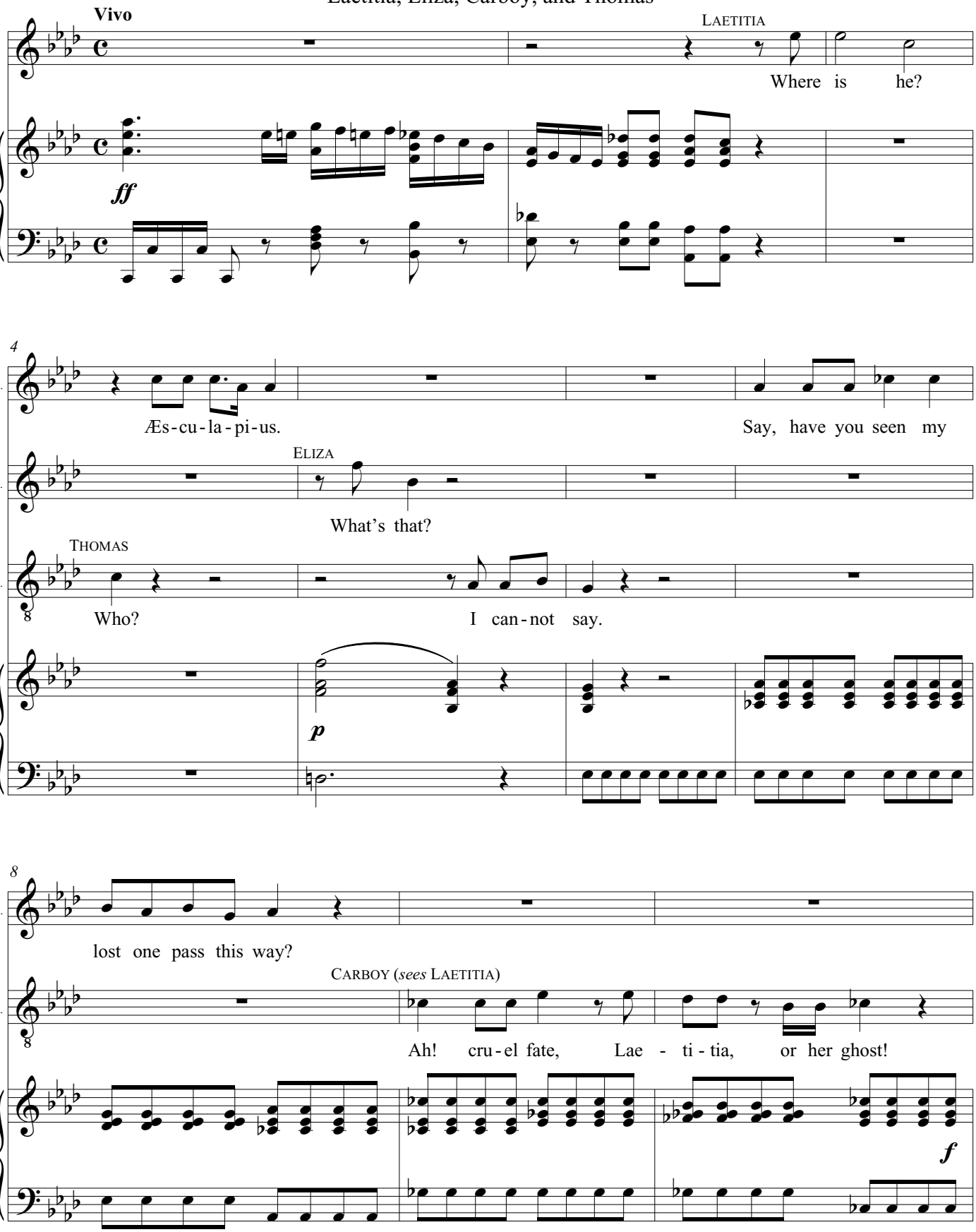
Laetitia

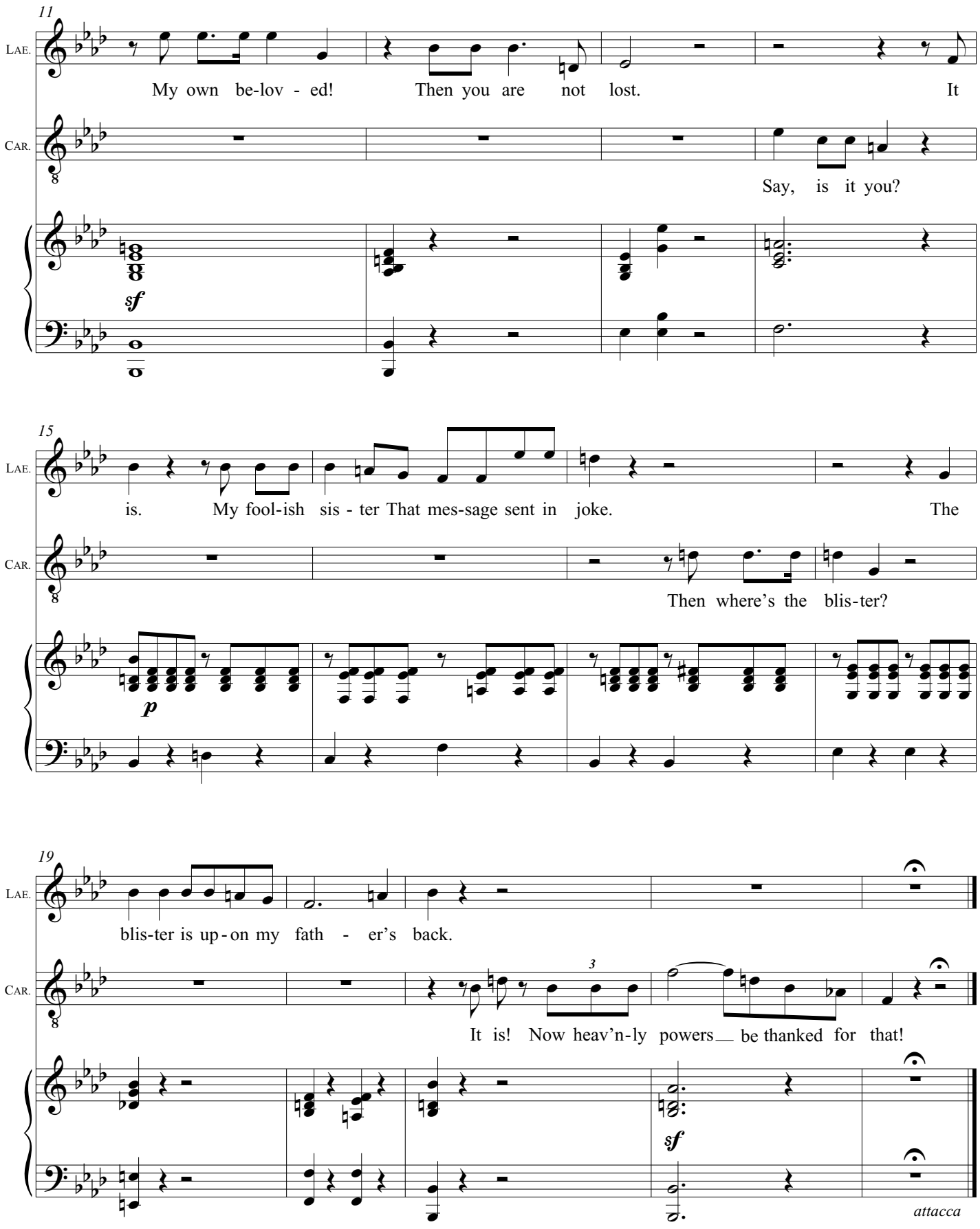



18
Lae.
fath - er can't a - bide This bold a - po - the - car - y mine; I
dif - f'ren-ces a - side; And has - ty words we will for - get, And
22
Lae.
long to be his bride! My fath-er's will a - side, I long to
I will be his bride! When nup-tial knot is tied, Then I will
f
26
Lae.
1.
be his lov - ing bride.
be his lov - ing
sf
dim.
p
30
Lae.
2.
bride. His lov - ing bride, I'll be his lov - ing bride!

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

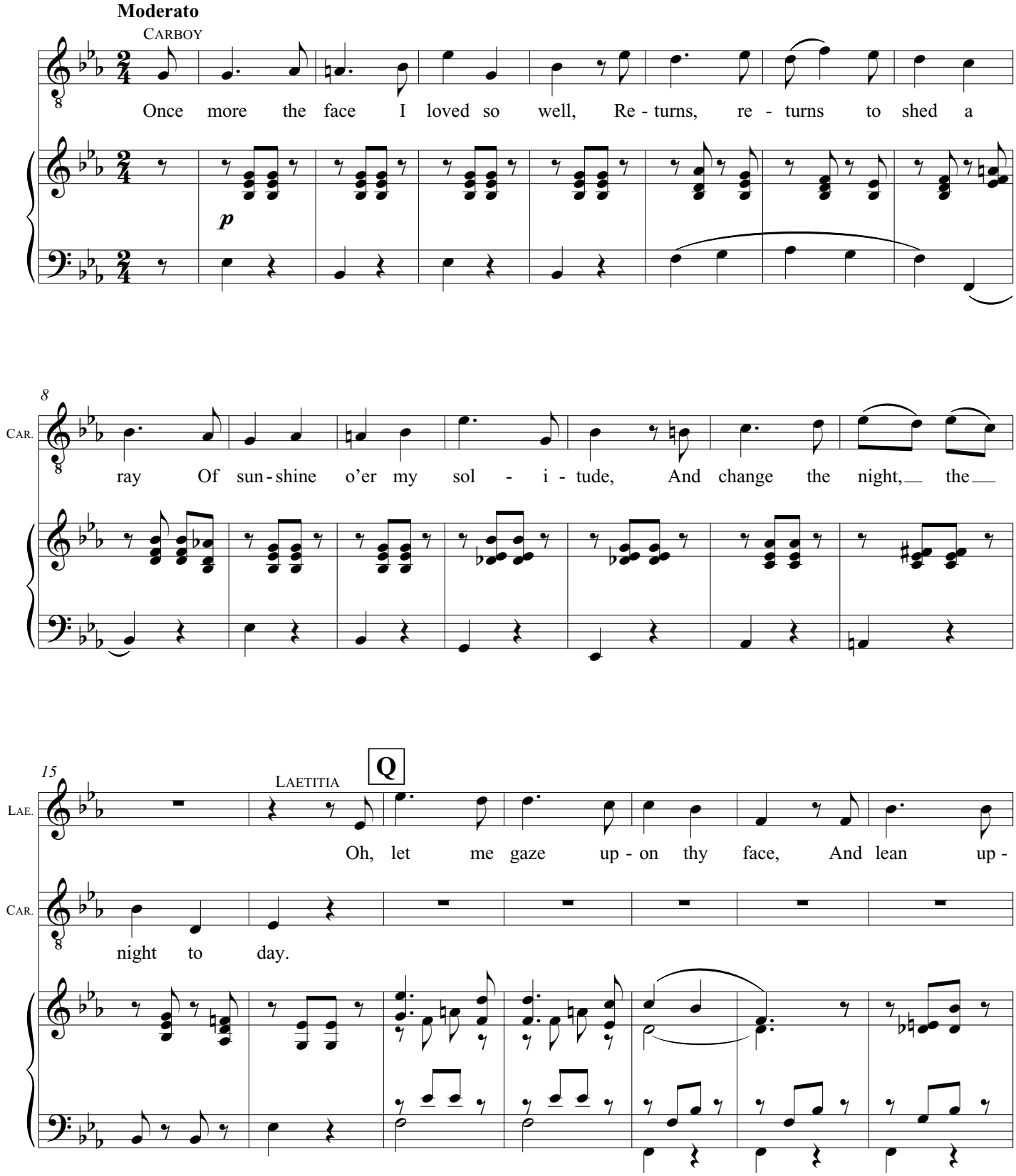
Laetitia, Eliza, Carboy, and Thomas

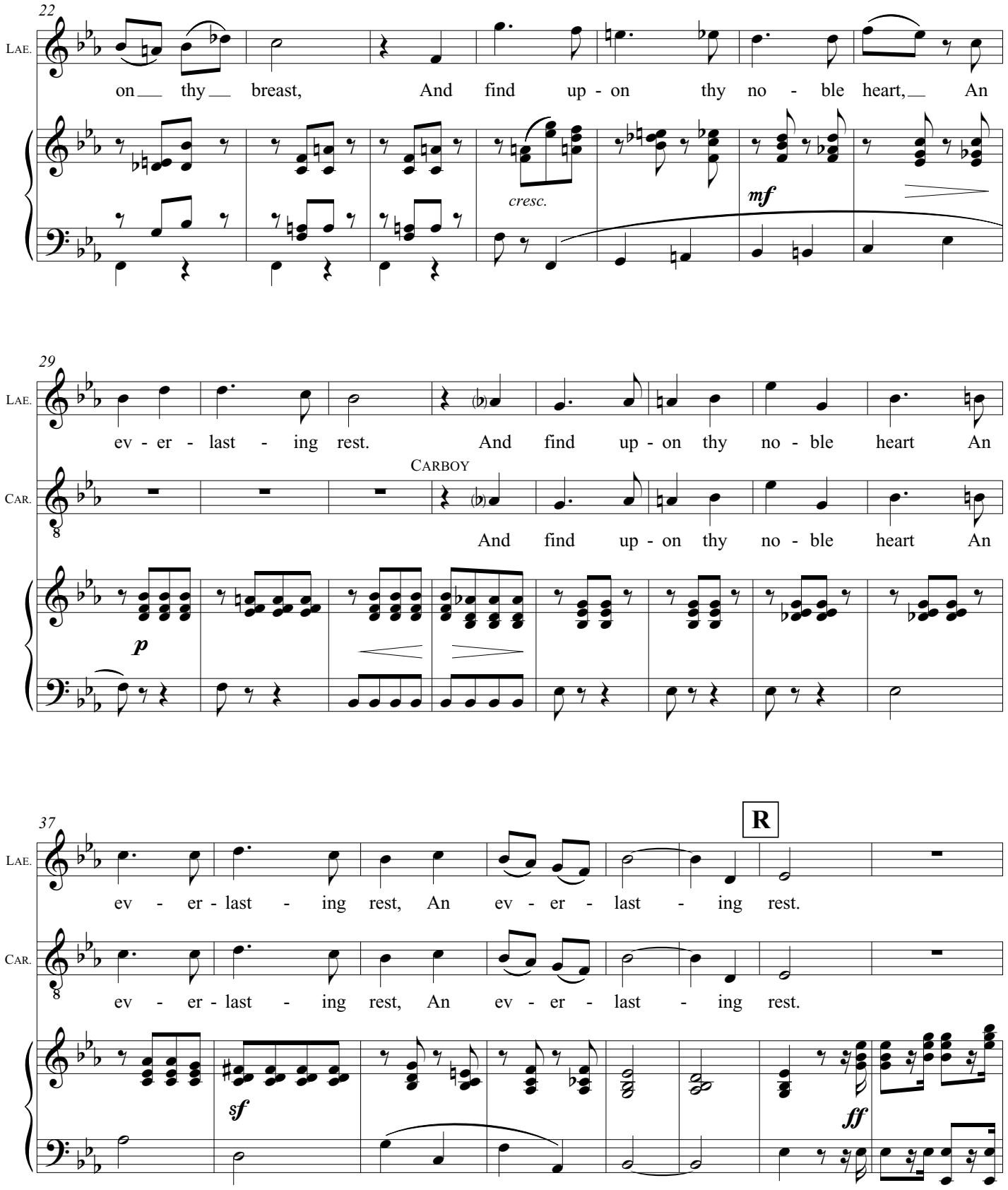


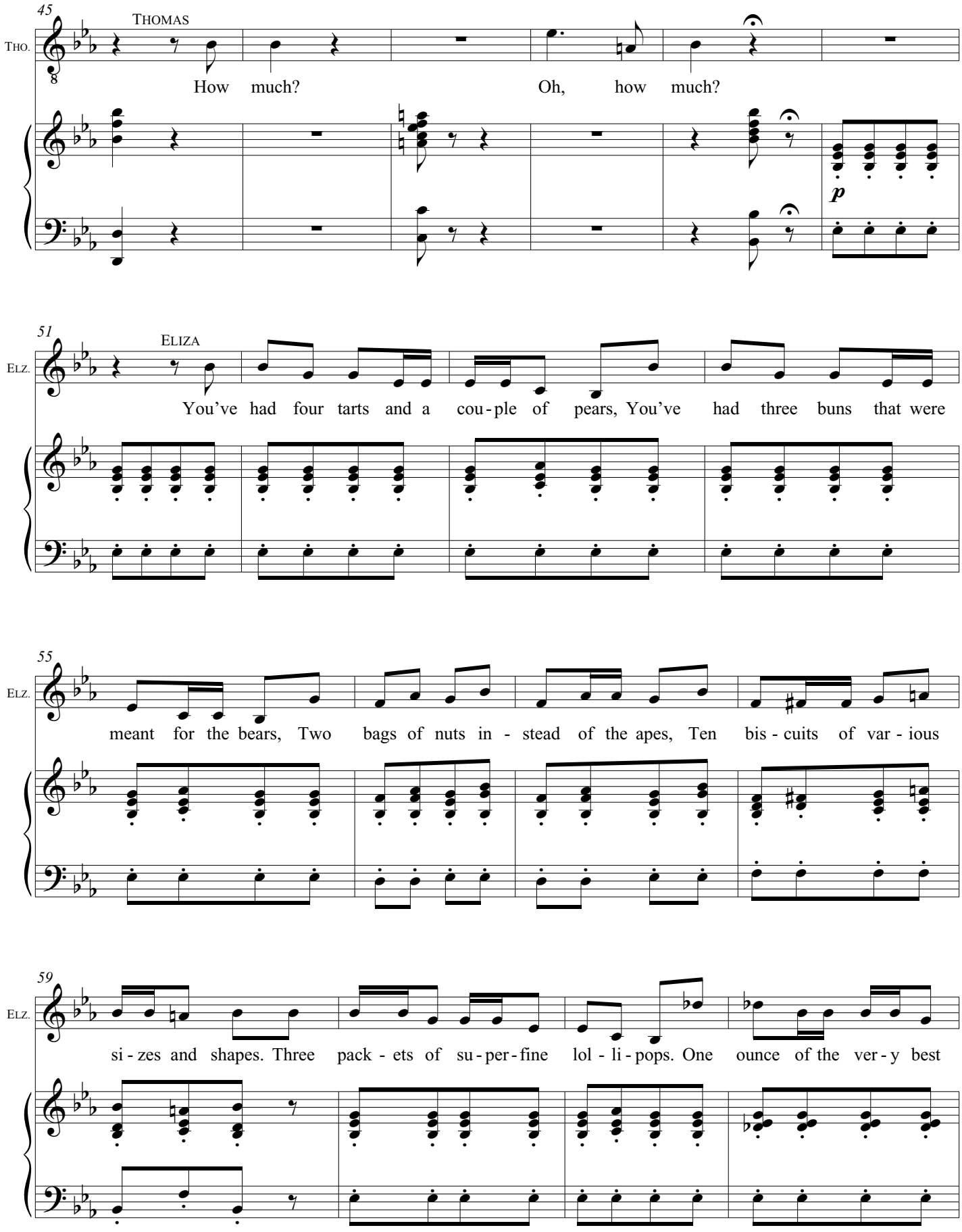

11
Lae.
My own be-lov - ed! Then you are not lost. It
Car.
Say, is it you?
sf
15
Lae.
is. My fool-ish sis - ter That mes-sage sent in joke. The
Car.
Then where's the blis-ter?
p
19
Lae.
blis-ter is up - on my fath - er's back.
Car.
3
It is! Now heav'n-ly powers be thanked for that!
sf
attacca

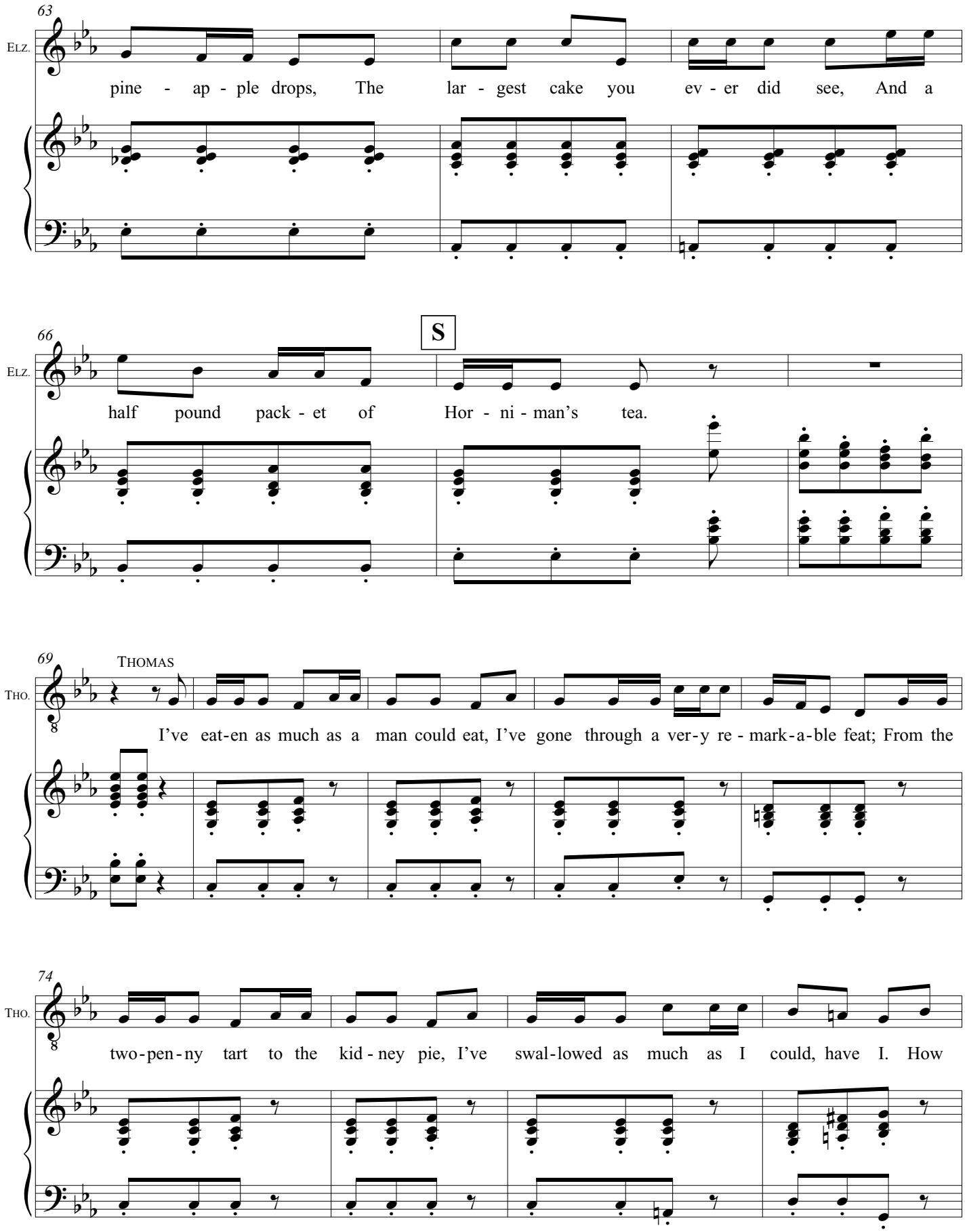
No. 5. Quartet: “Once more the face I loved so well”

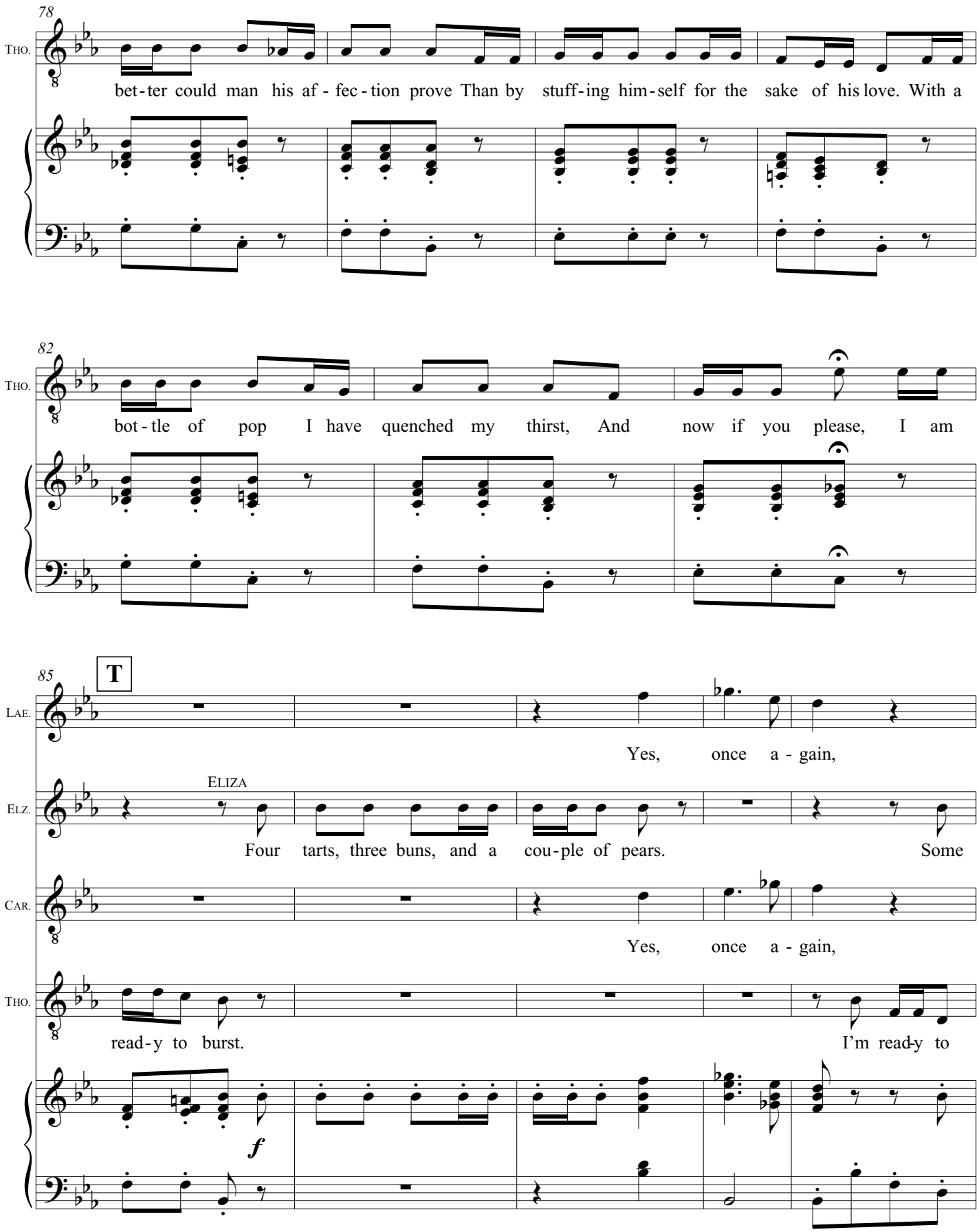
Laetitia, Eliza, Carboy, and Thomas

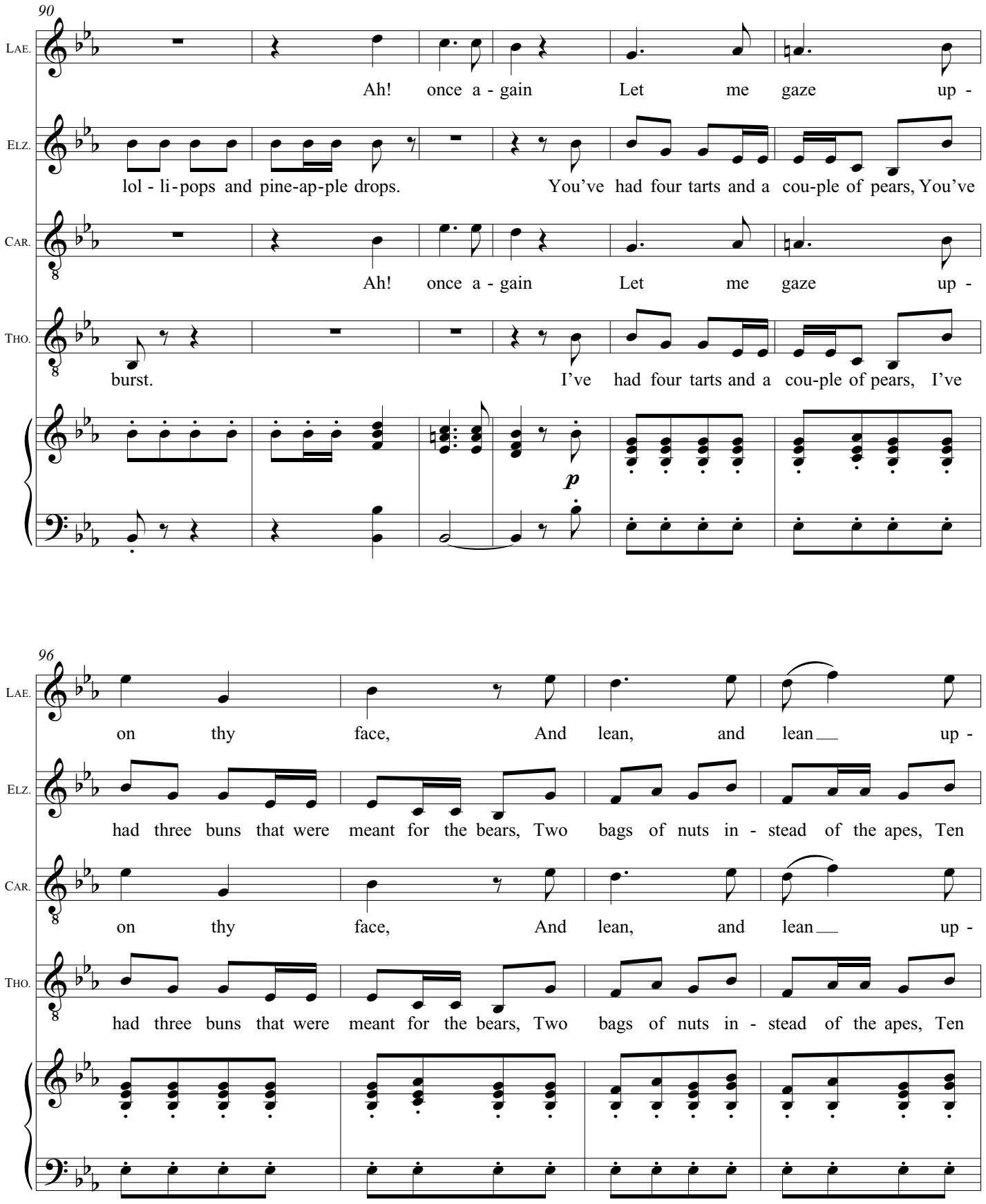


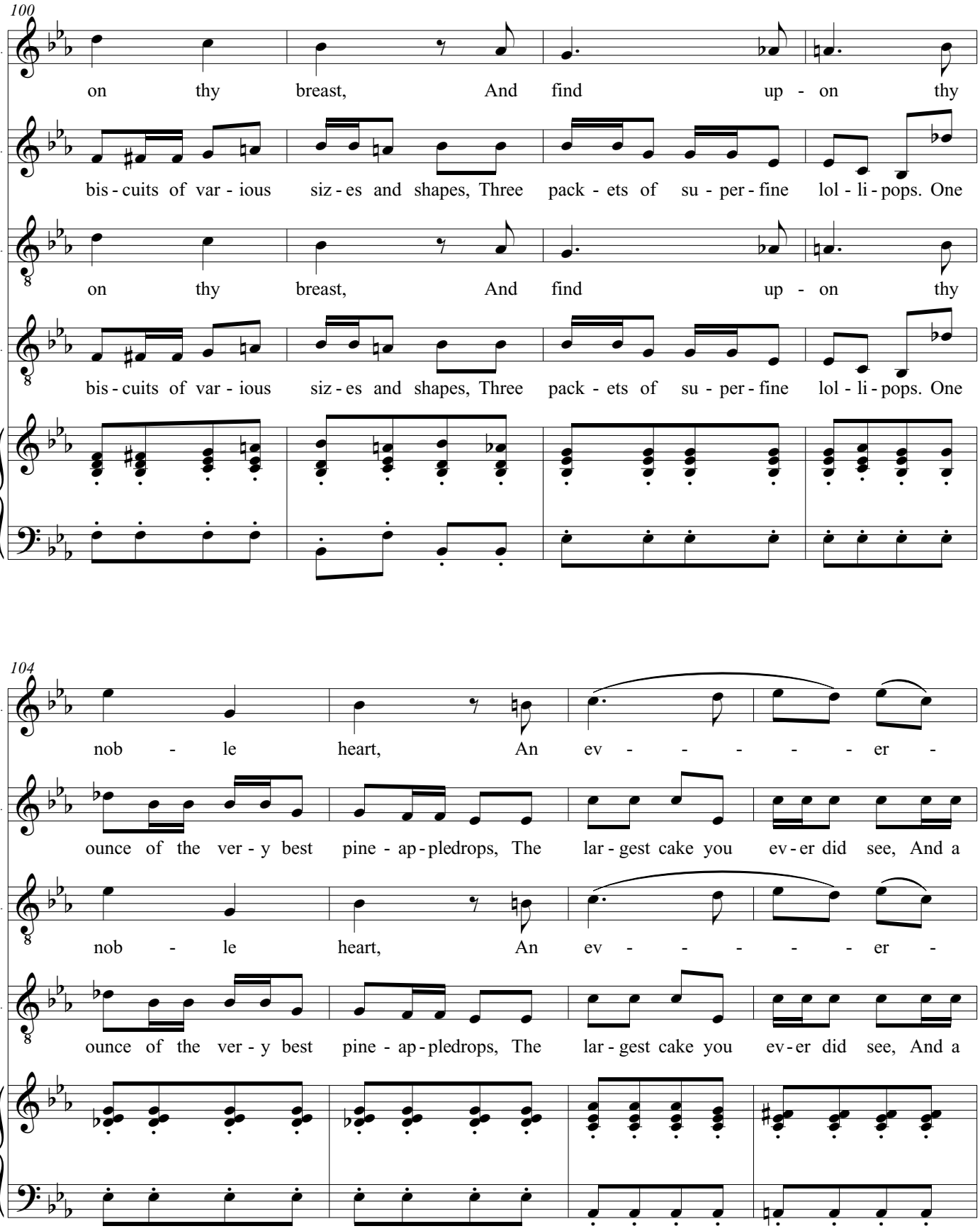

22
Lae.
on thy breast, And find up - on thy no - ble heart, An
cresc.
mf
29
Lae.
ev - er - last - ing rest. And find up - on thy no - ble heart An
Carboy
Car.
And find up - on thy no - ble heart An
p
37
R
Lae.
ev - er - last - ing rest, An ev - er - last - ing rest.
Car.
ev - er - last - ing rest, An ev - er - last - ing rest.
sf
ff

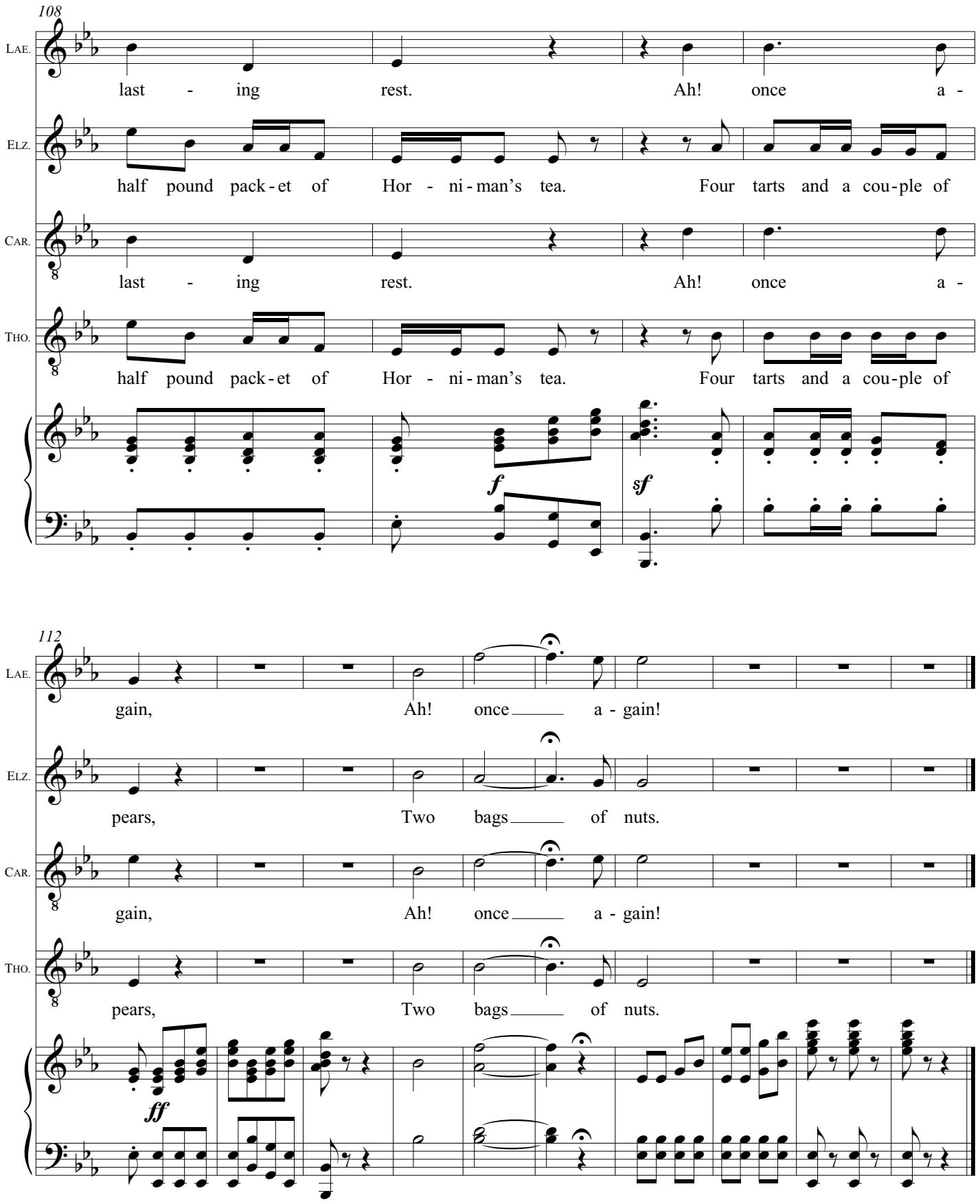

45
THOMAS
THO.
How much? Oh, how much?
p
51
ELIZA
ELZ.
You’ve had four tarts and a cou-ple of pears, You’ve had three buns that were
55
ELZ.
meant for the bears, Two bags of nuts in - stead of the apes, Ten bis - cuits of var - ious
59
ELZ.
si - zes and shapes. Three pack - ets of su - per - fine lol - li - pops. One ounce of the ver - y best


63
ELZ.
pine - ap - ple drops, The lar - gest cake you ev - er did see, And a
66
S
ELZ.
half pound pack - et of Hor - ni - man’s tea.
69
THOMAS
THO.
I’ve eat-en as much as a man could eat, I’ve gone through a ver-y re - mark-a-ble feat; From the
74
THO.
two-pen-ny tart to the kid - ney pie, I’ve swal-lowed as much as I could, have I. How


78
THO.
bet-ter could man his af-fec-tion prove Than by stuff-ing him-self for the sake of his love. With a
82
THO.
bot-tle of pop I have quenched my thirst, And now if you please, I am
85
T
LAE.
Yes, once a-gain,
ELIZA
ELZ.
Four tarts, three buns, and a cou-ple of pears. Some
CAR.
Yes, once a-gain,
THO.
read-y to burst. I’m read-y to
f

