

G. SCHIRMER EDITION OF

# PATIENCE

*or Bunthorne's Bride*

*Book by*

W. S. GILBERT

*Music by*

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*Authentic Version Edited by*

EDMOND W. RICKETT

This score contains all the dialogue

Ed. 1982

## DRAMATIS PERSONAE

|  |   |   |
|--|---|---|
| COLONEL CALVERLEY.....                                     | } | ..... <i>Officers of Dragoon Guards</i> |
| MAJOR MURGATROYD.....                                      |   |   |
| LIEUT. THE DUKE OF DUNSTABLE...                            |   |   |
| REGINALD BUNTHORNE .....                                   |   | <i>A Fleshly Poet</i>                   |
| ARCHIBALD GROSVENOR .....                                  |   | <i>An Idyllic Poet</i>                  |
| MR. BUNTHORNE'S SOLICITOR                                  |   |   |
| THE LADY ANGELA.....                                       | } | ..... <i>Rapturous Maidens</i>          |
| THE LADY SAPHIR.....                                       |   |   |
| THE LADY ELLA.....   |   |   |
| THE LADY JANE.....   |   |   |
| PATIENCE.....  |   | <i>A Dairy Maid</i>                     |
| CHORUS OF RAPTUROUS MAIDENS AND OFFICERS OF DRAGOON GUARDS |   |   |

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ACT I—Exterior of Castle Bunthorne

ACT II—A Glade

## STORY OF THE OPERA

This sprightly satire on the æsthetic craze of the eighties presents a 'Fleshly Poet' and an "Idyllic Poet", Bunthorne and Grosvenor, who are rivals for the affections of the milkmaid, Patience. A train of languid ladies and their former flames, a Colonel, a Duke, and a Major, with a regiment of officers of the Dragoon Guards, complete the picture.

Patience, having been told that love must be absolutely unselfish, has to reject the perfect Grosvenor (Archibald the All-Right) and accept the very imperfect Bunthorne. This defection of their idol drives the ladies back to their military lovers, but the reunion is soon broken up by the arrival of Grosvenor, to whom they promptly transfer their adoration. Later, the baffled Bunthorne, aided by the mature Lady Jane, concocts a scheme to get rid of the interloper by means of a terrible Curse, which compels Grosvenor to give up his æstheticism and to become a quite commonplace young man.

The plan, however, recoils, as all the ladies now revert to ordinary attire, explaining that since Archibald the All-Right cannot possibly be All-Wrong, obviously æstheticism should be discarded. Patience, discovering that her Archibald is no longer perfect, promptly falls into his arms, and Bunthorne, crushed, decides to wed Jane, his one remaining adorer. However, the Duke enters, declaring that since he is a very ordinary young man, it is only fair for him to choose a lady who is distinctly plain, *viz.*, Jane, who joyfully accepts him, so that "Nobody is Bunthorne's Bride!"

EDMOND W. RICKETT

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# Patience

or  
Bunthorne's Bride

W. S. Gilbert

Arthur Sullivan

## Overture

Moderato ♩ = 66

Piano

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a bass clef, indicating a piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The first system includes dynamic markings of *ff* (fortissimo), *p* (piano), and *dolce* (dolce). The second system continues the melodic and harmonic development. The third system features a circled letter 'A' above the first measure, marking the beginning of a section. The fourth system concludes the page with a final cadence.

First system of a piano score. The right hand features a melodic line with some chromaticism and grace notes. The left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is common time.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes a section marked *dim.* (diminuendo) with a fermata over a chord. The key signature and time signature remain the same.

Third system of the piano score. The right hand has a more active melodic line. The left hand accompaniment includes a section marked *pp* (pianissimo) with a fermata over a chord. The key signature and time signature remain the same.

Fourth system of the piano score. The right hand features a melodic line with a fermata. The left hand accompaniment includes a section marked *p* (piano) with a fermata over a chord. The key signature and time signature remain the same.

Fifth system of the piano score, starting with the tempo marking *Allegro vivace* and a metronome marking of 126. The right hand has a fast, rhythmic melodic line. The left hand accompaniment includes a section marked *p* (piano) with a fermata over a chord. The key signature has two flats, and the time signature is common time.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with eighth notes and rests. The bass staff features a complex accompaniment with chords and eighth notes.

Third system of musical notation. The treble staff shows a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble staff contains a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with chords and eighth notes. The word "dim." is written at the end of the system.

Fifth system of musical notation, starting with a circled letter "B" above the first measure. The treble staff contains a melodic line with eighth notes and rests, marked with "pp". The bass staff has a rhythmic accompaniment with chords and eighth notes.



First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords. Dynamics include *f* and *pp*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a prominent bass line. Dynamics include *f* and *p*.

Third system of musical notation. The right hand features a series of chords and some melodic fragments. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with the lyrics "cre - scen - do" written below it. The left hand has a bass line with a dynamic marking of *pp*.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a strong bass line. Dynamics include *f* and *pp*.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a rhythmic accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff continues the chordal accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a circled 'C' above a measure. The bass clef staff has a dynamic marking of *mf* (mezzo-forte) with a hairpin crescendo.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *pp* (pianissimo). The bass clef staff continues with a steady accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, some with accents. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes and chords.

The second system continues the piece. It includes dynamic markings: *f* (forte), *p* (piano), and *dolce* (softly). A circled 'D' is placed above the treble staff in the second measure. The notation includes slurs and accents over notes.

The third system shows a change in dynamics with *sf* (sforzando) and *dim.* (diminuendo). The bass staff continues with a steady eighth-note accompaniment, while the treble staff has more complex melodic figures.

The fourth system features dynamic markings *p* (piano) and *pp* (pianissimo). The music includes slurs and accents, with the bass staff providing a consistent rhythmic foundation.

The fifth system concludes the page with further melodic and rhythmic development. The notation is consistent with the previous systems, maintaining the same instrumental textures and dynamic range.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a dense accompaniment of chords and eighth notes. Dynamic markings include *fz* and *pp*.

Second system of the piano score. The right hand continues with a melodic line, while the left hand maintains a complex chordal texture. Dynamic markings include *f* and *pp*.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand plays a dense accompaniment. Dynamic markings include *f* and *pp*.

Fourth system of the piano score, starting with a circled 'E' in the right hand. The right hand features a melodic line with slurs and accents. The left hand plays a dense accompaniment with slurs and accents. Dynamic markings include *ff*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand plays a dense accompaniment with slurs and accents. Dynamic markings include *ff* and a circled '8'.

8...  
*p stacc.* *pp* *cre* - *scen* - *do*

This system shows the beginning of a musical piece. The right hand has a treble clef and a key signature of two flats. The left hand has a bass clef. The music is marked with a forte piano (*p*) and staccato (*stacc.*) in the first measure, followed by a piano (*pp*) dynamic and a crescendo hairpin. The lyrics "scen - do" are written below the notes in the second measure.

*f* *mf*

This system continues the piece. The right hand features a melodic line with slurs and ties. The left hand has a steady accompaniment of eighth notes. Dynamics include forte (*f*) and mezzo-forte (*mf*).

This system continues the melodic and accompanimental lines from the previous system. The right hand has a series of eighth notes with slurs, and the left hand continues with eighth notes.

*ff*

This system features a fortissimo (*ff*) dynamic. The right hand has a dense texture of sixteenth notes with slurs. The left hand has a bass line with slurs and ties.

This system continues the fortissimo (*ff*) section. The right hand has a dense texture of sixteenth notes with slurs. The left hand has a bass line with slurs and ties.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a complex rhythmic pattern in the right hand and a more regular accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation, continuing the piece. The right hand features a series of chords and eighth notes, while the left hand provides a steady accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

Fourth system of musical notation, featuring a change in the right hand's texture with more frequent notes and accents. The left hand remains consistent.

Fifth system of musical notation, concluding the piece. The right hand has a dense texture of chords, and the left hand has a rhythmic accompaniment. A fermata is placed over the final note in the right hand.

## Act I

Scene: *Exterior of Castle Bunthorne, the gateway to which is seen, R.U.E., and is approached by a drawbridge over a moat. A rocky eminence R. with steps down to the stage. In front of it, a rustic bench, on which Angela is seated, with Ella on her left. Young Ladies wearing aesthetic draperies are grouped about the stage from R. to L.C., Saphir being near the L. end of the group. The Ladies play on lutes, etc., as they sing, and all are in the last stage of despair.*

No. 1. Twenty love-sick maidens we  
Opening Chorus and Solos  
Maidens, Angela, and Ella

Andante  $\text{♩} = 84$

*f* *p* *p*

*p* *p*

**Maidens**

Twen-ty love-sick maid-ens we, — Love-sick all a-against our will. —

**A**

Twen-ty years hence we shall be Twen-ty love-sick maid-ens still!

Twen - ty love-sick maid-ens we, And we die for love of

thee! Twen - ty love-sick maid-ens we, —

Love-sick all a-gainst our will. Twen-ty years hence we shall be



Ⓑ Angela

Twen-ty love-sick maid-ens still! Love feeds on hope, they say,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase: 'Twen-ty love-sick maid-ens still!' followed by a longer phrase: 'Love feeds on hope, they say,'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'p' (piano) is placed below the piano part.

or love will die; Ah, mis-er-ie! Yet my love

Chorus Angela

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'die;'. The piano accompaniment continues with the same rhythmic pattern. A bracket labeled 'Chorus' spans the vocal line starting with 'Ah, mis-er-ie!'. The name 'Angela' is written above the vocal line at the end of the system.

lives, al-though no hope have I! Ah, mis-er-ie! A -

Chorus Angela

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'I!'. The piano accompaniment continues. A bracket labeled 'Chorus' spans the vocal line starting with 'Ah, mis-er-ie!'. The name 'Angela' is written above the vocal line at the end of the system.

las, — poor heart, go hide thy-self a - way, To

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a fermata over the word 'To'. The piano accompaniment continues with the same rhythmic pattern.

weep - ing - con - cords tune thy roun - de - lay! Ah,

**(C) Chorus**

mis - er - ie! All our love is all for one, Yet that love he heed - eth

not, He is coy and cares for none, Sad and sor - ry is our

**(D) Ella**

lot! Ah, mis - er - ie! Go, break - ing

heart, — Go, dream of love re - quit - ed!

Go, fool - ish heart, — Go, dream of lov - ers

plight - ed; Go, mad - cap heart, Go,

dream of nev - er wak - ing; And in thy

dream For-get that thou art break - ing!

The first system consists of a vocal line in G minor and a piano accompaniment. The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand.

Chorus Ella *rall.*

Ah, mis - er - ie! For - get that thou art break - ing!

*p* *colla voce* *a tempo*

The second system is a chorus entry. The vocal line is marked *rall.* and the piano accompaniment is marked *p*. The piano part includes the instruction *colla voce* and *a tempo*.

Chorus

Twen - ty love-sick maid-ens we, — Love - sick all a - gainst our

*p dolce*

The third system is another chorus entry. The piano accompaniment is marked *p dolce* and features a flowing, arpeggiated texture in the right hand.

will. Twen - ty years hence we shall be

The fourth system continues the chorus. The piano accompaniment maintains the arpeggiated texture from the previous system.

Twen - ty love-sick maid - ens still.

Ah, mis - er - ie!

**Angela:** There is a strange magic in this love of ours! Rivals as we all are in the affections of our Reginald, the very hopelessness of our love is a bond that binds us to one another!

**Saphir:** Jealousy is merged in misery. While he, the very cynosure of our eyes and hearts, remains icy insensible—what have we to strive for?

**Ella:** The love of maidens is, to him, as interesting as the taxes!

**Saphir:** Would that it were! He pays his taxes.

**Angela:** And cherishes the receipts! (*Enter Jane, L. U. E.*)

**Saphir:** Happy receipts! (*All sigh heavily.*)

**Jane:** (*L. C., suddenly*) Fools! (*They start, and turn to her.*)

**Angela:** I beg your pardon?

**Jane:** Fools and blind! The man loves—wildly loves!

**Angela:** But whom? None of us!

**Jane:** No, none of us. His weird fancy has lighted, for the nonce, on Patience, the village milkmaid!

**Saphir:** On Patience? Oh, it cannot be!

**Jane:** Bah! But yesterday I caught him in her dairy, eating fresh butter with a tablespoon. Today he is not well!

**Saphir:** But Patience boasts that she has never loved—that love is, to her, a sealed book! Oh, he cannot be serious!

**Jane:** 'Tis but a passing fancy—'twill quickly wear away. (*aside, coming down-stage*) Oh, Reginald, if you but knew what a wealth of golden love is waiting for you, stored up in this rugged old bosom of mine, the milkmaid's triumph would be short indeed!

(Patience appears on the eminence, R. She looks down with pity on the despondent Ladies.)

## No. 2. Still brooding on their mad infatuation!

### Recitative

Patience, Saphir, Angela, and Chorus

Allegro  $\text{♩} = 76$

Patience *Recit.*

Still brood-ing on their mad in-fat-u-a-tion! I thank thee, Love, thou com-est not to

me! Far hap-pier I, free from thy min-is-tra-tion, Than dukes or

Saphir (*looking up*)  
*a tempo*

duch-ess-es who love, can be! 'Tis Pa-tience,

hap - py girl! Loved by a po - et!

Patience *(going)* Angela

Your par-don, la-dies. I in - trude up-on you! Nay, pret-ty child, come

*(Patience descends)* Patience

hith-er. Is it true that you have nev - er loved? Most true in -

Chorus

SOPRANO ALTO

deed. Most mar - vel - ous! And most de - plor - a - ble!

*Attacca*

# I cannot tell what this love may be

Solo

Patience

Allegretto grazioso ♩: 78

Patience (L.C.)

1. I can-not tell what this love may  
2. If love is a thorn, they show no

be That com-eth to all but not to me. It can-not be kind as they'd im-  
wit Who fool-ish-ly hug and fos-ter it. If love is a weed, how sim-ple

ply, Or why do these la-dies sigh? It can-not be joy and rap-ture  
they Whogath-er it day by day! If love is a net-tle that makes you



deep, Or why do these gen - tle la - dies weep? It can-not be bliss - ful as 'tis smart, Then why do you wear it next your heart? And if it be none of these, Say

*riten.* said, Or why are their eyes so — won-drous red?  
I, — Ah, why do you sit and — sob and sigh?

*riten.* *a tempo*

(A)  
(C)

Though ev - 'ry - where true love I see

*rall.* A-com-ing to all, — but not to me, I can-not tell what this love — may

*rall.*

(B)  
(D)

*a tempo*

be! \_\_\_\_\_ For I\_\_\_ am blithe and I\_\_\_ am gay, While they sit

*a tempo*

sigh-ing night and day, For I\_\_\_ am blithe and I\_\_\_ am gay, Think of the

**Chorus** *f*

Yes, she is blithe and she is gay,

gulf 'twixt them and me, Think of the gulf 'twixt them and me, Fal lalala

*p*

Yes, she is blithe and gay, Yes, she is blithe and gay.

sd time ad lib.

la la, and mis - er - ie!

Ah, mis - er - ie! (She

dances across E. and back to E. C.)

1. 2.

*p*

**Angela:** Ah, Patience, if you have never loved, you have never known true happiness! (*All sigh.*)

**Patience:** (*C.*) But the truly happy always seem to have so much on their minds. The truly happy never seem quite well.

**Jane:** (*coming L.C.*) There is a transcendental of delirium — an acute accentuation of supremest ecstasy — which the earthy might easily mistake for indigestion. But it is *not* indigestion — it is æsthetic transfiguration! (*to the others*) Enough of babble. Come!

**Patience:** (*stopping her as she turns to go up C.*) But stay, I have some news for you. The 35th Dragoon Guards have halted in the village, and are even now on their way to this very spot.

**Angela:** The 35th Dragoon Guards!

**Saphir:** They are fleshly men, of full habit!

**Ella:** We care nothing for Dragoon Guards!

**Patience:** But, bless me, you were all engaged to them a year ago!

**Saphir:** A year ago!

**Angela:** My poor child, you don't understand these things. A year ago they were very well in our eyes, but since then our tastes have been etherealized, our preceptions exalted. (*to the others*) Come, it is time to lift up our voices in morning carol to our Reginald. Let us to his door!

(*Angela leading, the Ladies go off, two and two, Jane last, over the drawbridge into the castle, singing refrain of "Twenty love-sick maidens", and, as before, accompanying themselves on harps, etc. Patience watches them in surprise, and, with a gesture of complete bafflement, climbs the rock and goes off the way she entered.*)

## No. 2a. Twenty love-sick maidens we

## Chorus

## Maidens

Andantino ♩ = 84 Chorus

Twen - ty love-sick maid-ens we, —

*p dolce*

Love - sick all a-gainst our will, Twen - ty years hence

(Patience climbs the rock . . .)

we shall be Twen-ty love-sick maidens still!

. . . and exits)

Ah, mis - er - ie!

*p* *dim.*

rit. \*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo 'Andantino' and a metronome marking of 84. The vocal line starts with the lyrics 'Twen - ty love-sick maid-ens we, —'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand, marked 'p dolce'. The second system continues the vocal line with 'Love - sick all a-gainst our will, Twen - ty years hence'. The piano accompaniment continues with similar rhythmic patterns. The third system includes a stage direction '(Patience climbs the rock . . .)' above the vocal line, which reads 'we shall be Twen-ty love-sick maidens still!'. The piano accompaniment features a more active sixteenth-note pattern. The fourth system concludes with the vocal line 'Ah, mis - er - ie!' and a piano accompaniment marked 'p' and 'dim.', ending with a 'rit.' (ritardando) and an asterisk.

