

PATIENCE

ACT II

ORCHESTRAL SCORE

PATIENCE

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No 1: CHORUS OF MAIDENS

Andante

The score is written for a woodwind and string ensemble. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked **Andante**. The score consists of two systems of staves.

Woodwind Section:

- Flute I & II:** Play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Dynamics: *p*, *f*, *f*, *p*.
- Oboe:** Plays a similar melodic line. Dynamics: *p*, *f*, *f*, *p*.
- Clarinet I & II in Bb:** Play a melodic line starting with a half note G3, followed by quarter notes A3, Bb3, and C4. Dynamics: *p*, *f*, *f*, *p*.
- Bassoon:** Plays a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. Dynamics: *p*, *f*, *f*, *p*.

String Section:

- Horn I & II in F:** Play a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. Dynamics: *p*, *f*, *f*, *p*.
- Trumpet I & II in Bb:** Remain silent until the fifth measure, then play a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. Dynamics: *p* solo.
- S.1 & S.2:** Remain silent throughout the piece.
- Violin I & II:** Play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. Dynamics: *p*, *f*, *f*, *p*.
- Viola:** Plays a rhythmic accompaniment of eighth notes. Dynamics: *p*, *f*, *f*, *p*.
- Violoncello & Contrabass:** Play a rhythmic accompaniment of eighth notes. Dynamics: *p*, *f*, *f*, *p*.

9

Fl.I
Fl.II
Ob.
Cl.I B \flat
Cl.II B \flat
Bsn.
Hn.I
Hn.II
Tpt.in B \flat I & II
Tpt.B \flat I
Tpt.B \flat II
S.1
S.2
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Maidens *p*
On such
p
On such

Detailed description: This page of a musical score covers measures 9 through 15. The woodwind section (Flutes I & II, Oboe, Clarinets I & II, Bassoon) plays a rhythmic pattern of eighth notes. The brass section (Trumpets I & II, Trombones I & II) has a more melodic line, with a dynamic marking of *p* (piano) at the start of measure 10. The vocal soloists (S.1 and S.2) are silent until measure 15, where they enter with the lyrics "Maidens" and "On such" in a piano (*p*) dynamic. The string section (Violins I & II, Viola, Violoncello, Contrabass) is silent throughout the entire passage.

16

Bsn. *pp* *pp*

Hn. I *pp*

Hn. II *pp*

S. 1
eyes as maid-ens cher- ish let thy fond a- dor-ers gaze, or in- con- tin-ent-ly per- ish in their

S. 2
eyes as maid-ens cher- ish let thy fond a- dor-ers gaze, or in- con- tin-ent-ly per- ish in their

Vln. I

Vln. II

Vla.

Vc.

Cb.



22

S. 1 *dim.*
all - con-sum-ing rays! Or in- con- tin-ent-ly per- ish in their all - con-sum-ng rays!

S. 2 *dim.*
all - con-sum-ing rays! Or in- con- tin-ent-ly per- ish in their all - con-sum-ng rays!

Vln. I *div.* *dim.* *pp*

Vln. II *pp*

Vla. *div.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

No 2: RECITATIVE & SONG (Jane)

Moderato

Fl.I
Fl.II
Ob.
Cl.I
Cl.II
Bsn.
Hn.I
Hn.II
J.

Moderato

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



7 **recit.**

J.
Sad is that wo-man's lot who, year by year, sees one by one her beau-ties dis - ap-pear.

recit.

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

p

9

J. *When Time, grown wear-y of her heart-drawn sighs, im - pat - ient-ly be-gins to "dim her*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff marcato p*

Cb. *ff marcato p*

12

J. *eyes!" Com-pelled, at last, in life's un - cer - tain gloam - ings,*

Vln. I *p p — ff*

Vln. II *p p — ff*

Vla. *p p — ff*

Vc. *p sf — ff*

Cb. *p sf — ff*

16

J. *to wreathe her wrink-led brow with well saved "comb - ings," re - duced, with rouge,*

Vln. I

Vln. II

Vla.

Vc. *f f*

Cb. *f f*

20 **rall.**

J. lip-salve and pear-ly grey, to "make up" for lost time as best she may!

Vc. **rall.** well marked *fp* *ffz* *dolce*

Cb. well marked *fp* *ffz* *p dolce*

25 **Andante moderato**

J. Sil-vered is the rav-en hair, spread-ing is the
Fad-ing is the ta-per waist, shape-less grows the

Vln. I **Andante moderato** *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

31

CLI & II B♭ *pp*

Bsn. *pp*

J. part-ing straight. Mot-tled the com-plex-ion fair, halt-ing is the youth-ful gait.
shape-ly limb. And, al-though se-vere-ly laced, spread-ing is the fig-ure trim!

