

Maryou Tucker

VOCAL SCORE
OF
PATIENCE;
OR,
BUNTHORNE'S BRIDE.

BY
W. ^{William} S. ^{Chapman} GILBERT
AND
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Vocal score

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M
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1890

PATIENCE;

OR,

BUNTHORNE'S BRIDE.

COLONEL CALVERLEY
MAJOR MURGATROYD
LIEUT. THE DUKE OF DUNSTABLE } (*Officers of
Dragoon
Guards*)
REGINALD BUNTHORNE (*a Fleshly Poet*)
ARCHIBALD GROSVENOR (*an Idyllic Poet*)
MR. BUNTHORNE'S SOLICITOR

CHORUS OF OFFICERS OF DRAGOON GUARDS.

THE LADY ANGELA
THE LADY SAPHIR } (*Rapturous Maidens*)
THE LADY ELLA
THE LADY JANE
PATIENCE (*a Dairy Maid*)

CHORUS OF RAPTUREOUS MAIDENS.

ACT I. Exterior of Castle Bunthorne.
ACT II. A Glade.

PATIENCE;

OR,

BUNTHORNE'S BRIDE.

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PATIENCE.

OVERTURE.

Moderato. ♩ = 66.

PIANO.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score is divided into six systems, each with a treble and bass staff. The first system begins with a fortissimo (*ff*) dynamic and includes a *dolce* marking. The second system continues with a piano (*p*) dynamic. The third system is marked with a section letter 'A' and features a complex texture with many chords. The fourth system includes dynamics of fortissimo (*f*), diminuendo (*dim.*), and piano (*p*). The fifth system features piano (*p*) and pianissimo (*pp*) dynamics. The sixth system concludes with piano (*p*) dynamics.

Allegro vivace. ♩ = 120.

The first system of music consists of two staves. The treble staff begins with a melodic phrase in the right hand, while the bass staff provides a rhythmic accompaniment. A piano (*p*) dynamic marking is placed above the first measure of the bass staff.

The second system continues the musical piece, showing more complex rhythmic patterns in both hands, including sixteenth and thirty-second notes.

The third system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes various rhythmic values and articulation marks.

The fourth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A decrescendo (*dim.*) dynamic marking is placed above the final measure of the treble staff.

The fifth system is marked with a section letter 'B' above the first measure. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) in the first measure, *f* (forte) in the fourth measure, and *pp* in the fifth measure.

The sixth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of *f p* (fortissimo piano) is placed above the fourth measure.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some rests. The left hand provides a rhythmic accompaniment with eighth-note chords. The lyrics "cre - scen -" are written below the right-hand staff.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with chords and eighth notes. The dynamic marking *pp* is present.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand features a dense accompaniment of chords. Dynamic markings *f* and *pp* are used.

Fourth system of the piano score. The right hand has a melodic line with eighth notes, and the left hand has a dense accompaniment of chords. The dynamic marking *ff* is present.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and some rests, and the left hand has a dense accompaniment of chords. The dynamic marking *mf* is present.

Sixth system of the piano score. The right hand has a melodic line with eighth notes and some rests, and the left hand has a dense accompaniment of chords. The dynamic marking *pp* is present.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The right hand continues the melodic development with some rests. The left hand accompaniment remains consistent. A dynamic marking of *p* (piano) appears at the end of the system.

Third system of the piano score. A section marked *D* (Dolce) begins. The right hand has a more sustained, chordal texture. The left hand accompaniment continues. The dynamic marking *delce.* is present.

Fourth system of the piano score. The right hand features a series of chords. The left hand accompaniment includes a dynamic marking of *sf* (sforzando) and *dim.* (diminuendo). A *p* (piano) marking is also present.

Fifth system of the piano score. The right hand has a melodic line with a *pp* (pianissimo) marking. The left hand accompaniment is marked *poco a poco crescendo*, indicating a gradual increase in volume.

Sixth system of the piano score. The right hand has a melodic line with a *pp* marking. The left hand accompaniment is marked *f* (forte) and *pp* (pianissimo), suggesting a dynamic contrast.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of chords. Dynamics are marked as *f* (forte) and *pp* (pianissimo).

Second system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Third system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *p stacc.* (piano staccato), *pp*, and the word *cre*. The lyrics "cre - scen - do" are written below the right hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a complex texture with many beamed notes and slurs. A dynamic marking of *ff* (fortissimo) is present in the lower staff. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex rhythmic patterns as the first system. The texture is dense with many beamed notes and slurs. The system ends with a double bar line and a fermata.

Third system of musical notation. The upper staff continues with beamed notes and slurs. The lower staff features a more rhythmic pattern with slurs. A dynamic marking of *ff* is present in the lower staff. The system ends with a double bar line and a fermata.

Fourth system of musical notation. The upper staff continues with beamed notes and slurs. The lower staff features a more rhythmic pattern with slurs. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The upper staff continues with beamed notes and slurs. The lower staff features a more rhythmic pattern with slurs. The system ends with a double bar line and a fermata.

Sixth system of musical notation. The upper staff continues with beamed notes and slurs. The lower staff features a more rhythmic pattern with slurs. A dynamic marking of *ff* is present in the lower staff. The system ends with a double bar line and a fermata.

No. 1.

CHORUS OF MAIDENS.

Andante. ♩ = 66.

PIANO.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Dynamics: *f* (first measure), *p* (second measure), *p* (third measure). The melody is in the treble clef, and the bass clef provides harmonic support.

Second system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Dynamics: *dim. p* (first measure), *p* (second measure). The melody continues in the treble clef, with the bass clef providing harmonic support.

Third system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Dynamics: *dim.* (first measure), *p* (second measure). The melody continues in the treble clef, with the bass clef providing harmonic support. A section marked 'A' begins at the end of the system.

First system of vocal and piano accompaniment. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Lyrics: Twen - ty love-sick maidens we, — Love-sick all a - gainst our will. — The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of vocal and piano accompaniment. Treble clef, bass clef, 3/4 time signature, key signature of two flats. Lyrics: Twen - ty years hence we shall be Twen - ty love - sick mai - dens still! The piano accompaniment continues with the same rhythmic pattern.

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

thee! Twen - ty love-sick mai - dens we,

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

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

B SOLO. ANGELA. CHORUS.
Love feeds on hope, they say, or love will die - Ah,

ANGELA.

mi - se - rie! Yet my love lives, al - though no hope have

CHORUS. ANGELA.

! Ah, mi - se - rie! A - las, ——— poor heart, go

hide thy - self a - way - To weep - ing - con - cords

CHORUS.

tune thy roun - de - lay, Ah, mi - se - rie! 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 lot! Ah,

D SOLO. ELLA.
mi - se - riel 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. Ah, mi - se - rie! **ELLA.** For - get that thou art break - ing! *rall.*

p *colla voce* *a tempo*

CHORUS.

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

p dolce

will. Twen - ty years hence we shall be

Twen - ty love-sick mai - dens still!

8.....

Ah, mi - se - riel

p *dim.*

Nº 2.

RECITATIVE--(Patience.)

Allegro. ♩. = 76.

VOICE.

PIANO.

PATIENCE.

Still brooding 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.

duch-esses who loved, can be!

'Tis Pa-tience-

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

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

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

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

Attaca Song.

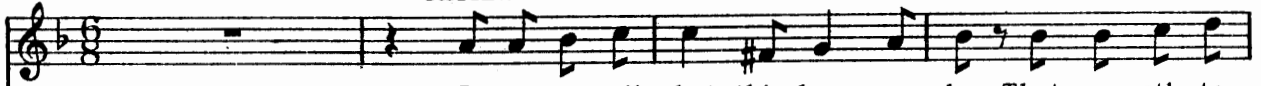
No. 2a

SONG.—(Patience.)

Allegretto grazioso. ♩ = 76.

PATIENCE.

VOICE.

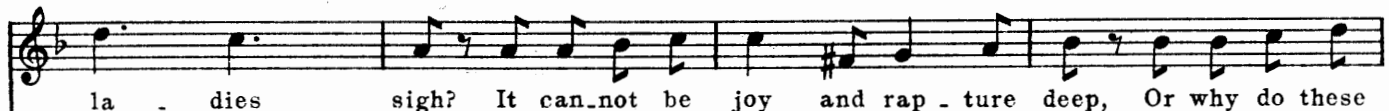


I can not tell what this love may be That com-eth to

PIANO.



all but not to me. It can not be kind as they'd im - ply, Or why do these



la - dies sigh? It can not be joy and rap - ture deep, Or why do these



gen - tle la - dies weep? It can not be bliss - ful as 'tis said, Or why are their



A

eyes so won_drous red? Though ev - ery

a tempo

- where true love I see A-com-ing to

rall. B

all, - but not to me, I can not tell what this love may be

rall. B

a tempo

- For I am blithe and I am gay, While they sit sigh-ing night and

a tempo

day; For I am blithe and I am gay, Think of the gulf 'twixt them and

CHORUS. *f* Yes, she is blithe and she is gay, *p* Yes, she is

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

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

la la la la la la la la la la la la la la la la la la la, and mi - se - rie!

