

79214

An Entirely Original Aesthetic Opera,

IN TWO ACTS,

ENTITLED

# PATIENCE;

OR,

## BUNTHORNE'S BRIDE!

WRITTEN BY

### W. S. GILBERT.

COMPOSED BY

### ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY

### BERTHOLD TOURS.

VOCAL SCORE ... ..	net	s.	d.	PIANOFORTE SOLO ... ..	net	s.	d.
„ „ (Bound) ... ..	„	5	0	LIBRETTO ... ..	„	3	0
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First produced at the Opera Comique, London, on Saturday, 23rd April, 1881, and revived at the Savoy Theatre, London, on Wednesday, 7th November, 1900, under the management of Mr. R. D'Oyly Carte.

# PATIENCE;

OR,

## BUNTHORNE'S BRIDE.

		23rd April, 1881.	7th November, 1900.
COLONEL CALVERLEY MAJOR MURGATROYD LIEUT. THE DUKE OF DUNSTABLE REGINALD BUNTHORNE ( <i>A Fleshy Poet</i> ) ... .. ARCHIBALD GROSVENOR ( <i>An Idyllic Poet</i> )... .. MR. BUNTHORNE'S SOLICITOR ... ..	} ( <i>Officers of Dragoon Guards</i> )	{ MR. RICHARD TEMPLE. MR. FRANK THORNTON. MR. DURWARD LELY. MR. GEORGE GROSSMITH. MR. RUTLAND BARRINGTON. MR. G. BOWLEY.	{ MR. JONES HEWSON. MR. W. H. LEON. MR. ROBERT EVETT. MR. WALTER PASSMORE. MR. HENRY A. LYTTON. MR. H. C. PRITCHARD.
CHORUS OF OFFICERS OF DRAGOON GUARDS.			
THE LADY ANGELA THE LADY SAPHIR THE LADY ELLA THE LADY JANE PATIENCE ( <i>A Dairy Maid</i> ) ... ..	} ( <i>Rapturous Maidens</i> )	{ MISS JESSIE BOND. MISS JULIA GWYNNE. MISS M. FORTESCUE. MISS ALICE BARNETT. MISS LEONORA BRAHAM.	{ MISS BLANCHE GASTON MURRAY. MISS LULU EVANS. MISS AGNES FRASER. MISS ROSINA BRANDRAM. MISS ISABEL JAY.
CHORUS OF RAPTURIOUS MAIDENS.			

ACT I. ... .. Exterior of Castle Bunthorne.

ACT II. ... .. A Glade.

*The Dances arranged by Mr. J. D'Auban.*

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Patience—Vocal.

# PATIENCE.

## OVERTURE.

Moderato. ♩ = 66.

PIANO.

*f*

*p*

*dolce.*

The first system of the piano score consists of two staves. The upper staff features a melodic line with a series of eighth notes and a final half note, marked with a dynamic of *f*. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the piano score. The upper staff has a melodic line with a dynamic of *f*. The lower staff features a complex accompaniment with dense chordal textures and sixteenth-note patterns. A section marker 'A' is placed above the first measure of the upper staff.

The third system of the piano score shows the continuation of the melodic and accompanimental lines. The upper staff has a dynamic of *f*, and the lower staff maintains its intricate accompaniment with sixteenth-note figures.

The fourth system of the piano score features a dynamic of *f* in the upper staff. The lower staff continues with its accompaniment, including a section marked *dim.* (diminuendo) and a dynamic of *p* (piano).

The fifth and final system of the piano score shows the melodic line in the upper staff with dynamics of *dim.*, *pp* (pianissimo), and *p*. The lower staff continues with its accompaniment, ending with a final chord.

*Allegro vivace.* ♩ = 126.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff features a melodic line with accents and slurs. The lower staff continues the accompaniment with chords and eighth notes. The dynamics remain consistent with the first system.

The third system shows a continuation of the melodic and accompaniment lines. A fermata is placed over a note in the upper staff. The dynamics are consistent with the previous systems.

The fourth system concludes with a decrescendo (*dim.*) marking. The melodic line in the upper staff and the accompaniment in the lower staff both show a gradual decrease in volume.

The fifth system begins with a section marked 'B'. It features dynamic markings of *pp* (pianissimo), *f* (forte), and *pp*. The upper staff has a melodic line with slurs, and the lower staff has a dense accompaniment of chords and eighth notes.

The sixth system continues the piece with dynamic markings of *f* (forte) and *p* (piano). The melodic line in the upper staff and the accompaniment in the lower staff are clearly defined.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a rhythmic accompaniment. The lyrics "cre - - - scen -" are positioned above the final notes of the treble staff.

Second system of musical notation. The treble clef has a melodic line with a slur and a fermata. The bass clef has a complex accompaniment with many notes. Dynamics include "do." and "pp".

Third system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a complex accompaniment with many notes. Dynamics include "f" and "pp".

Fourth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a complex accompaniment with many notes. Dynamics include "ff" and "v".

Fifth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a complex accompaniment with many notes.

Sixth system of musical notation, starting with a "C" time signature. The treble clef has a melodic line with a slur. The bass clef has a complex accompaniment with many notes. Dynamics include "mf", "p", "dim.", and "pp".

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano) and *sf* (sforzando) in the bass staff.

Third system of musical notation, featuring a *D* time signature change and the instruction *dolce.* (dolce) in the bass staff.

Fourth system of musical notation, including dynamic markings *sf*, *dim.* (diminuendo), and *p* in the bass staff.

Fifth system of musical notation, featuring dynamic markings *pp* (pianissimo) and *poco a poco crescendo.* in the bass staff.

Sixth system of musical notation, including dynamic markings *fz* (forzando) and *pp* in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. Dynamics include *f* and *pp*. The right hand has a melodic line with slurs, while the left hand plays a dense chordal accompaniment.

Second system of musical notation. Dynamics include *ff*. The right hand features a melodic line with slurs and accents. The left hand continues with a chordal accompaniment.

Third system of musical notation. Dynamics include *pp*. The right hand has a melodic line with slurs and accents. The left hand has a chordal accompaniment. A wavy line above the right hand is labeled *Sva.*

Fourth system of musical notation. Dynamics include *p stacc* and *pp*. The right hand has a melodic line with slurs. The left hand has a chordal accompaniment. The lyrics "cre - - - scen - - - do." are written below the right hand.

Fifth system of musical notation. Dynamics include *f* and *mf*. The right hand has a melodic line with slurs. The left hand has a chordal accompaniment.

Sixth system of musical notation. Dynamics include *f*. The right hand has a melodic line with slurs and accents. The left hand has a chordal accompaniment.

First system of musical notation. The right hand (treble clef) features a rapid, repetitive eighth-note pattern with slurs. The left hand (bass clef) plays chords with accents and dynamic markings, including a forte *ff* marking.

Second system of musical notation. Similar to the first system, with a fast eighth-note melody in the right hand and accented chords in the left hand.

Third system of musical notation. The right hand continues with the eighth-note pattern. The left hand features a more active bass line with eighth notes and chords, ending with a forte *ff* marking.

Fourth system of musical notation. The right hand has a steady eighth-note accompaniment. The left hand plays chords with a rhythmic pattern of eighth notes.

Fifth system of musical notation. The right hand continues with eighth notes. The left hand has a dense texture of chords and eighth notes.

Sixth system of musical notation. The right hand features a wavy line labeled *Sua.* (Sustained). The left hand has a rhythmic pattern of eighth notes and chords, with a *Ped.* (Pedal) marking. The system concludes with a double bar line.



No 1

CHORUS OF MAIDENS.

*Andante.* ♩ = 66.

PIANO.

*f* *p* *p*

The first system of the piano introduction features a treble clef with a key signature of two flats and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

*dim. p* *p*

The second system continues the piano introduction. The melody moves to a half note Bb4, then quarter notes C5, Bb4, and A4. The piano accompaniment features a more active bass line with some triplets and chords in the right hand.

*dim. p* *p* **A**

The third system concludes the piano introduction. The melody ends with a half note G4. The piano accompaniment includes a section marked 'A' with a treble clef, featuring a more complex rhythmic pattern.

Twen - ty love - sick mai - dens we, . . . Love - sick all a - gainst our will. . .

The first line of the chorus includes a vocal line with lyrics 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.

Twen - ty years hence we shall be Twen - ty love - sick mai - dens still!

The second line of the chorus includes a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar chordal texture as the first line.

Twen - ty love - sick mai - dens we, And we die for love of *her*!

Twen - ty love - sick mai - dens we, . . . Love - sick all a - gainst our will.

*p*

Twen - ty years hence we shall be Twen - ty love - sick mai - dens still!

**B SOLO. ANGELA.** Love feeds on hope, they say, or love will die— **CHORUS.** Ah, mi - se - rie!

*p*

**ANGELA.** Yet my love lives, al-though no hope have I! **CHORUS.** Ah, mi - se - rie! **ANGELA.** A . . .

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

## CHORUS.

cor - - cords tune thy roun - de - lay, Ah, mi - se - rie! All our love is all for

one, Yet that love hee - deth not, He is coy and cares for none, Sad and

sor - - ry is our lot! Ah, mi - se - rie!

## D SOLO. ELLA.

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 ne - ver wak - ing;

And in thy dream For - get that thou art break - ing!

**CHORUS** **ELLA.** *rall.*

Ah, mi - se - rie! For - get that thou art break - - - ing!

*a tempo.*  
*olla voce.*

**CHORUS.**

Twen - ty love - sick mai - dens we, . . . Love - sick all a - gainst our will.

*p dolce.*

Twen - ty years hence we shall be Twen - ty love - sick mai - dens still!

*Sza.*

Ah, mi - - - se - rie!

*p dim.*

Ped.

No. 2.

RECITATIVE—Patience.

$\text{♩} = 76.$

*Allegro.*

PIANO.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music is marked 'Allegro' and 'PIANO'. It begins with a forte 'f' dynamic and features a rhythmic pattern of eighth and sixteenth notes.

PATIENCE.

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

The vocal line is on a single treble clef staff with a key signature of one flat and a common time signature. The lyrics are: "Still brood-ing on their mad in - fat - u - a - tion! I thank thee, Love, thou com - est not to". The piano accompaniment is on a grand staff with a key signature of one flat and a common time signature. It includes a piano 'p' dynamic marking.

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

The vocal line continues on a single treble clef staff with a key signature of one flat and a common time signature. The lyrics are: "me ; Far hap - pier I, free from thy min - is - tra - tion, Than dukes or". The piano accompaniment is on a grand staff with a key signature of one flat and a common time signature.

SAPHIR

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

The vocal line is on a single treble clef staff with a key signature of one flat and a 6/8 time signature. The lyrics are: "duch - es - ses who love, can be! 'Tis Pa - tience—". The piano accompaniment is on a grand staff with a key signature of one flat and a 6/8 time signature. The piece concludes with a sharp sign indicating the end of the section.

hap - py girl! Lov'd by a po - et!

**PATIENCE.** Your par - don, la - dies. I in - trade up - on you! **ANGELA.** Nay, pret - ty child, come

hi - ther. Is it true That you have ne - ver lov'd? **PATIENCE.** Most true in -

**CHORUS. SOPRANI.** - deed Most mar vel - lous! **CONTRALTI.** And most de - plo - ra - ble!

*Attacca Song*

## SONG—Patience.

$\text{♩} = 76.$  PATIENCE.

