

PATIENCE

or

BUNTHORNE'S BRIDE

W. S. Gilbert

A. S. Sullivan

ORCHESTRAL SCORE

PATIENCE

or Bunthorne's Bride

DRAMATIS PERSONÆ

Officers of Dragoon Guards:

COLONEL CALVERLEY.....	Baritone
MAJOR MURGATROYD.....	Baritone
LIEUT. THE DUKE OF DUNSTABLE.....	Tenor
REGINALD BUNTHORNE (<i>A Fleshly Poet</i>).....	Comic baritone
ARCHIBALD GROSVENOR (<i>An Idyllic Poet</i>).....	Lyric Baritone
MR. BUNTHORNE'S SOLICIOR	Non-singing

Rapturous Maidens:

The LADY ANGELA.....	Mezzo Soprano
The LADY SAPHIR.....	Mezzo Soprano or Soprano
The LADY ELLA.....	Soprano
The LADY JANE.....	Contralto
PATIENCE (<i>A Dairy Maid</i>).....	Soprano

Chorus of RAPTUREOUS MAIDENS and OFFICERS OF DRAGOON GUARDS.

ACT I - Exterior of Castle Bunthorne

ACT II - A Glade

NOTES ON THE SCORE

The following score is a compilation score. It has been assembled from the orchestral parts without consultation with Sullivan's original manuscript, which remains unpublished. This full score was prepared for a series of performances by the Australian Opera, at the Sydney Opera House, in 1995.

The parts from which this score was compiled are one of a set of parts obtained in the 1880's by the Australian theatrical entrepreneur J.C. Williamson, who held the licence for performing the Savoy operas in Australasia, an agreement that continued well into the 20th century.

It is clear, by the presence in the parts of various cues, and by a certain number of performance anomalies, that these part books were intended to be used by touring companies, and were not identical to the parts used by the London orchestra of the D'Oyly Carte. In line with the accepted practice of the day, touring parts were often doctored to make them as foolproof as possible, making allowances for a wide variety of playing standards amongst provincial orchestras, and the lack of some crucial instruments. The large amount of variations from part to part as regards dynamics, tempo markings (particularly '*ralls*' and '*fermatas*') and articulation, suggests that the part books came in complete sets, copied at different times by different scribes and with different sets of markings, and that over the years the sets have become muddled, which accounts for the Viola dynamics (in the set this score was compiled from), agreeing with the lower woodwinds, but not with the upper strings, while the articulation in the flutes, clarinets and trumpets were often in agreement with each other, but hardly ever with the upper strings.

As far as preparing the parts for use by touring companies was concerned, the principal differences are these; string parts were altered to add cues to cover for the absence of the bassoon, and brass cadences were often cued into the 2nd violins and viola parts; 1st violin parts were cued liberally with entrances of woodwind solos; high passages in the 1st violins were also written down an octave whenever the line went above 7th position (see the final 13 bars of the Finale to Act I); the indications 'solo' and 'soli' were inserted when Sullivan needed an instrument to stand out from the texture; and dynamics throughout the orchestra were radically altered to quieten the brass (generally in *tutti* passages the brass are marked down one dynamic level), and to make clear which lines were intended to be the most prominent. Repeat signs differed radically from part to part. Although all are functionally correct, the point at which the repeat starts and finishes is almost never in agreement between part books - (see clarinets in the Act II quintet); the change from '*pizz*' to '*arco*' is sometimes confused; and the numbers of the pieces vary from the Chappell vocal score. On occasion there is some evidence of inner parts being omitted (see Act I, No 2A - Song at bar 37 when the Clt parts appears to be missing some notes : & Act II, No 3 - Song at bar 49 when the Clt and Bsn both suddenly stop playing.) Act II, no. 8 (*No.9 in the Chappell vocal score*) is very problematic. After a four-bar introduction, all the string parts contain an 8 bar phrase marked "*Play 12 times*" - a recipe for disaster if the players lose their way. The actual notes seem to be almost completely correct in all parts, with very few mistakes - a great tribute to George Baird, Sullivan's copyist, whose attention to detail and speed and fidelity of copying was a major force behind the success of the operas.

There are fourteen books or instrumental parts for most G & S operas.

Flute 1 & 2 & Piccolo
 Oboe,
 Clarinet 1 & 2 (in B \flat and A)
 Bassoon,
 Horns 1 & 2
 Trumpets 1 & 2 (in B \flat and A)
 Trombones 1 & 2
 Percussion (Timpani, snare drum, triangle, cymbals, bass drum),
 Violin 1,
 Violin 2,
 Viola,
 Violoncello & Bass,
 Bass.

The Australian set of parts are in a mixture of handwritings, a combination of George Baird's copperplate writing, and those of his assistants. The numbering of the various pieces are out of line with those of the Chappell vocal score (which was published later) due to the loss of a couple of numbers in Act I during the first season, and the re-numbering of the pieces in Act II. This score maintains the numbering as in the orchestral parts, with the Chappell numbering written below.

Sullivan was primarily a bandmaster. His orchestrations, although not coarse, were functional and effective, demonstrating an economy of style and a solid understanding of instrumentation, but almost completely bereft of ingenuity. He was brought up using the band traditions then in practice throughout military bands and English orchestras of the time so the following practices are noticeable in the parts.

HORNS and TIMPANI used accidentals rather than key signatures. I have reverted to using key signs for the Horns.

CLARINETS & TRUMPETS used key signatures up until four flats - (never four sharps. A different instrument was then used.)

TROMBONES were always noted in the bass clef. I have used tenor clef for the tenor trombone.

DYNAMICS & ARTICULATION: I have taken the liberty of standardizing the dynamics throughout the score, and applying the articulation equally throughout the parts as necessary. Without recourse to Sullivan's original score, and with only pit-parts as a guide, all my alterations are no more than informed suggestions.

MISSING NOTES: On a few occasions I have added small notes in places where I believe notes have been omitted.

INSTRUMENTATION

FLUTE 1

FLUTE 2 - Doubling PICCOLO

OBOE

CLARINET 1 in B \flat - Doubling CLARINET in A

CLARINET 2 in B \flat - Doubling CLARINET in A

BASSOON

HORN 1 in F

HORN 2 in F

TRUMPET 1 in B \flat - Doubling TRUMPET in A

TRUMPET 2 in B \flat - Doubling TRUMPET in A

TROMBONE 1

TROMBONE 2

TIMPANI

PERCUSSION: *Bass Drum, Cymbals, Snare Drum, Triangle.*

STRINGS

PATIENCE

or
BUNTHORNE'S BRIDE

OVERTURE

A. S. Sullivan
Arranged Eugen d'Albert

Moderato

Musical score for woodwinds and percussion. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon, Horn 1 in F, Horn 2 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, Tenor Trombone, Bass Trombone, and Timpani. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. The tempo is Moderato. Dynamics include *ff* (fortissimo) and *p* (piano). The Oboe part features a *solo* section starting in the fifth measure.

Moderato

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (Bb, Eb, Ab) and the time signature is 3/4. The tempo is Moderato. Dynamics include *ff* (fortissimo) and *mp sostenuto* (mezzo-piano sostenuto). The Violoncello and Contrabass parts feature *mp sostenuto* markings in the fifth measure.

9 A

Fl.1 *p*

Fl.2 *p*

Ob. *p*

Cl.1 B \flat *p*

Cl.2 B \flat *p*

Bsn. *p*

Hn.1 *p*

Hn.2

Tpt.1 B \flat solo *p*

Tpt.2 B \flat *p*

Tbn.

B. Tbn.

Timp.

Vln. I *p dolce*

Vln. II *p dolce*

Vla. *p dolce*

Vc. *p dolce*

Cb. *p dolce*

Detailed description: This page of a musical score covers measures 9 through 12. It features a woodwind section with Flutes 1 and 2, Oboe, Clarinets 1 and 2 (both in B-flat), Bassoon, Horns 1 and 2, Trumpets 1 and 2 (both in B-flat), Trombone, and Bass Trombone. A Timpani part is also present. The woodwinds play a rhythmic pattern of eighth notes starting in measure 9, marked with a dynamic of *p* (piano). The Horns 1 and 2 play a similar eighth-note pattern. The Trumpets 1 and 2 have a 'solo' section starting in measure 10, playing a melodic line marked *p*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a melodic line starting in measure 9, marked with a dynamic of *p dolce* (piano dolce). A section marker 'A' in a box is placed above measure 9. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature.

17

Fl.1
Fl.2
Ob.
Cl.1
Bb
Cl.2
Bb
Bsn.
Hn.1
Hn.2
Tpt.1
Bb
Tpt.2
Bb
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

p

p

p

p

41 **Allegro vivace**

Cl.1
B \flat

Hn.1

Vln. I
arco *p* *leggero*

Vln. II
arco *p* arco

Vla.
arco *p*

Vc.
arco *p*

Cb.
arco *p*

47

Ob.

Cl.1
B \flat *p*

Cl.2
B \flat *p*

Bsn. *p*

Hn.1 *p*

Hn.2 *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Fl. 1&2

Ob.

Cl.1&2
B♭

Bsn.

Hn.1&2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

I°

59

Fl. 1&2

Ob.

Cl.1&2
B♭

Bsn.

Hn.1&2

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim.

pp

I°

B

65

Fl. 1&2 *f* *pp* *f*

Ob. *f* *pp* *f* *p*

Cl.1&2 B♭ *f* *pp* *f* *p*

Bsn. *f* *pp* *f* *p*

Hn.1&2 *f* *pp* *f*

Tri. *f* *pp* *f*

Vln. I *f* *pp* *f* *p*

Vln. II *f* *pp* *f* *p*

Vla. *f* *pp* *f* *p*

Vc. *f* *pp* *f* *p*

Cb. *f* *pp* *f* *p*

71

Fl.1 *p* *pp*

Fl.2 *p* Take Piccolo PICC *pp*

Ob. *p* *pp*

Cl.1&2 B♭ *pp*

Bsn. *pp*

Hn.1&2 solo *p* *p*

Vln. I *pizz* *arco*

Vln. II *pizz* *arco*

Vla. *pizz* *arco*

Vc. *pizz* *arco*

Cb. *pizz* *arco*

83

Fl.1
Picc.
Ob.
Cl.1
Bb
Cl.2
Bb
Bsn.
Hn.1
Hn.2
Tpt.1
Bb
Tpt.2
Bb
Tbn.
B. Tbn.
Timp.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
f
ff
ff
ff
ff

96

Fl. I

Ob.

Cl. I
B \flat

Vln. I

Vln. II

Vla.

Vc.

Cb.

p



102

Fl. I

Ob.

Cl. I
B \flat

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

f

f

126

E

Fl.1

Picc.

Ob.

Cl.1
B \flat

Cl.2
B \flat

Bsn.

Hn.1

Hn.2

Tpt.1
B \flat

Tpt.2
B \flat

Tbn.