Vln. I

Vln. II

Vla.

Vc.

Cb.

36 **rall.** (Pause 2nd time only) **a tempo**

Cl.I & II Bb *pp*

Hn.F I & II *pp*

J.
Hol - low is the laugh - ter free, spec - tac - led the lim - pid eye; lit - tle will be
Stout - er than I used to be, still more cor - pu - lent grow I; There will be too

Vln. I **rall.** (Pause 2nd time only) **a tempo**

Vln. II (Pause 2nd time only)

Vla. (Pause 2nd time only)

Vc. (Pause 2nd time only)

Cb. (Pause 2nd time only)



41 1.

Fl.I *p*

Cl.I & II Bb *p*

Bsn. *p*

Hn.F I & II *p*

J.
left_ of_ me in the com - ing bye and bye. Lit - tle will be left of me in the com - ing_ bye and
much of_ me in the com - ing bye and bye.

Vln. I *cresc.* **mf** *p*

Vln. II *cresc.* **mf** *p*

Vla. *cresc.* **mf** *p*

Vc. *cresc.* **mf** *p*

Cb. *cresc.* **mf** *p*

47

Fl. I & II *mf*

Cl. I & II B \flat *mf*

Bsn. *mf*

Hn. F I & II *mf*

J. *mf*

bye. There will be too

Vln. I *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

2.



53

Fl. I & II *f*

Cl. I & II B \flat *f*

Bsn. *f*

Hn. F I & II *f*

J. *appassionato*

much of me in the com - ing_ bye and bye.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

No 2A: CHORUS OF MAIDENS

No 3: In Chappell

Andante

1

FL.I
p *f* *f*

FL.II
p *f* *f*

Ob.
p *f* *f*

Cl.I
Bb
p *f* *f*

Cl.II
Bb
p *f* *f*

Bsn.
p *f* *f*

Hn.I
p *f* *f*

Hn.II
p *f* *f*

S.1

S.2

Vln. I
p *f* *f*

Vln. II
p *f* *f*

Vla.
p *f* *f*

Vc.
p *f* *f*

Cb.
p *f* *f*

7

Fl.I *p*

Fl.II *p*

Ob. *p*

Cl.I B \flat *p*

Cl.II B \flat *p*

Bsn. *p* *p*

Hn.I *p*

Hn.II *p*

S.1
Maidens
Turn, oh turn in this di - rect - ion, shed, oh shed a gen - tle smile with a glance of sad per -

S.2
Turn, oh turn in this di - rect - ion, shed, oh shed a gen - tle smile with a glance of sad per -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 7 through 12. The orchestration includes Flutes I and II, Oboe, Clarinets I and II (both in B-flat), Bassoon, Horns I and II, and a string section (Violins I and II, Viola, Violoncello, and Contrabass). The vocal parts for Soprano 1 and Soprano 2 are also present. The key signature is B-flat major (two flats), and the time signature is 4/4. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the vocalists sing a melodic line with lyrics. The dynamic marking *p* (piano) is used throughout. A rehearsal mark '7' is placed at the beginning of the first staff.

13

Fl. I

Fl. II

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

S. 1

S. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

fect - ion, our poor ach - ing hearts be - guile. On such eyes as maid - ens cher - ish let thy

fect - ion, our poor ach - ing hearts be - guile. On such eyes as maid - ens cher - ish let thy

pp

pp

p

p

p

p

p

18

Bsn. *pp*

Hn. I

Hn. II

S. 1 *f* *dim.*
fond a - dor - ers gaze, or in - con - tin - ent - ly per - ish in their all - con - sum - ing

S. 2 *f* *dim.*
fond a - dor - ers gaze, or in - con - tin - ent - ly per - ish in their all - con - sum - ing

Vln. I

Vln. II

Vla.

Vc.

Cb.



23

S. 1 *dim.* *pp*
rays! Or in - con - tin - ent - ly per - ish in their all - con - sum - ng rays!

S. 2 *dim.* *pp*
rays! Or in - con - tin - ent - ly per - ish in their all - con - sum - ng rays!

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

No 3: SONG (Grosvenor & Chorus of Maidens)

No 4: in Chappell.

Allegretto

Fl. I *ff*

Fl. II *ff* Take Picc.

Ob. *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. *ff*

Hn. I *f*

Hn. II *f*

Tpt. B♭ I *f*

Tpt. B♭ II *f*

Tbn. *f*

B. Tbn. *f*

Cym. *f*

B. D. *f*

Grosvenor

S. 1

S. 2

Allegretto

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

9

Gros. mag - net hung in a hard - ware shop and all a - round was a lov - ing crop of scis - sors and nee - dles,
iron and steel ex - pressed sur - prise, the nee - dles op - ened their well - drilled eyes, the pen - knives felt shut -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



14

Picc. *mf* Take Fit

Ob. *p*

Cl. I B \flat *mf*

Cl. II B \flat *p*

Bsn. *p*

Hn. I *p*

Hn. II *p*

Gros. nails and knives, of - fer - ing love for all their lives. But for
up, no doubt, the scis - sors de - clared them - selves shut - out. The

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

19

Fl.I

Ob.

