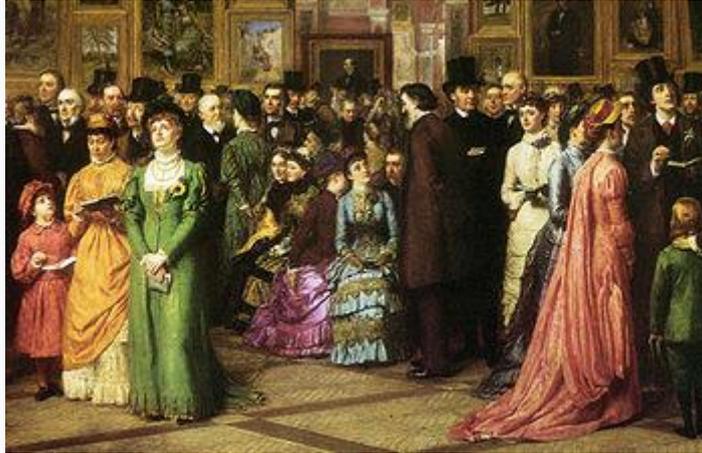


## *Patience 2020*

### *Roles*



Aesthetic dress (left and right) contrasted with 'fashionable attire' (centre), 1881

- Colonel Calverley (*Typical Colonel of the Dragoon Guards*) (bass-baritone)
- Major Murgatroyd (*Major of Dragoon Guards*) (baritone)
- Lieut. The Duke of Dunstable (*Officer of Dragoon Guards, rich of a titled family, perhaps a slight lisp*) (tenor)
- Reginald Bunthorne (*A flashy Poet*) (comic baritone)
- Archibald Grosvenor (*An Idyllic Poet*) (lyric baritone)
- Mr. Bunthorne's Solicitor (silent)
- The Lady Angela (*A rapturous maiden, typical lady of titled family*) (mezzo-soprano)
- The Lady Saphir (*as Angela*) (mezzo-soprano or soprano)
- The Lady Ella (*as Angela*) (soprano)
- The Lady Jane (*Again of a titled family, but a strong opinionated lady not particularly attractive if able to play cello would be a bonus*) (contralto)
- Patience (*A simple dairy maid, rather naïve – s slight country accent?*) (soprano)
- Chorus of Rapturous Maidens and Officers of Dragoon Guards

### *Synopsis*

#### Act I



## "Rapturous maidens" await Bunthorne

In front of Castle Bunthorne, a group of "lovesick maidens" are all in love with the aesthetic poet Bunthorne ("Twenty lovesick maidens we"). Lady Jane, the oldest and plainest of the ladies, informs them that Bunthorne, far from returning their affections, has his heart set on the simple milkmaid Patience. Patience appears and confesses that she has never loved anyone; she is thankful that love has not turned her miserable as it has them ("I cannot tell what this love may be"). Soon, the ladies' old sweethearts, the Dragoon Guards, appear ("The soldiers of our Queen"), led by Colonel Calverley ("If you Want a Receipt for that Popular Mystery"), Major Murgatroyd, and the droopy but immensely rich Lieutenant the Duke of Dunstable. They arrive ready to propose, only to discover their intendeds fawning over Bunthorne, who is in the throes of poetical composition, pretending to ignore the attention of the ladies thronging around him ("In a doleful train"). Bunthorne reads his poem and departs, while the officers are coldly rebuffed and mocked by the aesthetic ladies, who turn their noses up at the sight of their red and yellow uniforms. The Dragoons, reeling from the insult, depart ("When I first put this uniform on").