Ah, mi - se - rie!

If love is a thorn, they show no wit Who foolishly hug and foster

it: If love is a weed, how simple they Who gather it day by

day! If love is a nettle that makes you smart, Then why do you wear it next your

heart? And if it be none of these, say I,— Ah, why do you sit and sob and

riten.

riten.

day! For I am blithe and I am gay. Think of the gulf 'twixt them and

CHORUS. *f* For she is blithe and she is gay, *p* For she is

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

blithe and gay, For she is blithe and gay,

ad lib.

la la la la la la la la la la la la la la la la la la la, and mi - se - rie!

Ah, mi - se - rie!

fa tempo

No 3.

SOLO.—(Colonel, and Chorus of Dragoons.)

Allegro marziale. ♩ = 108. *ff* *Gra.....*

CHORUS. TENORS.

The sol - diers of our Queen Are link'd in friendly te - ther: Up -

BASSES.

The sol - diers of our Queen Are link'd in friendly te - ther; Up -

- on the bat.tle scene They fight the foe to - geth.er. There ev-'ry mother's son_ Pre.

- on the bat.tle scene They fight the foe to - geth.er. There ev-'ry mother's son_ Pre.

-pard to fight and fall is; The en - e-my of one The en - e-my of all is The

-pard 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 en - e-my of all is!

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

ff

Piano introduction in G major, 2/4 time, marked *ff*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of one sharp (F#).

Allegro. ♩. = 108.

Piano accompaniment for the first system, marked *Allegro. ♩. = 108.* The music continues with a steady eighth-note accompaniment in the bass and chords in the treble.

C SOLO. COLONEL.

If you want a re-ceipt for that

Vocal and piano accompaniment for the second system. The vocal line begins with a whole rest followed by the lyrics "If you want a re-ceipt for that". The piano accompaniment features a rhythmic accompaniment with a *p* dynamic marking.

pop - u - lar mys - te - ry, Known to the world as a Hea - vy Dra - goon, _____

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "pop - u - lar mys - te - ry, Known to the world as a Hea - vy Dra - goon, _____". The piano accompaniment continues with a rhythmic accompaniment.

Piano accompaniment for the fourth system, continuing the rhythmic accompaniment in both hands.

Take all the re.mark.a - ble

CHORUS OF DRAGOONS.

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

f *p*

peo - ple in his - to - ry, Rat - tle them off to a pop - u - lar tune.

f Yes, yes,

f *p*

1. The

yes, yes, yes, yes, yes!

f *f* *p*

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 pa-ra-gon, Get at the weath 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-ra-gon-

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

em-i-nent mu-si-co— Wit of Mac-au-lay, who wrote of Queen Anne— The
reck-less and rol-lick-y— Swag-ger of Ro-der-ick, head-ing his clan— The

pa-thos of Pad-dy, as ren-der'd 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-e-ry—
on a di-van, The ge-nius stra-te-gic of Cæ-sar or Han-i-bal—

Nar-ra-tive pow-ers of Dick-ens and Thac-ke-ray— 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— Tho-mas A-qui-nas and Doc-tor Sa-che-ve-rell—
Strang-er, a touch of him— Lit-tle of Man-fred (but not ve-ry 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 - chardson's show - Mis - ter Mi - cau - ber and

cre - - - - - *cen* - - - - - *do*

Mis - ter Gui - zot! _____ Ah! _____
 Ma - dame Tus - saud! _____

CHORUS.

Yes, yes, yes, yes, yes, yes,

Take of these el - e - ments all that is fu - si - ble -

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

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

1. | 2.

2. If you

ff

No. 4.

CHORUS, with SOLOS.—(Angela, Ella, & Bunthorne.)

Allegretto amoroso. ($\text{♩} = 66.$)

PIANO. *p*

ELLA with 1st SOP.
ANG. & SAP. with 2nd SOP.

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

day— For we love in 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 -

CHORUS of DRAGONS.

A
- day! Now is not this ri - di - cu - lous - and is not this pre - pos - te - rous? A

thorough-paced absurd i - ty - ex - plain it if you can. In - stead of rush - ing ea - ger - ly to

cherish us and fos - ter us, They all pre - fer this me - lan - cho - ly lit - er - a - ry man. In -

B

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

B

flirt-ing with a fan; They're ac-tu-al-ly sneering at us; fleeing at us, jeering at us!

Pret-ty sort of treatment for a mil-i-ta-ry man! They're ac-tu-al-ly sneering at us,

fleeing at us, jeering at us! Pret-ty sort of treatment for a mil-i-ta-ry man!

C

C

f *dim.* *rall.*

Andantino. (♩ = 66.)

SOLO. ANGELA.

Mys - tic po - et, hear our prayer, — Twen - ty love-sick maid - ens

p

we — Young and weal - thy, dark and fair — All of coun - ty

fam - i - ly. And we die for love of thee!

D

Twen - ty love-sick maidens we! Yes, we die for love of thee —

MAIDENS.

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

E BUNTHORNE.

Twen - ty love-sick maid_ens wel Though my

dim.

Allegro come I. (♩=66.)

book I seem to scan In a rapt ec_sta - tic way, Like a lit - er - a - ry

p stacc.

man Who des - pi - ses fe - male clay; I hear plain_ly all they say, Twen - ty

F CHORUS. DRAGOONS.

love-sick maid_ens they! He hears plainly all they say, Twen_ty love-sick maidens

f

Andantino. (♩ = 66.)

SOLO. SAPHIR.

they! 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 maid_ens see— Each is kneel_ing on her

CHORUS of MAIDENS.

kneel Twen - ty love-sick maid_ens see—

BUNTHORNE.

Each is kneel - ing on her knee! Tho' as

dim.

Allegro come I. (♩=66)

I remark'd be-fore, A - ny - one con-vinced would be That some tran - scenden - tal

p stacc.

lore Is mo - no - po-liz - ing me, Round the cor-ner I can see Each is

CHORUS.
DRAGOONS.

kneel - ing on her knee! Round the cor-ner he can see Each is kneel - ing on her

f

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

f

MAIDENS.
In a
DRAGOONS.

-sur-di-ty-ri-di-cu-lous-pre - pos-te-rous! Ex-plain it if you can. Now

dole - - ful train Two and two we walk all

is not this re-di-cu-lous- and is not this pre-pos-te-rous? A tho-rough-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

sor - row - ful as they Who can
all pre-fer this me-lan-cho-ly lit-er-a-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

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

mai - dens we— And we
is not this pre-pos-te-rous? They all pre-fer this me-lan-cho-ly lit-er-a-ry man. Now

die for love of thee!

is not this ri-di-cu-lous-and is not this pre-pos-ter-ous? 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

COLONEL. %

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

%

p

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

a - ny ci - vi - lian, My fi - gure and form will sur - pass. Gold
feel it her du - ty To yield to its glam - our at once. They will

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 lo - ver's pro - fes - sions, When ut - tered in Hes - sians, Are
 chaste'' But the pe - ri - pa - te - tics Of long - haired aes - the - tics Are

e - lo - quent ev - 'ry - - where!'' A - - fact that I count - ed up -
 ve - ry much more to their taste - Which I ne - ver count - ed up -

- on, When I first put this u - ni - form on! CHORUS.
 - on When I first put this u - ni - form on! By a
 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 occur'd to me, too, When I first put this u - ni - form
did - n't an - ti - ci - pate that, When I first put this u - ni - form

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

1. COLONEL! 2. on! 2. I. on!

on! on!

No. 6.

RECITATIVE & SONG.—(Bunthorne.)

Andante. (♩=96.) RECIT. BUNTHORNE.

VOICE. Am I a lone.

PIANO. *tr* *ff* *tr*

And un-observed? I am!

ff a tempo

RECIT.

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

f a tempo

A

This air se -

A

f pp trem.

- vere Is but a mere Ve - neer! This cy - nic

ff *f*

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

ff *f*

chaste Is but good taste Mis - placed!

ff *dim.* *p* *dim.*

B *RECIT.*
Let me con - fess! A languid love for lilies **does not** blight me!

pp *p*

Con Pedale.

Lank limbs and haggard cheeks do *not* delight me! I do *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-ae-val-is-m's af-fec-ta-tion. Born of a

Allegretto grazioso. (♩=72.)
mor-bid love of ad-mi-ra-tion!