Cl.I
Bb

Cl.II
Bb

Bsn.

Hn.I

Hn.II

Gros.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

p

pizz.

arco

mf

arco

arco

arco

arco

pizz.

pizz.

pizz.

pizz.

ir - on the mag - net felt no whim: Though he charm - ed ir - on it
ket - tles they boiled with rage 'tis said: while ev - ery nail went

24

Ob.

Gros.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

cresc.

cresc.

cresc.

cresc.

arco

p

p

p

p

p

charmed not him, from nee - dles and nails and knives he'd turn, for he'd set his love on a sil - ver
off it's head, and hith - er and thi - ther be - gan to roam, till a ham - mer came up and drove them

29

Fl.I

Cl.I
B♭

Hn.I

Hn.II

Gros.

churn!
home.

A sil - ver churn!
It drove them home!

His—
While

S.1

A sil - ver churn?
It drove them home?

S.2

A sil - ver churn?
It drove them home?

Vln. I

Vln. II

Vla.

Vc.

Cb.

p



35

Hn.I

Hn.II

Gros.

most æs - the - tic__ ve - ry mag - ne - tic__ fan - cy took this__ turn,
this mag - ne - tic__ pe - ri - pa - te - tic__ lov - er he lived to__ learn, "If I can whee - dle a
by no en - dea - vour can

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl. I *p*

Fl. II

Ob. *p*

Cl. I
B \flat *p*

Cl. II
B \flat *p*

Bsn.

Hn. I *p*

Hn. II *p*

Gros.
knife or a needle, why not a silver churn?"
magnet ever attract a silver churn.

S. 1
His most æsthetic very magnetic fancy took this
While this magnetic, pe-ri-pa-ter-tic lov-er he lived to

S. 2
His most æsthetic very magnetic fancy took this
While this magnetic, pe-ri-pa-ter-tic lov-er he lived to

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

46

Fl.I

Fl.II

Ob.

Cl.I
B \flat

Cl.II
B \flat

Bsn.

Hn.I

Hn.II

Tpt.B \flat I

Tpt.B \flat II

Tbn.

B. Tbn.

Cym.

B. D.

Gros.

S. 1
turn, "If I can whee-dle a knife or a nee-dle, why not a sil-ver churn?"

S. 2
turn, "If I can whee-dle a knife or a nee-dle, why not a sil-ver churn?"

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

52

2.

Fl.I

Fl.II

Ob.

Cl.I
Bb

Cl.II
Bb

Bsn.

Hn.I

Hn.II

Tpt.Bb I

Tpt.Bb II

Tbn.

B. Tbn.

Cym.

B. D.

Gros.

2. And

S.1

S.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Take Picc.

By no en - dea-vour can mag-nets ev - er at-tract a sil-ver
learn, by no en - dea-vour can mag-nets ev - er at-tract a sil-ver
learn, by no en - dea-vour can mag-nets ev - er at-tract a sil-ver

59

Fl. I *f*

Fl. II *f*

Ob. *f*

Cl. I Bb *f*

Cl. II Bb *f*

Bsn. *f*

Hn. I *f*

Hn. II *f*

Tpt. Bb I *f*

Tpt. Bb II *f*

Tbn. *f*

B. Tbn. *f*

Cym. *f*

B. D. *f*

Gros.

S. 1 churn!

S. 2 churn!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

No 4: SONG - (Patience)

No 5: Chappell

Allegretto

1 **Patience**

P. Love is a plain - tive song, sung by a suf - fering
 Rend - er - ing good for ill, smil - ing at ev - ery

Vln. I **Allegretto**
p

Vln. II **Allegretto**
p

Vla. **Allegretto**
p

Vc. **Allegretto**
p

Cb. **Allegretto**
p



6

Ob.

Cl. I
 in A

Cl. II
 A

Bsn.

P. maid, tell - ing a tale of wrong, tell - ing of hopes be - trayed;
 frown, yield - ing your own self will, laugh - ing your tear - drops down,

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

Ob.

Cl. I
in A

Cl. II
A

Bsn.

P.

tuned to each chang - ing note, sor - ry when he is sad, blind to his ev - ery
nev - er a self - ish whim, trou - ble or pain to stir, e - ve - ry-thing for

Vln. I

Vln. II

Vla.

Vc.

Cb.



16

P.

mote, mer - ry when he is glad, mer - ry when he is glad.
him, noth - ing at all for her, noth - ing at all for her.

rall.

