

The Zoo

A New and Original Musical Folly in One Act

Written By B.C. Stephenson (Bolton Rowe)

Composed by Arthur Sullivan

*First Produced at the St. James' Theatre, London on Saturday 5th June, 1875
under the management of Marie Litton.*

About this libretto

My intention in creating this series of libretti is not to publish an in-depth, scholarly appraisal of each of the works included, that can, and has been done far more effectively by others. My aim is to issue the libretti of the operas and choral works of Gilbert and Sullivan, both in partnership with each other, and with others, and of the works of other librettists and composers whose operas appeared at the Savoy Theatre in the 1890's and early 1900's, in as complete a form as possible.

Hopefully, these libretti will appeal to:

1. Those who share an interest in the works of Gilbert and Sullivan and their contemporaries, but who have had little if any opportunity to read and evaluate these works, many of which have been out of print for decades, for themselves.
2. Enterprising amateur and professional companies who, due to the lack of printed material, have fought shy of presenting some of these works.

In each of these publications I have endeavoured to include as much material as it has been possible to unearth, including dialogue and lyrics cut before or during the original productions and, where known, ad-libs, both sanctioned and unsanctioned.

Each libretto is printed to order, and in general follows the same standard layout:

- a) standard text and lyrics are printed in black.
- b) text and lyrics cut before or during production are printed in blue.
- c) ad-libs are printed in blue.
- d) stage directions are printed in red.
- e) other variations from the standard text are printed in green.

Advances in modern technology have also enabled me to include 'lost' musical numbers in some of the libretti - for example, the Despard/Margaret Duet "If you attempt to take the girl" in RUDDYGORE. It is hoped at a later stage to be able to produce Vocal Scores for some of the more obscure works.

The ink used in printing **will smudge or run** if brought into contact with liquid or left in a damp atmosphere for any length of time, and will also fade if subjected to prolonged direct sunlight.

Several of the libretti in this series have already been used for production purposes and it has been found that the A4 format is the most convenient. However, any comment about the layout, format, or content, will be most welcome. I hope very much that you will enjoy this libretto.

Ian C. Bond

THE ZOO ¹

This little one act musical folly was shrouded in mystery for many years. Obviously overshadowed by the première of TRIAL BY JURY just three months earlier. THE ZOO opened on the 5th June at the St, James' Theatre, transferred to the Haymarket on the 28th June and finally closed on the 10th July.

This wasn't the end of the works performance history as it was revived on the 2nd October 1875 at the Philharmonic Theatre where it ran for a further month, and then reappeared again at the Royalty Theatre on the 14th April 1879 where it ran until 3rd May.

That Sullivan himself must have thought something of this little piece is evidenced by the fact that the composer at one stage in 1877, when a revival was being considered, asked his great friend Alan Cole, if he would be interested in rewriting the libretto. This was obviously never done.

After the 1879 revival, the manuscript disappeared from view for almost 90 years, and many writers, without any foundation for their comments, insisted that the music of this delightful piece had been reused by Sullivan in his later works with Gilbert and with others.

Dr. Terence Rees was able to dispel this myth when, in 1965, he purchased the manuscript score, (which had resurfaced in an auction room), and found that the piece was intact, and had remained unused in any other work. Thanks to Dr. Rees' efforts and the efforts of a number of other enthusiasts, THE ZOO once again took to the stage in a hilarious production by Fulham Light Opera in 1971, and has since become popular amongst Gilbert and Sullivan companies as a curtain raiser to the shorter operas.

Although never revived professionally on stage, the D'Oyly Carte Opera Company did make a complete recording of the work in 1978 which has since been transferred to Compact Disc as a partner for the same company's 1967 recording of THE SORCERER. THE ZOO has also been recorded by the B.B.C., and broadcast on a number of occasions.

B.C. Stephenson, writing on this occasion under the pseudonym of 'Bolton Rowe', is perhaps better known as the librettist of the comic opera DOROTHY, which gave THE MIKADO such a run for it's money in 1885-7.