1. If you're

anx-ious for to shine in the high æs-the-tic line As a man of cul-ture
 el-o-quent in praise of the ve-ry dull old days which have long since pass'd a-
 sen-ti-men-tal passion of a ve-ge-ta-ble fashion must ex-cite your lan-guid

p stacc.

rare, You must get up all the germs of the trans-cen-den-tal terms, and plant them ev-'ry-
 -way, And con-vince'em, if you can, that the reign of good Queen Anne was Cul-ture's palmiest
 spleen, An at-tachment à la Plato for a bash-ful young po-ta-to, or a not-too-French French

-where. You must lie up-on the daises and dis-course in nov-el phrases of your compli-ca-ted state of
 day. Of-course you will pooh-pooh what-ev-er's fresh and new, and de-clare it's crude and
 bean! Tho' the Phil-is-tines may jostle you will rank as an a-pos-tle in the high æs-the-tic

mind, The meaning doesn't matter if it's on-ly i-dle chatter of a trans-cen-den-tal
 mean, For Art stopped short in the cul-ti-va-ted court of the Em-press Jo-seph-
 band, If you walk down Pic-ca-dil-ly with a pop-py or a lil-ly in your me-di-æ-val

D

kind. And ev - ry - one will say, As you walk your mys - tic
 ine. And ev - ry - one will say, As you walk your mys - tic
 hand. And ev - ry - one will say, As you walk your flow - ry

pp sempre stacc.

way, "If this young man ex - presses him - self in terms too deep for
 way, "If that's not good e - nough for him which is good e - nough for
 way, "If he's con - tent with a ve - ge - ta - ble love which would cer - tain - ly not suit

E

me, Why what a ve - ry sin - gu - lar - ly deep young man this deep young man must
 me, Why what a ve - ry cul - ti - va - ted kind of youth this kind of youth must
 me, Why what a most par - tic - u - lar - ly pure young man this pure young man must

last verse rall.

1 & 2.	Last.
--------	-------

bel
 bel
 bel

2. Be
 3. Then a

N^o. 7.

DUET— (Patience and Angela.)

Allegretto moderato. ♩ = 108.

VOICE. PATIENCE.

Long years a - go,

PIANO. *p*

four - teen, may-be When but a ti - ny babe of 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 marv' - lous eyes and wondrous hair,

p *cresc.*

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

p *mf*

Ah, how we lov'd 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!

ANGELA.
Ah,

C

old, old tale of Cu-pid'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.

D

- member, pray, He was a lit-tle boy!

No doubt, yet spite of all your pains, The

D

f

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

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!

a tempo f

dim.

N^o. 8.

DUET.—(Patience and Grosvenor.)

Allegretto. ♩ = 92. GROSVENOR.

VOICE. Prithee, pretty mai-den— prithee tell me true,

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

(Hey but I'm doleful, willow willow wa - ly!) Have you e'er a lo - ver a - danging af - ter you?

Hey wil - low wa - ly O! I would fain dis - co - ver If you have a lo - ver!

PATIENCE. *rall.* *a tempo*

Hey - wil - low wa - ly - O! Gen - tle sir, my heart is fro - lic - some and free -

rall. *a tempo*

(Hey but he's dole-ful, willow willow wa - ly!) No-bo-dy I care for comes a-courting me-

Hey wil-low wa - ly O! No-bo-dy I care for Comes a-courting-ther-e-fore,

rall. Hey - wil - low wa - ly - O! **GROSVENOR.**
a tempo Prithee, pret-ty mai - den, will you mar-ry me?

rall. *p a tempo*

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

ma-ny peo-ple prize it, Hey_wil - low wa - ly_ O! Gentle sir, al-though to

rall. *PATIENCE. a tempo*

mar-ry I de-sign- (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 wa - ly O! To

other mai-dens go you- As yet I do not know you, Hey_wil - low wa - ly_ O!

rall. *GROSVENOR. rall.*

Hey wil-low wa - ly O!_

Nº 9.

FINALE— ACT I.

Allegretto moderato. ♩ = 72.

PIANO.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of six systems of music. The first system is marked *p* and includes a dynamic hairpin. The second system is marked *f*. The third system has a *p* marking in the bass clef. The fourth system has an *A* marking above the treble clef. The fifth and sixth systems continue the piece with various dynamics and articulations.

CHORUS OF MAIDENS.

Let the mer - ry cym - bals sound, — Gai - ly pipe Pan - dae - an
 cre - seen - do

plea - sure, 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

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 beat - ing,
sempre ere - scen - do

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

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

sound, — Gai - ly pipe Pan - dae - 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. —

Allegro alla marcia. ♩ = 108.

f *p*

DUKE, COL., and MAJ.-CHO. OF DRAGOONS.
TENORS and BASSES. *Unis. f*

Now

cre - scen do

tell us, we pray you, Why 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

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

SOLO. DUKE. **E**

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

SOLO. COLONEL.

CHORUS.

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

tell us, we pray you, Why thus they ar-ray you- Oh po-et, how 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 DRAGOONS.

By the ad.vice of his so - li - ci.tor, He's put himself up to be raffled for! Oh,

p a tempo

CHORUS OF MAIDENS.

hor.ror! urged by his so - li - ci.tor, He's put himself up to be raffled for! Oh,

hea.ven's blessing on his so - li - ci.tor! Oh,

A hideous curse on his so - li - ci.tor!

hea.ven's blessing on his so - li - ci.tor!

A hideous curse on his so - li - ci.tor!

rall.

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

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

pp

rall.

Allegro. ♩ = 108.

SOLO. COLONEL.

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

p

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

CHORUS. TENORS.

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

BASSES.

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-

cre - - - scen - - - do - - -

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

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

Andante con tenerezza. ♩ = 60.
SOLO. DUKE.

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

p

- peal, Such con - duct Bri - tish sol - diers feel. (*aside.*) (Sigh, sigh, all sigh!) To

foeman's steel we rarely see A British soldier bend the knee, Yet,

p

one and all, they kneel to ye— (Kneel, kneel, all kneel!) Our soldiers ve - ry

(aside.)

f *p*

seldom cry, And yet-I need not tell you wh - A tear-drop dews each martial eye!

(aside.)
(Weep, weep, all weep!)

CHORUS OF MAIDENS. *cresc.*
Our soldiers ve - ry sel-dom cry And

CHORUS OF DRAGOONS. *cresc.*
We soldiers ve - ry sel-dom cry And

cresc.

A tear-drop dews each manly eye! —

yet—they need not tell us why—

yet—we need not tell you why— A tear dews each eye! —

p

Allegro vivace. ♩ = 112.

Weep, weep, all weep!

Weep, weep, all weep!

mar - ti - al eye!

pp

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, Tickets 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 modern 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 **K** CHORUS OF MAIDENS. Such a judge of blue-and-white, and o-ther kinds of pot-te-ry—From

piu f

ear-ly O - ri - en - tal, down to modern 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.

Vivace. ♩ = 112. CHORUS OF DRAGOONS. *f* TENORS AND BASSES.

We've been thrown o - ver, 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 e - ver came out of it, And

some day we shall get our share, So

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with a few rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

we don't care— so we don't care!

The second system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a rest. The piano accompaniment includes a 'M' marking above the staff, indicating a mezzo-forte dynamic.

A piano solo section consisting of two staves. It features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand. The key signature changes to two sharps (D major) and the time signature is 4/4.

RECIT. BUNTHORNE.

JANE.

And are you going a tic_ket for to buy? Most certainly I am;

The recitative section features a vocal line with a simple, speech-like melody and a piano accompaniment with sparse chords. The key signature is two flats (B-flat major) and the time signature is 4/4.

BUNTHORNE.

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

The final section continues the vocal and piano parts. The piano accompaniment includes the instruction 'A tempo moderato.' below the staff. The key signature is two flats and the time signature is 4/4.

CHORUS OF MAIDENS.

Two minutes will de - cide who wins the prize! Oh, For - tune,

Andante affetuoso. ♩ = 66.

to my ach - ing heart be kind; Like us, thou

art blind - fold - ed, but not blind! Just raise your bandage,

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

JANE.

BUNTHORNE.

first! He loves me best! I want to know the worst!

Allegro vivace. ♩ = 144.

RECIT. PATIENCE.

Hold! stay your hand!

ff *f a tempo*

CHORUS OF MAIDENS.

What means this in - ter - fer - ence? Of

CHORUS OF DRAGOONS.

What means this in - ter - fer - ence? Of

JANE.

this bold girl I pray you make a clear - ance!

this bold girl I pray you make a clear - ance!

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

BUNTHORNE.

PATIENCE.

go! She wants a tic - ket! Take a doz - en! No! if

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

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

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 treble clef and a key signature of one sharp (F#). The lyrics are: "with re-morse-ful thought op-press, Sin-cere-ly doth re-pent. If". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "you, with one so low-ly; still De-sire to be al-". The piano accompaniment continues with similar rhythmic patterns.

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

ad lib.

The third system continues the vocal line and piano accompaniment. The lyrics are: "- lied, Then you may take me. if you will, For I will be your". Above the vocal line, the instruction "*ad lib.*" is written. The piano accompaniment features a large, sweeping melodic line in the right hand, with the handwritten note "for full" written below it.

S
bride.

CHORUS.

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

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

The fourth system begins with a vocal line starting on a new staff, marked with a soprano clef (S) and the word "bride.". Below it, the piano accompaniment starts with a new system, marked with a forte dynamic (*ff*) and the word "CHORUS.". The lyrics are: "Oh shame-less one! Oh bold-faced thing! A-way you". The piano accompaniment features a rhythmic pattern of chords.

S
ff

The fifth system continues the piano accompaniment from the previous system. It features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The dynamic marking *ff* is present.

