

FULL SCORE

(AUTHORIZED COPYRIGHT EDITION)

PATIENCE

OR

BUNTHORNE'S BRIDE

(COMIC ÆSTHETIC OPERA)

WRITTEN BY
W. S. GILBERT

COMPOSED BY
ARTHUR SULLIVAN



Full Score, Vocal and Piano (Words and Music) SULLIVAN.	\$1.50	Vocal Gems (Selection, Words and Music) SULLIVAN.	.25
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An entirely New and Original Aesthetic Opera,

IN TWO ACTS,

ENTITLED

PATIENCE

OR,

BUNTHORNE'S BRIDE

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

*Authors of "Trial by Jury," "The Sorcerer," "H.M.S. Pinafore,"
"The Pirates of Penzance," &c., &c., &c.*

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W. S. GILBERT.

ARTHUR S. SULLIVAN.

First produced at the Opera Comique, London, on Saturday, 23rd April, 1881, under the management of Mr. R. D'Oyly Carte.

PATIENCE; or, BUNTHORNE'S BRIDE.

COLONEL CALVERLEY }
 MAJOR MURCATROYD } Officers of Dragoon Guards.
 LIEUT. THE DUKE OF DUNSTABLE }
 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 }
 AND
 PATIENCE A Dairymaid.
 CHORUS OF RAPTUROUS MAIDENS.

ACT I.—Exterior of Castle Bunthorne. ACT II.—A ade.

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PATIENCE; OR, BUNTHORNE'S BRIDE.

Written by W. S. GILBERT

Composed by ARTHUR SULLIVAN.

OVERTURE.

Moderato.

PIANO.

f *p* *dolce.*

A

f *dim.* *p*

dim. *pp* *p*

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Allegro vivace.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). 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 moving lines.

The second system continues the piece with similar rhythmic patterns. The upper staff features a melodic line with accents and slurs, and the lower staff continues with a dense accompaniment of chords and moving lines.

The third system shows more complex rhythmic structures. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a dense accompaniment of chords and moving lines.

The fourth system ends with a *dim.* (diminuendo) marking. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a dense accompaniment of chords and moving lines.

The fifth system features a key signature change to B-flat major, indicated by a 'B' above the staff. It includes dynamic markings of *pp*, *f*, and *pp*. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a dense accompaniment of chords and moving lines.

The sixth system features dynamic markings of *f* and *p*. The upper staff has a melodic line with slurs and accents, and the lower staff continues with a dense accompaniment of chords and moving lines.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a more rhythmic accompaniment in the bass. A dynamic marking of *pp* is present. The system concludes with the performance instruction *cre . . . scem.*

Second system of musical notation. The treble clef part features a melodic line with a *do.* marking. The bass clef part has a dense accompaniment. A dynamic marking of *pp* is present.

Third system of musical notation. The treble clef part has a melodic line with a *f* dynamic marking. The bass clef part has a dense accompaniment with a *pp* dynamic marking.

Fourth system of musical notation. The treble clef part has a melodic line with a *ff* dynamic marking. The bass clef part has a dense accompaniment with a *v* marking.

Fifth system of musical notation. The treble clef part has a melodic line with a *v* marking. The bass clef part has a dense accompaniment.

Sixth system of musical notation, starting with a *C* time signature. The treble clef part has a melodic line with a *mf* dynamic marking. The bass clef part has a dense accompaniment with a *p* dynamic marking. The system concludes with the performance instruction *dim. . . . pp*.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords with dynamic markings including *sf* (sforzando) and *p* (piano). There are also hairpins indicating a crescendo and decrescendo.

Third system of musical notation. The treble staff begins with a 'D' time signature. The music is marked *dolce* (dolce). The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has some notes with accents. The bass staff includes dynamic markings *sf*, *dim.* (diminuendo), and *p*. There are also hairpins for crescendo and decrescendo.

Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff is marked *pp* (pianissimo) and includes the instruction *poco a poco crescendo.*

Sixth system of musical notation. The treble staff has a melodic line. The bass staff is marked *fz* (forzando) and *pp* (pianissimo). There are hairpins for crescendo and decrescendo.

First system of a piano score. The right hand features a melodic line with eighth notes and some triplets. The left hand plays a rhythmic accompaniment of chords. Dynamics include *f* and *pp*.

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with a chordal accompaniment. Dynamics include *ff*.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with a chordal accompaniment. Dynamics include *pp*. A wavy line above the right hand indicates an 8va (octave) effect.

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

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

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

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings such as *f* and *V*.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of musical notation, showing a continuation of the musical themes with dynamic markings like *f*.

Fourth system of musical notation, featuring dense chordal textures and complex rhythmic figures.

Fifth system of musical notation, with dynamic markings such as *ff* and *V*.

Sixth system of musical notation, concluding the page with dynamic markings like *ff*, *Soc.*, and *Ped.*

PATIENCE

OR

BUNTHORNE'S BRIDE.

ACT I.

SCENE.—*Exterior of Castle Bunthorne. Entrance to castle, L. 2d E., by drawbridge over moat. A rocky elevation R. Young ladies dressed in æsthetic draperies are grouped about the stage. They play on lutes, mandolins, etc. as they sing, and all are in the last stage of despair.*

ANGELA, ELLA, and SAPHIR lead them. JANE, a gaunt, formidable, portentous, black-haired, heavy-browed æsthete, sits gloomily apart, with her back to audience, wrapt in grief.

No. 1.

CHORUS OF MAIDENS.

PIANO.

Andante.

f *p* *p*

dim. p

dim. *p*

A

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Twen - ty love - sick mai - dens we, . . . Love - sick all a - gainst our will, . . .". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a minor key and 4/4 time.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Twen - ty years hence we shall be Twen - ty love - sick mai - dens still!". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same key and time signature.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Twen - ty love - sick mai - dens we, And we die for love of thee!". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same key and time signature.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Twen - ty love - sick mai - dens we, . . . Love - sick all a - gainst our will.". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. A piano (*p*) dynamic marking is present at the beginning of the piano accompaniment.

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

The fifth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Twen - ty years hence we shall be Twen - ty love - sick mai - dens still!". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music concludes in the same key and time signature.

B SOLO. ANGELA. **CHORUS.**

Love feeds on hope, they say, or love will die— Ah, mi - se - rie!

ANGELA. **CHORUS** **ANGELA.**

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

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

CHORUS.

con - - cords 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 - not 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.
p *colla voc.*

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!

8va.

Ah, mi - se - rie!

p *dim.*

Ped.

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

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

ELLA. The love of maidens is, to him, as interesting as love is, to her, a sealed book. Oh, he cannot be serious.

SAPH. Would that it were! He pays his taxes.

ANG. And cherishes the receipts.

JANE. (*Suddenly.*) Fools!

ANG. I beg your pardon?

JANE. Fools and blind! The man loves—wildly loves;

ANG. But whom? None of us.

JANE. No, none of us. His weird fancy has lighted, for the nonce, on Patience, the village milkmaid.

SAPH. On Patience? Oh, it cannot be!

JANE. Bah! But yesterday I caught him in her dairy, eating fresh butter with a tablespoon. To-day he is not well.

SAPH. But Patience boasts that she has never loved—that

JANE. Of this fancy he will soon weary. (*Aside.*) Oh, Reginald, if you but knew what a wealth of golden love is

waiting for you, stored up in this rugged old bosom of mine, the milkmaid's triumph would be short indeed. (*All sigh wearily.*)

(PATIENCE appears on roek. She looks down with pity on the despondent ladies.)

No. 2.

RECITATIVE—Patience.

PIANO.

Allegro.

PATIENCE

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

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

SAPHIR (*Looking up.*)

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

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

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

(PATIENCE descends.) **PATIENCE**
 M - ther. Is it true That you have ne - ver lov'd? Most true in -

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

Alma's Song.

SONG—Patience.

PATIENCE

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

Allegretto grazioso.

PIANO.

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

riten. A

said, Or why are their eyes $\frac{1}{2}$ 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.

B

a tempo.

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

B

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,

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!

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* Thoug a ev - ry -

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

raa.

a tempo.

D

D

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

CHORUS

For she is blithe and she is gay,

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 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!

ANG. Ah, Patience, if you have never loved, you have never known true happiness! (*All sigh, and JANE groans.*)

PAT. But the truly happy seem to have so much on their minds! The truly happy never seem quite well.

JANE. There is a transcendental of delirium, an acute accentuation of supremest ecstasy, which the earthy might easily mistake for indigestion. But it is *not* indigestion; it is æsthetic transfiguration! (*To the others.*) Enough of babble. Come!

PAT. But I have some news for you. The Thirty-fifth Dragoon Guards have halted in the village, and are even now on their way to this very spot.

ANG. (*Contemptuously.*) The Thirty-fifth Dragoon Guards!