The original cast of THE ZOO was as follows:-

Carboy - Carlos Florentine
Thomas Brown - Edgar Bruce
Mr. Grinder - Charles Styne
Laetitia - Gertrude Ashton
Eliza Smith - Henrietta Hodson

¹ The punctuation in this edition of the libretto conforms to that printed in the published editions of the Vocal Score and, presumably reflects that in the autographed manuscript. This is not to imply that the punctuation (or in certain places, the lack of it) is in any way correct.

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.

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

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

No.1. - CHORUS

The British Public here you see,
The much abused and feared B. P.
In all our native majesty,
We're here today.

Men. We have opinions of our own
And if they're wrong, and so it's shown,
We never let the thing alone,
But peg away.

Ladies. We've come to see the beasts today
And if to enter we must pay,
It costs no more to go away -
So let us stay.

Men. And when the lion's cage we seek,
No fear shall blanch our British cheek,
And, if the noble beast could speak -
What would he say?

Ladies. He'd say in well-known English staves,
He'd say Britannia rules the waves

All. And Britons never never will be slaves,
Hurray! Hurray!

The crowd separate, and AESCULAPIUS CARBOY is discovered on a chair, with a rope round his neck attached to the verandah of the Refreshment Stall.

Chorus. Forbear! Rash one, we say, forbear!

Carboy. Will somebody just kick the chair
And let me dangle in the air,
I'm tired of life.

Chorus. By all means hang yourself up high,
If that's the way you choose to die.
But let us know the reason why.
Is it your wife?

Carboy. No listen

No.2. - SONG - Carboy and Chorus

Carboy. I loved her fondly and
Her father had been a grocer,
But when I sought her hand
He hastily answered "No sir."
"Your offer I refuse.
If ever my girl should marry
She'll marry whom I choose
And not an apothecary."

Chorus. He sternly did refuse
This poor young apothecary.

Carboy. No meetings day or night,
No letters with such restrictions,
At last I thought I might
Communicate in prescriptions.
By her whom I adore
In token of love were taken,
"The mixture as before"
I trust 'twas nicely shaken,
Ah! one day I saw arrive
A letter which from her sister
Implored me to contrive
To send her papa a blister.
What joy pervades my heart
See vengeance is now arriving,
I'll scarify the part
With devilish art contriving.

Chorus. He scarified the part
With devilish art contriving.

Carboy. A dose of peppermint,
I thought it might please her rather,
I sent it her when I sent
The blister for her father.
But when I called next day
Bad fortune had turned the tables,
I much regret to say
My boy had changed the labels,

Chorus. ² Oh!

² Although not present in the original manuscripts, this cry of horror has become a traditional part of performances.

Carboy. Ah! and now, my friends you see
The reason for my emotion
The draft of life for me
Has turned to a bitter potion,
I cannot but suppose
Of what happened you have a notion,
Her father used the dose
And Laetitia took the lotion!

Chorus. Her father used the dose
And Laetitia took the lotion!

No.3. - RECITATIVE - Carboy, Eliza, Thomas Brown and Chorus.

Carboy. And now let's go back to where we were,
And, if you please, remove the chair.

Chorus. Rash man! again we say forbear

Carboy. Withdraw the chair.
Withdraw the chair.

Enter ELIZA SMITH.

Eliza. Young man I say get out of that,
What on earth may you be at?
Destroy yourself? You shan't that's flat!

Chorus. Rash man! forebear!
Rash man! forebear!

They retire.

Carboy. Ah cruel fate!
Ah cruel fate!

Eliza. Apples! Oranges! Lemonade! Ginger beer! Soda water!

Enter THOMAS BROWN.

Thomas. That voice! that lovely voice I know so well.
Its accents tender make my bosom swell with deep emotion!
(sees CARBOY) - Ah! a rival here!

Eliza. *(tenderly.)* Thomas dear!
Thomas dear!

Thomas. Ah! maiden fair,
Pray have a care.
You should not try your slave,
Beware, beware!
My feelings spare,
Give back the heart I gave.