B. Tbn.

Timp.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

pp

pp

ff

ff

ff

ff

f

ff

ff

ff

ff

ff

132

Fl. 1
Picc.
Ob.
Cl. 1 Bb
Cl. 2 Bb
Bsn.
Hn. 1
Hn. 2
Tpt. 1 Bb
Tpt. 2 Bb
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

stacc.
mf

stacc.
mf

stacc.
mf

stacc.
mf

Detailed description: This page of a musical score covers measures 132 through 137. The score is arranged in a system with 18 staves. The instruments are: Flute 1, Piccolo, Oboe, Clarinet 1 (Bb), Clarinet 2 (Bb), Bassoon, Horn 1, Horn 2, Trumpet 1 (Bb), Trumpet 2 (Bb), Trombone, Bass Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *stacc.* (staccato). The score is written in a standard musical notation style with a large, clear font.

138

Fl.1

Picc.

Ob.

Cl.1
B \flat

Cl.2
B \flat

Bsn.

Hn.1

Hn.2

Tpt.1
B \flat

Tpt.2
B \flat

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

mf

p

tr

150

Fl.1

Picc.

Ob.

Cl.1
Bb

Cl.2
Bb

Bsn.

Hn.1

Hn.2

Tpt.1
Bb

Tpt.2
Bb

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stringendo poco a poco

155

Fl. I
Picc.
Ob.
Cl. 1 B♭
Cl. 2 B♭
Bsn.
Hn. 1
Hn. 2
Tpt. 1 B♭
Tpt. 2 B♭
Tbn.
B. Tbn.
Timp.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

stringendo poco a poco

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

ff

ff

ff

ff

161

Fl. 1

Picc.

Ob.

Cl. 1
B \flat

Cl. 2
B \flat

Bsn.

Hn. 1

Hn. 2

Tpt. 1
B \flat
mf

Tpt. 2
B \flat
mf

Tbn.

B. Tbn.
mf

Timp.
mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Fl.1
Picc.
Ob.
Cl.1
Bb
Cl.2
Bb
Bsn.
Hn.1
Hn.2
Tpt.1
Bb
Tpt.2
Bb
Tbn.
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *ff*
mf *ff*
ff *mf* *ff*
ff *mf* *ff*
ff *mf* *ff*
ff *mf* *ff*

ACT ONE

No 1: CHORUS OF MAIDENS with solos (Angela & Ella)

Andante

1

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. *f*

Cl. 1 B \flat *p* *f*

Cl. 2 B \flat *p* *f*

Bsn. *p* *f*

Hn. 1 solo *f* *p* *f*

Hn. 2 *f*

El.

Ang.

Sop. 1

Sop. 2

Andante

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

11

Fl. 1&2 *p*

Ob. *f*

Cl. 1&2 B \flat *p*

Bsn. *p* *f* *p*

Hn. 1&2 *p* solo *p*

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*



20 Maidens

Sop. 1
Twen - ty love-sick maid-ens we, ___ love - sick all a-gainst our will. ___ Twen - ty years hence we shall be

Sop. 2
Twen - ty love-sick maid-ens we, ___ love - sick all a-gainst our will. ___ Twen - ty years hence we shall be

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Ob. *solo espress.*
p

Cl.1&2
B \flat

Hn.1&2
pp

Sop.1
twen - ty love - sick maid-ens still. Twen - ty love-sick maid-ens we. And we die for love of

Sop.2
twen - ty love - sick maid-ens still. Twen - ty love-sick maid-ens we. And we die for love of

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl. 1&2

Ob.

Cl.1&2
B \flat

Bsn.

Hn.1&2

Sop.1
thee. Twen - ty love-sick maid-ens we, — love - sick all a-against our will. Twen - ty years hence

Sop.2
thee. Twen - ty love-sick maid-ens we, — love - sick all a-against our will. Twen - ty years hence

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fl. 1&2

Ob.

Cl. 1&2
B♭

Bsn.

Ang.

Sop. 1

Sop. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

B 1°

p

Angela

Love lives on hope, they say, or love will

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

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

B

p

p



44

Fl. 1&2

Cl. 1&2
B♭

Ang.

Sop. 1

Sop. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

die, Yet my love lives, al-though no hope have I; A -

Ah, mi - se - rie! Ah, mi - se - rie!

Ah, mi - se - rie! Ah, mi - se - rie!

51

Bsn. *p*

Ang. *p*
las _____ poor heart go hide thy-self a - way, to weep _____ ing con - cords

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

57

Fl. 1&2 *rit.* *f* **C** a tempo

Ob. *p* *f*

Cl. 1&2 Bb *p* *f* *p*

Bsn. *f*

Hn. 1&2 *p* *f*

Ang. *p*
tune thy ron - de - lay! Ah, mi-se-rie!

Sop. 1
All our love is all for one, yet that love he heed-eth not. He is

Sop. 2
All our love is all for one, yet that love he heed-eth not. He is

Vln. I *rit.* *f* **C** a tempo

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

75

Fl. 1&2

Ob.

Cl. 1&2
B♭

Bsn.

Hn. 1&2

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

II°

p

heart, — go, dream of lov - ers plight - ed. Go, mad - cap heart, go,

80

Fl. 1&2

Ob.

Cl. 1&2
B♭

Bsn.

Hn. 1&2

El.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

dream of ne - ver wak - ing and in thy dream for - get that thou art

95

Fl. 1&2

Ob.

Cl. 1&2
B \flat

Bsn.

Hn. 1&2

Sop. 1

Sop. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

I $^{\circ}$

100

Fl. 1&2

Cl. 1&2
B \flat

Bsn.

Hn. 1&2

Sop. 1

Sop. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ah, mi - - se - rie!

Ah, mi - - se - rie!

rit.

arco

arco

arco

arco

No 2: RECITATIVE - (Patience, Saphir, Angel & chorus.)

1 **Allegro** **Recit** Patience

P. *f* Still brood-ing on their mad in - fa - tu - a - tion!

Vln. I *f* **Recit**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

7

P. I thank thee love, thou com-est not to me. Far hap-pier I free from thy mi-ni-stra-tion than Dukes or duch-es-ses who love can

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

12

P. be!

Sap. **Saphir**

'Tis Pa-tience, hap - py girl! Loved by a po-et.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

18 Patience

P. Your par-don La-dies, I in - trude up-on you.

Ang. Angela
Nay, pret - ty child, come hith - er. Is it

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



22 Patience

P. Most true in - deed!

Ang. true that you have nev - er loved?

Sop. 1 Maidens
Most mar - vel-lous!

Sop. 2 And most de - plo - ra - ble.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Attacca

No 2A: SONG - (Patience)

1 **Allegretto grazioso**

Fl. 1&2 

P. **Patience**
 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 im
 If love is a thorn they show no wit who fool-ish-ly hug and fos-ter it. If love is a weed, how sin-ful

Allegretto grazioso

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



8

Fl. 1&2 

P.
 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
 they who ge-ther it day by day. If love is a net-tle that makes you smart then why do you wear it next your

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 **I°** **rit.** **A a tempo**

Fl. 1&2

Ob.

Cl. 1&2
B♭

Bsn.

Hn. 1&2

P.

weep. It can-not be bliss - ful as 'tis said_ or why are their eyes so won-d'ress red?
heart? And if it be none of these say I_ Ah, why do you sit and sob and sight?

rit. **A a tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

colla voce

colla voce

colla voce

colla voce

colla voce



20 **(2nd take Picc.)**

Fl. 1&2

Ob.

Cl. 1&2
B♭

Bsn.

Hn. 1&2

P.

Though ev - ery- where true love I see, a-com-ing to all_ but not to

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

rall.

B

a tempo

Fl.1

Picc.

Ob.

Cl.1 B \flat

Cl.2 B \flat

Bsn.

Hn.1

Hn.2

Tri.

P.

me. I can-not tell what_ this love_ may be. For I_ am blithe and I_ am gay, while they_ sit

Sop.1

Sop.2

rall.

B

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

rit.

38

Fl.1

Picc.

Ob.

Cl.1
Bb

Cl.2
Bb

Bsn.

Hn.1

Hn.2

Tri.

P.

gulf__'twixt them and me. Fa la la la la la la la la la la la la la la la la la la la, and mi - se-

Sop.1

Yes she is blithe and gay. And mis - se-

Sop.2

Yes she is blithe and gay. And mis - se-

Vln. I

p
colla voce

Vln. II

p
colla voce

Vla.

p
colla voce

Vc.

p
colla voce

Cb.

p
colla voce

rit.

43

Fl.1 *f*

Picc. *f* Take Flute

Ob. *f*

Cl.1 Bb *f*

Cl.2 Bb *f*

Bsn. *f*

Hn.1 *f*

Hn.2 *f*

Tri.

P. *rie!*

Sop.1 *rie!*

Sop.2 *rie!*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1. 2.

No 2B: EXIT OF MAIDENS

1 Andante

The score is for a 3/4 time piece in a minor key. It features a woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bassoon), a brass section (Horns 1 & 2), two soprano vocal soloists, and a string section (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the vocalists sing a melody. The tempo is marked 'Andante'.

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Cl. 1 B \flat *mf*

Cl. 2 B \flat *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Sop. 1 *Maidens*
Twen - ty love-sick maid-ens we, _____ love - sick all a - gainst our will.

Sop. 2
Twen - ty love-sick maid-ens we, _____ love - sick all a - gainst our will.

Vln. I *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

6

Fl. 1&2

Ob.

Cl. 1&2
B \flat

Bsn.

Hn. 1

Hn. 2

Sop. 1
& II

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Fl. 1&2

Cl. 1&2
B \flat

Bsn.

Hn. 1&2

Sop. 1
& II

Ah, mi - se - rie!

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

arco

arco

arco

9

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis

16

Fl.1

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

f

The

The

23

Cl. 1&2 A

Bsn.

Hn. 1&2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I^o f

sold - iers of our Queen are linked in friend - ly te - ther; up - on the batt - le scene they

sold - iers of our Queen are linked in friend - ly te - ther; up - on the batt - le scene they

29

Cl. 1&2 A

Bsn.

Hn. 1&2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fight the foe to - geth - er. There ev - ery moth - er's son — pre - pared to fight and fall is. The e - ne - my of

fight the foe to - geth - er. There ev - ery moth - er's son — pre - pared to fight and fall is. The e - ne - my of

G

G

51

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Cym.

B. D.

T.

B.

ff

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

58

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Cym.

B. D.

Colonel Calverly

Col.

T.

B.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

If you want a re-ceipt for that po-pu-lar my-ste-ry known to the world as a hea-vy dra goon,---

63

Fl. I *f*

Picc. *f*

Ob. *f*

Cl. 1&2 A *f*

Bsn. *f*

Hn. 1&2 *f*

Tpt. 1 A *f*

Tpt. 2 A *f*

Tbn. *f*

B. Tbn. *f*

S. D. *f*

Col. *f*

T. *f*
Yes! Yes! Yes! Yes! Yes! Yes! Yes!

B. *f*
Yes! Yes! Yes! Yes! Yes! Yes! Yes!

Vln. I *f* *p*

Vln. II *f* *p*


Vla. *f* *p*


Vc. *f* *p*


Cb. *f*


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


77


Col.  pluck of Lord Nel-son on board of the Vic-to-ry; gen-ius of Bis-mark de-vis-ing a plan; the hu-mour of Field-ing (which want a re-ceipt for this sold-ier-like pa-ra-gon, get at the wealth of the Czar (if you can); the fa-mi-ly pride of a

Vln. I  *[p]*


Vln. II  *[p]*


Vla.  *[p]*


Vc.  *[p]*


Cb.  *[p]*




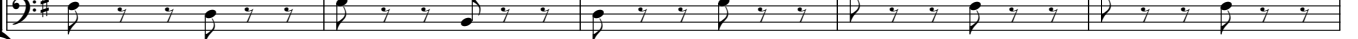
Col.  **K** sounds con-tra-dic-to-ry); Cool-ness of Pa-get a-bout to tre-pan. The sci-ence of Jul-lian the e-mi-nent mu-si-co; Spa-niard from A-ra-gon; Force of Me-phis-to pro-noun-cing a ban. A smack of Lord Wa-ter-ford, reck-less and rol-lick-y;

Vln. I  **K**


Vln. II 


Vla. 