(The Officers of the Dragoon Guards enter, R., led by the Major. They form their line across the front of the stage.)

## No. 3. The soldiers of our Queen

Chorus and Solo

Dragoons and Colonel

Allegro marziale ♩ : 116

The first system of the musical score is written for piano. It features a treble and bass clef with a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked 'Allegro marziale' with a quarter note equal to 116 beats. The dynamics are marked 'ff' (fortissimo). The music consists of a rhythmic accompaniment in the bass and a melodic line in the treble.

The second system continues the piano accompaniment. It includes a first ending bracket with a repeat sign and a fermata over the final measure of the first ending. The dynamics remain 'ff'.

The third system continues the piano accompaniment. It features a key signature change to one sharp (E major) in the final measure of the system. The dynamics remain 'ff'.

The fourth system continues the piano accompaniment. It features a key signature change to one flat (D minor) in the final measure of the system. The dynamics remain 'ff'.

## Chorus

A

TENOR *f*

The sol-diers of our Queen Are linked in friend-ly

BASS *f*

The sol-diers of our Queen Are linked in friend-ly

teth-er; Up - on the bat-tle scene They fight the foe to - geth-er. There

teth-er; Up - on the bat-tle scene They fight the foe to - geth-er. There

B

ev - 'ry moth-er's son\_ Pre-pared to fight and fall is; The en - e - my of

ev - 'ry moth-er's son\_ Pre-pared to fight and fall is; The en - e - my of

one The en e - my of all is! The en - e - my of one The

one The en - e - my of all is! The en - e - my of one The

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

*(On an order from the Major they fall back.)*

en - e - my of all is!

en - e - my of all is!

The second system continues the vocal and piano parts. It includes a stage direction: "(On an order from the Major they fall back.)". The vocal lines have rests in the second half of the system. The piano accompaniment continues with a dynamic marking of *ff* (fortissimo).

The third system shows the piano accompaniment continuing from the previous system. It features complex chordal textures and moving bass lines. The key signature and time signature remain consistent.

*(Enter the Colonel. All salute.)*

**Allegro** ♩ = 108

*ff*

The fourth system begins with a new section of piano accompaniment. It is marked *ff* and **Allegro** with a tempo of ♩ = 108. The music is in a grand staff and features a driving, rhythmic accompaniment. The key signature and time signature are consistent with the rest of the page.

©

Colonel (*c.*)

If you want a re-ceipt for that

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

pop - u - lar mys - ter - y, Known to the world as a Heav - y Dra - goon, —

The second system continues the vocal line and piano accompaniment. The piano part maintains the same chordal structure and bass line as the first system.

Take

*f* Chorus of Dragoons (*saluting*)

Yes, yes, yes, yes, yes, yes, yes!

The third system introduces a new vocal line for the Chorus of Dragoons. The piano accompaniment is marked with a dynamic of *f* (forte). The chorus part is written in the lower staff, while the piano accompaniment is in the two staves below it. The piano part features a rhythmic pattern of chords and bass notes.



all the re-mark-a - ble peo- ple in his- to - ry, Rat-tle them off to a

*p*

pop - u - lar tune.

*f*

Yes, yes, yes, yes,

*f*

The

yes, yes, yes!

*fz* *fz* *p*

3

pluck of Lord Nel-son on board of the Vic-to - ry— Ge-nius of Bis-mark de -  
want a re-ceipt for this sol-dier-like par-a - gon, Get at the wealth of the

vis-ing a plan— The hu-mour of Field-ing(which sounds con-tra - dic-to - ry)—  
Czar (if you can)— The fam-i - ly pride of a Span-iard from Ar - a - gon—

Cool-ness of Pa-get a - bout to tre-pan— The sci - ence of Jul-lien, the  
Force of Me-ph-is-to pro-nounc-ing a ban— A smack of Lord Wa-ter - ford,

em - i - nent mu - si - co— Wit of Ma-cau-lay, who wrote of Queen Anne— The  
reck-less and rol-lick-y— Swag-ger of Rod-er-ick, head-ing his clan— The

pa - thos of Pad - dy, as ren - dered by Bou - ci - cault— Style of the Bish - op of  
keen pen - e - tra - tion of Pad - ding - ton Pol - la - ky— Grace of an O - da - lisque

So - dor and Man—The dash of a D'Or - say, di - vest - ed of quack - er - y—  
on a di - van—The ge - nius stra - te - gic of Cæ - sar or Ha - ni - bal—

Nar - ra - tive pow - ers of Dick - ens and Thack - er - ay— Vic - tor Em - man - u - el—  
Skill of Sir Gar - net in thrash - ing a can - ni - bal— Fla - vour of Ham - let—the

peak - haunt - ing Pe - ve - ril— Thom - as A - qui - nas and Doc - tor Sa - che - ve - rell—  
Strang - er, a touch of him— Lit - tle of Man - fred (but not ver - y much of him)—

Tup - per and Ten - ny - son - Dan - iel De - foe - An - tho - ny Trol - lope and  
 Bea - die of Bur - ling - ton - Ri - chard - son's show - Mis - ter Mi - caw - ber and

*cre - - scen - do*

Mis - ter Gui - zot! \_\_\_\_\_ } Ah! \_\_\_\_\_  
 Ma - dame Tus - saud! \_\_\_\_\_ }

Chorus TENOR *f* *pp*  
 BASS Yes, yes, yes, yes, yes, yes, yes, yes! A

ⓐ  
 Take of these el - e - ments all that is fu - si - ble, Melt 'em all down in a  
 Heav - y Dra - goon, a Heav - y Dra - goon, a Heav - y Dra - goon, a

*p*

pip-kin or cru-ci-ble— Set 'em to sim-mer and take off the scum, —  
Heav-y Dra-noon, a Heav-y Dra-noon, a Heav-y Dra-noon —

And a Heav - y Dra-noon is the re - si - du - um!  
is the re - si - du - um!

[2nd time]

1. 2.  
2. If you  
*ffz*

(All "stand at ease.")

Colonel: Well, here we are once more on the scene of our former triumphs. But where's the Duke?

*(Enter Duke, listlessly, and in low spirits, R.)*

Duke: Here I am! *(Sighs.)*

Colonel: Come, cheer up, don't give way!

Duke: Oh, for that, I'm as cheerful as a poor devil can be expected to be who has the misfortune to be a Duke, with a thousand a day!

Major: Humph! Most men would envy you!

Duke: Envy *me*? Tell me, Major, are you fond of toffee?

Major: Very!

Colonel: We are all fond of toffee.

All: We are!

Duke: Yes, and toffee in moderation is a capital thing. But to *live* on toffee— toffee for breakfast, toffee for dinner, toffee for tea—to have it supposed that you care for nothing *but* toffee, and that you would consider yourself insulted if anything but toffee were offered to you— how would you like *that*?

Colonel: I can quite believe that, under those circumstances, even toffee would become monotonous.

Duke: For "toffee" read flattery, adulation, and abject deference, carried to such a pitch that I began, at last, to think that man was born bent at an angle of forty-five degrees! Great heavens, what is there to adulate in me? Am I particularly intelligent, or remarkably studious, or excruciatingly witty, or unusually accomplished, or exceptionally virtuous?

Colonel: You're about as commonplace a young man as ever I saw.

All: You are!

Duke: Exactly! That's it exactly! That describes me to a T! Thank you all very much! *(Shakes hands with the Colonel.)* Well, I couldn't stand it any longer, so I joined this second class cavalry regiment. In the army, thought I, I shall be occasionally snubbed, perhaps even bullied, who knows? The thought was rapture, and here I am.

Colonel: *(looking off)* Yes, and here are the ladies.

Duke: But who is the gentleman with the long hair?

Colonel: I don't know.

Duke: He seems popular!

Colonel: He *does* seem popular!

*(The Dragoons back up R., watching the entrance of the Ladies. Bunthorne enters, L.U.E., followed by the Ladies, two and two, playing on harps as before. He is composing a poem, and is quite absorbed. He sees no one, but walks across the stage, followed by the Ladies, who take no notice of the Dragoons — to the surprise and indignation of those officers.)*

## No.4. In a doleful train

## Chorus and Solos

Maidens, Ella, Angela, Saphir, Dragons, and Bunthorne

(Bunthorne, the Ladies following, comes slowly down L. and then crosses the stage to R.)  
 Allegretto amoroso  $\text{♩} = 60$

First system of piano introduction. Treble clef, key signature of two sharps (D major). The music features a melody with dotted rhythms and a bass line with chords. A dynamic marking of *p* (piano) is present.

Second system of piano introduction. The melody continues with a *cresc.* (crescendo) marking, reaching a *f* (forte) dynamic. The system concludes with a *dim.* (diminuendo) marking.

Ella with SOPRANO  
 Angela & Saphir with ALTO

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics "In a dole - ful" are written below the vocal line. A dynamic marking of *p* is shown in the piano part.

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics "train Two and two we walk all day, For we love in". The piano accompaniment provides harmonic support.

vain! None so sor-row-ful as they Who can on - ly

sigh and say, Woe is me, a - lack - a -

day!— Woe is me, a - lack - a - day! Now

Chorus of  
Dragoons

is not this ri - dic - u - lous, and is not this pre - pos - ter - ous? A



thor-ough-paced ab-surd-i - ty—ex - plain it if you can. In -

stead of rush-ing ea-ger-ly to cher-ish us and fos-ter us, They

all pre-fer this me-lan-chol-y lit-er-a-ry man. In -

(B)

stead of sly-ly peer-ing at us, Cast-ing looks en-dear-ing at us,

Blush-ing at us, flush-ing at us, flirt-ing with a fan; They're

ac - tu - al - ly sneer - ing at us, fleer - ing at us, jeer - ing at us!

Pret - ty sort of treat - ment for a mil - i - ta - ry man! They're

ac - tu - al - ly sneer - ing at us, fleer - ing at us, jeer - ing at us!

Pret-ty sort of treat-ment for a mil-i-ta-ry man!

(Bunthorne, C.)

*dim.* *rull.*

Andantino  $\text{♩} = 64$

1st time: Angela (R. of Bunthorne)

2nd time: Saphir (L. of Bunthorne)

Mys-tic po-et, hear our prayer,- Twen-ty love-sick maid-ens  
Though so ex-cel-lent-ly wise,— For a mo-ment mor-tal

*p*

we— Young and weal- thy, dark and fair, All of coun-ty  
be, Deign to raise thy pur-ple eyes From thy heart-drawn

(D)  
(G)

fam-i - ly. And we die for love of thee -  
po - e - sy. Twen-ty lovesick maidens see -

Maidens (2nd time, kneeling)

Twen - ty love-sick maid-ens we! Yes, we die for love of thee -  
Each is kneel-ing on her knee! Twen-ty love-sick maid-ens see -

(E) Bunthorne (1st time, crossing  
2nd time, going R.)

Twen - ty love-sick maid-ens we! Though my  
Each is kneel-ing on her knee! Though as

to L.)  
Allegro come I<sup>o</sup> (♩ = 80)

book I seem to scan In a rapt ec - sta - tic way, Like a  
I re - marked be - fore, An - y - one convinced would be That some

*p stac.*

lit - er - a - ry man Who de - spi - ses fe - male clay; I hear  
tran - scen - den - tal lore Is mo - no - po - liz - ing me, 'Round the

(F) (1st time, Bunthorne crosses to C.)  
(H) *f* Dragons

plain - ly all they say, Twen - ty love - sick maid - ens they! He hears plain - ly all they  
cor - ner I can see Each is kneel - ing on her knee! 'Round the cor - ner he can

1. *Andantino* (♩ = 84) | 2.  
say, Twen - ty love - sick maid - ens they!  
see Each is kneel - ing on her knee! Now is not this ri -

*p* *f*

dic - u - lous, and is not this pre - pos - ter - ous? A thor - ough - paced ab -

surd-i - ty - ri - dic - u - lous! pre - pos - ter - ous! Ex - plain it if you can.

*sf*

*sf*

(J)

Maidens

*f*

In a dole - ful train Two and

Dragoons *f*

Now is not this ri - dic - u - lous, and is not this pre - pos - ter - ous? A

*f*

two we walk all day, For we

thor - ough - paced ab - surd - i - ty - ex - plain it if you can. In -

love in vain! None so  
stead of rush-ing ea-ger-ly to cher-ish us and fos-ter us, They

sor-row-ful as they  
all pre-fer this me-lan-chol-y lit-er-a-ry man. In-

Who \_\_\_\_\_ can on-ly  
stead of sly-ly peer-ing at us, Cast-ing looks en-dear-ing at us,

sigh and say,  
Blush-ing at us, flush-ing at us, flirt-ing with a fan; They're

(K)  
Woe is me, a -  
ac - tu - al - ly sneer-ing at us, flee-ing at us, jeer-ing at us!

lack - a - day!  
Pret - ty sort of treat-ment for a mil - i - ta - ry man! They're



Woe is me, a -  
ac - tu - al - ly sneer - ing at us, fleer - ing at us, jeer - ing at us!

lack - a - day! Twen - ty  
Pret - ty sort of treat - ment for a mil - i - ta - ry man! Now

(L)  
love - sick maid - ens  
is not this ri - dic - u - lous, and is not this pre - pos - ter - ous? They

we, And we  
all pre - fer this me - lan - chol - y lit - er - a - ry man. Now

die for love of  
is not this ri - dic - u - lous, and is not this pre - pos - ter - ous? They

thee! Yes, we  
all pre - fer this me - lan - chol - y, me - lan - chol - y lit - er - a - ry

die for love of  
man. Now is not this ri - dic - u - lous, and is not this pre -  
thee!  
pos - ter - ous?

**Colonel:** (*R.C.*) Angela! What is the meaning of this?

**Angela:** (*C.*) Oh, sir, leave us; our minds are but ill-tuned to light love-talk.

**Major:** (*L.C.*) But what in the world has come over you all?

**Jane:** (*L.C.*) Bunthorne. *He* has come over us. He has come among us, and he has idealized us.

**Duke:** Has he succeeded in idealizing *you*?

**Jane:** He has!

**Duke:** Good old Bunthorne!

**Jane:** My eyes are open; I droop despairingly; I am soulfully intense; I am limp and I cling!

*(During this, Bunthorne is seen in all the agonies of composition. The Ladies are watching him intently as he writhes. At last he hits on the word he wants and writes it down. A general sigh of relief.)*

**Bunthorne:** Finished! At last! Finished! (*He staggers, overcome with mental strain, into the arms of the Colonel.*)

**Colonel:** Are you better now?

**Bunthorne:** Yes — oh, it's you! — I am better now. The poem is finished, and my soul has gone out into it. That was all. It was nothing worth mentioning, it occurs three times a day. (*Sees Patience, who has entered during this scene.*) Ah, Patience! Dear Patience! (*Holds her hand; she seems frightened.*)

- Angela: Will it please you read it to us, sir?
- Saphir: This we supplicate. (*All kneel.*)
- Bunthorne: Shall I?
- All the Dragons: No!
- Bunthorne: (*annoyed—to Patience*) I will read it if *you* bid me!
- Patience: (*much frightened*) You can if you like!
- Bunthorne: It is a wild, weird, fleshly thing; yet very tender, very yearning, very precious. It is called, "Oh, Hollow! Hollow! Hollow!"
- Patience: Is it a hunting song?
- Bunthorne: A hunting song? No, it is *not* a hunting song. It is the wail of the poet's heart on discovering that everything is commonplace. To understand it, cling passionately to one another and think of faint lilies. (*They do so as he recites.*)

"Oh, Hollow! Hollow! Hollow!"

What time the poet hath hymned  
The writhing maid, lithe-limbed,  
Quivering on amaranthine asphodel,  
How can he paint her woes,  
Knowing, as well he knows,  
That all can be set right with calomel?  
When from the poet's plinth  
The amorous colocynth  
Yearns for the aloe, faint with rapturous thrills,  
How can he hymn their throes,  
Knowing, as well he knows,  
That they are only uncompounded pills?  
Is it, and can it be,  
Nature hath this decree,  
Nothing poetic in the world shall dwell?  
Or that in all her works  
Something poetic lurks,  
Even in colocynth and calomel?  
I cannot tell!

*(He goes off, L.U.F. All turn and watch him, not speaking until he has gone.)*

- Angela: How purely fragrant!
- Saphir: How earnestly precious!
- Patience: Well, it seems to me to be nonsense.
- Saphir: Nonsense, yes, perhaps,—but oh, what precious nonsense!
- Colonel: This is all very well, but you seem to forget that you are engaged to us.
- Saphir: It can never be. You are not Empyrean. You are not Della Cruscan. You are not even Early English. Oh, be Early English ere it is too late! (*Officers look at each other in astonishment.*)
- Jane: (*looking at uniform*) Red and yellow! Primary colors! Oh, South Kensington!
- Duke: We didn't design our uniforms, but we don't see how they could be improved!
- Jane: No, you wouldn't. Still, there *is* a oobwebby grey velvet, with a tender bloom like cold gravy, which, made Florentine fourteenth century, trimmed with Venetian leather and Spanish altar lace, and surmounted with something Japanese—it matters not what—would at least be Early English! Come, maidens.