SAPH. They are fleshly men, of full habit.

ELLA. We care nothing for Dragoon Guards.

PAT. But, bless me, you were all in love with them a year ago!

SAPH. A year ago!

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

(*The ladies go off two and two, singing refrain of "Twenty love-sick maidens we," and accompanying themselves on harps and mandolins. PATIENCE watches them in surprise, and goes off up rock. March. Enter officers of Dragoon Guards from behind rock, led by MAJOR. They march round stage.*)

No. 3.

SOLO—Colonel, & Chorus of Dragoons.

Allegro marziale.

PIANO. *ff*

8va. ~~~~~

8va. ~~~~~

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

This system contains the first two systems of a musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "scene They fight the foe to - ge - ther. There - ev - 'ry mo - ther's son Pre - par'd to fight and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

B

This system contains the second and third systems of the musical score. The second system has a vocal line and piano accompaniment with the lyrics: "fall is; The en - e - my of one The en - e - my of all is! The en - e - my of". A section marker **B** is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns. The third system shows the piano accompaniment continuing, with a section marker **B** placed above the treble clef staff.

one The en - e - my of all is!

one The en - e - my of all is!

This system contains the fourth and fifth systems of the musical score. The fourth system has a vocal line and piano accompaniment with the lyrics: "one The en - e - my of all is!". The piano accompaniment continues. The fifth system shows the piano accompaniment continuing, with a dynamic marking *ff* (fortissimo) appearing in the bass clef staff.

Allegro.

(Enter COLONEL.)

SOLO. COLONEL.

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

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!

pop - u - lar tune.

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

f

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

p

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 - lia, the em - i - nent mn - 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—

E

Wit of Mac - au - lay, who wrote of Queen Anne—The pa - thos of Pad - dy, as ren - der'd by Boa - ci - cault—
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 - ril—
Skill of Sir Gar - net in thrash - ing a can - ni - bal—Fla - vour of Ham - let— the Strang - er, a touch of him—

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 - die of Bur - ling - ton—Ri - chard - son's show—

cre scen . . .

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

CHORUS. *f*

Yes, yes, yes, yes,

do. *f*

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

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

p *G*

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. . .

p

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

is the re - - - - - si - da - um!

2nd time.

f

COL. Well, here we are on the scene of our former triumphs. But where's the Duke? intelligent, or remarkably studious, or excruciatingly witty, or unusually accomplished, or exceptionally virtuous?

(Enter DUKE, listlessly and in low spirits.)

DUKE. Here I am! (Sighs.)

COL. Come, cheer up! don't give way!

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

MAJ. Humph! Most men would envy you!

DUKE. Envy me? Tell me, Major, are you fond of candy?

MAJ. Very!

COL. We are all fond of candy.

ALL. We are!

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

COL. I can believe that, under those circumstances, even candy would become monotonous.

DUKE. For "candy" read flattery, adulation, and abject deference, carried to such a pitch that I began, at last, to think that man was born bent at an angle of forty-five degrees! Great Heavens! what is there to adulate in me? Am I particularly

I saw.

ALL. You are!

DUKE. Exactly! that's it, exactly! That describes me to a T! Thank you all very much. Well, I couldn't stand it any longer, so I joined this regiment. In the army, thought I, I shall be occasionally snubbed, perhaps even bullied; who knows? The thought was rapture, and here I am.

COL. (Looking off.) And here are the ladies!

DUKE. But who is the gentleman with the long hair?

COL. I don't know.

DUKE. He seems popular.

COL. He does seem popular.

(ALGERNON BUNTHORNE enters, followed by ladies, two and two, singing and playing on harps as before. He is reading, and quite absorbed. He sees no one, but walks across stage, followed by ladies.)

(They take no notice of Dragoons, to the surprise and indignation of those Officers.)

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

Allegretto amoroso.

PIANO.

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! . . .

A

CHORUS OF DRAGOONS

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

is not this pre - pos - te - rous? A *A* tho - rough-paced 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. *B* In - stead of sly - ly peer - ing at us, Cast - ing looks en - dear - ing at us,

Blush - ing at us, flush - ing at us—firt - 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 *rall.* *dim.*

SOLO. ANGELA.

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 - try fa - mi - ly.

D

N.B. — The cover here in this

etc. therefore should not change his hat 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 (Aside, slyly.)

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. OFFICERS. (To each other.)

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

F *Andantino.*

f *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 !

BUN. (aside.) *Allegro come 1mo.*

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

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

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

H *f* CHORUS. DRAGOONS.

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

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

J MAIDENS.

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

sor - 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

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

- lack - - - a - - - day! Twen - ty love - - - sic
 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 - te - rous? They all pre - fer this me - lan - cho - ly,

This system contains the first two systems of music. The top system features a vocal line with the lyrics "die for love of thee!" and a piano accompaniment. The second system continues the vocal line with the lyrics "is not this ri - di - cu - lous—and is not this pre - pos - te - rous? They all pre - fer this me - lan - cho - ly," and includes the piano accompaniment.

Yes, we die for love of

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

This system contains the third and fourth systems of music. The top system features a vocal line with the lyrics "Yes, we die for love of" and a piano accompaniment. The second system continues the vocal line with the lyrics "me - lan - cho - ly lit - er - a - ry men. Now is not this ri - di - cu - lous—and is not this pre -" and includes the piano accompaniment.

thee!

pos - ter - ous?

This system contains the fifth and sixth systems of music. The top system features a vocal line with the lyrics "thee!" and a piano accompaniment. The second system continues the vocal line with the lyrics "pos - ter - ous?" and includes the piano accompaniment.

COL. Angela, what is the meaning of this?
 ANG. Oh, sir, leave us; our minds are but ill attuned to
 sight love-talk.

MAJ. But what in the world has come over you all?

JANE. Bunthorne; he has come over us. He has come
 among us, and he has idealized us.

DUKE. Has he idealized you?

JANE. He has.

DUKE. Bravo, Bunthorne!

JANE. My eyes are open; I droop despairingly; I am soul-
 fully intense; I am limp and I cling.

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

BUN. Finished! At last! Finished!

(*He staggers, overcome with the mental strain, into arms of COL-
 ONEL. They fan him.*)

COL. Are you better now?

BUN. Yes. Oh, it's you—I beg your pardon; I am better
 now. The poem is finished, and my soul had gone out into it.
 That was all; it was nothing worth mentioning.—Dear Patience!
 (*Holds her hand; she seems frightened.*)

ANG. Will it please you read it to us, sir? (*All kneel.*)

SAPH. This we supplicate.

BUN. (*Tenderly to PATIENCE, whom he holds by the hand.*)
 Shall I? I will read it if you bid me!

PAT. (*Much frightened.*) If you like.

BUN. It is a wild, weird, fleshly thing, yet very tender, very
 yearning, very precious. It is called, "Oh, Hollow! Hollow!
 Hollow!"

PAT. Is it a hunting-song?

BUN. A hunting-song? No, it is *not* a hunting-song. It is
 the wail of the poet's heart on discovering that everything is
 commonplace. To understand it, cling passionately to one an-
 other and think of faint lilies! (*They do so as he recites.*)

OH, HOLLOW! HOLLOW! HOLLOW!

What time the poet hath hymned
 The writhing maid, lithe-limbed,

Quivering on amaranthine asphodel,
 How can he paint her woes,
 Knowing, as well he knows,
 That all can be set right with calomel?

When from the poet's plinth
 The amorous colocynth
 Yearns for the aloe, faint with rapturous thrills,
 How can he hymn their throes,
 Knowing, as well he knows,
 That they are only un-compounded pills?

Is it, and can it be,
 Nature hath this decree,
 "Nothing poetic in the world shall dwell"?
 Or that in all her works
 Something poetic lurks,
 Even in colocynth and calomel?
 I cannot tell.

ANG. How purely fragrant!

SAPH. How earnestly precious!

PAT. Well, it seems to me to be nonsense.

SAPH. Nonsense, yes, but what precious nonsense!

ALL. Ah!

COL. This is all very well, but you seem to forget that you
 are engaged to us!

SAPH. It can never be. You are not Emyrean. You are
 not Della Cruscan. You are not even Early English. Oh, be
 Early English ere it is too late! (*Officers look at each other in
 astonishment.*)

JANE. (*Looking at uniform.*) Red and yellow! Primary
 colors! Oh, South Kensington!

DUKE. We didn't design our uniforms, but we don't see how
 they could be improved.

JANE. No, you wouldn't. Still, there is a cobwebby gray
 velvet, with a tender bloom like cold gravy, which, made Flo-
 rentine fourteenth century, trimmed with Venetian leather and
 Spanish altar-lace, and surmounted with something Japanese—it
 matters not what—would at least be Early English!—Come,
 maidens! (*Exeunt ladies, singing refrain of "In a melancholy
 train."*)

DUKE. Gentlemen, this is an insult to the British uniform-

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

No 5.