Vc. 


Cb. 




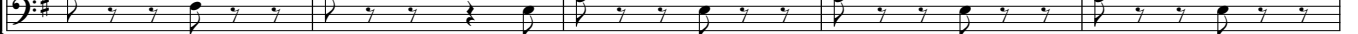
Col.  wit of Ma-cau-ley who wrote of Queen Anne; the pa-thos of Pad-dy as ren-dered by Bou-ci-cault; Style of the Bish-op of swag-ger of Ro-de-rick, head-ing his clan; the keen pe-ne-trat-ion of Pad-ding-ton Pol-la-ky; Grace of an O-da-lisque

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

92

Col. *So - dor and Man. The dash of a D'Or-say di - vest - ed of quack - er - y, nar - ra - tive pow - ers of Dick - ens and Thack - er - y, on a di - van; The ge - nius stra - te - gic of Cae - sar or Han - ni - bal; Skill of Sir Gar - net in thrash - ing a can - ni - bal;*

Vln. I

Vln. II

Vla.

Vc.

Cb.

97 **L**

Bsn. *pp*

Col. *Vic - tor Em - ma - nu - el, peak hunt - ing Pe - ve - ril, Tho - mas A - qui - nas and Doc - tor Sa - che - ve - ral. Fla - vour of Ham - let, the Stan - ger, a touch of him; lit - tle of Man - fred (but not ve - ry much of him);*

Vln. I **L**

Vln. II

Vla.

Vc.

Cb.

101

Bsn. *cresc.*

Col. *Tup - per and Ten - ny - son, Dan - iel De - foe, An - tho - ny Trol - lope and Mis - ter Gui - zot! Bead - le of Bur - ling - ton; Rich - ard - son's show; Mis - ter Mi - caw - ber and Ma - dame Tuss - aud!*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

105

Fl.1 *f*

Picc.

Ob. *f*

Cl. 1&2 A *f*

Bsn. *f*

Hn.1&2 *f*

Tpt.1 A *f*

Tpt.2 A *f*

Tbn. *f*

B. Tbn. *f*

S. D. *f*

Col.

Ah!
Ah!

T. *f* Yes! Yes! Yes! Yes! Yes! Yes! Yes! Yes! *p* A

B. *f* Yes! Yes! Yes! Yes! Yes! Yes! Yes! Yes! *p* A

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

109 **M**

Fl.1 *p*

Picc.

Ob. *p*

Cl. 1&2 A *p*

Bsn. *p*

Hn.1&2 *p*

Tpt.1 A *p*

Tpt.2 A *p*

Tbn. *p*

B.Tbn. *p*

S. D. *p*

Col.

T. *cresc.*

B.

M

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Take of these e - le-ments all that is fu - si - ble melt them all down in a pip - kin or cru - ci - ble, set them to sim-mer and
 hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a

hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a hea - vy dra-noon, a

114

Fl. I *f* (2nd time) *ff*

Picc. *ff*

Ob. *f* (2nd time) *ff*

Cl. 1&2 A *f* (2nd time) *ff*

Bsn. *f* (2nd time) *ff*

Hn. 1&2 *f* (2nd time) *ff*

Tpt. 1 A *f* (2nd time) *ff*

Tpt. 2 A *f* (2nd time)

Tbn. *f* (2nd time)

B. Tbn. *f* (2nd time)

S. D. *f* (2nd time)

Col. *f* (2nd time) (2nd time)

T. *f* (2nd time) *ff*

B. *f* (2nd time) *ff*

Vln. I *f* (2nd time) *ff*

Vln. II *f* (2nd time) *ff*

Vla. *f* (2nd time) *ff*

Vc. *f* (2nd time) *ff*

Cb. *f* (2nd time) *ff*

take off the scum, and a hea - vy dra goon is the re - si - du - um!

hea - vy dra - goon, is the re - si - du - um!

hea - vy dra - goon, is the re - si - du - um!

122

Fl. I

Picc.

Ob.

Cl. 1&2 A

Bsn.

Hn. 1&2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Cym.

B. D.

Col.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

1. 2.

2.If you

No 5:* CHORUS with SOLOS - (Angela, Saphir, Bunthorne)

* See note below.

Allegretto amoroso

Fl. 1&2
Ob.
Cl. 1&2 A
Bsn.
Hn. 1&2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1&2
Ob.
Cl. 1&2 A
Bsn.
Hn. 1&2
Sop. 1
Sop. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Ella with Sop.I
Angela & Saphir with Sop.II
In a
In a

* Numeration of the pieces, Number 4 (a solo for the Duke) was cut early in the first season. The numbers were adjusted when the vocal score was published. However the part books for the orchestra have never been corrected and are therefore one number advanced for the rest of the act.

Cl. 1&2 A

Sop. 1
do - le - ful train two and two we walk all day, for we love in vain! None more sor - row - ful than

Sop. 2
do - le - ful train two and two we walk all day, for we love in vain! None more sor - row - ful than

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.

Fl. 1&2

Ob.

Cl. 1&2 A

Bsn.

Hn. 1&2

Sop. 1
they. Who can on - ly sigh and say, woe is

Sop. 2
they. Who can on - ly sigh and say, woe is

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Fl. 1&2
Ob.
Bsn.

Sop. 1
Sop. 2

Vln. I
Vln. II
Vla.
Vc.

me, a - lack a - day. Woe is me, a - lack a -

me, a - lack a - day. Woe is me, a - lack a -

Fl. 1&2
Ob.
Cl. 1&2 A
Bsn.
Hn. 1&2
Sop. 1
Sop. 2
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

day!
day!

mf *f* *fortissimo* *f*

Now is not this ri - di - cu - lous and is not this pre - pos - ter - ous? A thor - ough - paced ab - sur - di - ty, ex -

Now is not this ri - di - cu - lous and is not this pre - pos - ter - ous? A thor - ough - paced ab - sur - di - ty, ex -

mf *f* *f* *f* *f* *f*

Cl. 1&2 A

Bsn.

Hn. 1&2

T.
plain it if you can. In - stead of rush - ing eag - er - ly to cher - ish us and fos - ter us, they all pre - fer this me - lan - cho - ly

B.
plain it if you can. In - stead of rush - ing eag - er - ly to cher - ish us and fos - ter us, they all pre - fer this me - lan - cho - ly

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

Cl. 1&2 A

Bsn.

Hn. 1&2

T.
lit - er - ar - y man. 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,

B.
lit - er - ar - y man. 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,

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cl. 1&2 A

Bsn.

Hn. 1&2

T.
flirt-ing with a fan; they're ac - tu - al - ly sneer-ing at us, fleer-ing at us, jeer-ing at us! Pret-ty sort of treat-ment for a

B.
flirt-ing with a fan; they're ac - tu - al - ly sneer-ing at us, fleer-ing at us, jeer-ing at us! Pret-ty sort of treat-ment for a

Vln. I

Vln. II

Vla.

Vc.

Cb.



Cl. 1&2 A

Bsn.

Hn. 1&2

T.
mi - li - ta - ry man! They're ac - tu - al - ly sneer-ing at us, fleer-ing at us, jeer-ing at us! Pret-ty sort of treat-ment for a

B.
mi - li - ta - ry man! They're ac - tu - al - ly sneer-ing at us, fleer-ing at us, jeer-ing at us! Pret-ty sort of treat-ment for a

Vln. I

Vln. II

Vla.

Vc.

Cb.

C **rall.**

Fl. 1&2 *a2* *f*

Ob. *f*

Cl. 1&2 A *f*

Bsn. *f*

Hn. 1&2 *f*

T. *mi-li-ta-ry man!*

B. *mi-li-ta-ry man!*

C **rall.**

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *f* *

Vc. *f*

Cb. *f*

* Suggested missing notes.



Andante

Ang. *Mys-tic po-et, hear our pray-er. Twen-ty love-sick maid-ens we, young and wealth-y, dark and fair,*

Andante

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

D

Ob. *p*

Cl. 1&2 A *p*

Bsn. *p*

Ang. all of coun - try fa-mi-ly. And we die for love of thee. Twen - ty love-sick maid-ens

Vln. I **D**

Vln. II

Vla.

Vc.

Cb.

E

Fl. 1&2 *f*

Ob. *f* *dim.*

Cl. 1&2 A *f*

Bsn. *f*

Ang. we.

Bun. Bunthorne Though my

Sop. 1 Yes, we die for love of thee. Twen - ty love-sick maid-ens we.

Sop. 2 Yes, we die for love of thee. Twen - ty love-sick maid-ens we.

E

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *p*

Allegretto come I°

Ob. 

Bun. 
book I seem to scan in a rapt es-ta - tic way like a li - te-ra - ry man who dis - pis - es fe - male

Vln. I 
pizz. *p*

Vln. II 
pizz. *p*

Vla. 
pizz. *p*

Vc. 
pizz. *p*

Cb. 
pizz. *p*



Bun. 
clay, I hear plain-ly all they say, twen - ty love-sick maid ens they!

T. 
Dragoons *f*
He hears plain-ly all they say, twen-ty love-sick maid-ens

B. 
f
He hears plain-ly all they say, twen-ty love-sick maid-ens

Vln. I 
arco *f*

Vln. II 
arco *f*

Vla. 
arco *f*

Vc. 
arco *f*

Cb. 
arco *f*

Andante

Saphir

Sap. *Though so ex-cel-lent-ly wise, — for a mo-ment, mor-tal be, deign to raise thy*

T. *they!*

B. *they!*

Andante

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



Ob. *p*

Cl. 1 & 2 A *II° p*

Bsn. *p*

Sap. *pur-ple eyes from thy heart drawn po-es-y. Twen-ty love-sick maid-ens, see*

G

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

G

Bun. *law was mo - no - po - li - sing me, round the cor - ner I can see each is knee - ling on her*

Vln. I

Vln. II

Vla.

Vc.

Cb.



H

Bun. *knee!*

Dragoons *f*

T. *Round the cor - ner he can see each is knee - ling on her knee! Now is not this ri - di - cu - lous, and is not this pre -*

B. *Round the cor - ner he can see each is knee - ling on her knee! Now is not this ri - di - cu - lous, and is not this pre -*

H

Vln. I *arco fp*

Vln. II *arco fp*

Vla. *arco fp*

Vc. *arco fp*

Cb. *arco fp*

Fl.1

Fl.2

Ob.

Cl.1 A *fortissimo*

Cl.2 A *fortissimo*

Bsn. *mf*

Hn.1&2 *mf*

Sap.

Ang.

Sop.1

Sop.2

T.