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

one! You bold - faced thing! How

one! You bold - faced thing!

BUNTHORNE.

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

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

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

RECIT. PATIENCE.

are! No, Mister Bunthorne, no - you're wrong a - gain, Per - mit me - I'll en -

- dea - vour to ex - plain!

Clar. Solo.

V Andante. ♩ = 72.

PATIENCE.

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

BUNTHORNE.

Ex - act - ly so!

V Andante. ♩ = 72.

p

free - No i - dle thought of gain or - joy, A

Ex - act - ly so!

mai - den's - fan - cy should em - ploy - True love must be with - out al -

cresc.

- loy, True love must be with - out al - loy. Im -

MEN.

Ex - act - ly so!

W
 -pos - ture to contempt must lead- COLONEL. Blind va - ni - ty's dis - sen - sion's
 Ex - act - ly so -

W
 Ex - act - ly so -

MAJOR. seed- lt fol - lows then, a mai - den - who De -
 Ex - act - ly so -

Ex - act - ly so -

- votes her - self to lov - ing - you Is promp - ted - by no sel - fish

Is promp - ted - by no sel - fish
 cresc.

view! Is promp - ted by no sel - fish view!
 MEN.

Ex - act - ly so -

dim. p

Y SAPHIR. ANGELA.

Are you re_solv'd to wed this shame_less one? Is there no chance for a_ny

BUNTHORNE. *Andante con moto.* ♩ = 84.

o_ther? Nonel

A

p ELLA. I hear the soft note of the

p SAPHIR. I hear the soft note of the

p ANGELA. I hear the soft note of the

p DUKE I hear the soft note of the

p MAJOR. I hear the soft note of the

p COLONEL. I hear the soft note of the

cresc.

echo - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

cresc.

écho - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

cresc.

e - cho - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

cresc.

echo - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

cresc.

echo - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

cresc.

e - cho - ing voice Of an old old love, long dead- It whis - pers my sor - row - ing

m

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

p

heart "re - joice" For the last sad tear is shed- The pain that is all but a

cresc. *f>*

plea - sure will change For the plea - sure that's all but pain, And

cresc. *f>*

plea - sure will change For the plea - sure that's all but pain, And

cresc. *f>*

plea - sure will change For the plea - sure that's all but pain, And

cresc. *f>*

plea - sure will change For the plea - sure that's all but pain, And

cresc. *f>*

plea - sure will change For the plea - sure that's all but pain, And

f>

plea - sure will change For the plea - sure that's all but pain, And

f dim.

dim.

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

dim.

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

dim.

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

dim.

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

dim.

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

dim.

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

B

p *cresc.* *f*

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

p *cresc.* *f*

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

p *cresc.* *f*

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

p *cresc.* *f*

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

p *cresc.* *f*

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

CHORUS. *p* *cresc.* *f*

Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

p *cresc.* *f*

Yes, the pain that is all but a pleasure will change For the pleasure that's all but pain, And

B

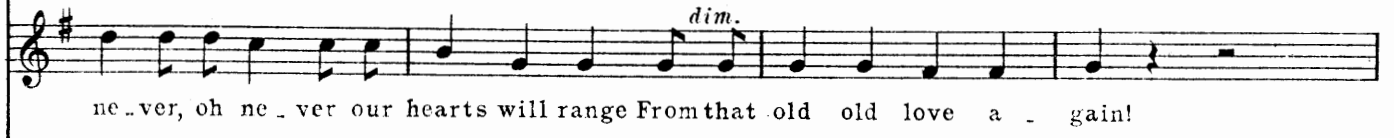
p *f dim.*

dim. C



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

dim.



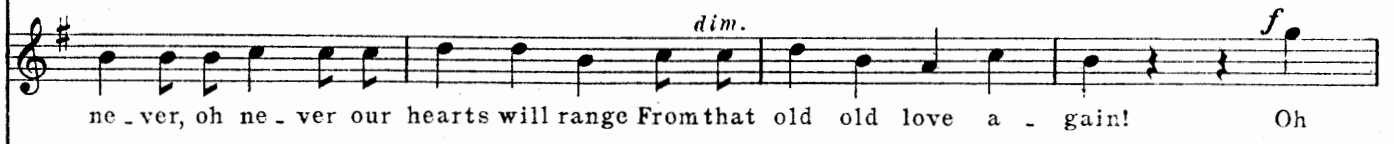
ne-ver, oh ne-ver our hearts will range From that old old love a - gain!

dim.



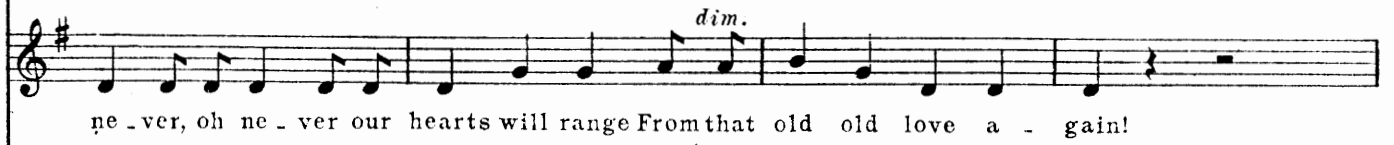
ne-ver, oh ne-ver our hearts will range From that old old love a - gain!

dim. *f*



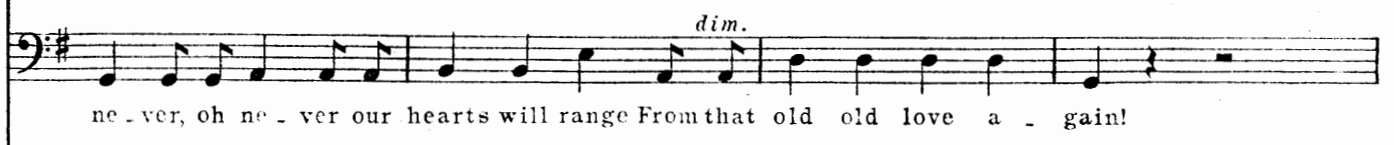
ne-ver, oh ne-ver our hearts will range From that old old love a - gain! Oh

dim.



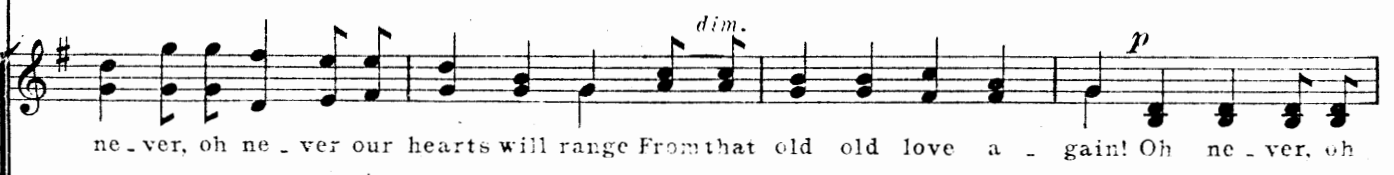
ne-ver, oh ne-ver our hearts will range From that old old love a - gain!

dim.



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! Oh ne-ver, oh

dim. *p*



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

C



pp

Oh

Oh

Oh

ne - - ver this. ne - - ver our hearts will range, Oh

Oh

Oh

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

ne - ver our hearts, 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!

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!

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

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

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

p a tempo

E ANGELA.

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

F

trace?

p CHORUS.

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

F

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

RECIT. GROSVENOR.

I am a bro-ken-hearted trou-ba-dour, Whose mind's æs - the - tic and whose

G *Vivace*. ♩ = 144.

RECIT. ANGELA.

tastes are pure! Æs -

G *a tempo*

GROSVENOR.

- the - tic! He is æs - the - tic! Yes, yes - I am æs -

a tempo

MAIDENS.

- the - tic And po - e - tic! Then, we

love you!

f

CHORUS OF DRAGOONS.

They love him! Hor_ror!

p

PATIENCE & BUNTHORNE. GROSVENOR.

They love him! Hor_ror! They love me!

cresc.

Hor_ror! Hor_ror! Horror!

f *cresc.* *molto*

Allegretto agitato. ♩ = 144.

PATIENCE.

Oh list, Re - gi_nald, while I confess A love that's all un - sel - fish - ness, That

ELLA.

Oh list while we a love confess That words imper - fect - ly express, Those

SAPHIR.

Oh list while we a love confess That words imper - fect - ly express, Those

ANGELA.

Oh list while we a love confess That words imper - fect - ly express, Those

JANE.

Oh list while we a love confess That words imper - fect - ly express, Those

DUKE.

My jea - lous - y I can't express, Their love they o - pen - ly confess; His

CHORUS. SOPRANOS & CONTRALTOS.

Oh list while we a love con - fess That

TENORS & BASSES.

Oh list while they a love con - fess That

Allegretto agitato. ♩ = 144.

it's un-selfish, goodness knows, You won't dispute it, I suppose!

shell-like ears, ah, do not close To blighted love's distracting woes!

shell-like ears, ah, do not close To blighted love's distracting woes!

shell-like ears, ah, do not close To blighted love's distracting woes!

shell-like ears, ah, do not close To blighted love's distracting woes!

shell-like ears, he does not close To their recital of their woes!