Eliza. Oh! Thomas Brown,
Withdraw the frown,
That mantles on your brow;
Around the town
Both up and down,
There's none compared to you!

Thomas. Ah! maiden fair,

Eliza. Oh! Thomas Brown

Thomas. Pray have a care,

Eliza. Withdraw the frown,

Both. Ah!
Oh come my love
To the shady grove,
And there we'll roam alone.

Thomas. And as we rove,

Eliza. My love I'll prove

Both. Beneath the setting sun,

Thomas.	And as we rove, My love I'll prove Beneath, beneath the setting sun,	Eliza.	My love I'll prove Beneath the setting sun,
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Both. Oh come my love
Oh come, my love.

They go up towards Refreshment Stall.

Enter LAETITIA.

No.4. - SONG - Laetitia.³

Oh! My beloved one has gone:
I'm in despair.
How can I live without my love
To guide me through life's pathways?
Where is he?
Not here!

³ Although the music for this number survives in the autographed manuscript score, no lyrics appear to have survived. Numerous amateur companies have written their own lyrics to fit the melody. Those given here were written for the St. David's Players (Exeter, UK) production of 1985. The Clyde edition of the Vocal Score contains another set of lyrics, but these are subject to copyright, and, as such, are not reprinted here.

Can it be, in London Zoo,
You left my life forever?
Oh!
I search in vain but cannot find him.
Alas!

My father cannot hold me back -
I will be brave.
Our love will surely rise above
Each trial that life may offer.
Will I save him?
Oh yes!
Should my courage ever fail?
Ah no
I am determined!
Now
I know my love will vanquish all fear -
And so I'll search ,
I'll search until I find him.

No.4b - RECITATIVE - Laetitia, Eliza, Carboy and Thomas Brown.

Laetitia.	Where is he?
Thomas.	Who?
Laetitia.	Aesculapius.
Eliza.	What's that?
Thomas.	I cannot say.
Laetitia.	Say have you seen my lost one pass this way?
Carboy.	Ah! cruel fate! (<i>Sees LAETITIA</i>). Laetitia, or her ghost!
Laetitia.	My own beloved! Then you are not lost.
Carboy.	Say is it you? ⁴
Laetitia.	It is. My foolish sister That message sent in joke.
Carboy.	Then where's the blister?
Laetitia.	The blister is upon my father's back.

⁴ This has become the cue for a traditional piece of business as Laetitia pauses for an inordinately long time before replying.

Carboy. It is! Now heavenly powers ⁵ be thanked for that!

No.5. - QUARTET

Carboy. Once more the face I loved so well,
Returns, returns to shed a ray
Of sunshine o'er my solitude,
And change the night, the night to day.

Laetitia. Oh, let me gaze upon thy face,
And lean upon thy breast
And find upon thy noble heart,
An ever lasting rest.

Both. And find upon thy noble heart
An ever lasting rest,
An ever lasting rest.

Thomas. How much? Oh, how much?

Eliza. You've had four tarts and a couple of pears,
You've had three buns that were meant for the bears,
Two bags of nuts instead of the apes,
Ten biscuits of various sizes and shapes.
Three packets of superfine lollipops.
One ounce of the very best pineapple drops,
The largest cake you ever did see
And a half pound packet of Horniman's tea.

Thomas. I've eaten as much as a man could eat,
I've gone through a very remarkable feat;
From the twopenny tart to the kidney pie,
I've swallowed as much as I could, have I.
How better could man his affection prove
Than by stuffing himself for the sake of his love.
With a bottle of pop I have quenched my thirst,
And now if you please, I am ready to burst.

Eliza. Four tarts, three buns and a couple of pears

Laetitia & Carboy. Yes, once again,

Thomas. I'm ready to burst

Eliza. Some lollipops and pineapple drops

Laetitia & Carboy. Ah once again

⁵ Again another piece of business as the tenor invariably holds his top F until he runs out of breath.

Eliza & Thomas.