Sydney Granville as Grosvenor

Bunthorne, left alone, confesses that his aestheticism is a sham, and mocks the movement's pretensions ("If you're anxious for to shine"). Soon, he reveals to Patience that, like her, he does not really like poetry, but she tells him that she could not love him. Later, Lady Angela, one of Bunthorne's admirers, explores with Patience the latter's childhood crush ("Long years ago"). Lady Angela rhapsodises upon love as the one truly unselfish pursuit in the world. Impressed by this eloquence, Patience promises to fall in love at the earliest opportunity. That opportunity is provided by the arrival of Archibald Grosvenor, another aesthetic poet who turns out to be Patience's childhood love. He has grown up to be the infallible, widely loved poet known as "Archibald the All-Right" ("Prithee, pretty maiden"). The two declare themselves in love but are brought up short by the

realisation that as Grosvenor is a perfect being, for Patience to love him would be a selfish act, and therefore not true love; thus, they must part.



Passmore as Bunthorne "curses" Lytton as Grosvenor

Bunthorne, heartbroken by Patience's rejection, has chosen to raffle himself off among his lady followers ("Let the merry cymbals sound"), the proceeds going to charity. The Dragoons interrupt the proceedings, and, led by the Duke, attempt to reason with the ladies ("Your maiden hearts, ah, do not steel"), but the ladies are too busy clamouring for tickets to the raffle to listen ("Come walk up"). Just as Bunthorne is handing the bag to the unattractive Jane, ready for the worst, Patience interrupts the proceedings and proposes to unselfishly sacrifice herself by loving the poet ("True Love must single-hearted be"). A delighted Bunthorne accepts immediately, and his followers, their idol lost, return to the Dragoons to whom they are engaged ("I hear the soft note of the echoing voice"). All seems resolved until Grosvenor enters and the ladies, finding him poetic, aesthetic, and far more attractive than Bunthorne, become his partisans instead ("Oh, list while we a love confess"), much to the dismay of the Dragoons, Patience, Bunthorne

and especially Grosvenor himself.

## Act II



Alice Barnett as Lady Jane

Lady Jane, accompanying herself on the cello,<sup>[21]</sup> laments the passing of the years and expresses her hope that Bunthorne will "secure" her before it is too late ("Silvered is the raven hair"). Meanwhile, Grosvenor wearily entertains the ladies ("A magnet hung in a hardware shop") and begs to be given a half-holiday from their cloying attentions. The Dragoons' Major, Colonel, and Duke attempt to earn their partners' love through an effort to convert to the principles of aestheticism ("It's clear that mediaeval art"). Then Patience confesses her affection for Grosvenor to Bunthorne, who is naturally furious at the revelation.

Confronting Grosvenor, Bunthorne threatens him with a dire curse unless he undertakes to become a perfectly ordinary young man.

Grosvenor, intimidated, but also pleased at the excuse to escape the celebrity caused by his "fatal beauty", agrees to do so. This plot backfires, however, when Grosvenor reappears as an ordinary man; the ladies follow him into ordinariness, becoming "matter-of-fact young girls." Patience realises that Grosvenor has lost his perfection in her eyes – and that it therefore will not be so selfish for her to marry him, which she undertakes to do without delay. The ladies, following suit, return to their old fiancés among the Dragoons. In the spirit of fairness, the Duke chooses the "plain" Lady Jane as his bride, for her very lack of appeal. Bunthorne is left to the "vegetable" love that he has claimed (falsely) to desire most of all. Thus, echoing the subtitle of the piece, everyone sings that "Nobody [is] 'Bunthorne's bride.'"

## ***Musical numbers***

- Overture (includes "Turn, oh turn, in this direction", "So go to him and say to him", and "Oh list while we a love confess"). The Overture was prepared by Eugen d'Albert, who was then a pupil of Sullivan's, based on Sullivan's sketch.<sup>[22]</sup>

### **Act I**



"...and *here* we are!" (left to right: Dow, Workman and René, 1907)