B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

dole - ful train two and two we walk all day, for we

dole - ful train two and two we walk all day, for we

dole - ful train two and two we walk all day, for we

dole - ful train two and two we walk all day, for we

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? A thor - ough - paced ab - sur - di - ty, ex - plain it if you can. In -

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? A thor - ough - paced ab - sur - di - ty, ex - plain it if you can. In -

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1&2

Sap.

love in vain! None more sor - row - ful than they.

Ang.

love in vain! None more sor - row - ful than they.

Sop.1

love in vain! None more sor - row - ful than they.

Sop.2

love in vain! None more sor - row - ful than they.

T.

stead of rush-ing eag - er - ly to cher-ish us and fos-ter us, they all pre-fer this me-lan-cho-ly lit - er - ar - y man. In -

B.

stead of rush-ing eag - er - ly to cher-ish us and fos-ter us, they all pre-fer this me-lan-cho-ly lit - er - ar - y man. In -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1&2

Sap.

Who can on - ly sigh and say,

Ang.

Who can on - ly sigh and say,

Sop.1

Who can on - ly sigh and say,

Sop.2

Who can on - ly sigh and say,

T.

stead of sly - ly peer - ing at us, cast - ing looks en - dear - ing at us, blush - ing at us, flush - ing at us, flirt - ing with a fan; they're

B.

stead of sly - ly peer - ing at us, cast - ing looks en - dear - ing at us, blush - ing at us, flush - ing at us, flirt - ing with a fan; they're

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

Fl.1
Fl.2
Ob.
Cl.1 A
Cl.2 A
Bsn.
Hn.1&2
Sap.
Ang.
Sop.1
Sop.2
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

woe is me, a - lack a - - day.
woe is me, a - lack a - - day.
woe is me, a - lack a - - day.
woe is me, a - lack a - - day.
ac - tu - al - ly sneer - ing at us, fleer - ing at us, jeer - ing at us! Pret - ty sort of treat - ment for a mi - li - ta - ry man! They're
ac - tu - al - ly sneer - ing at us, fleer - ing at us, jeer - ing at us! Pret - ty sort of treat - ment for a mi - li - ta - ry man! They're

K

L

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

Sap.

love - sick maid - ens we, and we

Ang.

love - sick maid - ens we, and we

Sop.1

love - sick maid - ens we, and we

Sop.2

love - sick maid - ens we, and we

T.

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? They all pre - fer this me - lon - cho - ly li - te - ra - ry man. Now

B.

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? They all pre - fer this me - lon - cho - ly li - te - ra - ry man. Now

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

Sap.

Ang.

Sop.1

Sop.2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

die for love of thee! Yes, we

die for love of thee! Yes, we

die for love of thee! Yes, we

die for love of thee! Yes, we

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? They all pre - fer this me - lan - cho - ly, me - lan - cho - ly li - te - ra - ry

is not this ri - di - cu - lous and is not this pre - pos - ter - ous? They all pre - fer this me - lan - cho - ly, me - lan - cho - ly li - te - ra - ry

Fl.1
 Fl.2
 Ob.
 Cl.1
 A
 Cl.2
 A
 Bsn.
 Hn.1
 Hn.2
 Sap.
 Ang.
 Sop.1
 Sop.2
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

die for love of thee!
 die for love of thee!
 die for love of thee!
 die for love of thee!
 man! Now is not this ri - di-cu-lous and is not this pre - pos-ter-ous?
 man! Now is not this ri - di-cu-lous and is not this pre - pos-ter-ous?

Musical score for page 83, featuring woodwinds, brass, vocal soloists, and strings. The score is in G major and 4/4 time. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1 and 2 (both in A), Bassoon, Horns 1 and 2, and Trumpets. The vocal soloists include Soprano 1 and 2, Tenor, and Bass. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The lyrics for the vocal soloists are: "die for love of thee!". The lyrics for the Tenor and Bass are: "man! Now is not this ri - di-cu-lous and is not this pre - pos-ter-ous?".

No 5A: EXIT OF MAIDENS

Andante

Fl. 1&2 *mf*

Ob.

Cl. 1&2 B \flat *mf*

Bsn. *mf*

Hn. 1&2 *mf*

Sop. I & II

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

Andante

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.



Fl. 1&2

Ob.

Cl. 1&2 B \flat

Bsn.

Hn. 1&2 ^{I $^{\circ}$}

Sop. I & II

we shall be twen - ty love-sick maid-ens still. Ah, mi - se - riel

Vln. I

Vln. II

Vla.

Vc.

Cb.

No 6: SONG - (Colonel)

No 5: in Chappell

Allegro marziale

Fl.1 *ff*

Fl.2 *ff*

Ob. *ff*

Cl.1
B♭ *ff*

Cl.2
B♭ *ff*

Bsn. *ff*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1
B♭ *ff*

Tpt.2
B♭ *ff*

Tbn. *ff*

B. Tbn. *ff*

Cym. *ff*

B. D. *ff*

Colonel

1:When I

Allegro marziale
arco

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl.1
 Fl.2
 Ob.
 Cl.1
 B \flat
 Cl.2
 B \flat
 Bsn.
 Hn.1
 Hn.2
 Tpt.1
 B \flat
 Tpt.2
 B \flat
 Tbn.
 B. Tbn.
 Cym.
 B. D.
 Col.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

fi - gure and form will sur - pass." Gold lace has a charm for the fair, and I've plen - ty of that and to spare. While a
 yield to it's gla mour at once. They will see that I'm free - ly gold laced in a u - ni - form hand - some and chaste." But the

Fl.1

Fl.2

Ob.

Cl.1
B \flat

Cl.2
B \flat

Bsn.

Hn.1

Hn.2

Tpt.1
B \flat

Tpt.2
B \flat

Tbn.

B. Tbn.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lo-ver's pro-fes-sions when ut-tered in hes-sian are e-lo-quent ev-ery-where!" A fact that I count-ed up-on when I
 pe-ri-pa-te-tics of long haired aes-the-tics are ve-ry much more to their taste. Which I ne-ver count-ed up-on when I

FL.1
FL.2
Ob.
Cl.1 Bb
Cl.2 Bb
Bsn.
Hn.1
Hn.2
Tpt.1 Bb
Tpt.2 Bb
Tbn.
B. Tbn.
Col.

first put this u - ni - form on.
first put this u - ni - form on.

Dragoons

T.
B.

By a sim - ple co - in - ci - dence few could ev - er have count - ed up - on, the
By a sim - ple co - in - ci - dence few could ev - er have count - ed up - on, I

Vln. I
Vln. II
Vla.
Vc.
Cb.

The musical score is arranged in systems. The first system contains woodwinds (Flutes, Oboe, Clarinets, Bassoon) and brass (Horns, Trumpets, Trombones, Euphonium, Color Guard). The second system contains vocal soloists (Tenor and Bass) with lyrics. The third system contains strings (Violins, Viola, Violoncello, Contrabass). Dynamics include forte (f) and mezzo-forte (mf). The key signature has two flats and the time signature is common time.

Fl.1
Fl.2
Ob.
Cl.1 Bb
Cl.2 Bb
Bsn.
Hn.1
Hn.2
Tpt.1 Bb
Tpt.2 Bb
Tbn.
B. Tbn.
Cym.
B. D.
Col.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. 2.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

2: I

same thing oc-cured to me 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!

same thing oc-cured to me 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!

1. 2.

ff

ff

ff

ff

ff

This page of a musical score contains the following parts and staves:

- Fl. 1**: Flute 1, treble clef, G major key signature.
- Fl. 2**: Flute 2, treble clef, G major key signature. Includes the instruction "Take Picc." (Piccolo).
- Ob.**: Oboe, treble clef, G major key signature.
- Cl. 1 Bb**: Clarinet 1, treble clef, B-flat major key signature.
- Cl. 2 Bb**: Clarinet 2, treble clef, B-flat major key signature.
- Bsn.**: Bassoon, bass clef, G major key signature.
- Hn. 1**: Horn 1, treble clef, G major key signature.
- Hn. 2**: Horn 2, treble clef, G major key signature.
- Tpt. 1 Bb**: Trumpet 1, treble clef, B-flat major key signature.
- Tpt. 2 Bb**: Trumpet 2, treble clef, B-flat major key signature.
- Tbn.**: Trombone, alto clef, G major key signature.
- B. Tbn.**: Bass Trombone, bass clef, G major key signature.
- Cym.**: Cymbal, percussion clef.
- B. D.**: Bass Drum, percussion clef.
- Col.**: Color Guard, bass clef, G major key signature.
- T.**: Tenor, treble clef, G major key signature.
- B.**: Bass, bass clef, G major key signature.
- Vln. I**: Violin I, treble clef, G major key signature.
- Vln. II**: Violin II, treble clef, G major key signature.
- Vla.**: Viola, alto clef, G major key signature.
- Vc.**: Violoncello, bass clef, G major key signature.
- Cb.**: Contrabass, bass clef, G major key signature.

No 7: RECITATIVE & SONG (Bunthorne)

No 6: (Chappell Edition)

Andante **recit.**

Fl.1 *ff*

Picc. *ff*

Ob. *ff*

Cl.1 Bb *ff* *tr*

Cl.2 Bb *ff* *tr*

Bsn. *ff* *tr*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 Bb *ff*

Tpt.2 Bb *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Bun. *Bunthorne*
Am I a-lone and un-ob-served? I am!

Vln. I *ff*

Vln. II *ff* *tr*

Vla. *ff* *tr*

Vc. *ff* *tr*

Cb. *ff* *tr*

a tempo **recit**

Fl.1 *ff*

Picc. *ff* Take Flute

Ob. *ff*

Cl.1 B \flat *ff* *tr*

Cl.2 B \flat *ff* *tr*

Bsn. *ff* *tr*

ff

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 B \flat *ff*

Tpt.2 B \flat *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

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

a tempo **recit**

Vln. I *ff*

Vln. II *ff* *tr*

Vla. *ff* *tr*

Vc. *ff* *tr*

Cb. *ff* *tr*

ff

a tempo

A

Fl.1
Fl.2
Ob.
Cl.1
Cl.2
Bsn.

Hn.1
Hn.2
Tpt.1
Tpt.2
Tbn.
B. Tbn.
Timp.

Bun.

This air se - vere is but a mere ve - neer.

a tempo

A

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl.1
 Fl.2
 Ob.
 Cl.1
 B♭
 Cl.2
 B♭
 Bsn.
 Hn.1
 Hn.2
 Tpt.1
 B♭
 Tpt.2
 B♭
 Tbn.
 B. Tbn.
 Timp.
 Bun.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This cy-nic smile is but a wile of guile! This cos-tume chaste is but good taste mis-placed.

B

recit.

Fl. 1

Fl. 2

Ob.

Cl. 1
B \flat

Cl. 2
B \flat

Bsn.

Take Cit in A

Take Cit in A

Hn. 1

Hn. 2

Tpt. 1
B \flat

Tpt. 2
B \flat

Tbn.

B. Tbn.

Take Tpt in A

Take Tpt in A

Bun.

Let me con - fess! A languid love of lilies does not blight me,

B

recit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

Fl.1

Fl.2

Ob.

Cl.1
B \flat

Cl.2
B \flat

Bsn.

Hn.1

Hn.2

Tpt.1
B \flat

Tpt.2
B \flat

Tbn.