You've/I've had four tarts and a
couple of pears,
You've/I've had three buns that were
meant for the bears,
Two bags of nuts instead of the apes
Ten biscuits of various sizes and
shapes,
Three packets of superfine lollipops.
One ounce of the very best pineapple
drops,
The largest cake you ever did see,
And a half pound packet of
Horniman's tea.

Four tarts and a couple of pears,

Two bags of nuts.

Laetitia & Carboy.

Let me gaze

Upon thy face,

And lean, and lean
Upon thy breast,

And find upon
Thy noble heart,

An ever -
- lasting
rest.

Ah! Once again,

Ah! Once again!

No.6. - SCENE - Laetitia, Eliza, Carboy, Thomas Brown and Chorus.

Thomas. Help! Ah! Help!

Laetitia & Carboy. Help! Help!

Chorus. Help! Help! Help! Help! Help!

They do not help him.

Thomas. I think I'm going to faint.

Ladies. He's going to be ill.

Men. Oh, no, he ain't.

Ladies. I tell you he is.

Men. I'm sure he isn't.

Ladies. He is,

Men. He isn't,

Ladies. He is,

Ladies. He is,
He is.

Men. He isn't,
He isn't.

THOMAS BROWN faints.

Eliza. Thomas, my own, look up, and speak to me.

Chorus. Thomas, her own, look up, and speak to her.
(aside) It's her young man.

Carboy. One moment pray I speak as a physician.
It is essential for a man in his condition,
That he should not be crowded
Pray, stand back!

Chorus. It is essential for a man in his condition
That he should not be crowded nor changed in his position,
So stand back,
Stand back,
Stand back,

Men. Stand back,

Ladies. Stand back,

Men. Stand back,

Ladies. Stand back,

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

They crowd round him.

Ladies. Prop him up upon a chair.

Men. Lay him flat upon his back

Ladies. Give him lots of room and air,

Men. It's a most severe attack.
Turn him round upon his face

Ladies. Turn him round the other way

Men. Let him have a little space.

Ladies. Do not crowd upon him, pray.

Men. Give him brandy - that's the plan,
That's the thing to do him good.

Ladies. Brandy, Why you'd kill the man!

Men. No it wouldn't

Ladies. Yes it would

Men. No it wouldn't

Ladies. Yes it would

Men. No it wouldn't

Ladies. Yes it would, it would.

Men. No it wouldn't.

Thomas. It - was - the - last - bun -

Eliza. Thank heaven, he breathes again

Chorus. He breathes again,
Oh joy without alloy.

Ladies. Oh joy!

Men. Oh joy!

All. Without alloy.

Carboy. Say who will this prescription take?

Chorus. Yes, who will this prescription take?

But they do not offer to take it.

Eliza. I will, I fly

Chorus. She will., she flies.

Eliza. I will, I fly

Chorus. She flies, she flies.

Eliza. I will, I fly

Chorus. She will., she flies.

Eliza. I will, I fly

Chorus. She flies, she flies.

Eliza. I fly
I fly.

Ladies. She flies, she flies,
She flies,
She flies, she flies.

Men.
She flies, she flies, she
flies,
She flies, she flies.

ELIZA exit.

Men. What a very nice young woman!

No.7. - SCENE - Laetitia, Carboy, Thomas Brown and Chorus.

Thomas. (*rousing himself.*) Ho - guards! Minions!

Laetitia. What did ⁶ he say?
His exclamation shows that he's of noble birth.

CARBOY undoes BROWN's coat.

Carboy. Great powers! the Garter!
He's a peer!
He's a peer,
A peer in disguise,

Laetitia & Carboy. Oh yes he's a peer in disguise,
We can tell by the look of his eyes.

Chorus. Oh yes he's a peer in disguise,
We can tell by the look of his eyes.
He's a peer, a beautiful peer.
He's a peer, a beautiful peer.
A beautiful, beautiful, beautiful, beautiful peer.

Thomas. (*recit.*) Where am I?
Pray, tell me how
You find me in this place?

Carboy. You're better now,
As time will show,
Your Grace's gracious Grace.