*Alliegretto grazioso.*

**PIANO.** *p*

I can - not tell what this love may be That com - eth to all but not to

me. It can - not be kind as they'd in - ply, Or why do these la - dies sigh? It can - not be

joy and rap - ture deep, Or why do these ge - tle la - dies weep? It can - not be bliss - ful as 'tis

*riten.* **A**

said, Or why are their eyes so won - drous red? *A a tempo.* Though ev - ry -

*riten.*

- where true love I see A - com - ing to all, but not to



*rall.* me, I can - not tell what this love may be! . . . For I am blithe and I am

**B** *a tempo.*

gay, While they sit sigh - ing night and day; For I am blithe and I am gay, Think of the

**CHORUS.**

Yes, she is blithe and she is gay,

*p* gulf 'twixt them and me, Think of the gulf 'twixt them and me, Fal la la la

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

la la, and mi - se - rie!

Ah, mi - se - rie!

*p*

If love is a thorn, they show no wit Who fool - ish - ly hug and fos - ter

it. If love is a weed, how sim - ple they Who ga - ther it day by day! If love is a

net - tle that makes you smart, Then why do you wear it next your heart? And if it be none of these, say

*riten.* I, Ah, why do you sit and sob and sigh? *Ca tempo.* Though ev - ry -

where true love I see A - com - ing to all, but not to

*rall.*

*a tempo.*

me I can - not tell what this love may be! . . . . For I am blithe and I am

gay, While they sit sigh - ing night and day! For I am blithe and I am gay. Think of the

*f* CHORUS.

For she is blithe and she is gay,

*p* gulf 'twixt them and me, Think of the gulf 'twixt them and me, Fal la la la

For she is blithe and gay, For she is blithe and gay,

*ad lib.*

la la, and mi - se - rie!

Ah, mi - se - rie!

## No. 3.

## SOLO—Colonel, &amp; Chorus of Dragons.

*Allegro marziale.* ♩ = 108.

PIANO. *ff*

8va.

8va.

A

## CHORUS. TENORS.

BASSES. *f*

The sol - diers of our Queen Are link'd in friend - ly te - ther; Up - on the bat - tle  
 The sol - diers of our Queen Are link'd in friend - ly te - ther; Up - on the bat - tle

scene They fight the foe to - ge - ther. There ev - 'ry mo - ther's son Pre - par'd to fight and

scene They fight the foe to - ge - ther. There ev - 'ry mo - ther's son Pre - par'd to fight and

**B**

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

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

one The en - e - my of all is!

one The en - e - my of all is!

*Allegro.* ♩. = 108.

*Suato.* COLONEL.

If you want a re - ceipt for that pop - u - lar mys - te - ry,

*p*

Known to the world as a Hea - vy Dra - goon,

CHORUS OF DRAGOONS. *f*

Yes, yes, yes, yes,

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

yes, yes, yes!

*p*

pop - u - lar tune.

*f*

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

*f*

i. The pluck of Lord Nel-son on board of the Vic-to-ry—  
want a re-ceipt for this sol-dier-like pa-ra-goi,

Ge-nius of Bis-marck de-vis-ing a plan; The hu-mour of Field-ing, (which sounds con-tra-dic-to-ry)—  
Get at the wealth of the Czar (if you can)— The fam-i-ly pride of a Span-iard from Ar-ra-gon—

Cool-ness of Pa-get a-bout to tre-pan— The sci-ence of Jul-lien, the em-i-nent mu-si-co—  
Force of Me-phis-to pro-nounc-ing a ban— A smack of Lord Wa-ter-ford, reck-less and rol-lick-y—

Wit of Mac-au-lay, who wrote of Queen Anne—The pa-thos of Pad-dy, as ren-der'd by Bou-ci-caut—  
Swag-ger of Ro-der-ick, head-ing his clan— The keen pen-e-tra-tion of Pad-ding-ton Pol-la-ky—

Style of the Bish-op of So-dor and Man— The dash of a D'Or-say, di-vest-ed of quack-er-ry—  
Grace of an O-da-lisque on a di-van, The ge-nius stra-te-gic of Cæ-sar or Han-i-bal—

Nar - ra - tive pow - ers of Dic - kens and Thac - ke - ray— Vic - tor Em - ma - nu - el— peak - haunt - ing Pe - ve - <sup>ri</sup>—  
Skill of Sir Gar - net in thrash - ing a can - ni - bal— Fla - vour of Ham - let— the Strang - er, a touch of hum—

Tho - mas A - qui - nas and Doc - tor Sa - che - ve - rell— Tup - per and Ten - ny - son— Dan - iel De - foe—  
Lit - tle of Man - fred (but not ve - ry much of him)— Bea - dle of Bur - ling - ton— Ri - chard - son's show—

*cre - - - - - scen*

An - tho - ny Trol - lope and Mis - ter Gui - zot!  
Mis - ter Mi - cav ber and Ma - dame Tus - saad!

CHORUS: *f*

Yes, yes, yes, yes,

*do.* *f*

Ah! . . . . . Take of these e - e - ments all that is fu - si - ble—

yes, yes, yes, yes! A Hea - vy Dra - goon, a Hea - vy Dra - goon,

*p*



Melt 'em all down in a pip - kin or cru - ci - ble— Set 'em to sim - mer and take off the scum, . .  
Hea - vy Dra - goon, a Hea - vy Dra - goon, a Hea - vy Dra - goon, a Hea - vy Dra - goon . .

And a Hea - - vy Dra - goon is the re - - si - du - um !  
is the re - - si - du - um !

*2nd time.*

*1st time.* *2nd time.*  
2. If you

# No 4. CHORUS, with SOLOS—Angela, Ella, & Bunthorne.

*Allegretto amoroso.*  $\text{♩} = 66.$

PIANC.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of chords and eighth notes. The second system continues the melodic line with some grace notes and a more complex bass accompaniment.

ELLA with 1st SOP.

ANG. & SAP.  
with 2nd SOP.

In a dole - ful train Two and two we walk all day— For we

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a rest for the first two measures, then enters with the lyrics. The piano accompaniment (bass clef) provides a steady accompaniment with chords and moving lines.

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics, and the piano accompaniment maintains its accompaniment.

sigh and say, Woe is me, a - lack - a - day! . . .

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics, and the piano accompaniment provides a final accompaniment.

A

## CHORUS OF DRAGOONS.

Woe is me, a - lack - a - day! *f* Now is not this ri - di - culous - and

is not this pre - pos - te - rous? A tho - rough - pre - ced ab - sur - di - 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 - cho - ly

lit - er - a - ry man. In - stead of sly - ly peer - ing at us, Cast - ing looks en - dear - ing at us,

Blush - ing at us, flus - ing at us - flirt - ing with a fan; They're ac - tu - al - ly sneer - ing at us.

flee - 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, flee - ing at us, jeer - ing at us! Pret - ty sort of treat - ment for a

mil - i - ta - ry man!

**C**

*f* *dim.* *rall.*

SOLO. ANGELA.  $\text{♩} = 66.$

*Andantino.* Mys - tic po - et, hear our prayer, . . . Twen - ty love - sick mai - dens we -

Young and weal - thy, dark and fair - - All of coun - ty fa - mi - ly.

**D**

*N.B.* —The crotchets in this movement are equal to the minims in the preceding one. The Conductor therefore should not change his beat throughout.

MAIDENS.

And we die for love of thee! Twen - ty love-sick mai-dens we! Yes, we die for love of

thee— Twen - ty love-sick mai-dens we! Though my book I seem to

E BUNTHORNE. *Allegro come 1mo.*

*dim.* *p stacc.*

scan In a rapt ec - sta - tic way, Like a lit - er - a - ry man Who des -

pi - ses fe - male clay; I hear plain - ly all they say, Twen - ty love - sick mai - dens

f CHORUS. DRAGOONS.

they! He hears plain - ly all they say, Twen - ty love - sick mai - dens they!

*f* *Andantino.*  $\text{♩} = 66.$  *p*

SOLO SAPHIR.

Though so ex - cel - lent - ly wise, . . . For a mo - ment mor - tal be,

Deign to raise thy pur - ple eyes From thy heart - drawn po - e - sy.

Twen - ty love - sick mai - dens see— Each is kneel - ing on her knee!

CHORUS OF MAIDENS.

Twen - ty love - sick mai - dens see— Each is kneel - ing on her knee!

BUNTHORNE.

*Allegro come 1mo. ♩ = 66.*

Though, as I re - mark'd be - fore, A - ny - one con - vinc'd would be That some

tran - scen - den - tal lore Is mo - no - po - liz - ing me, Round the cor - ner I can

**H** *f* CHORUS. DRAGOONS.  
see Each is kneel - ing on her knee! Round the cor - ner he can see Each is kneel - ing on her

knee! Now is not this ri - di - cu - lous—and is not this pre - pos - te - rous? A tho - rough-pac'd ab -

**J** MAIDENS.  
In <sup>a</sup> *f*  
- sur - di - ty—ri - di - cu - lous—pre - pcs - te - rous! Ex-plain it if you can. Now

dole - - - ful train Two and two we walk all  
 is not this ri - di - cu - lous—and is not this pre - pos - te - rous? A thorough-paced ab - sur - di - ty— ex -

day— For we love in vain! None so  
 - plain it if you can. In - stead of rush - ing ea - ger - ly to che - rish us and fos - ter us, They

scr - row - ful as they Who . . . can  
 all pre - fer this me - lan - cho - ly lit - e - ra - ry man. In - stead of sly - ly peer - ing at us,

on - - - ly sigh and say,  
 Cast - ing looks en - dear - ing at us, Blush - ing at us, flush - ing at us— flirt - ing with a fan; They're



**K**

Woe is me, a - lack - - - a - - -

ac - tu - al - ly sneer - ing at us, flee - ing at us, jeer - ing at us! Pret - ty sort of treat - ment for a

day! . . . . Woe is me, a

mil - i - ta - ry man! They're ac - tu - al - ly sneer - ing at us, flee - ing at us, jeer - ing at us!

- lack - - - a - - - - day! Twen - ty love - - - sick

Pret - ty sort of treat - ment for a mil - i - ta - ry man! Now is not this ri - di - cu - lous - and

*ff*

mai - - - dens we - And we

is not this pre - pos - te - rous? They all pre - fer this me - lan - cho - iy lit - er - a - ry man. Now

die for love of thee!

is not this ri - di - cu - lous—and is not this pre - pos - te - rous? They all pre - fer this me - lan - cho - ly,

Yes, we die for love of

me - lan - cho - ly lit - er - a - ry man. Now is not this ri - di - cu - lous—and is not this pre -

thee!

pos - ter - ous?

## No 5.

## SONG—Colonel

*Allegro marziale.*  
♩ = 108.

PIANO. *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 quarter notes, while the left hand provides a steady accompaniment of quarter notes.

## COLONEL.

1. When I first put this u - ni - form on, I said, as I looked in the  
said, when I first put it on, "It is plain to the ve - ri - est

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction, marked *p*.

glass, "It's one to a mil - lion That a - ny ci - vi - lian, My fi - gure and form will sur -  
dunce That e - ver - y beau - ty Will feel it her ou - ty To yield to its glam - our at

The vocal line continues with the lyrics. The piano accompaniment features a more active eighth-note accompaniment.