*(Exit Maidens, L.U.E., two and two, singing refrain of "Twenty lovesick maidens we". Patience goes off L. The Officers watch the Ladies go off in astonishment.)*

## No. 4a. Twenty love-sick maidens we

## Chorus

## Maidens

Andantino  $\text{♩} = 84$ *(As the Maidens depart, the Dragoons spread across the stage.)*

## Maidens

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'Twen - ty love-sick maid-ens we, —'. The piano accompaniment begins with a *p dolce* marking. The second system continues the vocal line with 'Love-sick all a-against our will. Twen - ty years hence'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The third system has the vocal line singing 'we shall be Twen - ty love-sick maid-ens still.' The piano accompaniment includes a fermata over a chord in the right hand. The fourth system shows the vocal line with 'Ah, mis - er - ie!' and a fermata. The piano accompaniment ends with a *smorz.* marking.

Twen - ty love-sick maid-ens we, —

*p dolce*

Love-sick all a-against our will. Twen - ty years hence

we shall be Twen - ty love-sick maid-ens still.

8

Ah, mis - er - ie!

*smorz.*

Duke: Gentlemen, this is an insult to the British uniform.

Colonel: A uniform that has been as successful in the courts of Venus as on the field of Mars!

# No. 5. When I first put this uniform on

## Solo and Chorus

### Colonel and Dragoons

(The Dragoons form their original line.)

Allegro marziale ♩ = 108

*ff*

The piano introduction consists of two staves in 2/4 time, marked *ff*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of chords.

Colonel %

1. When I first put this u-ni-form  
said, when I first put it

*p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords, marked *p*. A repeat sign with a double bar line and a percentage symbol (%) is placed above the vocal line.

on, I said, as I looked in the glass, "It's one to a mil-lion That  
on, "It is plain to the ver-i-est dunce, That ev-e-ry beau-ty Will

The vocal line continues with the lyrics. The piano accompaniment consists of chords and eighth notes.

an-y ci-vil-ian My fig-ure and form will sur-pass. Gold  
feel it her du-ty To yield to its glam-our at once. They will

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and eighth notes.

lace has a charm for the fair, And I've plen - ty of that, and to  
 see that I'm free - ly gold-laced In a u - ni-form hand-some and

spare, While a lov - er's pro-fes-sions, When ut - tered in Hes - sians, Are  
 chaste"— But the per - i - pa-tet - ics Of long-haired æs-thet - ics Are

e - lo-quent ev - 'ry - where!" A — fact that I count - ed up -  
 ver - y much more to their taste— Which I nev - er count - ed up -

on, When I first put this un - i - form on!  
 on, When I first put this un - i - form on!

**Chorus of  
 Dragons**  
 By a  
*f*  
 By a

sim - ple co - in - ci - dence, few Could ev - er have count - ed up - on, The  
I

sim - ple co - in - ci - dence, few Could ev - er have count - ed up - on, The  
I

same thing oc - curred to me, When I first put this u - ni - form  
did - n't an - ti - ci - pate that,

same thing oc - curred to me, When I first put this u - ni - form  
did - n't an - ti - ci - pate that,

1. Colonel 2. *(The Dragoons go off angrily, B.)*  
on! 2. I on!

*ff*



(Enter Bunthorne, L.U.E., who changes his manner and becomes intensely melodramatic.)

## No. 6. Am I alone and unobserved?

### Recitative and Solo

Bunthorne

(Up-stage, he looks off L. and R. . . .)

Andante ♩ = 96

Recit. Bunthorne

Am I a-lone,

. . . comes down. . .

and un-observed? I am!

Recit.

. . . and walks

Then let me own I'm an aes-thet-ic sham!

tragically to down-stage, C.)

(A)

This air se -

vere Is but a mere Ve - neer! This cyn-ic

*ff* *f*

smile Is but a wile Of guile! This cos-tume

*ff* *f*

chaste Is but good taste Mis - placed!

*ff* *dim.*

(B) Let me con - fess! A

*p* *dim.* *pp*

*Recit.*

languid love for lilies does *not* blight me! Lank limbs and haggard cheeks do *not* delight me! I do

*p*

*con pedale*

*not* care for dirty greens By any means. I do *not* long for all one sees That's Japanese.— I am

*not* fond of uttering platitudes In stained-glass attitudes. In short, my

me-di-æ-val-is-m's af-fec-ta-tion, Born of a mor-bid love of ad-mi-ra-tion!

(Tiptoes up-stage, looking L. and R., and comes back down, C.)

Allegretto grazioso ♩ : 76

*p*

1. If you're anx-ious for to shine\_ in the  
el - o - quent in praise of the  
sen - ti - men - tal pas - sion of a

*p stacc.*

high æs - thet - ic line\_ as a man of cul - ture rare, You must  
ver - y dull old days\_ which have long since passed a - way, And con -  
veg - e - ta - ble fash - ion must ex - cite your lan - guid spleen, An at -

get up all the germs of the trans-cen-den-tal terms, and plant them ev - 'ry -  
vince 'em, if you can, that the reign of good Queen Anne was Cul-ture's palm - iest  
tach-ment à la Pla-to for a bash-ful young po - ta-to, or a not - too-French French

where. You must lie up - on the dais - es and dis-course in nov - el phra-ses of your  
day. Of — course you will pooh-pooh what - ev - er's fresh and new, and de-  
bean! Though the Phil-is-tines may jos - tle, you will rank as an a - pos-tle in the

com-pli-ca-ted state of mind, The mean-ing does-n't mat-ter if it's  
clare it's crude and mean, For Art stopped short in the  
high æs - thet - ic band, If you walk down Pic-ca-dil - ly with a

on - ly i - dle chat - ter of a trans - cen - den - tal kind.  
 cul - ti - va - ted court of the Em - press Jo - seph - ine.  
 pop - py or a lil - y in your me - di - æ - val hand.

And ev - 'ry - one will say, As you walk your mys - tic  
 And ev - 'ry - one will say, As you walk your mys - tic  
 And ev - 'ry - one will say, As you walk your flow - 'ry

*pp sempre stacc.*

way, "If\_ this young man ex - press - es him - self in  
 way, "If\_ that's not good e - nough for him which is  
 way, "If\_ he's con - tent with a veg - e - ta - ble love which would

(E)

terms too deep for me, Why, what a ver-y sin-gu-lar-ly  
 good e-nough for me, Why, what a ver-y cul-ti-va-ted  
 certain-ly not suit me, Why, what a most par-tic-u-lar-ly

*last verse rull.*

deep young man this deep young man must be!"  
 kind of youth this kind of youth must be!"  
 pure young man this pure young man must be!"

*last verse rull.*

1. 2. 3.  
 2. Be —  
 3. Then a

*(At the end of the song, Patience enters, L. He sees her.)*

**Bunthorne:** Ah! Patience, come hither. *(She comes to him, timidly.)* I am pleased with thee. The bitter-hearted one, who finds all else hollow, is pleased with thee. For you are not hollow. *Are you?*

**Patience:** No, thanks, I have dined; but—I beg your pardon—I interrupt you. *(Turns to go; he stops her.)*

**Bunthorne:** Life is made up of interruptions. The tortured soul, yearning for solitude, writhes under them. Oh, but my heart is a-weary! Oh, I am a cursed thing! *(She attempts to escape.)* Don't go!

**Patience:** Really, I'm very sorry.

**Bunthorne:** Tell me, girl, do you ever yearn?

**Patience:** I earn my living.

**Bunthorne:** *(impatiently)* No, No! Do you know what it is to be heart-hungry? Do you know what it is to yearn for the Indefinable, and yet to be brought face to face, daily, with the Multiplication Table? Do you know what it is to seek oceans and to find puddles? That's my case. Oh, I am a cursed thing! *(She turns again.)* Don't go.

**Patience:** If you please, I don't understand you—you frighten me!

**Bunthorne:** Don't be frightened—it's only poetry.

**Patience:** Well, if that's poetry, I don't like poetry.

**Bunthorne:** *(eagerly)* Don't you? *(aside)* Can I trust her? *(aloud)* Patience, you don't like poetry—well, between you and me, I don't like poetry. It's hollow, unsubstantial—unsatisfactory. What's the use of yearning for Elysian Fields when you know you can't get 'em, and would only let 'em out on building leases if you had 'em?

**Patience:** Sir, I—

**Bunthorne:** Patience, I have long loved you. Let me tell you a secret. I am not as bilious as I look. If you like, I will cut my hair. There is more innocent fun within me than a casual spectator would imagine. You have never seen me frolicsome. Be a good girl—a very good girl—and one day you shall. If you are fond of touch-and-go jocularities—this is the shop for it.

**Patience:** Sir, I will speak plainly. In the matter of love I am untaught. I have never loved but my great-aunt. But I am quite certain that, under any circumstances, I couldn't possibly love you.

**Bunthorne:** Oh, you think not?

**Patience:** I'm quite sure of it. Quite sure. Quite.



**Bunthorne:** Very good. Life is henceforth a blank. I don't care what becomes of me. I have only to ask that you will not abuse my confidence; though *you* despise me, I am extremely popular with the other young ladies.

**Patience:** I only ask that you leave me and never renew the subject.

**Bunthorne:** Certainly. Broken-hearted and desolate, I go. (*Goes up-stage, suddenly turns and recites.*)

"Oh, to be wafted away,  
From this black Aceldama of sorrow,  
Where the dust of an earthy today  
Is the earth of a dusty tomorrow!"

It is a little thing of my own. I call it "Heart Foam". I shall not publish it. Farewell! Patience, Patience, farewell! (*Exit Bunthorne.*)

**Patience:** What on earth does it all mean? Why does he love me? Why does he expect me to love him? (*going R.*) He's not a relation! It frightens me!

(*Enter Angela, L.*)

**Angela:** Why, Patience, what is the matter?

**Patience:** Lady Angela, tell me two things. Firstly, what on earth is this love that upsets everybody; and, secondly, how is it to be distinguished from insanity?

**Angela:** Poor blind child! Oh, forgive her, Eros! Why, love is of all passions the most essential! It is the embodiment of purity, the abstraction of refinement! It is the one unselfish emotion in this whirlpool of grasping greed!

**Patience:** Oh, dear, oh! (*beginning to cry*)

**Angela:** Why are you crying?

**Patience:** To think that I have lived all these years without having experienced this ennobling and unselfish passion! Why, what a wicked girl I must be! For it *is* unselfish, isn't it?

**Angela:** Absolutely! Love that is tainted with selfishness is no love! Oh, try, try, try to love! It really isn't difficult if you give your whole mind to it.

**Patience:** I'll set about it at once. I won't go to bed until I'm head over ears in love with somebody.

**Angela:** Noble girl! But is it possible that you have never loved anybody?

**Patience:** Yes, one.

**Angela:** Ah! Whom?

**Patience:** My great-aunt—

**Angela:** Great-aunts don't count.

**Patience:** Then there's nobody. At least—no, nobody. Not since I was a baby. But *that* doesn't count, I suppose.

**Angela:** I don't know. Tell me all about it.

# No. 7. Long years ago, fourteen maybe

## Duet

Patience and Angela

Allegretto moderato ♩ = 108

Patience (R.)

Long years a - go,

*p*

four-teen, may-be, When but a ti-ny babe of four, An-

oth - er ba - by played with me, My el-der by a year or

more. A A lit-tle child of beauty rare, With mar-v'lous eyes and won-drous hair,

*p* *cresc.*

Who, in my child-eyes, seemed to me All that a lit-tle child should be!

*p* *mf*

(*She goes to Angela, L.C.*) **B**

Ah, how we loved, that

*dim.* *p*

child and I, How pure our ba-by joy! How true our love-

and, by the bye, He was a lit-tle boy!

*p* *mf*

Angela

Ah,

old, old tale of Cupid's touch! I thought as much— I

*p*

*stacc.*

Patience

Pray

thought as much! He was a lit-tle boy!

*p*

don't mis-con-strue what I say— Re-mem-ber, pray— re-

*p*

*stacc.*

mem-ber, pray, He was a lit-tle boy!

No doubt! Yet, spite of all your pains, The

*f*

*stacc.*

ad lib. Ah,—  
in - ter - est - ing fact re - mains— He was a lit - tle boy! No—

*p* *colle voci*

**E** *a tempo*  
yes,— in spite of— all my pains, The in - ter - est - ing fact re - mains— He  
doubt, yet spite of— all your pains, The in - ter - est - ing fact re - mains— He  
*a tempo*

*f* *p* *p*

*rit.*  
was a lit - tle boy! He was a lit - tle boy!  
*rit.*  
was a lit - tle boy! He was a lit - tle boy!

*rit.* *a tempo f*

(Exit Angela, L.)

*dim.*

Patience: (R. C.) It's perfectly dreadful to think of the appalling state I must be in! I had no idea that love was a duty. No wonder they all look so unhappy! Upon my word, I hardly like to associate with myself. I don't think I'm respectable. I'll go at once and fall in love with... (As she turns to go up R., Grosvenor enters, R.U.E. She sees him and turns back.) a stranger!

## No. 8. Prithee, pretty maiden

## Duet

Patience and Grosvenor

Allegretto ♩ : 100

Grosvenor *'1st time, up-stage, R.'*  
*(2nd time, C.)*

1. Prith-ee, pret-ty maid - en-  
2. Prith-ee, pret-ty maid - en-

*mf* *dim.* *p*

prith-ee, tell me true, (Hey, but I'm dole-ful, wil-low wil-low wa-ly!)  
will you mar-ry me? (Hey, but I'm hope-ful, wil-low wil-low wa-ly!)

Have you e'er a lov - er a - dan-gling af-ter you? Hey wil - low  
I may say at once, I'm a man of pro-per-tee- Hey wil - low

(coming down-stage)

wa - ly O! I would fain dis-cov - er If you have a lov - er!  
 wa - ly O! Mon-ey, I de-spise it, Man-y peo-ple prize it,

*rall.*

Patience (L.)

*a tempo*

Hey — wil - low wa - ly — O! Gen-tle sir, my heart is  
 Hey — wil - low wa - ly — O! Gen-tle sir, al-though to

frol-ic-some and free- (Hey, but he's dole-ful, wil-low wil-low wa - ly!)  
 mar-ry I de-sign- (Hey, but he's hope-ful, wil-low wil-low wa - ly!) As

No-bod-y I care for comes a-court-ing me— Hey wil-low  
yet I do not know you, and so I must de-cline— Hey wil-low

wa - ly O! No-bod-y I care for Comes a-court-ing—there-fore,  
wa - ly O! To oth-er maid-ens go you— As yet I do not know you,

1. *rall.* Hey— wil - low wa - ly— O! 2. *rall.* Hey— wil - low wa - ly— O'  
Grosvenor *rall.* Hey wil-low wa - ly O!—



**Grosvenor:** Patience! Can it be that you don't recognize me?

**Patience:** (*down L.*) Recognize you? No, indeed I don't!

**Grosvenor:** Have fifteen years so greatly changed me?

**Patience:** (*turning to him*) Fifteen years? What do you mean?

**Grosvenor:** Have you forgotten the friend of your youth, your Archibald?—your little play-fellow? Oh, Chronos, Chronos, this is too bad of you! (*Comes down, C.*)

**Patience:** Archibald! Is it possible? Why, let me look! It is! It is! (*Takes his hands.*) It must be! Oh, how happy I am! I thought we should never meet again! And how you've grown!

**Grosvenor:** Yes, Patience, I am much taller and much stouter than I was.

**Patience:** And how you've improved!

**Grosvenor:** (*dropping her hands and turning*) Yes, Patience, I am very beautiful! (*Sighs.*)

**Patience:** But surely that doesn't make you unhappy?

**Grosvenor:** Yes, Patience. Gifted as I am with a beauty which probably has not its rival on earth, I am, nevertheless, utterly and completely miserable.

**Patience:** Oh, but why?

**Grosvenor:** My child-love for you has never faded. Conceive, then, the horror of my situation when I tell you that it is my hideous destiny to be madly loved at first sight by every woman I come across!

**Patience:** But why do you make yourself so picturesque? Why not disguise yourself, disfigure yourself, anything to escape this persecution?

**Grosvenor:** No, Patience, that may not be. These gifts—irksome as they are—were given to me for the enjoyment and delectation of my fellow-creatures. I am a trustee for Beauty, and it is my duty to see that the conditions of my trust are faithfully discharged.

**Patience:** And you, too, are a Poet?

**Grosvenor:** Yes, I am the Apostle of Simplicity. I am called "Archibald the All-Right"—for I am infallible.

**Patience:** And is it possible that you condescend to love such a girl as I?

**Grosvenor:** Yes, Patience, is it not strange? I have loved you with a Florentine fourteenth century frenzy for a full fifteen years.