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21 **a tempo**

Ob. *p*

Hn. F I & II *pp*

P.

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

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

27 **I^o**

Fl. I & II

Ob.

Cl. I & II in A

Bsn.

Hn. F I & II

P.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl.I & II

Ob.

Cl.I & II in A

Bsn.

Hn.F I & II

P.

al - ways new, that is the love that's pure, that is the love the
wards be few, that is the love that's pure, that is the love the

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

rall. (2nd time)

37

Fl.I & II

Ob.

Cl.I & II in A

Bsn.

Hn.F I & II

P.

love that's true. _____
love that's true. _____

Vln. I

Vln. II

Vla.

Vc.

Cb.

a tempo

a2

f

colla voce

No 5: DUET (Bunthorne & Jane)

No 6: In Chappell

Allegro vivace

1

Fl. I & II *f*

Ob. *f*

Cl. I & II in A *f*

Bsn. *f*

Hn. F I & II *f*

Tri. *f*

J. *f* Jane
So

Allegro vivace

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Cl. I in A *p*

J. go to him and say to him with com - pli - ment i - ron - ic al;

Bunthorne *p*
Sing "Hey to you! Good day to you!" and

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

15

Cl.I in A

J.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"Your style is much too sanc - ti - fied your cut is too ca - no - ni - cal,"

that's what I shall say. Sing "Bah to you! Ha!



22

Ob.

Cl.I in A

Bsn.

J.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"I was the beau i - de - al of the mor - bid young aes - the - ti - cal to

Ha! to you!" and that's what I shall say!

p

p

stacc.

stacc.

stacc.

stacc.

stacc.

29

Ob.

Bsn.

J.

doubt my in - spi - ra - tion was re - gard - ed as he - re - ti - cal un - til you cut me out with your pla - ci - di - ty e -

Vln. I

Vln. II

Vla.

Vc.

Cb.



36

J.

me - ti - cal."

Bun.

Sing "Booh! to you! Pooh, pooh! to you,"and that's what I shall say. Sing "Booh! to you. Pooh, pooh! to you,"and

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Fl. I *pp*

Fl. II *pp*

Ob. *pp*

Cl. I in A *pp*

Cl. II A *pp*

Bsn. *pp*

Hn. I *pp*

Hn. II *pp*

Tri. *pp*

J. Sing "Hey to you! Good day to you!" Sing "Bah to you! Ha ha! to you." Sing

Bun. that's what I shall say. Hey! Good-day!

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 43 to 48. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for woodwinds (Flutes I and II, Oboe, Clarinets I and II in A, Bassoon), brass (Horns I and II, Trumpet, Trombone), strings (Violins I and II, Viola, Violoncello, Contrabass), and a vocal soloist (J.). The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents and a *pp* (pianissimo) dynamic. The vocal soloist enters in measure 43 with the lyrics "Sing 'Hey to you! Good day to you!' Sing 'Bah to you! Ha ha! to you.' Sing that's what I shall say. Hey! Good-day!". The vocal line is written in a soprano clef. The score is arranged in a standard orchestral format with staves grouped by instrument family.

50

Fl. I *f* *pp*

Fl. II *f* *pp*

Ob. *f* *pp*

Cl. I in A *f* *pp*

Cl. II A *f* *pp*

Bsn. *f* *pp*

Hn. I *f* *pp*

Hn. II *f* *pp*

Tri.

J.
 "Booh to you! Pooh,pooh to you!"and that's what you should say! Sing "Hey to you! Good day to you!"Sing "Bah to you! Ha

Bun.
 Bah! Ha, ha! Booh! Pooh,pooh!

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

64

Fl. I *cresc.* *f* *ff*

Fl. II *p* *cresc.* *f* *ff*

Ob. *cresc.* *f* *ff*

Cl. I in A *cresc.* *f* *ff*

Cl. II A *cresc.* *f* *ff*

Bsn. *cresc.* *f* *ff*

Hn. I *cresc.* *f* *f*

Hn. II *cresc.* *f* *f*

Tri. *f*

J. say! "Booh! Booh!" And that's what you should say!

Bun. say. "Bah!" "Bah!" And that's what I shall say.

Vln. I *cresc.* *f* *ff*

Vln. II *cresc.* *f* *ff*

Vla. *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

Cb. *cresc.* *f* *ff*

2nd Verse

71

Fl. I
Fl. II
Ob.
Cl. I
in A
Cl. II
A
Bsn.
Hn. I
Hn. II
Tri.
J.
Bun. *Bunthorne*

2nd Verse

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

79

Cl.I
in A

J.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

I^o

Jane

Sing "Booh to you! Pooh pooh to you!" and

tell him that un - less he will con - sent to be more jo - cu - lar,

85

Cl.I
in A

J.