SONG—Colonel.

Allegro marziale.

PIANO *f*

The piano introduction consists of two staves in 2/4 time, marked *f* (forte). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

COLONEL.

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

The first system of the vocal melody and piano accompaniment. The vocal line begins with a colon and the lyrics. The piano accompaniment is in the left hand, marked *p* (piano).

glass, "It's ome 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 du - ty To yield to its glam - our at

The second system of the vocal melody and piano accompaniment. The piano accompaniment continues with a steady eighth-note pattern.

- 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 third system of the vocal melody and piano accompaniment. The piano accompaniment features a crescendo leading to a dynamic accent (*>*) on the final note of the system.

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 aes - the - tics, Are ve - ry much more to their taste - Which

The fourth system of the vocal melody and piano accompaniment. The piano accompaniment features a dynamic accent (*>*) on the final note of the system.

CHORUS

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

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

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

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

1st time. COLONEL. 2nd time.

ff

(The Dragoons go off angrily, leaving BUNTHORNE on stage.)

(As soon as he is alone BUNTHORNE changes his manner and becomes intensely melodramatic.)

No. 6.

RECITATIVE & SONG—Bunthorne.

RECIT. BUNTHORNE

Andante.

PIANO.

Am I a - lone,

And un - ob - served? I am!

a tempo.

RECIT.

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

a tempo.

f

A

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

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

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

f *f*

This cos - tume chaste Is but good taste Mis - placed!

f *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.

p

1. If you're anx - ious for to shine in the high aes - 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

plant 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 meaning does - n't mat - ter if it's on - ly i - dle 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

1 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 palmyest day. Of course you will pooh-pooh whatever may be fresh and new, and declare it 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 youth 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!"

(At the end of his song PATIENCE enters. He sees her.)

BUN. Ah! Patience, come hither. I am pleased with thee. The bitter-hearted one, who finds all else hollow, is pleased with thee. For you are not hollow. Are you?

PAT. No, thank you, I have dined. I beg your pardon—I interrupt you.

BUN. Life is made up of interruptions. The tortured soul, yearning for solitude, writhes under them. Oh, but my heart is a-weary! Oh, I am a cursed thing! Don't go.

PAT. Really, I'm very sorry—

BUN. Tell me, girl, do you ever yearn?

PAT. (*Misunderstanding him.*) I earn my living.

BUN. (*Impatiently.*) No, no! Do you know what it is to be heart-hungry? Do you know what it is to yearn for the Indefinable, and yet to be brought face to face daily with the multiplication-table? Do you know what it is to seek oceans, and to find puddles?—to long for whirlwinds, and to have to do the best you can with the bellows? That's my case. Oh, I am a cursed thing!

PAT. If you please, I don't understand you; you frighten me.

BUN. Don't be frightened; it's only poetry.

PAT. If that's poetry, I don't like poetry.

BUN. (*Eagerly.*) Don't you?—(*Aside.*) Can I trust her?—(*Aloud.*) Patience, you don't like poetry. Well, between you and me, I don't like poetry. Its hollow, unsubstantial, unsatisfactory. What's the use of yearning for Elysian Fields when you know you can't get 'em, and would only let 'em out on building leases when you had 'em?

PAT. Sir, I—

BUN. Don't go. Patience, I have long loved you. Let me tell you a secret. I am not as bilious as I look. If you like I will cut my hair. There is more innocent fun within me than a casual spectator would imagine. You have never seen me frolicsome. Be a good girl—a very good girl—and you shall.

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

BUN. Oh, you think not?

PAT. I'm quite sure of it—quite sure—quite.

BUN. (*Releasing her.*) Very good. Life is henceforth a blank. I have only to ask that you will not abuse my confidence: though you despise me, I am extremely popular with the other young women.

PAT. I only ask that you will leave me and never renew the subject.

BUN. Certainly. Broken-hearted and desolate, I go. What is to become of me? (*Recites.*)

Oh to be wafted away,

From this black Aeeldama of sorrow,

Where the dust of an earthy to-day

Is the earth of a dusty to-morrow!

It is a little thing of my own. I call it "Heart-Foam." I shall not publish it. Farewell!

[Exit BUNTHORNE.]

PAT. What does it all mean? Why does he love me? Why does he expect me to love him? He's not a relation! It frightens me!

Enter ANGELA.

ANG. Why, Patience, what is the matter?

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

ANG. Poor blind child! Oh forgive her, Eros! Why, love is of all passions the most essential! It is the embodiment of purity, the abstraction of refinement, the idealization of utter unselfishness!

PAT. Love is?

ANG. Yes.

PAT. Dear me! Go on.

ANG. True love refines, purifies, elevates, exalts, and chastens. It is the one romantic feature in this chaos of materialism, it is the one unselfish emotion in this whirlpool of grasping greed!

PAT. Oh dear! oh! (*Beginning to cry.*)

ANG. Why are you crying?

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

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

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

ANG. Noble girl! But is it possible that you have never loved anybody?

PAT. Only my great-aunt.

ANG. Your great-aunt don't count.

PAT. Then there's nobody. At least— No nobody. Not since I was a baby. But that don't count.

ANG. I don't know; tell me all about it.

No. 7

DUET—Patience & Angela.

PATIENCE.

Allegretto moderato.

Long years a - go, 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

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

stacc.

PATIENCE.

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

stacc.

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

No doubt, yet spite of all your pains, The

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

p

E
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

E
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.

(2d verse.) Time fled, and one unhappy day—
 The first I'd ever known—
 They took my little friend away,
 And left me all alone.
 Ah, how I sobbed! and how I cried!
 Then I fell ill and nearly died;
 And even now I weep apace
 When I recall that baby face!
 We had one hope—one heart—one will—
 One life, in one employ;
 And, though it's immaterial, still
 He was a little boy!

ANG. Ah, old, old tale of Cupid's touch, etc.
 PAT. Pray, don't misconstrue what I say, etc.
 ANG. No doubt, yet, spite of all your pains, etc.
 PAT. Ah, yes, in spite of all my pains, etc.
 (At end of Duet exit ANGELA.)

PAT. It's perfectly appalling to think of the dreadful state I must be in! I had no idea that love was a duty. No wonder they all look so unhappy. Upon my word, I hardly like to associate with myself. I don't think I'm respectable. I'll go at once and fall in love with— (Enter GROSVENOR.) A stranger!

No. 8. DUET—Patience & Grosvenor.

GROSVENOR.

PRI-THÉE, PRET-TY MAI-DEN— PRI-THÉE TELL ME TRUE, (HEY BUT I'M DOLE-FUL,

Allegretto.

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

wil-low wil-low wa-ly!) HAVE YOU E'ER A LO-VER A-DANGLING AF-TER YOU? HEY WIL-LOW WA-LY O!

rall. PATIENCE.

I WOULD FAİN DIS-CO-VER IF YOU HAVE A LO-VER! HEY WIL-LOW WA-LY O! GEN-TLE SIR, MY HEART IS *rall.* *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 - fore, 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 wil - low wa - ly!)

rall. *p*

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

GROS. Patience! Can it be that you don't recognize me?

PAT. Recognize you? No, indeed I don't!

GROS. Have fifteen years so greatly changed me?

PAT. Fifteen years? What do you mean?

GROS. Have you forgotten the friend of your youth, your Archibald, your little playfellow? Oh, Chronos, Chronos! this is too bad of you!

PAT. Archibald! Is it possible? Why, let me look! It is! It is! It must be! Oh, how happy I am! I thought we should never meet again! And how you've grown!

GROS. Yes, Patience, I am much taller and much stouter than I was.

PAT. And how you've improved!

GROS. Yes, Patience, I am very beautiful! (*Sighs.*)

PAT. But surely *that* don't make you unhappy?

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

PAT. Oh, but why?

GROS. My child-love for you has never faded. Conceive, then, the horror of my situation when I tell you that it is my hideous destiny to be madly loved by every woman who sets eyes on me!

PAT. But why do you make yourself so picturesque? Why not disguise yourself, disfigure yourself—anything to escape this persecution?

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

PAT. And you too are a poet.

GROS. Yes, I am the Apostle of Simplicity. I am called "Archibald the All Right"—for I am infallible.

PAT. And is it possible that you condescend to love such a girl as I?

GROS. Yes, Patience; is it not strange? I have loved you with a Florentine fourteenth-century frenzy for full fifteen years!

PAT. Oh! marvellous! I have hitherto been deaf to the voice of love—I seem now to know what love is. It has been revealed to me: it is Archibald Grosvenor.

GROS. Yes, Patience, it is! (*Embrace.*)

PAT. (*As in a trance.*) We will never, never part!

GROS. We will live and die together!

PAT. I swear it!

GROS. We both swear it! (*Embrace.*)

PAT. (*Recoiling from him.*) But— Oh horror!