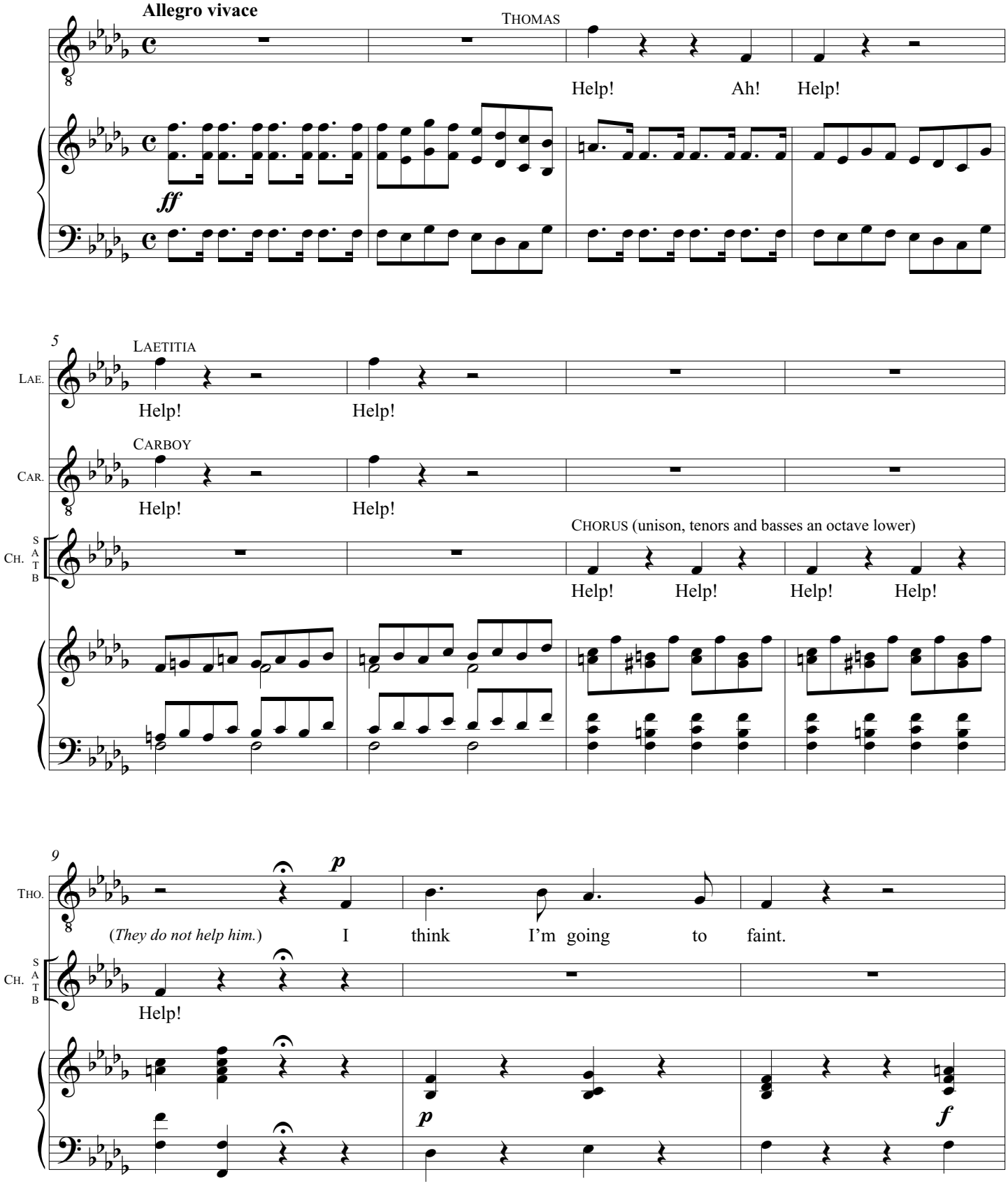

90
Lae.
Ah! once a - gain Let me gaze up -
Elz.
lol - li-pops and pine-ap-ple drops. You’ve had four tarts and a cou-ple of pears, You’ve
Car.
Ah! once a - gain Let me gaze up -
Tho.
burst. I’ve had four tarts and a cou-ple of pears, I’ve
p
96
Lae.
on thy face, And lean, and lean up -
Elz.
had three buns that were meant for the bears, Two bags of nuts in - stead of the apes, Ten
Car.
on thy face, And lean, and lean up -
Tho.
had three buns that were meant for the bears, Two bags of nuts in - stead of the apes, Ten

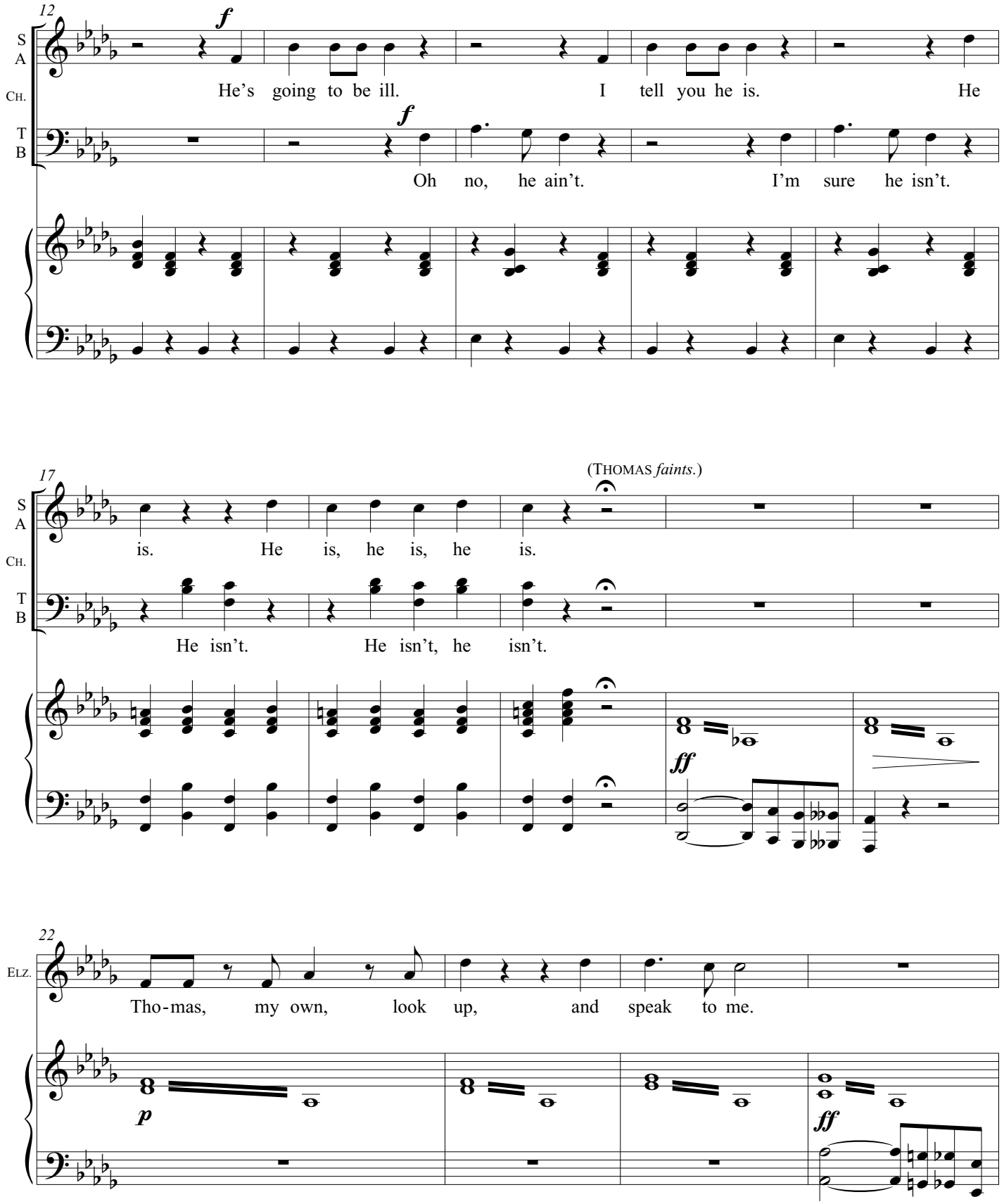

100
Lae.
on thy breast, And find up - on thy
Elz.
bis - cuits of var - ious siz - es and shapes, Three pack - ets of su - per - fine lol - li - pops. One
Car.
on thy breast, And find up - on thy
Tho.
bis - cuits of var - ious siz - es and shapes, Three pack - ets of su - per - fine lol - li - pops. One
104
Lae.
nob - le heart, An ev - - - - - - er -
Elz.
ounce of the ver - y best pine - ap - pledrops, The lar - gest cake you ev - er did see, And a
Car.
nob - le heart, An ev - - - - - - er -
Tho.
ounce of the ver - y best pine - ap - pledrops, The lar - gest cake you ev - er did see, And a

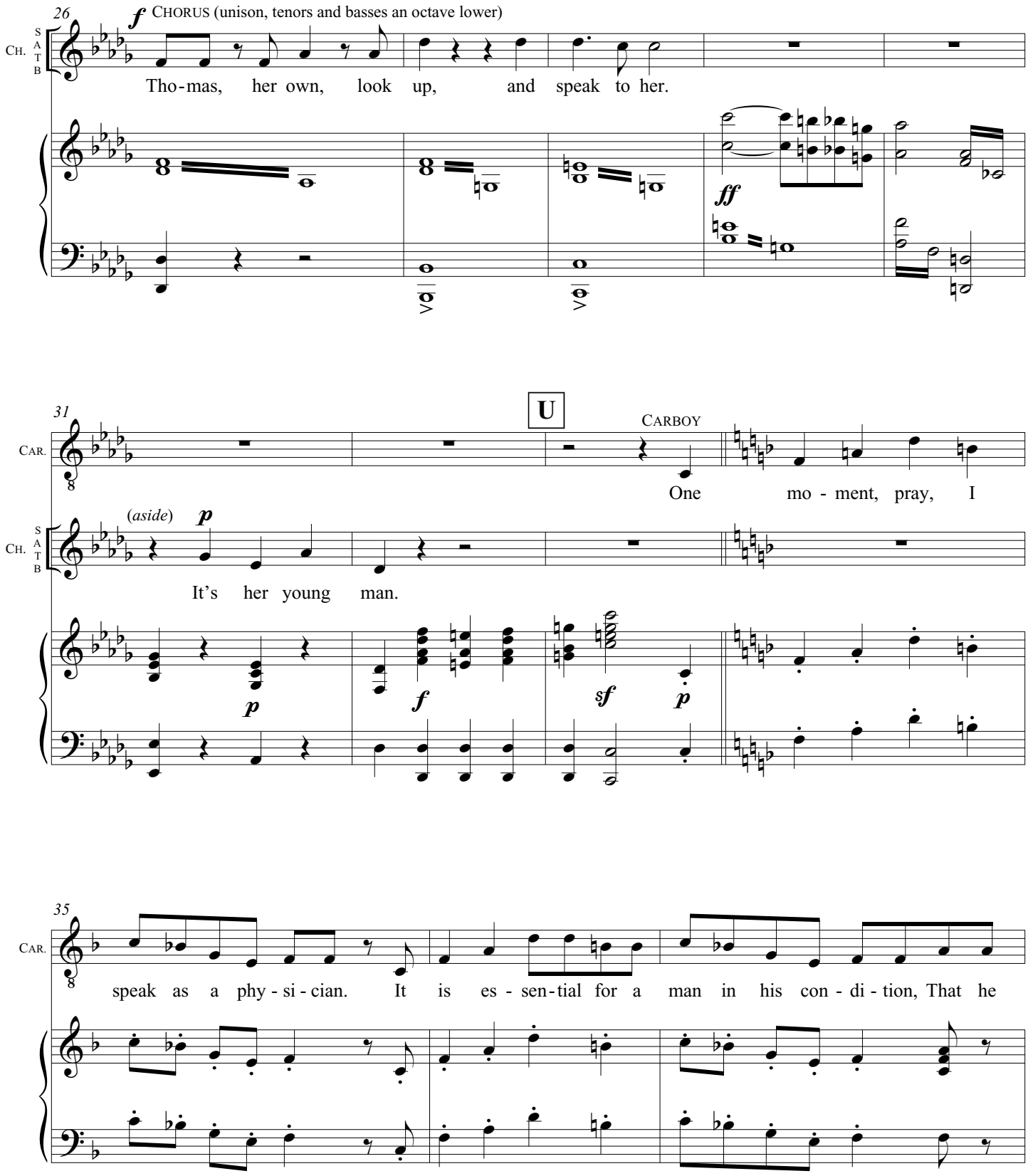

108
Lae.
last - ing rest. Ah! once a -
Elz.
half pound pack-et of Hor - ni-man's tea. Four tarts and a cou-ple of
Car.
last - ing rest. Ah! once a -
Tho.
half pound pack-et of Hor - ni-man's tea. Four tarts and a cou-ple of
f
sf
112
Lae.
gain, Ah! once a - gain!
Elz.
pears, Two bags of nuts.
Car.
gain, Ah! once a - gain!
Tho.
pears, Two bags of nuts.
ff

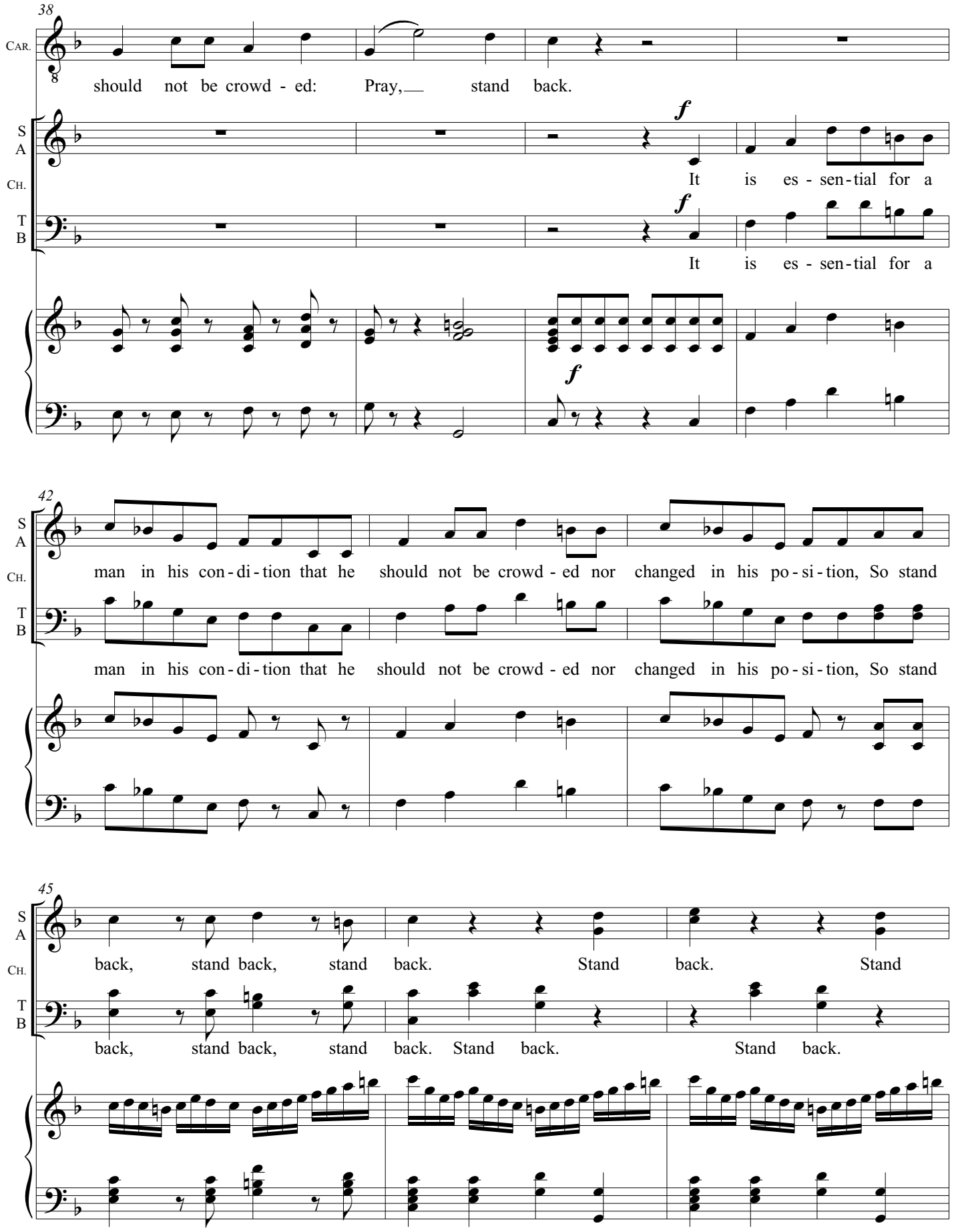
No. 6. Scene: “Help! Ah! Help!”

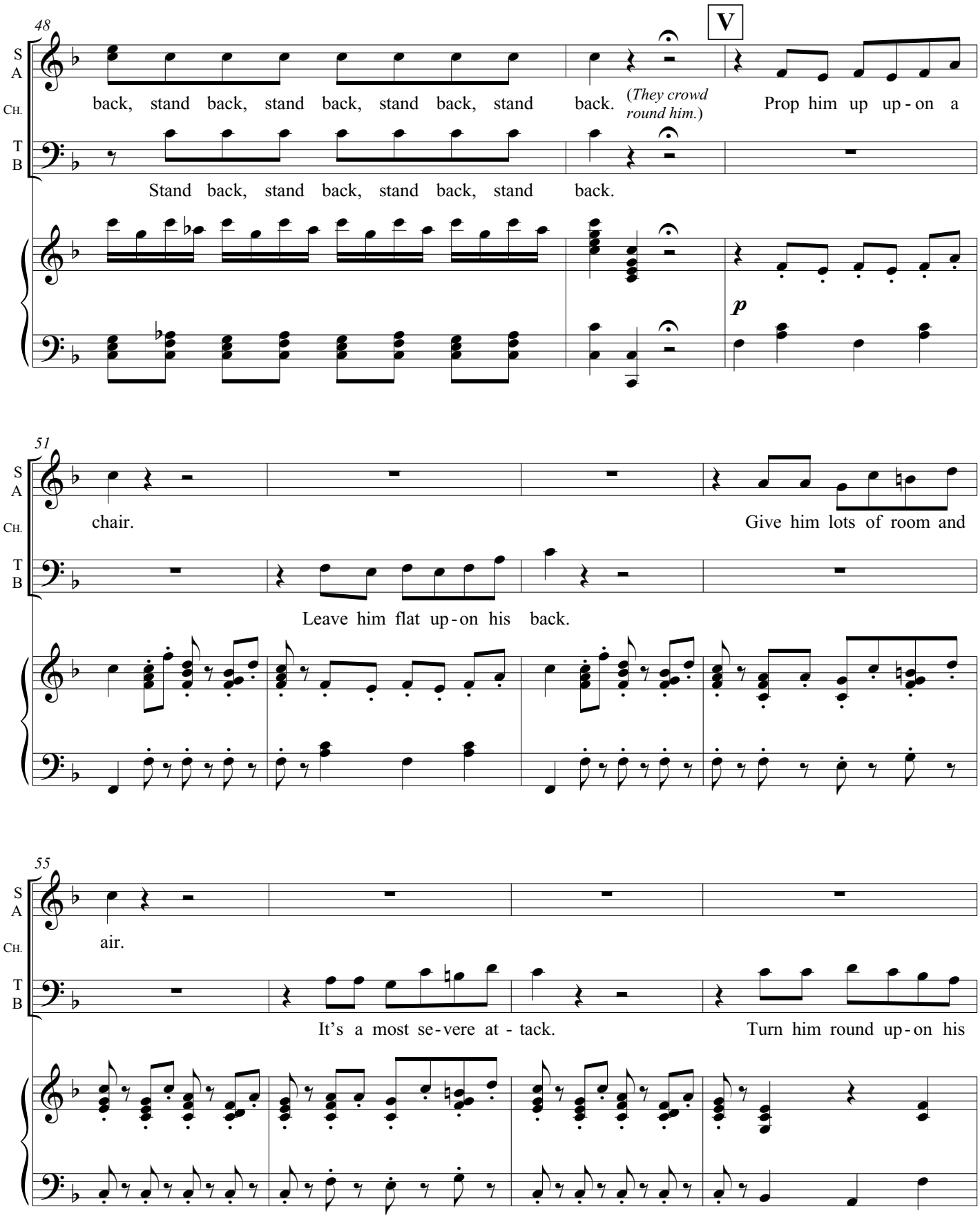
Laetitia, Eliza, Carboy, Thomas, and Chorus

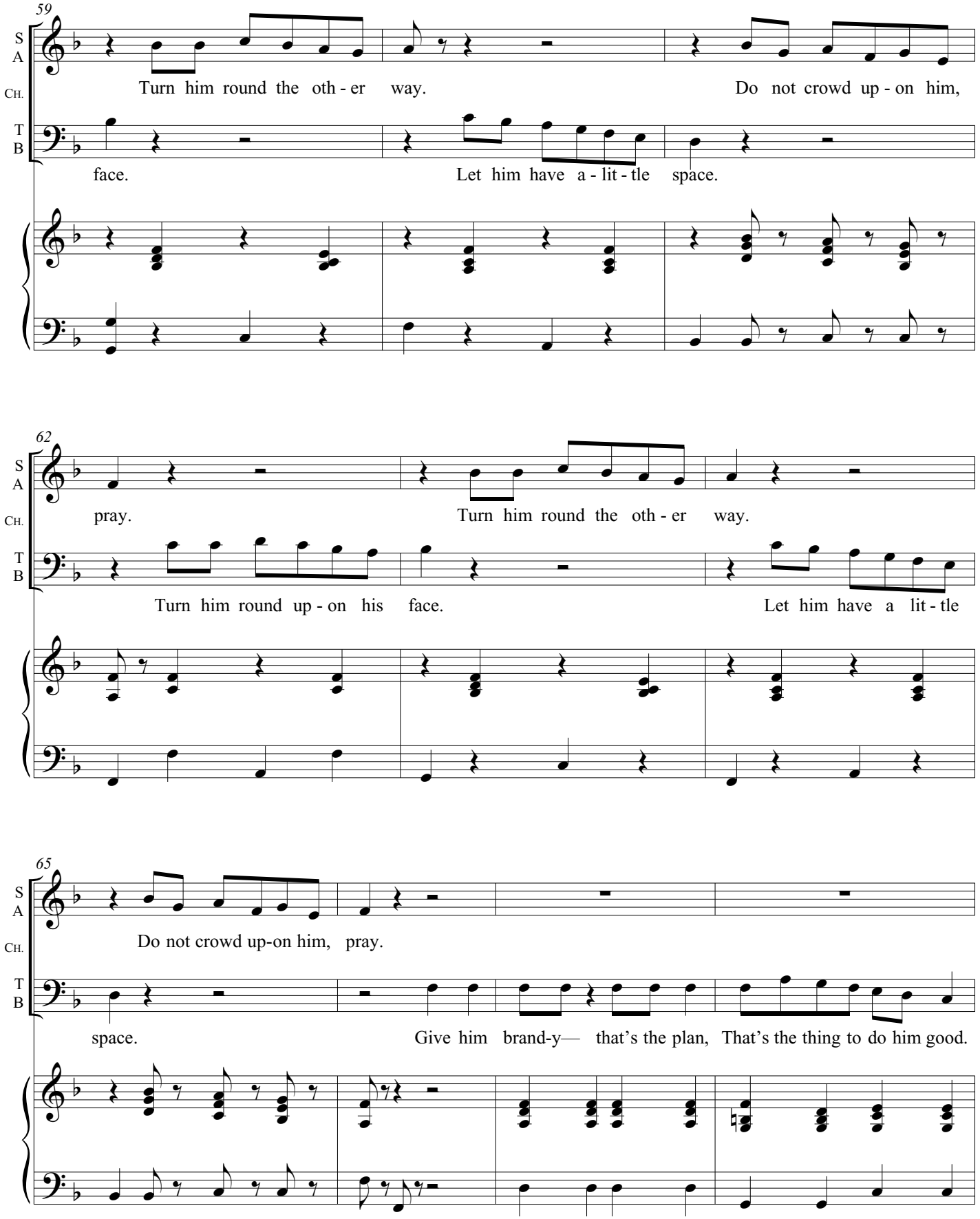


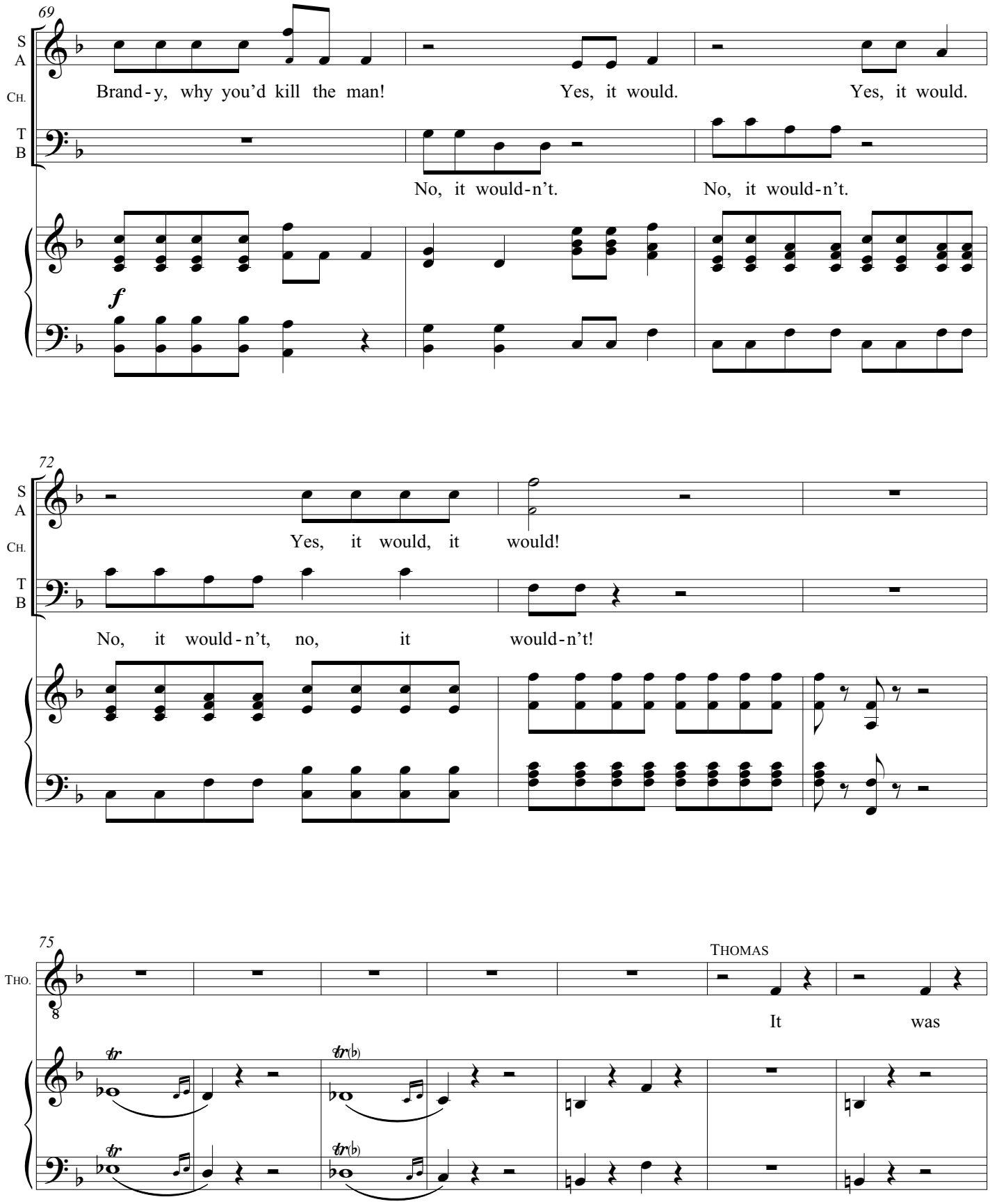

12
S
A
CH.
T
B
f
He's going to be ill. I tell you he is. He
f
Oh no, he ain't. I'm sure he isn't.
17
(THOMAS faints.)
is. He is, he is, he is.
He isn't. He isn't, he isn't.
ff
22
ELZ.
Tho-mas, my own, look up, and speak to me.
p
ff

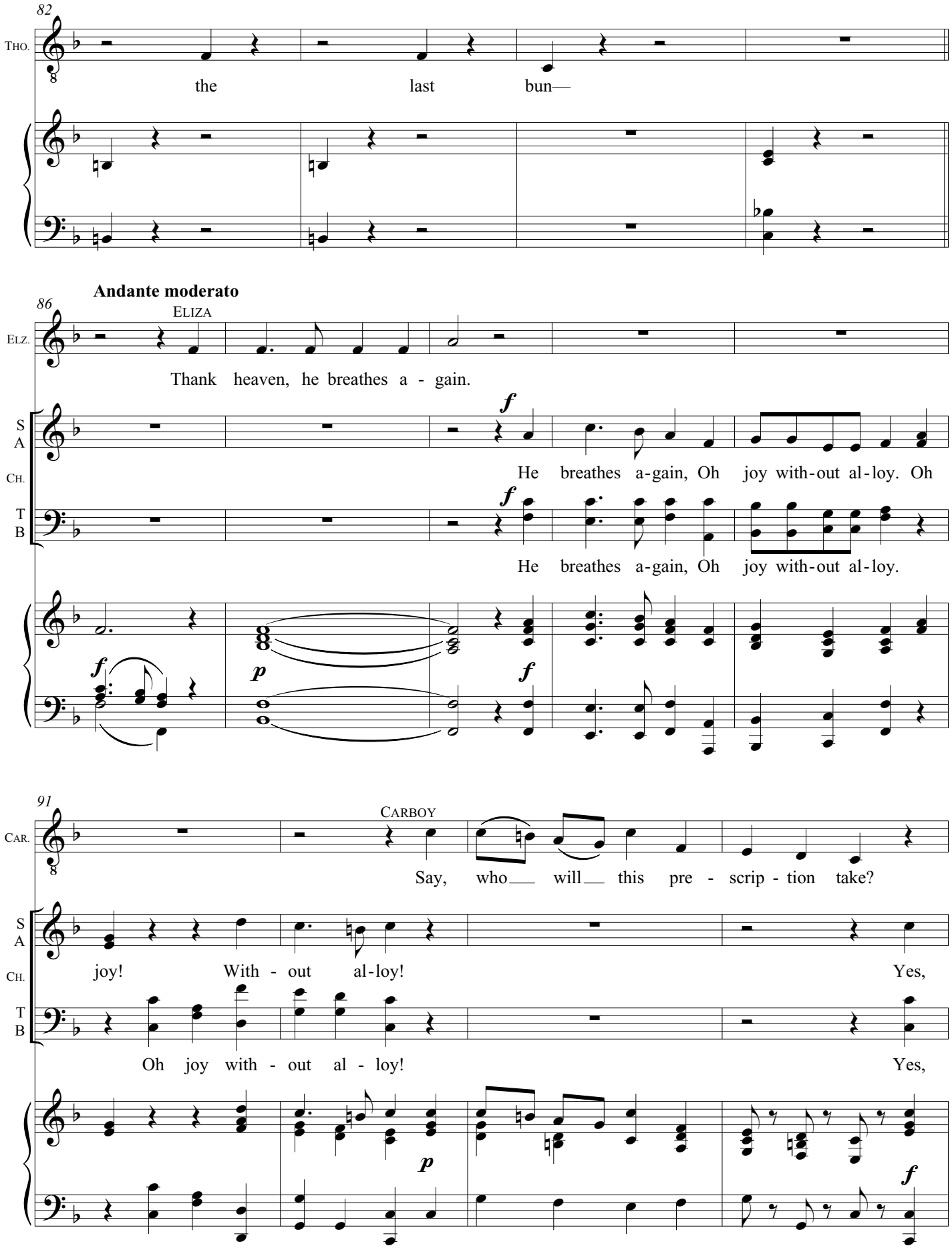

26
f CHORUS (unison, tenors and basses an octave lower)
CH.
S
A
T
B
Tho-mas, her own, look up, and speak to her.
ff
31
U
CAR.
CARBOY
One mo - ment, pray, I
(aside)
p
It’s her young man.
f
sf
35
speak as a phy - si - cian. It is es - sen-tial for a man in his con - di - tion, That he

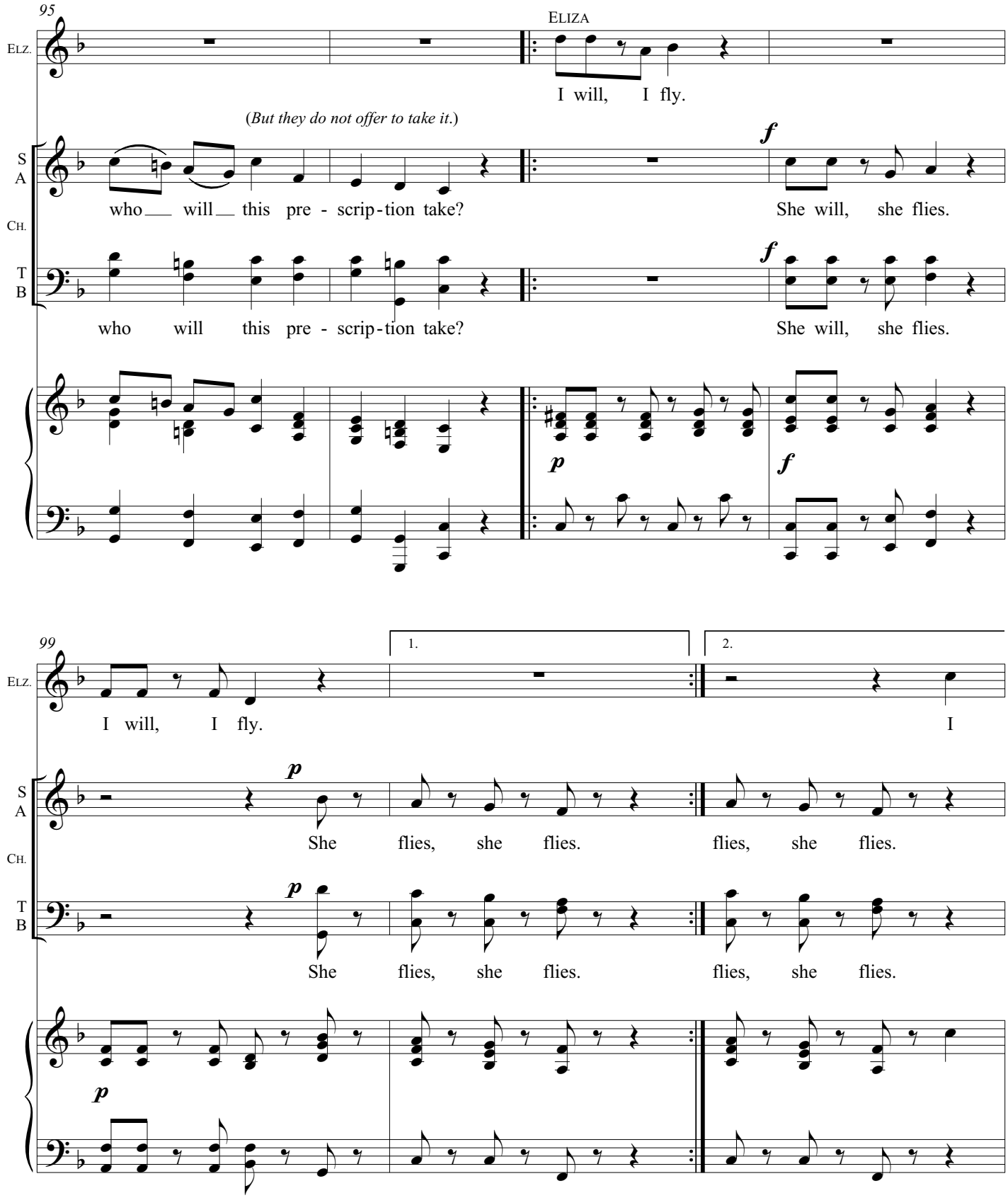

38
CAR.
should not be crowd - ed: Pray, stand back.
S
A
CH.
T
B
f
It is es - sen - tial for a
It is es - sen - tial for a
42
man in his con - di - tion that he should not be crowd - ed nor changed in his po - si - tion, So stand
man in his con - di - tion that he should not be crowd - ed nor changed in his po - si - tion, So stand
45
back, stand back, stand back. Stand back. Stand
back, stand back, stand back. Stand back. Stand back.

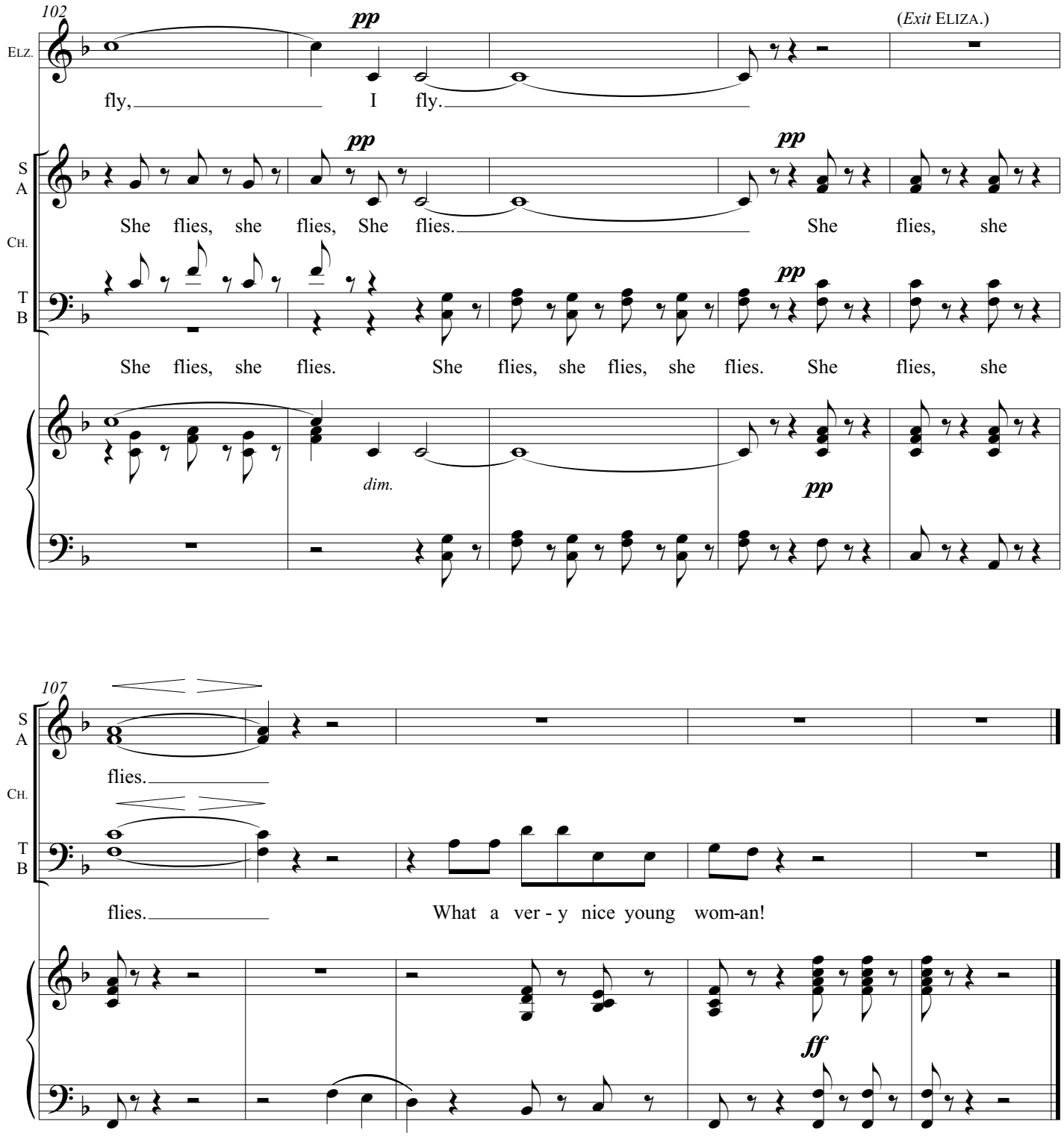

48
V
S
A
CH.
T
B
back, stand back, stand back, stand back, stand back, stand back.
(They crowd round him.)
Prop him up up - on a
Stand back, stand back, stand back, stand back.
p
51
chair.
Give him lots of room and
Leave him flat up - on his back.
55
air.
It’s a most se - vere at - tack.
Turn him round up - on his


59
S
A
CH.
T
B
Turn him round the oth - er way.
Do not crowd up - on him,
face.
Let him have a - lit - tle space.
62
pray.
Turn him round the oth - er way.
Turn him round up - on his face.
Let him have a lit - tle
65
Do not crowd up-on him, pray.
space.
Give him brand-y— that’s the plan, That’s the thing to do him good.