- pass. Gold lace has a charm for the fair, And I've plen - ty of that, and to spare, While a  
once. They will see that I'm free - ly gold-laced In a u - ni - form hand - some and chaste"— But the

The vocal line continues with the lyrics. The piano accompaniment includes a crescendo (*>*) leading to a more complex rhythmic pattern.

lo - ver's pro - fes - sions, When ut - tered in Hes - sians, Are e - lo - quent ev - 'ry - where!" A  
pe - ri - pa - te - tics Of long - haired æs - the - tics, Are ve - ry much more to their taste— Which

The vocal line concludes with the lyrics. The piano accompaniment features a final flourish with a crescendo (*>*) and a key signature change to one flat.

**CHORUS.**

fact that I count - ed up - on, When I first put this u - ni - form on ! } By a  
 I ne - ver count - ed up - on, When I first put this u - ni - form on ! }

The first system of the musical score features a vocal line in the upper staff with lyrics, a bass line in the middle staff, and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a dynamic marking of *f* (forte) in the right hand.

sim - ple co - in - ci - dence, few Could e - ver have reck - oned up - on, } The  
 I  
 sim - ple co - in - ci - dence, few Could e - ver have reck - oned up - on, } The  
 I

The second system continues the musical score with the same vocal line, bass line, and piano accompaniment. The piano part features a consistent accompaniment pattern with chords and moving lines in both hands.

same thing occur'd to me, too, When I first put this u - ni - form on ! } 1st time. COLONEL. 2. I on !  
 did-n't an - ti - ci - pate that, When I first put this u - ni - form on ! } 2. I on !

same thing occur'd to me, too, When I first put this u - ni - form on ! } on !  
 did-n't an - ti - ci - pate that, When I first put this u - ni - form on ! } on !

The third system introduces a repeat sign with first and second endings. The vocal line includes the lyrics and the name 'COLONEL'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

The fourth system shows the final part of the piano accompaniment, consisting of two staves with chords and melodic lines.

## No 6

## RECITATIVE &amp; SONG—Bunthorne.

RECIT. BUNTHORNE.

Am I a - lone,

*Andante.* ♩ = 56.

*tr*

*ff* *tr*

*tr*

And un - ob - served? I am!

*a tempo.*

*tr*

*ff* *tr*

*tr*

RECIT.

Then let me own I'm an æs - the - tic sham!

*a tempo.*

*f*

**A**

This air se - vere Is but a mere Ve - neer!

*f* *pp trem.* *ff* *f*

This cy - nic smile Is but a wile Of guile!

*ff* *f*

This cos - tume 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 *not* care for dirty greens By any means, I do

*p*

*Con Pedale.*

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!

*Allegretto grazioso. ♩ = 72.*

*p*

1. If you're anx - ious for to shine in the high æs - the - tic line As a

*p stacc.*

man of cul - ture rare, You must get up all the germs of the trans - cen - den - tal terms, and

plan! them ev - 'ry - where. You must lie up - on the dai - sies and dis - course in no - vel phras - es of your

com - pli - cat - ed state of mind, The mean - ing does - n't mat - ter if it's on - ly i - die chat - ter of a  
 (2nd verse.) For Art stopped short in the cul - ti - va - ted court of the



trans - cen - den - tal kind. And ev - 'ry one will say, As you

*pp sempre stacc.*

walk your mys - tic way, "If this young man ex - press-es him - self in terms too deep for

me, Why what a ve - ry sing - u - lar - ly deep young man this deep young man must

*Last verse rall.*

be!"

1st & 2nd times. last time.

2. Be . . .

3. Then a

2 Be eloquent in praise of the very dull old days which have long since passed away, And convince 'em, if you can, that the reign of good Queen Anne was Culture's palmiest day. Of course you will pooh-pooh whatever's fresh and new, and declare it's crude and mean, For Art stopped short in the cultivated court of the Empress Josephine. And every one will say, As you walk your mystic way, "If that's not good enough for him which is good enough for me, Why what a very cultivated kind of youth this kind of you 'th must be!"

3 Then a sentimental passion of a vegetable fashion must excite your languid spleen, [French bean! An attachment à la Plato for a bashful young potato, or a not-too-French Though the Philistines may jostle, you will rank as an apostle in the high æsthetic band, [hand. If you walk down Piccadilly with a poppy or a lily in your mediæval And every one will say, As you walk your flowery way, "If he's content with a vegetable love which would certainly not suit me Why what a most particularly pure young man this pure young man must be!"

## No. 7.

## DUET—Patience &amp; Angela.

$\text{♩} = 108.$  PATIENCE.

*Allegretto moderato.* Long years a - go, four-teen, may-be, When but a ti - ny babe of

PIANO

four, An - o - ther ba - by play'd with me, My el - der by a year or more. A

lit - tle child of beau - ty rare, With mar - v' lous eyes and won - drous hair, Who,

*p* *cres.*

in my child - eyes, seem'd to me All that a lit - tle child should be!

*p* *mf*

B Ah, how we lov'd, that child and I, How pure our ba - by joy! How

*dim.* *p*

true our love— and, by the bye, He was a lit - tle boy!

ANGELA.  
Ah,

old, old tale of Cupid's touch! I thought as much — I thought as much! He was . . . a lit - tle

*p*  
*stacc.*

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

boy!

*p*  
*stacc.*

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

No doubt, yet spite of all your pains, The

*f*

in - ter - est - ing fact re - mains— He was a lit - tle boy! No

Ab,

*p*

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

*f dim. p*

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

*f*

*dim.*

No 8

DUET—Patience & Grosvenor.

**GROSVENOR.**

*Allegretto.*

**PIANO.** *mf dim. p*

♩ = 92.

Pri-thee, pret - ty mai - den-- pri - thee tell me true, (Hey but I'm dole - ful,

wil - low wil - low wa - ly!) Have you e'er a lo - ver a - danging af - ter you? Hey wil - low wa - ly O!

*rall.* **PATIENCE.**

I would fain dis - co - ver If you have a lo - ver! Hey wil - low wa - ly O! Gen - tle sir, my heart is *a tempo.*

fro - lic - some and free— (Hey but he's dole - ful, wil - low wil - low wa - ly!) No - bo - dy I care for comes a - court - ing me—

Hey wil - low wa - ly O! No - bo - dy I care for Comes a - court - ing—there - fere, Hey wil - low *rall.*

GROSVENOR.

wa - ly O! Pri - thee, pret - ty mai - den, will you mar - ry me? (Hey but I'm hope - ful, wil - low willow wa - ly!)

*p a tempo.*

I may say, at once, I'm a man of pro - per - tee— Hey wil - low wa - ly O! Mo - ney, I des - pise it, But

*rall.*

PATIENCE.

ma - ny peo - ple prize it, Hey wil - low wa - ly O! Gen - tle sir, al - though to mar - ry I de - sign—

*rall. a tempo.*

(Hey but he's hope - ful— wil - low wil - low wa - ly!) As yet I do not know you, and so I must de - cline, Hey wil - low

*rall.*

wa - ly O! To o - ther maidens go you—As yet I do not know you, Hey wil - low wa - ly O!

GROSVENOR. *rall.*

Hey wil - low wa - ly O!

*rall.*

## FINALE—ACT 1.

*Allegretto moderato.* ♩ = 72.

PIANO.

*p* *f*

*A*

CHORUS OF MAIDENS.

Let the mer-ry cym-bals sound, . . . Gai - ly pipe Pan-dæ-an plea - sure,

*cre - scen - do.*

With a Daph-ne-phor-ic bound . . . Tread a gay but clas-sic mea-sure,

Tread a gay but clas-sic mea-sure. Ev-'ry heart with hope is

**B**

beat-ing, For at this ex-ci-ting meet-ing Fic-kle For-tune will de-

-cide Who shall be our Bun-thorne's bride! Ev-'ry heart with hope is

*sempre crescen-do.*

beat-ing, For at this ex-ci-ting meet-ing Fic-kle For-tune will de-



cids Who shall be our Bun - thorne's bride! Let the mer - ry cym - bals sound, . .

*ff*

Gai - lypipe Pan - dæ - an plea - sure, With a Daph - ne - phor - ic bound . .

Tread a gay but clas - sic, clas - sic mea - sure, Tread a gay but clas - sic, clas - sic mea - sure, A

clas - sic mea - sure. . . .

*f* *p* *cresc.*

**D** *Allegro alla marcia.* ♩ = 108.

DUKE, COL., and MAJ.—CHORUS OF DRAGOONS.  
TENORS and BASSES. *Unis.*

Now tell us, we pray you, Why

*scen* *do.* *mf*

thus you ar - ray you—Oh po - et, how say you—What is it you've done? Now tell us, we pray you, Why

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

**E**  
SOLO. DUKE.

is it you've done? Of rite sa - cri - fi - cial, By sen - tence ju - di - cial, This seems the in - i - tial, Then

**E**  
*p*

**E**  
SOLO. COLONEL.

why don't you run? They can - not have led you To hang or be - head you, Nor may they *all* wed you, Un -

CHORUS.

for - tri - mate me! Then tell us, we pray you, Why thus they ar - ray you--Oh jo - et, Lew say you- What

RECIT. BUNTHORNE.

is it you've done? Heart-bro - ken at my Pa - tien - ce's bar - ba - ri - ty, By the ad - vice of my so -

- li - ci - tor, In aid - in aid of a de - serv - ing cha - ri - ty, I've put my - self up to be raf - fled for!

CHORUS OF MAIDENS. CHORUS OF DRAGONS.

By the ad - vice of his so - li - ci - tor He's put him - self up to be raf - fled for! Oh,

hor - ror! urged by his so - li - ci - tor, He's put him - self up to be raf - fled for! Oh

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "hor - ror! urged by his so - li - ci - tor, He's put him - self up to be raf - fled for! Oh". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests.

hea - ven's bless - ing on his so - li - ci - tor! Oh

A hid - eous curse on his so - li - ci - tor!

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "hea - ven's bless - ing on his so - li - ci - tor! Oh" followed by "A hid - eous curse on his so - li - ci - tor!". The piano accompaniment includes dynamic markings such as *f* (forte) and *p* (piano). The music continues with similar rhythmic patterns and melodic lines.

hea - ven's bless - ing on his so - li - ci - tor!

A hid - eous curse on his so - li - ci - tor!

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "hea - ven's bless - ing on his so - li - ci - tor!" followed by "A hid - eous curse on his so - li - ci - tor!". The piano accompaniment includes dynamic markings such as *f* and *p*. The music continues with similar rhythmic patterns and melodic lines.

A bless - ing on his so - li - ci - tor!

A curse, a curse on his so - li - ci - tor!

*rall.*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "A bless - ing on his so - li - ci - tor!" followed by "A curse, a curse on his so - li - ci - tor!". The piano accompaniment includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *rall.* (rallentando). The music ends with a final cadence.

SOLO. COLONEL. ♩. = 108.

Allegro.

Stay, . . . we im - plore you, Be - fore our hopes are blight - ed! You see . . . . . be -

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

CHORUS. TENORS.

Stay, . . . we im - plore you,  
BASS.

Stay, we im - plore you,

For . . . we a - dore you; To us you're plight - ed To be u .