Bun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

that's what you should say!

Sing "Bah to you! Ha,

to cut his cur - ly hair and wear an eye-glass in his o - cu - lar;

92

Ob. *p*

Cl. I
in A

Bsn. *p*

J.
ha to you!"and that's what you should say.

Bun.
To stuff his con-ver-sat-ion full of quib-ble and of quid-di-ty to

Vln. I *stacc.*

Vln. II *stacc.*

Vla. *stacc.*

Vc. *stacc.*

Cb. *stacc.*



99

Ob.

Bsn.

J.
Sing

Bun.
dine on chops and ro-ly po-ly pud-ding with a-vi-di-ty, he'd bet-ter clear a-way with all con-ve-ni-ent ra-pi-di-ty.

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

J. "Hey to you! Good day to you! and that's what you should say!

Bun. Sing "Booh to you! Pooh pooh to you!" and that's what you should

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

114

Fl. I *pp*

Fl. II *pp*

Ob. *pp*

Cl. I in A *pp*

Cl. II A *pp*

Bsn. *pp*

Hn. I *pp*

Hn. II *pp*

Tri. *pp*

J. Sing "Hey to you! Good day to you!" Sing "Bah to you! Ha ha! to you." Sing

Bun. say! Hey! Good-day!

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

120

Fl. I *f* *pp*

Fl. II *f* *pp*

Ob. *f* *pp*

Cl. I in A *f* *pp*

Cl. II A *f* *pp*

Bsn. *f* *pp*

Hn. I *f* *pp*

Hn. II *f* *pp*

Tri.

J.
 "Booh to you! Pooh,pooh to you!"and that's what you should say! Sing "Hey to you! Good day to you!"Sing "Bah to you! Ha

Bun.
 Bah! Ha, ha! Booh! Pooh,pooh!

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

127

Fl. I *f p*

Fl. II *f*

Ob. *f p*

Cl. I in A *f p*

Cl. II A *f p*

Bsn. *f p*

Hn. I *f p*

Hn. II *f p*

Tri. *f p*

J.
ha! to you."Sing "Booh to you!"and that's what you should say! "Bah! Bah!" And that's what you should

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

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *f p*

Cb. *f p*

134

Fl. I *cresc.* *f* *ff*

Fl. II *p* *cresc.* *f* *ff*

Ob. *cresc.* *f* *ff*

Cl. I in A *cresc.* *f* *ff*

Cl. II A *cresc.* *f* *ff*

Bsn. *cresc.* *f* *ff*

Hn. I *cresc.* *f* *f*

Hn. II *cresc.* *f* *f*

Tri. *f*

J. say! "Booh! Booh!" And that's what you should say!

Bun. say. "Bah!" "Bah!" And that's what I shall say.

Vln. I *cresc.* *f* *ff*

Vln. II *cresc.* *f* *ff*

Vla. *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

Cb. *cresc.* *f* *ff*

71

FL I
FL II
Ob.
Cl. I in A
Cl. II A
Bsn.
Hn. I
Hn. II
Tri.
J.
Bun.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Take Picc.

f

f

Detailed description: This page of a musical score contains measures 71 through 77. The score is arranged in a system with 14 staves. The top five staves are for woodwinds: Flute I and II, Oboe, Clarinet I in A, and Clarinet II in A. The next two staves are for Horn I and Horn II. The Triangle (Tri.) is on the next staff, followed by the Trombone (J.) and Bassoon (Bun.) staves, which are mostly silent. The bottom five staves are for strings: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth notes. The Triangle plays a series of eighth notes with a forte (*f*) dynamic. The Trombone and Bassoon are silent. The Violin II part has a 'Take Picc.' instruction at the end of measure 77. The page number '71' is written at the beginning of the first staff.

No 6: TRIO (Duke, Major & Colonel)

No 7: In Chappell

1 **Andante**

CL.I in A *p*

CL.II A *p*

Bsn. *p* *pp*

Andante

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



9

CL.I in A

Duke

Major

Colonel

Vln. I

Vln. II

Vla.

Vc.

Cb.