Thomas. (*surprised*) Your Grace!

Chorus. Your Grace's gracious Grace.

Thomas. Discovered! Well, I confess.

Yes, I'm a man of high degree.

Chorus. That we all feel, that we all feel.

Thomas. A member of the Aristocracy.

Chorus. Oh, let us kneel,

Thomas. Nay do not kneel.
In search of virtue have I wandered here,
And found it in this humble sphere.

⁶ The published Vocal Score has the word 'does' at this point.

Chorus. Oh let us kneel.

Thomas. Nay, do not kneel.

Chorus. Oh, let us kneel,

Thomas. Nay.

Thomas. - do not kneel!

Chorus. Let us kneel!

No.8. - SOLO - Thomas Brown with Chorus.

Thomas. Ladies and Gentlemen!

Chorus. Hear! Hear!

Thomas. Accustomed as I am to public - ah - ah -

Chorus. Speaking.

Thomas. Thank you, speaking.
I feel over - ah - over - ah -

Chorus. Overpowered,

Thomas. Thank you, No!
Overwhelmed upon this - ah - this - ah -

Chorus. Occasion

Thomas. Thank you, occasion - ah - ah -
And I also feel that - ah - ah -
That my - ah - my - ah -
That your feelings - ah - that they - ah -

Chorus. Feel.

Thomas. Thank you - if you could - ah - if you could - ah -

Chorus. Feel.

Thomas. Thank you, if you could feel as I feel, ah - ah -

Chorus. Hear! Hear!

Thomas. Thank you, I - ah -

Chorus. Hear! Hear!

Thomas. I ah - I ah - I ah - thank you.

Chorus. Hear! Hear!

No.9. - SOLO - Thomas Brown with Chorus.

Chorus. We gather from what you have said,
That Eliza you fondly adore,
That you worship and love her instead
Of the ladies you worshipped before.
That she is the realized dream
Of your life, and, whatever her station,
By marriage you show your esteem
For her virtue and high reputation,
For her virtue and high reputation.

Thomas. Precisely, it was my intention
That the sense of my words should be such.
Your wonderfully quick comprehension
And intelligence pleases me much.

Chorus. Quite so, if that be the case,
And its state we at last understand,
We now would suggest to your Grace
To offer the lady your hand.

Thomas. Your wishes with pleasure I meet.
Give me time just to change my condition,
And offer with joy at her feet,
Myself and my ducal position.

Chorus. Our wish he's delighted to meet.
Give him time just to change his condition,
And offer with joy at her feet
Himself and his ducal position,
Offer with joy
Himself and his ducal position.

Exit BROWN, LAETITIA and CARBOY.

Enter GRINDER.

No.10. - SCENE - Grinder and Chorus

Grinder. Where is my daughter?
Oh, if I caught her,
If I could find her!

Ladies. Grinder, it's Grinder!

Men. Yes, it's Grinder,

They slap him on the back.

Grinder. Oh, confound it, don't do that,
I've a blister on my back.
Someone said she'd wandered here.
And with Carboy too - I fear.
My wicked daughter!

Re-enter ELIZA.

Eliza. ⁷ Grinder! It's Grinder

Chorus. Yes, it's Grinder!

They slap him on the back

Grinder. Oh, confound it, don't do that,
I've a blister on my back.
And what with the potion
And what with the lotion,
I haven't a notion
What to expect!

Chorus. And what with the potion
And what with the lotion,
Poor old Grinder,
We pity you much.

Eliza. (*recit.*) Where has he gone? Say oh, say!

Chorus. He'll come back presently,
And it will all end pleasantly.
Ahem! Ahem! Ahem! Ahem! Ahem!

Exeunt Chorus and GRINDER.

Eliza. What does this mean?
I cannot understand.
I cannot understand.

No.11. - SONG - Eliza.

I'm a simple little child,
And my ways are nice and mild
And I never harmed a soul in all my life.
I don't know what's wrong,
And my principles are strong
For this hemisphere of wickedness and strife.
I have bracelets it is true,
And I've diamonds just a few
That are locked up in a chest of drawers at home.