For we a - dore you; To us you're pligh - ed To be u .

cre - - - - - scen - - - - -

ni - ted— Stay, . . . we im - plore you, we im - plore you!

ni - ted— Stay, . . . we im - plore you, we im - plore you!

da

f

$\text{♩} = 60.$  SOLO. DUKE.

Your mai - den hearts, ah, do not steel To pi - ty's e - lo - quent ap - peal, Such

*Andante con tenerezza.*

*p*

(*aside.*)

con - duct Bri - tish sol - diers feel. (Sigh, sigh, all sigh!) To foeman's steel we rare - ly see A

*f* *p*

(*aside.*)

Bri - tish sol - dier bend the knee, Yet, one and all, they kneel to ye— (Kneel, kneel, all kneel!) Our

*f*

sol - diers ve - ry sel - dom cry, And yet—I need not tell you why— A tear - drop dewes each mar - tial eye! . . .

*p*

(aside.)

(Weep, weep, all weep!)

CHORUS OF MAIDENS. *cres.*

CHORUS OF DRAGOONS. *cres.*

Our sol - diers ve - ry sel - dom cry And

We sol - diers ve - ry sel - dom cry And

*cres.*

A tear - drop dews each man - ly eye! . . .

yet - they need not tell us why -

yet - we need not tell you why -

*p* A tear dews each eye! . . .

*p*

Weep, weep, all weep!

Weep, weep, all weep!

*mat* . . . *at* eye!

*Allegro vivace.* ♩ = 112.

*p stacc.*

## SOLO. BUNTHORNE.

Come walk up, and purchase with a - vi - di - ty, O - ver - come your dif - fi - dence and

na - tu - ral ti - mi - di - ty, Tic - kets for the raf - fle should be pur - chased with a - vi - di - ty,

Put in half a gui - nea and a hus - band you may gain— Such a judge of blue - and - white, and

o - ther kinds of pot - te - ry— From ear - ly O - ri - en - tal, down to mo - dern ter - ra - cot - ta - ry—



Put in half a gui - nea— you may draw him in a lot - te - ry— Such an op - por - tu - ni - ty may

**K** CHORUS OF MAIDENS.

not oc - cur a - gain. Such a judge of blue - and - white, and o - ther kinds of pot - te - ry— From

**K**

*piu f*

ear - ly O - ri - en - tal, down to mo - dern ter - ra - cot - ta - ry. Put in half a gui - nea— you may

draw him in a lot - te - ry— Such an op - por - tu - ni - ty may not oc - cur a - gain.

CHORUS OF DRAGOONS. *f* BASSES AND TENORS

*Vivace.* ♩. = 112.

We've been thrown o - ver, we're a - ware, But we don't care— But

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in 8/8 time, starting with a rest followed by the lyrics. The piano accompaniment is written on two staves (treble and bass clef) and features a rhythmic pattern of eighth notes and chords. A dynamic marking of *f* is present at the beginning of the piano part.

we don't care! There's fish in the sea, no doubt of it, As good as e - ver came out of it,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "we don't care! There's fish in the sea, no doubt of it, As good as e - ver came out of it,". The piano accompaniment maintains the same rhythmic pattern.

And some day we shall get our share,

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "And some day we shall get our share,". The piano accompaniment continues with the same rhythmic pattern.

So we don't care— so we don't care!

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "So we don't care— so we don't care!". A dynamic marking of *M* (Moderato) is placed above the vocal line. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and chords.

The fifth system continues the piano accompaniment. It features a complex rhythmic pattern with sixteenth notes and chords, leading to a final cadence. A dynamic marking of *v* (accent) is present. The system ends with a double bar line and a common time signature (C).

RECIT. BUNTHORNE.

JANE.

And are you go - ing a tic - ket for to buy? Most cer - tain - ly I am;

BUNTHORNE.

why should not I? Oh, For - tune, this is hard! Blind - fold your eyes;

*A tempo moderato.*

CHORUS OF MAIDENS.

Two min - utes will de - cide who wins the prize! Oh, For - tune, to my ach - ing heart be

*Andante affetuoso. ♩ = 66.*

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

Just raise your ban - dage, thus, that you may see, And give the prize, and give the

prize . . . to me!

**BUNTHORNE.** Come, La - dy Jane, I pray you draw the first!

**JANE.** He loves me best!

**BUNTHORNE.** I want to know the worst!

**RECIT. PATIENCE.** Hold! stay your hand!

*Allegro. vivace.*  $\text{♩} = 144.$  *a tempo.*

**CHORUS OF MAIDENS.** *f* What means this in - ter - fer - ence? Of this bold girl I

**CHORUS OF DRAGONS.** *f* What means this in - ter - fer - ence? Of this bold girl I

JANE.

pray you make a clear - ance! A - way with you, a - way with you, and to your  
 pray you make a clear - ance!

BUNTHORNE.

PATIENCE.

milk - pails go! She wants a tic - ket! Take a doz - en! No! If

*p* *cres.* *f*

**R** there be par - don in your breast For this poor pen - i - tent, Who, with re - morse - ful  
**R**

*p*

thought op - prest, Sin - cere - ly doth re - pent. If you, with one so low - ly; still De -

*ad lib.*  
 - sire to be al - lied, Then you may take me, if you will, For I will be your

*s*

bride

*ff* CHORUS.

Oh shame - less one! Oh bold - faced thing! A - way you run— Go, take your

*ff*

Oh shame - less one! Oh bold - faced thing! A - way you run— Go, take your

*s*

*ff*

wing, Ah, . . . . . Go, take your

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

wing, Ah, . . . . . A - way you run— Go, take your

**BUNTHORNE.**

wing, You shame - less one! You bold - faced thing! **How**

wing, You shame - less one! You bold - faced thing!

*p*

**T**  
 strong is love! For many and many a week, She's lov'd me

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a 'T' above the staff. The lyrics are 'strong is love! For many and many a week, She's lov'd me'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

fond - ly and has feared to speak, But Na - ture, for re - straint too

The second system continues the vocal line and piano accompaniment. The lyrics are 'fond - ly and has feared to speak, But Na - ture, for re - straint too'. The piano accompaniment maintains the same rhythmic pattern.

**U** *ad lib.*  
 migh - - ty far, It has burst the bonds of Art— And here we

The third system features a vocal line and piano accompaniment. The lyrics are 'migh - - ty far, It has burst the bonds of Art— And here we'. Above the vocal line, there is a 'U' and the instruction 'ad lib.'. The piano accompaniment continues with the established pattern.

**RECIT. PATIENCE.**  
 are! No, Mis - ter Bun - thorne, no— you're wrong a - gain, Per -

The fourth system is a recitative section. The lyrics are 'are! No, Mis - ter Bun - thorne, no— you're wrong a - gain, Per -'. Above the vocal line, it says 'RECIT. PATIENCE.'. The piano accompaniment is sparse, with a few chords and a dynamic marking 'f'.

mit me— I'll en - dea - your to ex - plain!

*p* **Clar. Solo.**

The fifth system continues the vocal line and piano accompaniment. The lyrics are 'mit me— I'll en - dea - your to ex - plain!'. The piano accompaniment features a dynamic marking 'p' and a section labeled 'Clar. Solo.' with a complex, flowing melodic line.

V PATIENCE.

True love must sin - gle - heart - ed be - From ev - 'ry sel - fish fan - cy free -

BUNTHORNE.

Ex - act - ly so! Ex - act - ly so!

V Andante. ♩ = 72.

No i - dle thought of gain or joy, A mai - den's fan - cy should em - ploy - True love must be with - out al -

- loy True love must be with - out al - loy. Im - pos - ture to con - tempt must

MEN.

Ex - act - ly so!



lead— COLONEL. Blind va - ni - ty's dis - sen - sion's seed— MAJOR. It  
 Ex - act - ly so— Ex - act - ly so—

fol - lows then, a mai - den who De - votes her - self to lov - ing you Is

promp - ted by no sel - fish view! Is promp - ted by no sel - fish view! MEN.  
 Ex - act - ly so—

*cres.* *dim.* *p*

Y SAPHIR. ANGELA. BUNTHORNE.  
 Are you re - solv'd to wed this shame - less one? Is there no chance for a - ny o - ther? None!

*pp*

**A** **ELLA.**  
 I hear the soft note of the echo - - ing voice Of an  
**SAPHR.**  
 I hear the soft note of the echo - - ing voice Of an  
**ANGELA.**  
 I hear the soft note of the e - cho - ing voice Of an  
**DUKE.**  
 I hear the soft note of the echo - - ing voice Of an  
**MAJOR.**  
 I hear the soft note of the echo - - ing voice Of an  
**COLONEL.**  
 I hear the soft note of the e - cho - ing voice Of an

*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is  
*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sa'l tear is  
*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is  
*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is  
*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is  
*cres.*  
 old old love, long dead— It whis - pers my sor - row - ing heart "re - joice"—For the last sad tear is

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

shed— The pain that is all but a plea - sure will change For the plea - sure that's all but

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

pain, And ne - ver, oh ne - ver, our hearts will range From that old old love a -

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! CHORUS. Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

gain! Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And

B

ne - ver, oh ne - ver our hearts will range From that old old love a - gain!

ne - ver, oh ne - ver our hearts will range From that old old love a - gain!

ne - ver, oh ne - ver our hearts will range From that old old love a - gain!

ne - ver, oh ne - ver our hearts will range From that old old love a - gain! Oh

ne - ver, oh ne - ver our hearts will range From that old old love a - gain!

ne - ver, oh ne - ver our hearts will range From that old old love a - gain! Oh ne - ver, oh

ne - ver, oh ne - ver our hearts will range From that old old love a - gain! Oh ne - ver, oh

C

Oh  
*f* Oh  
*f* Oh  
*f* Oh  
 ne - - - ver this, se - - - ver our hearts will . . range,  
*f* Oh  
*f* Oh  
 Oh  
*cres.*  
 ne - ver our hearts, our hearts will range From that old old love a - gain! Oh ne - ver, oh  
*cres.*  
 ne - ver our hearts, our hearts will range From that old old love a - gain! Oh ne - ver, oh

*dim.* *p*  
 ne . . ver, oh ne - ver our hearts will range From that old old love a - gain!  
*dim.* *p*  
 ne - . ver, oh ne - ver our hearts will range From that old old love a - gain!  
*dim.* *p*  
 ne - - ver, oh ne - ver our hearts will range From that old old love a - gain!  
*dim.* *p*  
 ne . . ver, oh ne - ver our hearts will range From that old old love a - gain!  
*dim.* *p*  
 ne . . ver, oh ne - ver our hearts will range From that old old love a - gain!  
*f* *dim.* *p*  
 ne - ver our hearts, oh ne - ver our hearts will range From that old old love a . gain!  
*f* *dim.* *p*  
 ne - ver our hearts, oh ne - ver our hearts will range From that old old love a - gain!

**D**  
*p*

**E ANGELA.**

But who is this, whose god-like grace Pro-claims he

**E**

comes of noble race? And who is this whose manly face Bears sor-row's

in-ter-est-ing trace?

**CHORUS.**  
*p*

Yes, who is this, whose god-like grace Pro-claims he

*p*

Yes, who is this, whose god-like grace Pro-claims he

F RECIT. GROSVENOR.

comes of no - ble race? I am a bro - ken - heart - ed

comes of no - ble race?

*pp*

trou - ba - dour, Whose mind's æs - the - tic and whose tastes are pure!

