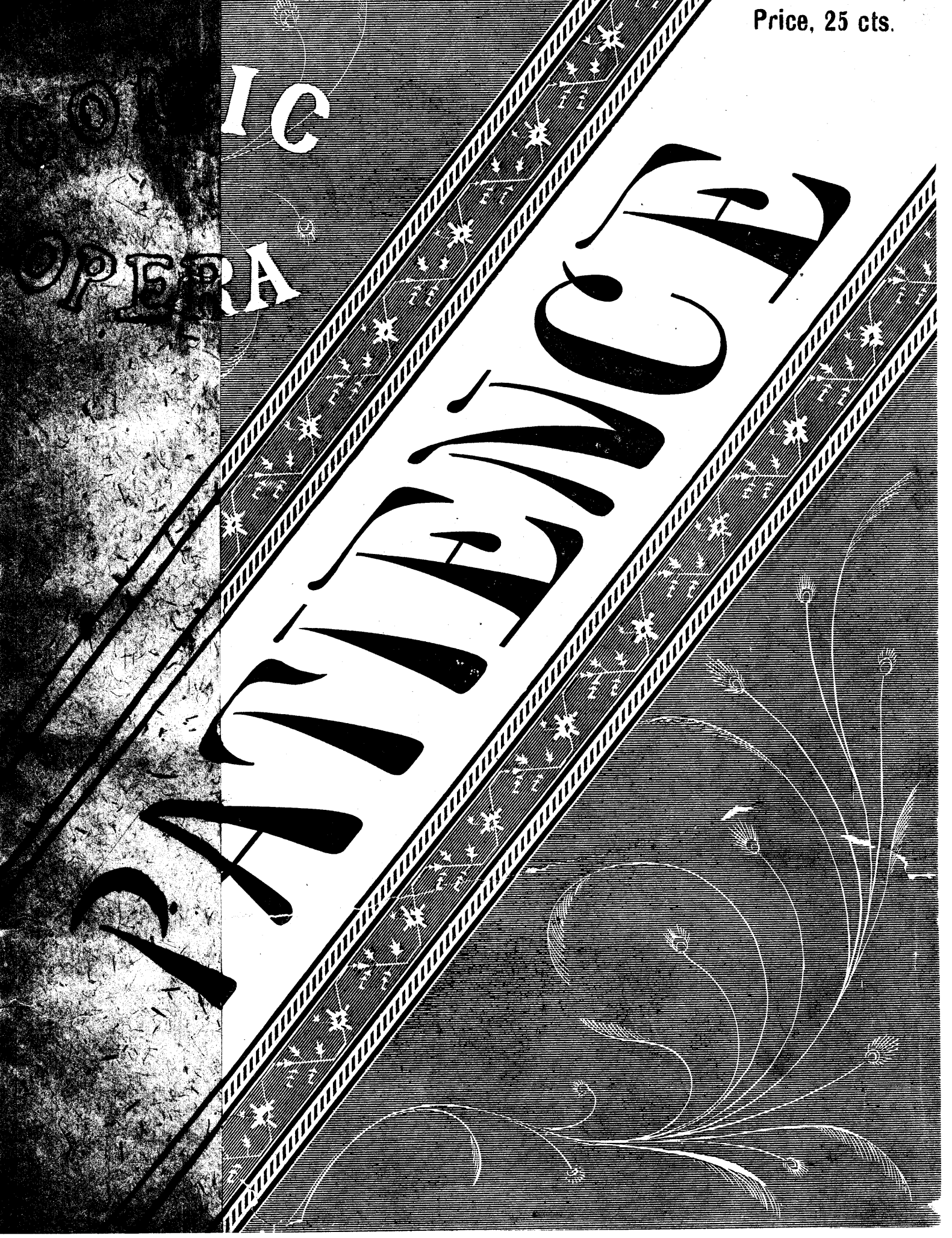


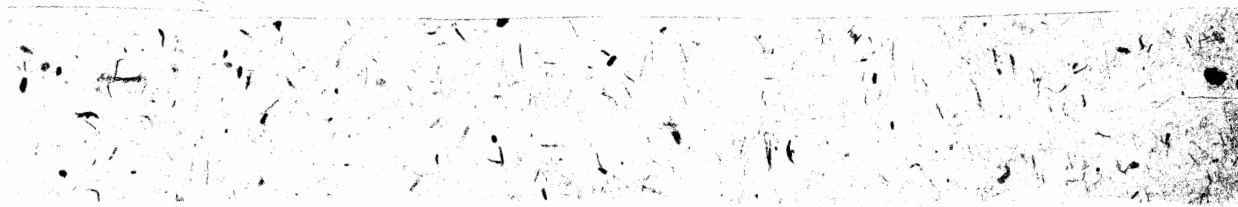
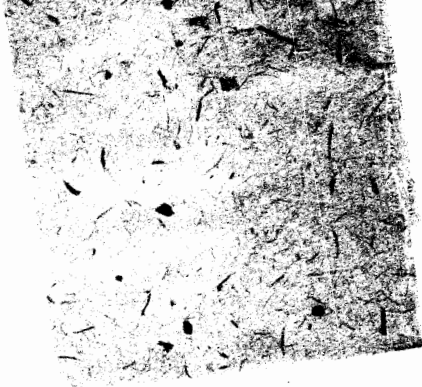
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VOCAL GEMS FROM THE NEW OPERA

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.*

CONTENTS.

ACT I.

	PAGE		PAGE
SONG (<i>Patience</i>). "I cannot Tell what this Love may Be".....	4	SONG (<i>Bunthorne</i>). "If you're Anxious for to Shine".....	16
CHORUS OF DRAGOONS. "The Soldiers of our Queen".....	8	DUET (<i>Patience and Grosvenor</i>). "Prithee, Pretty Maiden, Willow Willow Waly".....	18
SOLO (<i>Colonel</i>). "If you Want a Receipt for that Popular Mystery".....	10	DUET (<i>Patience and Bunthorne</i>). "True Love must Single-Hearted be".....	20
SONG (<i>Colonel</i>). "When first I Put this Uniform on".....	14	DUET (<i>Patience and Angela</i>). "Long Years Ago".	22

ACT II.

	PAGE		PAGE
RECIT. AND SONG { " <i>Sad is that Woman's Lot</i> "... 25 (<i>Fane</i>). { " <i>Silvered is the Raven Hair</i> "... 26		TRIO (<i>Duke, Major, and Colonel</i>). "It's Clear that Mediæval Art".....	38
SONG (<i>Grosvenor</i>). "A Magnet Hung in a Hardware-Shop".....	28	DUET (<i>Bunthorne and Grosvenor</i>). "When I Go out of Doors;" or, Waterloo-House Young Men.....	44
SONG (<i>Patience</i>). "Love is a Plaintive Song"....	32	CHORUS OF MAIDENS. "Turn, oh Turn in this Direction".....	49
DUET (<i>Fane and Bunthorne</i>). "So Go to Him and Say to Him".....	34		

SONG—Patience.

PATIENCE.

Allegretto grazioso.

PIANO.

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

me. It can - not be kind as they'd 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 so won - drous red? **A a tempo.** Though ev - 'ry -

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

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

B *a tempo.*

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

CHORUS: *f* Yes, she is blithe and she is gay,

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

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

la la, and mi - se - rie!

Ah, mi - se - rie!

p

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

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

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

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

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

rall.

a tempo.

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
 f. 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, and mi - se - rie!
 Ah, mi - se - rie!

No. 3.

SOLO—Colonel, & Chorus of Dragoons.

Allegro marziale.

PIANO. *ff*



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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "scene They fight the foe to - ge - ther. There ev - 'ry mo - ther's son Pre - par'd to fight and". The piano accompaniment is in a key with two sharps (D major) and a 4/4 time signature.

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

The second system is marked with a bold "B". It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "fall is; The en - e - my of one The en - e - my of all is! The en - e - my of". The piano accompaniment continues with the same key signature and time signature.

one The en - e - my of all is!

one The en - e - my of all is!

The third system continues with two vocal staves and a piano accompaniment. The vocal staves have lyrics: "one The en - e - my of all is!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the lower register.

Allegro.