⁷ All editions of the published Vocal Score give this line to the ladies chorus, and put the stage direction for ELIZA to re-enter, later.

And a dressing case with tops
Of gold and diamond drops,
But I haven't an idea from whence they come.

And the bouquets come in showers
Of the most expensive flowers
That Covent Garden market can provide.
While it happened once last year
That a park hack did appear
The very best of thoroughbreds to ride.
I have dresses by the dozen
But they're given me by cousins
Who have known me ever since I was that high;
And tickets for the play
Are sent me every day,
But I'm sure I never can imagine why.

To Greenwich in the season,
I have been and for the reason,
That I did not like my cousin to offend.
But I saved my reputation,
To his very great vexation,
By driving back to London with his friend.
On more than one occasion,
After very great persuasion,
I have driven down to Richmond with his brother,
And once I do remember
In the middle of September,
To Hampton Court I travelled with another.

It is true I went to Dover,
When the season was just over,
But then it was with George, I should say Harry.
And Harry, I mean Charlie,
Or was it Thomas Parlie,
Was the only man I ever meant to marry!

It might have been the other,
It might have been his brother,
But neither could I ever bear to part.
And whichever of the two,
It really was it's true,
That I loved him from the bottom of my heart.

Enter GRINDER, LAETITIA, CARBOY and Chorus.

No.12. - QUARTET - Laetitia, Eliza, Carboy, Grinder and Chorus. ⁸

Laetitia. My father!

Carboy. Her father!

Grinder. Found you at last!
Wretched outcast!
Vilest compounder of potions!
Think of the past,
Think of the last
One of your horrible notions.

Out of the light,
Out of my sight!
Heartless undutiful child.
Is it for spite,
That you delight,
To drive your progenitor wild?

Laetitia. Ah!
Father dear see,
Here on my knee,
Ask I for pardon and pity,
He's fitted to me,
He's destined to be
A respectable man in the City.

Men. Parent so stern,
Have you to learn,
Heartstrings are easily broken.

Laetitia.	Carboy.	Grinder.	Ladies.
Father, Father,		Out of the light, Out of my sight	See his heart burn And concern.
Father dear see Father dear.	See my heart burn.	Out of my sight.	Chorus. Look at a lover forlorn. Lover forlorn.

⁸ This number is musically the most substantial of the entire score, and attains positively Verdian proportions.

Grinder. Out of my sight.
 Out of the light.
 Out of my sight.
 Out of the light.
 Heartless, undutiful child,
 Undutiful child.

Heartless, undutiful
 child,
 Yes, yes, yes, yes, yes, yes,
 At last.

The Rest. Parent so stern,
 See our concern.
 Parent so stern,
 See our concern.
 Look at a lover forlorn,
 A lover forlorn.
 Have you to learn that
 Heartstrings are easily torn,
 That heartstrings are easily
 torn are torn,
 Yes, yes, yes, yes, yes, yes,
 Are torn.

Carboy. *(recit.)* Then, sir, you firmly decline to relent?

Grinder. Yes, I distinctly refuse my consent.

Laetitia. Father, on suicide see he is bent.

Carboy. Fetch me a rope

Chorus. Fetch him a rope,

Carboy. Fetch me a rope

Chorus. Fetch him a rope,
 Fetch him a rope,
 Fetch him a rope.

CARBOY goes up to Bear Pit with the rope they give him.

Carboy. Fare thee well, Laetitia fare thee well,

Ladies. Fare thee well,

Men. Farewell -
 Fare thee well -

Carboy. Fare thee well! Laetitia, fare thee well,

Ladies. Fare thee well

Men. Fare thee well -
 Fare thee well.

Laetitia & Eliza. Fare thee well -
 Fare thee well.

Men. Fare thee well ,

Laetitia & Eliza. Fare thee well -

Ladies. Fare thee well,

Laetitia & Eliza. Fare thee well -

Men. Fare thee well,

Laetitia & Eliza. Fare thee well -

Chorus. Farewell, farewell.