*fs*

G RECIT. ANGELA. GROSVENOR.

*Vivace.*  
G *a tempo.* ♩ = 144.

Æs - the - tic! He is æs - the - tic! Yes,

*f* *dim.* *p*

*a tempo.* MAIDENS.

yes— I am æs - the - tic And po - e - tic! Then, we

love you!

H

H *a tempo.*

*f*

DRAGOONS.

They love him! Her - ror!

*p*

PATIENCE AND BUNTHORNE.

They love him! Hor - ror!

GROSVENOR.

They love me!

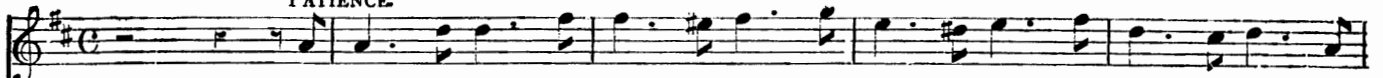
*cres.*

Hor - ror! Hor - ror! Hor - ror!

*f* *cres. . . . molto.*

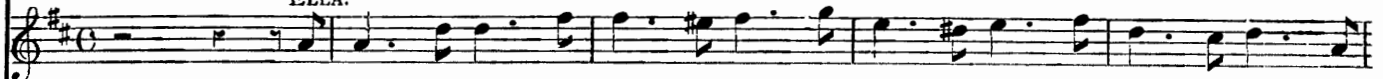


## PATIENCE.



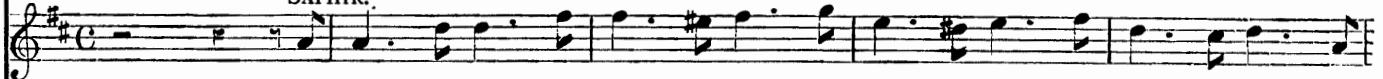
List, Re - gi-nald, while I con-fess A love that's all un - sel - fish-ness, That

## ELLA.



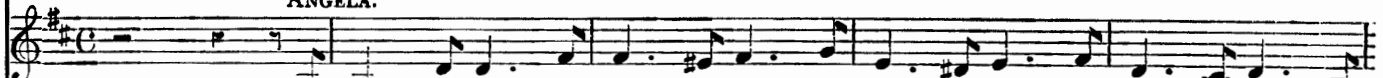
Oh list while we a love con-fess That words im-per - fect - ly ex-press, Those

## SAPHIR.



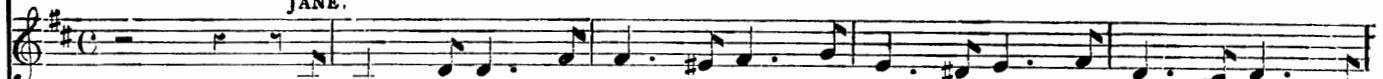
Oh list while we a love con-fess That words im-per - fect - ly ex-press, Those

## ANGELA.



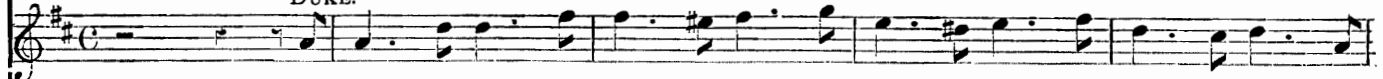
Oh list while we a love con-fess That words im-per - fect - ly ex-press, Those

## JANE.

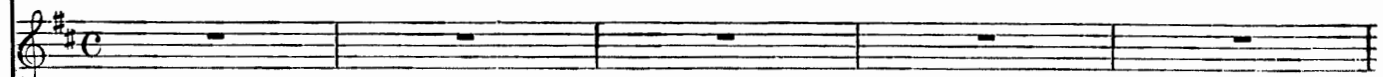
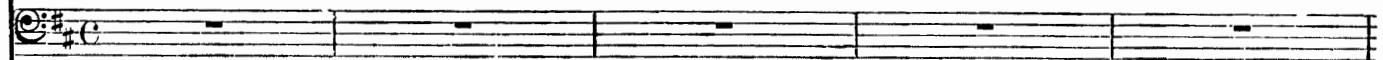


Oh list while we a love con-fess That words im-per - fect - ly ex-press, Those

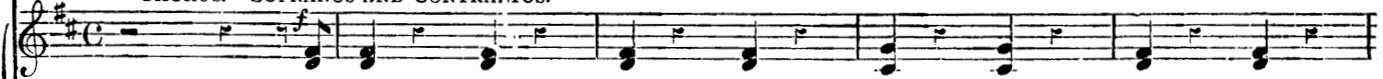
## DUKE.



My jea - lous - y I can't ex-press, Their love they o - pen - ly con-fess; His

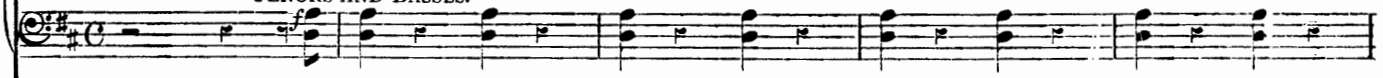


## CHORUS. SOPRANOS AND CONTRALTOS.



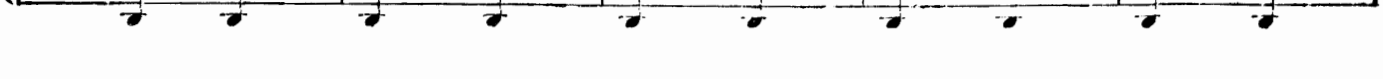
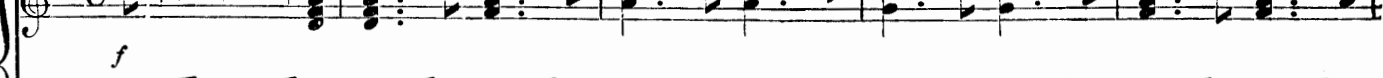
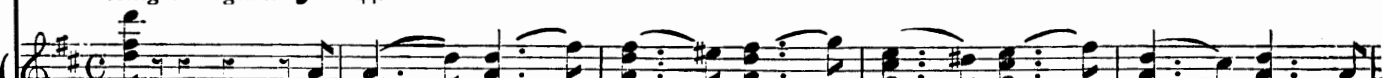
Oh list while we a love con - - - fess That

## TENORS AND BASSES.



Oh list while they a love con - - - fess That

*Allegretto agitato.* ♩ = 144.





it's un - sel - fish, good - ness knows, You won't dis - pute it, I . . sup - pose.



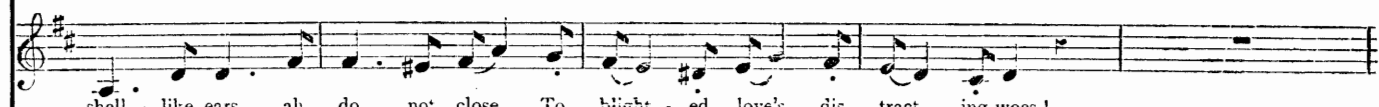
shell - like ears, ah, do not close To blight - ed love's dis - tract - ing woes !



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



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

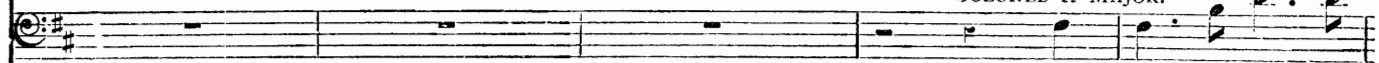


shell - like ears, ah, do not close To blight - ed love's dis - tract - ing woes !

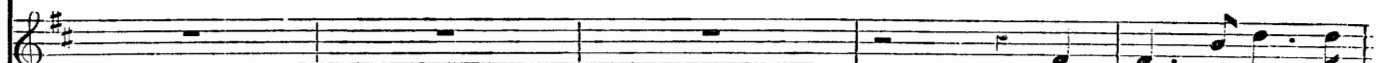


shell - like ear he does not close To their re - ci - tal of their woes !

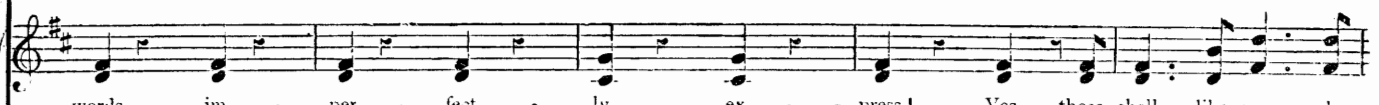
COLONEL & MAJOR.



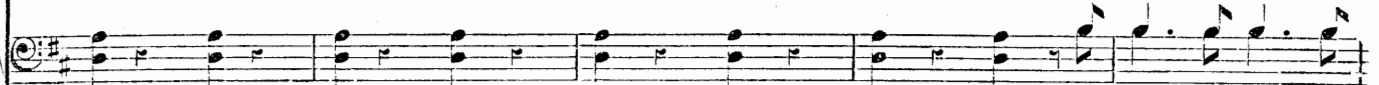
My jea - lous - y I



BUNTHORNE, My jea - lous - y I  
GROSVENOR, A - gain my curs - ed



words im - per - fect - ly ex - - press ! Yes, those shell - like ears, ah,



words im - per - fect - ly ex - - press ! Yes, his shell - like ears ne



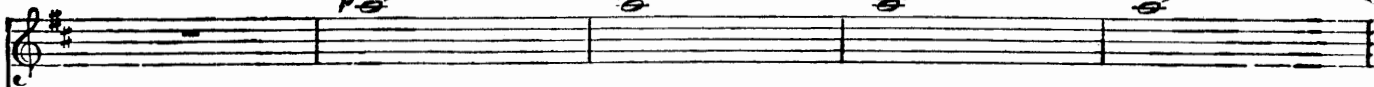
can't ex - press, Their love they o - pen - ly con - fess! Their love they o - pen - ly con - fess, con -

come - li - ness Spreads hope - less an - guish and dis - tress, Spreads hope - less an - guish and dis - tress, dis -

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

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

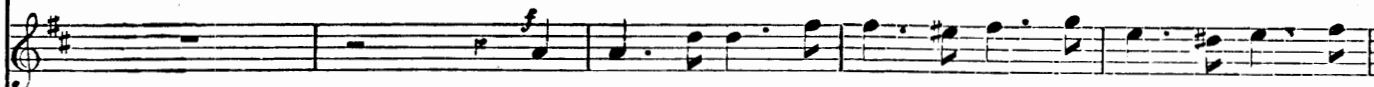
*p* *K* *cres.*



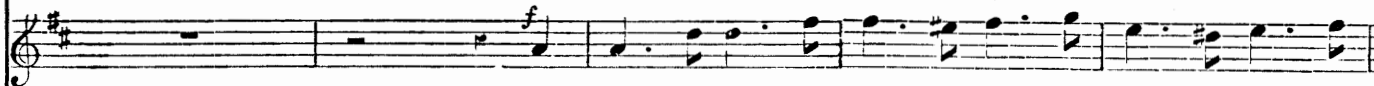
Ah! . . . . .