GROS. What's the matter?

PAT. Why, you are perfection! A source of endless ecstasy to all who know you!

GROS. I know I am. Well?

PAT. Then, bless my heart! there can be nothing unselfish in loving you!

GROS. Merciful powers! I never thought of that.

PAT. To monopolize those features on which all women love to linger!

GROS. Too true! Oh, fatal perfection! again you interpose between me and my happiness!

PAT. Oh, if you were but a thought less beautiful than you are!

GROS. Would that I were! but candor compels me to admit that I'm not.

PAT. Our duty is clear; we must part, and for ever!

GROS. Oh, misery! And yet I cannot question the propriety of your decision. Farewell, Patience!

PAT. Farewell, Archibald! But stay!

GROS. Yes, Patience?

PAT. Although I may not love you—for you are perfect—there is nothing to prevent your loving me. I am plain, homely unattractive.

GROS. Why, that's true.

PAT. The love of such a man as you for such a girl as I must be unselfish!

GROS. Unselfishness itself!

(*Exeunt despairingly in opposite directions.*)

(Enter BUNTHORNE, crowned with roses and hung about with garlands, and looking very miserable. He is led by ANGELA and SAPHIR (each of whom holds an end of the rose-garland by which he is bound), and followed by a procession of maidens. They are dancing classically, and playing on slybals, double pipes, and other archaic instruments.)

FINALE—ACT I.

Allegretto moderato.

PIANO.

The musical score is written for piano and consists of five systems. The first system is marked *Allegretto moderato.* and **PIANO.** with a piano (*p*) dynamic. The music is in a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part has a 3/4 time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the piece with similar rhythmic patterns. The third system also continues the piece. The fourth system is marked **A** and features a change in the bass clef part. The fifth system concludes the piece with a final cadence.

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 cre - scen - do.

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

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

C

C

ff

Gai - lypipe Pan - de - 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. . . .

(Enter DRAGOONS, led by COLONEL, MAJOR, and DUKE. They are surprised at proceedings,) *Allegro alla marcia.*

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

SOLO. DUKE.

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

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 - 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 - fied for!

G CHORUS OF MAIDENS.

CHORUS OF DRAGOONS

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

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

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

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

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

CHORUS OF MAIDENS. (Kneeling.)

rall.

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

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

rall.

pp *f*

SOLO. COLONEL.

Allegro.

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

p

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 plight - 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 !
 do. f

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. They all sigh.)

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

(aside. They all kneel.)

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 dews each mar-tial eye! . . .

p

(aside. They all weep.)

(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—

tear dews each eye! . . .

p

Weep, weep, all weep!
 Weep, weep, all weep!
 mar - ti - al eye!
 BUNTHORNE (*who has been impatient during this appeal*)
Allegro vivace.
pp *p stacc.*

SOLO. BUNTHORNE.

Come walk up, and pur - chase 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 a a lot - te - ry— Such an op - por - tu - ni - ty may not oc - cur a - gain.

(Spectators crowd up to purchase tickets. During this Dragons dance in single file round stage to express their indifference.)

CHORUS OF DRAGOONS. BASSES AND TENORS.

Vivace. **f**

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

(During this the girls have been buying tickets. At last JANE presents herself. BUNTHORNE looks at her with aversion.)

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,

M

So we don't care— so we don't care!

M

RECIT. BUNTHORNE.

JANE. (*Surprised.*)

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

BUNTHORNE. (*Aside.*)(*Aloud.*)

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

A tempo moderato.

CHORUS OF MAIDENS. (*Girls blindfold themselves.*)

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

Andante affetuoso.

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

(*Each uncovers one eye.*)

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

O (They cover their eyes again.)

prize . . . to me!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata over the note 'O', followed by the lyrics 'prize . . . to me!'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

BUNTHORNE. JANE. (Joyfully.)

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

The second system features two vocal lines and piano accompaniment. Bunthorne's part is in the upper vocal line, and Jane's part is in the lower vocal line. Both have lyrics: 'Come, La - dy Jane, I pray you draw the first! He loves me best!'. The piano accompaniment continues with a similar texture to the first system.

BUNTHORNE. (Aside.) RECIT. PATIENCE.

I want to know the worst! Hold! stay your hand!

Allegro. vivace. *a tempo.*

The third system contains two vocal lines and piano accompaniment. Bunthorne's part is marked '(Aside.)' and has the lyrics 'I want to know the worst!'. Patience's part is marked 'RECIT.' and has the lyrics 'Hold! stay your hand!'. The piano accompaniment includes tempo markings: 'Allegro. vivace.' and 'a tempo.'. There is a dynamic marking 'f' (forte) in the piano part.

CHORUS OF MAIDENS. (Uncovering their eyes.)

CHORUS OF DRAGOONS.

What means this in - ter - fer - ence? Of this bold girl I

The fourth system features two vocal lines and piano accompaniment. The top line is for the 'CHORUS OF MAIDENS' and the bottom line is for the 'CHORUS OF DRAGOONS'. Both have the lyrics: 'What means this in - ter - fer - ence? Of this bold girl I'. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands.

JANE.

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

pray you make a clear - ance!

The first system shows Jane's vocal line in treble clef with lyrics: "pray you make a clear - ance! A - way with you, a - way with you, and to your". Below it is a piano accompaniment in bass clef with the lyrics: "pray you make a clear - ance!". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

BUN. (Suddenly.)

PATIENCE, kneeling to BUNTHORNE.

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

The second system shows Bunthorne's vocal line in treble clef with lyrics: "milk - pails She wants a tic - ket! Take a doz - en! No! If". Below it is a piano accompaniment in bass clef. The piano part includes dynamic markings: *p* (piano), *cres.* (crescendo), and *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

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

The third system shows Patience's vocal line in treble clef with lyrics: "there be par - don in your breast For this poor pen - i - tent, Who, with re - morse - ful". Below it is a piano accompaniment in bass clef with a dynamic marking of *p* (piano). The piano part features a steady accompaniment with chords in the right hand and eighth notes in the left hand.

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

The fourth system shows Patience's vocal line in treble clef with lyrics: "thought op - prest, Sin - cere - ly doth re - pent. If you, with one so low - ly, still De -". Below it is a piano accompaniment in bass clef. The piano part continues with a steady accompaniment of chords and eighth notes.

- sis, to be al - lied, Then you may take me, if you will, For I will be your

The fifth system shows Patience's vocal line in treble clef with lyrics: "- sis, to be al - lied, Then you may take me, if you will, For I will be your". Below it is a piano accompaniment in bass clef with a dynamic marking of *ad lib.* (ad libitum). The piano part features a more expressive accompaniment with chords and eighth notes.

S
 bride!
 ff CHORUS.
 Oh shame - less one! Oh bold - faced thing! A - way you run— Go, take your

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

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

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

BUNTHORNE.

p

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

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

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

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

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

f

Clar. Solo.

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.

p

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

cres.

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

MEN.

Ex - act - ly so !

dim. *p*

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

(indicating BUNTHORNE)
 fol - iows 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 SAPH. (*Taking BUNTHORNE aside.*) ANGELA. BUN. (*Embraces PATIENCE.*)
 Are you re - solv'd to wed this shame - less one? Is there no chance for a - ny o - ther? None!

pp

(ANGELA, SAPHIR, and ELLA take COLONEL, DUKE, and MAJOR down, while girls gaze fondly at other Officers.)

Andante con moto.

71

A

ELLA.

I hear the soft note of the echo - - ing voice Of an SAPHIR.

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

A

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

cres.

old old love, long dead— It whis - pers my sor - row - ing heart "re - joi - ce"—For the last sad tear is

pp

- 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
 Yes, the pain that is all but a plea - sure will change For the plea - sure that's all but pain, And
 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 this heart will range From that old old love a - gain!
 ne - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - ver, oh ne - ver this heart will range From that old old love a - gain! Oh
 ne - ver, oh ne - ver this heart 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

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

ne - - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - - ver, oh ne - ver this heart will range From that old old love a - gain!
 ne - - ver, oh ne - ver this heart 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!

(Girls embrace Officers.)

(As the Dragoons and Girls are embracing enter GROSVENOR, reading. He takes no notice of them, but comes slowly down, still reading. The girls are all strangely fascinated by him, and gradually withdraw from Hussars.)

Piano introduction in D major, marked 'p'. The music consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature has two sharps (F# and C#).

E ANGELA.

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

Musical notation for the first line of the vocal part, including piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The key signature is D major.

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

Musical notation for the second line of the vocal part, including piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The key signature is D major.

in-ter-est-ing trace?

CHORUS.

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

Musical notation for the chorus, including piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The key signature is D major.

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

Musical notation for the second line of the chorus, including piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The key signature is D major.