- 1. "Twenty love-sick maidens we" (Angela, Ella and Chorus of Maidens)
- 2. "Still brooding on their mad infatuation" (Patience, Saphir, Angela, and Chorus)
- 2a. "I cannot tell what this love may be" (Patience and Chorus)
- 2b. "Twenty love-sick maidens we" (Chorus of Maidens - Exit)
- 3. "The soldiers of our Queen" (Chorus of Dragoons)
- 3a. "If you want a receipt for that popular mystery" (Colonel and Chorus)<sup>1</sup>
- 4. "In a doleful train two and two we walk" (Angela, Ella, Saphir, Bunthorne, and Chorus of Maidens and Dragoons)
- 4a. "Twenty love-sick maidens we" (Chorus of Maidens - Exit)
- 5. "When I first put this uniform on" (Colonel and Chorus of Dragoons)
- 6. "Am I alone and unobserved?" (Bunthorne)
- 7. "Long years ago, fourteen maybe" (Patience and Angela)
- 8. "Prithee, pretty maiden" (Patience and Grosvenor)
- 8a. "Though to marry you would very selfish be" (Patience and Grosvenor)
- 9. "Let the merry cymbals sound" (Ensemble)

<sup>1</sup> This was originally followed by a song for the Duke, "Though men of rank may useless seem." The orchestration survives in Sullivan's autograph score, but without a vocal line. There have been several attempts at a reconstruction, including one by David Russell Hulme that was included on the 1994 new D'Oyly Carte Opera Company recording.



"...sing 'boo' to you" (Lytton and Lewis, 1919)

### **Act II**

- 10. "On such eyes as maidens cherish" (Chorus of Maidens)
- 11. "Sad is that woman's lot" (Jane)
- 12. "Turn, oh turn, in this direction" (Chorus of Maidens)
- 13. "A magnet hung in a hardware shop" (Grosvenor and Chorus of Maidens)
- 14. "Love is a plaintive song" (Patience)
- 15. "So go to him, and say to him" (Jane and Bunthorne)
- 16. "It's clear that mediaeval art" (Duke, Major, and Colonel)

- 17. "If Saphir I choose to marry" (Angela, Saphir, Duke, Major, and Colonel)
- 18. "When I go out of door" (Bunthorne and Grosvenor)
- 19. "I'm a Waterloo House young man" (Grosvenor and Chorus of Maidens)
- 20. "After much debate internal" (Ensemble)

*Note on topical references:* Songs and dialogue in *Patience* contain many topical references to persons and events of public interest in 1881. In particular, the Colonel's song, Act I, item 3a above, is almost entirely composed of such references. The Wikisource text of the opera contains links explaining these references.

## ***Production history***



Lillian Russell as Patience at the Bijou Opera House in New York, 1882

The original run of *Patience* in London, split across two theatres, was the second longest of the Gilbert and Sullivan series, eclipsed only by *The Mikado*. The original sets were designed by John O'Connor. Its first London revival was in 1900, making it the last of the revivals for which all three partners (Gilbert, Sullivan, and D'Oyly Carte) were alive. At that time, Gilbert admitted some doubts as to whether the æsthetic subject would still be appreciated, years after the fad had died out. Gilbert wrote to Sullivan after the premiere of this revival (which the composer was too ill to attend), "The old opera woke up splendidly."

In the British provinces, *Patience* played – either by itself, or in repertory – continuously from summer 1881 to 1885, then again in 1888. It rejoined the touring repertory in 1892 and was included in every season until 1955–56. New costumes were designed in 1907 by Percy Anderson, in 1918 by Hugo Rumbold and in 1928 by George Sheringham, who also

designed a new set that year. New designs by Peter Goffin debuted in 1957. The opera returned to its regular place in the repertory, apart from a break in 1962–63. Late in the company's history, it toured a reduced set of operas to reduce costs. *Patience* had its final D'Oyly Carte performances in April 1979 and was left out of the company's last three seasons of touring.

In America, Richard D'Oyly Carte mounted a production at the Standard Theatre in September 1881, six months after the London premiere. One of the "pirated" American productions of *Patience* starred the young Lillian Russell.<sup>[26]</sup> In Australia, the opera's first authorised performance was on 26 November 1881 at the Theatre Royal, Sydney, produced by J. C. Williamson.