Oh list while we our love con - fess That words im - per - fect -



Oh list while we our love con - fess That words im - per - fect -

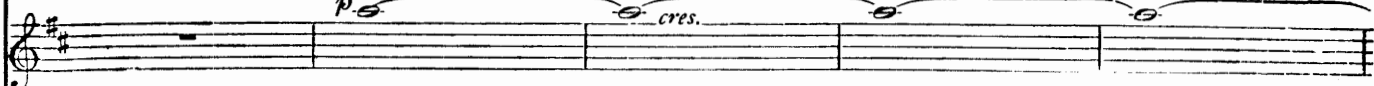


Oh list while we our love con - fess That words im - per - fect -

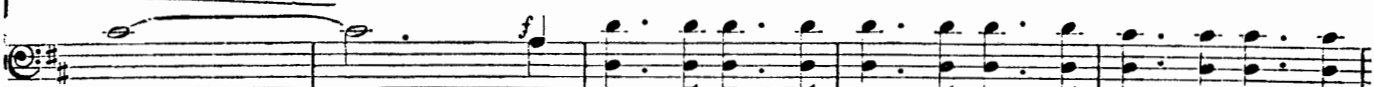


Oh list while we our love con - fess That words im - per - fect -

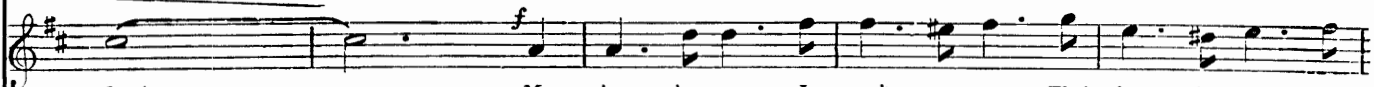
*p* *K* *cres.*



Ah! . . . . .



fess! . . . . . My jea - lous - y I can't ex - press, Their love they o - pen -

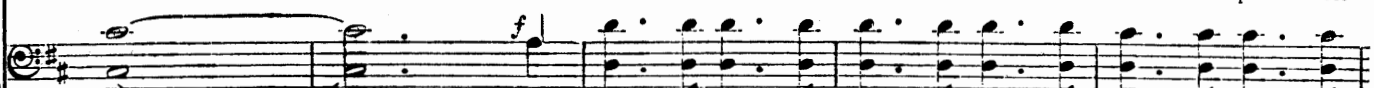


fess! . . . . . My jea - lous - y I can't ex - press, Their love they o - pen -

tress! . . . . . A - gain my curs - ed come - li - ness Spreads hope - less an - guish

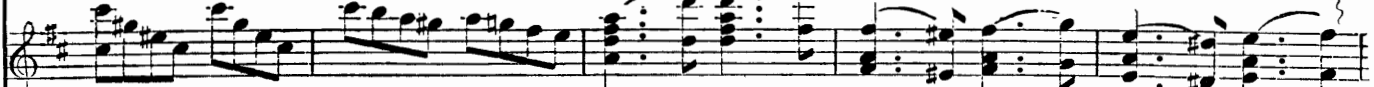


woes! . . . . . Oh list while we a love con - fess That words im - per - fect -

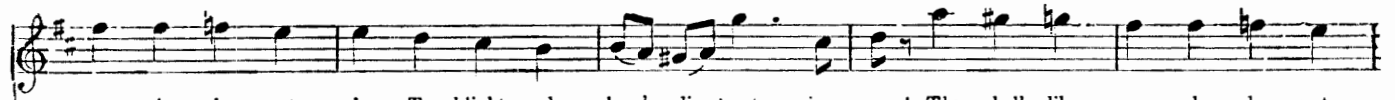


woes! . . . . . Oh list while they a love con - fess That words im - per - fect -

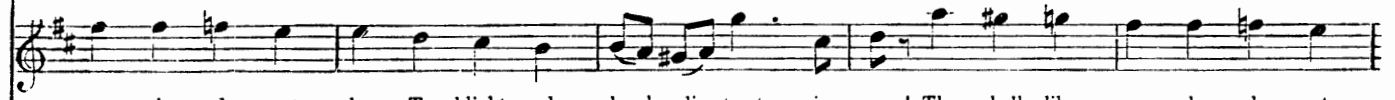
*K* *8va.*



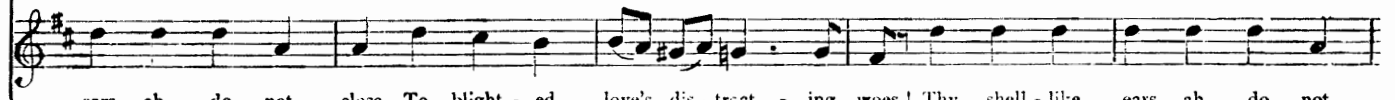
. . . And I shall love you, I shall love. Your ears, ah do not close! Thy shell - like  
 - ly ex - press. Thy shell - like ears, ah, do not close To love's dis - tract - ing woes! Thy shell - like  
 - ly ex - press. Thy shell - like ears, ah, do not close To love's dis - tract - ing woes! Thy shell - like  
 - ly ex - press. Thy shell - like ears, ah, do not close To love's dis - tract - ing woes! Thy shell - like  
 . . . His shell - like ears he does not close To love's dis - tract - ing woes! His shell - like  
 - ly con - fess. His shell - like ears he does not close To love's dis - tract - ing woes! Now is not this ri -  
 - ly con - fess. His shell - like ears he does not close To love's dis - tract - ing woes! { His } shell - like  
 and dis - tress; Thine ears, oh For - tune, do not close To love's dis - tract - ing woes! { My }  
 - ly ex - press. Those shell - like ears, ah, do not close To love's dis - tract - ing woes! Those shell - like  
 - ly ex - press. His shell - like ears He does not close To love's dis - tract - ing woes! Now is not this ri -  
 . . .



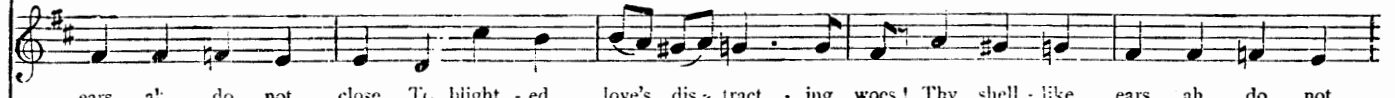
ears, ah, do not close To blight - ed love's dis - tract - ing woes! Thy shell - like ears, ah, do not



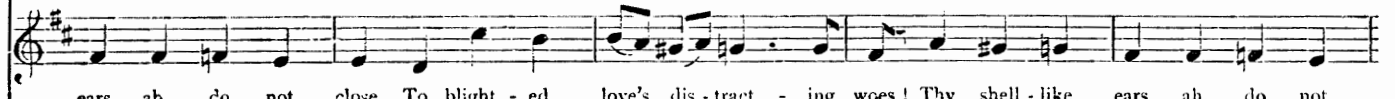
ears, ah, do not close To blight - ed love's dis - tract - ing woes! Thy shell - like ears, ah, do not



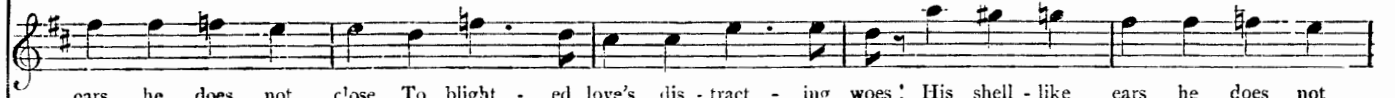
ears, ah, do not close To blight - ed love's dis - tract - ing woes! Thy shell - like ears, ah, do not



ears, ah, do not close To blight - ed love's dis - tract - ing woes! Thy shell - like ears, ah, do not



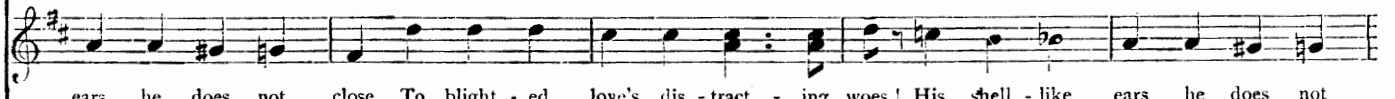
ears, ah, do not close To blight - ed love's dis - tract - ing woes! Thy shell - like ears, ah, do not



ears he does not close To blight - ed love's dis - tract - ing woes! His shell - like ears he does not



- di-cu-lous, and is not this pre - posterous? A thoro' - pac'd ab - sur - di - ty, explain it if you can! Now is not this ri - di - cu - lous, and is not this pre -

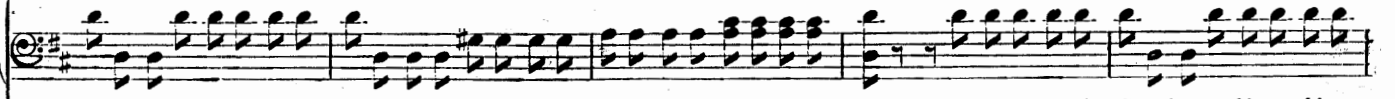


ears he does not close To blight - ed love's dis - tract - ing woes! His shell - like ears he does not

ears I can - not close To blight - ed love's dis - tract - ing woes! My shell - like ears I can - not



ears, ah, do not close To blight - ed love's dis - tract - ing woes! Those shell - like ears, ah, do not



- di-cu-lous, and is not this pre - posterous? A thoro' - pac'd ab - sur - di - ty, explain it if you can! Now is not this ri - di - cu - lous, and is not this pre -



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

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

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

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

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

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

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

- pos-terous? A thorough-pac'd ab - sur-di-ty, explain it if you can, ex - plain, ex - plain it if you can, you can.

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

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

- pos-terous? A thorough-pac'd ab - sur-di-ty, explain it if you can, ex - plain, ex - plain it if you can, you can.

End of Act I.

## No. 1. ACT II. RECITATIVE &amp; SONG—Jane.

*Moderato.* ♩ = 104.

PIANO.

*f*

*ff*

RECIT. JANE.

Sad is that woman's lot who, year by year, Sees, one by one, her beauties dis - ap - pear ;

*p*

*ff marcato.*

When Time, grown weary of her heart-drawn sighs, Im - pa - tient - ly be - gins to 'dim her eyes!'

*p*

*p dolce.*

Compelled at last, in life's un - cer - tain gloam - ings, To wreath her wrin - kled brow with well saved

*f*

"combings," Re - duced, with rouge, lip - salve, and pear - ly grey, To "make up" for lost

*f*

*fs*

*fs*

*fs*



Fad - ing is the ta - per waist— Shape-less grows the shape - ly limb, And al - though se - cure - ly laced,

Spread - ing is the fi - gure trim! Stout-er than I used to be, Still more cor - pu - lent grow I—

*a tempo.* There will be too much of me In the com - ing bye and bye! *f* There will be too much of me In the *affassionata.*

com - ing bye and bye!

time, as best she may!

*Andante moderato.* ♩ = 80.

R.H. *p*

Sil-ver'd is the ra-ven hair— Spread-ing is the part-ing straight, Mot-tied the com-plex-ion fair,

Halt-is the youth-ful gait. Hol-low is the laugh-ter free, Spec-ta-cled the lim-pid eye,

*rall.*

*rall.*

*a tempo.*

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

*p* *mf*

com-ing bye and bye!

*mf* *p*

No. 2.

CHORUS OF MAIDENS.

*Andante.* ♩ = 66.

PIANO.

MAIDENS.