- Patience: Oh, marvelous! I have hitherto been deaf to the voice of love. I seem now to know what love is! It has been revealed to me—it is Archibald Grosvenor!
- Grosvenor: Yes, Patience, it is! (*She goes into his arms.*)
- Patience: (*as in a trance*) We will never, never part!
- Grosvenor: We will live and die together!
- Patience: I swear it!
- Grosvenor: We both swear it!
- Patience: (*recoiling from him*) But—oh, horror!
- Grosvenor: What's the matter?
- Patience: Why, you are perfection! A source of endless ecstasy to all who know you!
- Grosvenor: I know I am. Well?
- Patience: Then, bless my heart, there can be nothing unselfish in loving *you*!
- Grosvenor: Merciful powers! I never thought of that!
- Patience: To monopolize those features on which all women love to linger! It would be unpardonable!
- Grosvenor: Why, so it would! Oh, fatal perfection, again you interpose between me and my happiness!
- Patience: Oh, if you were but a thought less beautiful than you are!
- Grosvenor: Would that I were! but candour compels me to admit that I'm not!
- Patience: Our duty is clear; we must part, and for ever!
- Grosvenor: Oh, misery! And yet I cannot question the propriety of your decision. Farewell, Patience!
- Patience: Farewell, Archibald! (*They both turn to go.*)
- Patience: (*suddenly*) But stay!
- Grosvenor: Yes, Patience?
- Patience: Although I may not love *you*—for you are perfection—there is nothing to prevent your loving *me*. I am plain, homely, unattractive!
- Grosvenor: Why, that's true!
- Patience: The love of such a man as you for such a girl as I must be unselfish!
- Grosvenor: Unselfishness itself!

70 No. 8a. Though to marry you would very selfish be  
Duet

Patience and Grosvenor

Allegretto

Patience

Though to mar - ry you would ver - y self - ish be -

*p*

Grosvenor

You may all the same con -

(Hey, but I'm dole-ful, wil-low wil-low wa - ly!)

tin - ue lov - ing me.

All the world ig - nor - ing,

(Hey, wil-low wa - ly O!) All the world ig - nor - ing,

You'll go on a - dor - ing, Hey, — wil - low wa - ly — O!

I'll go on a - dor - ing, Hey, wil - low wa - ly O! —

(They go off sadly - Patience, L.,  
Grosvenor, R. U. E.)

No. 9. Let the merry cymbals sound  
 Finale of Act I  
 Ensemble

*(Enter Bunthorne, crowned with roses and hung about with gurlands and looking very miserable. He is led by Angela and Saphir (each of whom holds an end of the rose-gurband by which he is bound), and accompanied by procession of Maidens. They are dancing classically, and playing on cymbals, double pipes, and other archaic instruments. Jane last, with a very large pair of cymbals.)*

Allegretto moderato ♩ = 80

*(The procession enters over the drawbridge, Bunthorne being preceded by the Chorus.)*

*They go R. and round the stage, ending with Bunthorne down L.C., with Angela on his*

*R., Saphir on his L., Jane up C.)*

(A)

Piano accompaniment for the first system, marked with a circled 'A'. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes.

Chorus of Maidens

Let the mer-ry cym-bals sound, — Gai - ly pipe Pan-dæ - an

*cresc.*

Vocal line and piano accompaniment for the first part of the chorus. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves, with a 'cresc.' marking in the bass staff.

pleas - ure, With a Daph-ne-phor-ic bound —

Vocal line and piano accompaniment for the second part of the chorus. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves.

Tread a gay but clas-sic meas - - ure, — Tread a gay but clas-sic

meas - ure. Ev - 'ry heart with hope is

beat - ing, For, at this ex - cit - ing meet - ing,

Fick - le For-tune will de - cide Who shall be our Bun - thorne's bride!

Ev - 'ry heart with hope is beat - ing,

For, at this ex-cit-ing meet-ing, Fick - le For-tune will de -

cide Who shall be our Bun - thorne's bride! Let the mer - ry cym-bals

sound, — Gai - ly pipe Pan - dae - an pleas - ure,

With a Daph-ne-phor-ic bound — Tread a gay but clas-sic,

clas-sic meas-ure, Tread a gay but clas-sic, clas-sic meas-ure, A

(Dragoons enter down R, forming  
 ⓓ Allegro alla Marcia ♩ = 108

clas-sic meas-ure. —

*line diagonally up to up-stage, C.)*

Duke, Col., & Maj., Cho. of Dragoons  
 TENOR & BASS *Unis. f*

Now



tell us, we pray you, Why thus they ar-ray you— Oh, po - et, how say you—What

*mf*

is it you've done? Now tell us, we pray you, Why thus they ar-ray you— Oh,

po - et, how say you—What is it you've done? Oh, po - et, how say you—What

(E)  
Duke (C.)

is it you've done? Of rite sa-cri-fi-cial, By sen-tence ju-di-cial, This

*p*

Colonel (R.C.)

seems the in - i - tial, Then why don't you run? They can - not have led you To

hang or be-head you, Nor may they all wed you, Un - for - tu-nate one! Then

Chorus

tell us, we pray you, Why thus they ar-ray you— Oh po - et, how say you—What

(F) Recit. Bunthorne

is it you've done? Heart-bro-ken at my Pa-tien-ce's bar-bar-i - ty,

By the ad-vice of my so - lic - i - tor, In aid— in aid of

(He introduces his solicitor.)  
a de-serv-ing char-i - ty, I've put my-self up to be raf- fled for!

**G** Chorus of Maidens

By the ad-vice of his so - lic - i - tor, He's put him-self up to be

*p a tempo*

Chorus of Dragoons

raf- fled for! Oh, hor-ror! urged by his so - lic - i - tor, He's

## Chorus of Maidens

*p*  
Oh, heav-en's bless-ing on  
put him-self up to be raf-fled for!

his so-lic-i-tor! *p* Oh,  
*f* A hid-eous curse on his so-lic-i-tor!

heav-en's bless-ing on his so-lic-i-tor!  
*f* A hid-eous curse on

A bless - ing on his so -  
his so - lic - i - tor! A curse, a

*p* *pp* *f*

(The Solicitor, horrified at the Dragoons' curse, rushes off, L.)

Allegro ♩ = 108  
Colonel (R.C.) (Bunthorne)

lic - i - tor! Stay, we im -  
curse on his so - lic - i - tor!

*rall.* *p*

up L., surrounded by the Ladies

plore you, Be - fore our hopes are blight - ed; You

see be - fore you The men to whom you're plight - ed!

## Chorus

TENOR

Stay, — we im - plore you, For — we a - dore you; To

BASS

Stay, — we — im - plore you, For — we — a - dore you; To

us you're plight - ed To be u - ni - ted—

us you're plight - ed To be u - ni - ted—

*cresc.*

Stay, — we im - plore, — we im - plore you!

Stay, — we im - plore, — we im - plore you!

*f*

Andante con tenerezza  $\text{♩} = 76$ 

Duke (C.)

Your maid-en hearts, ah, do not steel To pit - y's el-o-quent ap -

peal, Such con-duct Brit - ish sol-diers feel. Sigh, sigh, all

sigh! To foe-man's steel we rare-ly see A Brit-ish sol-dier bend the

knee, Yet, one and all, they kneel to ye— Kneel, kneel, all

*(They all kneel.)*

kneel! Our sol-diers ver - y sel-dom cry, And yet— I need not tell you

*f* *p*

why— A tear-drop dew's each mar-tial eye! — Weep, weep, all

*(aside)*

*(They all weep.)*

weep!

Chorus of Maidens *cresc.*

Our sol-diers ver - y sel-dom cry, And yet—they need not tell us

Chorus of Dragons *cresc.*

We sol-diers ver - y sel-dom cry, And yet— we need not tell you

*cresc.*



A tear-drop dews each martial eye! — Weep, weep, all weep!  
*(Bunthorne shows his impatience.)* *p* Weep, weep, all weep!

why— *p* Weep, weep, all weep!

why— A tear dews each eye! — Weep, weep, all weep!

*p* *pp*

**Allegro vivace**  $\text{♩} = 92$  Bunthorne (*coming briskly forward, L. C.*)

*(The Solicitor re-enters.)* Come, walk up, and purchase with a-vid-i-ty,

*p stacc.*

O-ver-come your dif-fi-dence and nat-u-ral ti-mid-i-ty,

Tick-ets for the raf-fle should be pur-chased with a-vid-i-ty,

Put in half a guin - ea and a hus - band you may gain—

Such a judge of blue-and-white and oth - er kinds of pot - ter - y— From

ear - ly O - ri - en - tal down to mod - ern ter - ra - cot - ta - ry—

Put in half a guin - ea— you may draw him in a lot - ter - y—

Such an op - por - tu - ni - ty may not oc - cur a - gain.

Ⓚ Chorus of Maidens

Such a judge of blue-and-white and oth - er kinds of pot - te - ry— From

*più f*

ear - ly O - ri - en - tal down to mod - ern ter - ra - cot - ta - ry—

Put in half a guin - ea— you may draw him in a lot - ter - y—

Such an op - por - tu - ni - ty may not oc - cur a - gain.

(Maidens crowd up to purchase tickets.)

Vivace ♩ = 112

Chorus of Dragoons

(Dragoons dance in single file around

*f* TENOR & BASS

We've been thrown o - ver,

stage to express their indifference.)

we're a - ware, But we don't care— but we don't care! There's

fish in the sea, no doubt of it, As good as ev - er came

out of it, And some day we shall

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

get our share, So we don't care— so

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment maintains the same rhythmic pattern as the first system.

**(M)** *(During this, the Girls have been buying tickets, the Solicitor*  
we don't care!

The third system of music features a vocal line that is mostly silent, with a few notes appearing later in the system. The piano accompaniment is more active, with a complex eighth-note bass line and chords in the right hand. A dynamic marking **(M)** is placed above the first measure.

*officiating.)*

The fourth system of music shows the vocal line with a few notes, including a half note G4 and a half note A4. The piano accompaniment continues with its complex eighth-note bass line and chords. The system ends with a double bar line and a common time signature **C**.

(At last Jane presents herself. Bunthorne looks at her with aversion.)

Recit. Bunthorne

Jane

And are you go-ing a tick-et for to buy? Most

(surprised)

Bunthorne (aside)

cer-tain-ly I am; why should-n't I? Oh, For-tune, this is hard!

*a tempo moderato*

(aloud)

Blind-fold your eyes; Two min-utes will de-cide who wins the

(Girls blindfold themselves.)

(N) Andante affettuoso ♩ = 76

Chorus of Maidens

prize! Oh, For-tune, to my ach-ing heart be

kind; Like us, thou art blind-fold-ed, but not

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "kind; Like us, thou art blind-fold-ed, but not". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

blind! Just raise your band-age, thus, that you may

*(Each uncovers one eye.)*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "blind! Just raise your band-age, thus, that you may". Above the vocal line, the instruction *(Each uncovers one eye.)* is written. The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

see, And give the prize, and give the prize ——— to

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "see, And give the prize, and give the prize ——— to". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests.

me!

*(They cover their eyes again.)*

*p*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "me!". Above the vocal line, the instruction *(They cover their eyes again.)* is written. The piano accompaniment continues with similar rhythmic patterns, including some chords and rests. A dynamic marking *p* (piano) is present at the beginning of the piano part.

Bunthorne Jane (*joyfully*)

Come, La-dy Jane, I pray you draw the first! He loves me

Bunthorne (*aside*)

best! I want to know the worst!

① (*Jane puts her hand in bag to draw ticket. Patience enters and prevents her.*)

Allegro vivace ♩:144 *Recit. Patience (L.C.)*

Hold! stay your hand!

*ff* *f a tempo*

Chorus of Maidens (*uncovering their eyes*)

Chorus of Dragoons

What means this in - ter -

What means this in - ter -



fer - ence? Of this bold girl I

fer - ence? Of this bold girl I

pray you make a clear - ance! Jane A -

pray you make a clear - ance!

way with you, a - way with you, and to your milk - pails

Bunthorne (*suddenly*) Patience

go! She wants a tick-et! Take a doz-en! No! If

*p* *cresc.* *f*

(R)

there be par-don in your breast For this poor pen - i - tent, Who

*p*

with re-morse-ful thought op-press, Sin - cere - ly doth re - pent. If

you, with one so low - ly, still de - sire to be al -

*ad lib.*

lied, Then you may take me, if you will, For I will be your

*colla voce*

(S) (She kneels to Bunthorne.)

bride!

*ff*

Chorus Oh, shame - less one! Oh, bold - faced thing! A - way you

*ff*

Oh, shame - less one! Oh, bold - faced thing! A - way you

run— Go, take your wing, Ah,

Oh, shame - less one! Oh, bold - faced

run— Go, take your wing, Ah,

thing!

Go, take your wing, You shame - less

A - way you run— Go, take your wing, You shame - less

*(Bunthorne raises her.)*

Bunthorne

one! You bold - faced thing! How

one! You bold - faced thing!

*p*

**(T)**

strong is love! For many and many a week, She's

*p*

loved me fond - ly, and has feared to speak, But

Na - ture, for re - straint too might - y far, Has

U

*ad lib. (spoken)*

burst the bonds of Art— And here we are!

*Recit. Patience*

No, Mis-ter Bun-thorne, no— you're wrong a - gain, Per - mit me— I'll en-

deav-our to ex - plain!

Clar. Solo

V Andante ♩ = 84  
Patience

True love must sin-gle-heart-ed be— From ev-'ry self-ish fan - cy  
Bunthorne  
Ex-act-ly so!

Andante ♩ = 84

free— No i - dle thought of gain or— joy A  
 Ex-act - ly so!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note 'free—', a quarter note 'No', an eighth note 'i', a quarter note 'dle', a quarter note 'thought', a quarter note 'of', a quarter note 'gain', a quarter note 'or—', a quarter note 'joy', and a quarter note 'A'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass line and chords in the treble line.

maid - en's fan - cy should em - ploy— True love must be with-out al -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'maid - en's', a quarter note 'fan - cy', a quarter note 'should', a quarter note 'em - ploy—', a quarter note 'True', a quarter note 'love', a quarter note 'must', a quarter note 'be', a quarter note 'with-out', and a quarter note 'al -'. The piano accompaniment continues with the same eighth-note accompaniment in the bass line and chords in the treble line. A 'cresc.' (crescendo) marking is placed below the piano part towards the end of the system.

loy, True love must be with-out al - loy. Im-pos-ture to con-tempt must  
 Men  
 Ex-act-ly so!

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'loy,', a quarter note 'True', a quarter note 'love', a quarter note 'must', a quarter note 'be', a quarter note 'with-out', a quarter note 'al -', a quarter note 'loy.', a quarter note 'Im-pos-ture', a quarter note 'to', a quarter note 'con-tempt', and a quarter note 'must'. A circled 'W' is placed above the vocal line above the word 'must'. The piano accompaniment continues with the same eighth-note accompaniment in the bass line and chords in the treble line. A 'p' (piano) marking is placed below the piano part towards the end of the system.

lead— Blind van-i-ty's dis-sen-sion's seed— It  
 Colonel (R.C.) Major (R.)  
 Ex-act - ly so— Ex-act - ly so—

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics: "lead— Blind van-i-ty's dis-sen-sion's seed— It". Below this, two smaller vocal parts are indicated: "Colonel (R.C.)" and "Major (R.)". The bottom two staves are a piano accompaniment in bass and treble clefs, respectively, with a key signature of two flats. The piano part features a steady accompaniment of chords and single notes.

fol - lows, then, a maid - en— who De - votes her - self to

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics: "fol - lows, then, a maid - en— who De - votes her - self to". The bottom two staves are a piano accompaniment in bass and treble clefs, with a key signature of two flats. The piano part continues with a similar accompaniment style to the first system.

lov - ing— you Is prompt - ed— by no self - ish view, Is

*cresc.* *dim.*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. It contains the lyrics: "lov - ing— you Is prompt - ed— by no self - ish view, Is". The bottom two staves are a piano accompaniment in bass and treble clefs, with a key signature of two flats. The piano part includes dynamic markings: "cresc." (crescendo) and "dim." (diminuendo).

Y

Saphir (*coming L. of Bunthorne*)

prompt-ed by no self - ish view! Are you re-solved to wed this

Men

Ex-act - ly so!

*p* *pp*

Angela (*coming R. of Bunthorne*)

Bunthorne

shame-less one? Is there no chance for an - y oth - er? None!

(*Exit Patience and Bunthorne, L. Angela, Saphir, and Ella take Colonel, Duke, and Major down, while Girls gaze fondly at other Officers.*)

Andante con moto ♩ = 88

*p*



(A)

Ella *p*

Saphir *p*

Angela *p*

Duke *p*

Major *p*

Colonel *p*

I

(A)

hear the soft note of the ech - o - ing voice Of an old, old love, long

hear the soft note of the ech - o - ing voice Of an old, old love, long

hear the soft note of the ech - o - ing voice Of an old, old love, long

hear the soft note of the ech - o - ing voice Of an old, old love, long

hear the soft note of the ech - o - ing voice Of an old, old love, long

hear the soft note of the ech - o - ing voice Of an old, old love, long

*cresc.*

dead— It whis-pers my sor-row-ing heart "re-joice"— For the

*cresc.*

dead— It whis-pers my sor-row-ing heart "re-joice"— For the

*cresc.*

dead— It whis-pers my sor-row-ing heart "re-joice"— For the

*cresc.*

dead— It whis-pers my sor-row-ing heart "re-joice"— For the

*cresc.*

dead— It whis-pers my sor-row-ing heart "re-joice"— For the

*pp*

*p*

last sad tear is shed— The pain that is all but a

*p*

last sad tear is shed— The pain that is all but a

*p*

last sad tear is shed— The pain that is all but a

*p*

last sad tear is shed— The pain that is all but a

*p*

last sad tear is shed— The pain that is all but a

*p*

last sad tear is shed— The pain that is all but a



(B) *p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

gain! Yes, the pain that is all but a pleas - ure will change For the

Chorus *p* *cresc.*

Yes, the pain that is all but a pleas - ure will change For the

*p* *cresc.*

Yes, the pain that is all but a pleas - ure will change For the

(B) *p*



*dim.* C

hearts will range From that old, old love a - gain!