Piano introduction consisting of two systems of grand staff notation. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a complex texture with many beamed sixteenth notes in both hands. A dynamic marking of *ff* is present in the second system.

(Enter COLONEL.)

SOLO. COLONEL.

Vocal line for the Solo Colonel. The melody is written on a single treble clef staff. The lyrics are: "If you want a re - ceipt for that pop - u - lar mys - te - ry,". The music is in the same key signature and time signature as the piano introduction. A dynamic marking of *p* is placed below the first measure.

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

CHORUS OF DRAGOONS. *f*

Yes, yes, yes, yes,

Vocal line for the Chorus of Dragons. The melody is written on a single treble clef staff. The lyrics are: "Known to the world as a Hea - vy Dra - goon," and "Yes, yes, yes, yes,". The music is in the same key signature and time signature. A dynamic marking of *f* is placed below the first measure.

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

yes, yes, yes!

Vocal line for the Solo Colonel. The melody is written on a single treble clef staff. The lyrics are: "Take all the re - mark - a - ble peo - ple in his - to - ry, Rat - tle them off to a yes, yes, yes!". The music is in the same key signature and time signature. A dynamic marking of *p* is placed below the first measure.

D

pop - u - lar tune.

f

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

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

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—

E

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

E

Wit of Mac - au - lay, who wrote of Queen Anne—The pa - thos of Pad - dy, as ren - der'd by Bou - 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 - dle of Bur - ling - ton— Ri - chard - son's show—
cre - - - - - scen - - -

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

CHORUS. *f*

Yes, yes, yes, yes,

do. *f*

Ah !

yes, yes, yes, yes !

Take of these e - le - ments all that is fu - si - ble—
 A Hea - vy Dra - goon, a Hea - vy Dra - goon, a

p *G* *p*

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

p

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

is the re - - - - - si - du - um !

f *2nd time.*

No. 5.

SONG—Colonel.

Allegro marziale.

PIANO. *ff*

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

COLONEL.

i. 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 song features a vocal line and piano accompaniment. The piano part is marked *p*. The lyrics are: "i. 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".

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

The second system continues the song. The lyrics are: "glass, dunc 'It's one to a mil - lion That a - ny ci - vi - lian, My fi - gure and form will sur - dunc That e - ver - y beau - ty Will feel it her du - ty To yield to its glam - our at".

- 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 continues the song. The lyrics are: "- 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".

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 concludes the song. The lyrics are: "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".

CHORUS.

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

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

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

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

SONG — Bunthorne.

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

p stacc.

Detailed description: This system contains the first line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "1. If you're anx - ious for to shine in the high æs - the - tic line As a". The piano part includes the instruction "p stacc." (piano, staccato).

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

Detailed description: This system contains the second line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "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

C

Detailed description: This system contains the third line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "plant them ev - 'ry - where. You must lie up - on the dai - sies and dis - course in no - vel phras - es of your". A chord symbol "C" is placed above the vocal line and the piano part.

com - pli - cat - ed state of mind, The mean - ing 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

Detailed description: This system contains the fourth line of the song, which is the second verse. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are: "com - pli - cat - ed state of mind, The mean - ing 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

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

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

Last verse rall.

be !"

1st & 2nd times. last time.

2. Be . . .
3. Then a

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

No. 8.

DUET—Patience & Grosvenor.

GROSVENOR.

Allegretto.

PIANO.

mf *dim.* *p*

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

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

rall. PATIENCE.

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

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

rall.

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

GROSVENOR.

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

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

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

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

GROSVENOR. *rall.*

Hey wil - low wa - ly O!

rall.

DUET—Patience & Bunthorne.

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.

MEN.

Im - pos - ture to con - tempt must

Ex - act - ly so!

*dim.**p*

W

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

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

pomp - ted by no sel - fish view! Is pomp - 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

No. 7.

DUET—Patience & Angela.

PATIENCE.

Allegretto moderato.

PIANO. *p*

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

p
stacc.

PATIENCE.

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

p
stacc.

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

No doubt, yet spite of all your pains, The

f

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

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

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

(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!

ANG.
PAT.
ANG.
PAT.