69
S
A
CH.
T
B
Brand-y, why you’d kill the man!
Yes, it would.
Yes, it would.
No, it would-n’t.
No, it would-n’t.
f
72
Yes, it would, it would!
No, it would-n’t, no, it would-n’t!
75
THO.
THOMAS
It was
tr
tr(♭)

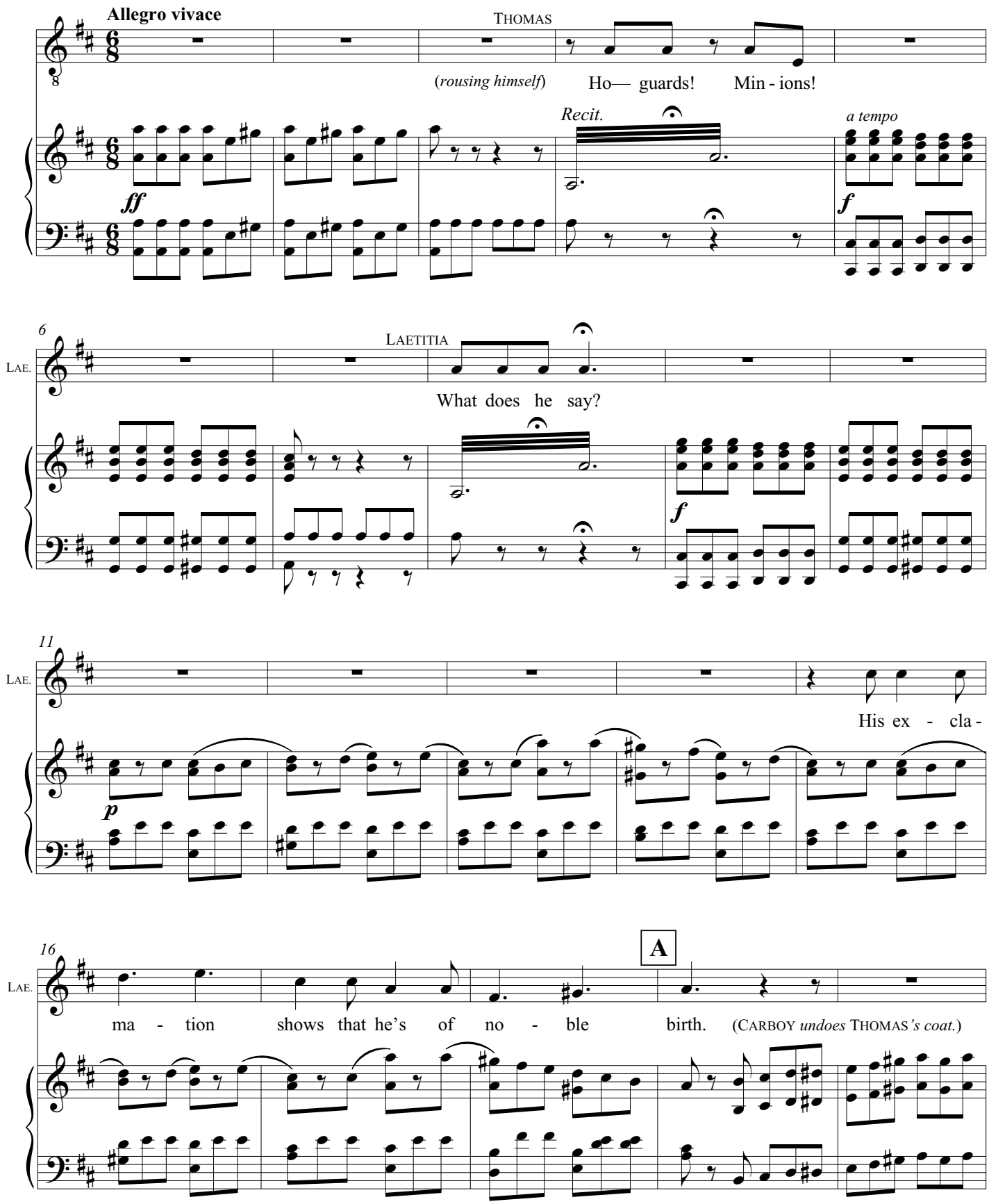

82
THO.
the last bun—
Andante moderato
86
ELIZA
ELZ.
Thank heaven, he breathes a - gain.
S
A
CH.
T
B
f
He breathes a-gain, Oh joy with-out al-loy. Oh
He breathes a-gain, Oh joy with-out al-loy.
p
91
CARBOY
CAR.
Say, who will this pre - scrip - tion take?
joy! With - out al-loy! Yes,
Oh joy with - out al - loy! Yes,

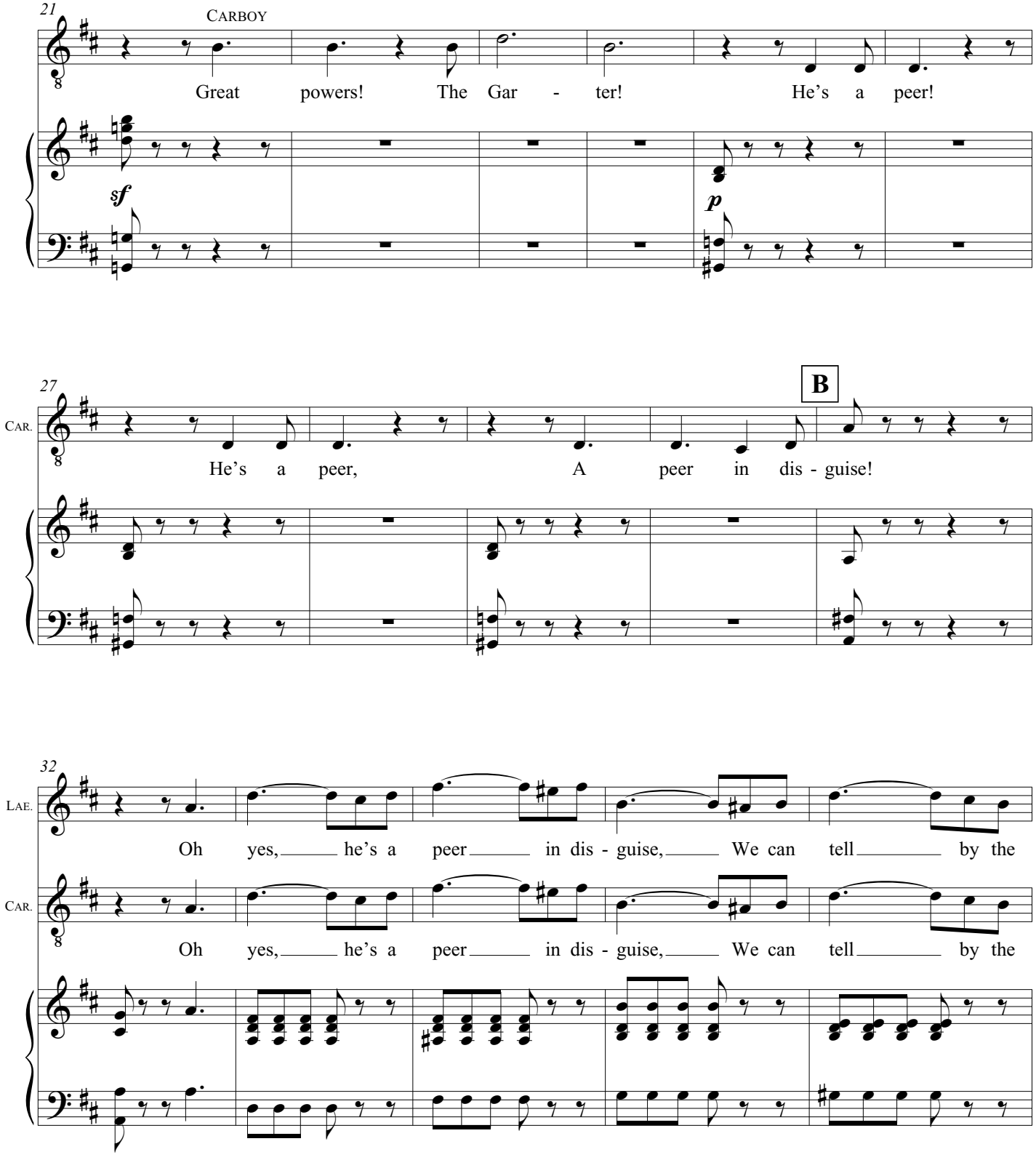

95
ELIZA
ELZ.
I will, I fly.
(But they do not offer to take it.)
S
A
CH.
T
B
who will this pre - scrip-tion take?
She will, she flies.
who will this pre - scrip-tion take?
She will, she flies.
p
f
99
1.
2.
ELZ.
I will, I fly.
I
S
A
CH.
T
B
She flies, she flies.
flies, she flies.
She flies, she flies.
flies, she flies.
p

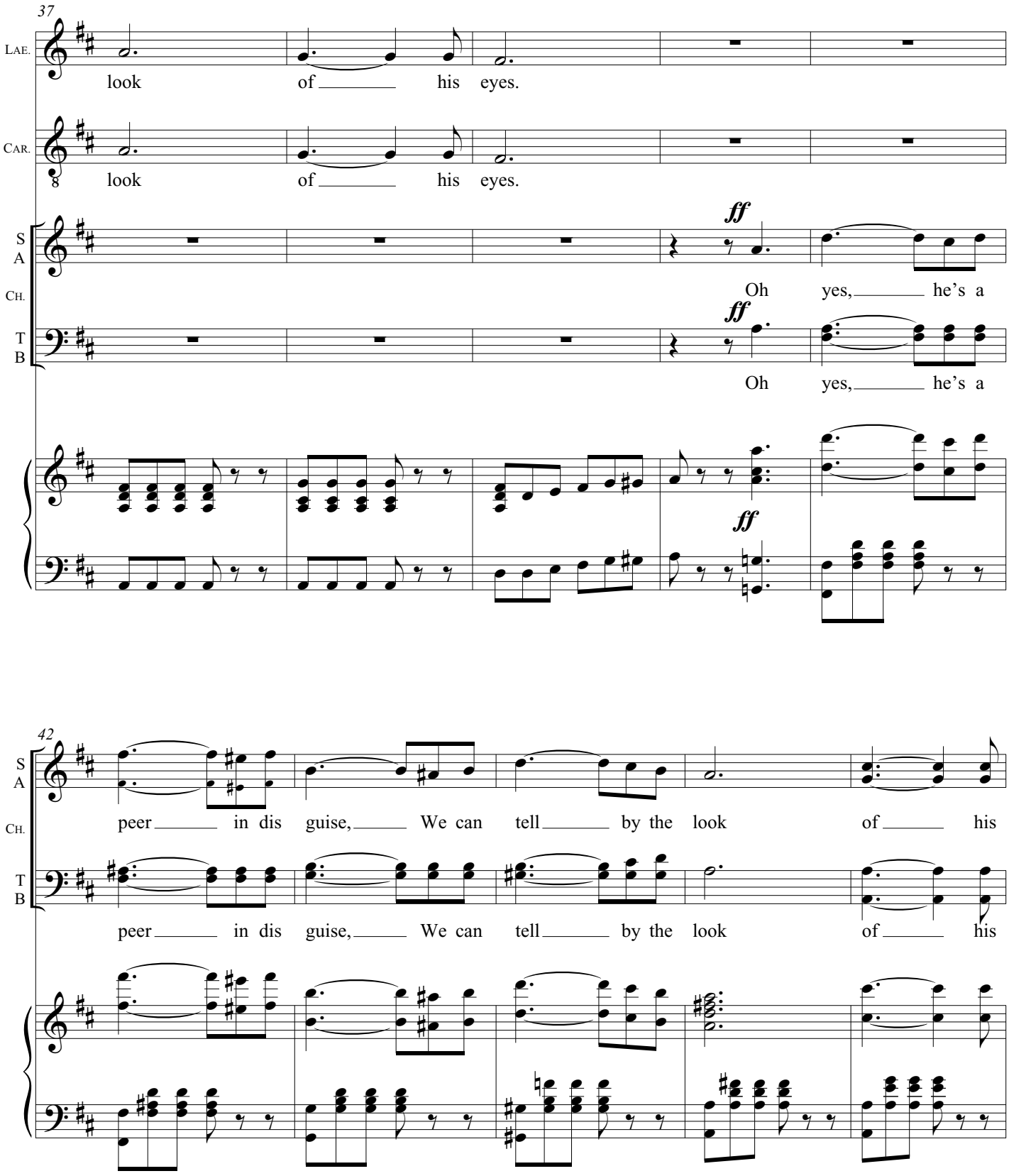

102
ELZ.
pp
(Exit ELIZA.)
fly, I fly.
S
A
CH.
T
B
pp
pp
She flies, she flies, She flies. She flies, she
pp
She flies, she flies. She flies, she flies, she flies. She flies, she
dim.
pp
107
S
A
CH.
T
B
flies.
flies.
What a ver - y nice young wom-an!
ff

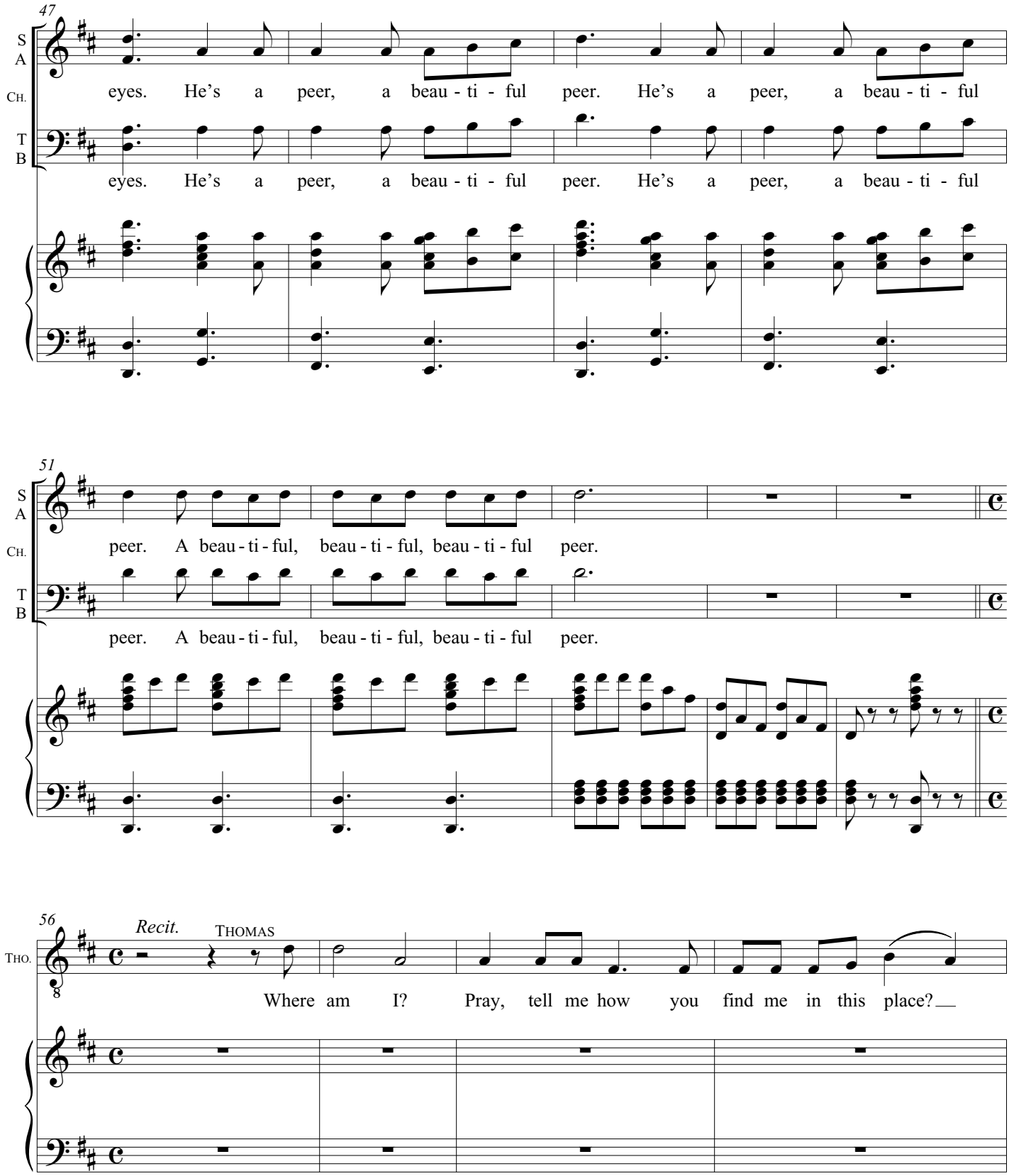
No. 7. Scene: "Ho— guards! Minions!"

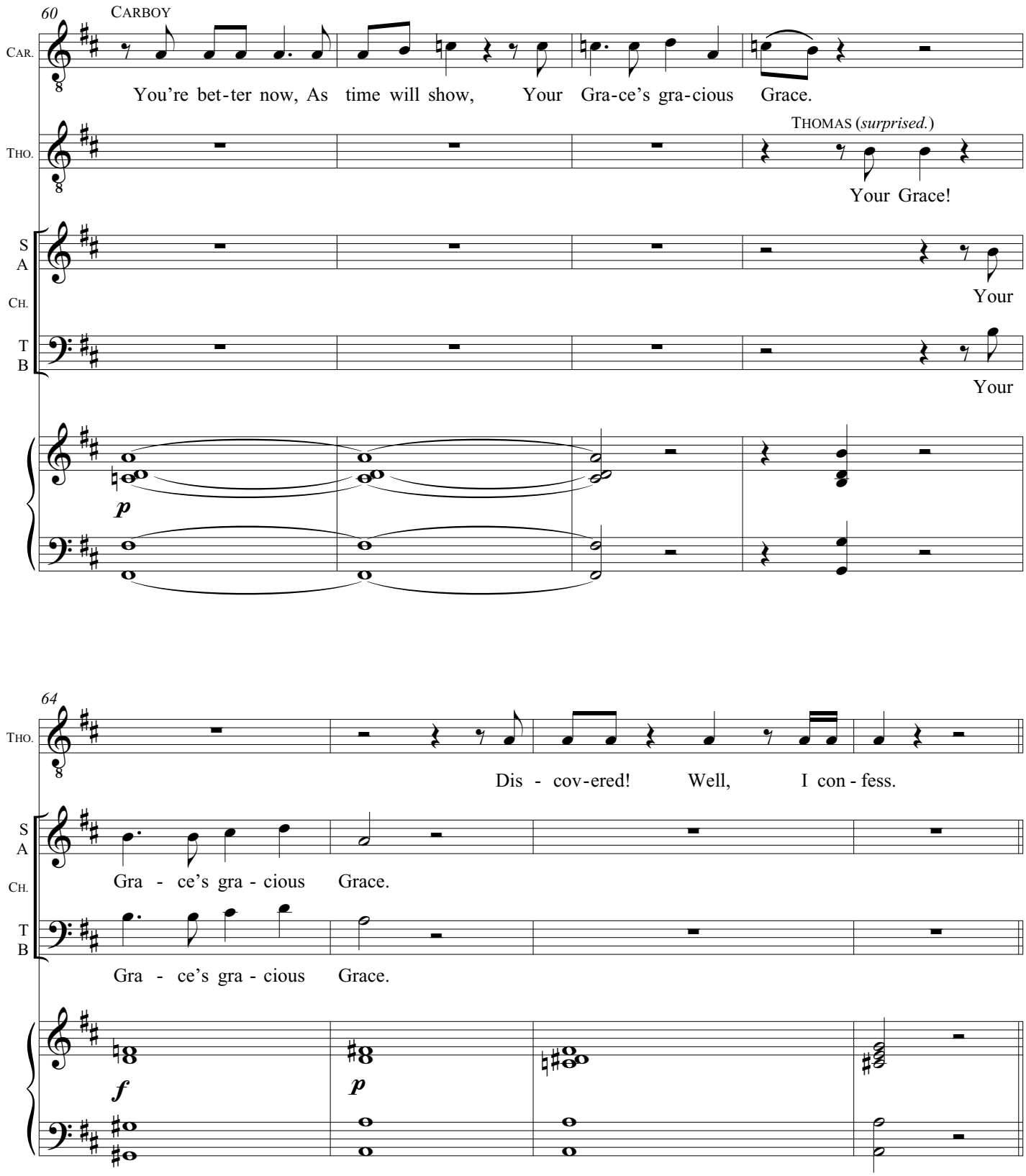
Laetitia, Carboy, Thomas, and Chorus

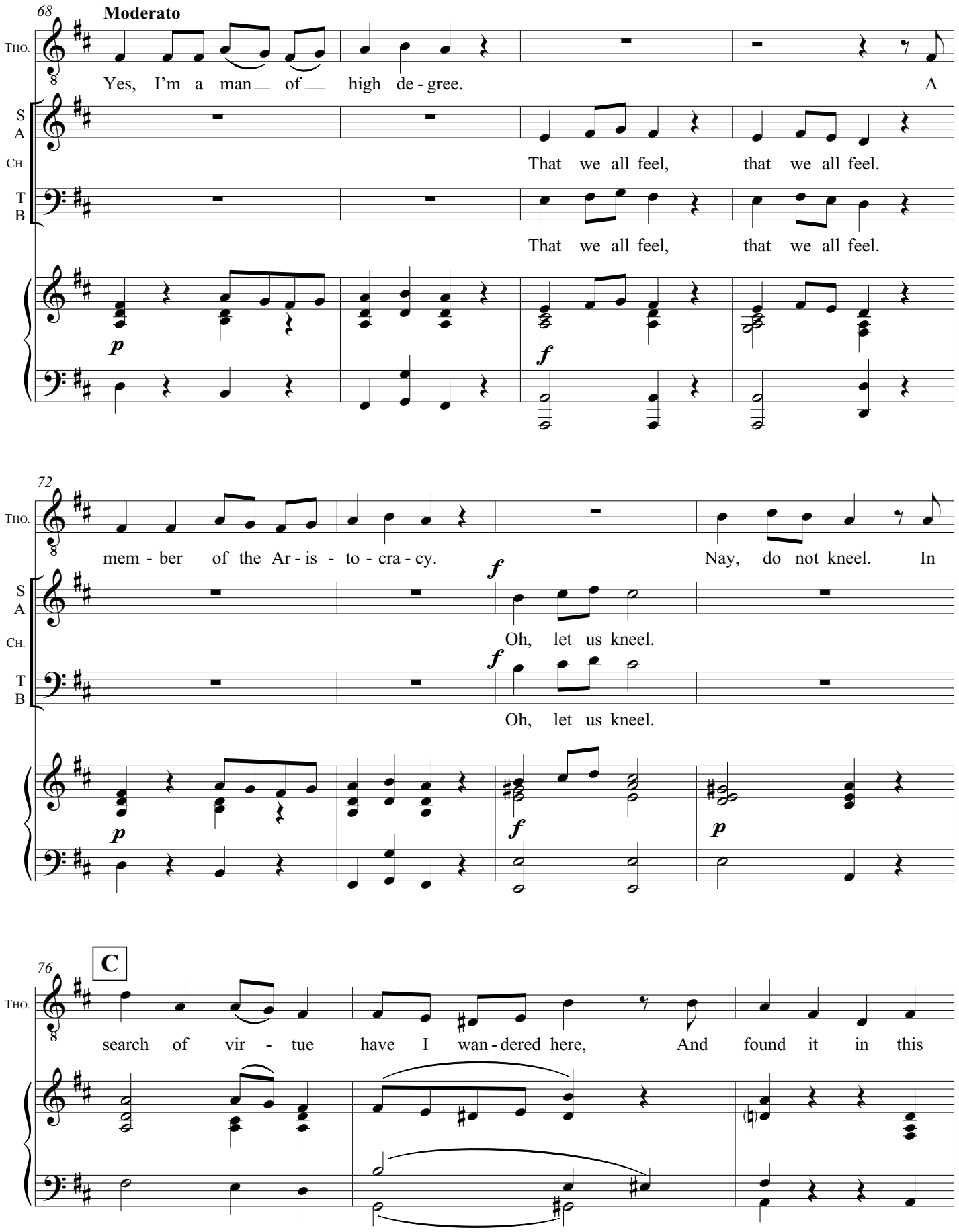


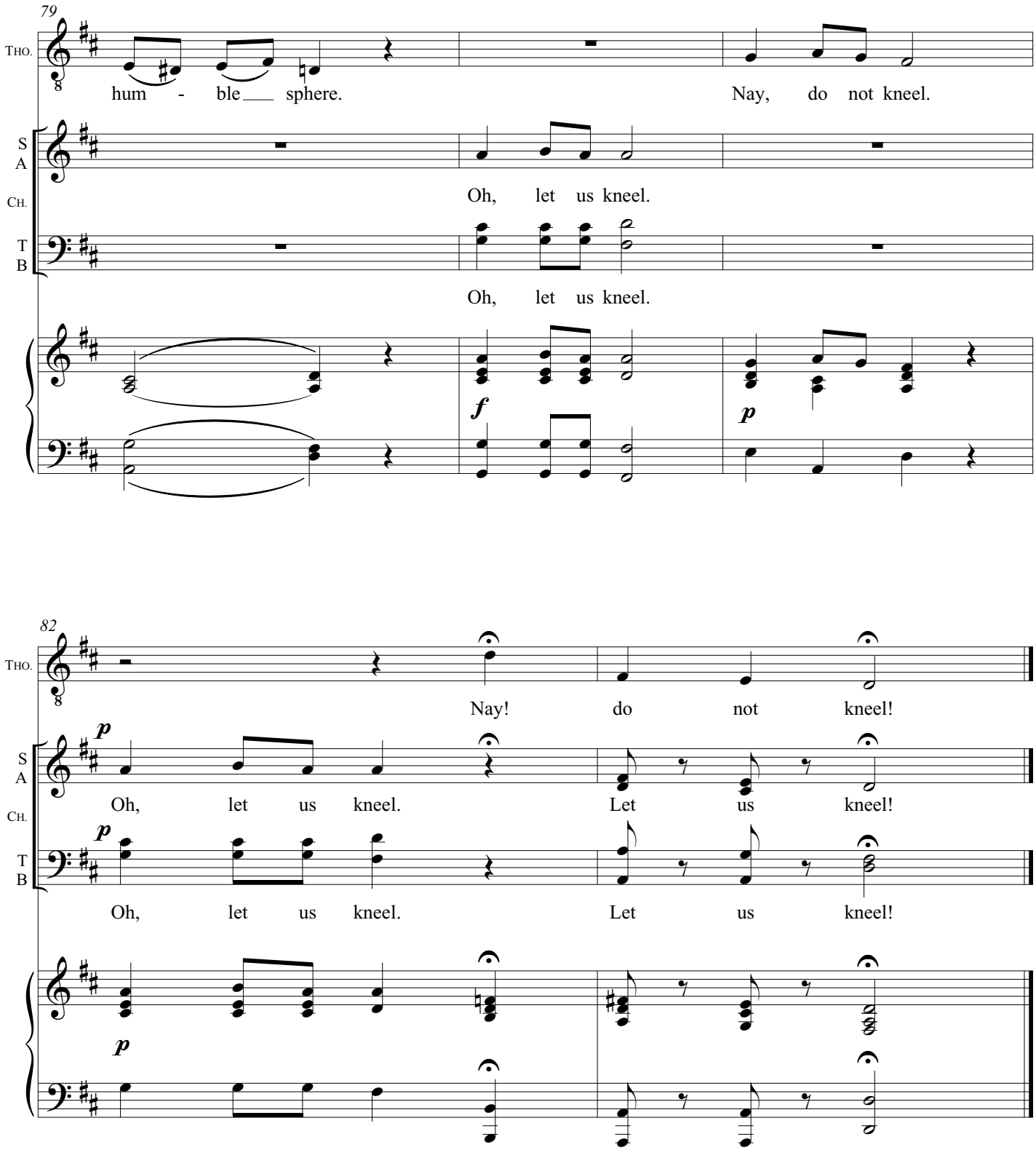

21
CARBOY
Great powers! The Gar - ter! He’s a peer!
sf
p
27
B
CAR.
He’s a peer, A peer in dis - guise!
32
LAE.
Oh yes, he’s a peer in dis - guise, We can tell by the
CAR.
Oh yes, he’s a peer in dis - guise, We can tell by the


37
Lae.
look of his eyes.
Car.
look of his eyes.
S A Ch.
T B
ff
Oh yes, he’s a
Oh yes, he’s a
42
peer in dis guise, We can tell by the look of his
peer in dis guise, We can tell by the look of his


47
S
A
CH.
T
B
eyes. He’s a peer, a beau - ti - ful peer. He’s a peer, a beau - ti - ful
eyes. He’s a peer, a beau - ti - ful peer. He’s a peer, a beau - ti - ful
51
peer. A beau - ti - ful, beau - ti - ful, beau - ti - ful peer.
peer. A beau - ti - ful, beau - ti - ful, beau - ti - ful peer.
56
Recit.
THOMAS
THO.
Where am I? Pray, tell me how you find me in this place?

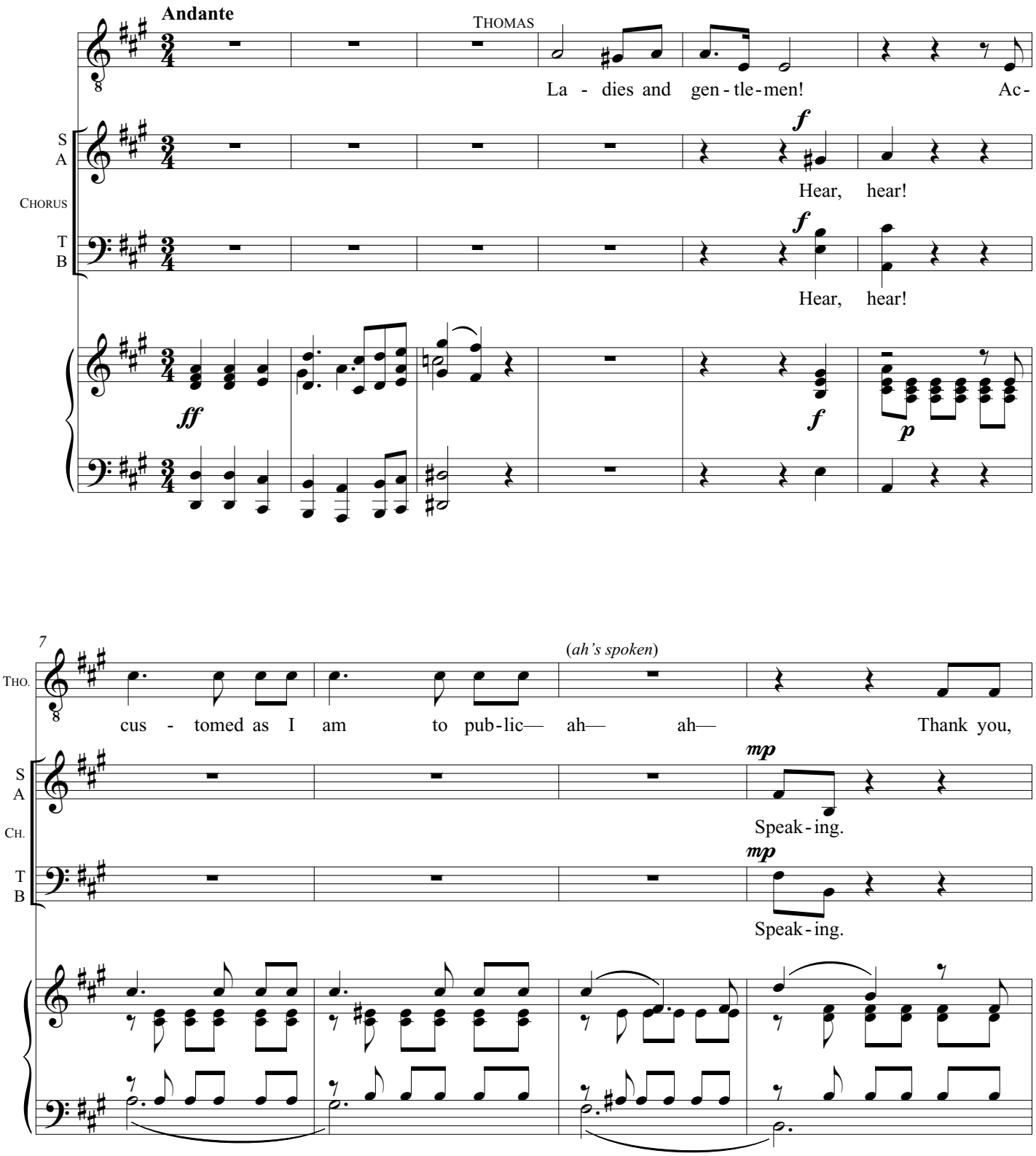

60
CARBOY
CAR.
You’re bet-ter now, As time will show, Your Gra-ce’s gra-cious Grace.
THO.
THOMAS (surprised.)
Your Grace!
S
A
CH.
Your
T
B
Your
p
64
THO.
Dis - cov-ered! Well, I con - fess.
S
A
CH.
Gra - ce’s gra - cious Grace.
T
B
Gra - ce’s gra - cious Grace.
f
p

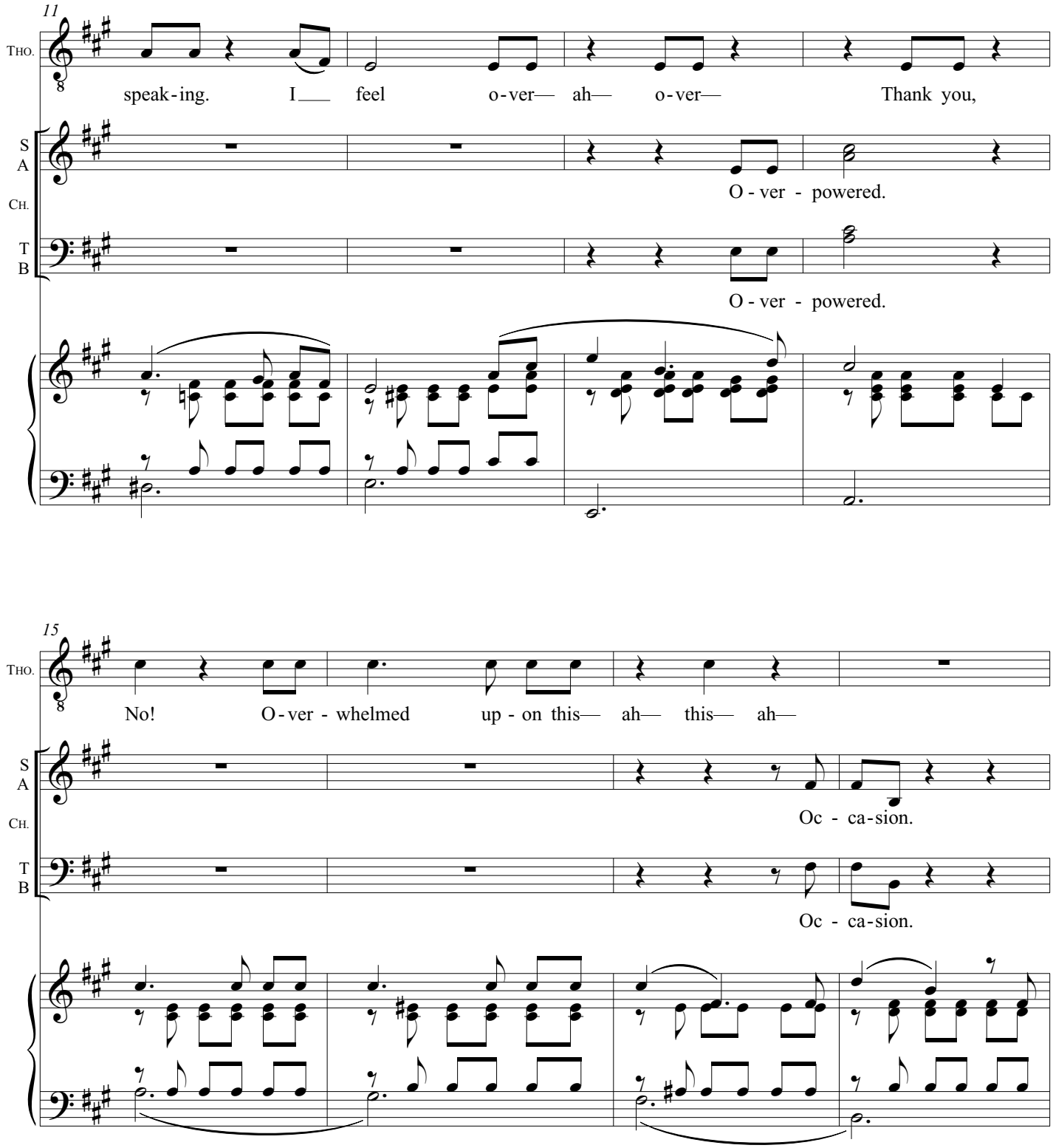

68
Moderato
THO.
Yes, I'm a man of high de - gree. A
S
A
CH.
That we all feel, that we all feel.
T
B
That we all feel, that we all feel.
p
f
72
THO.
mem - ber of the Ar - is - to - cra - cy. Nay, do not kneel. In
f
S
A
CH.
Oh, let us kneel.
f
T
B
Oh, let us kneel.
p
f
p
76
C
THO.
search of vir - tue have I wan - dered here, And found it in this