*dim.*

hearts will range From that old, old love a - gain!

*dim.*

hearts will range From that old, old love a - gain!

*dim.* *f*

hearts will range From that old, old love a - gain! Oh,

*dim.*

hearts will range From that old, old love a - gain!

*dim.*

hearts will range From that old, old love a - gain! Oh, nev - er, oh,

*dim.*

hearts will range From that old, old love a - gain! Oh, nev - er, oh,

C

*pp*

nev - er, Oh, nev - er our hearts will —

nev - er our hearts, our hearts will range From that old, old love a -

nev - er our hearts, our hearts will range From that old, old love a -

Oh, nev - er, oh, nev - er, our hearts will

Oh, nev - er, oh, nev - er, our hearts will

Oh, nev - er, oh, nev - er, our hearts will

range, Oh, nev - er, oh, nev - er, our hearts will

Oh, nev - er, oh, nev - er, our hearts will

Oh, nev - er, oh, nev - er, our hearts will

*cresc.*  
gain! Oh, nev - er, oh, nev - er our hearts, oh, nev - er, our hearts will

*cresc.*  
gain! Oh, nev - er, oh, nev - er our hearts, oh, nev - er, our hearts will





*(The Girls embrace the Officers. Re-enter Patience and Bunthorne, L.)*

**(D)**

*p a tempo*

*(As the Dragoons and Girls are embracing, enter Grosvenor, R.U.E., reading. He takes no notice of them, but comes slowly down, still reading. The Girls are strangely fascinated by him. The Chorus divides, L. & R., and the Girls are held back by the Dragoons, as they attempt to throw themselves at Grosvenor. Fury of Bunthorne, who recognizes a rival.)*

**(E) Angela (R.C.)\***

But who is this, whose god-like grace Pro - claims he comes of no - ble

race? And who is this, whose man - ly face Bears sor - row's in - ter - est - ing

\*Because of the low range of this phrase, the Editor suggests that it be sung by Jane, Angela entering with "And who is this".

trace? (F)

**Chorus**  
*p*

Yes, who is this, whose god-like grace Pro-claims he comes of no-ble race?

*p*

Yes, who is this, whose god-like grace Pro-claims he comes of no-ble race?

*Recit.* Grosvenor (C.)

I am a bro - ken-heart - ed trou - ba - dour, Whose

*pp* *sf*

mind's aes - thet - ic and whose tastes are pure!

ⓐ Vivace ♩ = 160

*Recit.* Angela

Aes -

Grosvenor

thet - ic! He is aes - thet - ic! Yes,

yes— I am aes - thet - ic And po -

*a tempo*

Maidens

et - ic! Then, we

*(They break away from the Dragoons,  
and kneel to Grosvenor.)*

love you!

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It consists of two measures: the first measure has a whole note 'love' and the second measure has a whole note 'you!'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth notes in both hands, with a fermata over the final two notes of the piece.

**(H)**

*f*

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It consists of two measures of whole notes, with a circled 'H' above the first measure. The piano accompaniment is in a grand staff with the same key signature and time signature. It features a rhythmic pattern of eighth notes in both hands, with a forte dynamic marking '*f*' at the beginning.

**Chorus of Dragoons**

They love him! Hor - ror!

This system contains a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp (F#) and a common time signature. It consists of two measures: the first measure has a whole note 'They love him!' and the second measure has a whole note 'Hor - ror!'. The piano accompaniment is in a grand staff with the same key signature and time signature. It features a rhythmic pattern of eighth notes in both hands.

## Patience &amp; Bunthorne

They love him! Hor - ror!

*cresc.*

## Grosvenor

They love me! Hor - ror! Hor - ror!

Hor - ror!

*f* *cresc.* *molto*

Allegretto agitato ♩ = 160

Patience  
List, Reg - i - nald, while I con - fess A

Ella  
Oh, list while we a love con - fess That

Saphir  
Oh, list while we a love con - fess That

Angela  
Oh, list while we a love con - fess That

Jane  
Oh, list while we a love con - fess That

Duke  
My jeal - ous - y I can't ex - press, Their

Bass line (Bass clef)  
Tremolo accompaniment

Piano line (Treble clef)  
Tremolo accompaniment

Chorus  
SOPRANO & ALTO *f*  
Oh, list while we a

TENOR & BASS *f*  
Oh, list while they a

Allegretto agitato ♩ = 160

Piano accompaniment  
*f*  
Tremolo accompaniment in both hands

love that's all un-self-ish-ness, That it's un-self-ish,

words im-per-fect-ly ex-press, Those shell-like ears, ah,

words im-per-fect-ly ex-press, Those shell-like ears, ah,

words im-per-fect-ly ex-press, Those shell-like ears, ah,

words im-per-fect-ly ex-press, Those shell-like ears, ah,

love they o-pen-ly con-fess; His shell-like ears he

love con-fess That words im-

love con-fess That words im-



good - ness knows, You won't dis - pute it, I — sup - pose!

do not close To blight - ed love's dis - tract - ing woes!

do not close To blight - ed love's dis - tract - ing woes!

do not close To blight - ed love's dis - tract - ing woes!

do not close To blight - ed love's dis - tract - ing woes!

does not close To their re - ci - tal of — their woes!

Major & Colonel

My

Bunthorne  
Grosvenor

My  
A -

per - fect - ly ex - press! Yes, those

per - fect - ly ex - press! Yes, his

jeal - ous - y I can't ex - press, Their love they o - pen -

jeal - ous - y I can't ex - press, Their love they o - pen -  
gain my curs - ed come - li - ness Spreads hope - less an - guish

shell - like ears, ah, do not close To blight - ed love's dis -

shell - like ears he does not close To their re - ci - tal

ly con - fess! Their love they o - pen - ly con-fess, con -

ly con - fess! Their love they o - pen - ly con-fess, con -  
and dis - tress, Spreads hope - less an - guish and dis-tress, dis -

tract - ing woes! To blight - ed love's dis - tract - ing woes, its

of their woes! To their re - ci - tal of their woes, their

*p* *(K) cresc.*  
Ah!

*f*  
Oh, list while we our

*f*  
Oh, list while we our

*f*  
Oh, list while we our

*f*  
Oh, list while we our

*p* *cresc.*  
Ah!

fess! My jeal - ous - y I

fess! My jeal - ous - y I  
tress! A - gain my curs - ed

woes! Oh, list while we a

woes! Oh, list while they a

*(K)*

*ff*

And *ff*

love con-fess That words im-per - fect - ly ex-press. Thy

love con-fess That words im-per - fect - ly ex-press. Thy

love con-fess That words im-per - fect - ly ex-press. Thy

love con-fess That words im-per - fect - ly ex-press. Thy

love con-fess That words im-per - fect - ly ex-press. Thy

*ff*

His

can't ex-press, Their love they o - pen - ly con-fess. His

can't ex-press, Their love they o - pen - ly con-fess. His  
come - li - ness Spreads hope - less an - guish and dis-tress; Thine

love con-fess That words im-per - fect - ly ex-press. Those

love con-fess That words im-per - fect - ly ex-press. His

*ff*

I shall love you, I shall love. Your ears, ah, do not  
 shell - like ears, ah, do not close To love's dis - tract - ing  
 shell - like ears, ah, do not close To love's dis - tract - ing  
 shell - like ears, ah, do not close To love's dis - tract - ing  
 shell - like ears, ah, do not close To love's dis - tract - ing  
 shell - like ears he does not close To love's dis - tract - ing  
 shell - like ears he does not close To love's dis - tract - ing  
 ears, oh, For - tune, do not close To love's dis - tract - ing  
 shell - like ears ah, do not close To love's dis - tract - ing  
 shell - like ears He does not close To love's dis - tract - ing

(L)

close! Thy shell - like ears, ah, do not  
 woes! Thy shell - like ears, ah, do not  
 woes! Thy shell - like ears, ah, do not  
 woes! Thy shell - like ears, ah, do not  
 woes! Thy shell - like ears, ah, do not  
 woes! His shell - like ears he does not  
 woes! Now is not this ri - dic - u - lous, and is not this pre -  
 woes! His shell - like ears he does not  
 woes! My shell - like ears I can - not  
 woes! Those shell - like ears, ah, do not  
 woes! Now is not this ri - dic - u - lous, and is not this pre -

(L)

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

pos - ter - ous? A thor - ough - paced ab - surd - i - ty, ex - plain it if you

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

pos - ter - ous? A thor - ough - paced ab - surd - i - ty, ex - plain it if you



woes! Thy shell - like ears, ah, do not

woes! Thy shell - like ears, ah, do not

woes! Thy shell - like ears, ah, do not

woes! Thy shell - like ears, ah, do not

woes! Thy shell - like ears, ah, do not

woes! His shell - like ears he does not

can! Now is not this ri - dic - u - lous, and is not this pre -

woes! His shell - like ears he does not  
woes! My shell - like ears I can - not

woes! Those shell - like ears, ah, do not

can! Now is not this ri - dic - u - lous, and is not this pre -

Piano accompaniment with treble and bass staves.

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

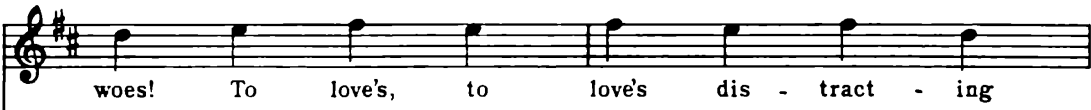
close To blight - ed love's dis - tract - ing

pos-ter - ous? A thor - ough-paced ab - surd - i - ty, ex - plain it if you

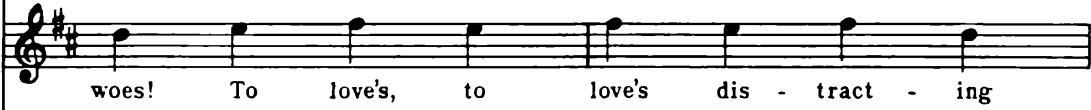
close To blight - ed love's dis - tract - ing

close To blight - ed love's dis - tract - ing

pos-ter - ous? A thor - ough-paced ab - surd - i - ty, ex - plain it if you



woes! To love's, to love's dis - tract - ing



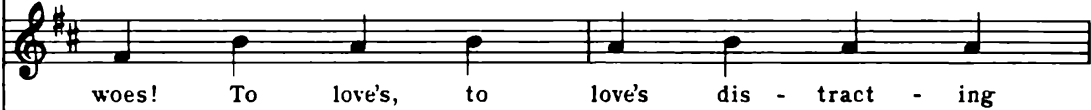
woes! To love's, to love's dis - tract - ing



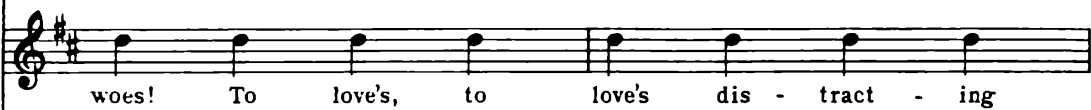
woes! To love's, to love's dis - tract - ing



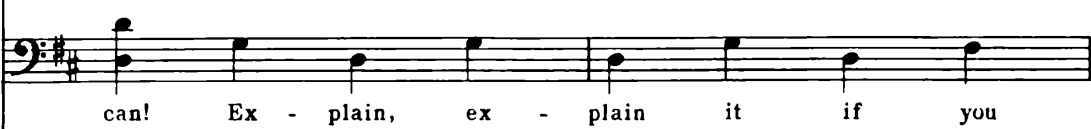
woes! To love's, to love's dis - tract - ing



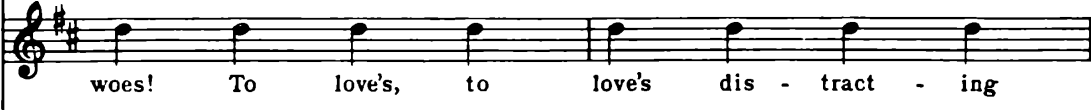
woes! To love's, to love's dis - tract - ing



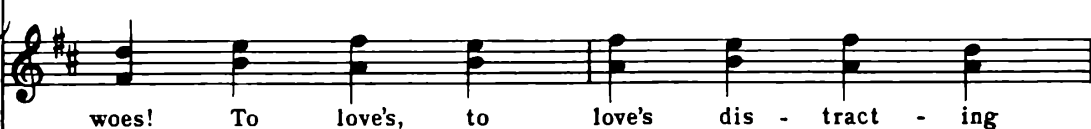
woes! To love's, to love's dis - tract - ing



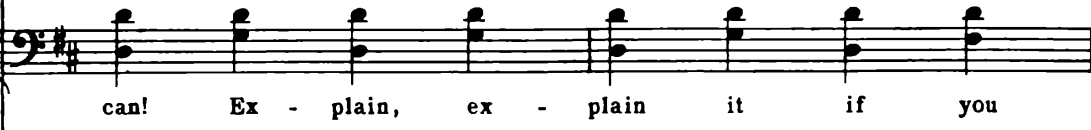
can! Ex - plain, ex - plain it if you



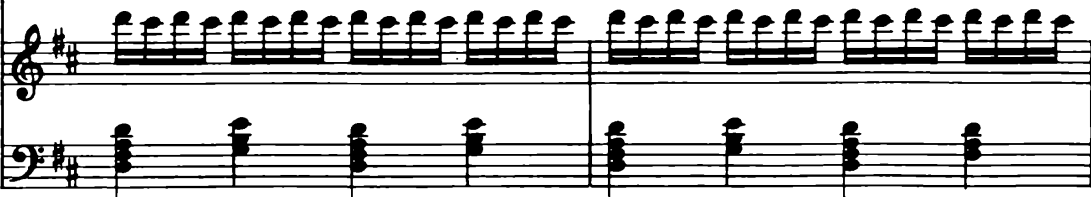
woes! To love's, to love's dis - tract - ing



woes! To love's, to love's dis - tract - ing



can! Ex - plain, ex - plain it if you



(M)

woes! love's woes!

woes! love's woes!

woes! love's woes!

woes! love's woes!

woes! love's woes!

woes! love's woes!

woes! love's woes!

can! you can!

woes! love's woes!

woes! love's woes!

can! you can!

*(Grosvenor makes a wild effort to escape up-stage; the Girls drag him back and kneel as the curtain falls.)*

(M) *a tempo*

*ff*

Act II

Scene: *A wooded glade, with a view of open country in the background. The Chorus of Maidens is heard singing in the distance. Jane is discovered leaning upon a violoncello, which she has propped up on a tree-stump, L., and upon which she will presently accompany herself. As the Chorus ends, she speaks.*

No. 10. On such eyes as maidens cherish

Opening Chorus

Maidens

Andante  $\text{♩} : 66$

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with dotted rhythms and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A sforzando (*sf*) dynamic is indicated in the third measure of the upper staff.

The second system continues the musical score with two staves. The upper staff maintains the melodic line with various rhythmic patterns and slurs. The lower staff continues the accompaniment with chords and moving lines.

The third system continues the musical score with two staves. The upper staff features a melodic line with slurs and rests. The lower staff continues the accompaniment with chords and moving lines.

Maidens

The fourth system includes a vocal line for the Maidens. The upper staff shows the vocal melody with the lyrics "On such" written below it. The lower staff continues the accompaniment with chords and moving lines.

eyes as maid-ens cher-ish Let thy fond a-dor-ers

gaze, Or in-con-ti-nent-ly per-ish, In their

*dim.* all-con-sum-ing rays! *smorzando* Or in-con-ti-nent-ly

*(Jane speaks.)* per-ish, In their all-con-sum-ing rays!

**Jane:** The fickle crew have deserted Reginald and sworn allegiance to his rival, and all, forsooth, because he has glanced with passing favour on a puling milkmaid! Fools! Of that fancy he will soon weary — and then, I, who alone am faithful to him, shall reap my reward. But do not dally too long, Reginald, for my charms are ripe, Reginald, and already they are decaying. Better secure me ere I have gone too far!

# No. 11. Sad is that woman's lot

## Recitative and Solo

Jane

Moderato ♩: 104

*f* (Jane plays these buss phrases.)

*ff*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, with a dynamic marking of *f*. The left hand plays a rhythmic accompaniment of eighth notes, marked *ff*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Recit. Jane

Sad is that woman's lot who year by year, Sees, one by one, her beauties dis-appear:

*p*

The vocal line is in a recitative style, with a melodic contour that rises and then falls. The piano accompaniment is sparse, with block chords in the right hand and single notes in the left hand. The dynamic marking is *p*.

When Time, grown weary of her heart-drawn sighs, Im-

*ff marcato*

The vocal line continues with a similar recitative style. The piano accompaniment becomes more active, featuring a series of sixteenth-note patterns in the left hand, marked *ff marcato*.

pa - tient-ly begins to dim her eyes! Compelled at last, in

*p* *p dolce*

The vocal line concludes with a final phrase. The piano accompaniment features a more melodic and flowing line in the right hand, marked *p dolce*, while the left hand continues with rhythmic accompaniment. The dynamic marking is *p*.

life's un-certain gloam-ings, To wreathe her wrin-kled brow with well-saved

"comb-ings," Re-duced, with rouge, lip-shade, and pearl-y grey,

To "make up" for lost time as best she may!