We had one hope—one heart—one will—
One life, in one employ;
And, though it's immaterial, still
He was a little boy!
Ah, old, old tale of Cupid's touch, etc.
Pray, don't misconstrue what I say, etc.
No doubt, yet, spite of all your pains, etc.
Ah, yes, in spite of all my pains, etc.

RECITATIVE & SONG—Jane.

Moderato.

PIANO. *f*

RECIT. JANE.

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

p *ff marcato.*

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

p *p dolce.*

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

f *f*

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

f *fz* *fz* *fz*

time, as best she may!

Andante moderato.

R.H. *p*

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

p *mf*

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! *f* There will be too much of me In the *passionata.* *ff*

p *mf*

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

f

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

Allegretto.

PIANO. *ff*

GROSVENOR.

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

p

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

mf

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

p *mf* *p*

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.

CHORUS OF MAIDENS.

GROSVENOR.

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

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 of the piano. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "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

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "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,

The third system of the musical score features the vocal lines and piano accompaniment. The lyrics are: "I can whee - dle A knife or a nee - dle, Why not a Sil - ver Churn?" His most æs - the - tic,". The section is labeled "CHORUS OF MAIDENS." above the vocal line.

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

The fourth system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "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?"

The fifth system of the musical score concludes the vocal lines and piano accompaniment. The lyrics are: "Why not a Sil - ver Churn?". The piano accompaniment includes a forte (*ff*) dynamic marking.

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.

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

CHORUS OF MAIDENS.

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

rall. *a tempo.*

rall. *ff*

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

No. 4.

SONG—Patience.

PATIENCE.

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

Allegretto.

PIANO.

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

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

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

rall.

a tempo.

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

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

cre - scen -

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

do. *f*

ad lib.

love, . . . the love . . . that's true! (Exit PATIENCE, weeping.)

colla voce. *f*

No. 5.

DUET—Jane & Bunthorne.

Allegro vivace.

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady accompaniment of chords. The piece begins with a forte (*ff*) dynamic and concludes with a piano (*p*) dynamic.

JANE.

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

1st verse. BUNTHORNE.

2nd verse. (Sing "Hey to you—good
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

The piano accompaniment is written for two staves. It provides harmonic support for the vocal lines, featuring a mix of chords and melodic fragments. The dynamics vary throughout, including *ff* and *p* markings.

on - i - cal"— "I was the beau i -

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

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

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

de - al of the mor - bid young 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

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

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). (attitude).

(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 -

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

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

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

have its due ef - fect.

have its due ef - fect.

have its due ef - fect.

sempre p

If
 If
 If

p

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

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

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

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

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

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

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

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

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

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

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

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

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "trim, Ri - gid - i - ty of limb, You ought to get a Mar - io - nette, and". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

form your style on him. (*attitude*).

form your style on him.

form your style on him.

form your style on him.

sempre p

The second system continues with the same three vocal staves and piano accompaniment. The lyrics are: "form your style on him. (*attitude*).", "form your style on him.", "form your style on him.", and "form your style on him.". The piano part includes the instruction *sempre p* (piano) and features a more complex accompaniment with some trills and grace notes.

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves (treble and bass clef) with a complex, flowing accompaniment featuring many sixteenth and thirty-second notes, creating a rich harmonic texture.

No. 8.

DUET—Bunthorne & Grosvenor.

BUNTHORNE.

When I go out of door, Of

Vivace.

PIANO. *p stacc.*

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 - dyl, If I pro - nounce it - chaste! A most in - tense young man, A

GROSVENOR,

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

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

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

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

fun than "Mon - day Pops." Who's fond of his din - ner, And does - n't get thin - ner On

GROSVENOR.

bot - tled beer and chops. A com - mon - place young man— A

BUNTHORNE.

A com - mon - place young man— A

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— A 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 Chan - ce - ry Lane young

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

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 Sew - ell and Cross young

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

GROSVENOR.

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

BUNTHORNE.

Con - ceive me, if you can, A crotch - et - ty, crack'd young

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

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

- ceive me, if you can, A mat - ter - of - fact young man, An

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

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 - æs - the - ti - cal, out - of - the - way young man !

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

(He sits ; they group around him.)

p *sf* *p* *f* *dim.* *f* *dim.* *p* *dim.* *pp*