

“TWICE A KISS”

1670

An Operetta in One Act

Libretto by Maurice Holt

Music

by

Peter Tranchell

DRAMATIS PERSONAE (in order of appearance)

KNIPP, house-boy to Sir Robert (baritone)

SUSAN, my Lady Asymptote's maid: a frolicsome piece (mezzo soprano)

SARAH, orphan ward to Sir Robert, who would wed her to Sir Peter so that the debt might be paid from her inheritance (contralto)

LADY ASYMPOTOTE, suspicious, and rightly, of her husband's predilections (soprano)

SIR ROBERT ASYMPOTOTE, a pompous knight and a would-be playwright: although a jealous husband, he is secretly given to amours (baritone)

SIR PETER PARALLEL, a gallant, in debt to Sir Robert (tenor)

MR. HONEYWOOD, an actor and the proprietor of a playhouse, at which Sir Robert would have his play performed (bass)

The Scene is the principal chamber in the London house of Sir Robert Asymptote during the late Seventeenth Century.

Sir Robert fancies himself as a philanderer and a playwright, but his wife is watchful and his play is pitiful. If he had money to hand, he could induce someone to perform the play, but he has lent a large sum to Sir Peter Parallel and cannot get it back. His ward, Sarah, is an heiress, but her inheritance is out of reach until she comes of age or gets married. Should she marry Sir Peter, Sir Peter's debt could be paid and Sir Robert's play could be promoted.

Sir Robert therefore gives a party in the hope that Sir Peter will offer for Sarah, and Mr Honeywood, the actor-manager, will offer for the play. But things turn out differently. Sir Robert puts his foot down, only to relent when he is assured that his objectives may be gained in another way.

In the Introduction, Knipp, the house-boy, refers to the old rhyme: Once a miss, twice a kiss, three times a letter, four times something better; upon which the plot is loosely hung.

Susan, the housemaid, finds an anonymous letter of assignation. Is it for her? Is it from Sir Robert? She hides it in a bowl of flowers - where Sarah promptly finds it.

"Twice a Kiss" was written for St. Catharine's College Cambridge, where it was performed at the May Week Concert on Friday 10 June 1955. The Music Director was David Epps and the organist was the former Organ Scholar Peter Le Huray.

Maurice Holt was a member of the college and already a favourite collaborator of Tranchell's.

For the revival at Cambridge ADC Theatre, 3-6 March 1982, the cast was:

KNIPP – John Glover

SUSAN – Joanna Maggs

SARAH – Nicola-Jane Kemp

LADY ASYMPOTOTE – Fiona Stuart-Wilson

SIR ROBERT ASYMPOTOTE – Simon Crookall

SIR PETER PARALLEL – Richard Craddock

MR HONEYWOOD – Christopher Purves

Piano – Mark Warman

Electronic organ – Ian Moore

Musical Director – Michael Law

Director – John Bratherton

More information, including libretto and score:

<https://peter-tranchell.uk/music/works/twice-a-kiss>

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TWICE A KISS

Maurice Holt

Peter Tranchell

Allegro di Molto [$\text{♩} = 160$]

Electronic Organ*

*[Note from PAT: "The organist should choose timbres which are as orchestral as possible."]

Allegro di Molto [$\text{♩} = 160$]

Piano

4

O.

Pf.

martellato, staccato, e con pedale

ff

8

6

O.

Pf.

8

8 [Enter Knipp with pen & ink] (non rit.)

O.

Pf. loco (non rit.)

sec.

mf

pp

Knipp speaks the Prologue:

"Whereas the art of opera can create
A work that's fit for any gourmet's plate,
The author and composer humbly wish
To offer you a much more trivial dish.
Theirs is a tale occasioned by a letter,
Proceeding, through a kiss, to something better.
The composer begs that you forgive it if
The music sounds a little bit derivative.
The author craves your pardon for a plot so thin;
And both now bid me leave you, that we may begin."
[Exit Knipp]

11

O.

Pf. f

14

O.

Pf. f

ff

ff

16

O.

Pf.

18 [Enter Susan carrying a letter]

O.

Pf.

loco

sec.

mf

21

Susan

O.

Pf.

a poco a piacere

mf

Susan (reading):

"My dear-est S.!"

p

colla voce

mf

25 **tempo, ma un poco meno mosso** **rit.** **f** **a tempo** **mf**

Susan S! For Sus-an! Tis me! Tis for me i' faith! "My dear-est S.!

O. *p*

Pf. *p*

(con ped.)

28 **rit.** 3 3

Susan Meet me out-side the Hay-mark-et Play-house at nine o' clock to - night,

O. **rit.**

Pf. **rit.**

30 **a tempo** **a tempo**

Susan Your own true love!" Now who!