B. Tbn.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lank limbs and haggard cheeks do not delight me, I do not care for dirty greens by any means, I do not care for all one sees that's Japanese. I am

Detailed description: This page of a musical score contains 18 staves. The top 17 staves are for woodwinds and brass: Flute 1 and 2, Oboe, Clarinet 1 and 2 (both in B-flat), Bassoon, Horn 1 and 2, Trumpet 1 and 2 (both in B-flat), Trombone, and Bass Trombone. Each of these staves contains a single half-note with a fermata, positioned in the middle of the staff. The 18th staff is for the vocal line, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: "lank limbs and haggard cheeks do not delight me, I do not care for dirty greens by any means, I do not care for all one sees that's Japanese. I am". The piano accompaniment consists of a single half-note with a fermata in each of the three measures. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is represented by the bottom five staves, each containing a single half-note with a fermata.

Fl.1

Fl.2

Ob.

Cl.1
B \flat

Cl.2
B \flat

Bsn.

Hn.1

Hn.2

Tpt.1
B \flat

Tpt.2
B \flat

Tbn.

B. Tbn.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

not fond of uttering platitudes in stained glass attitudes; In short my me-di-ae-va-li-sm's af-fec-ta-tion, born of a mor-bid love of ad-mi-ra-tion.

f

Allegretto grazioso

Fl.1

Ob.

Cl.1
A

Bsn.

Hn.1

Hn.2

Bun.

p

p

In A

p

p

p

p

1. If you're

Allegretto grazioso

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

pizz.

pizz.

pizz.

pizz.

pizz.

p

Bun.

an - xious for to shine in the high aes - the - tic line as a man of cul - ture rare, you must
e - lo - quent in praise of the ve - ry dull old days which have long since passed a - way, and con -
sen - ti - men - tal pas - sion of a ve - ge - ta - ble fash - ion must ex - cite your lan - guid spleen, an at -

Vln. I

Vln. II

Vla.

Vc.

arco

p

(pizz)

p

(pizz)

p

(pizz)

p


Bun.  get up all the germs of the tran-scen-den-tal terms and plant them ev-ery-where. You must
vince 'em if you can, that the reign of good Queen Anne was cul-ture's palm-iest day. Of
tach-ment "a la Pla-to" for a bash-ful young po-ta-to or a not-too-french French bean! Though the


Vln. I 

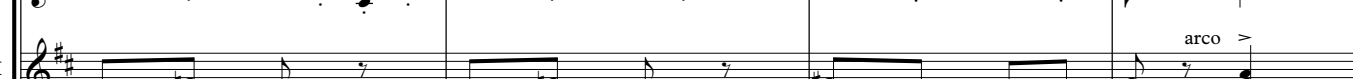
Vln. II 


Vla. 


Vc. 

Bun.  **C** lie up-on the dais-ies and dis-course in no-vel phras-es of your com-pli-ca-ted state of mind, the
course you will pooh pooh what-ev-er's fresh and new and de-clare it's crude and mean, for
phi-lis-tines will jos-tle you will rank as an a-pos-tle in the high aes-the-tic band if you

Vln. I  **C**

Vln. II  arco

Vla. 

Vc. 

Cl.1  A

Cl.2  A *pp*

Bun.  mean-ing does-n't mat-ter if it's on-ly id-le chat-ter of a tran-scen-den-tal kind.
Art stopped short in the cul-ti-va-ted court of the Em-press Jo-se-phine!
walk down Pic-ca-dil-ly with a pop-py or a lil-ly in your me-di-ae-val hand.

Vln. I 

Vln. II 

Vla.  arco

Vc. 

D

Fl.2 *pp*

Cl.1 A *pp*

Cl.2 A *pp*

Tpt.1 A *pp*

Bun.

And ev - ery - one will say as you walk your mys - tic
 And ev - ery - one will say as you walk your mys - tic
 And ev - ery - one will say as you walk your flo - wery

D

Vln. I *pp*

Vln. II *pp*

Vla. *pp*
arco

Vc. *pp*
arco

Cb. *pp*



Fl.2

Ob.

Cl.1 A

Cl.2 A

Bsn.

Tpt.1 A & II *p*

Bun.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

rall. (last verse)

Ob.

Hn. 1&2

Bun.

E

rall. (last verse)

Vln. I

Vln. II

Vla.

Vc.

Cb.



(a tempo)

rall. (last time)

Fl. 1

Ob.

Cl. 1 A

Bsn.

Hn. 1&2

Bun.

(a tempo)

rall. (last time)

Vln. I

Vln. II

Vla.

Vc.

Cb.

No 8: DUET - (Patience & Angela)

No 7: (Chappell edition)

Allegretto moderato

P. *Patience*
Long years a-go, four-teen may-be when but a ti-ny babe of

Allegretto moderato

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Ob. *p*

P. four, a-noth-er ba-by played with me, my eld-er by a year or more. A

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I *mf*

Cl. I *mf*

P. lit-tle child of beau-ty rare, with mar-vellous eyes and wond-rous hair. Who, in my child eyes seemed to me all

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *p*

Fl. I
Cl. I A
Bsn.

mf

P.
that a lit-tle child should be. Ah, how we loved, that child and I, how

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
mf
mf
mf
mf
p
p
p



P.
pure our ba - by joy! How true our love, and bye and bye, he was a lit - tle

Vln. I
Vln. II
Vla.
Vc.
Cb.

Cl. 1&2 A

Bsn.

Hn. 1&2

P.

Ang.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

p

p

f

p

boy!

Angela

An old, old tale of cu-pid's touch! I thought as much! I thought as much! He

C

pizz.

p

pizz.

p

Cl. 1&2 A

Bsn.

Hn. 1&2

P.

Ang.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

p

p

p

p

p

p

p

cresc.

Pray don't mis - cons - true what I say, re - mem - ber, pray re -

was a lit - tle boy.

p

p

p

p

p

cresc.

D

Fl.1 *f*

Ob. *f* *mf*

Cl.1 A *f*

Cl.2 A *f*

Bsn. *f*

Hn.1 *f*

Hn.2 *f*

P.
mem-ber, pray, he was a lit - tle boy!

Ang.
No doubt! Ye spite of all your pains, the in - ter-est-ing fact re-

D

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mf* pizz.

Cb. *f* *mf* pizz.

rall. **E** a tempo

Fl.1

Fl.2

Ob.

Cl.1 A

Cl.2 A

Bsn.

Hn.1

Hn.2

P.

Ang.

No doubt!— Yet, spite_ of_ all my pains, the

mains, he was a lit - tle boy! No doubt!— Yet, spite_ of_ all your pains, the

rall. **E** a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

P.

Ang.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f

f

f

f

f

f

f

in - ter - est - ing_ fact re - mains; he was a lit - tle boy! He was a lit - tle

in - ter - est - ing_ fact re - mains; he was a lit - tle boy! He was a lit - tle

Fl.1 *f* *dim.*
 Fl.2 *f*
 Ob. *f* *dim.*
 Cl.1 A *f* *dim.* *p*
 Cl.2 A *f*
 Bsn. *f* *dim.* *p*
 Hn.1 *f* *p*
 Hn.2 *f* *p*
 P. *boy!*
 Ang. *boy!*
 Vln. I *f* *dim.*
 Vln. II *f* *dim.*
 Vla. *f* *dim.*
 Vc. *f* *dim.*
 Cb. *f* *dim.*

No 9: DUET - (Patience & Grosvenor)

No 8: (Chappell edition.)

Allegretto Grosvenor

Gros. *mf* *p* Pri- thee, pret-ty maid - en, pri- thee tell me true, (Hey, but I'm dole- ful, wil- low, wil- low wa- ly!)
 Pri- thee, pret-ty maid - en, will you mar-ry me? (Hey, but I'm hope- ful, wil- low, wil- low wa- ly!)

Vln. I *mf* *p* *pizz.* *arco*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *pizz.* *arco*

Cb. *mf* *p* *pizz.* *arco*

Gros. Have you e'er a lov - er a - dang-ling af - ter you? Hey, wil - low wa - ly oh! I would fain dis-cov - er
 I may say at once, I'm a man of pro-per-ty. Hey, wil - low wa - ly oh! Mon-ey, I des-pise it;

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *pizz.* *arco*

Cb. *mf* *p* *pizz.* *arco*

rall **a tempo**
 P. Patience
 Gen-tle sir, my heart is fro-lic-some and free, (Hey but he's dole- ful,
 Gen-tle sir, al-though to mar-ry I de- sign, (Hey, but he's hope- ful,

Gros. if you have a lov - er! Hey_ wil - low wa - ly_ oh!
 ma-ny peo-ple prize it! Hey_ wil - low wa - ly_ oh!

Vln. I *mf* *p* **rall** **a tempo**

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *pizz.* *arco*

Cb. *mf* *p* *pizz.* *arco*

P. wil-low, wil-low wa - ly!) No-bo-dy I care for comes a-court-ing me, Hey wil - low wa - ly oh!
 wil-low, wil-low wa - ly!) As yet I do not know you, and so I must de-cline, Hey wil - low wa - ly oh! To

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Cb. pizz. arco



1. **rall.** 2. **rall.**

Fl.1 *pp*

Fl.2 *pp*

Cl.1 A *pp*

Cl.2 A *pp*

P. No-bo-dy I care for comes a-court-ing there-fore, Hey___ wil - low wa - ly__ oh!
 oth-er maid-ens go you, as yet I do not know you, hey___ wil - low wa - ly__ oh!

Gros. Hey, wil - low wa - ly oh!__

Vln. I 1. **rall.** 2. **rall.**

Vln. II

Vla.

Vc.

Cb.

No 10: DUET - (Patience & Grosvenor)

No 8A: (Chappell Edition)

Allegretto

P. Tho' to mar-ry you would ve-ry self-ish be; You may, all the same, con -

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

Vln. I *pizz.* *arco*

Vln. II *mf* *pizz.* *arco*

Vla. *mf* *pizz.* *arco*

Vc. *mf* *pizz.* *arco* *pizz.*

Cb. *mf* *pizz.* *arco* *pizz.*



Fl.1 *pp* *rall.*

Fl.2 *pp*

Cl.1 A *pp*

Cl.2 A *pp*

P. tin-ue lov-ing me. All the world ig-nor - ing, you'll go on a-dor - ing, Hey__wil - low wa - ly_oh!

Gros. (Hey, wil-low wa - ly, oh!) All the world ig-nor - ing, I'll go on a-dor - ing, Hey wil-low wa - ly oh!__

Vln. I *rall.*

Vln. II *rall.*

Vla. *rall.*

Vc. *arco*

Cb. *arco*

No 11: FINALE - ACT ONE

No 9: (Chappell Edition)

Allegretto moderato

Fl. 1&2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1&2
Vla.
Vc.
Cb.

Fl. 1&2
Ob.
Cl.1
A
Hn. 1&2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1&2
Ob.
Cl. 1
A
Hn. 1&2
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p



Fl. 1&2
Ob.
Cl. 1&2 A
Hn. 1&2
Sop. 1
Sop. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Maidens

Let the mer-ry cym-bals sound, — gai - ly pipe Pan-dae - an plea - sure,
Let the mer-ry cym-bals sound, — gai - ly pipe Pan-dae - an plea - sure,

Fl. 1&2

Cl. 1&2 A

Hn. 1&2

Sop. 1

Sop. 2

Vla.