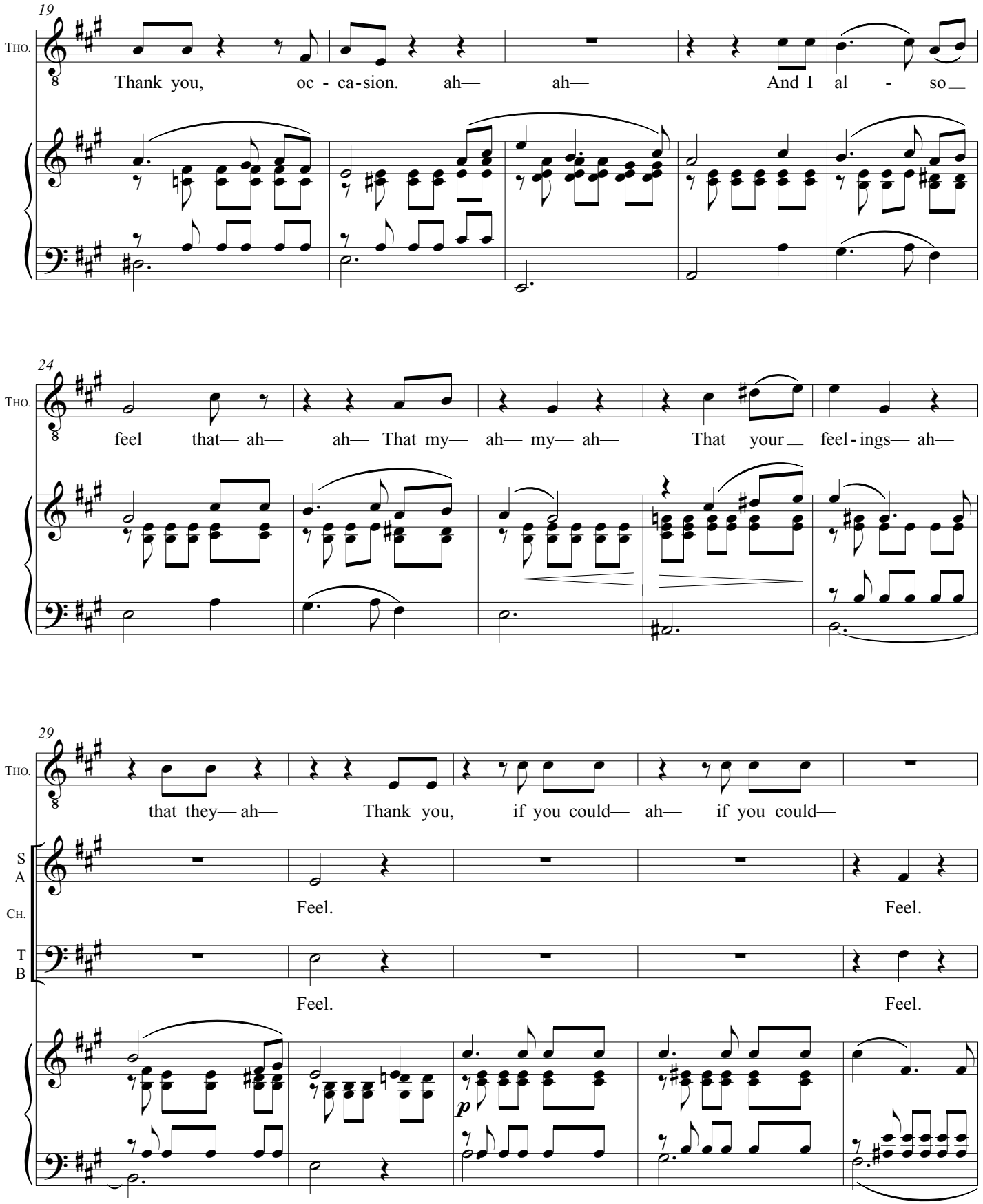

79
Tho.
hum - ble sphere.
Nay, do not kneel.
S
A
Ch.
Oh, let us kneel.
T
B
Oh, let us kneel.
f
p
82
Tho.
Nay! do not kneel!
p
S
A
Oh, let us kneel.
Let us kneel!
Ch.
p
T
B
Oh, let us kneel.
Let us kneel!
p

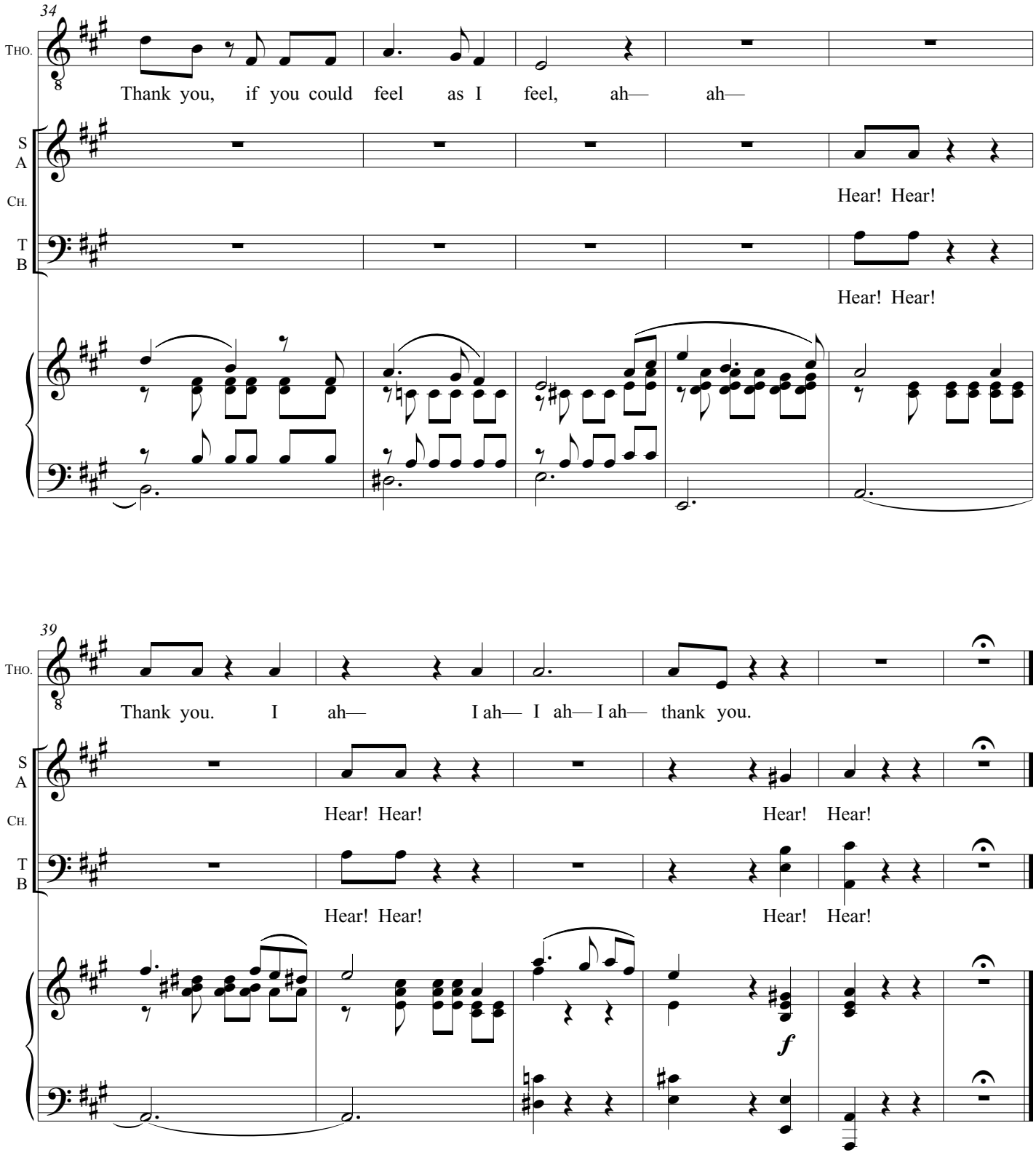
No. 8. Solo with Chorus: “Ladies and gentlemen!”

Thomas and Chorus



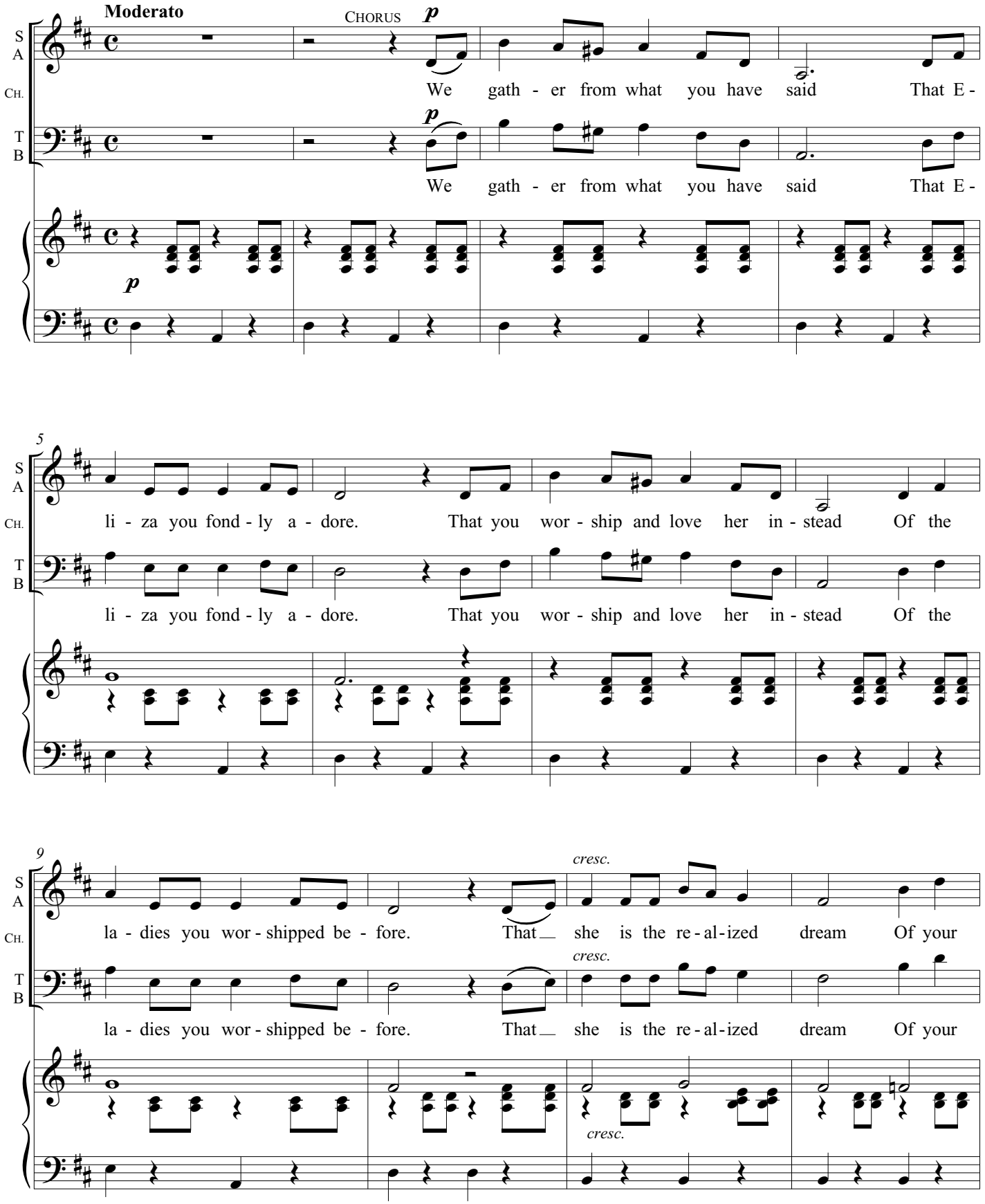

11
THO.
speak-ing. I feel o-ver— ah— o-ver— Thank you,
S
A
CH.
O - ver - powered.
T
B
O - ver - powered.
15
THO.
No! O-ver - whelmed up - on this— ah— this— ah—
S
A
CH.
Oc - ca-sion.
T
B
Oc - ca-sion.

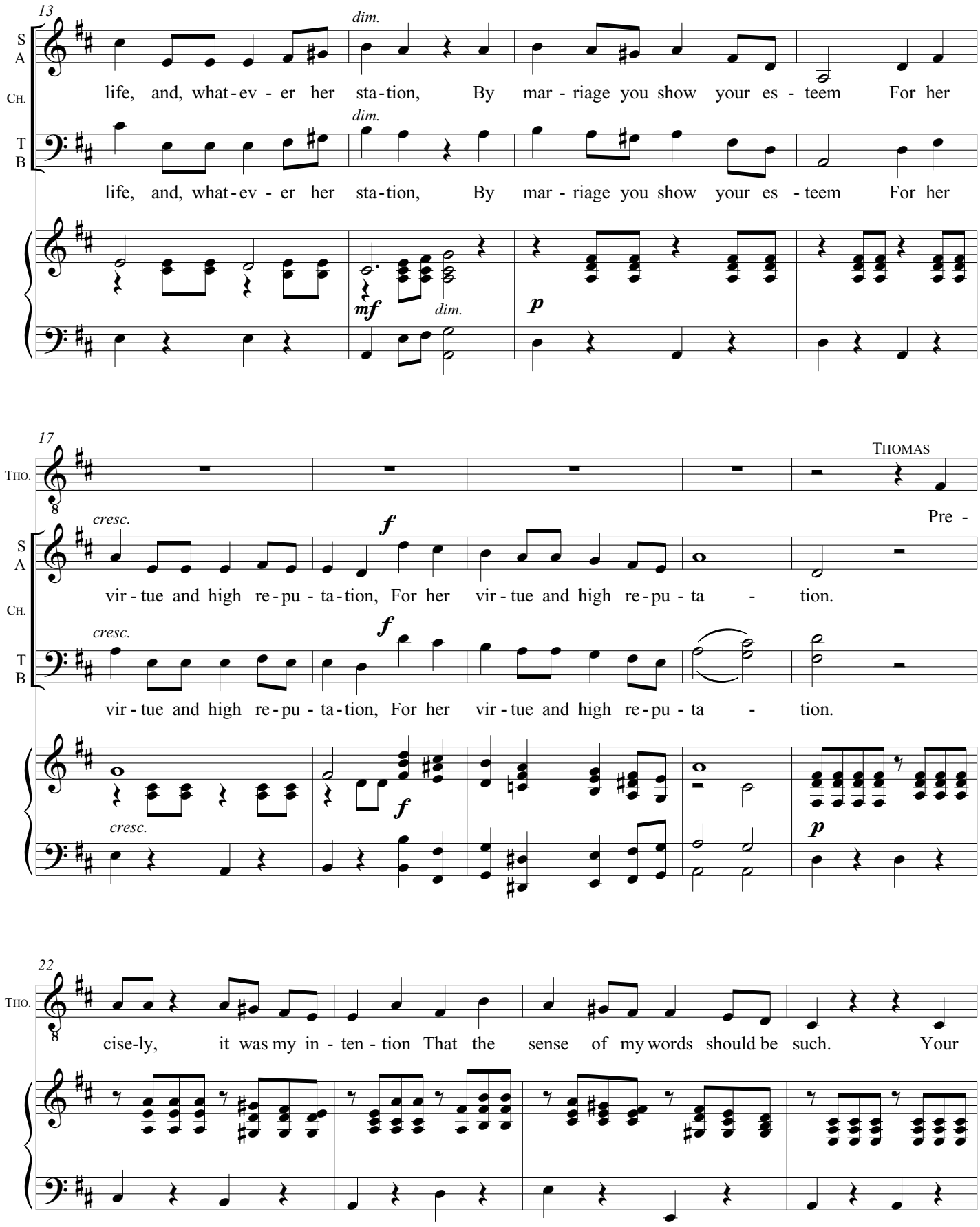

19
THO.
Thank you, oc - ca-sion. ah— ah— And I al - so
24
THO.
feel that— ah— ah— That my— ah— my— ah— That your feel-ings— ah—
29
THO.
that they— ah— Thank you, if you could— ah— if you could—
S
A
CH.
T
B
Feel. Feel.
Feel. Feel.
p

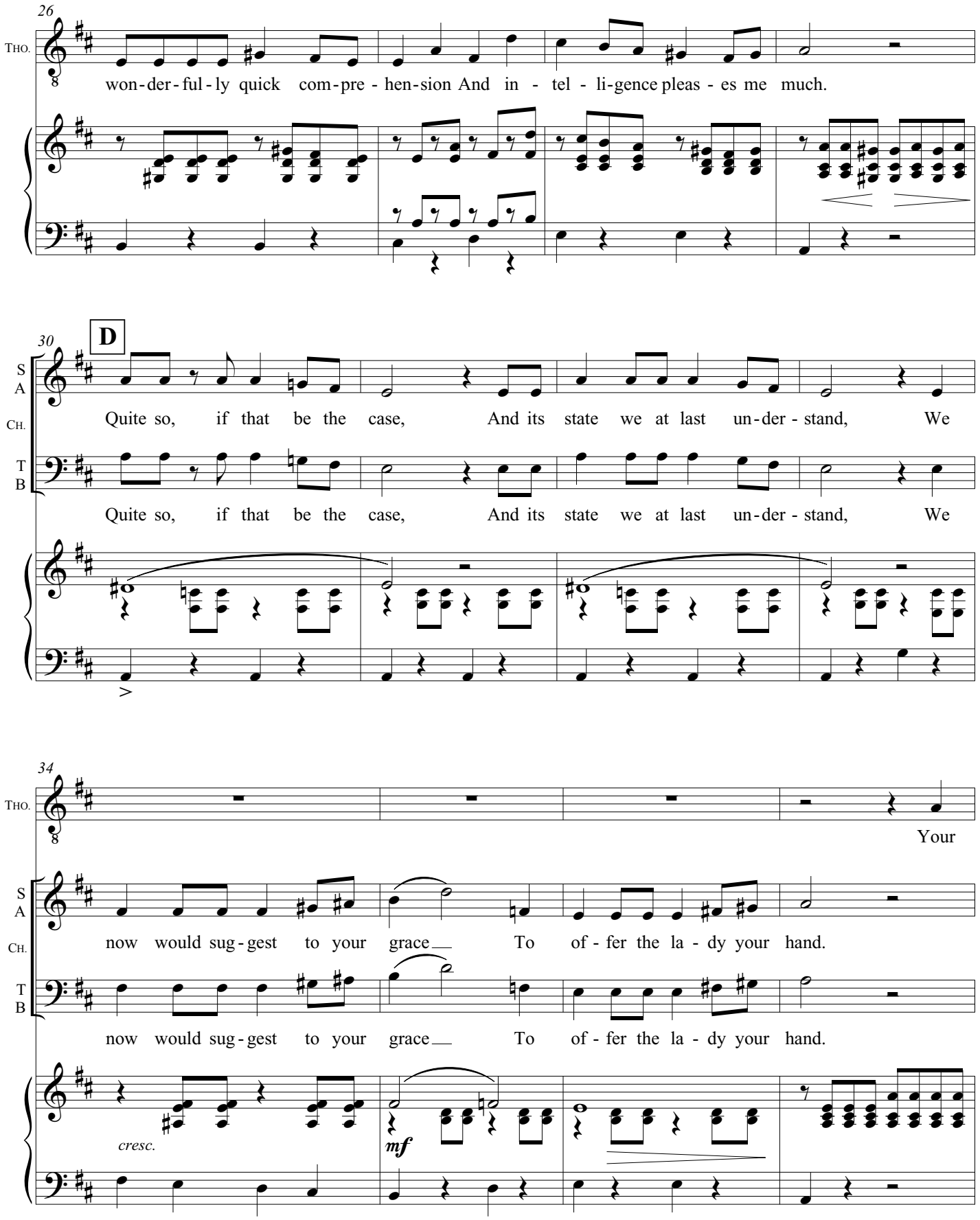

34
Tho.
Thank you, if you could feel as I feel, ah— ah—
S
A
Ch.
Hear! Hear!
T
B
Hear! Hear!
39
Tho.
Thank you. I ah— I ah— I ah— I ah— thank you.
S
A
Ch.
Hear! Hear! Hear! Hear!
T
B
Hear! Hear! Hear! Hear!
f

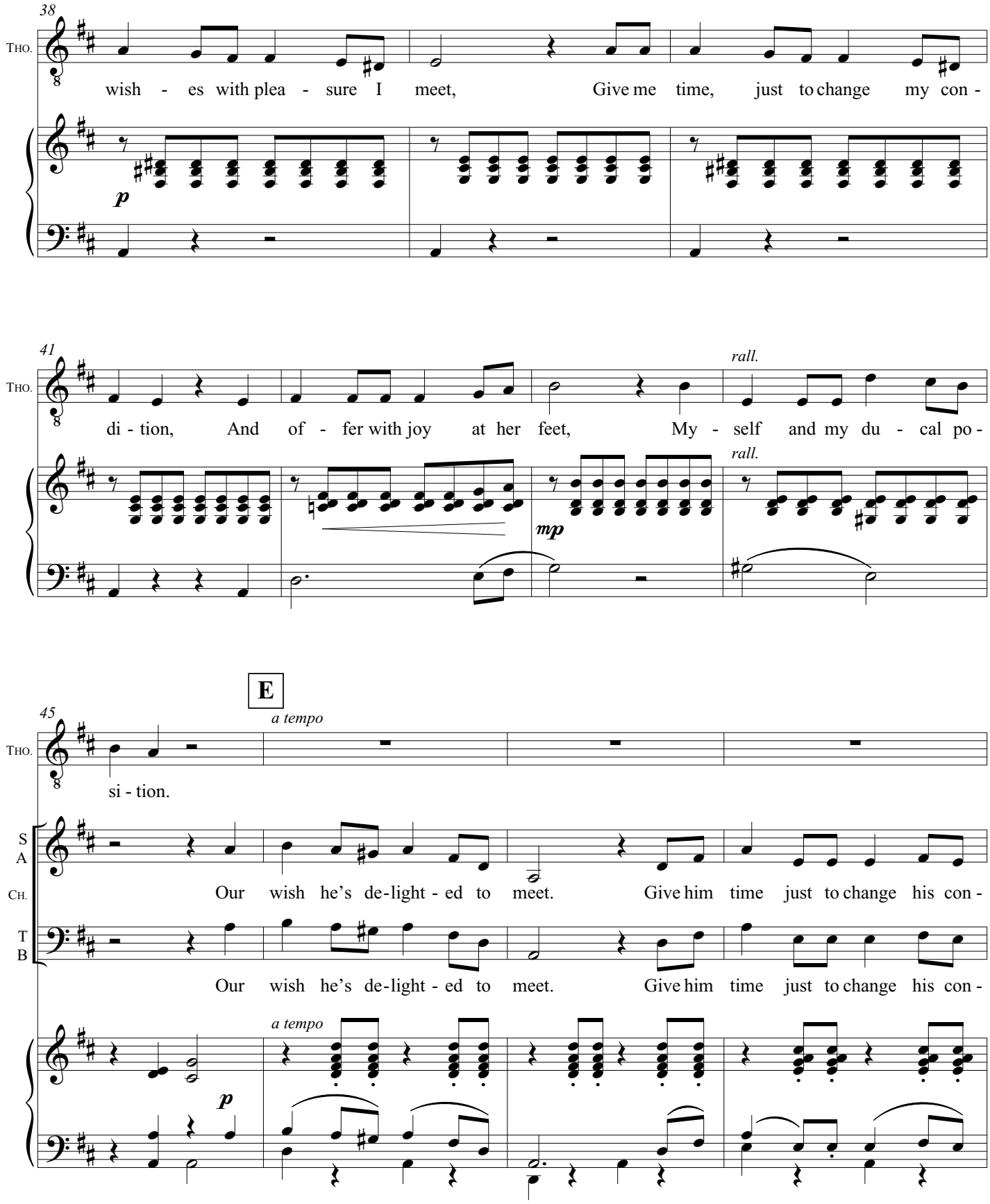
No. 9. Chorus and Solo: “We gather from what you have said”

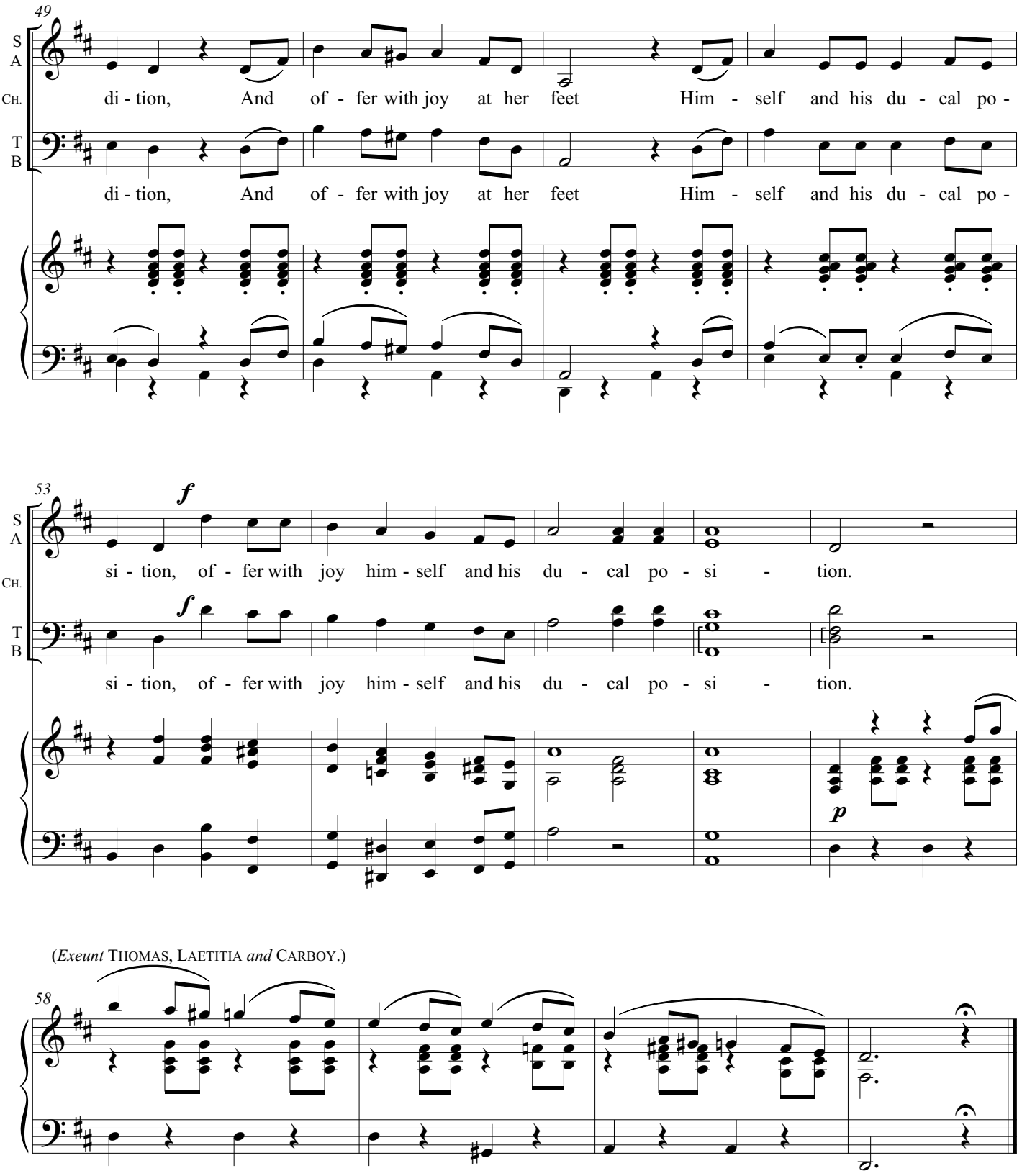
Thomas and Chorus




13
S
A
CH.
T
B
dim.
life, and, what-ev - er her sta-tion, By mar - riage you show your es - teem For her
mf
p
17
THO.
THOMAS
cresc.
f
Pre -
vir - tue and high re-pu - ta-tion, For her vir - tue and high re-pu - ta - tion.
22
cise-ly, it was my in - ten - tion That the sense of my words should be such. Your

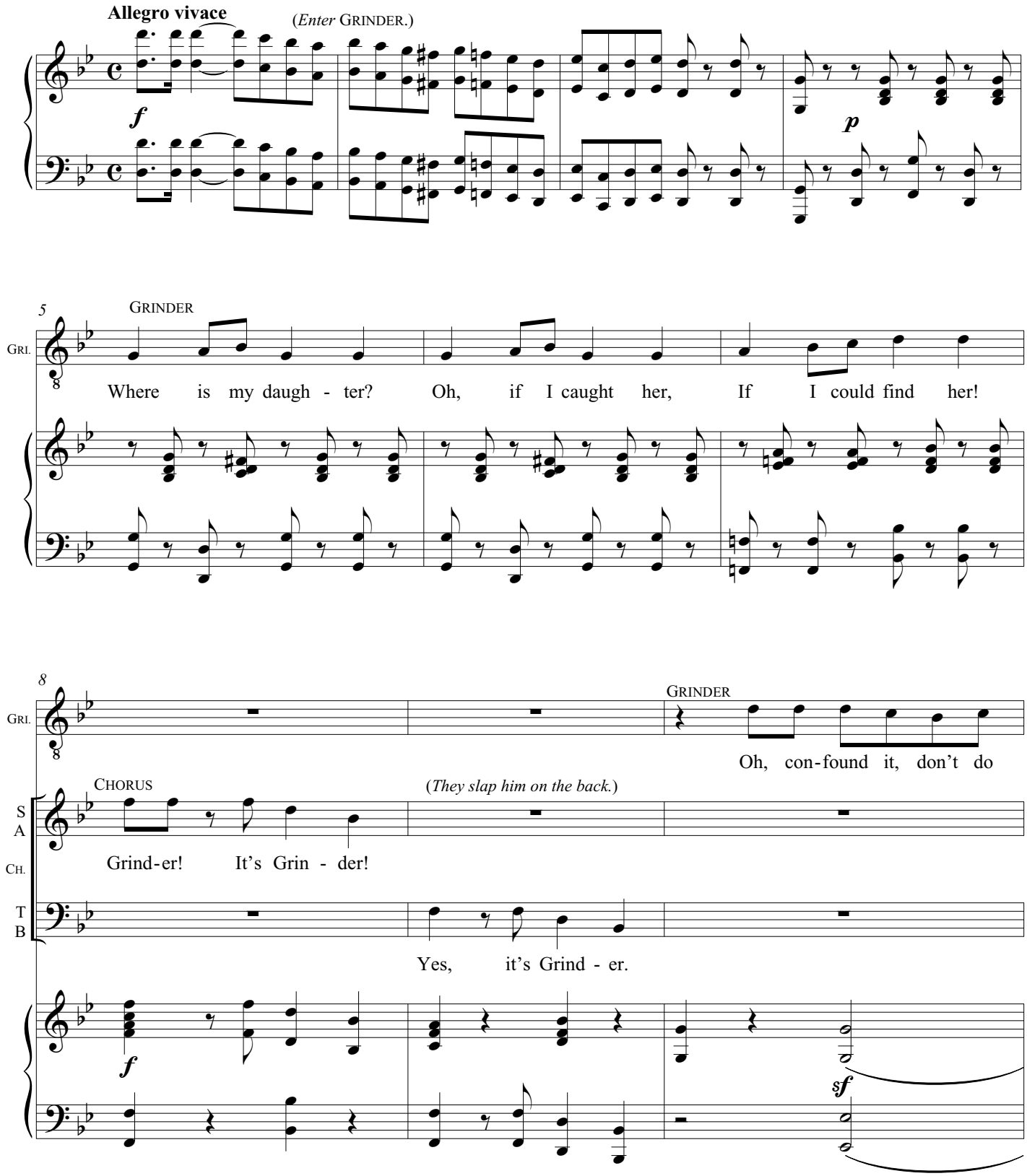

26
THO.
won-der-ful-ly quick com-pre-hen-sion And in - tel - li-gence pleas - es me much.
30
D
S
A
CH.
T
B
Quite so, if that be the case, And its state we at last un-der-stand, We
Quite so, if that be the case, And its state we at last un-der-stand, We
34
THO.
Your
S
A
CH.
T
B
now would sug-gest to your grace To of-fer the la-dy your hand.
now would sug-gest to your grace To of-fer the la-dy your hand.
cresc.
mf

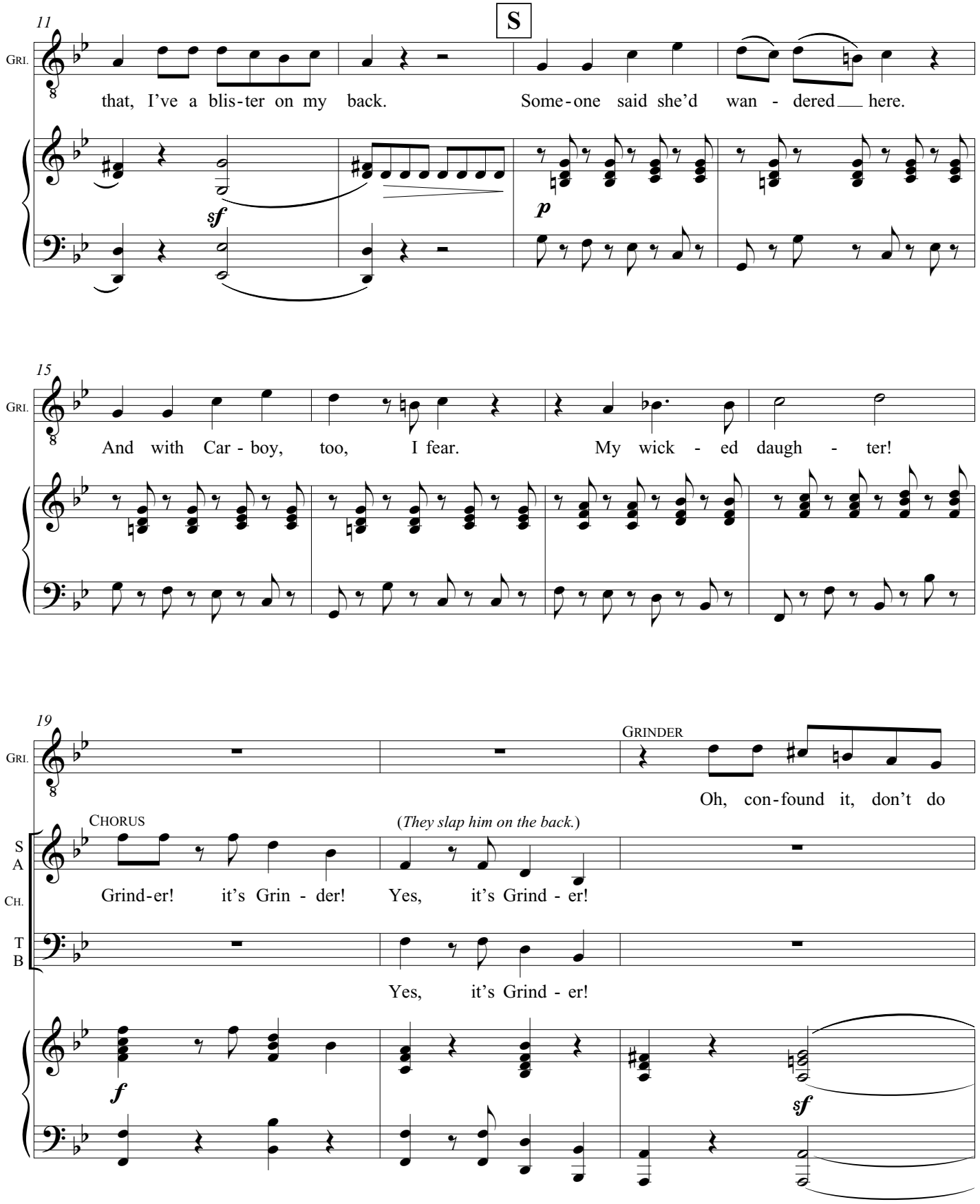

38
Tho.
wish - es with plea - sure I meet, Give me time, just to change my con -
p
41
Tho.
di - tion, And of - fer with joy at her feet, My - self and my du - cal po -
rall.
mp
rall.
E
45
a tempo
Tho.
si - tion.
S
A
Ch.
T
B
Our wish he’s de-light - ed to meet. Give him time just to change his con -
Our wish he’s de-light - ed to meet. Give him time just to change his con -
a tempo
p

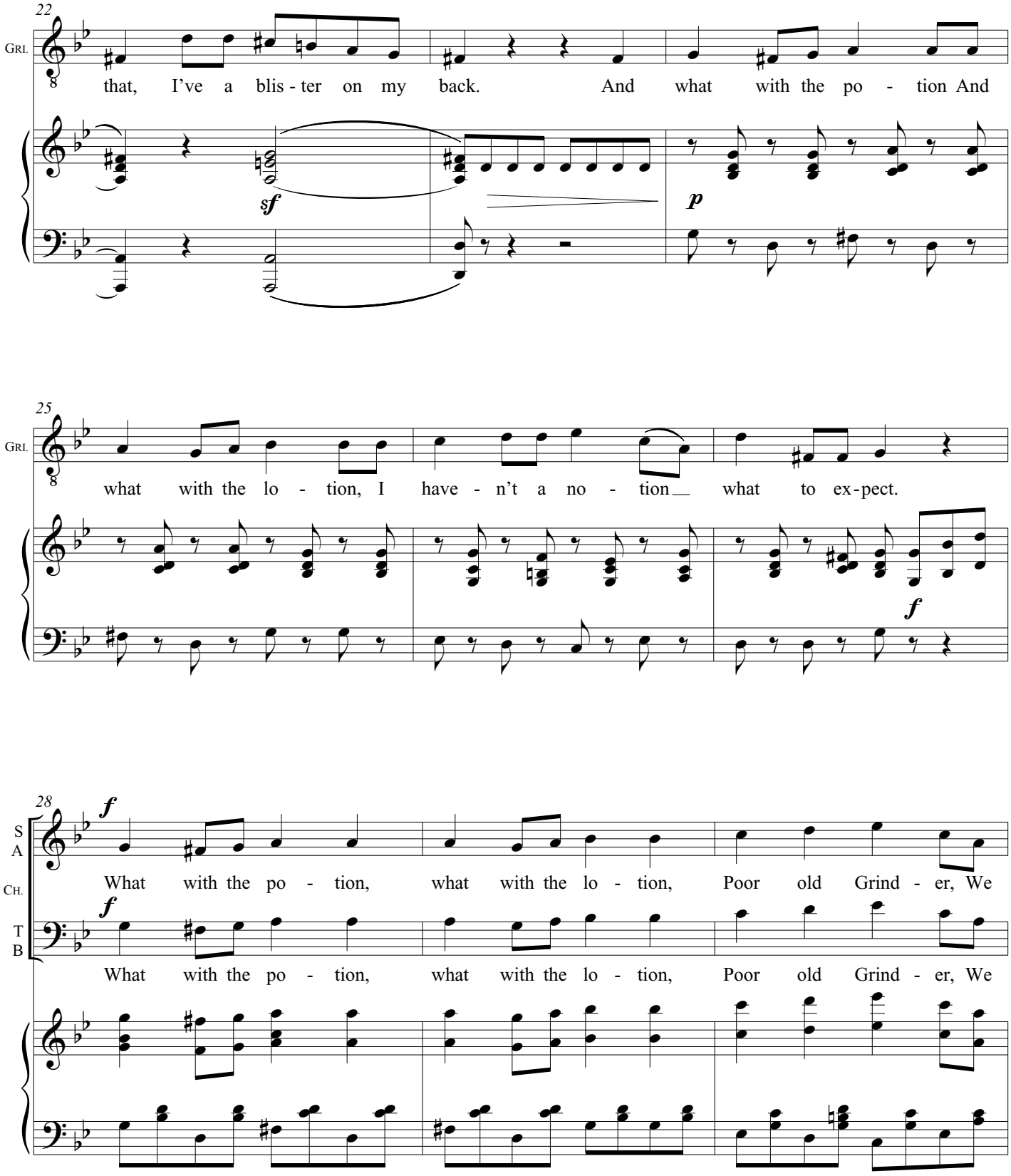

49
S
A
CH.
T
B
di - tion, And of - fer with joy at her feet Him - self and his du - cal po -
di - tion, And of - fer with joy at her feet Him - self and his du - cal po -
53
f
si - tion, of - fer with joy him - self and his du - cal po - si - tion.
f
si - tion, of - fer with joy him - self and his du - cal po - si - tion.
p
(*Exeunt* THOMAS, LAETITIA *and* CARBOY.)
58

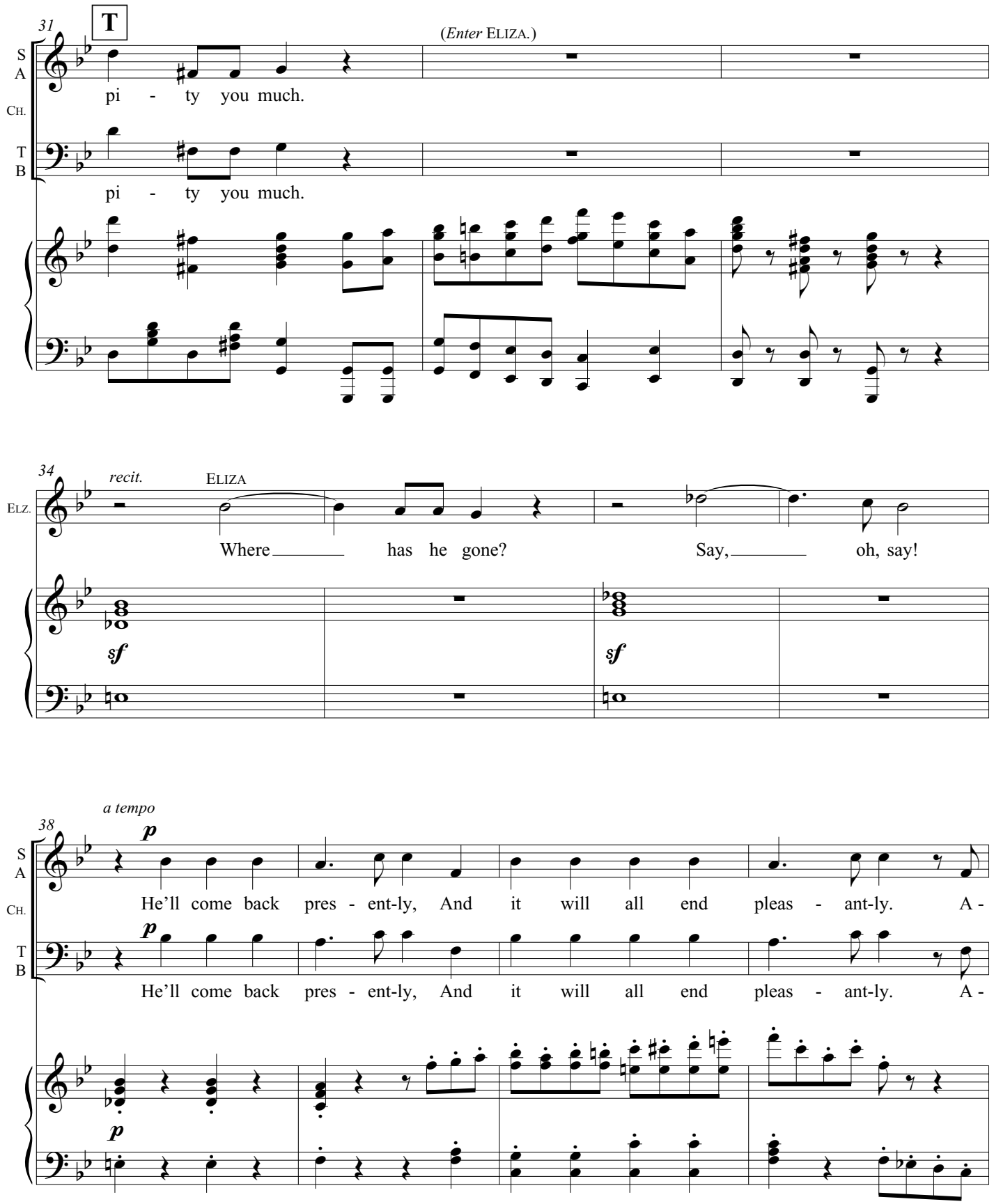
No. 10. Scene: "Where is my daughter?"