It's clear that me - di - e - val art a - lone re - tains it's
this is not ex - act - ly right, we hope you won't up

It's clear that me - di - e - val art a - lone re - tains it's
this is not ex - act - ly right, we hope you won't up

It's clear that me - di - e - val art a - lone re - tains it's
this is not ex - act - ly right, we hope you won't up

16

Duke
 zest, to charm and please it's de - vo - tees we're done our lit - tle best. We're not quite sure if
 braid: you can't get high Æs - the - tic tastes, like trous - ers, rea - dy made. True views on Me - di -

Maj.
 zest, to charm and please it's de - vo - tees we're done our lit - tle best. We're not quite sure if
 braid: you can't get high Æs - the - tic tastes, like trous - ers, rea - dy made. True views on Me - di -

Col.
 zest, to charm and please it's de - vo - tees we're done our lit - tle best. We're not quite sure if
 braid: you can't get high Æs - the - tic tastes, like trous - ers, rea - dy made. True views on Me - di -

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Duke
 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
 æ - va - li - sm time a - lone will bring, but, as far as we can judge it's some - thing like this sort of

Maj.
 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
 æ - va - li - sm time a - lone will bring, but, as far as we can judge it's some - thing like this sort of

Col.
 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
 æ - va - li - sm time a - lone will bring, but, as far as we can judge it's some - thing like this sort of

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Cl. I in A

Cl. II A

Bsn.

Duke

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

Maj.

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

Col.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

[Attitude] [Attitude]

pizz. arco pizz.

pizz. arco pizz.

pizz. arco pizz.

pizz.



34

Duke

hook or crook you try to look both an - gu - lar and flat: we ven - ture to ex - pect that
 hook or crook you try to look both an - gu - lar and flat: to cul - ti - vate the trim ri -

Maj.

hook or crook you try to look both an - gu - lar and flat: we ven - ture to ex - pect that
 hook or crook you try to look both an - gu - lar and flat: to cul - ti - vate the trim ri -

Col.

hook or crook you try to look both an - gu - lar and flat: we ven - ture to ex - pect that
 hook or crook you try to look both an - gu - lar and flat: to cul - ti - vate the trim ri -

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

40

CL.I in A

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sempre

what we re - col - lect, though but a part of true High Art, will have it's due ef - fect.
 gi - di - ty of limb, you ought to get a mar - ion - ette and form your style on him.

p sempre

p sempre

p sempre

p sempre

p sempre

p sempre

47

CL.I in A

CL.II A

Bsn.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p sempre

1. 2.

2.If

2.If

2.If

1. 2.

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco

pizz. arco

pizz. arco

No 7: QUINTET - (Saphir, Angela, Duke, Major & Colonel)

Allegretto $\text{♩} = 6$

1 *f*

Fl.I

Picc. *f*

Ob. *f*

Cl.I
B \flat *f*

Cl.II
B \flat *f*

Bsn. *f*

Hn.I *f*

Hn.II *f*

Tri. *f*

S.

Ang.

Duke

Maj.

Col.

Allegretto $\text{♩} = 6$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

8

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tri.

S.

Ang.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

Duke

If Sa - phir I choose to mar - ry, I shall be fixed up for

14

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tri.

S.

Ang.

Duke

life; then the Col - onel need not tar - ry, An - ge - la can be his wife.

Maj. [1st verse]

In that case un-pre - ce - dent - ed sin - gle

Colonel [2nd verse]

In that case un-pre - ce - dent - ed sin - gle

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tri.

S.

Ang.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Saphir
He_ will

Angela
He_ will

Duke
He_ will

I shall live and die: I shall have to be con-tent - ed with_ their heart - felt sym - pa - thy.

I shall live and die: I shall have to be con-tent - ed with_ their heart - felt sym - pa - thy. He_ will I shall

pizz.
p
pizz.
p
pizz.
p
pizz.
p

27

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tri.

S.

Ang.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

have to be con-tent - ed with our heart - felt sym - pa - thy!

have to be con-tent - ed with our heart - felt sym - pa - thy!

have to be con-tent - ed with our heart - felt sym - pa - thy!

...to be con-tent - ed with their heart - felt sym - pa - thy!

...to be con-tent - ed with our heart - felt sym - pa - thy!

have to be con-tent - ed with our heart - felt sym - pa - thy!

have to be con-tent - ed with their heart - felt sym - pa - thy!

34

Fl.I

Picc.

Ob.

Cl.I
B \flat

Cl.II
B \flat

Bsn.

Hn.I

Hn.II

Tri.

S.
In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

Ang.
In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

Duke
In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

Maj.
In that case un-pre - ce - dent - ed, sin - gle I will live and die: I shall have to be con - tent - ed with their
In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

Col.
In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our
In that case un-pre - ce - dent - ed, sin - gle I shall live and die: I shall have to be con - tent - ed with their

Vln. I

Vln. II

Vla.
arco

Vc.
arco

Cb.
arco

55

Fl.I

Picc.

Ob.

Cl.I
B \flat

Cl.II
B \flat

Bsn.

Hn.I

Hn.II

Tri.

S.

Ang.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

Af - ter much de-bate in-

62

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Duke

ter - nal, if on nei - ther I de - cide, Sa - phir then can take the Col - onel, An - gy be the Maj - or's bride. In that

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

69

Ob.

Bsn.