Vc.

Cb.

With a Daph-ne-pho-ric bound— tread a gay but clas-sic mea - sure,— tread a gay, but clas-sic

With a Daph-ne-pho-ric bound— tread a gay but clas-sic mea - sure,— tread a gay, but clas-sic

Fl. 1&2

Cl. 1&2 A

Hn. 1&2

Sop. 1

Sop. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

p

cresc. poco a poco

p

cresc. poco a poco

mea - sure.

mea - sure.

Ev - ery heart with hope is beat - ing,

Ev - ery heart with hope is beat - ing,

B

p

cresc. poco a poco

p

cresc. poco a poco

Fl.1

Picc.

Ob.

Cl.1 A

Cl.2 A

Bsn.

Hn.1

Hn.2

Tpt.1 A

Tpt.2 A

Tbn.

B. Tbn.

Sop.1

Sop.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

meet - ing Fick - le for - tune will de - cide who shall be our Bun - thorne's bride!

meet - ing Fick - le for - tune will de - cide who shall be our Bun - thorne's bride!

Detailed description: This page of a musical score (page 117) features a variety of instruments and vocal soloists. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet 1 (A), Clarinet 2 (A), and Bassoon. The brass section consists of Horn 1 and 2, Trumpet 1 and 2 (A), Trombone, and Bass Trombone. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. Two Soprano soloists (Sop. 1 and Sop. 2) are featured with lyrics. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal lines are in a soprano range, and the lyrics are: "meet - ing Fick - le for - tune will de - cide who shall be our Bun - thorne's bride!". The instrumental parts are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, strings in the lower staves, and vocal soloists in the middle. The woodwinds and strings have active parts, while the brass instruments are mostly silent. The vocal soloists have a melodic line with lyrics. The strings provide a rhythmic accompaniment with a steady eighth-note pattern in the cello and double bass.

C

Fl.1 *ff*

Picc. *ff*

Ob. *ff*

Cl.1 A *ff*

Cl.2 A *ff*

Bsn. *ff*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 A *mf*

Tpt.2 A *mf*

Tbn. *p*

B. Tbn. *p*

Sop.1
Let the mer - ry cym - bals sound. Gai - ly pipe Pan - dae - an plea - sure.

Sop.2
Let the mer - ry cym - bals sound. Gai - ly pipe Pan - dae - an plea - sure.

C

Vln. I *ff* Pizz

Vln. II *ff* Pizz

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

Fl.1

Picc.

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

Tpt.1 A

Tpt.2 A

Tbn.

B. Tbn.

Sop.1

Sop.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

With a Daph-ne-pho-ric bound tread a gay but clas-sic, clas-sic mea-sure,

With a Daph-ne-pho-ric bound tread a gay but clas-sic, clas-sic mea-sure,

Fl.1

Picc.

Ob.

Cl.1 A

Cl.2 A

Bsn.

Hn.1

Hn.2

Tpt.1 A

Tpt.2 A

Tbn.

B. Tbn.

Sop.1

Sop.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

tread a gay but clas - sic, clas - sic mea - sure, a clas - sic mea - sure.

tread a gay but clas - sic, clas - sic mea - sure, a clas - sic mea - sure.

arco

ff

ff

ff

ff

ff

Ob. *p*

Bsn.

Duke Duke
Of

T.
thus they ar ray you? Oh po - et, how say you, what is it you've done? Oh po - et how say you, what is it you've done?

B.
thus they ar ray you? Oh po - et, how say you, what is it you've done? Oh po - et how say you, what is it you've done?

Vln. I

Vln. II

Vla.

Vc.

Cb.



Ob. **E**

Bsn.

Duke
rite sa - cri - fi - cial by sen - tence ju - di - cial this seems the in - it - ial, then why don't you run?
Colonel
They can - not have led you to

Col. **E**
pizz.

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vc.
pizz.

Cb.

F

recit.

Cl.1 A
Cl.2 A
Bsn.

Hn.1
Hn.2

Bun.
T.
B.

Bunthorne
Heart brok-en at my Pa-tien-ce's bar-ba - ri-ty,

po - et how say you what is it you've done?

F

recit.

colla voce

Vln. I
Vln. II
Vla.
Vc.
Cb.



Bun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

G
a tempo

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

p

p

p

p

p

p

p

Sop.1

Sop.2

Maidens

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

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

T.

B.

Dragoons *f*

Oh, hor-ror! Urged by

Oh, hor-ror! Urged by

G
a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

Fl.1

Fl.2

Ob.

Cl.1
A

Cl.2
A

Bsn.

Hn.1

Hn.2

Sop.1

Sop.2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

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

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

his so-li-ci-tor, he's put him-self up to be raf-fled for!

his so-li-ci-tor, he's put him-self up to be

f

Fl.1 *p*
 Fl.2 *p*
 Ob.
 Cl.1 A
 Cl.2 A
 Bsn. *p*
 Hn.1
 Hn.2
 Sop.1 *p*
 Oh, hea - ven's bless - ing on his so - li - ci - tor!
 Sop.2 *p*
 Oh, hea - ven's bless - ing on his so - li - ci - tor!
 T. *f*
 A hid - eous curse on his so - li - ci - tor! A hid - eous curse on
 B. *f*
 A hid - eous curse on his so - li - ci - tor! A hid - eous curse on
 Vln. I *p*
 Vln. II *p*
 Vla. *p* *f*
 Vc. *sf* *p*
 Cb. *sf*

rall.

Sop. I *pp* A bless - ing! On his so - li - cit - tor!

Sop. II *pp* A bless - ing! On his so - li - cit - tor!

T. *f* his so - li - ci - tor! A curse! A curse on his so - li - ci - tor!

B. *f* his so - li - ci - tor! A curse! A curse on his so - li - ci - tor!

Vln. I *pp* *rall.*

Vln. II *pp*

Vla. *p* *f* *pp*

Vc. *p* *f* *pp*

Cb. *f* *pp*



Allegro

Colonel Stay we im - plore you be - fore our hopes are blight - ed, you see be - fore you the

T.

B.

Allegro

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Ob.

Cl.1 A

Cl.2 A

Bsn.

mf

mf

mf

mf

Take Clt in Bb

Take Clt in Bb

Col.

men to whom you're plight - ed!

T.

B.

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl.1

Fl.2

Ob.

Bsn.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

rall.

T.

B.

us you're plight - ed to be u - nit - ed, stay — we im - plore, — we im -

us you're plight - ed to be u - nit - ed, stay — we im - plore, — we im -

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

Andante con tenerezza

Cl.1 B♭
Cl.2 B♭
Bsn.

pp

Duke

Your maid-en's hearts, ah, do not steel to pi-ty's e-lo-quent ap-peal. Such

T.
B.

plore you.
plore you.

Andante con tenerezza

Vln. I
Vln. II
Vla.
Vc.
Cb.

p



Duke

(aside)
con-duct Bri-tish sol-diers feel; Sigh, sigh, all sigh! To fore-men's steel we rare-ly see a Bri-tish sol-dier bend the

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco

fz *p*
fz *p*
fz *p*
fz *p*
fz *p*

FL. I
Ob.
Cl. 1 Bb
Cl. 2 Bb
Bsn.

Duke

knee. Yet, one and all they kneel to ye; kneel, kneel, all kneel! Our sol-diers ve - ry sel-dom cry, and

(aside)

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz. arco
pizz. fz p arco
pizz. fz p arco
pizz. fz p arco
pizz. fz p arco

FL. I
Ob.
Cl. 1 Bb
Cl. 2 Bb
Bsn.

p
p
p
p

cresc.
cresc.
cresc.
cresc.

Duke

yet, I need not tell you why, a tear-drop dews each mar-tial eye! Weep, weep, all weep!

(aside)

Chorus


Maidens p
Dragoons p
We sold-iers ve - ry


cresc.
cresc.
cresc.


Vln. I
Vln. II
Vla.
Vc.
Cb.


pizz. arco
pizz. p arco
pizz. p arco
pizz. p arco
pizz. fz p arco

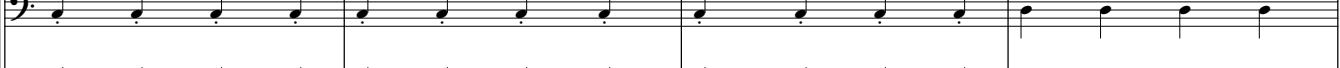
cresc.
cresc.
cresc.
cresc.
cresc.

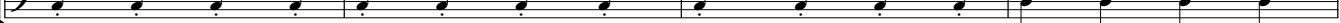
Bun.  na - tu - ral ti - mi - di - ty, tick - ets for the raf - fle should be pur - chased with a - vi - di - ty, put in half a gui - nea and a

Vln. I 

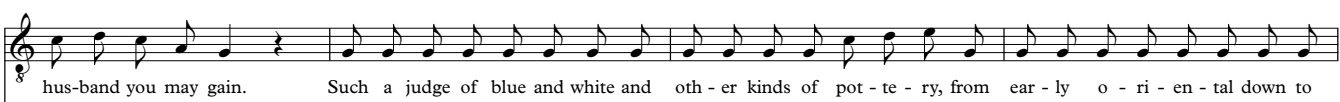
Vln. II 


Vla. 


Vc. 


Cb. 

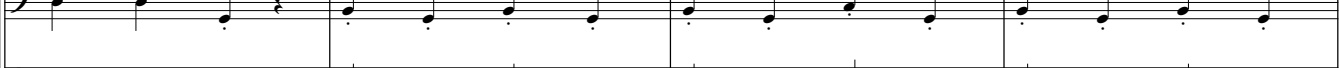


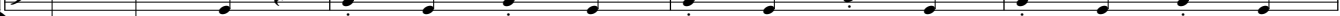
Bun.  hus - band you may gain. Such a judge of blue and white and oth - er kinds of pot - te - ry, from ear - ly o - ri - en - tal down to

Vln. I 

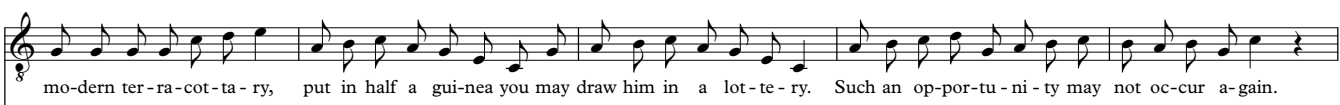
Vln. II 


Vla. 


Vc. 


Cb. 




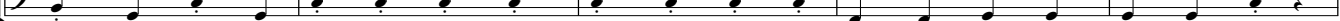
Bun.  mo - dern ter - ra - cot - ta - ry, put in half a gui - nea you may draw him in a lot - te - ry. Such an op - por - tu - ni - ty may not oc - cur a - gain.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

K
Maidens

Sop. I
Such a judge of blue and white and oth - er kinds of pot - te - ry, from ear - ly o - ri - en - tal down to mo - dern ter - ra - cot - ta - ry,

Sop. 2
Such a judge of blue and white and oth - er kinds of pot - te - ry, from ear - ly o - ri - en - tal down to mo - dern ter - ra - cot - ta - ry,

Vln. I

Vln. II

Vla.