Laetitia & Eliza. Fare thee well -

Fare thee well,

Fare thee well -

Chorus. Fare thee well.

Laetitia, Eliza & Carboy.

Fare thee well -

Laetitia fare thee well.

Chorus. Fare thee well.

Laetitia, Eliza & Carboy.

Fare thee well -

Laetitia fare thee well.

Chorus. Fare thee well,

Laetitia, Eliza & Carboy.

Fare thee well,

All. Farewell.

CARBOY lowers himself into the Bear Pit.

All. Farewell.

Enter THOMAS BROWN as Duke of Islington.

No.13. - FINALE.

Eliza. What do I see in this disguise?

Tom Brown! Can I believe my eyes?

Thomas. 'Tis he, recover your surprise

Tom Brown assumes his native guise.

Thomas. Eliza, if you'll marry me,
The proudest Lady you shall be,
That ever London town did see,
Eliza say that you will be
The Duchess of Islington!

Eliza. The Duchess of Islington!

Chorus. The Duchess of Islington!

Eliza. Oh ask me not
To leave this spot
The beasts I loved so well,
The grief I feel
At this appeal
No mortal man can tell,
The grizzly one
Will miss his bun,
The bun he thought so nice -
The polar bear,
In blank despair,
Will ask in vain for ice.

Ah!
And who will feed
That lanky steed,
The ca - me - le - o - pard. (*sobbing.*)
From these to part
It breaks my heart,
It's very - very hard.

Thomas. Nay, dry your tears,
These needless fears
One word shall chase away,
I've bought them all,
The great and small,
They go with us to-day.
And every morn,
At early dawn,
The gentle armadillo,
Or rattlesnake,
When you awake,
You'll find upon your pillow.

Ah!
The parrot too,
And cockatoo,
Shall lull you to repose
The nice baboon,
And strong racoon,
Shall titivate your nose.

Chorus. The nice baboon,
And strong racoon,
Shall titivate, tivate your nose.

Eliza. My love! My life!

Thomas. My dove! My wife!

Eliza. With happiness I die.

ELIZA and THOMAS embrace. CHORUS much affected.

Ladies. My love! My life!

Men. My dove! My wife!

All. With happiness I die.

Both. With happiness I die.

They all embrace.

Carboy. *(from the Bear Pit.)* Ah! Cruel fate!

Laetitia. Great heavens! I had forgotten,

Chorus. We too, for the moment had forgotten his melancholy end,
But now *(very solemnly)*, Oh! cruel fate! Too late! Too late!

Carboy. *(climbing the pole.)* One moment, allow me to explain.

Chorus. What here again!
Pray, why arouse our sympathy;
And if you mean it why not die?

Carboy. In consequence of some repairs
I much regret they've moved the bears
But I will try the lion's den,
Once more the bears I'll brave and then - and then -

THOMAS has meanwhile come to an arrangement with GRINDER.....

Thomas. The sacrifice would needless prove,
I've heard the story of your love,
On his consent you now may count,
And here is double the amount.

.....and hands him a well filled purse.

- Chorus.⁹ Ten thousand a year,
 Gives the noble peer!
- Eliza.¹⁰ Return my love, a loving heart
 Shall tenderly it's love impart,
 Return my own, no more we'll part.
 Oh, happy, happy day.
- Laetitia. Two happy pairs behold, today
 By Hymen joined - Ah by the way,
 I wonder what the World will say
 About today.
- Chorus. But let us sing in well-known staves,
 That while Britannia rules the waves,
 We Britons never never will be slaves,
 Hurray! Hurray!

Curtain.

⁹ In some productions this has been sung as “Let’s all give a cheer/For the noble peer.”, although this does not appear in any edition of the published Vocal Score.

¹⁰ Again, in some productions this couplet is sung as a duet by Eliza and Thomas, and that which follows by Laetitia and Carboy, although neither appears in this format in any edition of the published Vocal Score.