*Andante moderato* ♩-ss

Sil-vered is the ra - ven hair, Spread-ing is the part-ing straight,



Mot-tled the com-plex-ion fair, Halt-ing is the youth-ful gait, Hol-low is the

laugh-ter free, Spec-ta-cled the lim-pid eye, Lit-tle will be left of — me In the

*-rall.* *a tempo*

*a tempo*

*rall.* *p*

com-ing bye and bye! Lit-tle will be left of me In the com-ing bye and

*mf*

bye! Fad-ing is the

*mf* *p*

ta - per waist, Shape-less grows the shape-ly limb, And al-though se - vere - ly laced,

Spread-ing is the\_ fig - ure trim! Stout - er than I used to be, Still more cor - pu -

*rall.* *a tempo* *f*  
 lent grow I— There will be too much of\_ me In the com - ing by and bye! There will be too

*rull.* *p a tempo* *mf*

*appassionato* *ff* *(Exit, L., carrying her violoncello.)*

much of me In the com - ing by and bye!

*Da tempo* *f*

(Enter Grosvenor, R., followed by Maidens, two and two, playing on archaic instruments as in Act I. He is reading abstractedly, as Bunthorne did in Act I, and pays no attention to them.)

## No. 12. Turn, oh, turn in this direction

Chorus

Maidens

Andante  $\text{♩} = 66$

Piano introduction in 3/4 time, marked Andante. The music is in a key with two flats (B-flat major or D-flat minor). It features a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *sf* (sforzando).

Maidens

Turn, oh, turn in this di -

Vocal line and piano accompaniment for the first line of the chorus. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

rec - tion, Shed, oh, shed a gen - tle smile, With a

Vocal line and piano accompaniment for the second line of the chorus. The piano accompaniment features a steady eighth-note accompaniment in the left hand.

glance of sad per - fec - tion, Our poor faint - ing hearts be - guile! On such

Vocal line and piano accompaniment for the third line of the chorus. The piano accompaniment continues with the same rhythmic pattern.

eyes as maid-ens cher - ish Let thy fond a - dor - ers

gaze, Or in - con - ti - nent - ly per - ish, In their

*dim.* (Grosvenor sits, R.; they group themselves around him)

all - con-sum-ing rays! Or in - con - ti - nent - ly

*in a formation similar to that which opens Act I.)*

per - ish, In their all - con-sum-ing rays!

**Grosvenor:** (*aside, not looking up*) The old, old tale! How rapturously these maidens love me, and how hopelessly! (*He looks up.*) Oh, Patience, Patience, with the love of thee in my heart, what have I for these poor mad maidens but an unvalued pity? Alas, they will die of hopeless love for me, as I shall die of hopeless love for thee!

**Angela:** Sir, will it please you read to us?

**Grosvenor:** (*sighing*) Yes, child, if you will. What shall I read?

**Angela:** One of your own poems.

**Grosvenor:** One of my own poems? Better not, my child. *They* will not cure thee of thy love. (*All sigh.*)

**Ella:** Mr. Bunthorne used to read us a poem of his own every day.

**Saphir:** And, to do him justice, he read them extremely well.

**Grosvenor:** Oh, did he so? Well, who am I that I should take upon myself to withhold my gifts from you? What am I but a trustee? Here is a decalet — a pure and simple thing, a very daisy — a babe might understand it. To appreciate it, it is not necessary to think of anything at all.

**Angela:** Let us think of nothing at all!

**Grosvenor:** (*reciting*) Gentle Jane was as good as gold,  
 She always did as she was told;  
 She never spoke when her mouth was full,  
 Or caught bluebottles their legs to pull,  
 Or spilt plum jam on her nice new frock,  
 Or put white mice in the eight-day clock,  
 Or vivisected her last new doll,  
 Or fostered a passion for alcohol.  
                   And when she grew up she was given in marriage  
                   To a first - class earl who keeps his carriage!

**Grosvenor:** I believe I am right in saying that there is not one word in that decalet which is calculated to bring the blush of shame to the cheek of modesty.

**Angela:** Not one; it is purity itself.

**Grosvenor:** Here's another.

Teasing Tom was a very bad boy,  
 A great big squirt was his favourite toy,  
 He put live shrimps in his father's boots,  
 And sewed up sleeves of his Sunday suits;  
 He punched his poor little sisters' heads,  
 And cayenne - peppered their four - post beds;  
 He plastered their hair with cobbler's wax,  
 And dropped hot halfpennies down their backs.  
     The consequence was he was lost totally,  
     And married a girl in the *corps de bally!*

*(The Maidens express intense horror.)*

**Angela:** Marked you how grandly – how relentlessly – the damning catalogue of crime strode on, till Retribution, like a poised hawk, came swooping down upon the Wrong-Doer? Oh, it was terrible! *(All shudder.)*

**Ella:** Oh, sir, you are indeed a true poet, for you touch our hearts, and they go out to you!

**Grosvenor:** *(aside)* This is simply cloying. *(aloud)* Ladies, I am sorry to appear ungallant, but this is Saturday, and you have been following me about ever since Monday. I should like the usual half - holiday. I shall take it as a personal favour if you will kindly allow me to close early to-day.

**Saphir:** Oh, sir, do not send us from you!

**Grosvenor:** Poor, poor girls! It is best to speak plainly. I know that I am loved by you, but I never can love you in return, for my heart is fixed elsewhere! Remember the fable of the Magnet and the Churn.

**Angela:** *(wildly)* But we don't know the fable of the Magnet and the Churn!

**Grosvenor:** Don't you? Then I will sing it to you.

## No. 13. A magnet hung in a hardware shop

Solo and Chorus

Grosvenor and Maidens

Allegretto  $\text{♩} = 88$ 

Piano introduction in G minor, 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Grosvenor

A mag-net hung in a hard-ware shop, And

Vocal line for Grosvenor. The piano accompaniment continues with a piano (*p*) dynamic. The melody is simple and follows the rhythm of the lyrics.

all a - round was a lov - ing crop Of scis-sors and nee - dles,

Vocal line for Grosvenor. The piano accompaniment continues with a piano (*p*) dynamic. The melody is simple and follows the rhythm of the lyrics.

nails and knives, Of-fer-ing love for all their lives;

Vocal line for Grosvenor. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The melody is simple and follows the rhythm of the lyrics.

But for i-ron the mag-net felt no whim,

*p* *mf*

Though he charm-ed i-ron, it charmed not him, From nee-dles and nails and

*p*

knives he'd turn, For he'd set his love \_\_\_\_\_ on a Sil - ver

*cre - scen - do*

Chorus of Maidens Grosvenor

Churn! A Sil - ver Churn! A

*p*



Sil-ver Churn! His most æs-thet-ic, Ve-ry mag-net-ic

Fan-cy took this turn— "If I can whee-dle A knife or a nee-dle,

**Chorus of Maidens**

Why not a Sil-ver Churn?" His most æs-thet-ic, Ve-ry mag-net-ic

Fan-cy took this turn— "If I can whee-dle A knife or nee-dle,

*(He rises, going C.)*

Why not a Sil - ver Churn?"

Grosvenor

And I - ron and Steel ex - pressed sur-prise, The

nee-dles o-pened their well-drilled eyes, The pen-knives felt "shut up," no doubt, The

scissors de-clared them - selves "cut\_ out".

The ket-tles they boiled with rage, 'tis said,

While ev-'ry nail went off its head, And hith-er and thith-er be -

gan to roam, Till a ham-mer came up \_\_\_\_\_ and drove them

*cre - scen - do*

home. **Chorus of Maidens** It drove them home? **Grosvenor** It

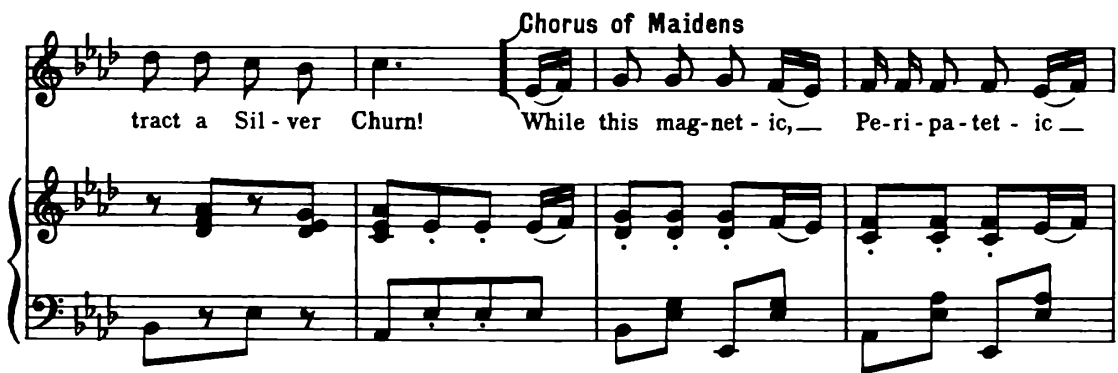
drove them home! While this mag-net - ic, — Pe - ri - pa - tet - ic —



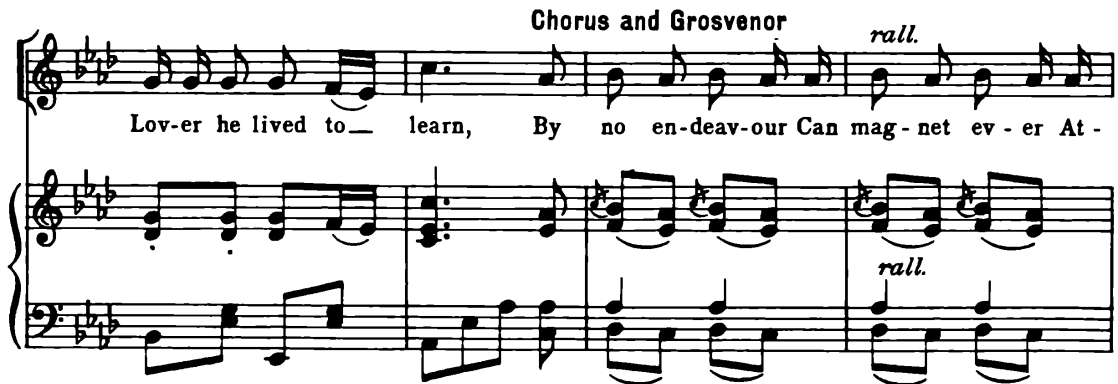
Lov - er he lived to — learn, By no en - deav - our Can mag - net ev - er At -



**Chorus of Maidens**  
tract a Sil - ver Churn! While this mag-net - ic, — Pe - ri - pa - tet - ic —



**Chorus and Grosvenor** *rall.*  
Lov - er he lived to — learn, By no en - deav - our Can mag - net ev - er At -



(They go off in low spirits, R.U.E., gazing back

tract a Sil-ver Churn!

*a tempo*

*ff*

*at him from time to time.*

Grosvenor: At last they are gone! What is this mysterious fascination that I seem to exercise over all I come across? A curse on my fatal beauty, for I am sick of conquests! (*Goes R.*)

(*Enter Patience, L. Stops L.C. on seeing Grosvenor.*)

Grosvenor: (*Turns und sees her.*) Patience!

Patience: I have escaped with difficulty from my Reginald. I wanted to see you so much that I might ask you if you still love me as fondly as ever?

Grosvenor: Love you? If the devotion of a lifetime—(*seizing her hand*)

Patience: (*indignantly*) Hold! Unhand me, or I scream! (*He releases her.*) If you are a gentleman, pray remember that I am another's! (*very tenderly*) But you do love me, don't you?

Grosvenor: Madly, hopelessly, despairingly!

Patience: That's right! I never can be yours; but that's right!

Grosvenor: And you love this Bunthorne?

Patience: With a heart-whole ecstasy that withers, and scorches, and burns, and stings! (*sadly*) It is my duty.

Grosvenor: Admirable girl! But you are not happy with him?

Patience: Happy? I am miserable beyond description!

Grosvenor: That's right! I never can be yours; but that's right!

Patience: But go now. I see dear Reginald approaching. Farewell, dear Archibald; I cannot tell you how happy it has made me to know that you still love me.

Grosvenor: Ah, if I only dared— (*advancing towards her*)

Patience: Sir! this language to one who is promised to another! (*tenderly*) Oh, Archibald, think of me sometimes, for my heart is breaking! He is so unkind to me, and you would be so loving!

Grosvenor: Loving! (*advancing toward her*)

Patience: Advance one step, and as I am a good and pure woman, I scream! (*tenderly*) Farewell, Archibald! (*sternly*) Stop there! (*tenderly*) Think of me sometimes! (*angrily*) Advance at your peril! Once more, adieu!

(*Grosvenor sighs, gazes sorrowfully at her, sighs deeply, and exits, R. She bursts into tears.*)

(Enter Bunthorne, followed by Jane. He is moody and preoccupied.)

Jane: (singing)

Allegretto

In a dole-ful train One and one I walk all day; For I  
love in vain; None so sor-row-ful as they Who can on - ly  
sigh and say, Woe is me, a - lack - a - day!

Bunthorne: (seeing Patience) Crying, eh? What are you crying about?

Patience: I've only been thinking how dearly I love you!

Bunthorne: Love me! Bah!

Jane: Love him! Bah!

Bunthorne: (to Jane) Don't you interfere.

Jane: He always crushes me!

Patience: (going to him) What is the matter, dear Reginald? If you have any sorrow, tell it to me, that I may share it with you. (sighing) It is my duty!

Bunthorne: (snappishly) Whom were you talking with just now?

Patience: With dear Archibald.

Bunthorne: (furiously) With dear Archibald! Upon my honour, this is too much!

Jane: A great deal too much!

Bunthorne: (angrily to Jane) Do be quiet!

Jane: Crushed again!

Patience: I think he is the noblest, purest, and most perfect being I have ever met. But I don't love him. It is true that he is devotedly attached to me, but I don't love *him*. Whenever he grows affectionate, I scream. It is my duty! (sighing)

Bunthorne: I dare say.

Jane: So do I! I dare say!

Patience: Why, how could I love him and love you too? You can't love two people at once!

Bunthorne: Oh, can't you though!

Patience: No, you can't; I only wish you could.

Bunthorne: I don't believe you know what love is!

Patience: (sighing) Yes, I do. There was a happy time when I didn't, but a bitter experience has taught me.

(Bunthorne, noticing that Jane is not looking at him, goes off quickly up B. She turns, sees him, and runs after him.)

# No. 14. Love is a plaintive song

Solo

Patience

Allegretto  $\text{♩} = 66$

Patience

1. Love is a plain-tive song,      Sung by a suf-f'ring  
 2. Ren-der-ing good for ill,      Smil-ing at ev-'ry

maid,      Tell-ing a tale of wrong,      Tell-ing of hope be-trayed;  
 frown,      Yield-ing your own self-will,      Laugh-ing your tear-drops down,

Tuned to each changing note,      Sor-ry when Ae is sad, —      Blind to his ev-'ry  
 Nev-er a self-ish whim,      Trou-ble, or pain to stir, —      Ev-e-ry-thing for

*rall.*

mote, Mer - ry when he - is glad! Mer - ry when he - is glad! —  
 him, Noth - ing at all - for her! Noth - ing at all - for her! —

*a tempo*

Love that no wrong can cure, Love that is al - ways new,  
 Love that will aye en - dure, Though the re - wards be few,

*a tempo*

*p*

That is the love that's pure, — That is the love that's true! —  
 That is the love that's pure, — That is the love that's true! —

Love that no wrong can cure, Love that is al - ways new,  
 Love that will aye en - dure, Though the re - wards be few,

*cre - scen - do*



That is the love— that's pure, That \_\_\_\_\_ is— the love, the

love— that's true! \_\_\_

*ad lib.*

*colla voce f a tempo*

(At the end of the Ballad exit Patience, L., weeping. Enter Bunthorne, R., Jane following.)

**Bunthorne:** Everything has gone wrong with me since that smug-faced idiot came here. Before that I was admired — I may say, loved.

**Jane:** Too mild — adored!

**Bunthorne:** Do let a poet soliloquize! The damozels used to follow me wherever I went; now they all follow him!

**Jane:** Not all! *I* am still faithful to you.

**Bunthorne:** Yes, and a pretty damozel *you* are!

**Jane:** No, not pretty. Massive. Cheer up! I will never leave you, I swear it!

**Bunthorne:** Oh, thank you! I know what it is; it's his confounded mildness. They find me too highly spiced, if you please! And no doubt I *am* highly spiced.

**Jane:** Not for my taste!

**Bunthorne:** (*savagely*) No, but I am for theirs. But I will show the world I can be as mild as he. If they want insipidity, they shall have it. I'll meet this fellow on his own ground and beat him on it.

**Jane:** You shall. And I will help you.

**Bunthorne:** You will? Jane, there's a good deal of good in you, after all!

## No. 15. So go to him and say to him

## Duet

Jane and Bunthorne

*(Dance)*

Allegro vivace ♩ - 126

Piano introduction for the dance section, marked *ff* (fortissimo). The music is in 2/4 time and consists of a series of chords and eighth-note patterns in both the treble and bass staves.