COLONEL & MAJOR.

My jealousy I

(BUNTHORNE.) My jealousy I
(GROSVENOR.) Again my cursed

words imperfectly express! Yes, those shell-like ears, ah,

words imperfectly express! Yes, his shell-like ears he

can't express, Their love they o - pen - ly confess! Their love they o - pen - ly confess, con -

can't express, Their love they o - pen - ly confess! Their love they o - pen - ly confess, con -
come - liness Spreads hope - less an - guish and distress, Spreads hope - less an - guish and distress, 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 *cresc.* *K*

Ah!

f

Oh list while we our love confess That words im_per - fect.

f

Oh list while we our love confess That words im_per - fect.

f

Oh list while we our love confess That words im_per - fect.

f

Oh list while we our love confess That words im_per - fect.

p *cresc.*

Ah!

f

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

f

fess! My jea - lous - y I can't express, Their love they o - pen -
- tress! A - gain my curs - ed come - liness Spreads hope - less an - guish

f

woes! Oh list while we a love confess That words im_per - fect.

f

woes! Oh list while they a love confess That words im_per - fect.

K

do

KK

— And I shall love you, I shall love. Your ears, ah, do not

- ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing

- ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing

- ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing

- ly express. Thy shell - like ears, ah, do not close To love's dis - tract - ing

— His shell - like ears he does not close To love's dis - tract - ing

- ly confess. His shell - like ears he does not close To love's dis - tract - ing

- ly confess. His shell - like ears he does not close To love's dis - tract - ing
and distress; Thine ears, oh For tune, do not close To love's dis - tract - ing

- ly express. Those shell - like ears. ah, do not close To love's dis - tract - ing

- ly express. His shell - like ears. He does not close To love's dis - tract - ing

close! Thy shell - like ears, ah, do not close To blight - ed

woes! Thy shell - like ears, ah, do not close To blight - ed

woes! Thy shell - like ears, ah, do not close To blight - ed

woes! Thy shell - like ears, ah, do not close To blight - ed

woes! Thy shell - like ears, ah, do not close To blight - ed

woes! His shell - like ears he does not close To blight - ed

woes! Now is not this ri - di - cu - lous, and is not this pre - pos - ter - ous? A tho - ro' - pac'd ab -

woes! His shell - like ears he does not close To blight - ed
woes! My shell - like ears I can - not close To blight - ed

woes! Those shell - like ears, ah, do not close To blight - ed

woes! Now is not this ri - di - cu - lous, and is not this pre - pos - ter - ous? A tho - ro' - pac'd ab -



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



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



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



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



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



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



-sur.di - ty, explain it if you can! Now is not this ri - di - cu - lous, and is not this pre -



love's dis - tract - ing woes! His shell - like ears he does not
love's dis - tract - ing woes! My shell - like ears I can - not



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



-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

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

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

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

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

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

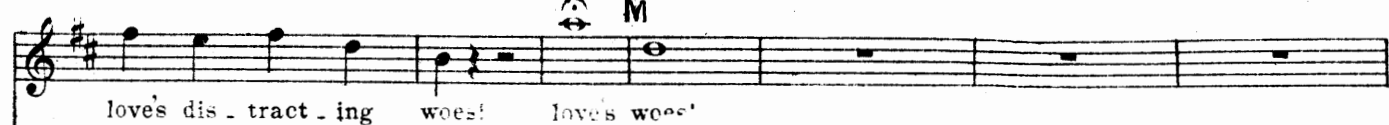
- poster.ous? A thorough-pac'dab - sur-di - ty, explain it if you can, ex - plain, ex -

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

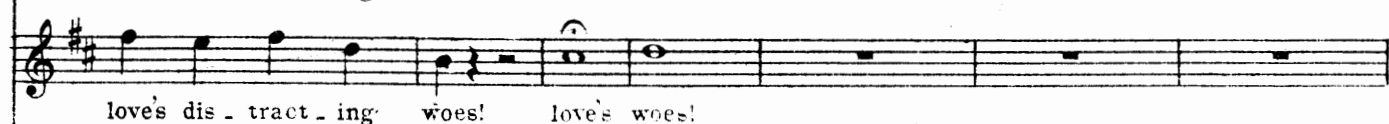
close To blight - ed love's dis - tract - ing woes! To love's, to

- poster.ous? A thorough-pac'dab - sur-di - ty, explain it if you can, ex - plain, ex -

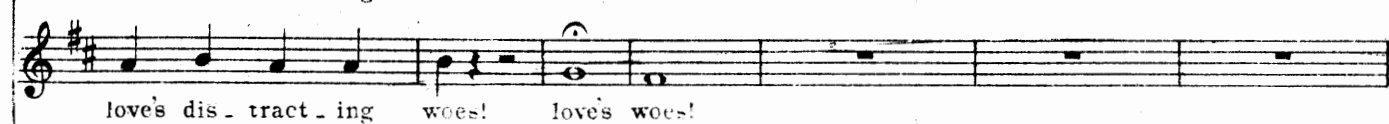
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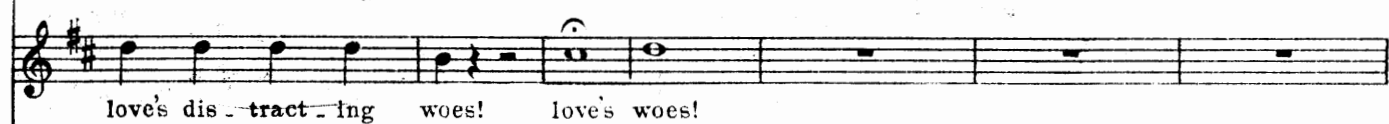
love's dis - tract - ing woes! love's woes!



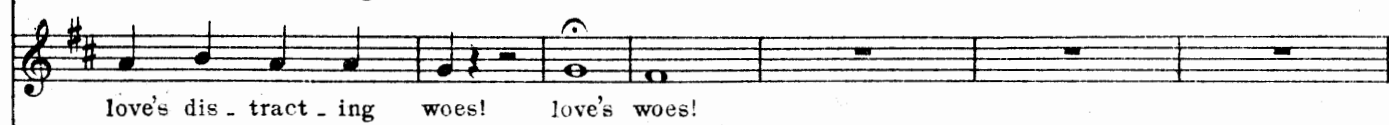
love's dis - tract - ing woes! love's woes!



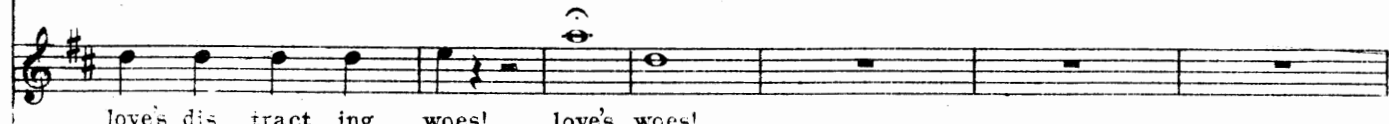
love's dis - tract - ing woes! love's woes!



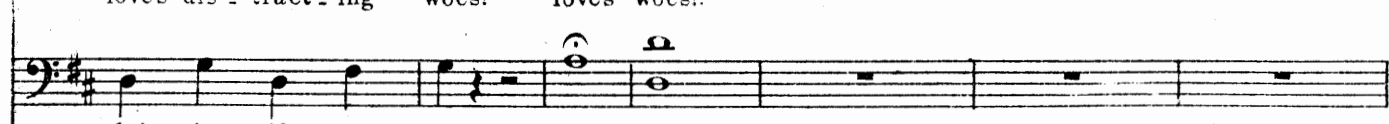
love's dis - tract - ing woes! love's woes!



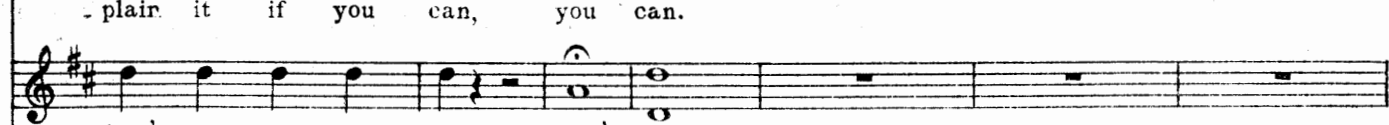
love's dis - tract - ing woes! love's woes!



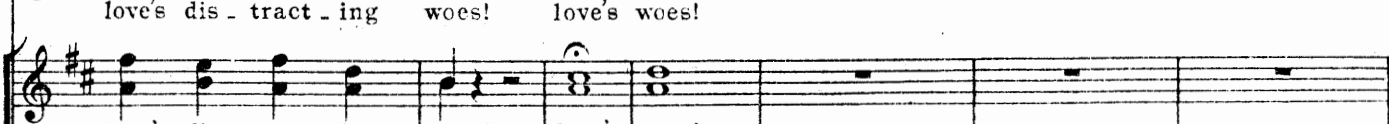
love's dis - tract - ing woes! love's woes!