*Patience* entered the repertory of the English National Opera in 1969, in an acclaimed production with Derek Hammond-Stroud as Bunthorne. The production was later mounted in Australia and was preserved on video as part of the Brent Walker series. In 1984, ENO also took the production on tour to the Metropolitan Opera House, in New York City.

Taken from Wikipedia: [https://en.wikipedia.org/wiki/Patience\\_\(opera\)#Synopsis](https://en.wikipedia.org/wiki/Patience_(opera)#Synopsis)

CHARACTER FOR 'PATIENCE'	LIBRETTO PAGES
Saphir, Angela and Jane also Ella	Dialogue Page 8 to Music 2
Ella	Dialogue Page 32
Angela and Patience	Bottom Page 19 to Musk on Page 20
Jane	Page 3? to 6 ptas bottom Page 35 to 5 Page 36
Patience	Short piece on Page 9 to song plus bottom Page 35 to Music 5 on Page 36
Bunthorne	Page 16 'Hollow Hollow' from top of page start dialogue on Page 15 (Finished at last!) plus Page 3? to duet Musk 6 and Page 43 to Music 9 on Page 44
Grosvenor	Bottom Page 21 to Music 8a on Page 23 also Poem on Page 32 bottom of page. Also Page 43 & 44 to duet Musk 9
Colonel, Duke and Major	Dialogue Page 12 plus Page 40 to Musk 8 top of Page41

There will be readers to do various parts. Please think about the characters and put your own interpretation it is not necessary to learn the dialogue but more importantly to portray the character as you see it. Our rough characterisations are list under the roles on page 1.

## ***Patience Music Auditions***

### **Patience (Soprano C4 - A5 (optional D6))**

Act I Music 2 Recit + Solo "I cannot tell what this love may be"

Act II Music 5 "Love is a plaintive song" - First verse only

### **Lady Jane (Contralto G3 - F#5)**

Act II Music 2 Recit + Song "Sad is that woman's lot"

Act II Music 6 "So go to him and say to him" - First verse only

### **Lady Angela (Mezzo B3 - E5)**

Act I Music 1 "Twenty love sick maidens we" - Angela solo (rehearsal figures B to C)

### **Lady Saphir (Soprano C#4 - G5)**

Act II Music 8 "If Saphir I choose to marry" - Last section only (page 131, "In that case unprecedented")

### **Lady Ella (Soprano D4-A5)**

Act I Music 1 "Twenty love sick maidens we" - Ella solo (rehearsal figure D)

### **Reginald Bunthorne (Baritone Bb2 - G4)**

Act I Music 6 Recit + Song "Am I alone and unobserved?" (Recit + first verse only)

Act II Music 6 "So go to him and say to him" - second verse only

### **Archibald Grosvenor (Baritone D3 - G4) Act II Music 9 "When I go out of door"**

### **Lieut, the Duke of Dunstable (Tenor Eb3 - A4 (optional C#5))**

Act II Music 7 "It's clear that mediaeval art" - first verse only (Up to end of page 122 'Though but a part of true High Art, will have its due effect')

Act 1 Music 9 Finale "Let the merry cymbals sound" - Start on upbeat to 5<sup>th</sup> bar of rehearsal figure K and continue to the end (pages 94 - 98). ("His shell like ears he does not close to love's distracting woes!") Be aware that you may be stopped before the end.

### **Colonel Calverley (Bass/Bass-Baritone G2 - E4)**

Act II Music 7 "It's clear that mediaeval art" - first verse only (Up to end of page 122 "Though but a part of true High Art, will have its due effect")

Act I Music 3 "The soldiers of our queen" - From Colonel solo (rehearsal figure C) into patter song, first verse only. Be aware that you may be stopped before the end of verse one.

### **Major Murgatroyd (Baritone Bb2 - Eb4)**

Act II Music 7 "It's clear that mediaeval art" - first verse only (Up to end of page 122 "Though but a part of true High Art, will have its due effect")