*1st Verse Jane*

So

*2nd Verse Bunthorne*

I'll

Piano accompaniment for the first two verses of the duet. The music is in 2/4 time and features a melody in the treble staff and a bass line in the bass staff. The first verse is marked *p* (piano). The second verse begins with a rest in the piano part.

go to him and say to him, with com - pli - ment i -

tell him that un - less he will con - sent to be more

Piano accompaniment for the final part of the duet. The music is in 2/4 time and features a melody in the treble staff and a bass line in the bass staff. The piano part consists of a series of chords and eighth-note patterns.

**Jane**  
ron - i - cal -

**1st Verse Bunthorne**  
Sing "Hey to you - Good day to you" And that's what I shall

**2nd Verse Jane**  
Sing "Booh to you - Pooh, pooh to you" And that's what you should

**Bunthorne**  
joc - u - lar -

"Your style is much too sanc - ti - fied - your cut is too can -

say!

say!

To cut his cur - ly hair, and stick an eye - glass in his

on - i - cal"—

Sing "Bah to you— Ha! ha! to you"— And

Sing "Bah to you— Ha! ha! to you"— And

oc - u - lar —

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics "on - i - cal"—. The second and third staves are vocal lines with lyrics "Sing 'Bah to you— Ha! ha! to you'— And". The fourth staff is a vocal line with lyrics "oc - u - lar —". The bottom two staves are piano accompaniment, showing chords and melodic lines in G major.

"I was the beau i - de - al of the

that's what I shall say!

that's what you should say!

To stuff his con-ver - sa - tion full of

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "I was the beau i - de - al of the". The second staff is a vocal line with lyrics "that's what I shall say!". The third staff is a vocal line with lyrics "that's what you should say!". The fourth staff is a vocal line with lyrics "To stuff his con-ver - sa - tion full of". The bottom two staves are piano accompaniment, showing chords and melodic lines in G major.

mor - bid young æs - thet - i - cal— To doubt my in - soi -

quib - ble and of quid - di - ty, To dine on chops and

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is A major (three sharps). The vocal line begins with the lyrics "mor - bid young æs - thet - i - cal— To doubt my in - soi -" and continues on the next line with "quib - ble and of quid - di - ty, To dine on chops and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ra - tion was re - gard - ed as he - ret - i - cal— Un -

ro - ly - po - ly pud - ding with a - vid - i - ty— He'd

The second system of the musical score continues the vocal line and piano accompaniment. The key signature remains A major. The vocal line begins with the lyrics "ra - tion was re - gard - ed as he - ret - i - cal— Un -" and continues on the next line with "ro - ly - po - ly pud - ding with a - vid - i - ty— He'd". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

til you cut me out with your pla - cid - i - ty e -

bet - ter clear a - way with all con - ven - i - ent ra -

Detailed description: This system contains the first two lines of a musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The third line is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "til you cut me out with your placid-ity e -" and "bet - ter clear a - way with all convenient ra -".

met - i - cal."

Sing "Booh to you - pooh, pooh to you" - and

Sing "Hey to you - good day to you" - and

pid - i - ty.

Detailed description: This system contains the second two lines of a musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The third line is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "met - i - cal." and "pid - i - ty." The vocal line includes two lines of lyrics: "Sing 'Booh to you - pooh, pooh to you' - and" and "Sing 'Hey to you - good day to you' - and".

that's what I shall say! Sing "Booh to you-poooh, pooh to you"- and

that's what you should say!

Sing "Booh to you-poooh, pooh to you"- and

Sing "Hey to you-good -

that's what I shall say! "Hey,

Sing "Hey to you-good -

that's what I shall say! "Hey,

*pp*

day to you"-Sing "Bah to you-ha! ha! to you"-Sing  
*1st Verse*  
 Good - day,

day to you"-Sing "Bah to you-ha! ha! to you"-Sing  
*2nd Verse*  
 Good - day,

"Booh to you-pooh, pooh to you"-And that's what you should  
 Bah, ha! ha!

"Booh to you-pooh, pooh to you"-And that's what you should  
 Bah, ha! ha!

*f*



say! Sing "Hey to you-good - day to you"-Sing "Bah to you- ha!  
Booh, pooh, pooh,

say! Sing "Hey to you-good - day to you"-Sing "Bah to you- ha!  
Booh, pooh, pooh,

*pp*

ha! to you," Sing "Booh to you"-And that's what you should  
Bah," And that's what I shall

*cresc.*

say! "Bah, bah," And that's what you should  
say! "Booh, booh," And that's what I shall

*f* *p*

say! "Booh, booh," And that's what  
say! "Bah, bah," And that's what  
cre - - - scen - do

*Upper notes and 2nd Verse*

you should say!  
I shall say!  
*2nd Verse*  
*f* *ff*  
*(They dance off, L.)*

*(Enter Duke, Colonel, and Major, R. They have abandoned their uniforms, and are dressed and made up in imitation of Aesthetics. They have long hair, and other signs of attachment to the brotherhood. As they sing they walk in stiff, constrained, and angular attitudes — a grotesque exaggeration of the attitudes adopted by Bunthorne and the young Ladies in Act I.)*

## No. 16. It's clear that mediæval art

### Trio

Duke, Major, and Colonel

*(Enter Duke . . . . . enter Major . . . . . enter Colonel,*  
**Andante** ♩ = 72

*(Attitude)*

*(They walk to C.)*

**Duke**

1. It's clear that me - di - æ - val art a - lone re - tains its  
 2. If this is not ex - act - ly right, we hope you won't up -

**Major**

1. It's clear that me - di - æ - val art a - lone re - tains its  
 2. If this is not ex - act - ly right, we hope you won't up -

**Colonel**

1. It's clear that me - di - æ - val art a - lone re - tains its  
 2. If this is not ex - act - ly right, we hope you won't up -

zest, To charm and please its dev - o-tees we've done our lit - tle  
braid; You can't get high Aes - thet - ic tastes like trou - sers, read - y

zest, To charm and please its dev - o-tees we've done our lit - tle  
braid; You can't get high Aes - thet - ic tastes like trou - sers, read - y

zest, To charm and please its dev - o-tees we've done our lit - tle  
braid; You can't get high Aes - thet - ic tastes like trou - sers, read - y

best. We're not quite sure if all we do has the Ear - ly Eng - lish  
made. True views on Me - di - æ - val - is - m, Time a - lone will

best. We're not quite sure if all we do has the Ear - ly Eng - lish  
made. True views on Me - di - æ - val - is - m, Time a - lone will

best. We're not quite sure if all we do has the Ear - ly Eng - lish  
made. True views on Me - di - æ - val - is - m, Time a - lone will

ring;  
bring, But, as far as we can judge, it's some - thing like this sort of

ring;  
bring, But, as far as we can judge, it's some - thing like this sort of

ring;  
bring, But, as far as we can judge, it's some - thing like this sort of

*(attitude)*

thing: You hold your-self like this, You

thing: You hold your-self like this, You

thing: You hold your-self like this, You

*(attitude)*

hold your-self like that, By hook and crook you try to look both

hold your-self like that, By hook and crook you try to look both

hold your-self like that, By hook and crook you try to look both

an - gu-lar and flat. We ven - ture to ex - pect That  
To cul - ti - vate the trim Ri -

an - gu-lar and flat. We ven - ture to ex - pect That  
To cul - ti - vate the trim Ri -

an - gu-lar and flat. We ven - ture to ex - pect That  
To cul - ti - vate the trim Ri -

what we re - col - lect,                      Though but a part of true High Art, will  
gid - i - ty of limb,                      You ought to get a Mar - io - nette, and

what we re - col - lect,                      Though but a part of true High Art, will  
gid - i - ty of limb,                      You ought to get a Mar - io - nette, and

what we re - col - lect,                      Though but a part of true High Art, will  
gid - i - ty of limb,                      You ought to get a Mar - io - nette, and

have its due ef - fect.  
form your style on him.

have its due ef - fect.  
form your style on him.

have its due ef - fect.  
form your style on him.                      (*Attitudes change in time to the music.*)

*p*

- Colonel:** (*attitude*) Yes, it's quite clear that our only chance of making a lasting impression on these young ladies is to become as æsthetic as they are.
- Major:** (*attitude*) No doubt. The only question is how far we've succeeded in doing so. I don't know why, but I've an idea that this is not quite right.
- Duke:** (*attitude*) I don't like it. I never did. I don't see what it means. I do it, but I don't like it.
- Colonel:** My good friend, the question is not whether we like it, but whether they do. They understand these things — we don't. Now I shouldn't be surprised if this is effective enough — at a distance.
- Major:** I can't help thinking we're a little stiff at it. It would be extremely awkward if we were to be "struck" so!
- Colonel:** I don't think we shall be struck so. Perhaps we're a little awkward at first — but everything must have a beginning. Oh here they come! 'Tention!
- (*They strike fresh attitudes, as Angela and Saphir enter, L.*)
- Angela:** (*seeing them*) Oh, Saphir — see — see! The immortal fire has descended on them, and they are of the Inner Brotherhood — perceptively intense and consummately utter. (*The Officers have some difficulty in maintaining their constrained attitudes.*)
- Saphir:** (*in admiration*) How Botticelcian! How Fra Angelican! Oh, Art, we thank thee for this boon!
- Colonel:** (*apologetically*) I'm afraid we're not quite right.
- Angela:** Not supremely, perhaps, but oh, so all — but! (*to Saphir*) Oh, Saphir, are they not quite too all — but?
- Saphir:** They are indeed jolly utter!
- Major:** (*in agony*) I wonder what the Inner Brotherhood usually recommend for cramp?
- Colonel:** Ladies, we will not deceive you. We are doing this at some personal inconvenience with a view of expressing the extremity of our devotion to you. We trust that it is not without its effect.
- Angela:** We will not deny that we are much moved by this proof of your attachment.
- Saphir:** Yes, your conversion to the principles of Aesthetic Art in its highest development has touched us deeply.
- Angela:** And if Mr. Grosvenor should remain obdurate —
- Saphir:** Which we have every reason to believe he will —
- Major:** (*aside, in agony*) I wish they'd make haste! (*The others hush him.*)
- Angela:** We are not prepared to say that our yearning hearts will not go out to you.
- Colonel:** (*as giving a word of command*) By sections of threes — Rapture! (*All strike a fresh attitude, expressive of æsthetic rapture.*)
- Saphir:** Oh, it's extremely good — for beginners it's admirable!
- Major:** The only question is, who will take who?
- Colonel:** Oh, the Duke chooses first, as a matter of course.
- Duke:** Oh, I couldn't think of it — you are really too good!
- Colonel:** Nothing of the kind. You are a great matrimonial fish, and it's only fair that each of these ladies should have a chance of hooking you. It's perfectly simple. Observe, suppose you choose Angela, I take Saphir, Major takes nobody. (*with increasing speed*) Suppose you choose Saphir, Major takes Angela, I take nobody. Suppose you choose neither, I take Angela, Major takes Saphir. Clear as day!



## No. 17. If Saphir I choose to marry

## Quintet

Duke, Colonel, Major, Angela, and Saphir

*(The Officers, with obvious relief, abandon their aesthetic attitudes, and, with the Ladies, dance into position.)*

*L. to R. 1st verse: Colonel with Angela; Duke with Saphir; Major alone.*

*2nd verse: Colonel alone; Angela with Duke; Saphir with Major.*

*3rd verse: Colonel with Saphir; Duke alone; Angela with Major.)*

Allegretto ♩ = 112

ff

p

Duke

1. If Sa-phir I choose to mar-ry, I shall be fixed up for  
 2. If on An-gy I de-ter-mine, At my wed-ding she'll ap-

life; Then the Col - onel need not tar - ry, An - ge - la can be his  
pear, Decked in di - a - mond and er - mine. Ma - jor then can take Sa -

*Major 1st Verse*

wife. In that case un-prec - e - dent - ed, Sin - gle I shall live and  
phir!

*Colonel 2nd Verse*

In that case un-prec - e - dent - ed, Sin - gle I shall live and

die - I shall have to be con - tent - ed With their heart - felt sym - pa -  
die - I shall have to be con - tent - ed With their heart - felt sym - pa -

Saphir

*p*

He will have to be con-tent-ed With our heart-felt sym - pa -

Angela

*p*

He will have to be con-tent-ed With our heart-felt sym - pa -

Duke

*p*

He will have to be con-tent-ed With our heart-felt sym - pa -

Major

*p*

thy! to be con-tent-ed With their heart-felt sym - pa -

Colonel

*p*

1st V. He will have to be con-tent-ed With our heart-felt sym - pa -  
2nd V. thy! I shall have to be con-tent-ed With their heart-felt sym - pa -

thy! In that

thy! In that

thy! In that

thy! In that

thy! In that

thy! In that

thy! In that

case un-prec - e - dent - ed, Sin - gle he will live and die — He will

case un-prec - e - dent - ed, Sin - gle he will live and die — He will

case un-prec - e - dent - ed, Sin - gle he will live and die — He will

case un-prec - e - dent - ed, Sin - gle I shall live and die — I shall  
 case un-prec - e - dent - ed, Sin - gle he will live and die — He will

case un-prec - e - dent - ed, Sin - gle he will live and die — he will  
 case un-prec - e - dent - ed, Sin - gle I shall live and die — I shall

have to be con - tent - ed With our heart - felt sym - pa - thy! He will *f*

have to be con - tent - ed With our heart - felt sym - pa - thy! He will *f*

have to be con - tent - ed With our heart - felt sym - pa - thy! He will *f*

have to be con - tent - ed With their heart - felt sym - pa - thy! I shall *f*  
 have to be con - tent - ed With our heart - felt sym - pa - thy! He will *f*

have to be con - tent - ed With our heart - felt sym - pa - thy! He will *f*  
 have to be con - tent - ed With their heart - felt sym - pa - thy! I shall *f*

have to be con - tent - ed With our heart - felt sym - pa - thy! He will  
 have to be con - tent - ed With our heart - felt sym - pa - thy! He will  
 have to be con - tent - ed With our heart - felt sym - pa - thy! He will  
 have to be con - tent - ed With their heart - felt sym - pa - thy! I shall  
 have to be con - tent - ed With our heart - felt sym - pa - thy! He will

have to be con - tent - ed With our heart - felt sym - pa - thy! He will  
 have to be con - tent - ed With their heart - felt sym - pa - thy! I shall

have to be con - tent - ed With our heart - felt sym - pa - thy!  
 have to be con - tent - ed With our heart - felt sym - pa - thy!  
 have to be con - tent - ed With our heart - felt sym - pa - thy!  
 have to be con - tent - ed With their heart - felt sym - pa - thy!  
 have to be con - tent - ed With our heart - felt sym - pa - thy!

have to be con - tent - ed With our heart - felt sym - pa - thy!  
 have to be con - tent - ed With their heart - felt sym - pa - thy!

Piano accompaniment for the beginning of Verse 3, measures 1-4. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

(Positions at beginning of Verse 3:  
L. to R., Colonel, Angela, Duke, Saphir, Major)

Piano accompaniment for the beginning of Verse 3, measures 5-8. The music continues with the same melodic and bass patterns. A dynamic marking of *p* (piano) is present in measure 8.

Duke

Vocal line and piano accompaniment for Duke's part, measures 1-4. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the previous section.

3. Af - ter some de - bate in - ter - nal, If on neith - er I de -

(Hands her to the Major.)

Vocal line and piano accompaniment for the Major's part, measures 1-4. The vocal line begins with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

cide, Sa - phir then can take the Col - onel, An - gy be the Ma - jor's

bride! In that case un-prec-e-dent-ed, Sin-gle I must live and

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

die— I shall have to be con-tent-ed With their heart-felt sym-pa-

*rall.*

*colla voce*

The second system continues the vocal line and piano accompaniment. The vocal line has a *rall.* (rallentando) marking above it. The piano accompaniment includes a *colla voce* marking in the right hand. The system concludes with a fermata over the final notes.

**Saphir** *p a tempo*

He will have to be con-tent-ed With our heart-felt sym-pa-

**Angela** *p*

He will have to be con-tent-ed With our heart-felt sym-pa-

thy! to be con-tent-ed With their heart-felt sym-pa-

**Major** *p*

He will have to be con-tent-ed With our heart-felt sym-pa-

**Colonel**

He will have to be con-tent-ed With our heart-felt sym-pa-

*p a tempo*

The third system features five vocal lines and piano accompaniment. Each vocal line is marked with a dynamic of *p* (piano). The piano accompaniment is marked *p a tempo* and consists of a rhythmic pattern of eighth and quarter notes in both hands.

thy! In that *p*

thy! In that *p*

thy! In that *p*

thy! In that *p*

thy! In that *p*

thy! In that

case un-prec - e - dent - ed, Sin - gle he will live and die, He will

case un-prec - e - dent - ed, Sin - gle he will live and die, He will

case un-prec - e - dent - ed, Sin - gle I shall live and die, I shall

case un-prec - e - dent - ed, Sin - gle he will live and die, He will

case un-prec - e - dent - ed, Sin - gle he will live and die, He will

*p*



have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With their heart-felt sym-pa-thy! I shall  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will

have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With their heart-felt sym-pa-thy! I shall  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will  
 have to be con-tent-ed With our heart-felt sym-pa-thy! He will

have to be con-tent-ed With our heart - felt sym - pa - thy!

have to be con-tent-ed With our heart - felt sym - pa - thy!

have to be con-tent-ed With their heart - felt sym - pa - thy!

have to be con-tent-ed With our heart - felt sym - pa - thy!

have to be con-tent-ed With our heart - felt sym - pa - thy!