Turn, oh turn in this di - rec - tion, Shed, oh shed a gen - tle smile ; With a glance of sad per -

- fec - tion, Our poor faint - ing hearts be - guile ! On such eyes as mai - dens che - ish Let thy

fond a - do - rers gaze, Or in - con - ti - nent - ly per - ish, In their all - con - sum - ing

*f* *dim.*

rays ! Or in - con - ti - nent - ly per - ish, In their all - con - sum - ing rays !

*p* *dim.* *pp*

# No. 3. SONG—Grosvenor, & Chorus of Maidens.

*Allegretto.*  $\text{♩} = 72$ .

PIANO. *ff*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The dynamic is 'ff' (fortissimo).

## GROSVENOR.

A mag - net hung in a hard - ware shop, And all a - round was a lov - ing crop Of

The vocal line begins with a half note 'A' and continues with a melody of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The dynamic is 'p' (piano).

scis - sors and nee - dles, nails and knives, Of - fer - ing love for all their lives ;

The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment includes some more complex textures with sixteenth notes. The dynamic is 'mf' (mezzo-forte).

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

The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment includes some more complex textures with sixteenth notes. The dynamic is 'p' (piano).

charm - ed i - ron, it charmed not him, From nee - dles and nails and knives he'd turn, For he'd set his love

cre - sien - do.

The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment includes some more complex textures with sixteenth notes. The dynamic is 'p' (piano).

## CHORUS OF MAIDENS.

## GROSVENOR.

on a Sil - ver Churn! A Sil - ver Churn! A Sil - ver Churn!

His most aes - the tic, Ve - ry mag - ne - tic Fan - cy took this turn— "If

I can whee - dle A knife or a nee - dle, Why not a Sil - ver Churn?" His most aes - the tic,

Ve - ry mag - ne - tic Fan - cy took this turn— "If I can whee - dle A knife or nee - dle,

Why not a Sil - ver Churn?"

## GROSVENOR.

And I - ron and Steel ex - press'd sur - prise, The nee - dles o - pen'd their well - drill'd eyes, The

pen - knives felt "shut up," no doubt, The scis - sors de - clar'd them - selves "cut out,"

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

While ev - 'ry nail went off its head, And hi - ther and thi - ther be - gan to roam, Till a

hammer came up . . . and drove them home. It drove them home? It

scen - do.

CHORUS OF MAIDENS. GROSVENOR.

drove them home; While this mag - ne - tic, Pe - ri - pa - te - tic Lov - er he lived to

learn, By no en - dea - vour Can mag - net e - ver At - tract a Sil - ver Churn! While

CHORUS OF  
MAIDENS.

this mag - ne - tic, Pe - ri - pa - te - tic Lov - er he lived to learn, By no en - dea - vour Can

mag - net e - ver At - tract a Sil - ver Churn!

*rall.* *a tempo.*

*rall.* *ff*

No 4.

SONG--Patience.

PATIENCE.

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

*Allegretto.* ♩. = 66.

PIANO.

maid,                      Tell - ing a tale of wrong,                      Tell - ing of hope be - tray'd.  
 frown,                      Yield - ing your own self - will,                      Laugh - ing your tear - drops down,

Tun'd to each chang - ing note,                      Sor - ry when *he* is sad, . . .                      Blind to his ev - 'ry  
 Ne - ver a sel - fish whim,                      Trou - ble or pain to stir; . . .                      E - ve - ry - thing for

mote,                      Mer - - - ry when he is glad!                      Mer - - - ry when he . . is glad! . . .  
 nim,                      No . . . thing at all for her!                      No . . . thing at all . . for her! . . .

*rall.*

*rall.*



*a tempo.*

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

pure, . . . That is the love that's true! . . . Love that no wrong can cure,  
 pure, . . . That is the love that's true! . . . Love that will aye en - dure,

*cre - scen*

Love that is al - ways new, } That is the love that's pure, That . . . . . is the  
 Though the re - wards be few, }

*do.* *f*

*ad lib.*

love, . . . the love . . . that's true! . . . .

*colla voce.* *f*

No. 5.

DUET—Jane & Bunthorne.

*Allegro vivace.* ♩ = 126.

PIANO.

ff

JANE.

1st verse. So go to him and say to him, with com - pli - ment i - ron - i - cal—

1st verse. BUNTHORNE.

(Sing "Hey to you—good  
2nd verse. JANE.

BUNTHORNE.

(Say "Booh to you—poo.

2nd verse. I'll tell him that un - less he will con - sent to be more joc - u - lar -

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

day to you"—and that's what I shall say !)

poo to you"—and that's what you should say !)

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

on - i - cal". "I was the beau i -

(Sing "Bah to you—ha! ha! to you"—and that's what I shall say!)

(Sing "Bah to you—ha! ha! to you"—and that's what you should say!)

o - cu - lar— To stuff his con - ver -

de - al of the mor - bid young æs - the - ti - cal—To doubt my in - spi - ra - tion was re - gard - ed as he -

sa - tion full of quib - ble and of quid - di - ty, To dine on chops and ro - ly - po - ly pud - ding with a -

re - ti - cal—Un - til you cut me out with your pla - ci - di - ty e - me - ti - cal."

Sing "Booh to you,—poooh,

Sing "Hey to you,—good

vi - di - ty—He'd bet - ter clear a - way with all con - ve - ni - ent ra - pi - di - ty.

pooh to you"—and that's what I shall say! Sing "Booh to you—pooh, pooh to you"—and that's what I shall  
 day to you"—and that's what you should say!  
 Sing "Booh to you—pooh, pooh to you"—and that's what I shall

Sing "Hey to you—good day to you"—Sing "Bah to you—ha! ha! to you"—Sing  
 say! "Hey, Good - day,  
 Sing "Hey to you—good - day to you"—Sing "Bah to you—ha! ha! to you"—Sing  
 say! "Hey, Good - day,  
 pp

"Booh to you—pooh, pooh to you"—And that's what you should say! Sing "Hey to you—good day to you"—Sing  
 Bah, ha! ha! Booh, pooh,  
 "Booh to you—pooh, pooh to you"—And that's what you should say! Sing "Hey to you—good day to you"—Sing  
 Bah, ha! ha! Booh, pooh  
 f pp

Bah to you—ha! ha! to you," Sing "Bah to you"—And that's what you should say! "Bah, bah,"  
 pooh, Bah," And that's what I shall say! "Booh,

*cres* *f* *p*

*Highest notes and ♪ second time.*

And that's what you should say! "Booh, booh," And that's what you should  
 booh," And that's what I shall say! "Bah, bah," And that's what I shall

*cre- scen do.* *f*

say!  
 say!

*f*

No. 6

TRIO—Duke, Major, & Colonel.

*Andante.* ♩ = 63.

PIANO. *p*

DUKE.  
It's

MAJOR.  
It's

COLONEL.  
It's

clear that me - di - æ - val art a - lone re - tains its zest, To charm and please its

clear that me - di - æ - val art a - lone re - tains its zest, To charm and please its

clear that me - di - æ - val art a - lone re - tains its zest, To charm and please its

de - vo - tees we've done our lit - tle best. We're not quite sure if all we do has the  
 de - vo - tees we've done our lit - tle best. We're not quite sure if all we do has the  
 de - vo - tees we've done our lit - tle best. We're not quite sure if all we do has the

Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing like this sort of  
 Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing like this sort of  
 Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing like this sort of

thing : You hold your-self like this, You hold your-self like that, By  
 thing : You hold your-self like this, You hold your-self like that, By  
 thing : You hold your-self like this, You hold your-self like that, By

hook and crook you try to look both an - gu - lar and flat. We ven - ture to ex -

hook and crook you try to look both an - gu - lar and flat. We ven - ture to ex -

hook and crook you try to look both an - gu - lar and flat. We ven - ture to ex -

- pect That what we re - col - lect, Though but a part of true High Art, will

- pect That what we re - col - lect, Though but a part of true High Art, will

- pect That what we re - col - lect, Though but a part of true High Art, will

have its due ef - fect.

have its due ef - fect.

have its due ef - fect.

*sempre p*



If  
 If  
 If

*p*

this is not ex - act - ly right, we hope you won't up - braid ; You can't get high Æs -  
 this is not ex - act - ly right, we hope you won't up - braid ; You can't get high Æs -  
 this is not ex - act - ly right, we hope you won't up - braid ; You can't get high Æs -

- the - tic tastes like trou - sers, rea - dy made. True views on Me - di - æ - - va - li - sm,  
 - the - tic tastes like trou - sers, rea - dy made. True views on Me - di - æ - - va - li - sm,  
 - the - tic tastes like trou - sers, rea - dy made. True views on Me - di - æ - - va - li - sm,

Time a - lone will bring, But, as far as we can judge, it's some - thing like this sort of

Time a - lone will bring, But, as far as we can judge, it's some - thing like this sort of

Time a - lone will bring, But, as far as we can judge, it's some - thing like this sort of

thing : You hold your - self like this, You hold your - self like that, By

thing : You hold your - self like this, You hold your - self like that, By

thing : You hold your - self like this, You hold your - self like that, By

hook and crook you try to look both an - gu - lar and flat. To cul - ti - vate the

hook and crook you try to look both an - gu - lar and flat. To cul - ti - vate the

hook and crook you try to look both an - gu - lar and flat. To cul - ti - vate the

trim, Ri - gid - i - ty of limb, You ought to get a Mar - ic - nette, and

trim, Ri - gid - i - ty of limb, You ought to get a Mar - io - nette, and

trim, Ri - gid - i - ty of limb, You ought to get a Mar - io - nette, and

form your style on him.

form your style on him.

form your style on him.

*sempre p*

# No. 7. QUINTETTE—Angela, Saphir, Duke, Major, & Colonel.

*Allegretto.* ♩. = 112.

PIANO.

DUKE.

1. If Sa -  
2. If on

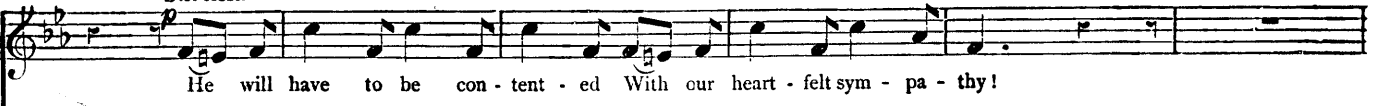
phir I choose to mar - ry, I shall be fixed up for life; Then the Col - nel need not  
An - gy I de - ter - mine, At my wed - ding she'll ap - pear Decked in di - a - mond and

MAJOR. 1st verse.  
tar - ry, An - ge - la can be his wife. In that case un - pre - ce - dent - ed, Sin - gle  
er - mine, Ma - jor then can take Sa - phir!

COLONEL. 2nd verse.  
In that case un - pre - ce - dent - ed, Sin - gle

I shall live and die— I shall have to be con - tent - ed With their heart - felt sym - pa -  
I shall live and die— I shall have to be con - tent - ed With their heart - felt sym - pa -

SAPHIR.



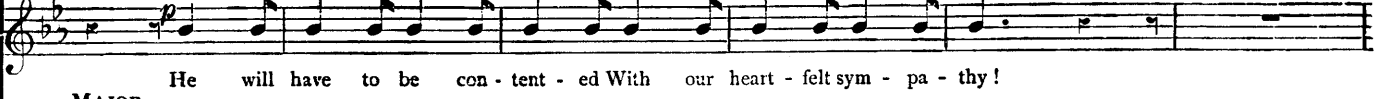
He will have to be con - tent - ed With our heart - felt sym - pa - thy!