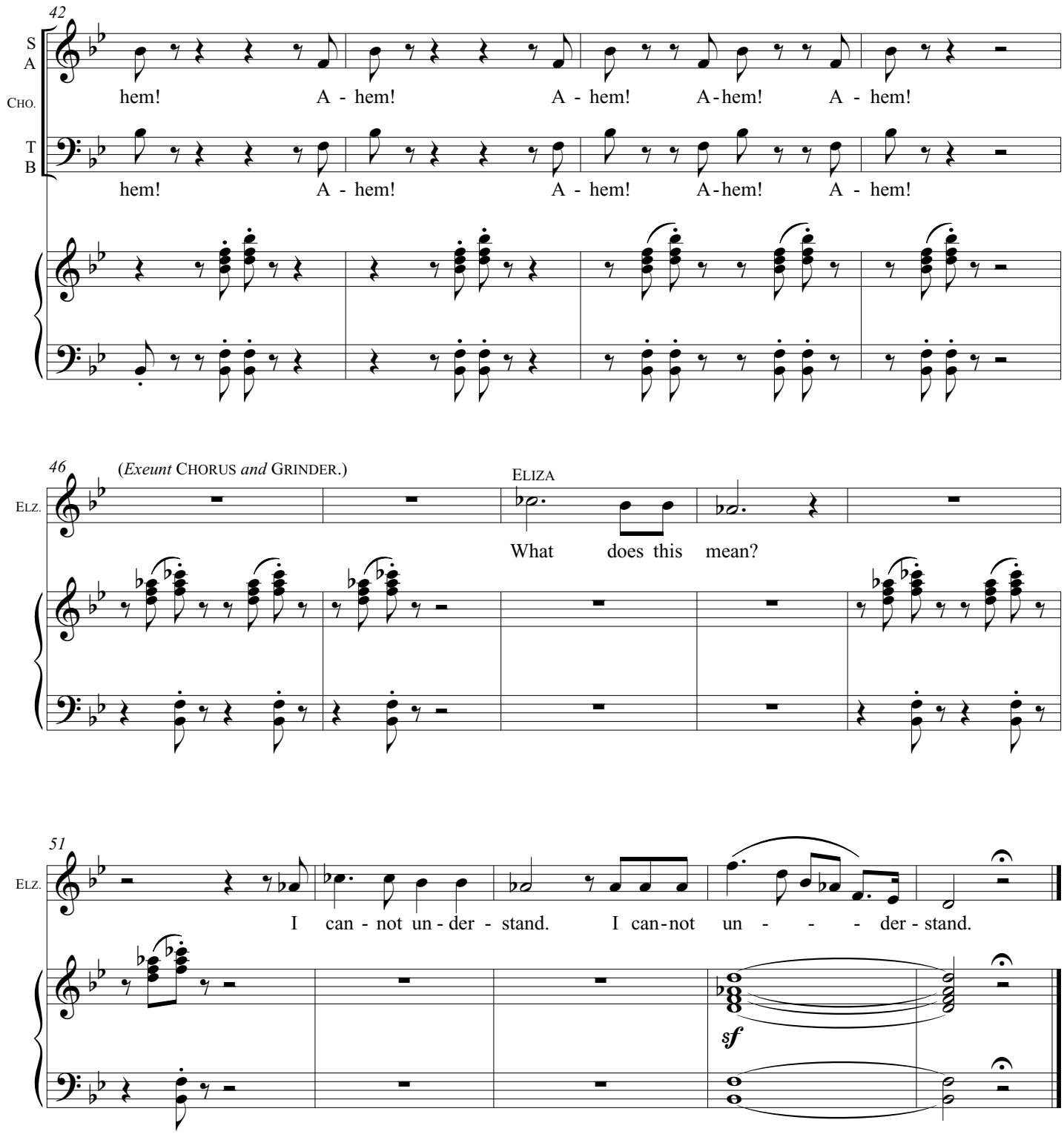
Eliza, Grinder, and Chorus




11
S
GRI.
that, I’ve a blis-ter on my back. Some-one said she’d wan - dered here.
sf
p
15
GRI.
And with Car - boy, too, I fear. My wick - ed daugh - ter!
19
GRI.
GRINDER
Oh, con-found it, don’t do
CHORUS
(They slap him on the back.)
S
A
CH.
Grind-er! it’s Grin - der! Yes, it’s Grind - er!
T
B
Yes, it’s Grind - er!
f
sf


22
GRI.
that, I’ve a blis - ter on my back. And what with the po - tion And
sf
p
25
GRI.
what with the lo - tion, I have - n’t a no - tion what to ex-pect.
f
28
S
A
CH.
T
B
f
What with the po - tion, what with the lo - tion, Poor old Grind - er, We
f
What with the po - tion, what with the lo - tion, Poor old Grind - er, We

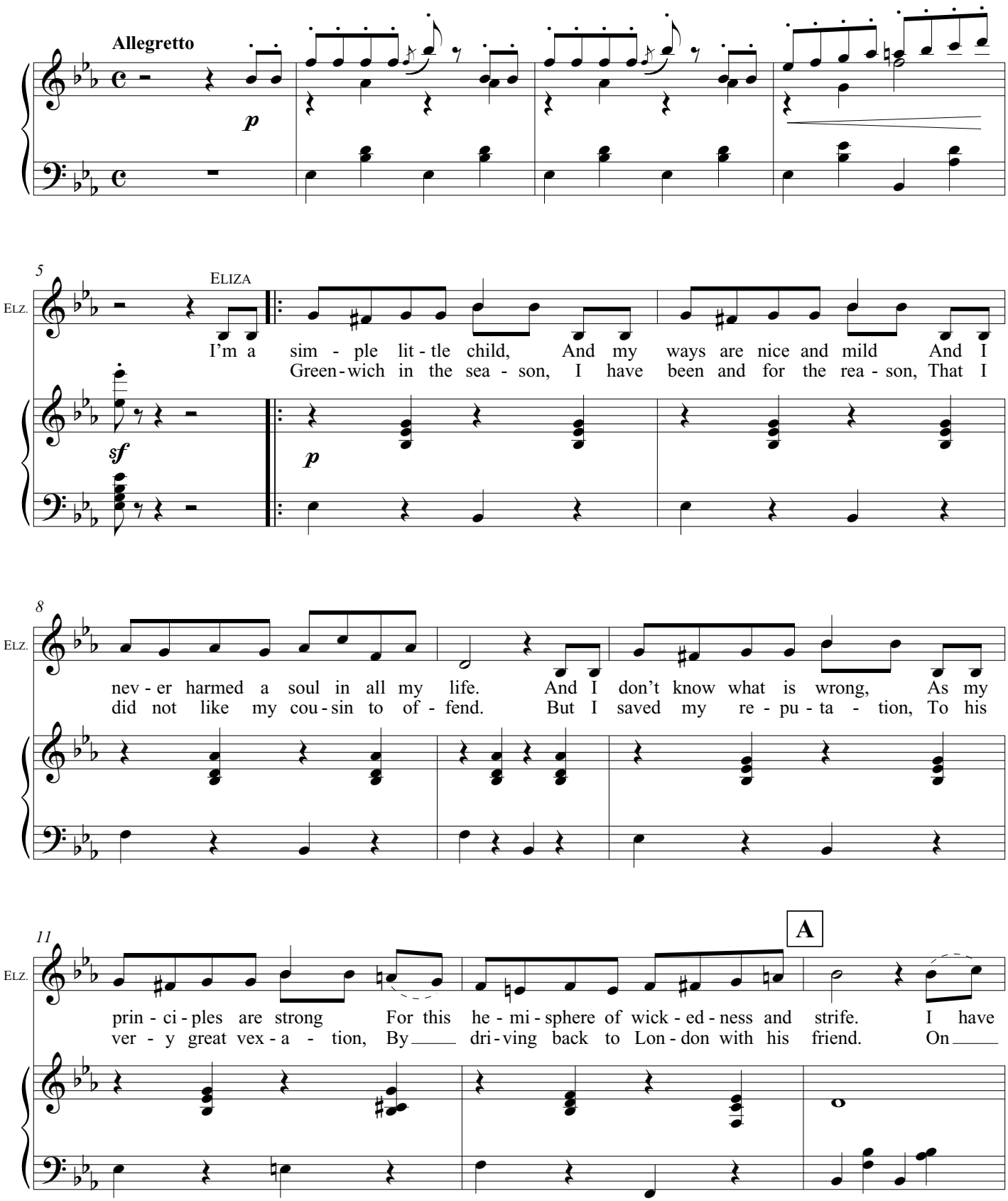

31
T
(Enter ELIZA.)
S
A
CH.
pi - ty you much.
T
B
pi - ty you much.
34
recit.
ELIZA
ELZ.
Where has he gone? Say, oh, say!
sf
sf
a tempo
38
p
He'll come back pres - ent-ly, And it will all end pleas - ant-ly. A -
p
He'll come back pres - ent-ly, And it will all end pleas - ant-ly. A -
p

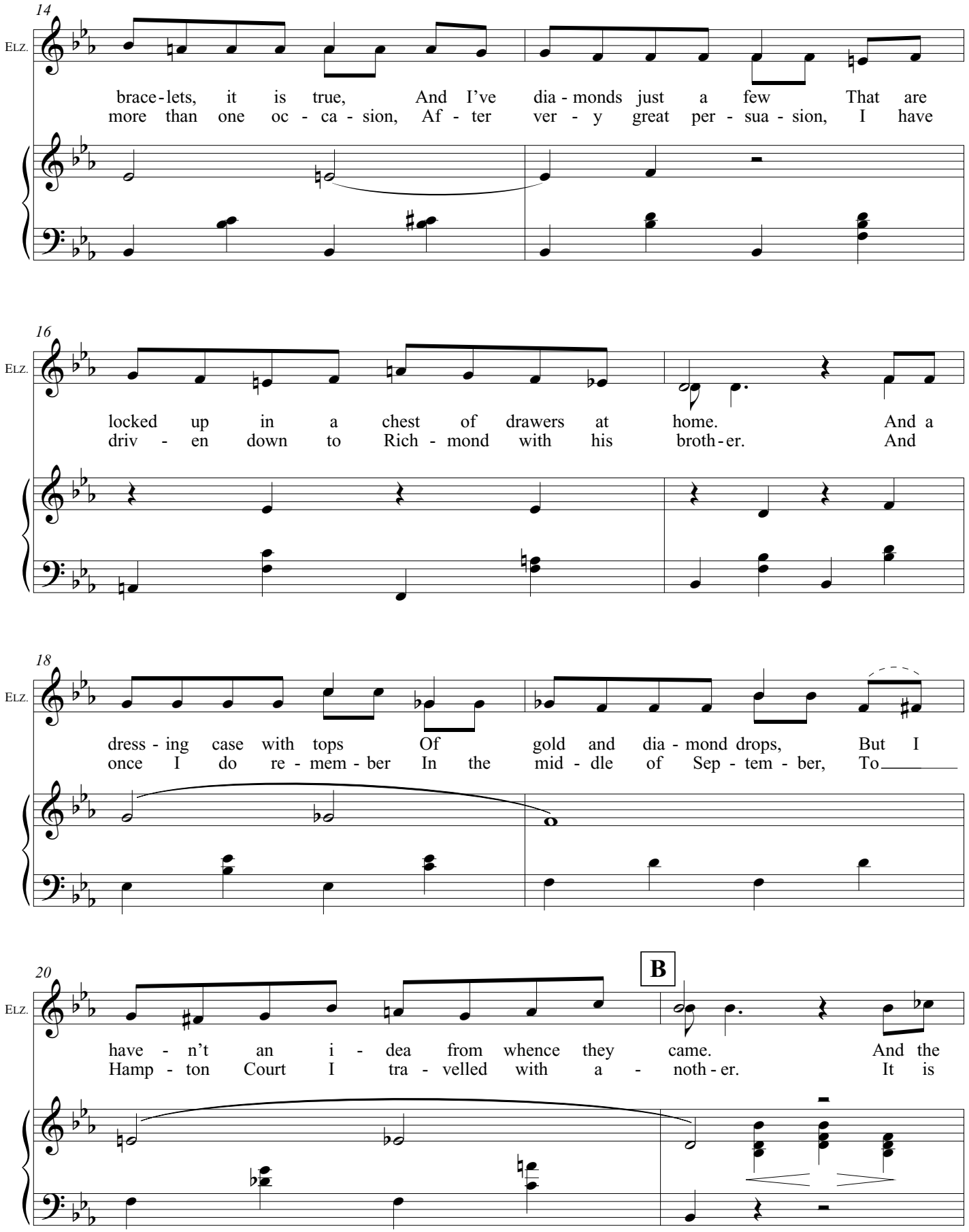

42
S
A
Cho.
T
B
hem! A - hem! A - hem! A-hem! A - hem!
hem! A - hem! A - hem! A-hem! A - hem!
46
(*Exeunt* Chorus *and* Grinder.)
Elz.
Eliza
What does this mean?
51
Elz.
I can - not un - der - stand. I can-not un - - - der - stand.
sf

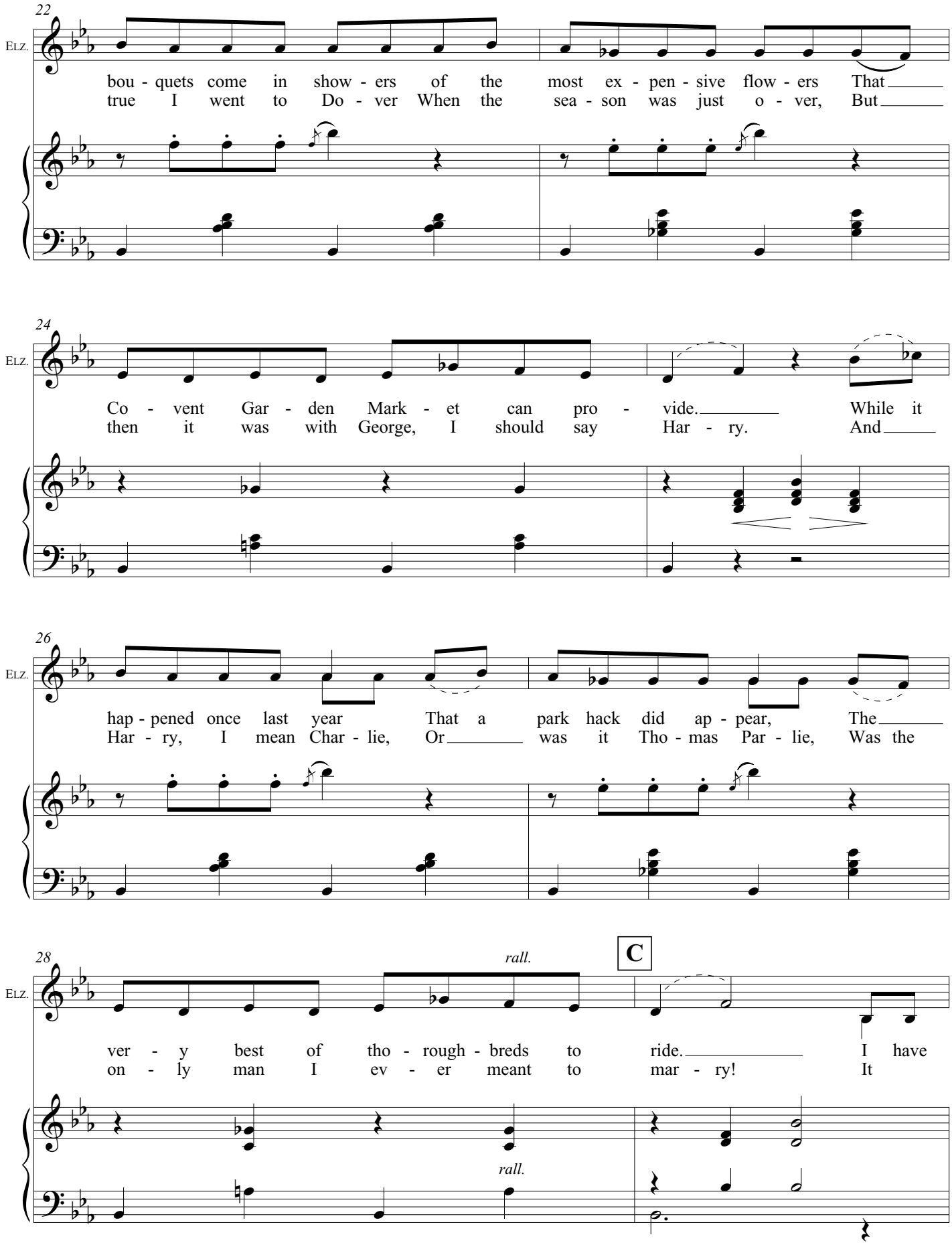
(*No. 11 begins on next page.*)

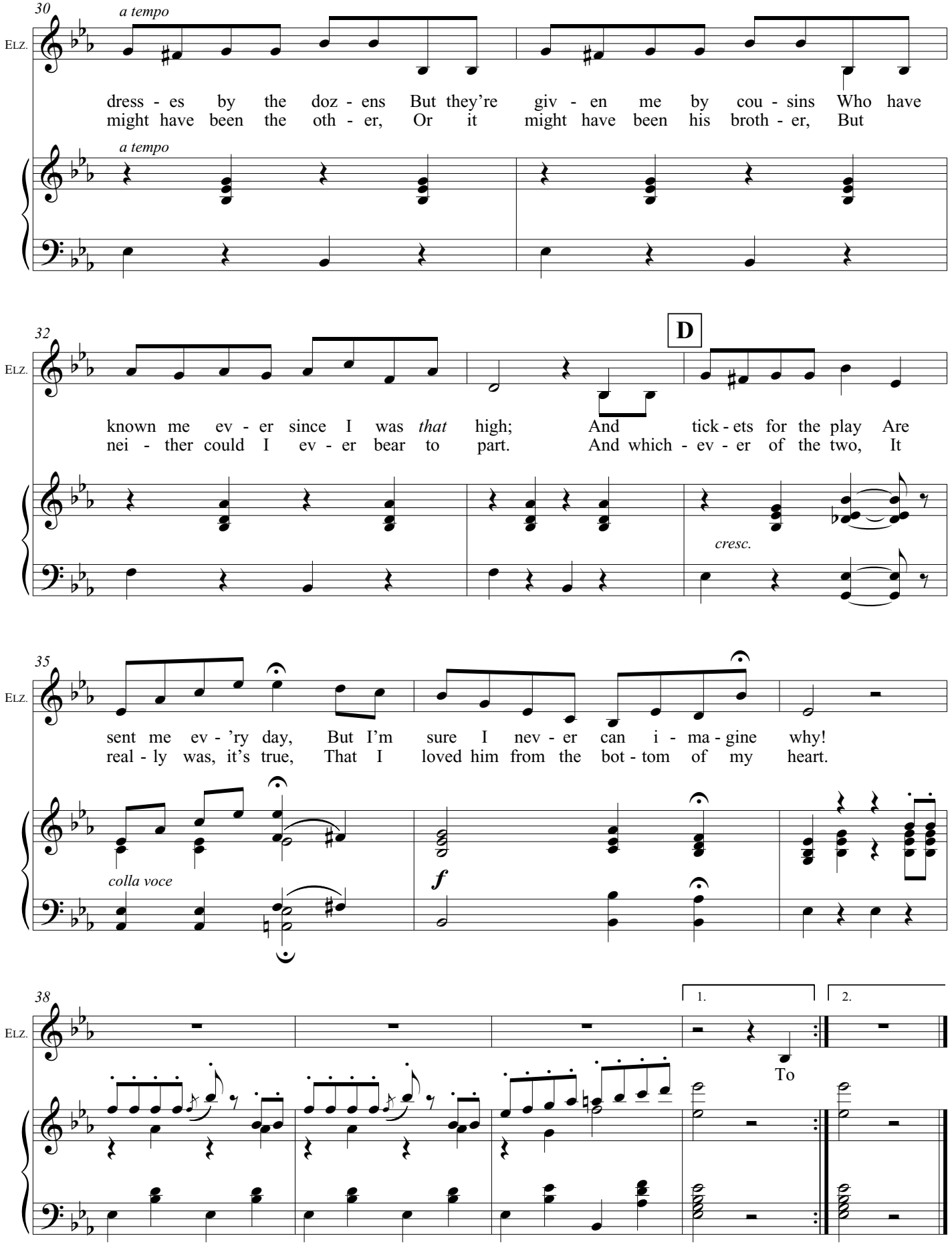
No. 11. Song: “I’m a simple little child”

Eliza



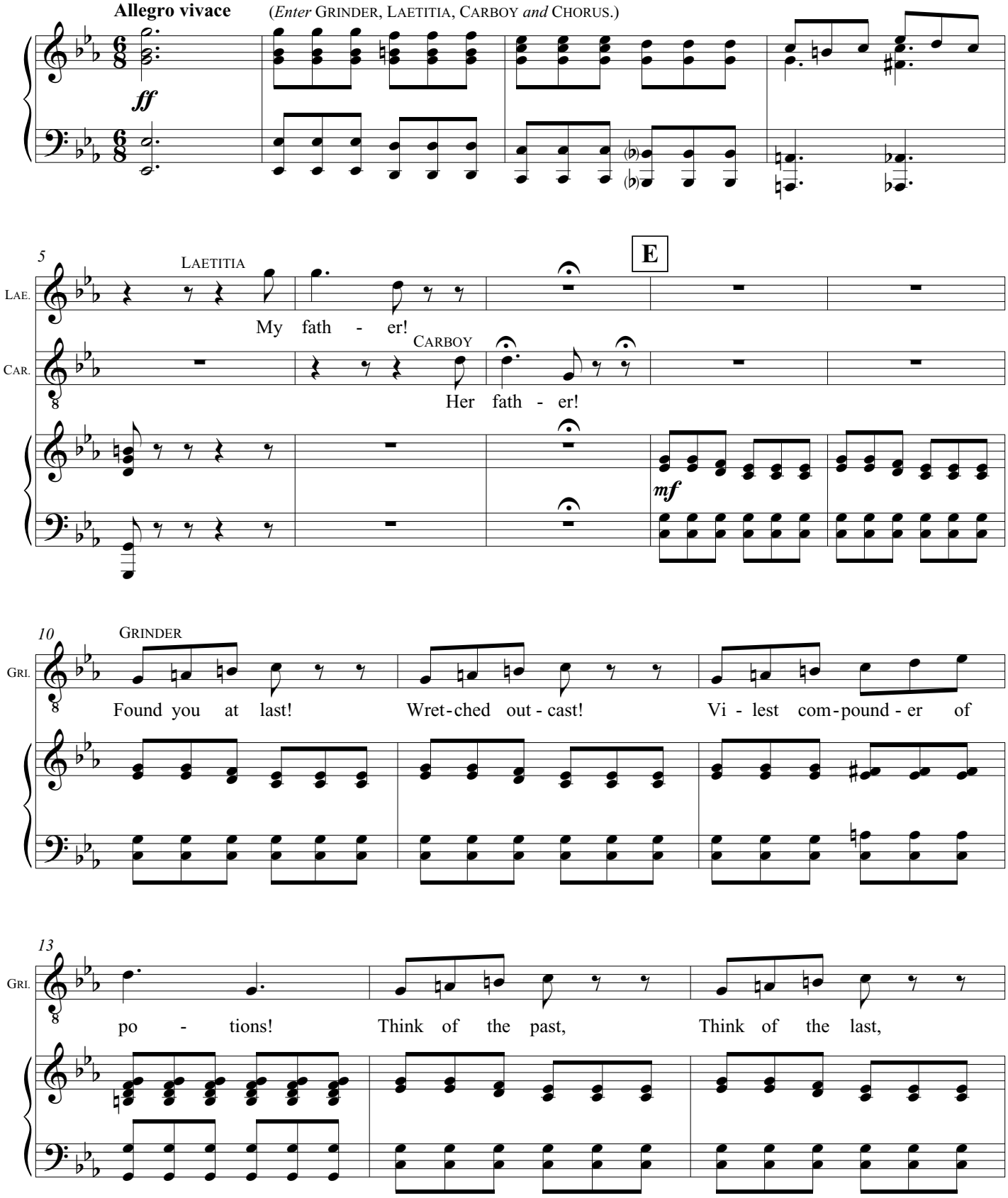

14
Elz.
brace - lets, it is true, And I’ve dia - monds just a few That are
more than one oc - ca - sion, Af - ter ver - y great per - sua - sion, I have
16
Elz.
locked up in a chest of drawers at home. And a
driv - en down to Rich - mond with his broth - er. And
18
Elz.
dress - ing case with tops Of gold and dia - mond drops, But I
once I do re - mem - ber In the mid - dle of Sep - tem - ber, To
20
Elz.
B
have - n’t an i - dea from whence they came. And the
Hamp - ton Court I tra - velled with a - noth - er. It is

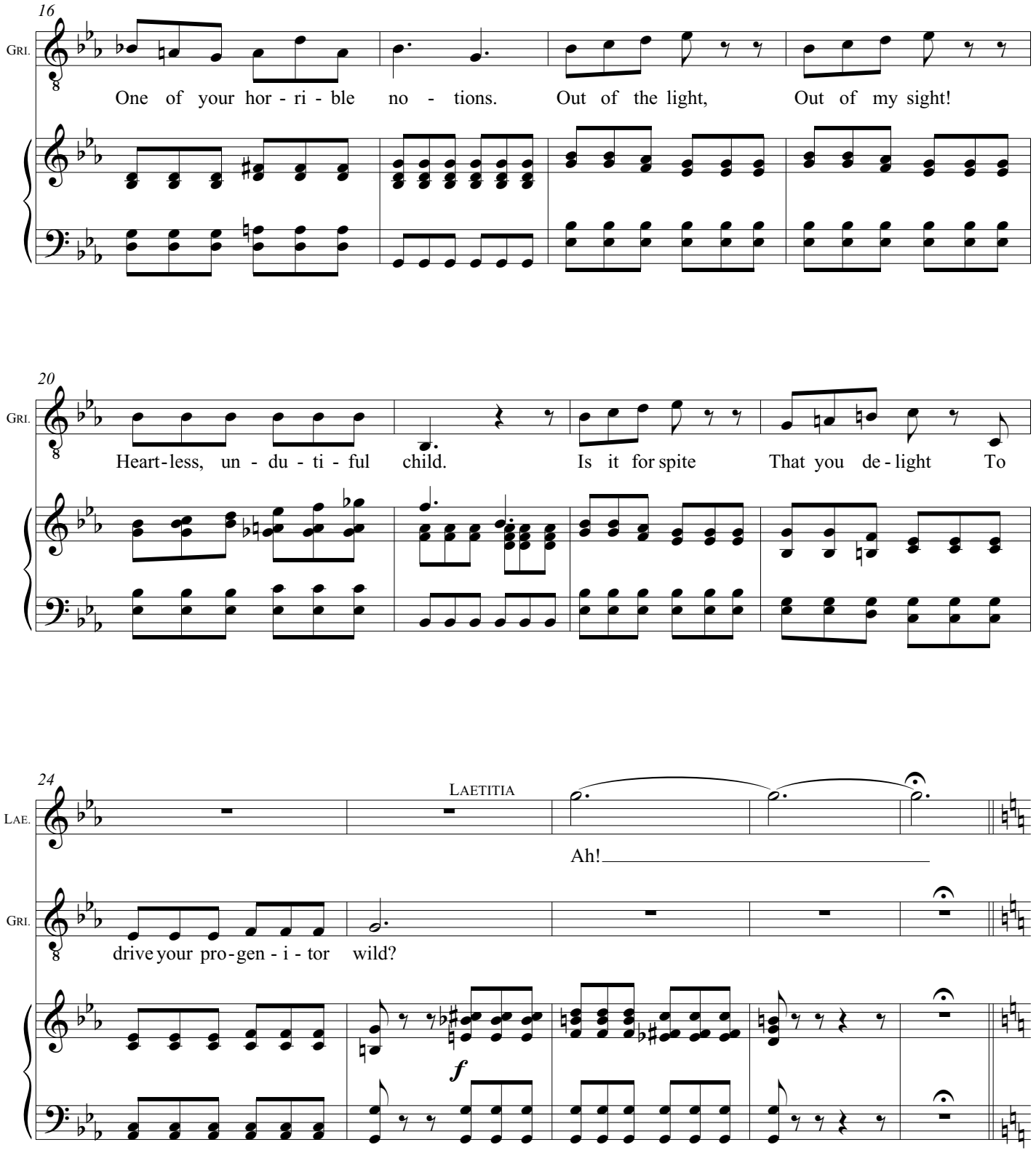

22
Elz.
bou - quets come in show - ers of the most ex - pen - sive flow - ers That
true I went to Do - ver When the sea - son was just o - ver, But
24
Elz.
Co - vent Gar - den Mark - et can pro - vide. While it
then it was with George, I should say Har - ry. And
26
Elz.
hap - pened once last year That a park hack did ap - pear, The
Har - ry, I mean Char - lie, Or was it Tho - mas Par - lie, Was the
28
rall.
C
Elz.
ver - y best of tho - rough - breds to ride. I have
on - ly man I ev - er meant to mar - ry! It
rall.

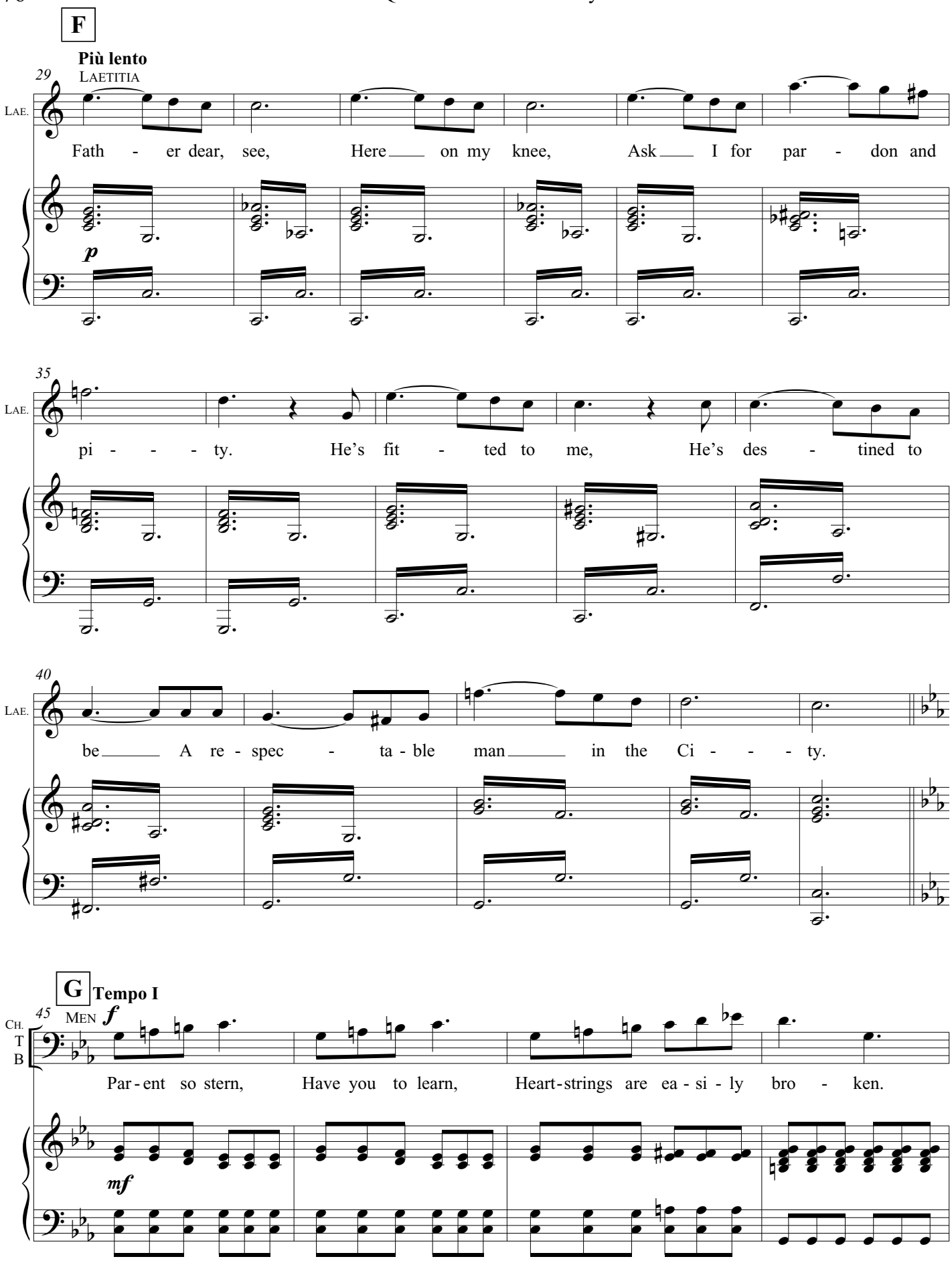

30
a tempo
ELZ.
dress - es by the doz - ens But they're giv - en me by cou - sins Who have
might have been the oth - er, Or it might have been his broth - er, But
a tempo
32
D
known me ev - er since I was *that* high; And tick - ets for the play Are
nei - ther could I ev - er bear to part. And which - ev - er of the two, It
cresc.
35
sent me ev - 'ry day, But I'm sure I nev - er can i - ma - gine why!
real - ly was, it's true, That I loved him from the bot - tom of my heart.
colla voce
f
38
1.
2.
To

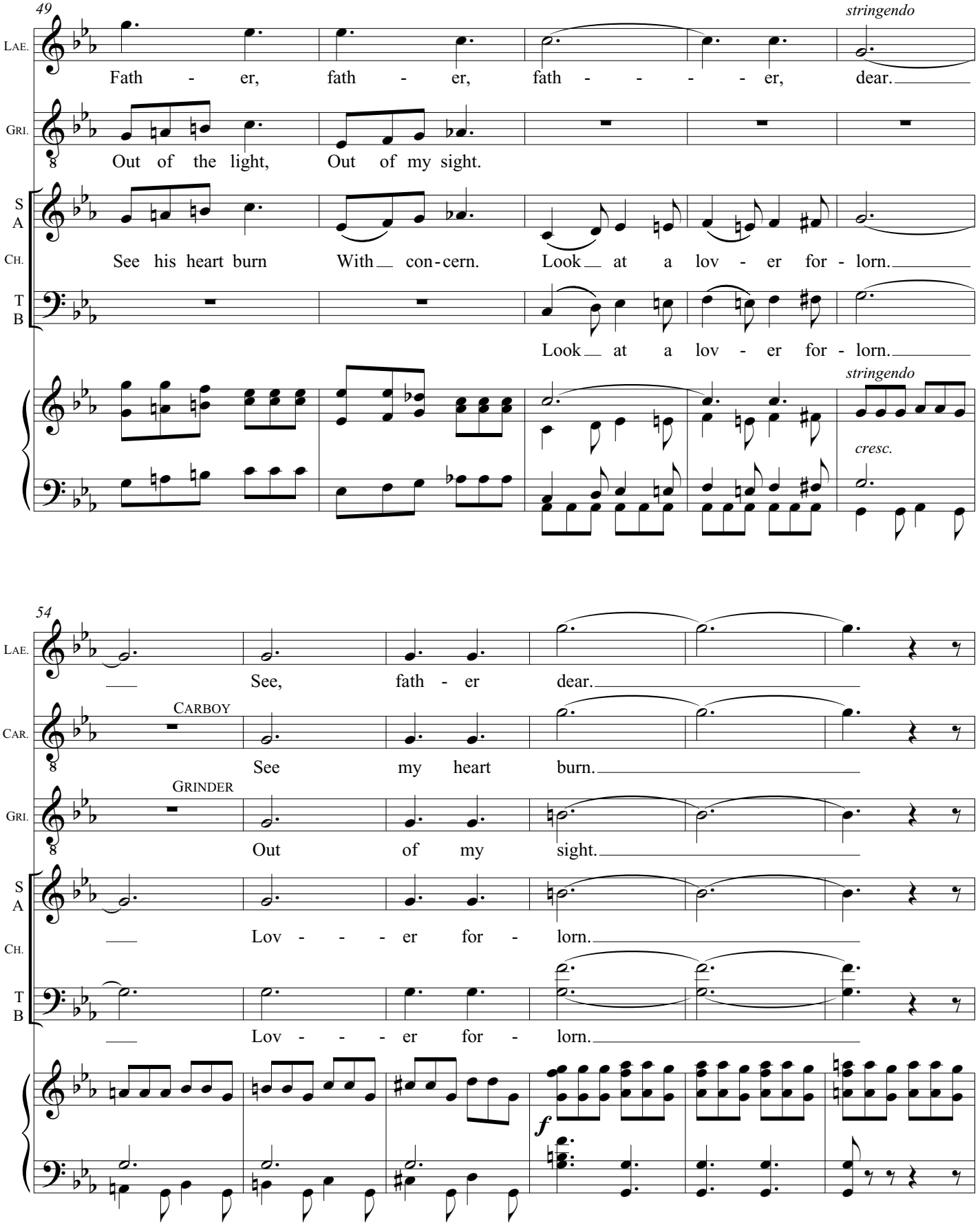
No. 12. Quartet and Chorus: “My father!”