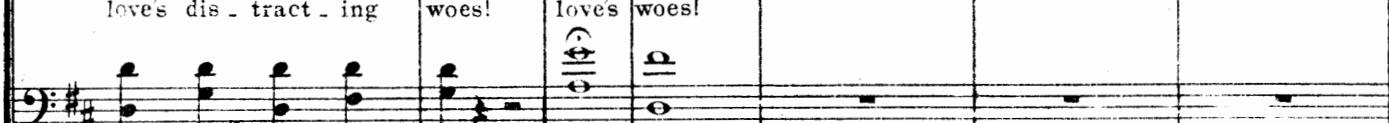
- plain it if you can, you can.



love's dis - tract - ing woes! love's woes!



love's dis - tract - ing woes! love's woes!



- plain it if you can, you can.

M

a tempo

ff




Act II.

No. 1.

RECITATIVE and SONG. (Jane.)

Moderato. ♩ = 104.

PIANO.

RECIT. JANE.

Sad is that woman's lot who, year by year, Sees, one by one, her beauties disappear;

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

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

life's un_cer_tain gloamings, To wreathe her wrinkled brow with well saved

"combings;" Re_duced, with rouge, lip-salve, and pearly grey,

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

Andante moderato. ♩ = 80.

Silver'd is the ra - ven hair— Spreading is the part-ing straight,

Mottled the com-plex-ion fair, Halt-ing is the_youth-ful gait. Hol-low is the laughter free.

rall. *a tempo*

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

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

mf

bye!

mf *p*

Fad - ing is the ta - per waist - Shape - less grows the shape - ly - limb, And although se -

- vere - ly - laced, Spreading is the - fi - gure trim! Stout - er than I used to be,

Still more cor - pu - lent grow I - There will be too much - of - me In the

rall. *a tempo*

rall. *p a tempo*

com - ing bye and bye! There will be too much of me In the

f *ff* *appassionato*

mf

com - ing - bye and bye!

f *a tempo*

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 tainting hearts be - guile! On such

eyes as maidens cherish Let thy fond adorers

p

gaze, Or incessantly perish, In their

f

dim.

all-consuming rays! Or incessantly

dim. *p*

perish, In their all-consuming rays!

dim. *pp*

No. 3.

SONG.— (Grosvenor, and Chorus of Maidens.)

Allegretto. ♩ = 72.

PIANO. *ff*

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

GROSVENOR.

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

The vocal line for Grosvenor begins with a rest, followed by the lyrics. The piano accompaniment is marked *p* and features a simple harmonic accompaniment.

lov-ing crop Of sciss-ors and nee-dles, - nails and knives, Of-fer-ing love for

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

all their lives; But for i-ron the mag-net

The vocal line concludes with the lyrics. The piano accompaniment is marked *mf* and *p*.

felt no whim, Tho' he charmed i-ron, it

charmed not him, From needles and nails and knives he'd turn, For he'd set his love—

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

CHORUS OF MAIDENS. GROSVENOR.

Sil-ver Churn! His— most æs-the-tic, Very mag-ne-tic—

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 aes-the-tic, Ve-ry mag-ne-tic—

Fan-cy took this-turn— "If I can wheedle A knife or nee-dle, Why not a Sil-ver

Churn?" GROSVENOR.
And

Iron 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 scissors declar'd them-selves "cut-out;"

The kettles they boiled with rage, 'tis said,

p *mf*

While ev-ry nail went off its head, And

p

hi-ther and thi-ther be-gan to roam, Till a hammer came up

cres

and drove them home. It drove them home?

CHORUS OF MAIDENS.

p *b*

GROSVENOR.

It drove them home; While this mag-ne-tic,-

p

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 this mag - ne - tic, -

CHORUS OF MAIDENS.

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

mag - net e - ver Attract a Sil - ver Churn!

rall. *a tempo*

rall. *ff*

Nº 4.

SONG.—(Patience.)

Allegretto. ♩. = 66.

PATIENCE.

VOICE.

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

PIANO.

maid, Tell-ing a tale of wrong, Tell-ing of hope betray'd.
 frown, Yield-ing your own self-will, Laughing 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! —
 him, No - thing at all — for her! No - thing at all — for her! —

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* *a tempo*

No 5.

DUET.—(Jane and Bunthorne.)

Allegro vivace (♩=126)

PIANO.

1st Verse JANE.

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

2nd Verse BUNTHORNE.

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

JANE.

-ron - i-cal—

"Your

1st Verse BUNTHORNE

(Sing "Hey to you—good day to you"—and that's what I shall say!)

2nd Verse JANE.

(Say "Booh to you—pooh pooh to you"—and that's what you should say!)

BUNTHORNE.

joc - u-lar—

To

style is much too sanc-ti-fied—your cut is too can-on-i-cal—

(Sing “Bah to you— ha!

(Sing “Bah to you— ha!

cut his cur-ly hair and stick an eye-glass in his o-cu-lar—

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "style is much too sanc-ti-fied—your cut is too can-on-i-cal—". The bottom staff is a piano accompaniment in bass clef. The system concludes with two vocal staves, each with the instruction "(Sing 'Bah to you— ha!".

“I was the beau i - de - al of the

ha! to you”—and that’s what I shall say!

ha! to you”—and that’s what you should say!

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

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef with the lyrics "“I was the beau i - de - al of the". The bottom staff is a piano accompaniment in bass clef. The system concludes with two vocal staves, each with the lyrics "ha! to you”—and that’s what I shall say!" and "ha! to you”—and that’s what you should say!". The final line of the system is "To stuff his con-ver - sa - tion full of".

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

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

Sing

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

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

- day to you"—Sing "Bah to you—ha! ha! to you"—Sing "Booh to you—pooh, pooh to you"—And

Good - day, Bah, ha!

day to you"—Sing "Bah to you—ha! ha! to you"—Sing "Booh to you—pooh, pooh to you"—And

Good - day, Bah, ha!

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

that's what you should say! Sing "Hey to you—good day to you"—Sing "Bah to you"— ha!

ha! Booh, pooh, pooh,

that's what you should say! Sing "Hey to you—good day to you"—Sing "Bah to you"— ha!

ha! Booh, pooh, pooh,

f *pp*

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The piano part includes dynamic markings: *f* (forte) and *pp* (pianissimo).

hal to you," Sing "Bah to you"—And that's what you should say! "Bah, bah,"

Bah," And that's what I shall say! "Booh,

cresc. *f* *p*

And that's what you should say! "Booh,

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

cre

Highest notes and () second time

booh," And that's what you should say!

And that's what I shall say!

scen - do *ff*

No. 6.

TRIO.—(Duke, Major, and Colonel.)

Andante. ♩ = 63.

PIANO. *p*

DUKE.
It's

MAJOR.
It's

COLONEL.
It's

clear that me - di - ae - val art a - lone re - tains its zest, To

clear that me - di - ae - val art a - lone re - tains its zest, To

clear that me - di - ae - 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

charm and please its de - vo - tees we've done our lit - tle best. We're not quite sure if

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

all we do has the Ear - ly Eng - lish ring; But, as far as we can judge, it's some - thing

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 thing: You hold yourself like this, You

like this sort of thing: You hold yourself like this, You

like this sort of thing: You hold yourself like this, You

hold yourself like that, By hook and crook you try to look both

hold yourself like that, By hook and crook you try to look both

hold yourself like that, By hook and crook you try to look both

an - gular and flat. We ven - ture to ex - pect That what we re - col -

an - gular and flat. We ven - ture to ex - pect That what we re - col -

an - gular and flat. We ven - ture to ex - pect That what we re - col -

-lect. Though but a part of true High Art, will have its due ef - fect.

-lect. Though but a part of true High Art, will have its due ef - fect.

-lect. Though but a part of true High Art, will have its due ef - fect.

p

sempre p

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

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

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

p

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

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

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

Time alone will bring, But, as far as we can judge, it's something like this sort of

Time alone will bring, But, as far as we can judge, it's something like this sort of

Time alone will bring, But, as far as we can judge, it's something like this sort of

thing: You hold yourself like this, You hold yourself like

thing: You hold yourself like this, You hold yourself like

thing: You hold yourself like this, You hold yourself like

that, By hook and crook you try to look both an-gular and flat. To

that, By hook and crook you try to look both an-gular and flat. To

that, By hook and crook you try to look both an-gular and flat. To

cul - ti - vate the trim, Ri - gid - i - ty of limb, You ought to get a

cul - ti - vate the trim, Ri - gid - i - ty of limb, You ought to get a

cul - ti - vate the trim, Ri - gid - i - ty of limb, You ought to get a

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "cul - ti - vate the trim, Ri - gid - i - ty of limb, You ought to get a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Mar - ionette, and form your style on him.

Mar - ionette, and form your style on him.

Mar - ionette, and form your style on him.

Mar - ionette, and form your style on him.

The second system continues with the same three vocal staves and piano accompaniment. The lyrics are: "Mar - ionette, and form your style on him.". The piano accompaniment includes the instruction *sempre p* (piano) in the middle of the system.