ANGELA.



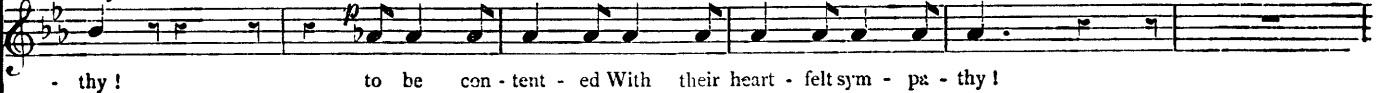
He will have to be con - tent - ed With our heart - felt sym - pa - thy!

DUKE.



He will have to be con - tent - ed With our heart - felt sym - pa - thy!

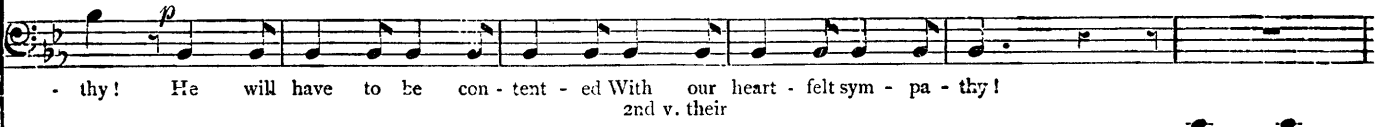
MAJOR.



He will have to be con - tent - ed With our heart - felt sym - pa - thy!

- thy! to be con - tent - ed With their heart - felt sym - pa - thy!  
2nd v. our

COLONEL.



He will have to be con - tent - ed With our heart - felt sym - pa - thy!  
2nd v. their




In that case un - pre - ce - dent - ed, Sin - gle he will live and

1. In that case un - pre - ce - dent - ed, Sin - gle I shall live an  
2. In that case un - pre - ce - dent - ed, Sin - gle he will live and



die— He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con -

die— He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con -

die— He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con -

die— I shall have to be con - tent - ed With their heart - felt sym - pa - thy! I shall have to be con -  
 die— He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con -

die— He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con -  
 die— I shall 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

- tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our

- tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our

- tent - ed With their heart - felt sym - pa - thy! I shall have to be con - tent - ed With their  
 - tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our

- tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our  
 - tent - ed With their heart - felt sym - pa - thy! I shall have to be con - tent - ed With their

heart - felt sym - pa - thy !

heart - felt sym - pa - thy !

heart - felt sym - pa - thy !

heart - felt sym - pa - thy !

heart - felt sym - pa - thy !

*ff*

Detailed description: This block contains five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "heart - felt sym - pa - thy !". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a forte (*ff*) dynamic marking.

**DUKE.**

Af - ter

*p*

Detailed description: This block shows a piano solo section. It begins with a treble clef staff containing the word "DUKE." followed by a few notes. Below it is a grand staff (treble and bass clefs) with the lyrics "Af - ter" and a piano (*p*) dynamic marking. The piano part consists of a complex, flowing accompaniment.

some de - bate in ter - nal, If on nei - ther I de - cide, Sa - phir then can take the

Detailed description: This block contains a vocal line and piano accompaniment. The vocal line has the lyrics "some de - bate in ter - nal, If on nei - ther I de - cide, Sa - phir then can take the". The piano accompaniment is a simple, steady accompaniment in the left hand and a melodic line in the right hand.

Col - 'nel, An - gy be the Ma - jor's bride! In that case un - pre - ce - dent - ed, Sin - gle

I must live and die— I shali have to be con - tent - ed With their heart - felt sym - pa -

*rall.*

*cella voce.*

*a tempo.*  
SAPHIR.  
He will have to live con - tent - ed With our heart - felt sym - pa - thy!

ANGELA.  
He will have to live con - tent - ed With our heart - felt sym - pa - thy!

MAJOR.  
He will have to live con - tent - ed With their heart - felt sym - pa - thy!

COLONEL.  
He will have to live con - tent - ed With our heart - felt sym - pa - thy!

*a tempo.*



In that case un - pre - ce - dent - ed, Sin - gle he will live and

In that case un - pre - ce - dent - ed, Sin - gle he will live and

In that case un - pre - ce - dent - ed, Sin - gle I shall live and

In that case un - pre - ce - dent - ed, Sin - gle he will live and

die, He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will

die, He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will

die, I shall have to be con - tent - ed With their heart - felt sym - pa - thy! I shall

die, He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will

die, 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  
have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our  
have to be con - tent - ed With their heart - felt sym - pa - thy! I shall have to be con - tent - ed With their  
have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our  
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!  
heart - felt sym - - pa - thy!  
heart - felt sym - - pa - thy!  
heart - felt sym - - pa - thy!  
heart - felt sym - - pa - thy!

*ff* *ff*

## No 8.

## DUET—Bunthorne &amp; Grosvenor.

*♩. = 132.*

**BUNTHORNE.**

*Vivace.*

*p stacc.*

PIANO.

When I go out of door, Of

da - mo - zels a score, (All sigh - ing and burn - ing, And cling - ing and yearn - ing) Will fol - low me as be -

- fore. I shall, with cul - tured taste, Dis - tin - guish gems from paste, And "High did - dle did - dle" Will

**GROSVENOR.**

A most in - tense young man, A

rank as an i - dyll, If I pro - nounce it chaste! A most in - tense young man, A

soul - ful-eyed young man, An ul - tra-po - e - ti - cal, su - per - æs - the - ti - cal, Out of the way young man ! Con -

soul - ful-eyed young man, An ul - tra-po - e - ti - cal, su - per - æs - the - ti - cal, Out of the way young man !

- ceive me, if you can, An ev - 'ry-day young man : A com-mon-place type, With a

stick and a pipe, And a half - bred black - and - tan. Who thinks sub - ur - ban "hops," More

fun than "Mon - day 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

The first system of the musical score features 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 consists of a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part provides a steady accompaniment with eighth and sixteenth notes.

mat - ter - of - fact young man—

A stea - dy and sto - lid - y, jol - ly Bank - ho - li - day, Ev - e - ry - day young

mat - ter - of - fact young man—

A stea - dy and sto - lid - y, jol - ly Bank - ho - li - day, Ev - e - ry - day young

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves contain the lyrics for the second system. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal lines.

man !

man !

A Ja - pa - nese young man—

A blue and white young man—

Fran -

The third system of the musical score features two vocal staves and piano accompaniment. The vocal staves contain the lyrics for the third system. The piano accompaniment continues to provide a steady accompaniment for the vocal lines.

## GROSVENOR.

ces - ca di Ri - mi - ni, mi - mi - ny, pim - i - ny, Je - ne - sais - qui young man. A Chan - ce - ry Lane young

man— A Som - er - set House young man,— A ve - ry 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

## GROSVENOR.

green - e - ry - yal - le - ry, Gros - ve - nor Gal - le - ry, 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—

GROSVENOR.

Wa - ter - loo House young man! Con - ceive me, if you can, A mat - ter - of - fact young man,  
 BUNTHORNE.  
 Con - ceive me, if you can, A crotch - et - ty, crack'd young

man, An al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry day young man! Con -  
 man, An ul - tra po - e - ti - cal, su - per - æs - the - ti - cal, Out - of - the - way young man! Con -

- ceive me, if you can, A mat - ter - of - fact young man, An  
 - ceive me, if you can, A crotch - et - ty, crack'd young man, An

al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - er - y - day young man!  
 ul - tra - po - e - ti - cal, su - per - æs - the - ti - cal, out - of - the - way young man!

No. 9.

Grosvenor & Chorus of Maidens.

*Vivace.* ♩. = 132.

PIANO. *p stacc.*

The musical score is written for piano and features five systems of music. Each system consists of a vocal line (Grosvenor) and a piano accompaniment. The piano part is characterized by a steady, rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The vocal line begins with a rest, followed by a melodic phrase. The tempo is marked 'Vivace' with a quarter note equal to 132 beats per minute. The piano part is marked 'p stacc.' (piano, staccato). The score concludes with the vocal line ending on a note marked 'GROSVENOR.' and 'Fm'.



W a - ter - loo House young man,      A Sew - ell and Cross young man,      A stea - dy and sto - lid - y,

CHORUS OF MAIDENS.  
jol - ly Bank - ho - li - dy, Ev - e - ry day young man.      We're Swears and Wells young

girls,      We're Ma - dame Lou - ise young girls,      We're pret - ti - ly pat - ter - ing,

chee - ri - ly chat - ter - ing, Ev - e - ry - day young girls.

*fz*      *fz*

No 10.

FINALE.

*Allegretto.*  $\text{♩} = 112.$

PIANO. *f*

DUKE

Af - ter

much de - bate in - ter - nal, I on La - dy Jane de - cide, Sa - phir now may take the

BUNTHORNE.

Col - 'nel, An - gy be the Ma - jor's bride! In that case un - pre - ce - dent - ed, Sin - gle

I must live and die, I shall have to be con - tent - ed With a tu - lip or li -

He will have to be con - tent - ed With a tu - lip or li - ly!

ANGELA.

He will have to be con - tent - ed With a tu - lip or li - ly!

DUKE.

He will have to be con - tent - ed With a tu - lip or li - ly!

BUNTHORNE.

ly! to be con - tent - ed With a tu - lip or li - ly!

COLONEL. *p*

He will have to be con - tent - ed With a tu - lip or li - ly!

*p*

*p*

In that case un - pre - ce - dent - ed, Sin - gle he must live and

*p*

In that case un - pre - ce - dent - ed, Sin - gle he must live and

*p*

In that case un - pre - ce - dent - ed, Sin - gle he must live and

*p*

In that case un - pre - ce - dent - ed, Sin - gle I must live and

*p*

CHORUS.

In that case un - pre - ce - dent - ed, Sin - gle he must live and

*p*

In that case un - pre - ce - dent - ed, Sin - gle he must live and

*p*

*p*

die, He will have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

die, He will have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

die, He will have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

die, I shall have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

die, He will have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

die, He will have to be con - tent - ed With a tu - lip or li - ly! Great - ly pleased with one an -

. o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

- o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

. o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

- o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

. o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

- o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

. o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

- o - ther, To get mar - ried we de - cide, Each of us will wed the o - ther, No - bo -

The musical score is arranged in systems for voices and piano. It features five vocal parts, each with the lyrics "dy be Bun-thorne's Bride!". The piano accompaniment is divided into three sections. The first section is a 16-measure introduction in the right hand, followed by a 16-measure accompaniment in the left hand. The second section continues the piano accompaniment with a 16-measure right hand part and a 16-measure left hand part. The third section concludes with a 16-measure right hand part and a 16-measure left hand part. The score includes dynamic markings such as *ff* and *ffz*, and various musical notations like slurs and ties.

dy be Bun - thorne's Bride !

dy be Bun - thorne's Bride !

dy be Bun - thorne's Bride !

dy be Bun - thorne's Bride !

dy be Bun - thorne's Bride !

HENDERSON & SPALDING, Printers, 1, 3 and 5, Marylebone Lane, London, W.

# THE GONDOLIERS

OR

36

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" " " " " " " "	Duet	..	5 0
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