Vc.

Cb.



Sop. I
put in half a gui - nea you may draw him in a lot - te - ry. Such an op - por - tu - ni - ty may not oc - cur a - gain.

Sop. 2
put in half a gui - nea you may draw him in a lot - te - ry. Such an op - por - tu - ni - ty may not oc - cur a - gain.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vivace

FL.1 *f*

FL.2 *f*

Ob. *f*

CL.1 B \flat *f*

CL.2 B \flat *f*

Bsn. *f*

Tpt.1 B \flat *f* *mf*

Tpt.2 B \flat *f* *mf*

Tbn. *mf*

B. Tbn. *mf*

Tri. *mf*

Dragoons *f*

T. *f*

B. *f*

We've been thrown o - ver, we're a-ware, but we don't care, but we don't care. There's

We've been thrown o - ver, we're a-ware, but we don't care, but we don't care. There's

Vivace

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl. 1

Fl. 2

Ob.

Cl. 1
B \flat

Cl. 2
B \flat

Bsn.

Tpt. 1
B \flat

Tpt. 2
B \flat

Tbn.

B. Tbn.

Tri.

T.
fish in the sea, no doubt of it, as good as e - ver came out of it. And

B.
fish in the sea, no doubt of it, as good as e - ver came out of it. And

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.1
Fl.2
Ob.
Cl.1 Bb
Cl.2 Bb
Bsn.
Tpt.1 Bb
Tpt.2 Bb
Tbn.
B. Tbn.
Tri.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
Take Tpt in A
Take Tpt in A
some day we shall get our share. So we don't care, so we don't care.
some day we shall get our share. So we don't care, so we don't care.
f

Detailed description: This is a page of a musical score for page 137. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 and 2, Oboe, Clarinet 1 (Bb), Clarinet 2 (Bb), Bassoon, Trumpet 1 (Bb), Trumpet 2 (Bb), Trombone, and Baritone Trombone. The string section includes Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts are Tenor (T) and Bass (B). The score is in 4/4 time and features a key signature of one flat (Bb). The vocal parts have lyrics: "some day we shall get our share. So we don't care, so we don't care." The woodwinds and strings provide accompaniment, with dynamic markings such as *f* (forte) and *fz* (forzando). The brass parts have a "Take Tpt in A" instruction. The page number 137 is in the top right corner.

M

Fl.1
Fl.2
Ob.
Cl.1 Bb
Cl.2 Bb
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.



Recit.

Take Clt in A

Cl.1 Bb
Cl.2 Bb
Bsn.

Jane
Bunthorne

And are you go-ing a tick-et for to buy? Most cer-tain-ly I am: why should-n't I? Oh,

J.
Bun.

Recit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

A tempo moderato

Bun. *for - tune this is hard! Blind - fold your eyes: two min-utes will de - cide who wins the*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

[N]

Andante affettuoso

Bun. *prize.*

Maidens

Sop. 1 *Oh for - tune, to my ach-ing heart be kind! Like us, thou art blind-fold-ed, but not*

Sop. 2 *Oh for - tune, to my ach-ing heart be kind! Like us, thou art blind-fold-ed, but not*

[N]

Andante affettuoso

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Bsn. *p*

Sop. 1
blind! Just raise your ban-dage thus, that you may see, and give the prize, and give the prize to

Sop. 2
blind! Just raise your ban-dage thus, that you may see, and give the prize, and give the prize to

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. I *p*

Ob. *p*

Bun. *Bunthorne*
Come La-dy Jane, I pray you draw the

Sop. 1
me.

Sop. 2
me.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Q

Vivace

Fl.1

Fl.2

Ob.

Cl.1 A

Cl.2 A

Bsn.

Hn.1

Hn.2

Tpt.1 A

Tpt.2 A

Tbn.

B. Tbn.

Jane

J.

He loves me best!

Bun.

first.

I want to know the worst!

Q

Vivace

Vln. I

Vln. II

Vla.

Vc.

Cb.

recit. a tempo

Ob. *f*

Cl.1 A *f*

Cl.2 A *f*

Bsn. *f*

P. *f*
Hold! Stay your hand!

Chorus
Maidens *f*
Dragoons *f*
What means this in - ter - fer - ence? Of this bold girl I pray you make a clear - ance!
What means this in - ter - fer - ence? Of this bold girl I pray you make a clear - ance!

recit. a tempo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



Jane

J. A - way with you! A - way with you! And to your milk pails go!

Bun. Bunthorne
She wants a

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

rall.

Fl.1

Fl.2

Ob.

Cl.1 A

Cl.2 A

Bsn.

Hn.1

Hn.2

Tpt.1 A

Tpt.2 A

Tbn.

B. Tbn.

Timp.

P.

you with one so low - ly still de - sired to be al - lied, then you may take me, if you will, for I will be your

Sop.1

Sop.2

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.
colla voce

Detailed description of the musical score: This page contains a full orchestral score for measures 144-148. The woodwind section (Flutes 1 & 2, Oboe, Clarinets 1 & 2 in A, Bassoon) has a melodic line in the first two measures, with the first flute part marked with a 'p' dynamic. The brass section (Trumpets 1 & 2 in A, Trombone, Bass Trombone, Timp.) is mostly silent. The vocal soloist (Soprano 1) has a line with the lyrics: "you with one so low - ly still de - sired to be al - lied, then you may take me, if you will, for I will be your". The string section (Violins I & II, Viola, Violoncello, Contrabass) provides accompaniment, with the first violin part marked with a 'p' dynamic. The score concludes with a 'rall.' marking and the instruction 'colla voce' for the strings.

S

Fl.1 *ff*

Fl.2 *ff*

Ob. *ff*

Cl.1 A *ff*

Cl.2 A *ff*

Bsn. *ff*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 A *ff*

Tpt.2 A *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

P.

bride!

Sop.1 *ff*

Sop.2 *ff*

T. *ff*

B. *ff*

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

S

Vln. I *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *ff*

Cb. *ff*

This page of a musical score includes the following parts and lyrics:

- Fl. 1 & 2:** Flute parts with various articulations and slurs.
- Ob.:** Oboe part with slurs.
- Cl. 1 & 2 (A):** Clarinet parts in A.
- Bsn.:** Bassoon part.
- Hn. 1 & 2:** Horn parts in G major.
- Tpt. 1 & 2 (A):** Trumpet parts in A.
- Tbn. & B. Tbn.:** Trombone and Bass Trombone parts.
- Timp.:** Timpani part.
- Sop. 1 & 2:** Soprano parts with lyrics: "wing! Ah" and "Go take your".
- T. & B.:** Tenor and Bass parts with lyrics: "wing! Oh shame - less one, Oh bold - faced thing! A - way you run, go take your" and "wing! Ah" and "A - way you run, go take your".
- Vln. I & II:** Violin parts with triplets.
- Vla.:** Viola part with triplets.
- Vc. & Cb.:** Violoncello and Contrabass parts.

Fl.1
Fl.2
Ob.
Cl.1 A
Cl.2 A
Bsn.
Hn.1
Hn.2
Tpt.1 A
Tpt.2 A
Tbn.
B. Tbn.
Timp.
Bun.
Sop.1
Sop.2
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Take Clt in B \flat
Take Clt in B \flat
mf
mf
Bunthorne
How
wing, you shame - less one! You bold faced thing!
wing, you shame - less one! You bold faced thing!
wing. You shame - less one! You bold faced thing!
wing. You shame - less one! You bold faced thing!

Detailed description: This page of a musical score (page 147) features a variety of instruments and vocal soloists. The woodwind section includes Flutes 1 and 2, Oboe, Clarinets 1 and 2 (both in A), Bassoon, Horns 1 and 2, Trumpets 1 and 2 (both in A), Trombone, and Baritone Trombone. The brass section includes Timpans. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The vocal soloists include Soprano 1 and 2, Tenor, and Bass. The woodwinds and strings play a rhythmic accompaniment of eighth notes, with some triplets in the strings. The vocal soloists enter with the lyrics: "wing, you shame - less one! You bold faced thing!". The woodwinds and strings play a rhythmic accompaniment of eighth notes, with some triplets in the strings. The woodwinds and strings play a rhythmic accompaniment of eighth notes, with some triplets in the strings. The woodwinds and strings play a rhythmic accompaniment of eighth notes, with some triplets in the strings.

T

Hn.1 *p*

Hn.2 *p*

Bun. strong is love! For many and many a week she's loved me strong-ly and has

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Bun. feared to speak. But na - ture, for re - straint too migh - ty far, has

Vln. I

Vln. II

Vla.

Vc.

Cb.

U Patience **recit.**

P. No, Mis-ter Bun-thorne, no! You're wrong a - gain: per-

Bun. burst the bonds of art.. and here we are!

U **recit.**

Vln. I *f* *fz*

Vln. II *f* *fz*

Vla. *f* *fz*

Vc. *f* *fz*

Cb. *f* *fz*

rall.

cadenza solo

Cl.1 B \flat

P.
mit me I'll en-dea-vour to ex-plain.

rall.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



V

Andante

Cl.1 B \flat *pp*

Cl.2 B \flat *pp*

Bsn. *pp*

P.
True love must sin-gle heart-ed be. From ev-ery self-ish fan-cy free. No i-dle thought of gain_ or_ joy a

Bun.
Ex-act-ly so! Ex-act-ly so!

V

Andante

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Cl.1 B \flat
Cl.2 B \flat
Bsn.
P.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

maid en's_ fan - cy should em - ploy. True love must be with-out al - loy. True love must be with-out al - loy. Im

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

p



W

Cl.1 B \flat
Cl.2 B \flat
Bsn.
P.
Maj.
Col.

pos ture to con-tempt mustlead. Blind va-ni-ty's dis-sen-sion's seed. It fol- lows then, a maid en_who de-

Major
Colonel
Ex-act-ly so!
Ex-act-ly so!

pp
pp
pp

W

Vln. I
Vln. II
Vla.
Vc.
Cb.

Take Clt in A

Take Clt in A

Cl.1 B \flat

Cl.2 B \flat

Bsn.

P.

votes her - self to lov - ing_ you is promp ted_ by no self-ish view. Is promp-ted by no self - ish view.

T.

B.

Ex-act - ly so!

Ex-act - ly so!

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

Y

Saphir

Sap.

Are you re-solved to wed this shame-less one?

Angela

Ang.

Is there no chance for a - ny oth - er?

Bunthorne

Bun.

None.

Y

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

Andante con moto

Ob. *p*

Cl.1 A *p*

Cl.2 A *p*

Hn.1 *p*

Hn.2 *p*

Vc. *p*



Andante con moto

Ob. **A**

Cl.1 A

Cl.2 A

Hn.1

Hn.2

Ella *p*

Saphir *p* I hear the soft note of the echo - ing voice of an old, old love, long dead. It

Angela *p* I hear the soft note of the echo - ing voice of an old, old love, long dead. It

Duke *p* I hear the soft note of the echo - ing voice of an old, old love, long dead. It

Major *p* I hear the soft note of the echo - ing voice of an old, old love, long dead. It

Colonel *p* I hear the soft note of the echo - ing voice of an old, old love, long dead. It

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

pp

pp

pp

pp

pp

El. whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Sap. whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Ang. whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Duke whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Maj. whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Col. whis-pers my sor-row-ing heart "re-joice" for the last sad tear is shed. The pain that is all but a plea-sure will change for the

Vln. I

Vln. II

Vla.