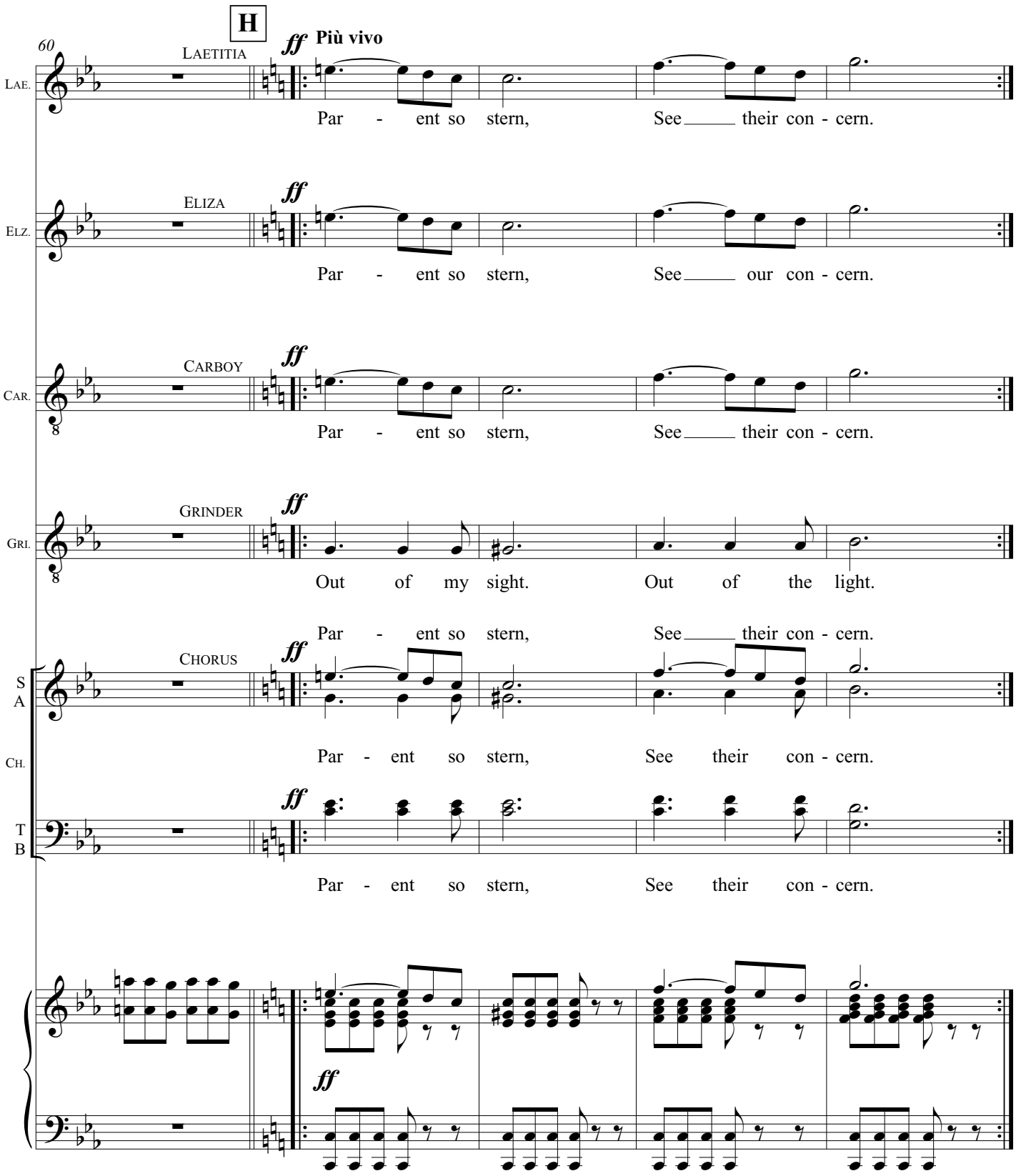
Laetitia, Eliza, Carboy, Grinder, and Chorus

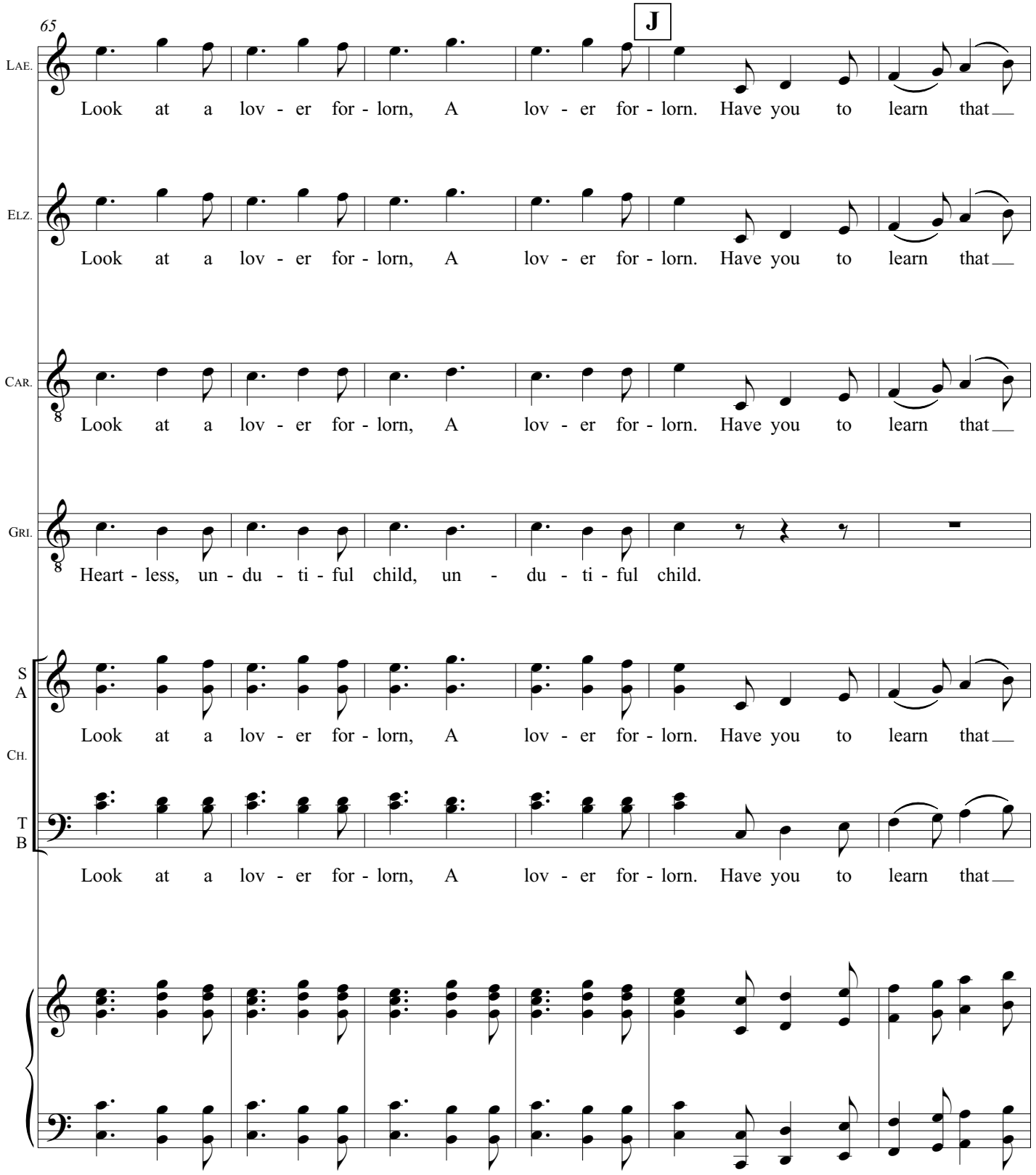


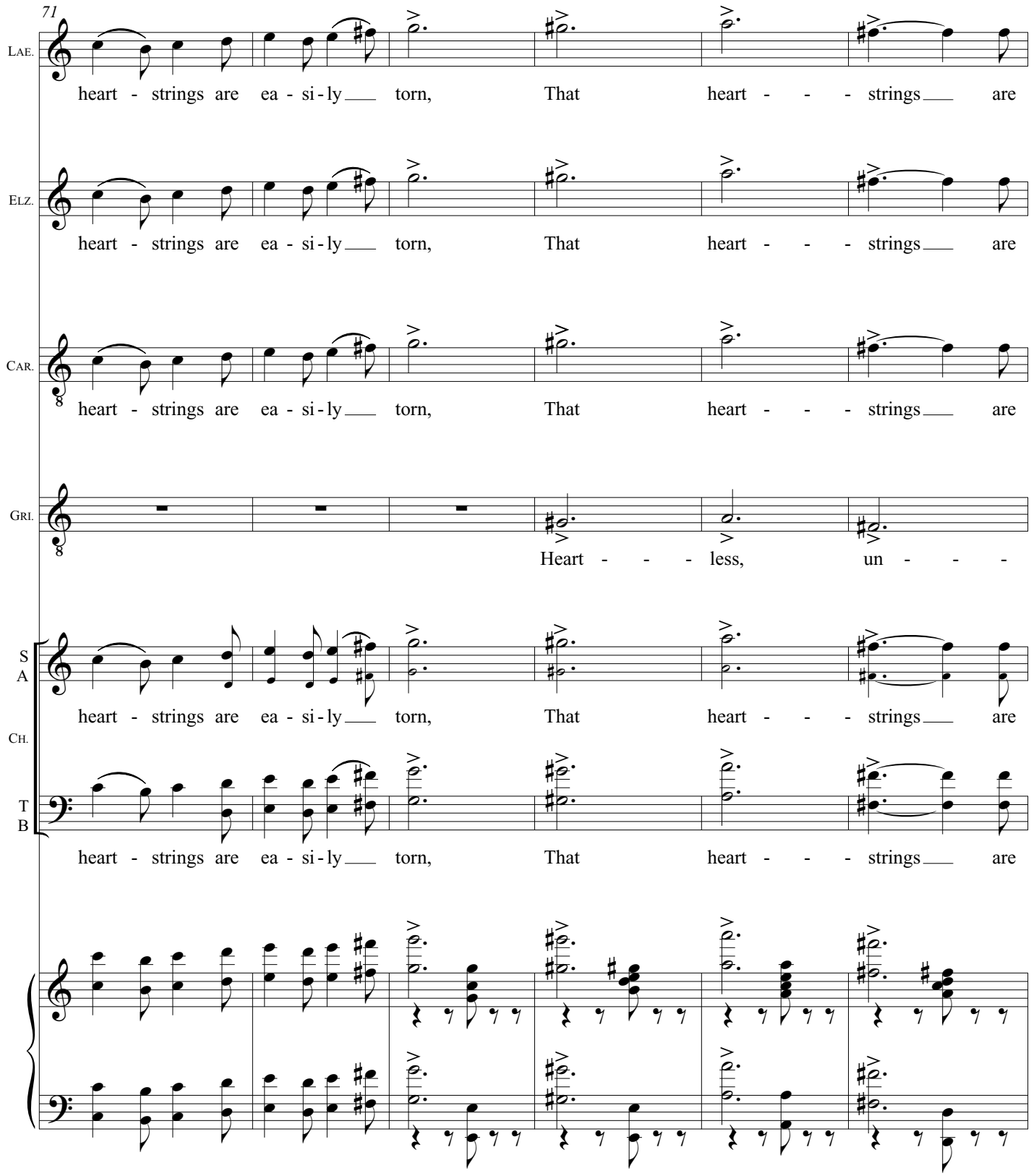

16
Gri.
One of your hor - ri - ble no - tions. Out of the light, Out of my sight!
20
Gri.
Heart-less, un - du - ti - ful child. Is it for spite That you de - light To
24
Lae.
Laetitia
Ah!
Gri.
drive your pro-gen - i - tor wild?
f

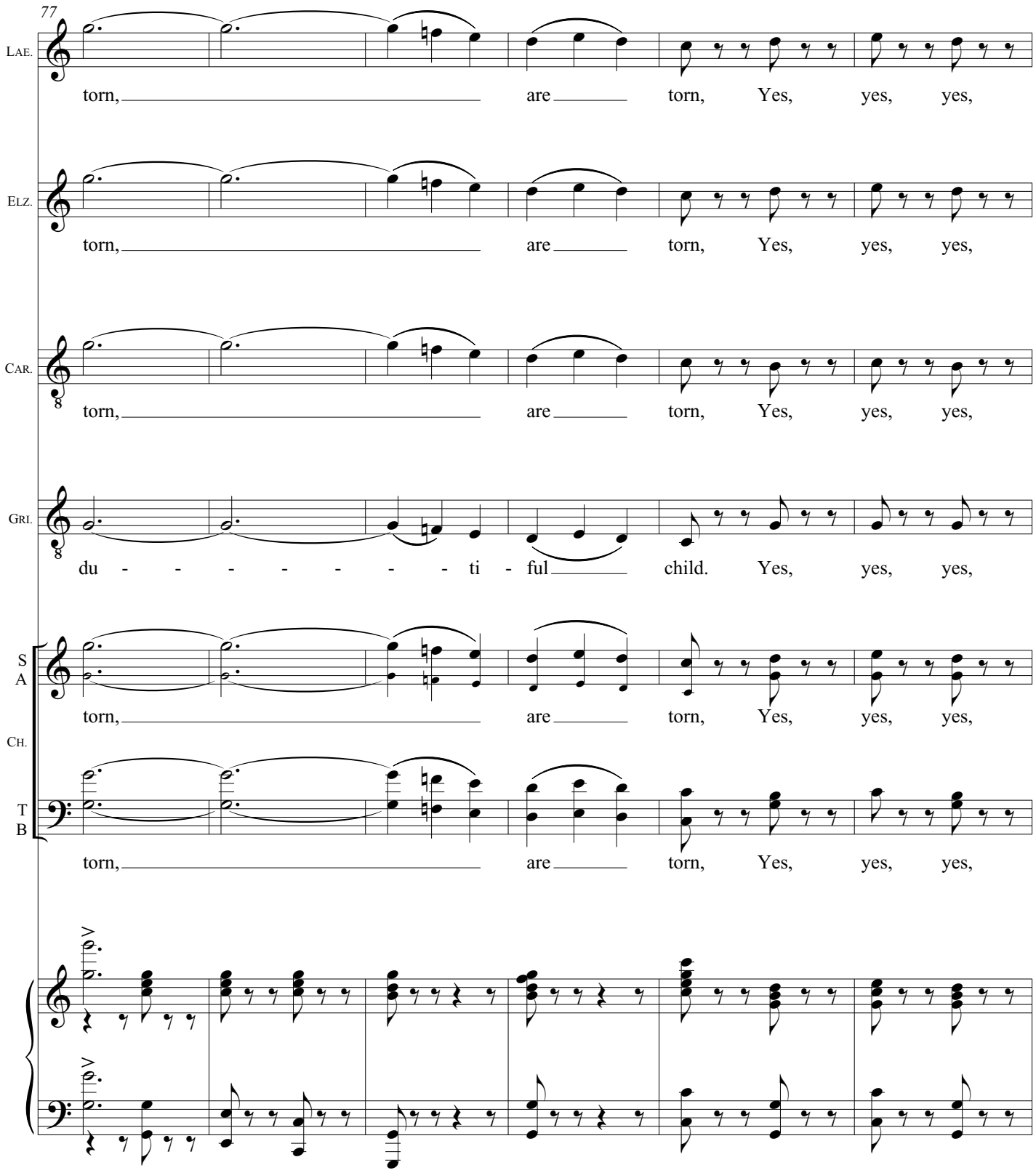

F
Più lento
29
LAETITIA
LAE.
Fath - er dear, see, Here on my knee, Ask I for par - don and
p
35
LAE.
pi - - - - ty. He's fit - ted to me, He's des - tined to
40
LAE.
be A re - spec - ta - ble man in the Ci - - - - ty.
G
Tempo I
45
MEN
f
CH.
T
B
Par - ent so stern, Have you to learn, Heart-strings are ea - si - ly bro - ken.
mf

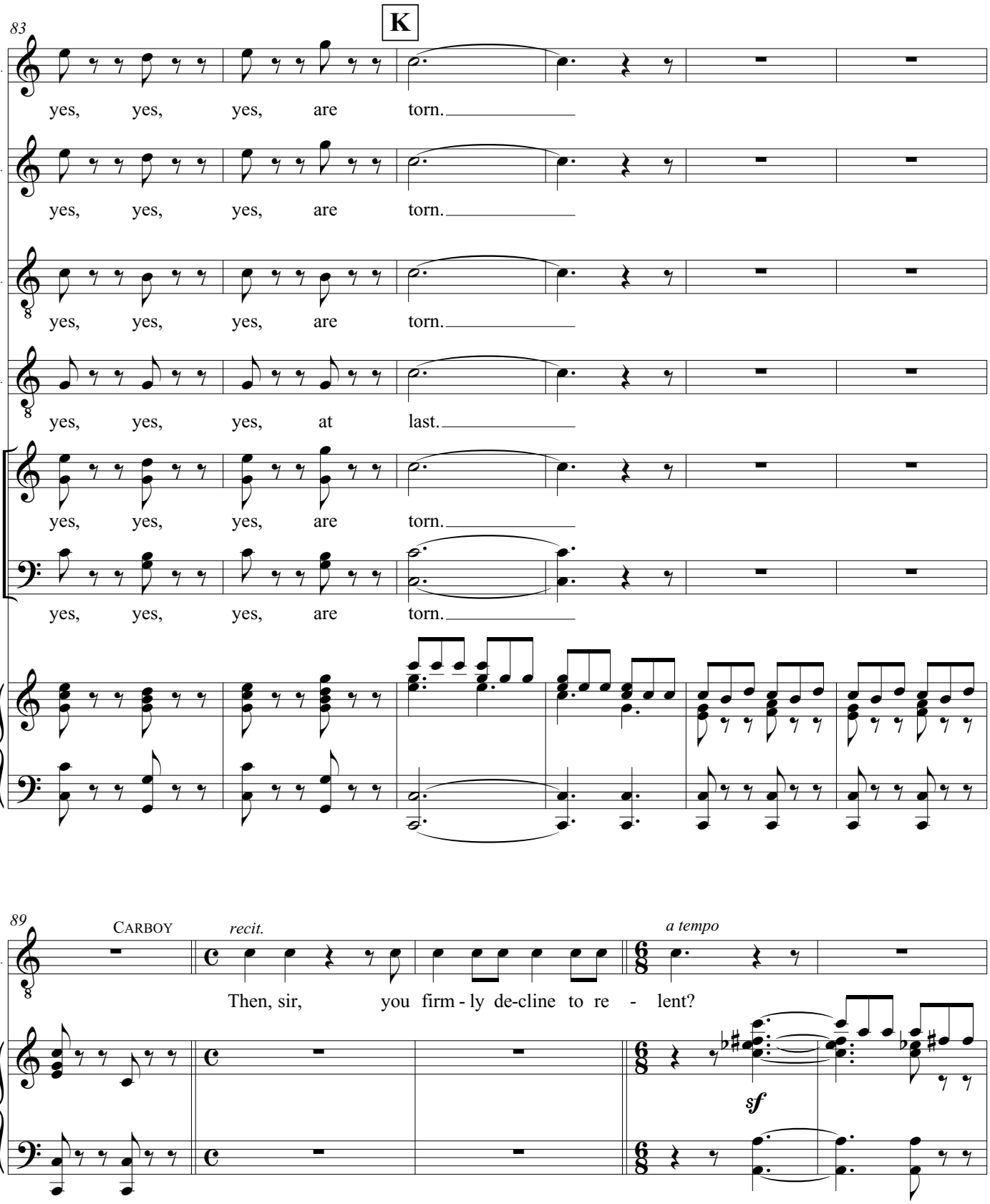

49
stringendo
LAE.
Fath - er, fath - er, fath - - - - er, dear.
GRI.
Out of the light, Out of my sight.
S
A
CH.
See his heart burn With con-cern. Look at a lov - er for - lorn.
T
B
Look at a lov - er for - lorn.
stringendo
cresc.
54
LAE.
See, fath - er dear.
CARBOY
CAR.
See my heart burn.
GRINDER
GRI.
Out of my sight.
S
A
CH.
Lov - - - er for - lorn.
T
B
Lov - - - er for - lorn.
f

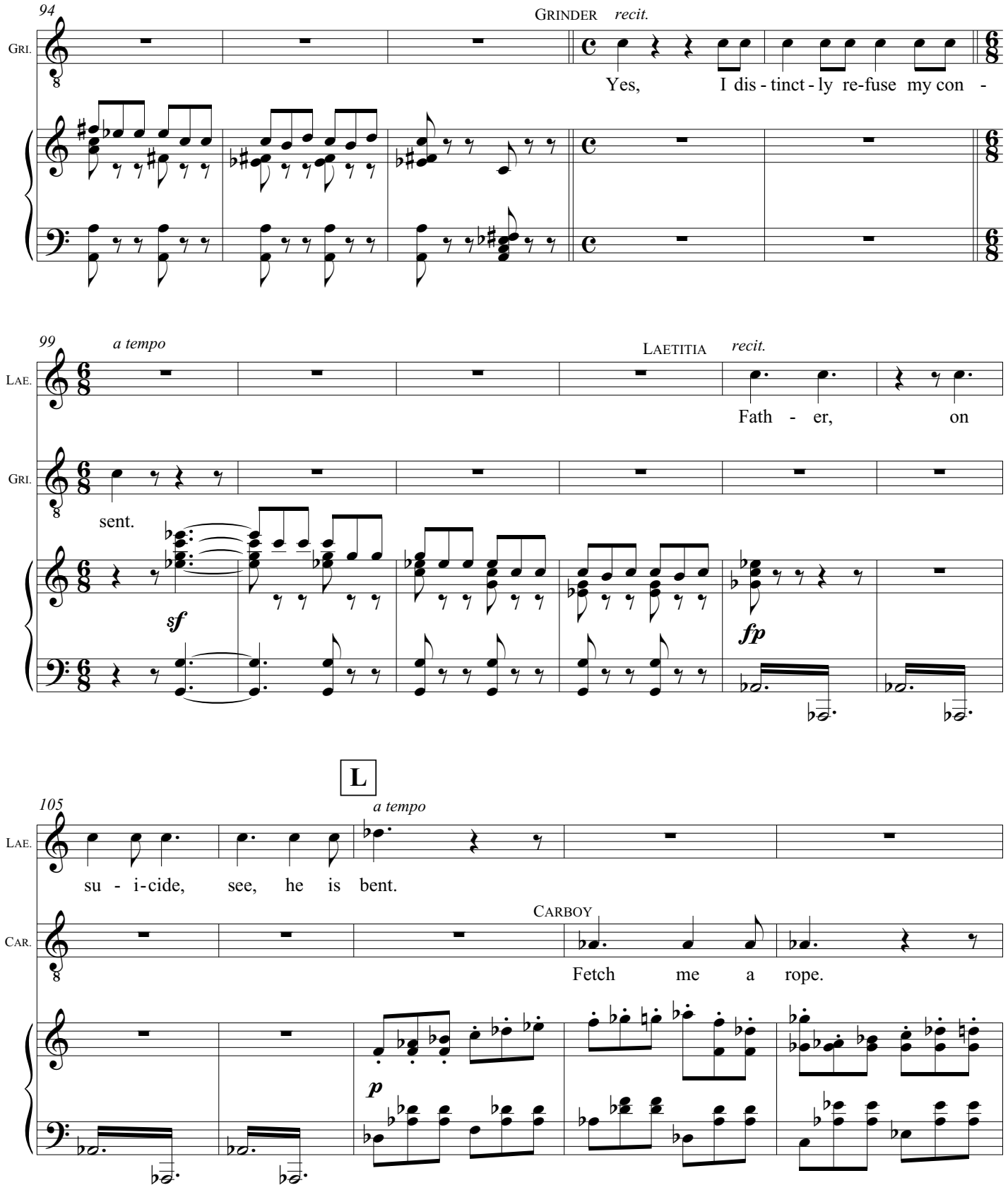

H
60
LAETITIA
ELIZA
CARBOY
GRINDER
CHORUS
Più vivo
ff
LAE.
ELZ.
CAR.
GRI.
S
A
CH.
T
B
Par - ent so stern, See their con - cern.
Par - ent so stern, See our con - cern.
Out of my sight. Out of the light.

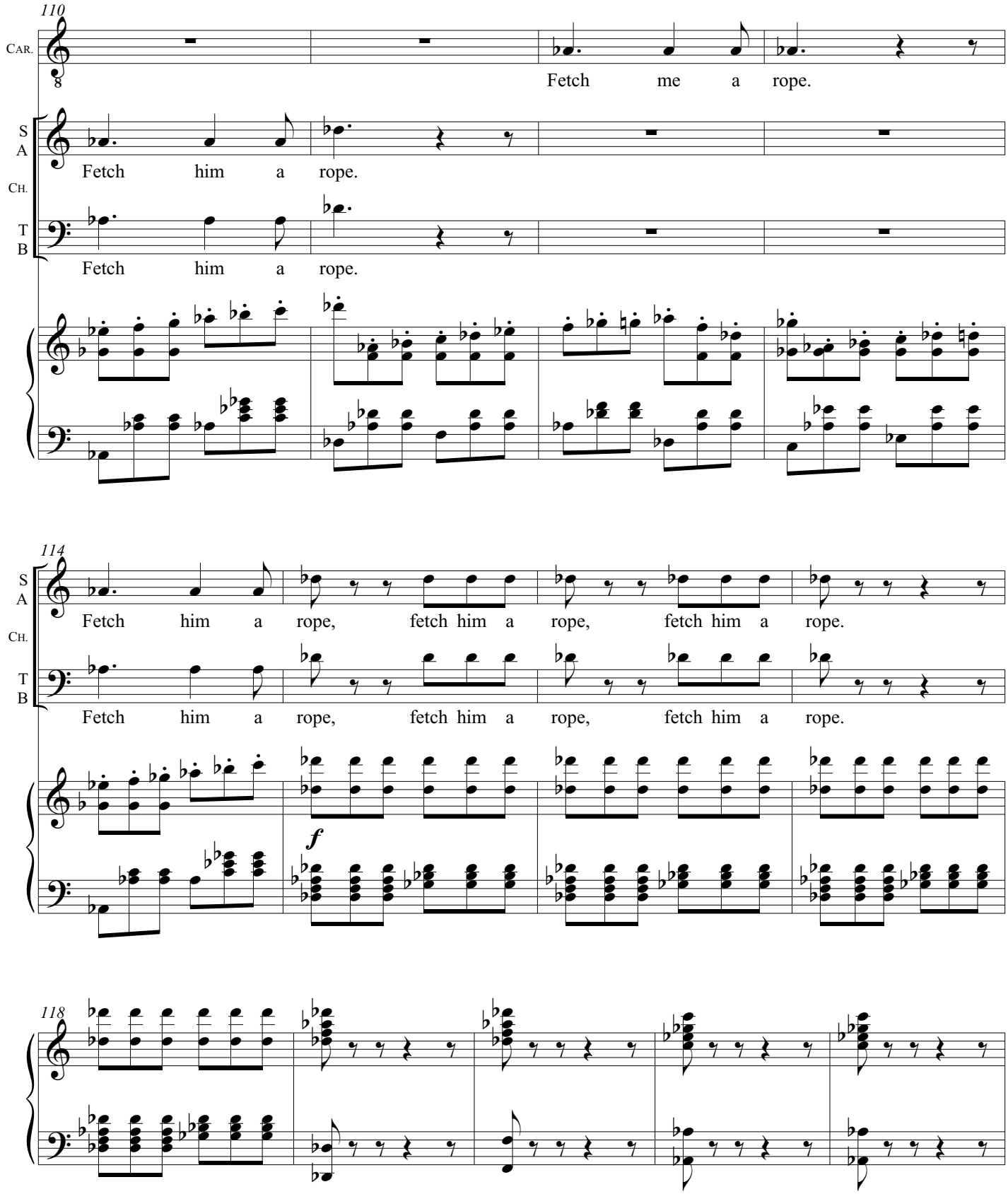

65
J
Lae.
Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that
Elz.
Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that
Car.
Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that
Gri.
Heart - less, un - du - ti - ful child, un - du - ti - ful child.
S
A
Ch.
Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that
T
B
Look at a lov - er for - lorn, A lov - er for - lorn. Have you to learn that

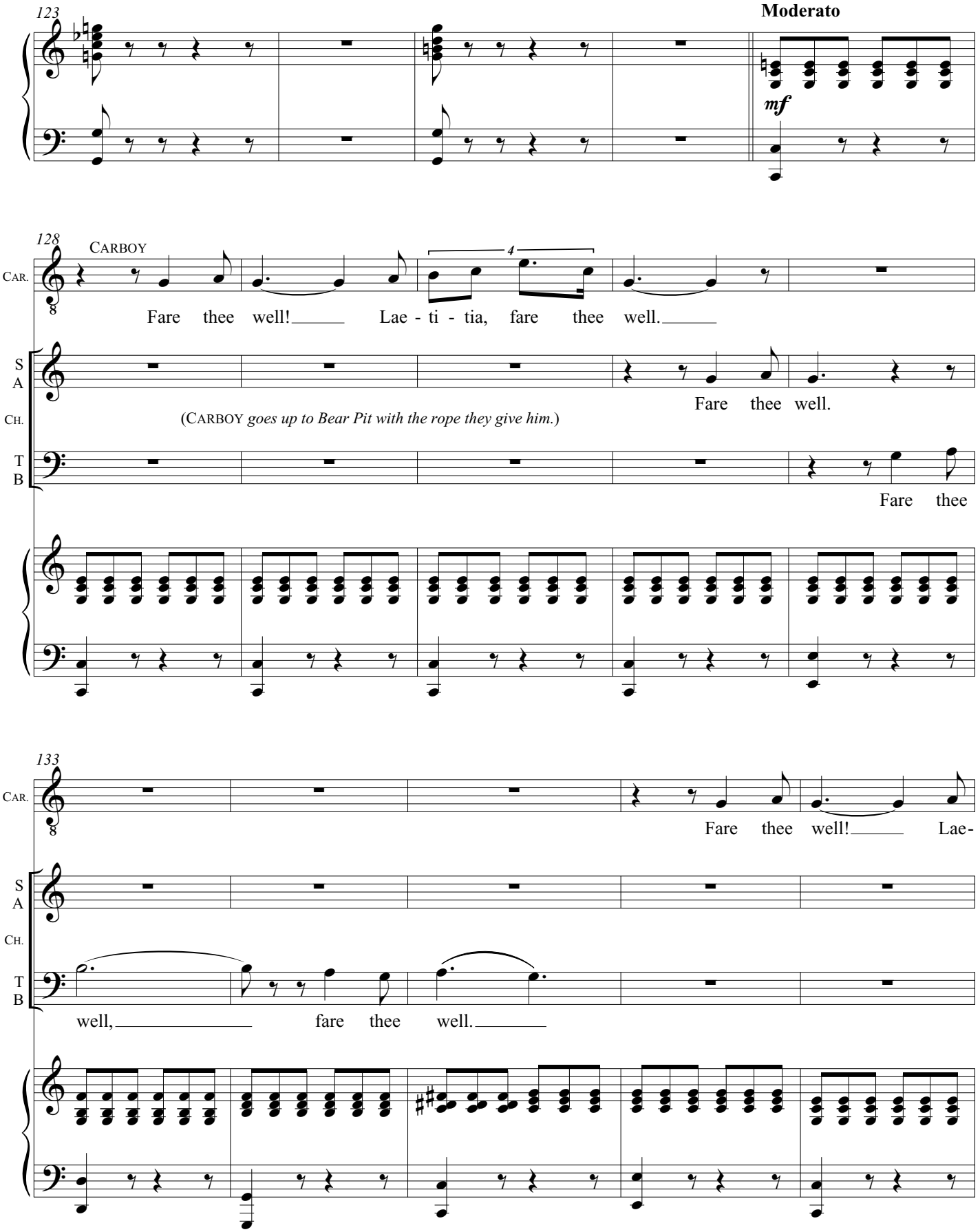

71
Lae.
heart - strings are ea - si - ly torn, That heart - - - strings are
Elz.
heart - strings are ea - si - ly torn, That heart - - - strings are
Car.
heart - strings are ea - si - ly torn, That heart - - - strings are
Gri.
Heart - - - less, un - - -
S
A
heart - strings are ea - si - ly torn, That heart - - - strings are
Ch.
T
B
heart - strings are ea - si - ly torn, That heart - - - strings are

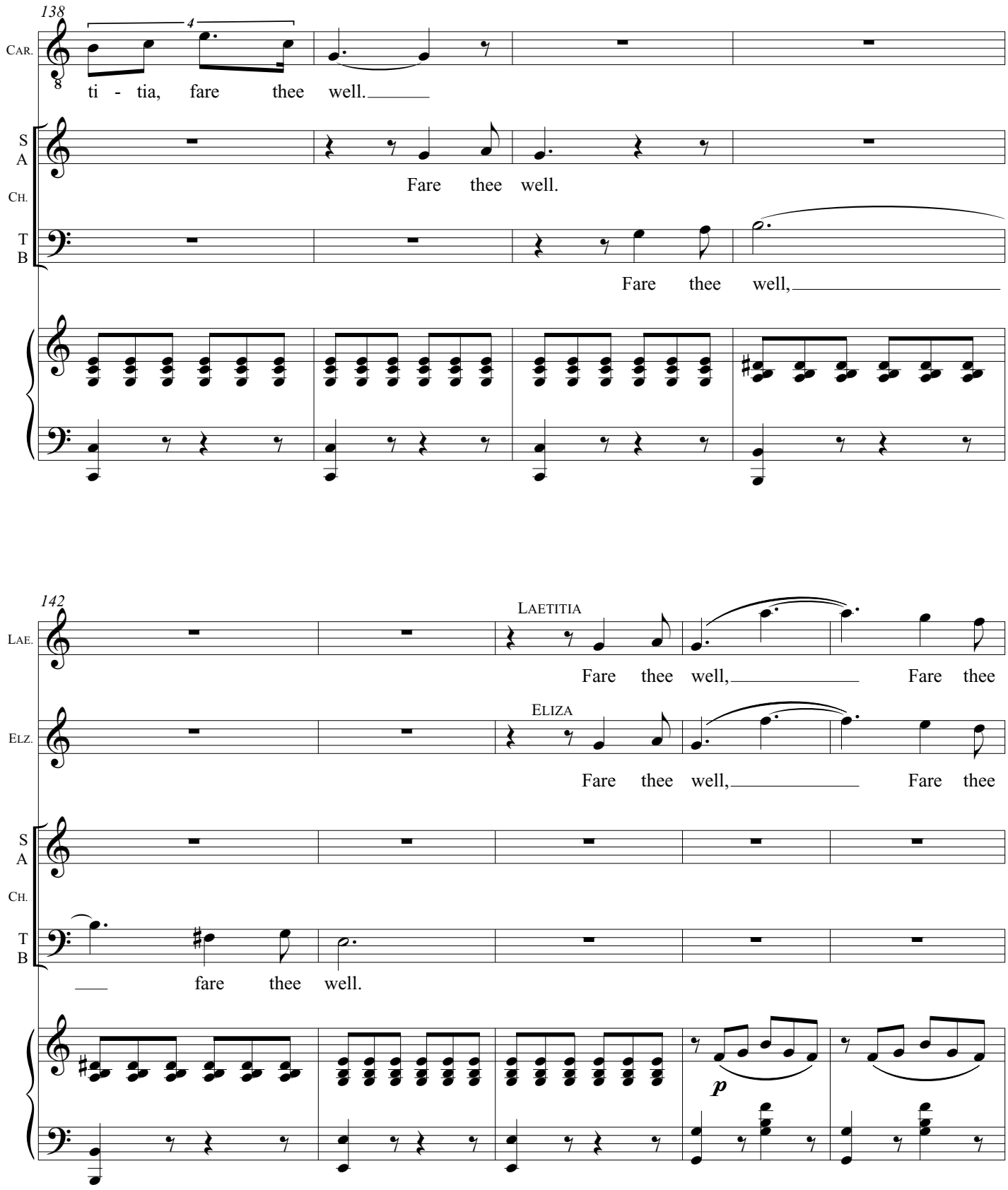

77
Lae.
torn, are torn, Yes, yes, yes,
Elz.
torn, are torn, Yes, yes, yes,
Car.
torn, are torn, Yes, yes, yes,
Gri.
du - - - - - - - - ti - ful child. Yes, yes, yes,
S
A
Ch.
T
B
torn, are torn, Yes, yes, yes,

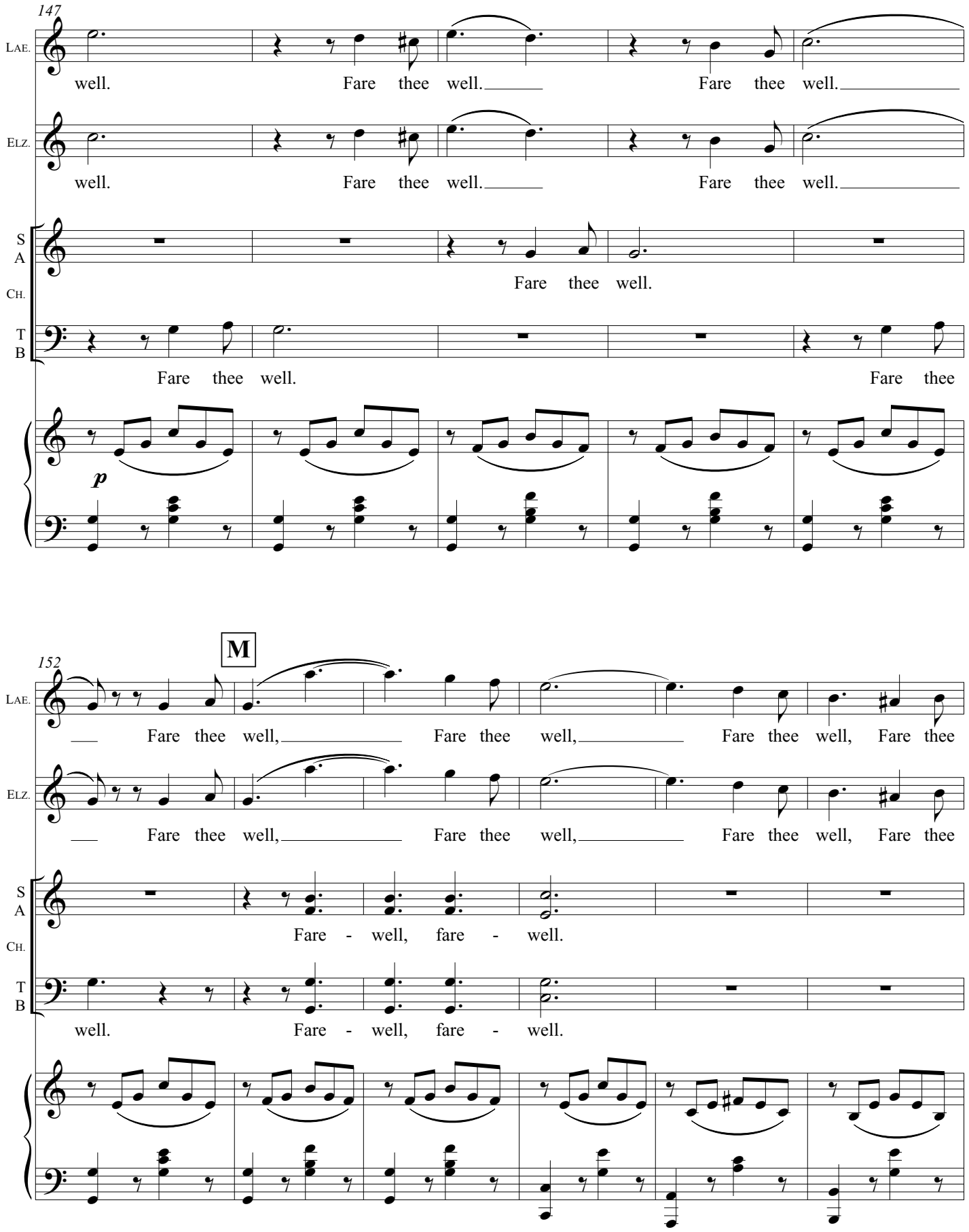

K
83
Lae.
yes, yes, yes, are torn.
Elz.
yes, yes, yes, are torn.
Car.
yes, yes, yes, are torn.
Gri.
yes, yes, yes, at last.
S
A
Ch.
yes, yes, yes, are torn.
T
B
yes, yes, yes, are torn.
89
Carboy
recit.
a tempo
Car.
Then, sir, you firm - ly de-cline to re - lent?
sf