F **RECIT. GROSVENOR.**

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

comes of no - ble race?

F

pp

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

f

G **RECIT. ANGELA.** **GROSVENOR.**

Vivace. **G** *a tempo.*

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

(The girls leave Dragons, and group, kneeling, around GROSVENOR. Fury of BUNTHORNE, who recognizes a rival.)

H a tempo.

f

DRAGONS.

They love him! Hor - ror!

p

PATIENCE AND BUNTHORNE. GROSVENOR.

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

cres.

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

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

PATIENCE.

Oh list while we a love confess That words imperfectly express, Those

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 confess That words imperfectly express, Those

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

SAPHIR.

Oh list while we a love confess That words imperfectly express, Those

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

ANGELA.

Oh list while we a love confess That words imperfectly express, Those

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

JANE.

Oh list while we a love confess That words imperfectly express, Those

Oh list while we a love confess 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

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

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

Allegretto agitato.

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 he

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

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

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

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

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

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

p *K* *cres.*

Ah!

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

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

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

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

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

K *Sua.*

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

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 } shell - like

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 -

ly ex-press. His shell - like ears He does not close To love's dis - tract - ing woes! Now is not this ri -

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!

- 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.

ACT II.

SCENE.—A glade. A small sheet of water, C. Jane is discovered leaning on a huge double bass, upon which she presently accompanies herself.

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

No. 1. ACT II. RECITATIVE & SONG—Jane

Moderato.

PIANO.

RECIT. JANE.

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

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 gloam - ings, To wrea - the her wrin - kled brow with well saved

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

time, as best she may!

Andante moderato.

R.H.

Sil-ver'd is the ra-ven hair— Spread-ing is the part-ing straight, Mot-tled 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

com - ing bye and bye!

mf

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

p

rall.

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

rall.

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

p *f* *appassionata* *ff* *mf*

com - ing bye and bye! (She shoulders her double bass, and exit L.)

f

(Enter GROSVENOR, followed by maidens, two and two, each playing on an archaic instrument, as in Act I. He is reading abstractedly, as BUNTHORNE did in Act I, and pays no attention to them. He sits R. C.)

No. 2.

CHORUS OF MAIDENS

Andante.

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 - rish Let thy

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

(He sits; they group around him.)

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

GROS. (*Aside.*) The old, old tale! How rapturously these word in that decalet which is calculated to bring the bliss of maidens love me, and how hopelessly! Oh, Patience, Patience! shame to the cheek of modesty. with the love of thee in my heart what have I for these poor mad maidens but an unvalued pity? Alas! they will die of hopeless love for me, as I shall die of hopeless love for thee!

ANG. Sir, will it please you to read to us? (*Kneels.*)

GROS. (*Sighing.*) Yes, child, if you will. What shall I read?

ANG. One of your own poems.

GROS. One of my own poems? Better not, my child. *They* will not cure thee of thy love.

ELLA. Mr. Bunthorne used to read us a poem of his own every day.

SAPH. And, to do him justice, he read them extremely well.

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

ANG. Let us think of nothing at all,

GROSVENOR *recites.*

Gentle Jane was as good as gold;
She always did as she was told;
She never spoke when her mouth was full,
Or caught blue-bottles their legs to pull,
Or spilt plum jam on her nice new frock,
Or put white mice in the eight-day clock,
Or vivisected her last new doll,
Or fostered a passion for alcohol;

And when she grew up she was given in marriage
To a first-class earl who keeps his carriage.

GROS. I believe I am right in saying that there is not one

ANG. Not one; it is purity itself.

GROS. Here's another.

Teasing Tom was a very bad boy;
A great big squirt was his favorite toy;
He put live shrimps in his father's boots,
And sewed up the sleeves of his Sunday suits;
He punched his poor little sisters' heads,
And cayenne-peppered their four-post beds;
He plastered their hair with cobbler's wax,
And dropped hot halfpennies down their backs.

The consequence was he was lost totally,
And married a girl in the *corps de bally!*

ANG. Marked you how grandly, how relentlessly, the damning catalogue of crime strode on, till Retribution, like a poised hawk, came swooping down upon the Wrong-doer? Oh, it was terrible!

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

ELLA. Sir, you are indeed a poet, for you touch our hearts and they go out to you.

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

ANG. (*Wildly.*) But we don't know the fable of the Magnet and the Churn!

GROS. Don't you? Then I will sing it to you.

SONG—The Magnet and Churn.

Allegretto.

PIANO.

ff

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

GROSVENOR.

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

p

The first line of the song features a vocal line and a piano accompaniment. The piano part is marked *p* (piano) and consists of chords and moving lines in both hands.

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

mf

The second line of the song continues the vocal and piano parts. The piano part is marked *mf* (mezzo-forte) and features more complex chordal textures.

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

Tho' he

p *mf* *p*

The third line of the song continues the vocal and piano parts. The piano part is marked with dynamics *p*, *mf*, and *p* across the line.

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 - scen - do.

The fourth line of the song concludes the vocal and piano parts. The piano part is marked *cre - scen - do.* (crescendo) and features a final flourish.

CHORUS OF MAIDENS.

GROSVENOR.

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

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

CHORUS OF MAIDENS.

I can whee - dle A knife or a nee - dle, Why not a Sil - ver Churn?" His most æs - 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.*

(They go off as in Act I., singing "In a melancholy train,"
etc., and gazing back at him from time to time.)

GROS. At last they are gone! What is this mysterious fascination that I seem to exercise over all I come across? A curse on my fatal beauty, for I am sick of conquests! *(Enter BUNTHORNE, followed by JANE. He is moody and pre-occupied. JANE sings.)*

(PATIENCE appears L.)

PAT. Archibald!

GROS. *(Turns and sees her.)* Patience!

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

GROS. Love you? If the devotion of a lifetime— *(Seizes her hand.)*

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

GROS. Madly! hopelessly! despairingly!

PAT. That's right! I never can be yours, but that's right!

GROS. And you love this Bunthorne?

PAT. With a heart-whole ecstasy that withers, and scorches, and burns, and stings!—*(Sadly.)* It is my duty.

GROS. Admirable girl? But you are not happy with him?

PAT. Happy? I am miserable beyond description!

GROS. That's right! I never can be yours, but that's right!

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

GROS. Ah, if I only dared— *(Advances toward her.)*

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

GROS. Loving— *(Advances toward her.)*

PAT. Advance one step, and, as I am a good and pure woman, I scream!—*(Tenderly.)* Farewell, Archibald!—*(Sternly.)* Stop there!—*(Tenderly.)* Think of me sometimes!—*(Angrily.)* Advance at your peril! Once more, adieu!

(GROSVENOR sighs, gazes sorrowfully at her, sighs deeply, and exit. She bursts into tears and weeps on rock.)

In a doleful train,

One and one, I walk all day;

Pity those who love in vain—

None so sorrowful as they

Who can only sigh and say,

Woe is me, alackaday!

BUN. *(Seeing PATIENCE.)* Crying, eh? What are you crying about?

PAT. I've only been thinking how dearly I love you.

BUN. Love me! Bah!

JANE. Love him! Bah!

BUN. *(To JANE.)* Don't you interfere!

JANE. He always crushes me!

PAT. *(Going to him.)* What is the matter, dear Reginald? If you have any sorrow, tell it to me, that I may share it with you. *(Sighing.)* It is my duty!

BUN. *(Snappishly.)* Whom were you talking with just now?

PAT. With dear Archibald.

BUN. *(Furiously.)* With dear Archibald! Upon my honor, this is too much!

JANE. A great deal too much!

BUN. *(Angrily to JANE.)* Do be quiet!

JANE. Crushed again!

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

BUN. I dare say! *(Turns away to JANE.)*

JANE. So do I! I dare say!

PAT. Why, how could I love him and love you too?

BUN. Love me? I don't believe you know what love is!

PAT. *(Sighing.)* Yes I do. There was a happy time when I didn't, but a bitter experience has taught me.

No. 4.

SONG—Patience.

PATIENCE.

PIANO.

Allegretto.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The piano part begins with a piano (p) dynamic and a steady eighth-note accompaniment.

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,

The second system continues the vocal line and piano accompaniment. The piano part maintains its rhythmic accompaniment, with some chordal textures in the right hand.

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

The third system continues the vocal line and piano accompaniment. The piano part features some more complex chordal textures in the right hand.

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! . . .

The fourth system concludes the vocal line and piano accompaniment. The piano part ends with a *rall.* (rallentando) marking. There are handwritten annotations above the vocal line: "bill" with an arrow pointing to a note, and another "rall." with an arrow pointing to the end of the phrase.

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,

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! (Exit PATIENCE, weeping.)

colla voce. f

BUN. Everything has gone wrong with me since that idyl-
 idiot came here. Before that I was admired—I may say, loved.
 JANE. Too mild. Adored!