*ff a tempo*

*(They dance off, arm-in-arm, up-stage and off, L.U.E., the Colonel leading with*

*Saphir.)*

*ffz ffz*

(*Enter Grosvenor, R.U.E.*)

**Grosvenor:** It is very pleasant to be alone. It is pleasant to be able to gaze at leisure upon those features which all others may gaze upon at their good will! (*looking at his reflection in a hand mirror*) Ah, I am a very Narcissus!

(*Enter Bunthorne, L. moodily.*)

**Bunthorne:** It's no use; I can't live without admiration. Since Grosvenor came here, insipidity has been at a premium. Ah, he is there!

**Grosvenor:** Ah, Bunthorne! Come here — look! Very graceful, isn't it?

**Bunthorne:** (*taking the hand-mirror*) Allow me; I haven't seen it. Yes, it is graceful.

**Grosvenor:** (*taking back the mirror*) Oh, good gracious! Not that — this —

**Bunthorne:** You don't mean *that*! Bah! I am in no mood for trifling.

**Grosvenor:** And what is amiss?

**Bunthorne:** Ever since you came here, you have entirely monopolized the attentions of the young ladies. I don't like it, sir!

**Grosvenor:** My dear sir, how can I help it? They are the plague of my life. My dear Mr. Bunthorne, with your personal disadvantages, you can have no idea of the inconvenience of being madly loved, at first sight, by every woman you meet.

**Bunthorne:** Sir, until you came here I was adored!

**Grosvenor:** Exactly — until I came here. That's my grievance. I cut everybody out! I assure you, if you could only suggest some means whereby, consistently with my duty to society, I could escape these inconvenient attentions, you would earn my everlasting gratitude.

**Bunthorne:** I will do so at once. However popular it may be with the world at large, your personal appearance is highly objectionable to *me*.

**Grosvenor:** It is? (*shaking his hand*) Oh, thank you! thank you! How can I express my gratitude?

**Bunthorne:** By making a complete change at once. Your conversation must henceforth be perfectly matter-of-fact. You must cut your hair, and have a back parting. In appearance and costume you must be absolutely commonplace.

**Grosvenor:** (*decidedly*) No. Pardon me, that's impossible.

**Bunthorne:** Take care! When I am thwarted I am very terrible.

**Grosvenor:** (*crossing to R.*) I can't help that. I am a man with a mission. And that mission must be fulfilled.

**Bunthorne:** I don't think you quite appreciate the consequences of thwarting me.

**Grosvenor:** I don't care what they are.

**Bunthorne:** Suppose — I won't go so far as to say that I will do it — but suppose for one moment I were to curse you! (*Grosvenor quails.*) Ah! Very well. Take care.

**Grosvenor:** But surely you would never do that? (*in great alarm*)

**Bunthorne:** I don't know. It would be an extreme measure, no doubt. Still —

**Grosvenor:** (*wildly*) But you would not do it — I am sure you would not. (*throwing himself at Bunthorne's knees, and clinging to him*) Oh, reflect, reflect! You had a mother once.

**Bunthorne:** Never!

**Grosvenor:** Then you had an aunt! (*Bunthorne is affected.*) Ah! I see you had! By the memory of that aunt, I implore you to pause ere you resort to this last fearful expedient. Oh, Mr. Bunthorne, reflect, reflect! (*weeping*)

**Bunthorne:** (*aside, after a struggle with himself*) I must not allow myself to be unmanned! (*aloud*) It is useless. Consent at once, or may a nephew's curse —

**Grosvenor:** Hold! Are you absolutely resolved?

**Bunthorne:** Absolutely!

**Grosvenor:** Will nothing shake you?

**Bunthorne:** Nothing. I am adamant!

**Grosvenor:** Very good. (*rising*) Then I yield.

**Bunthorne:** Ha! You swear it?

**Grosvenor:** I do, cheerfully. I have long wished for a reasonable pretext for such a change as you suggest. It has come at last. I do it on compulsion!

**Bunthorne:** Victory! I triumph!

## No. 18. When I go out of door

## Duet

Bunthorne and Grosvenor

*(Each one dances around the stage while the other is singing his solo verses.)*

Vivace ♩ = 132

Bunthorne

When

*p stacc.*

Detailed description: This system shows the beginning of the piece. The vocal line (treble clef) has a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The piano accompaniment (grand staff) consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand. The key signature is one sharp (F#) and the time signature is 6/8.

I go out of door, Of dam - o - zels a score (All

Detailed description: This system continues the piece. The vocal line (treble clef) has the lyrics "I go out of door, Of dam - o - zels a score (All". The piano accompaniment (grand staff) continues with the same eighth-note and dotted quarter-note patterns. The key signature is one sharp (F#) and the time signature is 6/8.

sigh-ing and burn-ing, And cling-ing and yearn-ing) Will fol - low me as be -

Detailed description: This system concludes the piece. The vocal line (treble clef) has the lyrics "sigh-ing and burn-ing, And cling-ing and yearn-ing) Will fol - low me as be -". The piano accompaniment (grand staff) continues with the same eighth-note and dotted quarter-note patterns. The key signature is one sharp (F#) and the time signature is 6/8.

fore. I shall, with cul - tured taste, Dis - tin - guish gems from

paste, And "High did - dle did - dle" Will rank as an i - dyll, If

**Grosvenor**

A most in - tense young man, A  
I pro - nounce it chaste! A most in - tense young man, A

soul - ful - eyed young man - An ul - tra - po - et - i - cal,  
soul - ful - eyed young man - An ul - tra - po - et - i - cal,

su - per - aes - thet - i - cal, Out - of - the-way young man! Con -

su - per - aes - thet - i - cal, Out - of - the-way young man!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with treble and bass clefs, also in one sharp. The lyrics are: "su - per - aes - thet - i - cal, Out - of - the-way young man! Con -" on the first staff and "su - per - aes - thet - i - cal, Out - of - the-way young man!" on the second staff.

ceive me, if you can, An ev - 'ry - day young man: A

The second system continues the musical score. The vocal staves have the lyrics: "ceive me, if you can, An ev - 'ry - day young man: A". The piano accompaniment continues with the same rhythmic pattern.

com-mon-place type, With a stick and a pipe, And a half - bred black - and -

The third system continues the musical score. The vocal staves have the lyrics: "com-mon-place type, With a stick and a pipe, And a half - bred black - and -". The piano accompaniment continues.

tan; Who thinks sub - ur - ban "hops" More fun than "Mon - day

The fourth system concludes the musical score. The vocal staves have the lyrics: "tan; Who thinks sub - ur - ban "hops" More fun than "Mon - day". The piano accompaniment continues.

Pops;— Who's fond of his din - ner, And does - n't get thin - ner On

Grosvenor  
bot - tled beer and chops. A com - mon - place young man— A

Bunthorne  
A com - mon - place young man— A

mat - ter - of - fact young man— A stead - y and sto - lid - y,

mat - ter - of - fact young man— A stead - y and sto - lid - y,

jol - ly Bank - hol - i - day, Ev - e - ry - day young man!

jol - ly Bank - hol - i - day, Ev - e - ry - day young man! A Jap - a - nese young



man— A blue - and-white young man— Fran - ces - ca da Ri - mi - ni,

mi - mi - ny, pim - i - ny, *Je - ne - sais - quoi* young man. A Grosvenor

Chan - ce - ry Lane young man— A Som - er - set House young

man, — A ver - y de - lec - ta - ble, high - ly re - spec - ta - ble

## Bunthorne

Three-pen - ny - bus young man! A pal - lid and thin young man— A

hag - gard and lank young man, A green - er - y - yal - ler - y,

Gros - ve - nor Gal - ler - y, Foot - in - the grave young man! A

Sew - ell and Cross young man, A How - ell and James young man, A

push-ing young par - ti - cle—"What's the next ar - ti - cle?"—Wa - ter - loo House young

**Grosvenor**  
man! Con-ceive me if you can, A mat - ter - of - fact young

**Bunthorne**  
Con-ceive me if you can, A crotch-et - y, cracked young

man, An al - pha - bet - i - cal, a - rith - met - i - cal,

man, An ul - tra - po - et - i - cal, su - per - aes - thet - i - cal,

Ev - e - ry day young man! Con-ceive me, if you can, A

Out- of - the-way young man! Con-ceive me, if you can, A

mat - ter - of - fact young man, An al - pha - bet - i - cal,

crotch - et - y, cracked young man, An ul - tra - po - et - i - cal.

*(Dances off, L. U. E.)*

a - rith - met - i - cal, Ev - e - ry - day young man!

su - per - aes - thet - i - cal, Out - of - the - way young man!

- Bunthorne:** It's all right! I have committed my last act of ill-nature, and henceforth I'm a changed character. (*Dances about stage, humming the refrain of the last air. Enter Patience, L. She gazes in astonishment at him.*)
- Patience:** Reginald! Dancing! And — what in the world is the matter with you?
- Bunthorne:** Patience, I'm a changed man. Hitherto I've been gloomy, moody, fitful — uncertain in temper and selfish in disposition —
- Patience:** You have, indeed! (*sighing*)
- Bunthorne:** All that is changed. I have reformed. I have modelled myself upon Mr. Grosvenor. Henceforth I am mildly cheerful. My conversation will blend amusement with instruction. I shall still be æsthetic; but my æstheticism will be of the most pastoral kind.
- Patience:** Oh, Reginald! Is all this true?
- Bunthorne:** Quite true. Observe how amiable I am. (*assuming a fixed smile*)
- Patience:** But, Reginald, how long will this last?
- Bunthorne:** With occasional intervals for rest and refreshment, as long as I do.
- Patience:** Oh, Reginald, I'm so happy! Oh, dear, dear Reginald, I cannot express the joy I feel at this change. It will no longer be a duty to love you, but a pleasure — a rapture — an ecstasy!
- Bunthorne:** My darling! (*embracing her*)
- Patience:** But — oh, horror! (*recoiling from him*)
- Bunthorne:** What's the matter?
- Patience:** Is it quite certain that you have absolutely reformed — that you are henceforth a perfect being — utterly free from defect of any kind?
- Bunthorne:** It is quite certain. I have sworn it.
- Patience:** Then I never can be yours! (*crossing to R.C.*)
- Bunthorne:** Why not?
- Patience:** Love, to be pure, must be absolutely unselfish, and there can be nothing unselfish in loving so perfect a being as you have now become!
- Bunthorne:** But stop a bit! I don't want to change — I'll relapse — I'll be as I was — interrupted!

*(Enter Grosvenor, L.U.E., followed by all the young Ladies, who are followed by the Chorus of Dragoons. He has had his hair cut, and is dressed in an ordinary suit and a bowler hat. They all dance cheerfully round the stage in marked contrast to their former languor.)*

# No. 19. I'm a Waterloo House young man

Solo and Chorus

Grosvenor and Maidens

Vivace ♩ = 132

*p stacc.*

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Vivace' with a metronome marking of 132. The first system includes the instruction 'p stacc.' (piano, staccato). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the fifth system.

## Grosvenor

I'm a Wa-ter-loo House young

man, A Sew-ell and Cross young man, A

stead-y and sto-lid-y, jol-ly Bank-hol-i-day, Ev-e-ry-day young

**Chorus of Maidens**

man. We're Swears and Wells young girls, We're

Ma-dame Lou-ise young girls, We're pret-ti-ly pat-ter-ing,

cheer-i-ly chat-ter-ing, Ev-e-ry-day young girls.

**Bunthorne:** (*W*) Angela — Ella — Saphir — what — what does this mean?

**Angela:** (*R*) It means that Archibald the All - Right cannot be all - wrong; and if the All - Right chooses to discard æstheticism, it proves that æstheticism ought to be discarded.

**Patience:** Oh, Archibald! Archibald! I'm shocked — surprised — horrified!

**Grosvenor:** (*L.C.*) I can't help it. I'm not a free agent. I do it on compulsion.

**Patience:** This is terrible. Go! I shall never set eyes on you again. But — oh, joy!

**Grosvenor:** (*L.C.*) What is the matter?

**Patience:** (*R.C.*) It is quite, quite certain that you will always be a common-place young man?

**Grosvenor:** Always — I have sworn it.

**Patience:** Why, then, there's nothing to prevent my loving you with all the fervour at my command!

**Grosvenor:** Why, that's true!

**Patience:** (*crossing to him*) My Archibald!

**Grosvenor:** My Patience! (*They embrace.*)

**Bunthorne:** Crushed again!

(*Enter Jane, L.*)

**Jane:** (*who is still æsthetic*) Cheer up! I am still here. I have never left you, and I never will!

**Bunthorne:** Thank you, Jane. After all, there's no denying it, you're a fine figure of a woman!

**Jane:** My Reginald!

**Bunthorne:** My Jane! (*They embrace.*)



**Fanfare** (*Enter, R., Colonel, Major, and Duke. They are again in uniform.*)

**Colonel:** Ladies, the Duke has at length determined to select a bride!

(*General excitement*)

**Duke:** (*R.*) I have a great gift to bestow. Approach, such of you as are truly lovely. (*All the girls come forward, bashfully, except Jane and Patience.*) In personal appearance you have all that is necessary to make a woman happy. In common fairness, I think I ought to choose the only one among you who has the misfortune to be distinctly plain. (*Girls retire disappointed.*) Jane!

**Jane:** (*leaving Bunthorne's arms*) Duke! (*Jane and Duke embrace. Bunthorne is utterly disgusted.*)

**Bunthorne:** Crushed again!

**No. 20. After much debate internal****Finale of Act II****Ensemble**

**Allegretto**  $\text{♩} = 112$

## Duke (R. C.)

Af - ter much de - bate in - ter - nal, I on La - dy Jane de -

The musical score for Duke (R. C.) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Af - ter much de - bate in - ter - nal, I on La - dy Jane de -". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

*(Saphir pairs off with Colonel, R., Angela with Major, L. C., Ella with Solicitor, L.)*

cide, Sa - phir now may take the Col - nel, An - gy be the Ma - jor's

The musical score for this section continues the piano accompaniment from the previous section. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "cide, Sa - phir now may take the Col - nel, An - gy be the Ma - jor's". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

## Bunthorne (C.)

bride! In that case un - prec - e - dent - ed, Sin - gle I must live and

The musical score for Bunthorne (C.) consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "bride! In that case un - prec - e - dent - ed, Sin - gle I must live and". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

die, I shall have to be con - tent - ed With a tu - lip or - li -

The musical score for Bunthorne (C.) continues with the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "die, I shall have to be con - tent - ed With a tu - lip or - li -". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

(Bunthorne, C., takes a lily from his buttonhole and gazes affectionately at it.)

Saphir & Ella

Angela *p* He will have to be con - tent - ed With a tu - lip or li -

Duke *p* He will have to be con - tent - ed With a tu - lip or li -

Bunthorne *p* He will have to be con - tent - ed With a tu - lip or li -

Colonel *p* He will have to be con - tent - ed With a tu - lip or li -

*ly!* In that

*ly!* In that

*ly!* In that

*ly!* In that

*ly!* In that

*ly!* In that

*ly!* In that

*ly!* In that

**Chorus** *p* In that

*p* In that

case un-prec - e - dent - ed, Sin - gle he must live and

case un-prec - e - dent - ed, Sin - gle he must live and

case un-prec - e - dent - ed, Sin - gle he must live and

case un-prec - e - dent - ed, Sin - gle I must live and

case un-prec - e - dent - ed, Sin - gle he must live and

case un-prec - e - dent - ed, Sin - gle he must live and

*p*

die, He will have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

die, I shall have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

die, He will have to be con - tent - ed With a tu - lip or li -

*p*

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried we de -

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried we de -

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried we de -

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried they de -

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried we de -

*ly!* Great - ly pleased with one an - oth - er, To get mar - ried we de -

cide, Each of us will wed the oth - er, No - bo - dy

cide, Each of us will wed the oth - er, No - bo - dy

cide, Each of us will wed the oth - er, No - bo - dy

cide, Each of them will wed the oth - er, No - bo - dy

cide, Each of us will wed the oth - er, No - bo - dy

cide, Each of us will wed the oth - er, No - bo - dy

be Bun - thorne's Bride!

be Bun - thorne's Bride!

be Bun - thorne's Bride!

be Bun - thorne's Bride!

be Bun - thorne's Bride!

be Bun - thorne's Bride!

The first system contains five vocal staves, each with a treble clef and a key signature of two flats. Each staff begins with a dynamic marking of *ff* and a fermata over the first note. The lyrics 'be Bun - thorne's Bride!' are written below each staff. The notes are: C4 (whole), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (whole).

The piano accompaniment for the first system consists of two staves (treble and bass clefs) in the same key signature. The right hand features a melodic line with a fermata on the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

The piano accompaniment for the second system continues the melodic and harmonic development from the first system. The right hand has a more active melodic line, and the left hand maintains a steady accompaniment.

The piano accompaniment for the third system concludes the piece. It features a final melodic flourish in the right hand and a concluding bass line in the left hand. A dynamic marking of *ffz* is present in the second measure.

*End of Opera*