Duke

case un - pre - ce - dent - ed sin - gle I must live and die, I shall have to be con - tent - ed with their heart - felt sym - pa -

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.

rall. *colla voce*

76 **a tempo**

Fl.I
Ob.
Cl.I B \flat
Cl.II B \flat
Bsn.
Hn.I
Hn.II

Tri.
S.
Ang.
Duke
Maj.
Col.

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

thy. ...to be con-tent - ed with _their heart - felt sym - pa - thy!

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

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

a tempo

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

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

84

Fl.I
Ob.
Cl.I
B \flat
Cl.II
B \flat
Bsn.
Hn.I
Hn.II
Tri.
S.
Ang.
Duke
Maj.
Col.
Vln. I
Vln. II
Vla.
Vc.
Cb.

In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

In that case un-pre - ce - dent - ed, sin - gle I shall live and die: I shall have to be con - tent - ed with their

In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

In that case un-pre - ce - dent - ed, sin - gle he will live and die: he will have to be con - tent - ed with our

arco

arco

arco

98

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tri.

S.

Ang.

Duke

Maj.

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

f

tent - ed with our heart - felt sym - pa - thy!

tent - ed with our heart - felt sym - pa - thy!

tent - ed with their heart - felt sym - pa - thy!

tent - ed with our heart - felt sym - pa - thy!

tent - ed with our heart - felt sym - pa - thy!

f

f

f

f

f

104

Fl. I
Picc.
Ob.
Cl. I B \flat
Cl. II B \flat
Bsn.
Hn. I
Hn. II
Tri.
S.
Ang.
Duke
Maj.
Col.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 104 through 110. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The woodwind section includes Flute I, Piccolo, Oboe, Clarinet I (B-flat), Clarinet II (B-flat), Bassoon, Horn I, Horn II, and Trumpet. The brass section includes Trombone, Trumpet, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play active parts, while the brass and some woodwinds have rests. The page ends with a double bar line at measure 110.

No 8: DUET (Bunthorne & Grosvenor)

No 9: In Chappell

1 **Vivace** Bunthorne

Bun. *p* When I go out of door, of

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

7

Bun. da - mo-zels a score (all sigh-ing and burn-ing and cling-ing and yearn-ing) will foll-ow me as be - fore. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Bun. shall, with cul - tured taste, dis - tin - guish jems from paste, and "High did-dle did-dle" will rank as an id - yll, if

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Bun. I pro-nounce it chaste! A most in-tense young man, a soul - ful-eyed young man, an

Gros. Grosvenor
A most in-tense young man, a soul - ful-eyed young man, an

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Bun. ul - tra - po - e - ti - cal, su - per æs - the - ti - cal, out - of - the - way young man.

Gros. ul - tra - po - e - ti - cal, su - per æs - the - ti - cal, out - of - the - way young man. Con - ceive me if you can, an

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Gros. ev - ery - day youngman: a com - mon - place type with a stick and a pipe, and a half - bred black and tan; who

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Gros. 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

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

Bunthorne

Bun. A com - mon-place youngman, a mat-ter - of-fact young man, a

Gros. bot - tled beer and chops. A com - mon-place youngman, a mat-ter - of-fact young man, a

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

Bun. stea-dy and so - lid - y, jol - ly bank ho - li - day, e - ve - ry day young man! A Ja - pan-ese young man, a

Gros. stea-dy and so - lid - y, jol - ly bank ho - li - day, e - ve - ry day young man!

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Bun. *blue - and-white young man, Fran - ce - sca di Ri - mi - ni, mi - mi - ny pi - mi - ny, Je ne sais quoi young man!*

Gros. *Grosvenor*
A

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Gros. *Chan - ce - ry Lane young man, a So - mer - set House young man, a ve - ry de - lec - ta - ble, high - ly re - spec - ta - ble,*

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Bunthorne

Bun. *A pal - lid and thin young man, a hag - gard and lank young man, a*

Gros. *three - pen - ny bus young man.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Bun. green-er - y - yal - le - ry Gros-ve-nor Gal-ler - ie, foot-in - the-grave youngman!

Gros. Grosvenor
A Sew-ell and Cross youngman, a

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

Bun. Bunthorne
Con-

Gros. How-ell and James youngman, a push-ing young par-ti - cle, "What's the next ar - ti - cle?" Wa ter-loo House young man. Con

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Bun. ceive me, if you can, a crot-che-ty, cracked young man, an ul - tra-po - e - ti - cal, su-per æs-the-ti - cal,

Gros. ceive me, if you can, a mat-ter - of - fact young man, an al - pha-be - ti - cal, ar - ith-me-ti - cal,

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

Bun. out - of - the - way young man! Con - ceive me, if you can, a crot - che - ty, cracked young

Gros. ev - er - y day young man. Con - ceive me, if you can, a mat - ter - of - fact young

Vln. I

Vln. II

Vla.