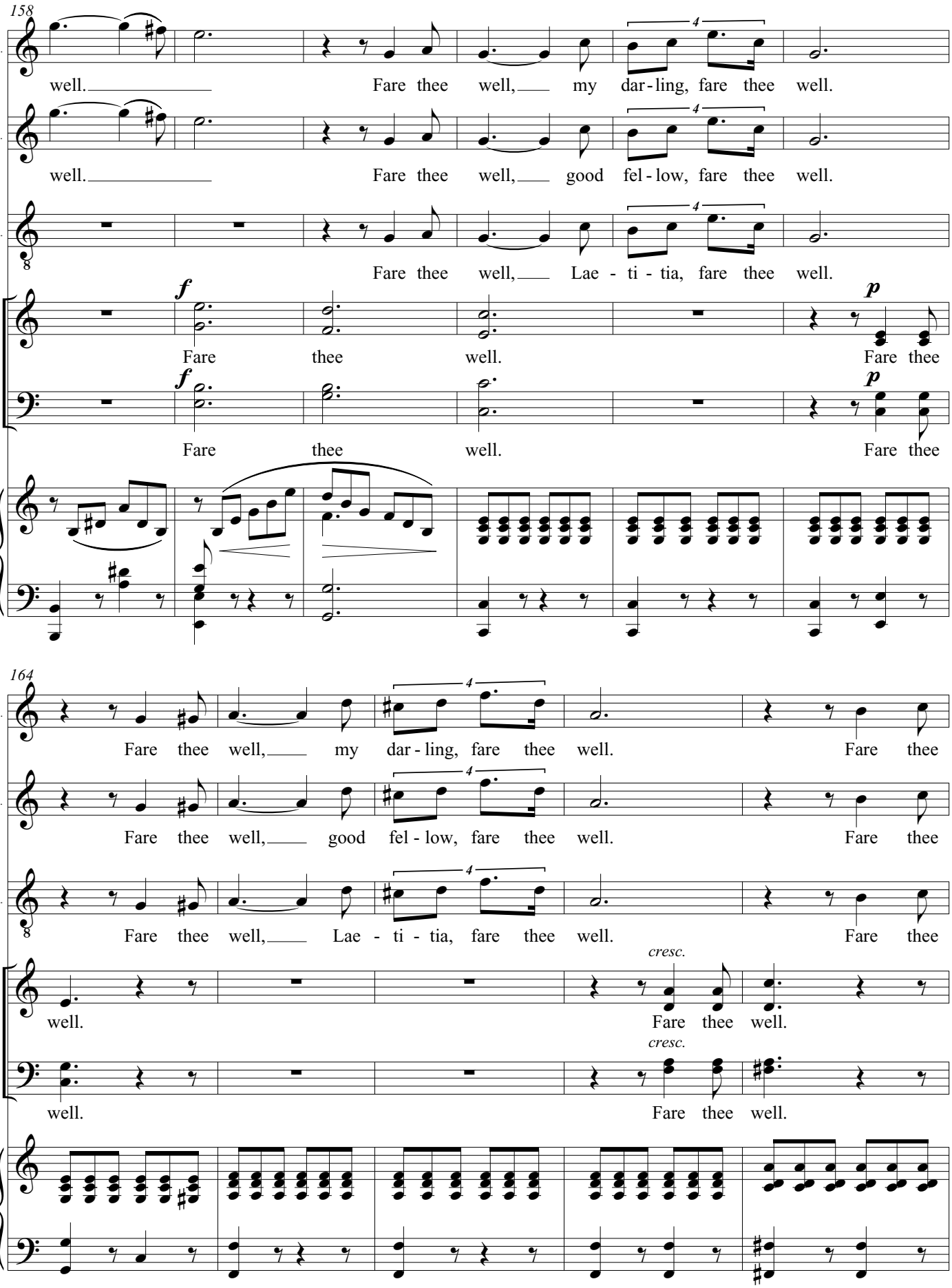

94
GRINDER recit.
GRI.
Yes, I dis - tinct - ly re-fuse my con -
99
a tempo
LAETITIA recit.
LAE.
Fath - er, on
GRI.
sent.
sf
fp
L
105
a tempo
LAE.
su - i-cide, see, he is bent.
CARBOY
CAR.
Fetch me a rope.
p

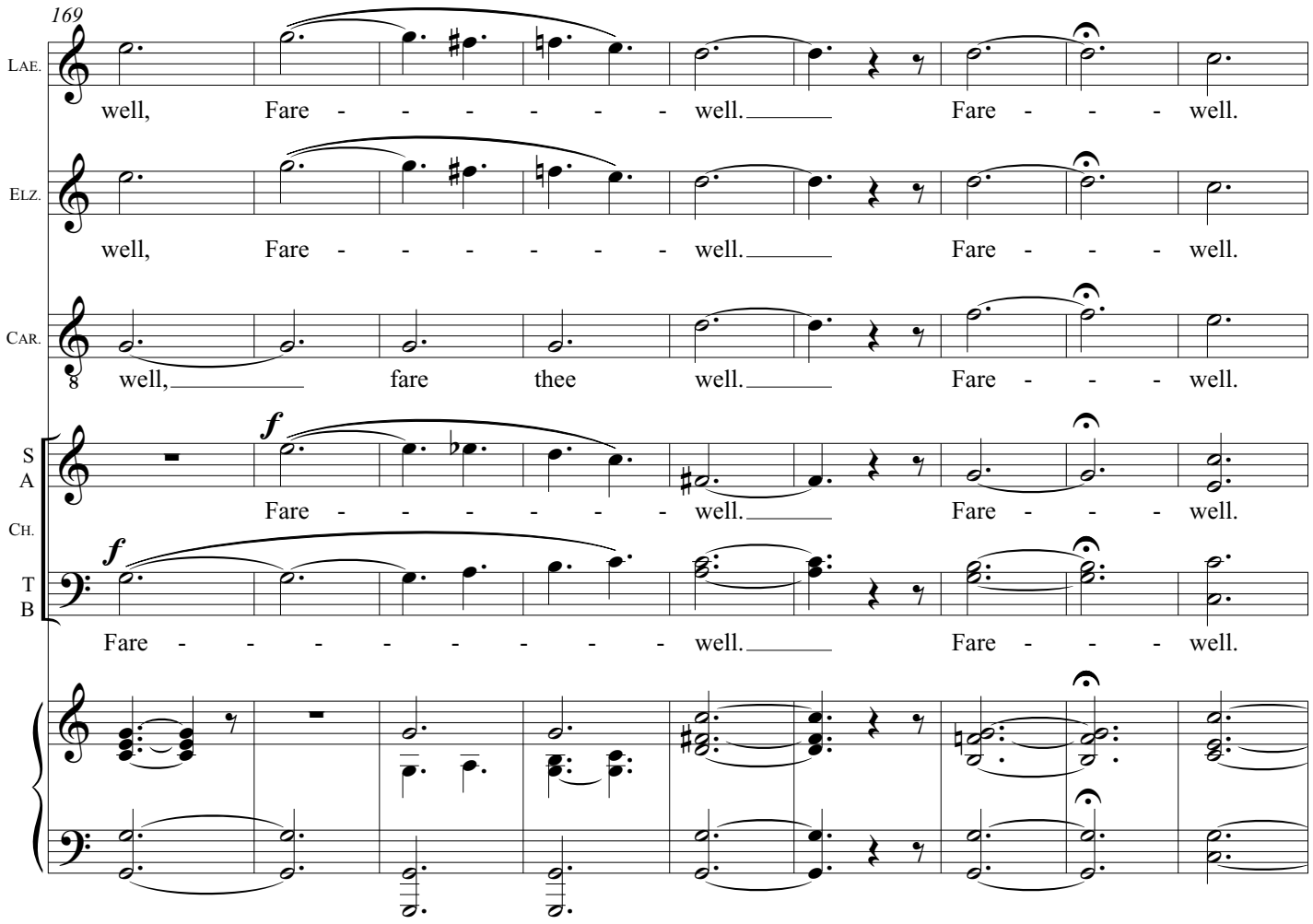

110
Car.
Fetch me a rope.
S
A
Ch.
Fetch him a rope.
T
B
Fetch him a rope.
114
S
A
Ch.
Fetch him a rope, fetch him a rope, fetch him a rope.
T
B
Fetch him a rope, fetch him a rope, fetch him a rope.
f
118


123
Moderato
mf
128
CARBOY
CAR.
Fare thee well! Lae - ti - tia, fare thee well.
S
A
CH.
(CARBOY goes up to Bear Pit with the rope they give him.)
Fare thee well.
T
B
Fare thee
133
CAR.
Fare thee well! Lae-
S
A
CH.
T
B
well, fare thee well.

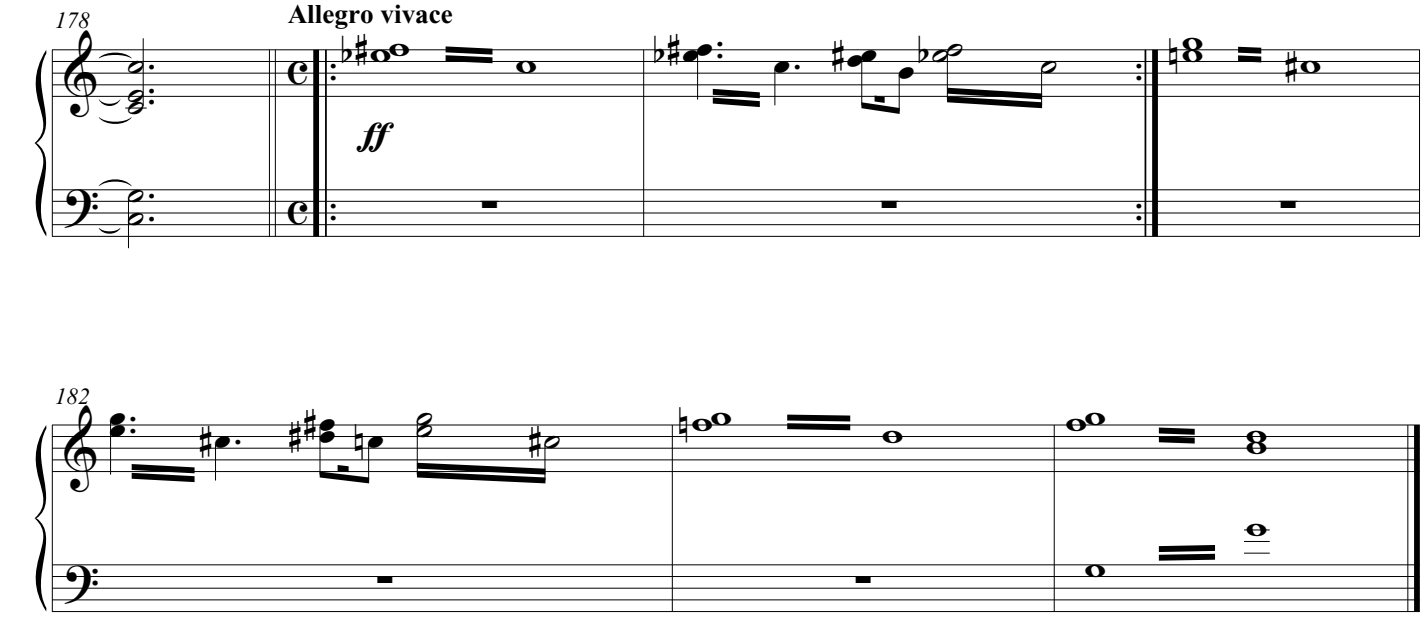

138
4
Car.
ti - tia, fare thee well.
S
A
Ch.
Fare thee well.
T
B
Fare thee well,
142
Lae.
Laetitia
Fare thee well, Fare thee
Elz.
Eliza
Fare thee well, Fare thee
S
A
Ch.
T
B
fare thee well.
p


147
Lae.
well. Fare thee well. Fare thee well.
Elz.
well. Fare thee well. Fare thee well.
S A Ch.
Fare thee well.
T B
Fare thee well. Fare thee
p
152
M
Lae.
Fare thee well, Fare thee well, Fare thee well, Fare thee
Elz.
Fare thee well, Fare thee well, Fare thee well, Fare thee
S A Ch.
Fare - well, fare - well.
T B
well. Fare - well, fare - well.


158
Lae.
well. Fare thee well, my dar - ling, fare thee well.
Elz.
well. Fare thee well, good fel - low, fare thee well.
Car.
Fare thee well, Lae - ti - tia, fare thee well.
S A Ch.
f
Fare thee well.
p
Fare thee
T B
f
Fare thee well.
p
Fare thee
164
Lae.
Fare thee well, my dar - ling, fare thee well. Fare thee
Elz.
Fare thee well, good fel - low, fare thee well. Fare thee
Car.
Fare thee well, Lae - ti - tia, fare thee well. Fare thee
cresc.
S A Ch.
well. Fare thee well.
cresc.
T B
well. Fare thee well.



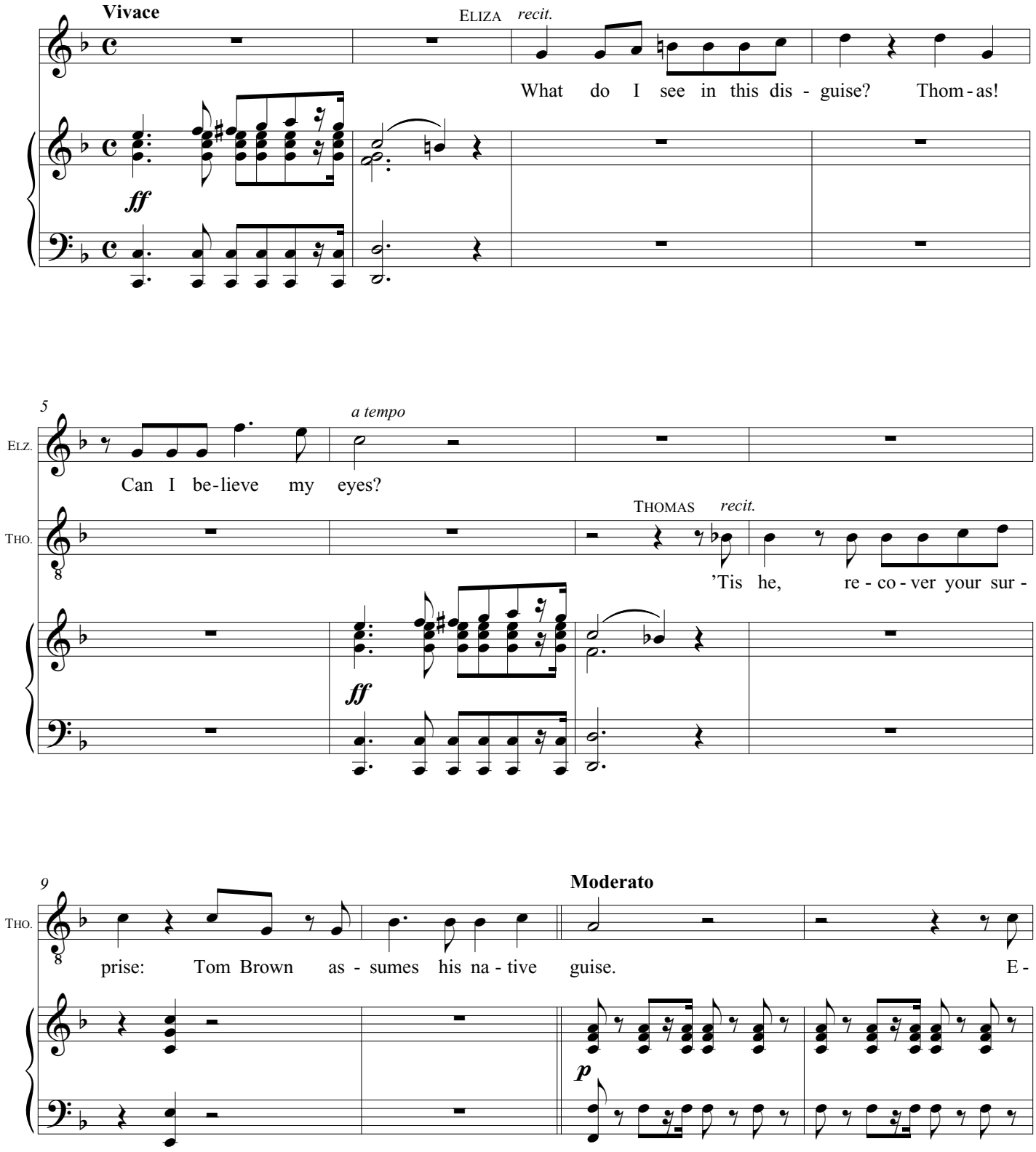
(Carboy *lowers himself into the Bear Pit. Enter* Thomas Brown *as Duke of Islington*.)

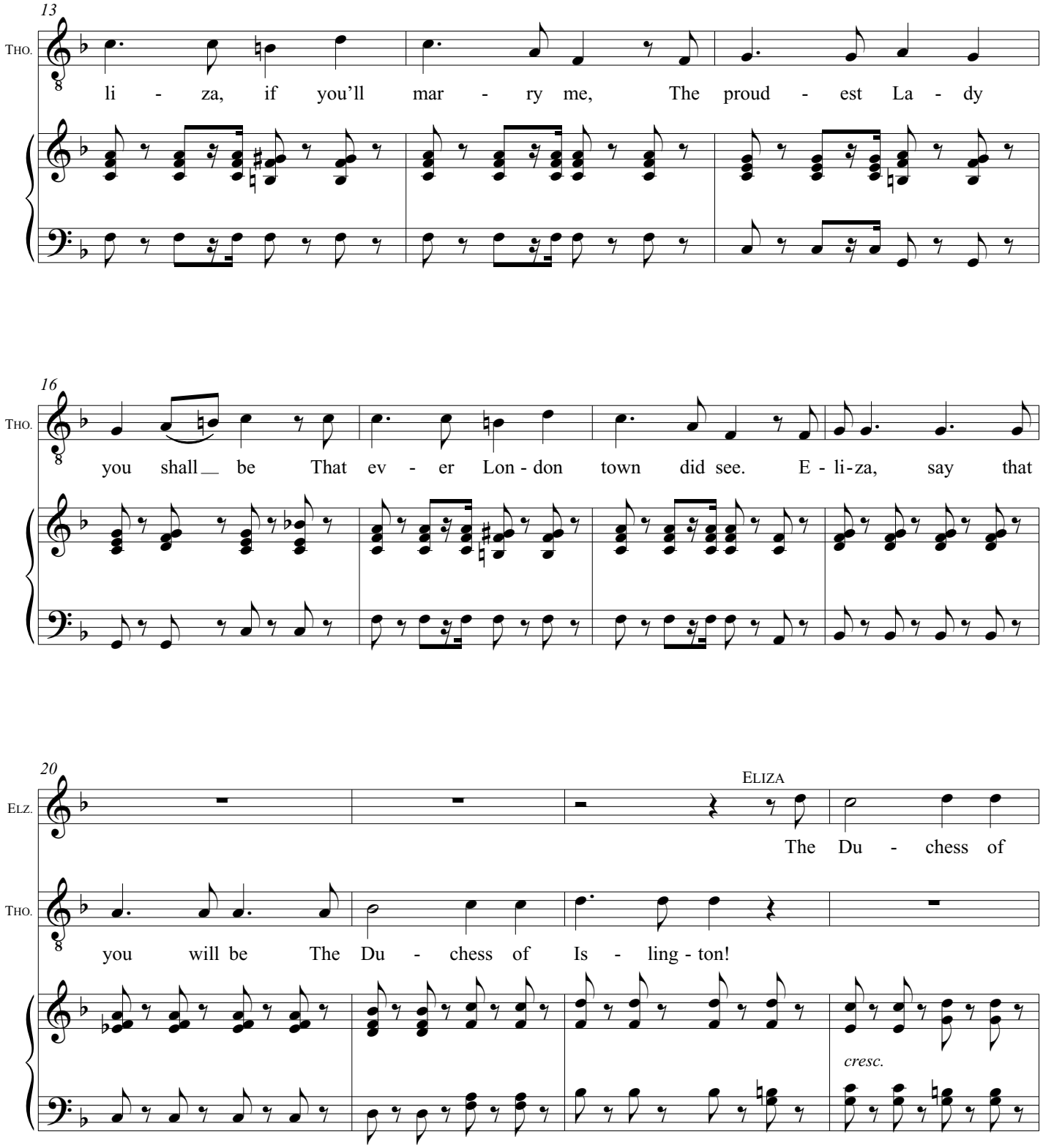


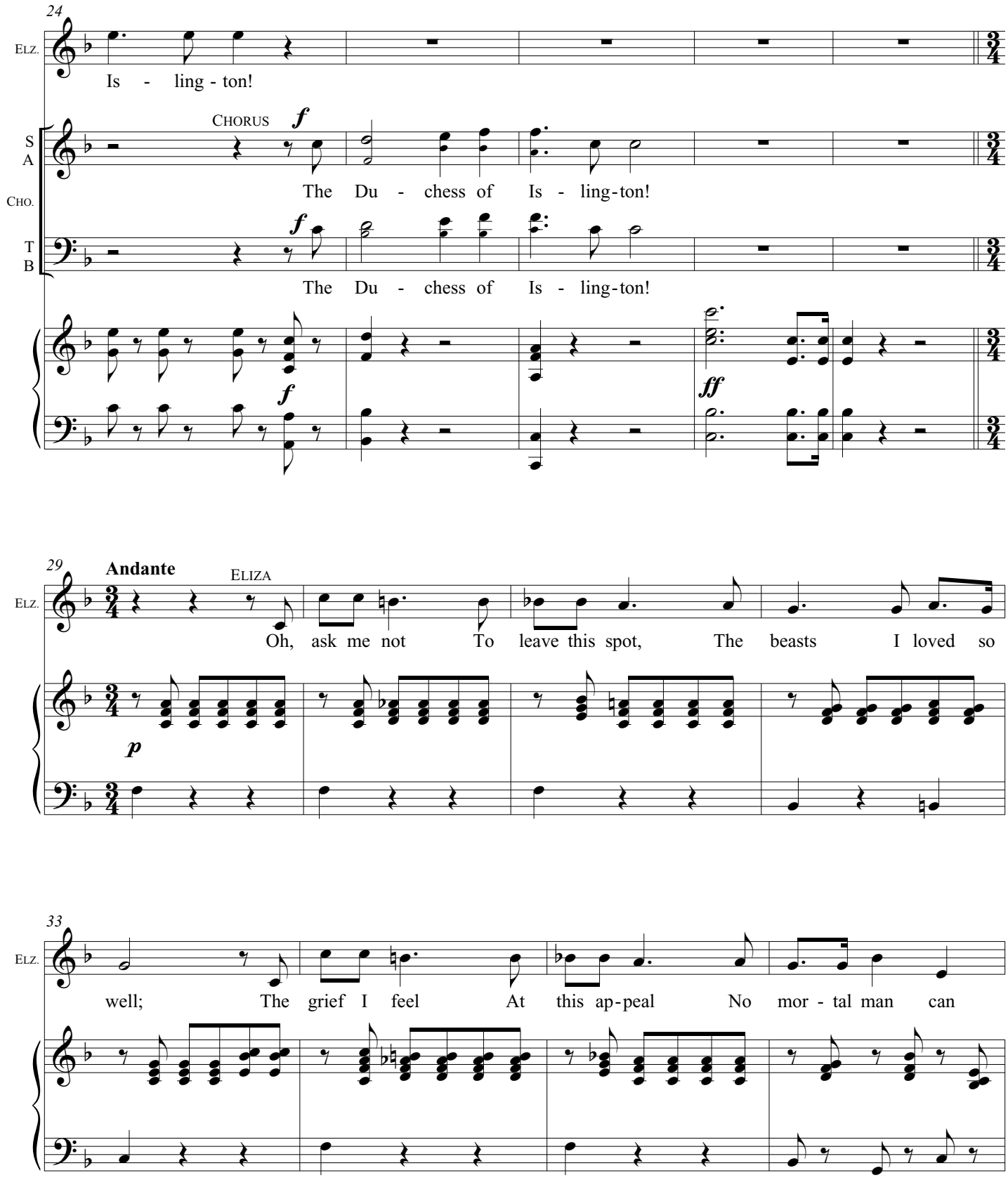
attacca

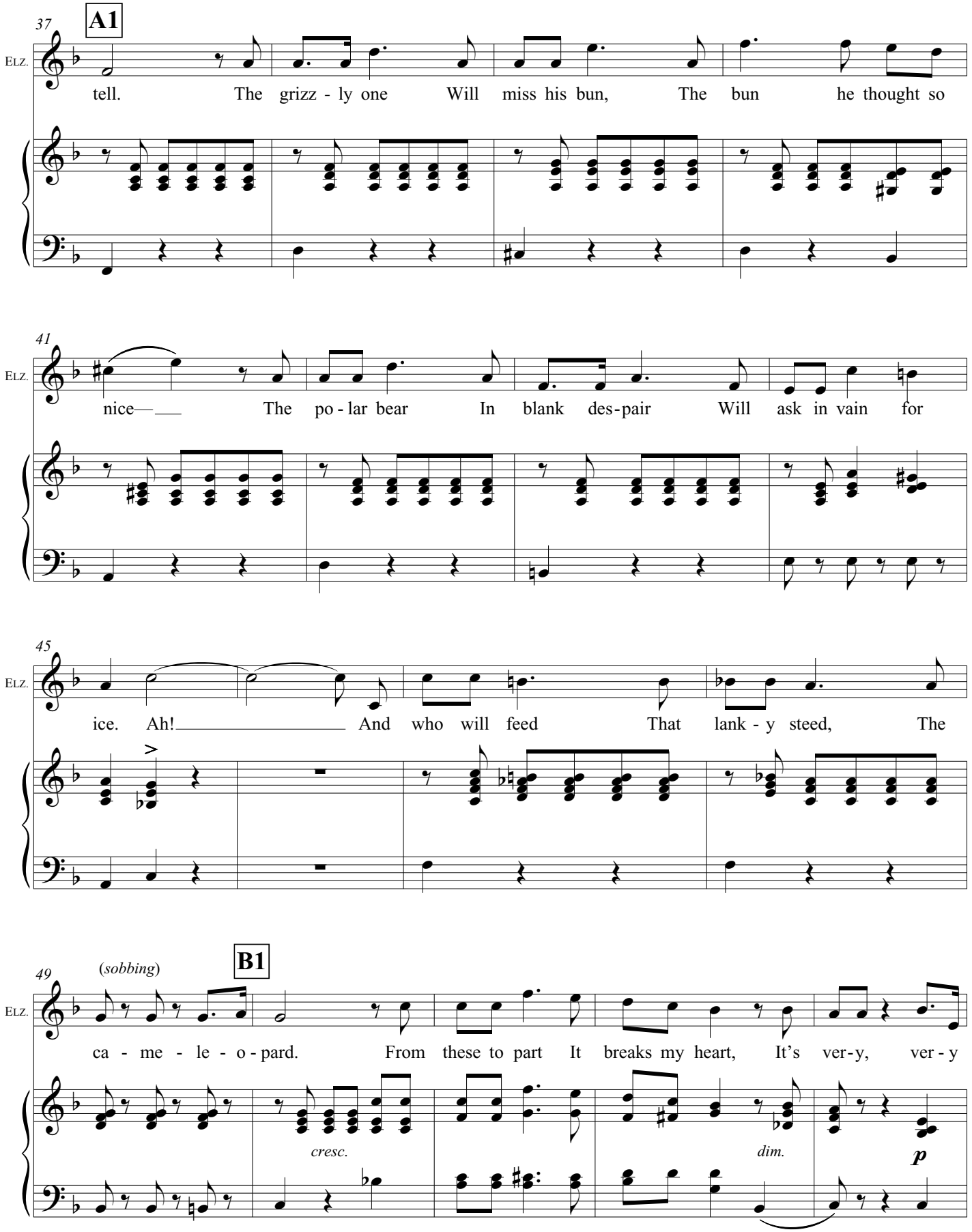
No. 13. Finale: “What do I see in this disguise?”

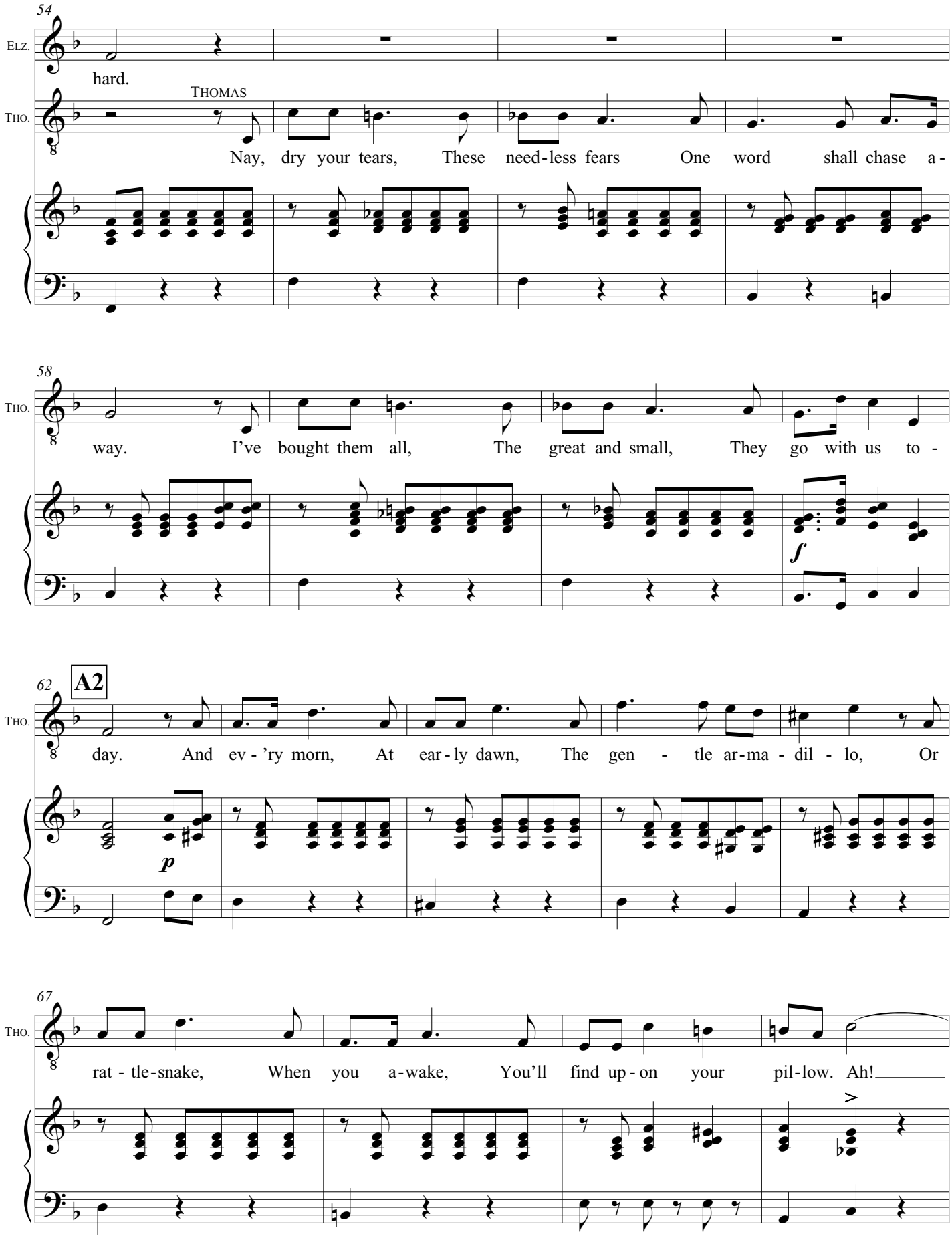
Laetitia, Eliza, Carboy, Thomas, and Chorus

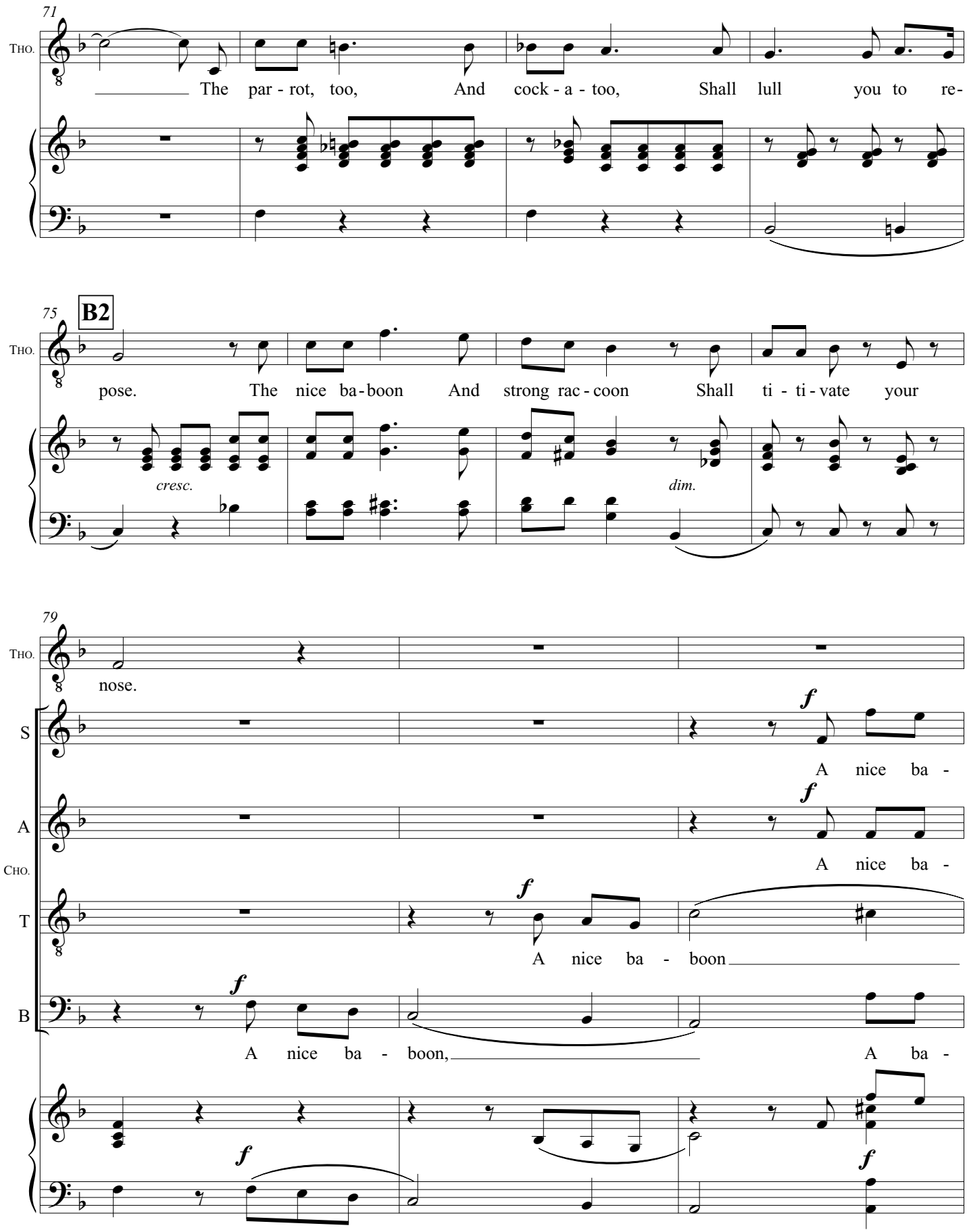


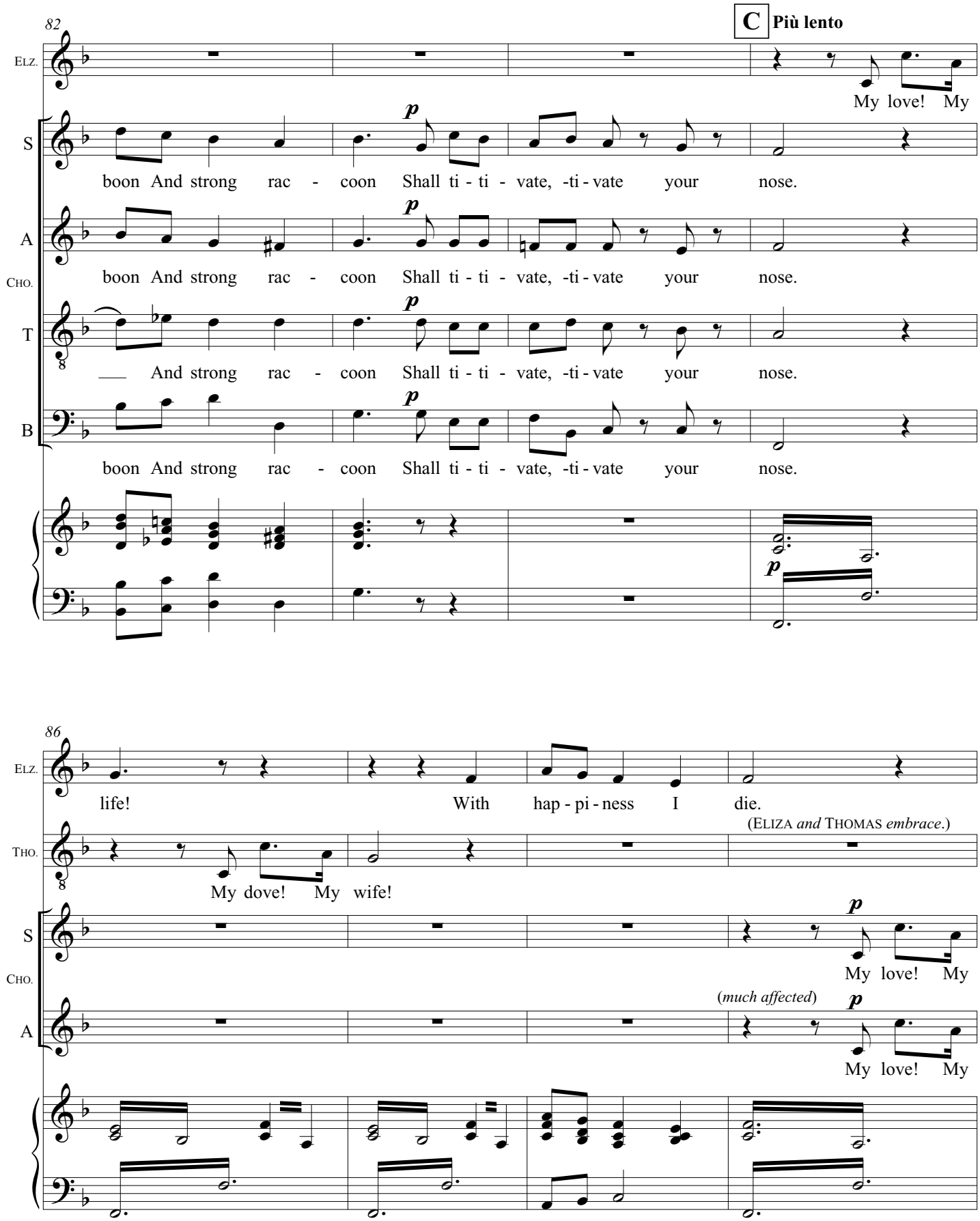

13
THO.
li - za, if you'll mar - ry me, The proud - est La - dy
16
THO.
you shall be That ev - er Lon - don town did see. E - li-za, say that
20
ELZ.
ELIZA
The Du - chess of
THO.
you will be The Du - chess of Is - ling - ton!
cresc.