Vc.

El. plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Sap. plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Ang. plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Duke plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Maj. plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Col. plea-sure that's all but pain, and nev-er, oh nev-er our hearts will range from that old, old love a-

Vln. I *div.*

Vln. II *div.*

Vla. *div.*

Vc. *f*

B

El. gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Sap. gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Ang. gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Duke gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Maj. gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Col. gain. Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Chorus Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Yes, the pain that is all but a plea- sure will change for the plea- sure that's all but pain, *cresc.* *f* and nev - er, oh nev - er our

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

C

El. hearts will range from the old, old love a - gain.

Sap. hearts will range from the old, old love a - gain.

Ang. hearts will range from the old, old love a - gain.

Duke hearts will range from the old, old love a - gain. *f* Oh nev - er, oh nev - er our hearts will.

Maj. hearts will range from the old, old love a - gain.

Col. hearts will range from the old, old love a - gain. *p*

Chorus hearts will range from the old, old love a - gain. *p* Oh nev - er, oh nev - er our hearts, our hearts will range. From that old, old love a -

hearts will range from the old, old love a - gain. *p* Oh nev - er, oh nev - er our hearts, our hearts will range. From that old, old love a -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

El. *f* Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Sap. *f* Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Ang. *f* Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Duke range. Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Maj. *f* Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Col. *f* Oh, nev - er, oh nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Chorus *cresc.* gain. Oh nev - er, oh nev - er our hearts, oh__ nev - er our hearts will range from that old, old love a - gain. *dim.* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.



Ob. *pp* **D**

Cl.1 A *pp*

Cl.2 A *pp*

Hn.1 *pp*

Vln. I *pp* **D**

Vln. II *pp*

Vla. *pp*

Vc. *pp*

E

Fl. 1&2

Ob.

Cl. 1&2 A

Bsn.

Ang. *pp*

Angela

But who is this, whose god-like grace pro-claims he comes of no-ble race? And who is this, whose man-ly

pp

p

a2

E

Vln. I

Vln. II

Vla.

Vc.

pp

Fl. 1&2

Ob.

Cl. 1&2 A

Bsn.

Hn. 1&2

Ang.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

face bears sor-row's in-ter-est-ing trace?

And who is this, whose god-like grace pro-claims he comes of no-ble

And who is this, whose god-like grace pro-claims he comes of no-ble

pp

p

p

div. *p*

p

F **recit.**
2nd take Picc.

Fl. 1&2
Ob.
Cl. 1&2 A
Bsn.
Hn. 1&2
Gros.
Chorus

I am a bro - ken heart-ed trou - ba - dour, whose mind's aes - the - tic and whose tastes are pure.

race?
race?

F **recit.**

Vln. I
Vln. II
Vla.
Vc.
Cb.



G **a tempo**

Ang.
Gros.

Angela
Aes - the - tic! He is aes - the - tic!

Bunthorne
Yes, yes; I am aes - the - tic and po -

G **a tempo**

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *p* *f* *p* *f* *p*

H a tempo

Gros. et - ic!

Chorus Maidens *f*
Then we love you!

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Cb. *ff*

H a tempo



Hn. 1&2

Tpt. 1 A *p* *cresc.*

Tpt. 2 A *p* *cresc.*

Tbn. *p* *cresc.*

B. Tbn. *p* *cresc.*

P. Patience
They love him! Hor - ror!

Bun. Bunthorne
They love him! Hor - ror!

Gros. Grosvenor
They love me!

Chorus Dragoons
They love him! Hor - ror!

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Allegretto agitato

Fl. I
 Picc.
 Ob.
 Cl. 1 & 2 A
 Bsn.

Hn. 1 & 2
 Tpt. 1 A
 Tpt. 2 A
 Tbn.
 B. Tbn.

Timp.
 P.
 El. & S.
 Ang. & J.
 Duke
 Gros.

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

Chorus

Oh, list while
 Oh, list while

Allegretto agitato

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Fl. 1

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Timp.

P.

El. & S.

Ang. & J.

Duke

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

I confess a love that's all un-self-ish-ness. That it's un-self-ish, good-ness knows, you love confess that words im-per-fect-ly ex-press. Those shell-like ears ah, do not close to love confess that words im-per-fect-ly ex-press. Those shell-like ears ah, do not close to can't ex-press, their love they op-en-ly con-fess. His shell-like ears he does not close to we a love con-fess that words im-per-fect-ly we a love con-fess that words im-per-fect-ly

J

Fl. I
Picc.
Ob.
Cl. 1 & 2 A
Bsn.

Hn. 1 & 2
Tpt. 1 A
Tpt. 2 A
Tbn.
B. Tbn.
Timp.

P.
El. & S.
Ang. & J.
Duke

won't dis - pute it I sup - pose.
blight - ed love's dis - tract - ing woes.
blight - ed love's dis - tract - ing woes.
their re - ci - tal of their woes.

Bun.
Gros.
Maj. & Col.

Bunthorne
Grosvenor
Major & Colonel

My jea - lou - sy I can't ex - press, their love they o - pen -
A - gain my curs - ed com - li - ness spreads hope - less an - guish
My jea - lou - sy I can't ex - press, their love they o - pen -

Chorus

ly ex - press! Yes, those shell - like ears, ah, do not close to blight - ed loves dis -
ly ex - press! Yes, those shell - like ears, ah, do not close to blight - ed loves dis -

J

Vln. I
Vln. II
Vla.
Vc.
Cb.

non legato
non legato

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Timp.

P.

El. & S.

Ang. & J.

Duke

Bun.

Gros.

Maj. & Col.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

pp

p

Ah!

Oh

Oh

p

Ah!

ly con - fess! Their love they o - en - ly con - fess, con - fess! My

and dis - tress, spreads hope - less an - guish and dis - tress, dis - tress! A -

ly con - fess! Their love they o - en - ly con - fess, con - fess! My

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

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

p

p

p

p

p

p

K

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Timp.

P.

El. & S.

Ang. & J.

Duke

Bun.

Gros.

Maj. & Col.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

cresc.

list, while we a love confess that words im-per - fect - ly ex press. Those shell - like ears ah,

list, while we a love confess that words im-per - fect - ly ex press. Those shell - like ears ah,

And I shall love you,

His shell - like ears he

jea - lou - sy I can't ex press their love they o - pen - ly con fess. His shell - like ears he

gain my curs - ed come - li - less spread hope - less an - guish and dis tress. Thine ears, oh for - tune

jea - lou - sy I can't ex press their love they o - pen - ly con fess. His shell - like ears he

list, while we a love confess that words im-per - fect - ly ex press. Those shell - like ears ah,

list, while they a love confess that words im-per - fect - ly ex press. Those shell - like ears he

Fl. I
 Picc.
 Ob.
 Cl. 1 & 2 A
 Bsn.
 Hn. 1 & 2
 Tpt. 1 A
 Tpt. 2 A
 Tbn.
 B. Tbn.
 Timp.
 P.
 El. & S.
 Ang. & J.
 Duke
 Bun.
 Gros.
 Maj. & Col.
 Chorus
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

I shall love. Your ears_ ah, do_ not close! Thy shell - like ears, ah, do not
 do not close to love's_ dis tract - ing woes! Thy shell - like ears, ah, do not
 do not close to love's_ dis tract - ing woes! Thy shell - like ears, ah, do not
 does not close to love's_ dis tract - ing woes. His shell - like ears he does not
 does not close to love's dis - tract - ing woes. His shell - like ears he does not
 do not close to love's dis - tract - ing woes. My shell - like ears I can - not
 does not close to love's dis - tract - ing woes. Now is not this ri - di - cu - lous, and is - n't this pre -
 do not close to love's dis - tract - ing woes. Those shell - like ears, ah, can - not
 does not close to love's dis - tract - ing woes. Now is not this ri - di - cu - lous, and is - n't this pre -

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Timp.

P.

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

El. & S.

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

Ang. & J.

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

Duke

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

Bun.

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

Gros.

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

Maj. & Col.

pos - ter - ous? A tho - rough paced ab - sur - di - ty, ex plain it if you can. Now is - n't this ri - di - cu - lous, and is - n't this pre -

Chorus

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

pos - ter - ous? A tho - rough paced ab - sur - di - ty, ex plain it if you can. Now is - n't this ri - di - cu - lous, and is - n't this pre -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I

Picc.

Ob.

Cl. 1 & 2 A

Bsn.

Hn. 1 & 2

Tpt. 1 A

Tpt. 2 A

Tbn.

B. Tbn.

Timp.

P.

El. & S.

Ang. & J.

Duke

Bun.

Gros.

Maj. & Col.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

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

pos - ter - ous? A tho - rough paced ab - sur - di - ty, ex - plain it if you can. Ex - plain, ex - plain it if you

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

pos - ter - ous? A tho - rough paced ab - sur - di - ty, ex - plain it if you can. Ex - plain, ex - plain it if you

M

Fl. I *ff*

Picc. *ff*

Ob. *ff*

Cl. 1&2 A *ff*

Bsn. *ff*

Hn. 1&2 *ff*

Tpt. 1 A *ff*

Tpt. 2 A *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

P.

El. *woes! Love's woes!*

Ang. *woes! Love's woes!*

Duke *woes! Love's woes!*

Bun. *woes! Love's woes!*

Gros. *woes! Love's woes!*

Maj. *can, you can!*

Chorus *woes! Love's woes!*
can, you can!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

This page of a musical score, numbered 168, contains the following parts and staves:

- Fl. 1**: Flute 1 part, starting with a melodic line.
- Picc.**: Piccolo part, mirroring the flute line.
- Ob.**: Oboe part, mirroring the flute line.
- Cl. 1 & 2 A**: Clarinet 1 and 2 A parts, playing a rhythmic accompaniment.
- Bsn.**: Bassoon part, playing a rhythmic accompaniment.
- Hn. 1 & 2**: Horn 1 and 2 parts, playing sustained chords.
- Tpt. 1 A**: Trumpet 1 A part, playing a rhythmic accompaniment.
- Tpt. 2 A**: Trumpet 2 A part, playing a rhythmic accompaniment.
- Tbn.**: Trombone part, playing a rhythmic accompaniment.
- B. Tbn.**: Baritone Trombone part, playing a rhythmic accompaniment.
- Timp.**: Timpani part, featuring a dynamic range from *f* to *ff*.
- P.**: Percussion part, mostly silent.
- El.**: Electric organ part, mostly silent.
- Ang.**: Angelic choir part, mostly silent.
- Duke**: Duke choir part, mostly silent.
- Bun.**: Bun choir part, mostly silent.
- Gros.**: Grand organ part, mostly silent.
- Chorus**: Chorus part, mostly silent.
- Vln. I**: Violin I part, mirroring the flute line.
- Vln. II**: Violin II part, mirroring the flute line.
- Vla.**: Viola part, playing a rhythmic accompaniment.
- Vc.**: Violoncello part, playing a rhythmic accompaniment.
- Cb.**: Contrabass part, playing a rhythmic accompaniment.