BUN. Do let a fellow soliloquize! The damozels used to
 follow me wherever I went; now they all follow him.
 JANE. Not all! I am still faithful to you.
 BUN. Yes, and a pretty damozel you are!

JANE. No, not pretty—massive. Cheer up! I will never leave you, I swear it!

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

JANE. Not for my taste

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

JANE. You shall; and I will help you.

BUN. You will? Jane, there's a good deal of good in you after all.

No. 5.

DUET—Jane & Bunthorne.

Allegro vivace.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro vivace' and the dynamics are 'ff' (fortissimo).

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.

(Say "Booh to you—pooh,

BUNTHORNE.

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!)

pooh 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 -

(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!)

cu - lar— To stuff his con - ver -

de - al of the mor - bid young æ - 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,—pooh,

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!

(*Exeunt JANE and BUNTHORNE together.*)

say!

f

(Enter DUKE, COLONEL, and MAJOR. They have abandoned their uniforms, and are dressed and made up in imitation of aesthetics. They have long hair, and other outward signs of attachment to the Brotherhood. As they sing they walk in stiff, constrained, and angular attitudes—a grotesque exaggeration of the attitudes adopted by BUNTHORNE and the Young Ladies in Act I.)

No. 6. TRIO—Duke, Major, & Colonel.

Andante.
 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

(attitude). *(attitude).*

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

(attitude).

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 -

The first system consists of three vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "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

The second system consists of three vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "- 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

The third system consists of three vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "have its due ef - fect.". The piano accompaniment includes the instruction *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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for the right and left hands on a grand staff. The lyrics are: "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

The second system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "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

The third system of the musical score continues the three-part vocal setting and piano accompaniment. The lyrics are: "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 - io - 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. (*attitude*).

form your style on him.

form your style on him.

sempre p

COL. (*attitude*). Yes, it's quite clear that our only chance of making a lasting impression on these young ladies is to become as æsthetic as they are.

MAJ. (*attitude*). No doubt. The only question is how far we've succeeded in doing so. I don't know why, but I've an idea that this is not quite right.

DUKE (*attitude*). I don't like it; I never did. I don't see what it means. I do it, but I don't like it.

COL. My good friend, the question is not whether we like it, but whether they do. They understand these things; we don't. Now, I shouldn't be surprised if this is effective enough—at a distance.

MAJ. I can't help thinking we're a little stiff at it. It would be extremely awkward if we were to be "struck" so!

COL. I don't think we shall be struck so. Perhaps we're a little awkward at first, but everything must have a beginning. Oh, here they come! "Tention!"

(*They strike fresh attitudes in a group as ANG. and SAPHIR enter.*)

ANG. (*Seeing them*). Oh, Saphir, see! see! The immortal fire has descended on them, and they are of the Inner Brotherhood—perceptively intense and consummately utter.

(*The officers have some difficulty in maintaining their constrained attitudes.*)

SAPHIR. (*In admiration*). How Botticellian! How Fra Angelican! O Art! I thank thee for this boon!

COL. (*Apologetically*). I'm afraid we're not quite right.

ANG. Not supremely perhaps, but oh so all-but!—(To SAPHIR.) Oh, Saphir, are they not quite too all-but?

SAPH. They are indeed jolly utter.

MAJ. (*In agony*). What do the Inner Brotherhood usually recommend for cramp?

COL. Ladies, we will not deceive you. We are doing this at some personal inconvenience, with a view of expressing the extremity of our devotion to you. We trust that it is not without its effect.

ANG. We will not deny that we are much moved by this proof of your attachment.

SAPH. Yes, your conversion to the principles of Æsthetic Art in its highest development has touched us deeply.

ANG. And if Mr. Grosvenor should remain obdurate—

SAPH. Which we have every reason to believe he will—

MAJ. (*Aside, in agony*). I wish they'd make haste.

ANG. We are not prepared to say that our yearning hearts will not go out to you.

COL. (*As giving a word of command*). By sections of threes—Rapture! (*All strike a fresh attitude, expressive of æsthetic rapture.*)

SAPH. Oh, it's extremely good; for beginners it's admirable.

MAJ. The only question is, who will take who?

SAPH. Oh, the Duke chooses first, as a matter of course.

DUKE. Oh, I couldn't think of it; you are really too good!

COL. Nothing of the kind. You are a great matrimonial prize, and it's only fair that each of these ladies should have a chance of hooking you.

DUKE. Won't it be rather awkward?

COL. Awkward? not at all. Observe: suppose you choose Angela, I take Saphir, Major takes nobody. Suppose you choose Saphir, Major takes Angela, I take nobody. Suppose you choose neither, I take Angela, Major takes Saphir. Clear as day!

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

Allegretto.

PIANO. *f*

DUKE.

1. If Sa -
2. If an -

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. (*All dancing.*)

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.

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

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

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

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

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

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

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

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

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

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

f
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 -

f
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!
heart - felt sym - pa - thy!

DUKE (taking ANGELA),

Af - ter

This system contains the first musical staff with a vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *p* is present in the piano part.

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

This system continues the musical score with the vocal line and piano accompaniment. The piano part consists of a steady accompaniment of chords and eighth notes.

(handing SAPHIR to COLONEL, and ANGELA to MAJOR)

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

This system continues the musical score with the vocal line and piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes.

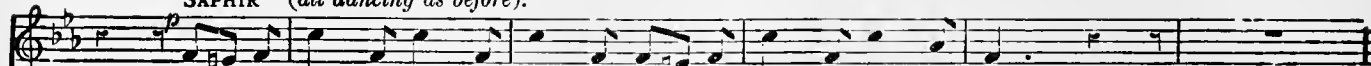
rall.

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

colla voce.

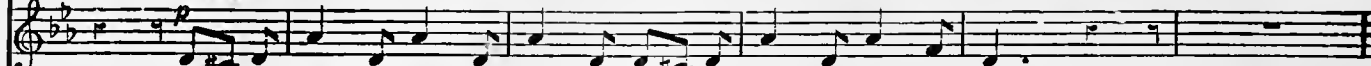
This system concludes the musical score with the vocal line and piano accompaniment. The piano part features a steady accompaniment of chords and eighth notes. A dynamic marking of *colla voce.* is present in the piano part.

a tempo.
SAPHIR (all dancing as before).

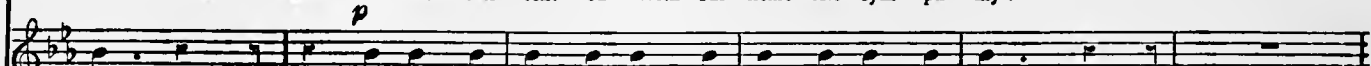


He will have to live con - tent - ed With our heart - felt sym - pa - thy !

ANGELA.

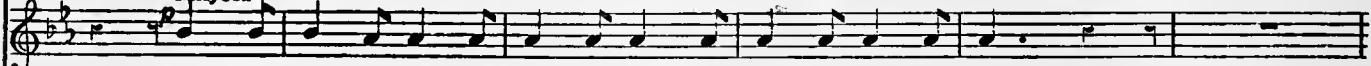


He will have to live con - tent - ed With our heart - felt sym - pa - thy !



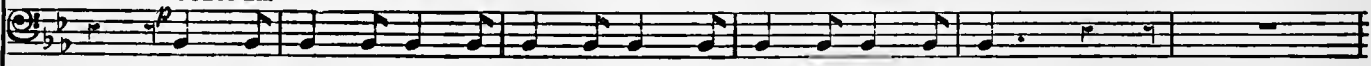
He will have to live con - tent - ed With their heart - felt sym - pa - thy !

MAJOR.



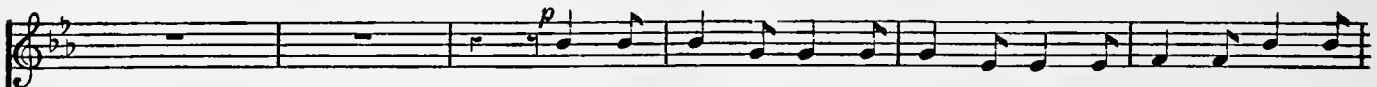
He will have to live con - tent - ed With our heart - felt sym - pa - thy !

COLONEL.

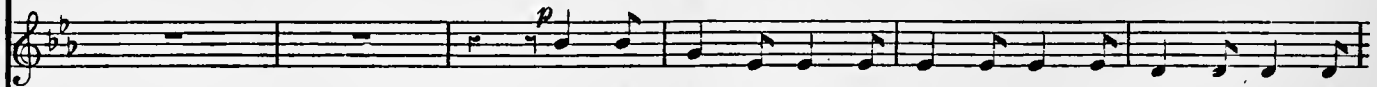


He will have to live con - tent - ed With our heart - felt sym - pa - thy !

a tempo.