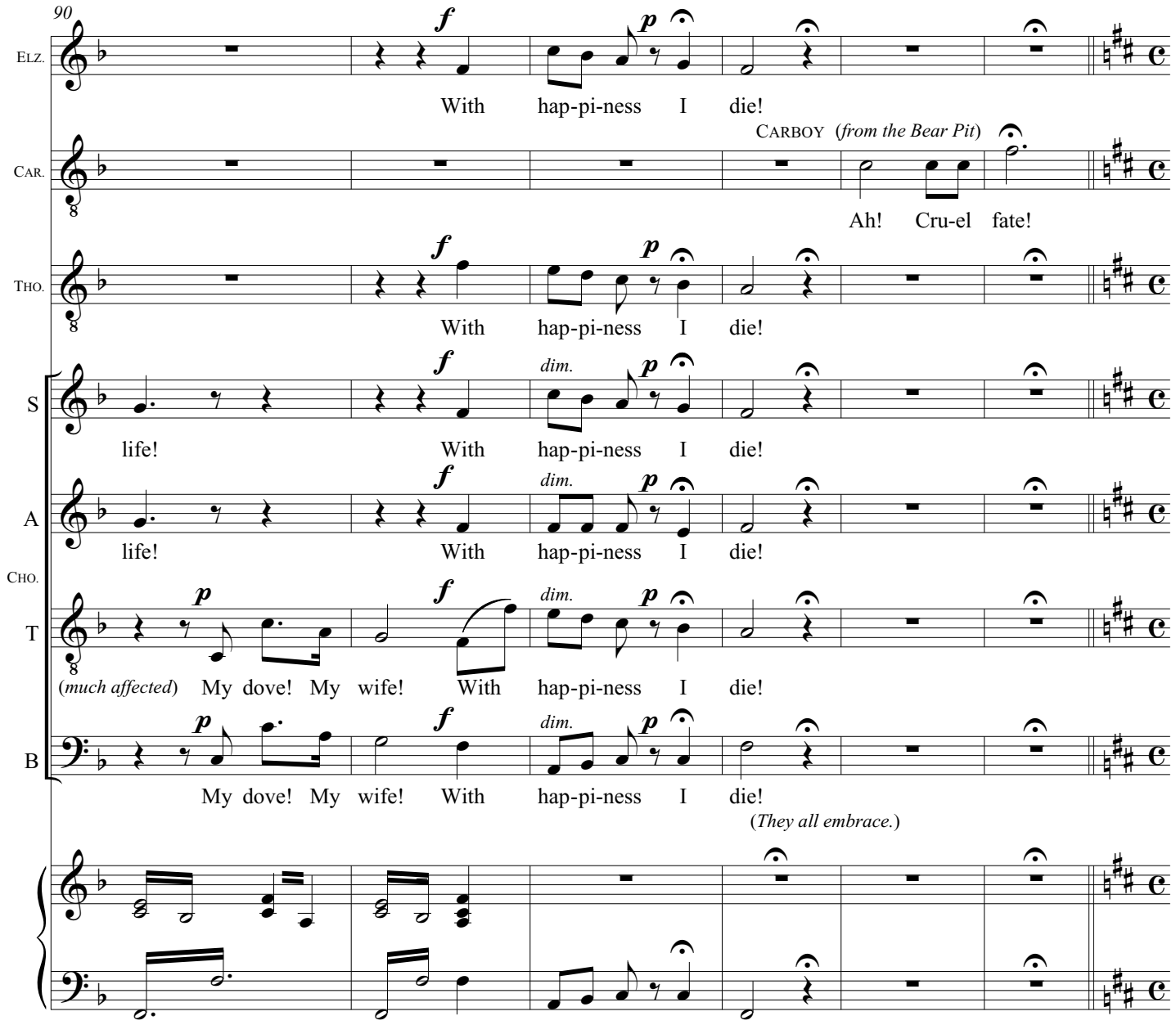

24
ELZ.
Is - ling - ton!
CHORUS
S
A
CHO.
T
B
The Du - chess of Is - ling-ton!
The Du - chess of Is - ling-ton!
f
ff
29
Andante
ELIZA
Oh, ask me not To leave this spot, The beasts I loved so
p
33
well; The grief I feel At this ap-peal No mor - tal man can

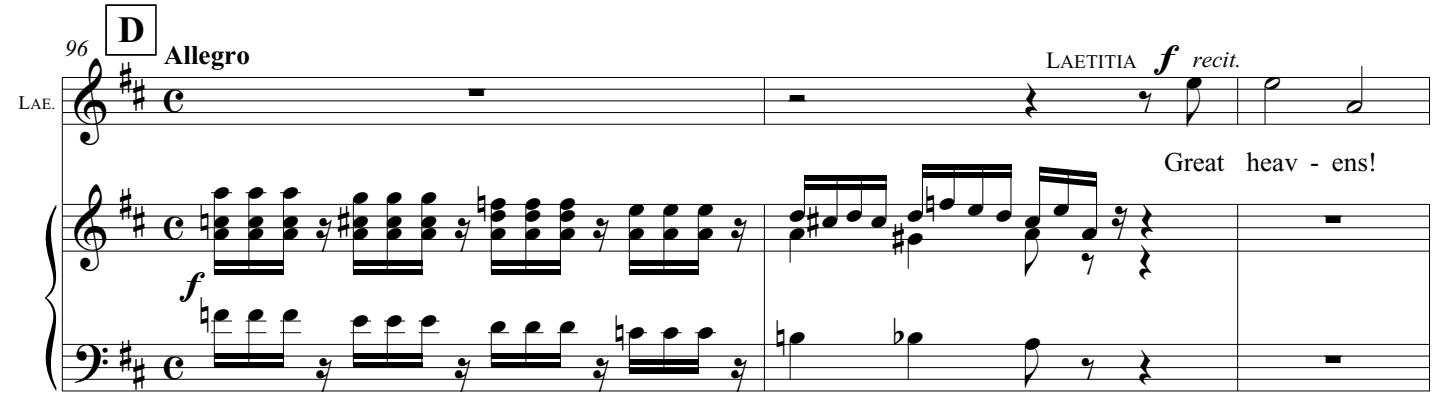

37
A1
Elz.
tell. The grizz - ly one Will miss his bun, The bun he thought so
41
Elz.
nice— The po - lar bear In blank des-pair Will ask in vain for
45
Elz.
ice. Ah! And who will feed That lank - y steed, The
49
(sobbing)
B1
Elz.
ca - me - le - o - pard. From these to part It breaks my heart, It’s ver-y, ver - y
cresc.
dim.
p

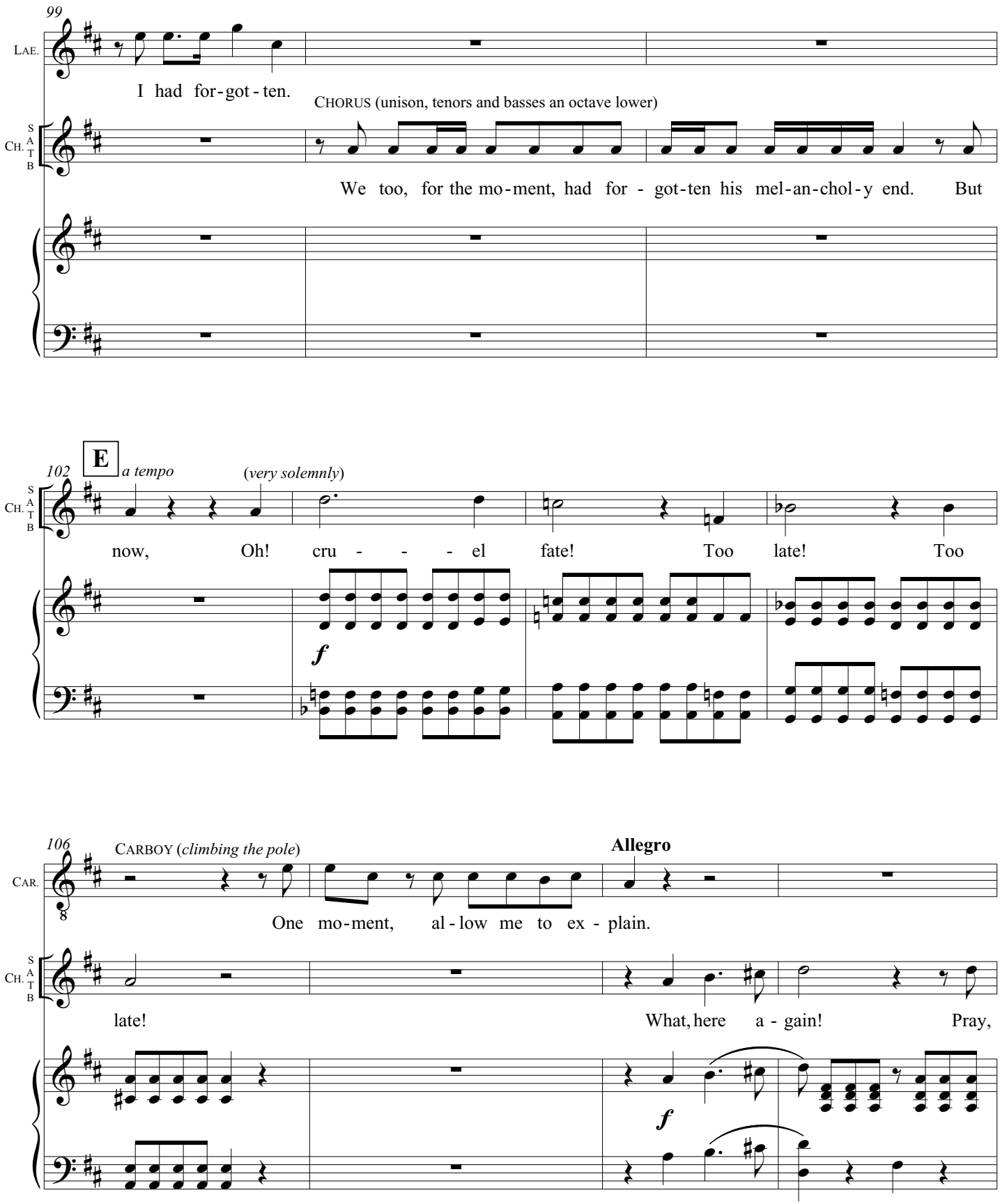

54
Elz.
hard.
Tho.
Thomas
Nay, dry your tears, These need-less fears One word shall chase a-
58
Tho.
way. I’ve bought them all, The great and small, They go with us to-
f
62
A2
Tho.
day. And ev-’ry morn, At ear-ly dawn, The gen-tle ar-ma-dil-lo, Or
p
67
Tho.
rat-tle-snake, When you a-wake, You’ll find up-on your pil-low. Ah!

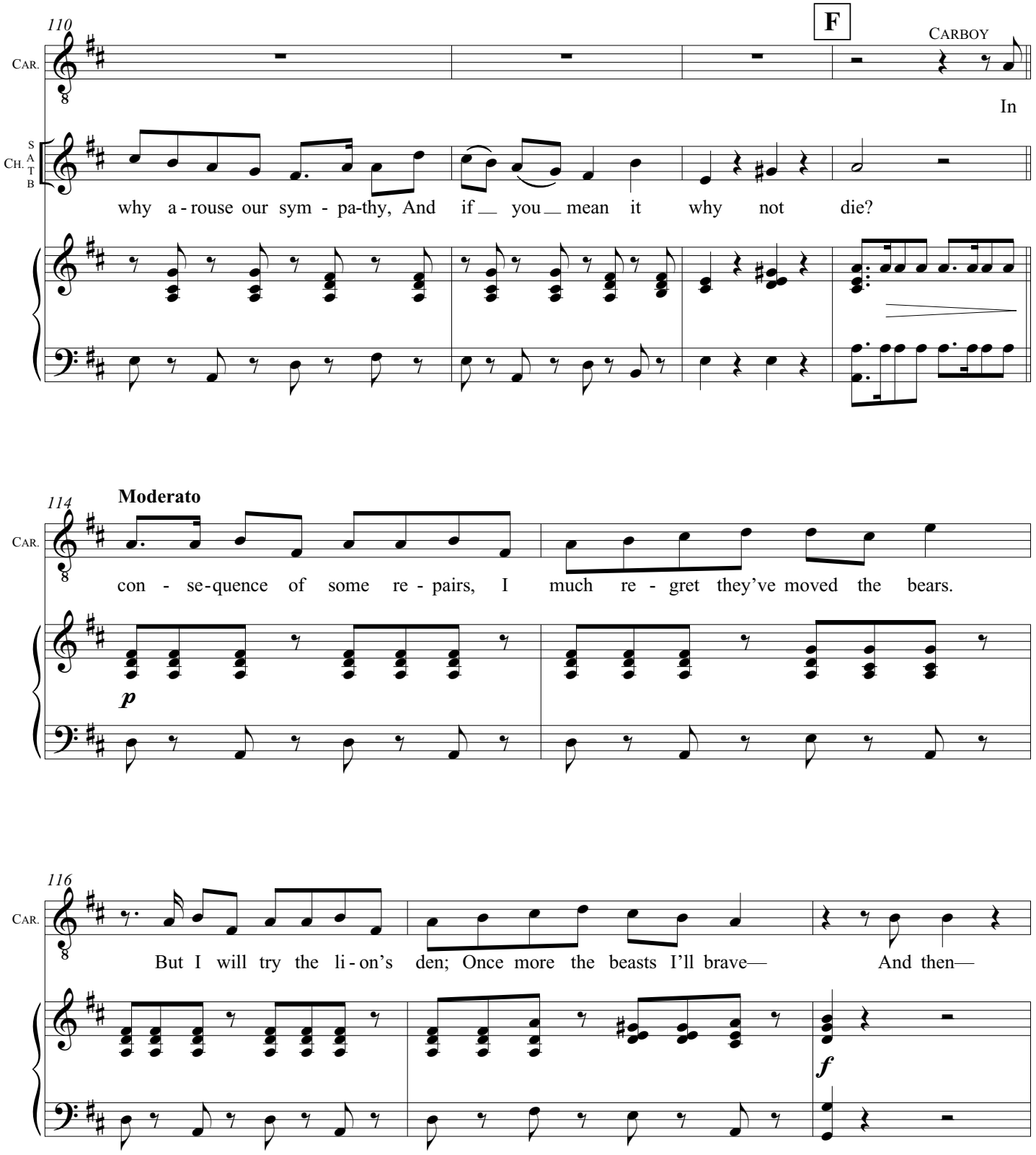

71
THO.
The par - rot, too, And cock - a - too, Shall lull you to re-
75
B2
THO.
pose. The nice ba - boon And strong rac - coon Shall ti - ti - vate your
cresc.
dim.
79
THO.
nose.
S
A nice ba -
A
A nice ba -
CHO.
T
A nice ba - boon
B
A nice ba - boon, A ba -

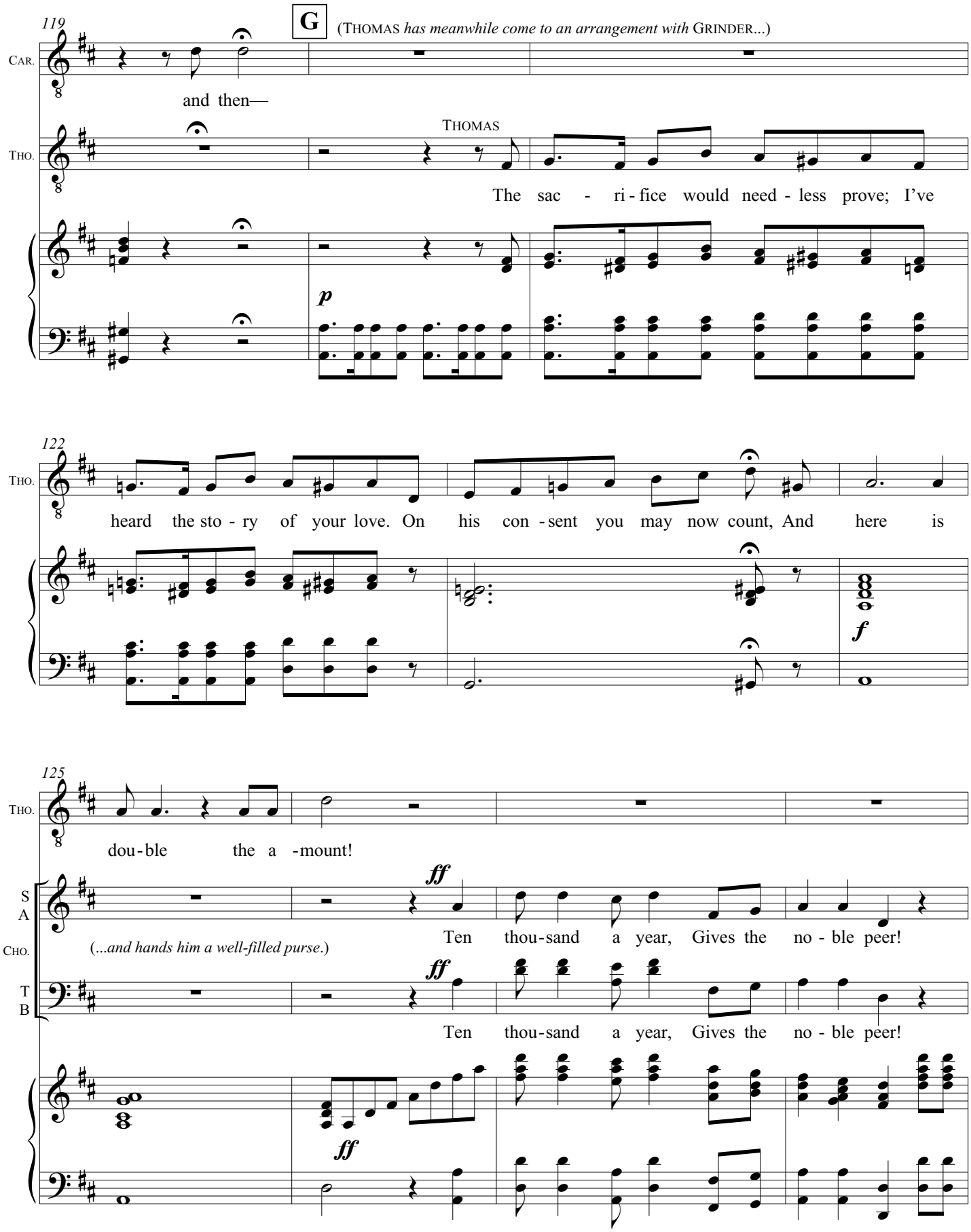

82
C Più lento
Elz.
My love! My
S
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.
A
Cho.
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.
T
And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.
B
boon And strong rac - coon Shall ti - ti - vate, -ti - vate your nose.
p
86
Elz.
life! With hap - pi - ness I die.
(Eliza and Thomas embrace.)
Tho.
My dove! My wife!
S
Cho.
My love! My
(much affected)
A
My love! My

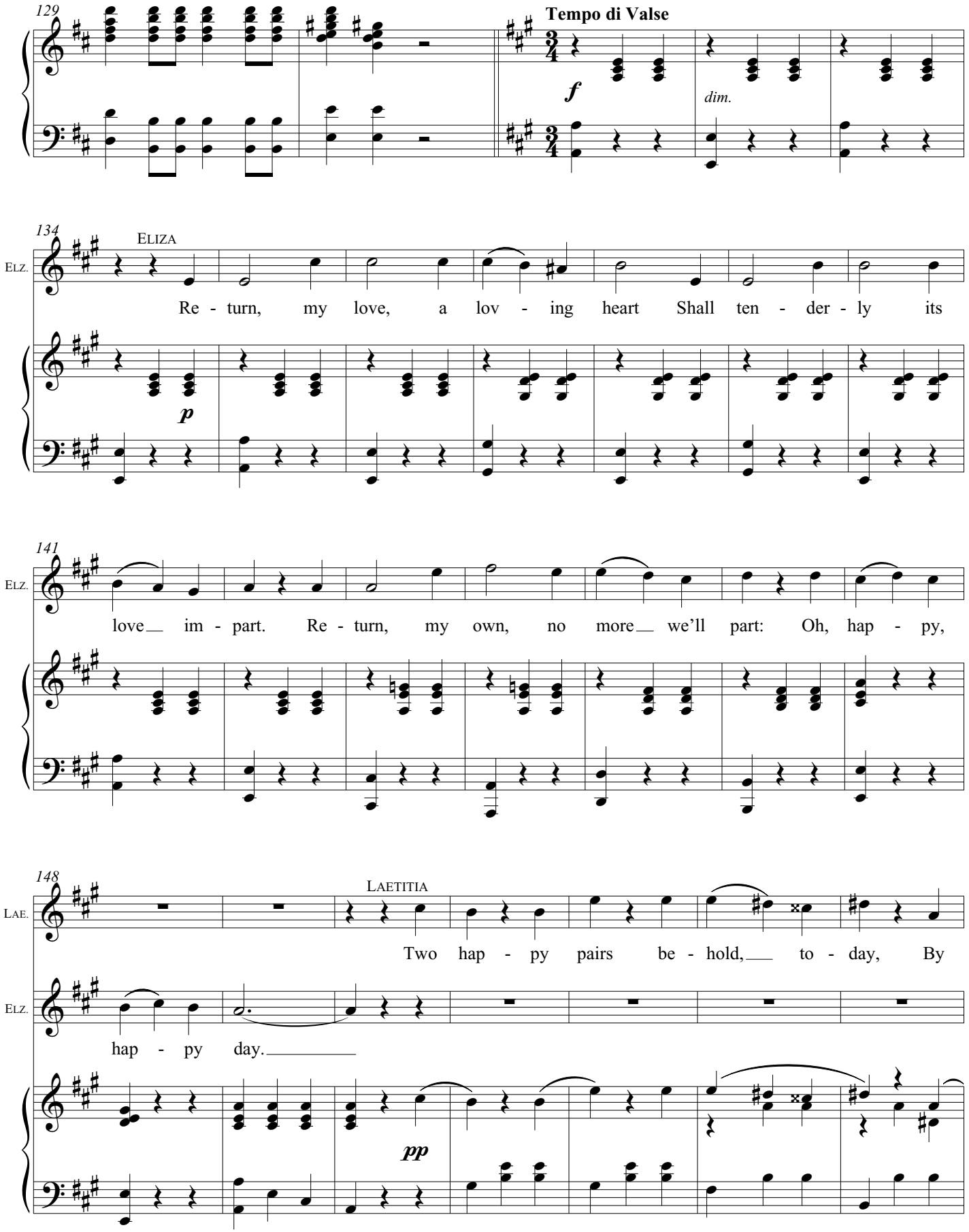

90
ELZ.
With hap-pi-ness I die!
CAR.
CARBOY (from the Bear Pit)
Ah! Cru-el fate!
THO.
With hap-pi-ness I die!
S
dim.
life! With hap-pi-ness I die!
A
life! With hap-pi-ness I die!
CHO.
T
(much affected) My dove! My wife! With hap-pi-ness I die!
B
My dove! My wife! With hap-pi-ness I die!
(They all embrace.)

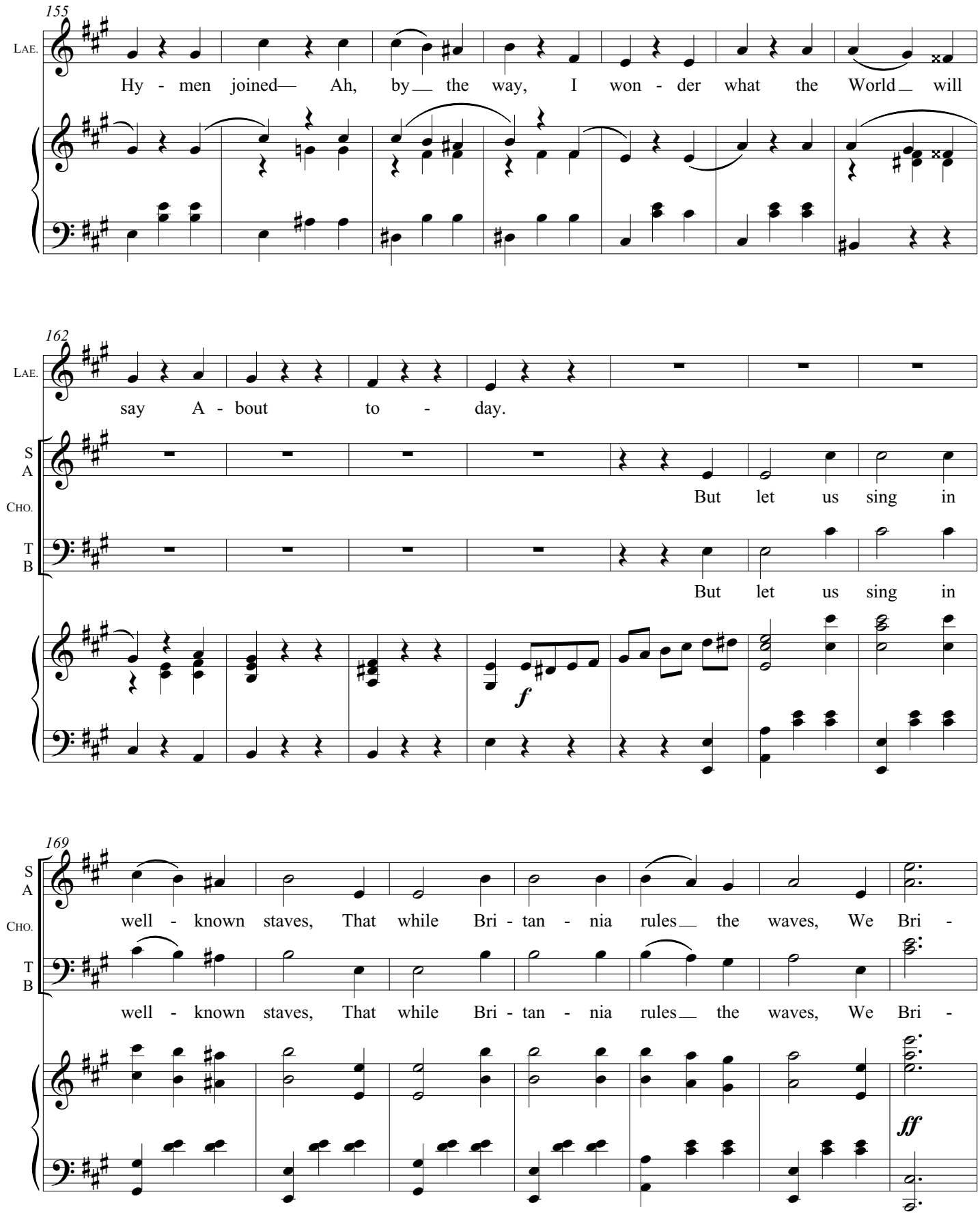

96
D
Allegro
LAE.
LAETITIA recit.
Great heav - ens!

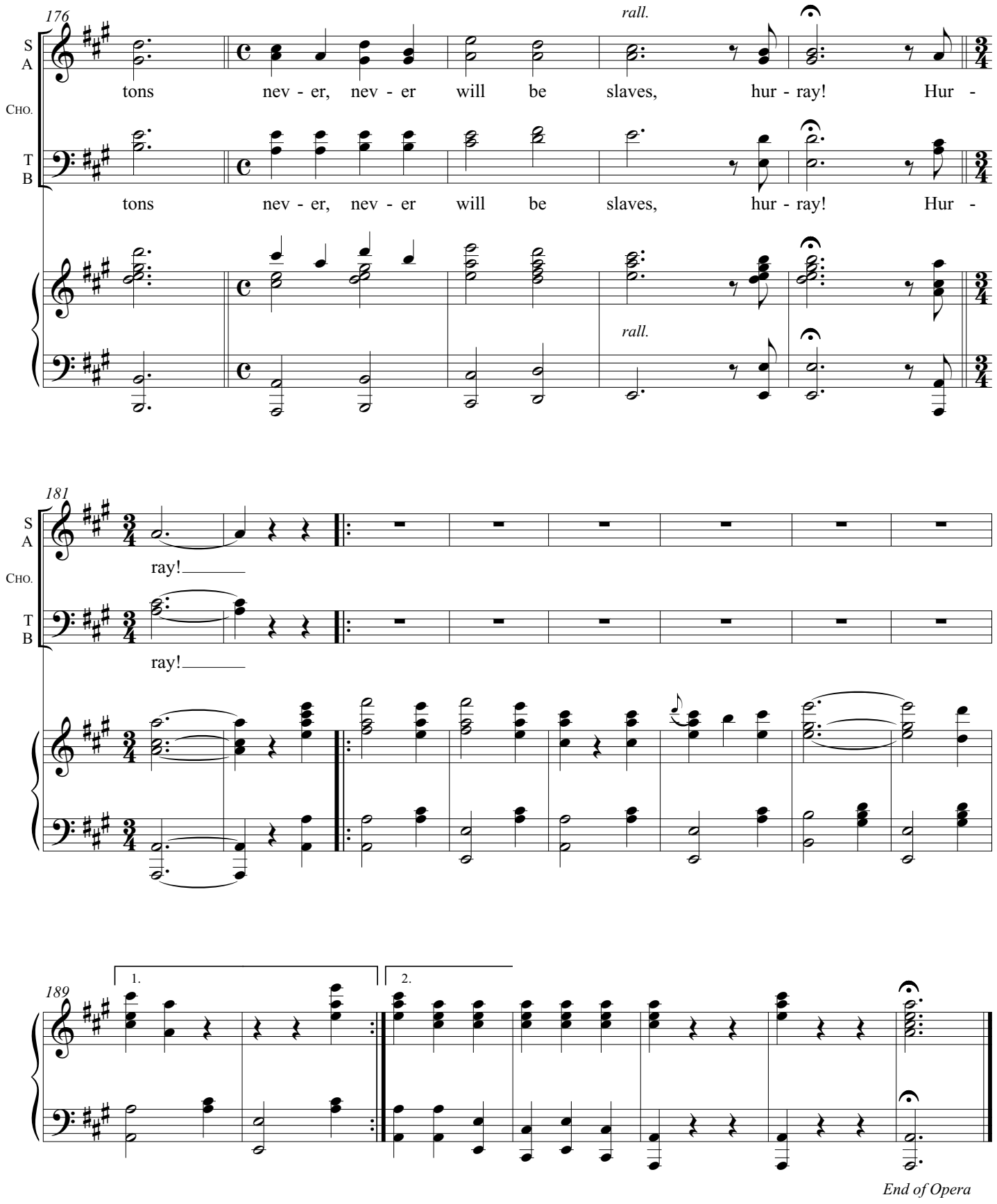

99
LAE.
I had for-got-ten.
CHORUS (unison, tenors and basses an octave lower)
CH.
S
A
T
B
We too, for the mo-ment, had for - got-ten his mel-an-chol-y end. But
E
102
a tempo
(very solemnly)
now, Oh! cru - - - el fate! Too late! Too
f
106
CARBOY (climbing the pole)
Allegro
CAR.
8
One mo-ment, al-low me to ex - plain.
late! What, here a - gain! Pray,
f


110
F
CARBOY
CAR.
In
S
CH. A
T
B
why a - rouse our sym - pa-thy, And if you mean it why not die?
114
Moderato
CAR.
con - se-quence of some re - pairs, I much re - gret they’ve moved the bears.
p
116
CAR.
But I will try the li - on’s den; Once more the beasts I’ll brave— And then—
f


119
G
(THOMAS has meanwhile come to an arrangement with GRINDER...)
CAR.
and then—
THO.
THOMAS
The sac - ri - fice would need - less prove; I've
p
122
THO.
heard the sto - ry of your love. On his con - sent you may now count, And here is
f
125
THO.
dou - ble the a - mount!
S
A
ff
Ten thou - sand a year, Gives the no - ble peer!
(...and hands him a well-filled purse.)
CHO.
T
B
ff
Ten thou - sand a year, Gives the no - ble peer!
ff


129
Tempo di Valse
f
dim.
134
ELIZA
ELZ.
Re - turn, my love, a lov - ing heart Shall ten - der - ly its
p
141
ELZ.
love im - part. Re - turn, my own, no more we’ll part: Oh, hap - py,
148
LAETITIA
LAE.
Two hap - py pairs be - hold, to - day, By
ELZ.
hap - py day.
pp


155
LAE.
Hy - men joined— Ah, by— the way, I won - der what the World— will
162
LAE.
say A - bout to - day.
S
A
CHO.
But let us sing in
T
B
But let us sing in
f
169
S
A
CHO.
well - known staves, That while Bri - tan - nia rules— the waves, We Bri -
T
B
well - known staves, That while Bri - tan - nia rules— the waves, We Bri -
ff


176
rall.
S
A
Cho.
T
B
tons nev - er, nev - er will be slaves, hur - ray! Hur -
tons nev - er, nev - er will be slaves, hur - ray! Hur -
rall.
181
ray!
ray!
189
1.
2.
End of Opera

Appendix: Editorial Notes

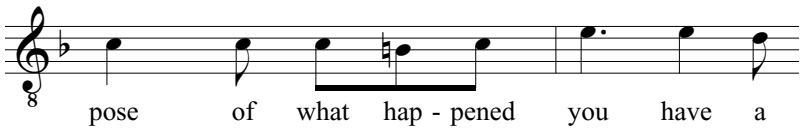
I have corrected several errors in the previously published vocal score (PPVS), including the following:

No. 1, m. 85, L.H.: Missing sharp; the note is B-sharp, not B-natural.
No. 3, m. 106, R.H.: Missing flat; the bottom notes of all chords are G-flats, not G-naturals.
No. 4b, m. 17, R.H.: Missing natural on the first D; the notes are D-naturals, not D-flats.
No. 5, m.100, Eliza & Thomas: Missing sharp on the second note; thus, second and third notes are F-sharp, not F-natural.
No. 9, m. 19, R.H.: Missing sharp on the D on beat 4; the note should be D-sharp, not D-natural.
No. 9, m. 30: Missing rehearsal letter D.
No. 9, m. 46: Missing rehearsal letter E.
No. 9, m. 49: PPVS has "He'll" but the separately published libretto (SPL) has "And".
No. 12, m. 52: L.H.: PPVS has G-sharp on beat six, upper voice; it should be F-sharp (same note as tenors).
No. 12, m. 152, L.H.: PPVS has E for top note on second chord; it should be F-natural.

No. 1, m. 67
Beginning here and in many other places in the score, I have added suggested notes for other chorus voice parts (usually the altos). In all cases these suggestions are notated with smaller noteheads to show their editorial origin.

No. 2, mm. 1
PPVS has five beats of rest in the first measure, but the orchestra score has it as a pickup measure.

No. 2, mm. 50-51
Even Sullivan, one of the finest setters of English text to music, occasionally had his off days. I have adjusted the rhythm for verse 2 as shown. PPVS has this:



The rewritten version restores the natural stress to "hap-" and avoids the awkward repeated notes in the next measure, not present anywhere else in the setting.

No. 3, m. 118
PPVS has *rall.* in this measure.

No. 4b, m. 2
PPVS has *recit.* at the end of this measure.

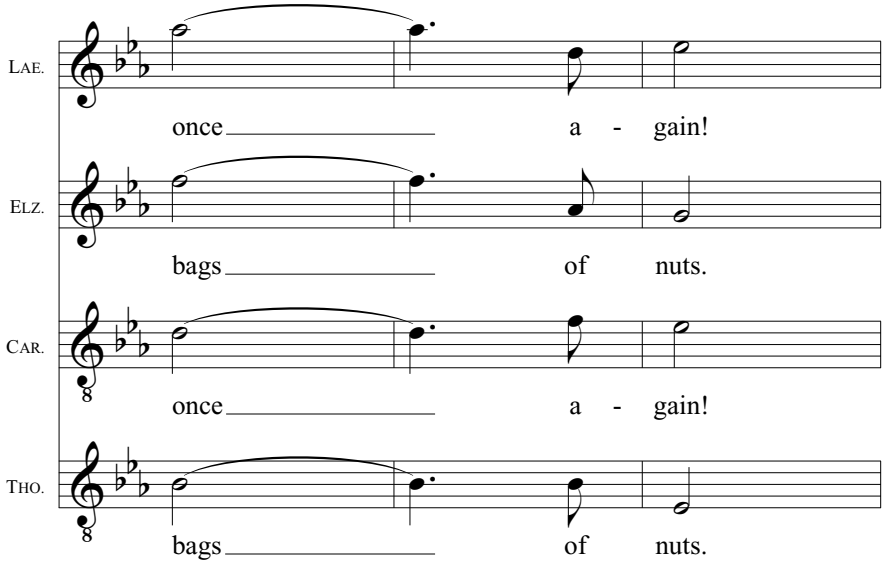
No. 4b, m. 6
PPVS has *a tempo* at the beginning of this measure.

No. 5, m. 22
Both PPVS and OS omit the natural sign on Laetitia's second note (and the singer on the D'Oyly Carte recording carefully sings A flat) but surely A natural is a better fit with the B-flat major tonality established in measure 19.

No. 5, m. 62
PPVS has *Un poco rall.* in this measure.

No. 5, m.64
PPVS has *a tempo* in this measure.

No. 5, mm. 117-118
PPVS shows an alternative conclusion to the vocal parts, in smaller notes, as follows:



No. 10, m. 19
Both PPVS and SPL assign this line to Eliza, but it seems much more plausible that measures 19 and 20 were intended to be identical to measures 8 and 9, and that Eliza should enter around measure 32, just prior to her recitative.

No. 11, m. 6
In the PPVS there is no attempt to reflect the different metrical patterns in verses 1 and 2. I have tried to adjust the vocal part to indicate best guesses as to how they should be sung.

No. 12, m. 5
PPVS has *recit.* at the end of this measure.

No. 12, m. 50
Both PPS and SPL have "And" in the women's part but surely "With" was intended.

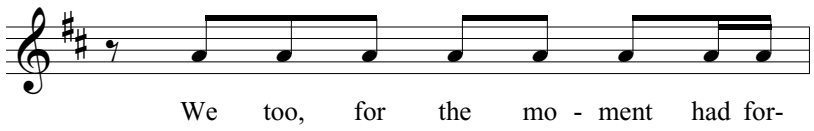
No. 12, m. 109
PPVS has a crescendo in the accompaniment, beginning on the second half of this measure and extending through the following measure. No new dynamic is shown until measure 115.

No. 12, m. 132
PPVS has a crescendo over the notes in the men's chorus part, extending through the first beat of the next measure.

No. 12, m. 134
PPVS has a diminuendo over the two notes in the men's chorus part.

No. 12, m. 161-162 & 165-166
Although both PPVS and SPL have Laetitia and Eliza singing farewell to Laetitia, that makes no sense. I have substituted with "my darling" for Laetitia and "good fellow" for Eliza, as suggested by Kingsley Day.

No. 13, m. 100
I have changed the rhythm in the chorus part in this measure to better fit the text. The original rhythm was the following:



No. 13, m. 117
As “bears” makes no sense (unless they have for some reason been moved to the lion’s den), I have changed it to “beasts” as a plausible correction.

No. 13, m. 193
PPVS has “Curtain” indicated in this measure.