The final system shows the piano accompaniment for the piece, consisting of two staves (treble and bass clef). It features a complex rhythmic structure with many sixteenth and thirty-second notes, typical of a 19th-century piano piece.

Nº 7.

QUINTETTE.—(Angela, Saphir, Duke, Major, and Colonel.)

Allegretto. ♩ = 112.

PIANO.

ff

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat).

DUKE.

1. If Sa-
2. If on

The Duke's part is written on a single staff. The first line is a whole rest. The second line begins with a quarter note followed by a half note. The piano accompaniment continues with the same rhythmic pattern as the introduction.

- 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

The piano accompaniment for the Duke's lyrics consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a steady eighth-note accompaniment.

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

The Major and Colonel's parts are written on two staves. The Major's part is on the top staff, and the Colonel's part is on the bottom staff. The piano accompaniment continues with the same rhythmic pattern.

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. *p*

He_ will have to be con - tent - ed With_ our heart-felt sym - pa - thy!

ANGELA. *p*

He_ will have to be con - tent - ed With_ our heart-felt sym - pa - thy!

DUKE. *p*

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

MAJOR. *p*

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

COLONEL. *p*

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

p

p In that case un-pre - ce -
p In that case un-pre - ce -
p In that case un-pre - ce -
p 1. In that case un-pre - ce -
 2. In that case un-pre - ce -
p 1. In that case un-pre - ce -
 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
 - dent - ed, Sin - gle he will live and die - He will have to be con - tent - ed With our
 - dent - ed, Sin - gle he will live and die - He will have to be con - tent - ed With our
 - dent - ed, Sin - gle I shall live and die - I shall have to be con - tent - ed With their
 - dent - ed, Sin - gle he will live and die - He will have to be con - tent - ed With our
 - dent - ed, Sin - gle I shall live and die - I shall have to be con - tent - ed With their

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

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

DUKE.

Af - ter some debate in -

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

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

rall.

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

colla voce

SAPHIR. *p a tempo*
 He will have to live content-ed With our heart-felt sym-pa-ty!

ANGELA. *p*
 He will have to live content-ed With our heart-felt sym-pa-ty!

p
 thy, to live content-ed With their heart-felt sym-pa-ty!

MAJOR. *p*
 He will have to live content-ed With our heart-felt sym-pa-ty!

COLONEL. *p*
 He will have to live content-ed With our heart-felt sym-pa-ty!

p a tempo

p
 In that case un-pre - ce - dent - ed, Sin - gle

p
 In that case un-pre - ce - dent - ed, Sin - gle

p
 In that case un-pre - ce - dent - ed, Sin - gle

p
 In that case un-pre - ce - dent - ed, Sin - gle

p
 In that case un-pre - ce - dent - ed, Sin - gle

p

he will live and die, He will have to be con - tent - ed With our heart - felt sym - pa -

he will live and die, He will have to be con - tent - ed With our heart - felt sym - pa -

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

he will live and die, He will have to be con - tent - ed With our heart - felt sym - pa -

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 - tent - ed With our heart - felt sym - pa - thy! He will

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

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

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

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

- 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!

a tempo
ff

ff *ff*

No 8.

DUET.—(Bunthorne and Grosvenor.)

Vivace. ♩ = 132.

VOICE. BUNTHORNE.

When I go out of

PIANO. *p stacc.*

door, Of da - mo - zels a score, (All sighing and burning, And

clinging and yearning) Will follow me as be - fore. I shall, with cul - tured taste, Dis -

- tin - guish gems from paste, And "High diddle diddle" Will rank as an idyll, If I pronounce it

GROSVENOR.

A most intense young man, A soul-ful-eyed young man, An
 chaste! A most intense young man, A soul-ful-eyed young man, An

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "A most intense young man, A soul-ful-eyed young man, An chaste! A most intense young man, A soul-ful-eyed young man, An".

GROSVENOR.

ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man! Con-
 ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man!

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man! Con- ul-tra-po-e-ti-cal, su-per-æ-s-the-ti-cal, Out of the way young man!".

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

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "-ceive me, if you can, An ev-'ry-day young man: A commonplace type, With a".

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "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 doesn't get thinner 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 stea - dy and sto - lid - y, jol - ly Bank - ho - li - day,
mat - ter - of - fact young man - A stea - dy and sto - lid - y, jol - ly Bank - ho - li - day,

Ev - e - ry - day young man!
Ev - e - ry - day young man! A Ja - pa - nese young man - A

blue and white young man— Fran - ces - ca di Ri - mi - ni, mi - mi - ny, pim - i - ny,

GROSVENOR.

Je - ne - sais - quoi 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 pallid and thin young man— A

hag-gard and lank young man— A green-er-y-yaller-y, Gros-ve-nor Galler-y,

GROSVENOR.
Foot-in-the-grave young man! A Sew-ell and Cross young man— A

How-ell and James young man— A push-ing young parti-cle—what's the next ar-ti-cle—

GROSVENOR.
Wa-ter-loo House young man! Conceive me, if you can, A mat-ter-of-fact young
BUNTHORNE.
Conceive 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, super - æs - the - ti - cal, Out - of - the - way young man! Con -

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#) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "man, An al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry day young man! Con -" on the first staff, and "man, An ul - tra po - e - ti - cal, super - æs - the - ti - cal, Out - of - the - way young man! Con -" on the second staff.

- 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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "- ceive me, if you can, A mat - ter - of - fact young man, An" on the first staff, and "- ceive me, if you can. A crotch - et - ty, crack'd young man, An" on the second staff.

al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry - day young man!

ul - tra po - e - ti - cal, super - æs - the - ti - cal, out - of - the - way young man!

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "al - pha - be - ti - cal, a - rith - me - ti - cal, Ev - e - ry - day young man!" on the first staff, and "ul - tra po - e - ti - cal, super - æs - the - ti - cal, out - of - the - way young man!" on the second staff. The piano accompaniment features dynamic markings of *fz* (forzando) in the final measures.

No 9.

SONG.—(Grosvenor) and Chorus of Maidens.

Vivace. ♩ = 132.

VOICE.

p stacc.

GROSVENOR.

Im a

Wa - ter - loo House young man, A Sew - ell and Cross young man, A

stea - dy and sto - lid - y, jol - ly Bank - ho - li - dy, 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.

No 10.

FINALE.

Allegretto. (♩. = 112.)

VOICE.

ff

DUKE.

Af - ter

p

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 - jors' bridel 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 -

SAPHIR & ELLA.

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

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

BUNTHORNE. *p* He will have 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 In that case un-pre-ce-dent-ed, Sin-gle

p In that case un-pre-ce-dent-ed, Sin-gle

p In that case un-pre-ce-dent-ed, Sin-gle

p In that case un-pre-ce-dent-ed, Sin-gle

p In that case un-pre-ce-dent-ed, Sin-gle

CHORUS. *p* In that case un-pre-ce-dent-ed, Sin-gle

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

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

he must live and die, He will have to be content-ed With a tu-lip or li-

he must live and die, He will have to be content-ed With a tu-lip or li-

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

ly! Great-ly pleas'd with one an-o-ther, To get mar-ried we de-cide, Each of

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

us will wed the o - ther, No - bo - dy be Bun - thorne's Bride!

END OF OPERA.

Latest Song and Ballad Successes.

<u>LIZA LEHMANN</u> ...	"Little Brown Brother"
"	"There are fairies at the bottom of my garden"
"	"Fly away, pretty moth"
"	"Good morning, Brother Sunshine"
"	"'Tis the hour of Farewell"
<u>GUY D'HARDELOT</u> ...	"In England now"
"	"When I was young"
"	"In Lilac Time"
"	"I will come to you"
"	"Wait"
"	"All I ask of life"
"	"In her old-fashioned way"
"	"When the dream is there"
"	"A song of love and June"
"	"Roses of Forgiveness"
<u>TERESA DEL RIEGO</u> ...	"Blessing"
"	"Little Maid of the North"
"	"Homing"
"	"Some other day"
"	"Thank God for a garden"
"	"The Reason"
<u>FLORENCE AYLWARD</u> ...	"Running Water" and } Published "Rose Song" } together
<u>DOROTHY FORSTER</u> ...	"My Fairyland"
"	"If ever you wanted my love"
"	"Because I love you, dear"
"	"I wonder if love is a dream"
<u>KATIE MOSS</u> ...	"The Floral Dance"
<u>ETHEL BARNES</u> ...	"Out on deep waters"
"	"Soul of mine"
<u>LILIAN RAY</u> ...	"Land of the Long Ago"
<u>ELLEN TUCKFIELD</u> ...	"Come back to Dreamland and me"
"	"Underneath the Mango Tree"
<u>LILIAN GREY</u> ...	"Only seven"
<u>HAMISH MACCUNN</u> ...	"One lone star"
"	"Lie there, my lute"
<u>FREDERICK KEEL</u> ...	"To-morrow"
<u>LIONEL TRENT</u> ...	"June music"
"	"There's love for us to-day"
<u>F. W. SPARROW</u> ...	"The little place for you"
<u>ARTHUR BAYNON</u> ...	"A Garden of Peace"
"	"A Prayer at Dawn"
<u>GRAHAM PEEL</u> ...	"In Summertime on Bredon"
"	"The Early Morning"