Vc.

Cb.



96

Bun. man, an ul - tra - po - e - ti - cal, su - per æs - the - ti - cal, out - of - the - way young man!

Gros. man, an al - pha - be - ti - cal, ar - ith - me - ti - cal, e - ve - ry day young man!

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

No 9: SONG - (Grosvenor & Chorus of Maidens)

No 10: In Chappell

1 **Vivace**

Fl. I *mf*

Ob. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



9

Fl. I

Fl. II *mf*

Ob.

Cl. I in A *mf*

Cl. II A *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. I

Fl. II

Cl. I
in A

Cl. II
A

Vln. I

Vln. II

Vla.

Vc.

Cb.



25

Fl. I

Fl. II

Cl. I
in A

Cl. II
A

Gros.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I'm a Wa-ter-loo House young man, a Se-well and Cross young

32

Fl.I
Fl.II
Cl.I in A
Cl.II A
Gros.
S.1
S.2
Vln. I
Vln. II
Vla.
Vc.
Cb.

man, a stead-y and sto-li- dy, jol-ly Bank Ho-li- day, e- ve- ry- day young man.

We're Swears and Wells younggirls, we're
We're Swears and Wells younggirls, we're

39

Fl.I
Fl.II
Ob.
Cl.I in A
Cl.II A
S.1
S.2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Ma-dame Lou-ise young girls, we're pret-ti- ly pat-ter- ing, cheer- i - ly chat- ter- ing, e- ve - ry day young girls.
Ma-dame Lou-ise young girls, we're pret-ti- ly pat-ter- ing, cheer- i - ly chat- ter- ing, e- ve - ry day young girls.

No 10: FINALE - (Full Company)

No 11: In Chappell

Allegretto

Musical score for woodwinds and percussion, measures 1-7. The score includes parts for Flute I (Fl. I), Piccolo (Picc.), Oboe (Ob.), Clarinet I/Bassoon (Cl. I Bb), Clarinet II/Bassoon (Cl. II Bb), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet Bb I (Tpt. Bb I), Trumpet Bb II (Tpt. Bb II), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Triangle (Tri.). The music is in 6/8 time with a key signature of two flats. A first ending bracket is present at the beginning of the Flute I part. The dynamic marking *f* is indicated at the start of each staff.

Allegretto

Musical score for strings, measures 1-7. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 6/8 time with a key signature of two flats. The dynamic marking *f* is indicated at the start of each staff.

8

Fl.I

Picc.

Ob.

Cl.I
Bb

Cl.II
Bb

Bsn.

Hn.I

Hn.II

Tpt.Bb I

Tpt.Bb II

Tbn.

B. Tbn.

Tri.

Duke

Aft - er much de-bate in - ter - nal I on La - dy Jane de-

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

14

Fl. I

Picc.

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. I

Hn. II

Tpt. B \flat I

Tpt. B \flat II

Tbn.

B. Tbn.

Tri.

Bun.

Duke

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bunthorne

In that case un-pre - ce - dent - ed sin - gle

cide, Sa - phir now may take the Col - onel, An - gy be the Ma - jor's bride.

p

p

21

FL.I
Picc.
Ob.
Cl.I Bb
Cl.II Bb
Bsn.
Hn.I
Hn.II
Tpt.Bb I
Tpt.Bb II
Tbn.
B. Tbn.
Tri.
S.
Ang.
Bun.
Duke
Col.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

p

Saphir & Ella
He_ will

Angela
He_ will

I shall live and die: I shall have to be con - tent - ed with_ a tu - lip or_ li - ly!

Duke
He_ will

Colonel
He_ will

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

27

Fl. I

Ob.

Cl. I
B \flat

Cl. II
B \flat

Bsn.

Hn. F
I & II

Tpt. in B \flat
I & II

Tbn.

B. Tbn.

Tri.

S.
& El.

Ang.

Bun.

Duke

Col.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

p

p

p

p

46

Fl. I

Picc.

Ob.

Cl. I & II B \flat

Bsn.

Hn. F I & II

Tpt. in B \flat I & II

Tbn.

B. Tbn.

Tri.

S.

Ang.

Bun.

Duke

Col.

Chor.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

& El.

side. Each of us will wed the oth - er, no - bo - dy be Bun - thorne's

52

Fl.I *ff*

Picc. *ff*

Ob. *ff*

Cl.I & II B♭ *ff*

Bsn. *ff*

Hn.F I & II *f*

Tpt.in B♭ I & II *f*

Tbn. *f*

B. Tbn. *f*

Tri. *f*

S. *bride!*

Ang. *bride!*

Bun. *bride!*

Duke *bride!*

Col. *bride!*

Chor. *bride!*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

58

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