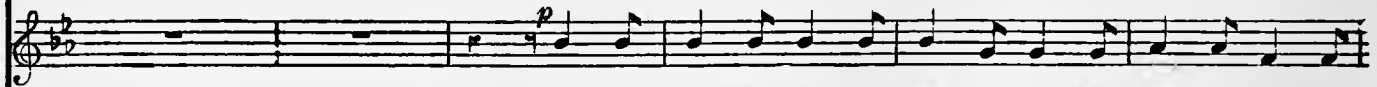
In that case un - pre - ce - dent - ed, Sin - gle he will live and



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



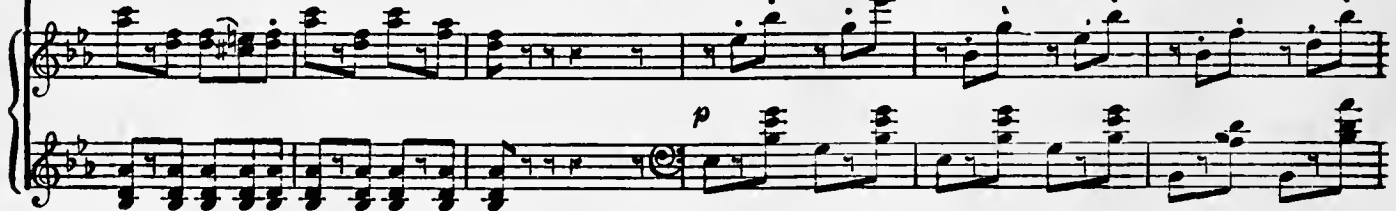
In that case un - pre - ce - dent - ed, Sin - gle I shall live and



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



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

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The piano accompaniment is written in two staves. The lyrics are: "die, He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will". The first two vocal parts have identical lyrics, the third part has "die, I shall have to be con - tent - ed With their heart - felt sym - pa - thy! I shall", and the fourth and fifth parts have "die, He will have to be con - tent - ed With our heart - felt sym - pa - thy! He will". The piano accompaniment provides harmonic support for the vocal lines.

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

The second system continues the musical score with five vocal staves and piano accompaniment. The lyrics are: "have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our". The first two vocal parts have identical lyrics, the third part has "have to be con - tent - ed With their heart - felt sym - pa - thy! I shall have to be con - tent - ed With their", and the fourth and fifth parts have "have to be con - tent - ed With our heart - felt sym - pa - thy! He will have to be con - tent - ed With our". The piano accompaniment continues to support the vocal lines.

(Enter GROSVENOR.)

GROS. It is very pleasant to be alone. It is pleasant to be able to gaze at leisure upon those features which all others may gaze upon at their good will! (Standing on bank of lake, and looking at his reflection in the water.) Ah! I am a very Narcissus!

(Enter BUNTHORNE, moodily. His hair now resembles GROSVENOR'S—that is to say, it is lank instead of being bushy—and he has shaved his moustache.)

BUN. It's no use; I can't live without admiration. Since Grosvenor came here insipidity has been at a premium. I will show the world that I can be as insipid as he, Ah, he is there!

GROS. Ah, Bunthorne! Come here; look! Is it not beautiful?

(BUNTHORNE also reclines behind lake, so that the actions of both are reflected in water.)

BUN. (Looking in lake.) Which?

GROS. Mine.

BUN. Bah! I am in no mood for trifling.

GROS. And what is amiss?

BUN. Ever since you came here you have entirely monopolized the attentions of the young ladies. I don't like it, sir.

GROS. My dear sir, how can I help it? They are the plague of my life. My dear Mr. Bunthorne, with your personal disadvantages you can have no idea of the inconvenience of being madly loved, at first sight.

BUN. Sir, until you came here I was adored.

GROS. Exactly—until I came here. That's my grievance; I cut everybody out! I assure you if you could only suggest some means whereby, consistently with my duty to society, I could escape these inconvenient attentions, you would earn my everlasting gratitude.

(Both rise and come down.)

BUN. I will do so at once. You may be surprised to hear it, but, however popular it may be with the world at large, your personal appearance is highly objectionable to me.

GROS. It is? (Shaking his hand.) Oh, thank you! thana you! How can I express my gratitude?

BUN. By making a complete change at once. Your conversation must henceforth be perfectly matter of fact. You must cut your hair. In appearance and costume you must be absolutely commonplace.

GROS. (Decidedly.) No. Pardon me, that's impossible.

BUN. Take care. When I am thwarted I am very terrible.

GROS. I can't help that. I am a man with a mission. And that mission must be fulfilled.

BUN. I don't think you quite appreciate the consequences of thwarting me.

GROS. I don't care what they are.

BUN. Suppose—I won't go so far as to say that I will do it—but suppose, for one moment, I were to curse you? (GROSVENOR quails.) Ah! Very well. Take care!

GROS. But surely you would never do that? (In great alarm.)

BUN. I don't know. It would be an extreme measure, no doubt. Still—

GROS. (Wildly.) But you would not do it—I am sure you would not. (Throwing himself at BUNTHORNE'S knees, and clinging to him.) Oh, reflect! reflect! You had a mother-ounce?

BUN. Never!

GROS. Then you had an aunt? (BUNTHORNE affected.) Ah! I see you had. By the memory of that aunt I implore you to pause ere you resort to this last fearful expedient! Oh, Mr. Bunthorne, reflect! reflect! (Weeping.)

BUN. (Aside, after a struggle with himself.) I must not allow myself to be unmanned! (Aloud.) It is useless. Consent at once, or may a nephew's curse—

GROS. Hold! Are you absolutely resolved?

BUN. Absolutely!

GROS. Will nothing shake you?

BUN. Nothing. I am adamant!

GROS. Very good. (Rising.) Then I yield; I will comply with your wishes.

BUN. Ha!—You swear it?

GROS.—I do, cheerfully. I have long wished for a reasonable pretext for such a change as you suggest. It has come at last; I do it on compulsion!

BUN. Victory! I triumph!

No. 8.

DUET—Bunthorne & Grosvenor.

BUNTHORNE.

When I go out of door, Of

Vivace.

p stacc.

PIANO.

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 I A most in - tense young man, A

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is marked with 'Vivace' and 'p stacc.' (piano staccato). The vocal parts are for Bunthorne and Grosvenor. The lyrics are: '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 A most in - tense young man, A rank as an i - dyll, If I pro - nounce it chaste I 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 -

scul - 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

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

man!

(Dancing.)

man! A Ja - pa - nese young man— \ blue and white young man— Fran -

GROS. (Dancing.)

ces - ca di Ri - mi - ni, mi - mi - ny, prim - i - ny, Je - ne - sais - quoi young man. A ¹Chan - ce - ry Lane young

man— A ²Som - er - set House young man,— A ve - ry de - lec - ta - ble, high - ly re - spec - ta - ble

BUN. (Dancing.)

, Three - pen - ny - bus young man! A pal - lid and thin young man— A hag - gard and lank young man— A .

GROS. (Dancing.)

green - e - ry - yal - le - ry, Gros - ve - nor Gal - le - ry, Foot - in - the - grave young man! A ³Sew - ell and Gross young

man— A ⁴How - eli and James young man— A push - ing young par - ti - cle— what's the next ar - ti - cle—

NOTE.—¹Chancery-Lane is where the lawyers' offices are located in London. ²Somerset House is the Government offices. ³, ⁴, ⁵ Mean simply clerks connected in these houses, which are large dry-goods establishments.

GROSVENOR.

Wa - ter - loo House young man! Con - ceive me, if you can, A mat - ter - of - fact young
 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 - aes - 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

GROSVENOR dances off; BUNTHORNE remains.)

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

BUN. It is all right! I have committed my last act of ill-nature, and henceforth I'm a reformed character. (*Dances about stage, humming refrain of last air.*)

(*Enter PATIENCE. She gazes in astonishment at him.*)

PAT. Reginald! Dancing! And— What in the world is the matter with you?

BUN. Patience, I'm a changed man. Hitherto I've been gloomy, moody, fitful—uncertain in temper and selfish in disposition.

PAT. You have indeed! (*Sighing.*)

BUN. All that is changed. I have reformed. I have modelled myself upon Mr. Grosvenor. Henceforth I am mildly cheerful. My conversation will blend amusement with instruction. I shall still be æsthetic, but my æstheticism will be of the most pastoral kind.

PAT. Oh, Reginald! Is all this true?

BUN. Quite true. Observe how amiable I am. (*Assuming a fixed smile.*)

PAT. But, Reginald, how long will this last?

BUN. With occasional intervals for rest and refreshment, as long as I do.

PAT. Oh, Reginald, I'm so happy! (*In his arms.*) Oh dear, dear Reginald! I cannot express the joy I feel at this change. It will no longer be a duty to love you, but a pleasure, a rapture, an ecstasy!