<u>HERMANN LÖHE</u> ...	"Away in Athlone"
"	"Last year, sweetheart, last year"
"	"Farmer Giles"
"	"If Love had wings"
"	"In Love"
"	"Over the hills of heart's content"
"	"Any place is Heaven if you are near me"
<u>ROBERT CONINGSBY CLARKE</u> ...	"The Little Green Lane"
"	"Pansies for Memory"
"	"Dancing Poppies"
"	"A Little Twilight Song"
"	"Down along in Cloverland"
"	"The Blind Ploughman"
"	"Red Devon by the Sea"
<u>HAYDN WOOD</u> ...	"Wonderful world of Romance"
"	"Memories of you"
"	"Butterfly"
"	"Just a little house of love"
"	"In a corner of Somewhere"
"	"Love goes gathering roses"
"	"Roses of Picardy"
"	"It is only a tiny garden"
"	"Love's Garden of Roses"
<u>SAMUEL LIDDLE</u> ...	"Onward"
"	"How sleep the brave"
<u>H. LYALL PHILLIPS</u> ...	"The String of Pearls"
<u>ERIC COATES</u> ...	"The Maid and the Moon"
"	"Fairy Tales of Ireland"
"	"Our little Home"
"	"The Green Hills o' Somerset"
<u>J. H. FOULDS</u> ...	"A prayer for freedom"
<u>C. A. LIDGEY</u> ...	"The likes of they"
<u>WILLIAM G. JAMES</u> ...	"A moonlit lake"
"	"I was carried by a fairy"
<u>MONTAGUE F. PHILLIPS</u> ...	"Pale yellow Rose"
"	"Only a Violet"
"	"Nothing venture"
"	"Wild Flowers"
"	"Billy and me"
"	"A Dream Love"
"	"Sing, joyous bird"
"	"Hush'd is my lute"
<u>MICHAEL MULLINAR</u> ...	"A Smuggler's Song"
<u>LAO SILÉSU</u> ...	"Star of my life"
<u>F. S. BREVILLE-SMITH</u> ...	"Morning in my garden"
"	"Who keep the Sea?"
"	"O moon of golden roses"
"	"The Gay Cavalier"
"	"The Song of the Waggoner"
"	"There's only one England"

Chappell & Co.'s Popular Vocal Albums.

LIZA LEHMANN.

Three Snow Songs.

1. SNOWFLAKES.
 2. ROBIN REDBREAST.
 3. CHRISTMAS EVE.
- (Mzzo-Soprano and Soprano.)

Parody Pie.

1. COME WITH ME AND BE MY LOVE.
2. MY TRUE FRIEND HATH MY HAT.
3. GEYSERBIANCA.
4. BLINK TO ME ONLY WITH THINE EYES.
5. MAUD (of all work).
6. THE MAY QUEEN.
7. MRS. L. LORÉE.
8. I STUCK A PIN INTO A CHAIR.
9. EXCELS-EE-AW.

Hips and Hats.

1. I BE THINKIN'.
2. COUNTRY COURSHIP.
3. JEALOUSY.
4. BELLS ACROSS THE MEADOW.
5. TRAMPING.

Five Little Love Songs.

1. THERE'S A BIRD BENEATH YOUR WINDOW.
2. ALONG THE SUNNY LANE.
3. JUST A MULTITUDE OF CURLS.
4. IF I WERE A BIRD, I WOULD SING ALL DAY.
5. CLASP MINE CLOSER, LITTLE DEAR WHITE HAND.

(Medium and High.)

Cowboy Ballads.

1. THE RANCHER'S DAUGHTER.
2. NIGHT-HERDING SONG.
3. THE SKEW-BALL BLACK.

TERESA DEL RIEGO.

Songs of the Ship. A Song Sequence.

1. MY FAIR SHIP.
2. THE SHIP'S SONG.
3. A WHITE SAIL IN THE WEST.
4. ALL FOR LACK OF ONE.

Children's Pictures.

1. WHERE GO THE BOATS?
2. SLEEPSIN-BY (A Good Boy).
3. TIME TO RISE.
4. WINDY NIGHTS.
5. MY BED IS LIKE A BOAT.
6. SHADOW MARCH.

DOROTHY FORSTER.

Songs of the Highway.

1. THE HIGHWAY OF LIFE.
 2. WHERE THE WHITE ROAD RUNS.
 3. BY THE WAYSIDE.
 4. LOVE IS COME.
- (Low and High.)

Songs of Farewell.

1. ONLY A WORD AT PARTING.
 2. MAY LIFE BE KIND TO YOU.
 3. JUST TO LOVE YOU.
 4. I CANNOT SAY FAREWELL.
- (Low and High.)

GRAHAM PEEL.

Four Love Songs.

1. O LIKE A QUEEN'S HER HAPPY TREAD.
 2. ALL IN A GARDEN GREEN.
 5. HER LOVELINESS.
 4. JENNY KISSED ME.
- (Low and High.)

ROGER QUILTER.

Four Child Songs.

1. THE GOOD CHILD.
 2. THE LAMPLIGHTER.
 3. WHERE GO THE BOATS?
 4. FOREIGN CHILDREN.
- (Low and High.)

T. C. STERNDAL-BENNETT.

Seven What-Pots.

1. THE CAM.
2. TIMBUCTOO.
3. ESAU.
4. A FLY, AND A FLEA IN A FLUE.
5. THE CAPE.
6. THE SHOE FAMILY.
7. THE COLLIE DOG.

HERMANN LÖHR.

Four Leaf-land Lyrics.

1. THE GLORY OF THE YOUNG GREEN.
 2. A LOVE SONG.
 3. SUNSHINE AND CLOUD.
 4. SUNRISE.
- (Low, Medium, and High.)

Four Indian Songs.

1. STARLIGHT.
 2. JUST IN THE HUSH BEFORE THE DAWN.
 3. THIS PASSION IS BUT AN EMBER.
 4. ON THE CITY WALL.
- (Low, Medium, and High.)

Songs of the Southern Isles.

1. STARS OF THE SOUTH.
 2. I DREAM OF A GARDEN OF SUNSHINE.
 3. CYPRIAN NIGHT SONG.
 4. WHEN SPRING COMES TO THE ISLANDS.
- (Low, Medium, and High.)

Romany Songs.

1. WIND ON THE HEATH.
 2. MIRI DYE.
 3. WHERE MY CARAVAN HAS RESTED.
 4. THE MAGPIE IS A GIPSY BIRD.
- (Low, Medium, and High.)

HAYDN WOOD.

Three Songs of June.

1. JUNE IS HERE.
2. JUNE'S A GIPSY PEDLAR.
3. BUTTERFLY

R. CONINGSBY CLARKE.

Songs of the Malvern Hills.

1. MALVERN HILLS IN SPRING.
 2. THE LITTLE GIRL FROM HANLEY WAY.
 3. MY GIRL AND I.
 4. THE LEDBURY TRAIN.
 5. CASEND HILL.
 6. I BE HOPIN' YOU REMEMBER
 7. IN THE CITY.
- (Low and High.)

Songs of Summer.

1. FROM OUT THE MIST.
 2. WHEN, MY SWEET, I GAZE ON THEE.
 3. ONCE IN A GARDEN LOVELY.
 4. IN THE PURPLE GLOW.
- (Low and High.)

Desert Love Songs.

1. I WILL AWAIT THEE.
 2. MY HEART'S DESIRE.
 3. THE BURNING HOURS.
 4. THE DOVE.
 5. THE HAWK.
 6. YELLOW SLIPPERS.
- (Low and High.)

The Perfect Tune.

A connected set of Six Little Songs.

1. LIFE HAS ONE PERFECT MELODY.
 2. SUMMER NOON.
 3. PURPLE TWILIGHT.
 4. MAY DAWN.
 5. SUMMER AGAIN.
 6. WHEN TWO HEARTS LOVE.
- (Low and High.)

ERIC COATES.

The Hill o' Dreams.

1. BACK O' THE MOON.
 2. DREAM O' NIGHTS.
 3. THE MAN IN THE MOON.
 4. BLUEBELLS.
- (Low and High.)

MONTAGUE F. PHILLIPS.

The Fairy Garden.

1. BEFORE THE DAWN.
 2. SUNNY SHOWERS.
 3. FALLING STREAM.
 4. WIND IN THE WHEAT.
 5. A LITTLE BIRD SONG.
 6. THE GARDEN WAKES.
- (Low and High.)

Songs of Joy.

1. EVERY MORNING.
 2. THE LITTLE GOOD PEOPLE.
 3. LOVE'S SPELL.
 - SING, JOYOUS BIRD.
- (Low and High.)

Calendar of Song.

1. WAKE UP!
2. BUTTERFLIES.
3. AUTUMN LEAVES.
4. SNOWFLAKES.