BUN. My darling!

PAT. But— Oh, horror! (*Recoiling from him.*)

BUN. What's the matter.

PAT. Is it quite certain that you have absolutely reformed—that you are henceforth a perfect being, utterly free from defect of any kind?

BUN. It is quite certain. I have sworn it!

PAT. Then I never can be yours!

BUN. Why not?

PAT. Love to be pure, must be absolutely unselfish, and there can be nothing unselfish in loving so perfect a being as you have now become!

BUN. But stop a bit! I don't want to reform—I'll relapse—I'll be as I was—

PAT. No; love should purify—it should never debase.

BUN. But I assure you, I— Interrupted!

(*Enter GROSVENOR, followed by all the young ladies, who are followed by chorus of Dragoons. He has had his hair cut, and is dressed in an ordinary suit of ditto and a pot hat. The young ladies wear modern dresses. They all dance cheerfully round the stage, in marked contrast to their former languor.*)

No. 9.

Grosvenor & Chorus of Maidens.

The musical score is for a piano accompaniment. It consists of two systems of music. The first system is marked 'Vivace' and 'p stacc.' (piano, staccato). The second system continues the piece. The music is written in 6/8 time with a key signature of one sharp (F#). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplet figures. The upper staff has a melody that is mostly eighth notes with some rests.

GROSVENOR.

I'm a

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

CHORUS OF MAIDENS.

jol - ly Rank - 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.

—BUN. Angela! Ella! Saphir! What—what does this mean?
 —ANG. It means that Archibald the All Right cannot be wrong; and if the All Right chooses to discard aestheticism, it proves that aestheticism ought to be discarded.

PAT. Oh, Archibald! Archibald! I'm shocked! surprised! horrified!

GROS. I can't help it; I'm not a free agent. I do it on compulsion.

PAT. This is terrible. Go! I shall never set eyes on you again. But— Oh joy!

GROS. What is the matter?

PAT. Is it quite, quite certain that you will always be a commonplace young man?

GROS. Always! I've sworn it.

PAT. Why, then, there's nothing to prevent my loving you with all the fever at my command!

GROS. Why, that's true.

PAT. My Archibald!

GROS. My Patience! (*They embrace.*)

BUN. Crushed again.

BUN. Thank you, Jane. After all, there is no denying it, you're a fine figure of a woman!

JANE. My Reginald!

BUN. My Jane! (*Embrace.*)

(*Flourish. Enter COLONEL, DUKE, and MAJOR.*)

COL. Ladies, I have great and glorious news for you. The Duke has at length determined to select a bride. (*General excitement.*)

DUKE. I have a great gift to bestow. Approach, such of you as are truly lovely. (*All come forward bashfully except JANE and PATIENCE.*) In personal beauty you have all that is necessary to make a woman happy. In common fairness, I think I ought to choose the only one among you who has the misfortune to be distinctly plain. (*Girls retire disappointed.*) Jane!

JANE. (*Leaving BUNTHORNE'S arms.*) Duke! (*JANE and DUKE embrace. BUNTHORNE is utterly miserable.*)

BUN. Crushed again.

FINALE.

DUKE. After much debate internal
 I on Lady Jane decide;
 Saphir now can take the Colonel,
 Ancy be the Major's bride.

(*Enter JANE.*)
 JANE (*who is still æsthetic*). Cheer up! I am still here. I have never left you, and I never will!

NOTE.—Swears & Wells and Madame Louise are large millinery establishments.

No. 10.

FINALE.

Allegretto.

PIANO. *f*

DUKE

Af - ter

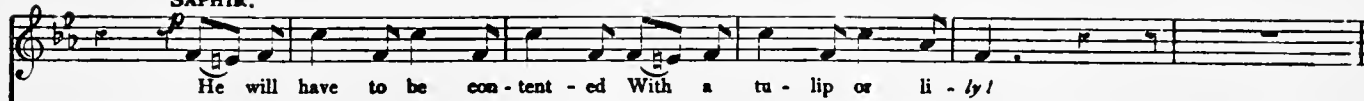
much de - bate in - ter - nal, I on La - dy Jane de - cide, Sa - phir now may take the

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 -

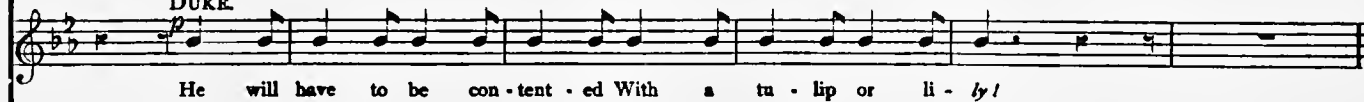
SAPHIR.



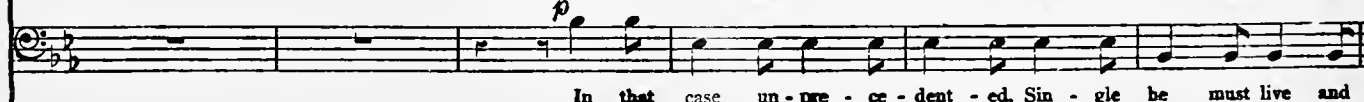
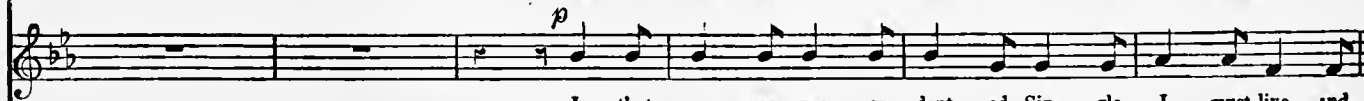
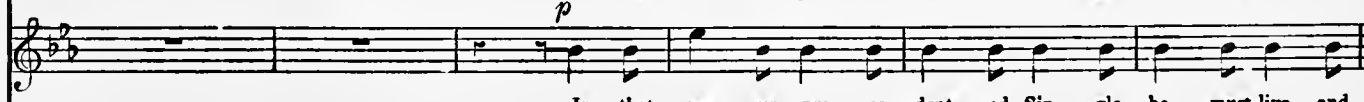
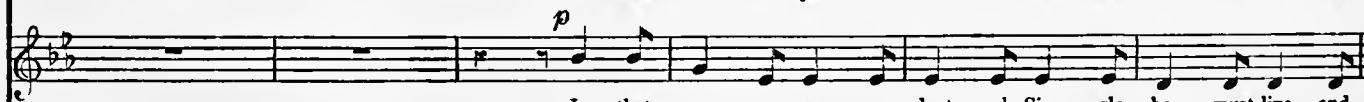
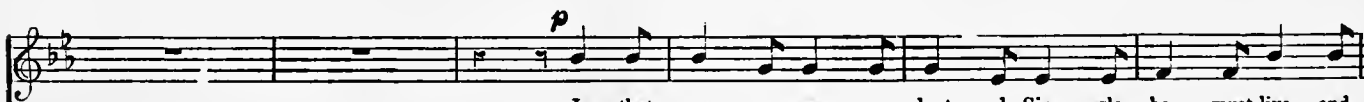
ANGELA.

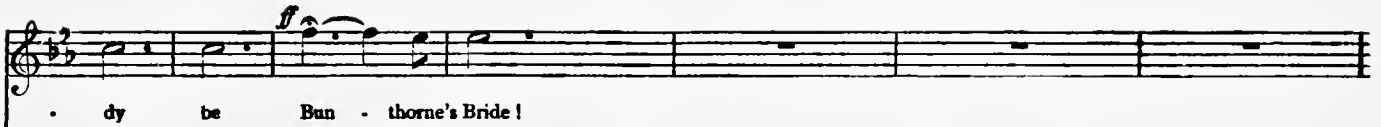


DUKE.




BUNTHORNE.

COLONEL. *p*




dy be Bun - thorne's Bride !



dy be Bun - thorne's Bride !

(SAPHIR pairs off with COLONEL, ANGELA with MAJOR, ELLA with SOLICITOR. PATIENCE, of course, has paired with GROSVENOR.)

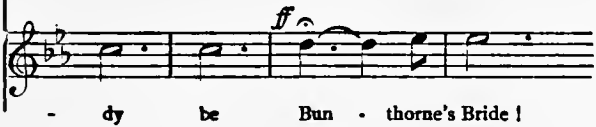
BUN. In that case unprecedented,
Single I must live and die;
I shall have to be contented
With a tulip or lily.



dy be Bun - thorne's Bride !


(Takes a lily from buttonhole and gazes affectionately at it.)

ALL. He will have to be contented,
With a tulip or lily !



dy be Bun - thorne's Bride !

ALL. Greatly pleased with one another,
To get married we decide !
Each of us will wed the other,
Nobody be Bunthorne's bride !



dy be Bun - thorne's Bride !

GENERAL DANCE.

CURTAIN.