O. **a tempo**

Pf. **a tempo**

41 Sarah: *mf* **piu mosso (commodo)**
 Sus-an, pray— burn this—

O.

Pf. **piu mosso (commodo)**

44 Susan: But you had it on-ly yes-ter-day, ma'am, from Sir Ti-mo-thy Tight!

Sarah: mu-si-cal box!

Pf.

47 Sarah: It does not please me, and nor does he. In a-ny case, I have bro-ken it.

O.

Pf.

tempo primo

[Sarah holds out the musical box, but
Susan has the letter in one hand
behind her back. She contrives to drop
the letter in the rose-bowl.]

[Susan takes the musical box and goes.]

51

Sarah

O.

Pf.

[At the door, she glances at
the rose-bowl, shrugs and exits.]

55

Sarah

O.

Pf.

Sarah:

59

Sarah

O.

Pf.

A-no-ther par-ty, a-no-ther sui-tor; I am but a prize to be mar-ket-ed; I am

63

Sarah

cour-ted not for my-self, but for the weal-thy in-her-itage that a-waits my co-ming of

O.

Pf.

67

f **poco allarg.** **a tempo**

Sarah

age. Ah, love! Roses for love! (All co-vered with bugs, I'll be bound!)

O.

mf (ped.)

Pf.

mf (con ped.) **a tempo**

72

[Sarah smells the roses and finds the letter.] **ff** (parlando)

Sarah

What is this!

O.

f

Pf.

75 [Sarah takes up the letter]

O.

Pf.

O.

Pf.

8

loco

sec.

Sarah

O.

Pf.

mf

a piacere

"My dear-est S.!"

colla voce

Sarah

Pf.

a tempo

What od - ious rid - dle is this?

rit.

"My dear - est S.!"

84 **a tempo** *f* **rit.**

Sarah

Why not write "Sa-rah", and be done with it? "Meet me at the Hay-mark-et Play-house

O.

pp

Pf. **a tempo** **rit.**

p

87

Sarah

at nine o'clock to-night, Your own true love!" Whose hand is this?

O.

p

Pf.

p

90 **tempo, ma rubato**

Sarah

The M's are Sir Pe-ter Pa-ra-ll-el's, But the T's are Sir An-tho-ny

Pf.

95

Sarah

Angle's, Yet, it has the neg-li-gence of Sir Je-re-my Jowl!

Pf.

100

Sarah

No!, I wa-ger Sir Pe-ter wrote it in his cups! The dis-so-lute rake!

Pf.

104

poco rit.

Sarah

mp And yet they're all as bad; *mf* All men are rogues!

O.

p

Pf.

poco rit.

p

a piacere**Andante con moto**

(♩ = 92)

(♩ = 92)

106 *f* *3* *3*

Sarah *f* *3* *3*

The task is to find one that is not al-so a bore!

O. *f* *mp*

Pf. *colla voce* *f* *mp*

Andante con moto (♩ = 92) (♩ = 92)

110

Sarah

Se - ven weeks a - go, while riding down the Row, Sir Ti - mo - thy

O.

Pf. *(scherzando)*

115

Sarah

Tight cast glances at me. Then he came to call and took me to a -

O.

Pf.

121

Sarah

ball, where fool-ish-ly he made ad-van-ces at me!

O.

Pf.

126

Sarah

When he asked my hand, I did-n't un-der-stand; My guard-ian, Sir Ro-bert, be-

O.

Pf.

129

Sarah

came quite an- noyed at it. Ha ha ha ha ha ha ha! That is what oc -

O.

Pf.

allarg.
(gai)

a tempo

allarg.

a tempo

mf

p

133

Sarah

-curred, ex - act-ly word for word; Sir Ro-bert! He, of course, has em-

O.

Pf.

138 **poco rit.** **allarg.** **accel. al** - - - - -

Sarah

-broid-ered it!

O.

mf

ped. *ped.* **accel. al** - - - - -

Pf.

poco rit. **allarg.**

mf *f*

143 **tempo**

Sarah

Two weeks af - ter that, a card fell on the mat. Sir

O.

p

tempo

Pf.

p

148

Sarah

An - tho - ny An - gle had called on me. Ve - ry soon we met, and

O.

Pf.

154

Sarah

tho' he seemed a pet, yet, in one eve - ning he had pal - led on me!

O.

Pf.

160

Sarah

Now Sir Pe - ter P. sends lit - tle notes to me; But let - ters in ridd - les will

O.

Pf.

163

allarg.
(sardonique)

a tempo

Sarah

not change my mind at all. Ha, ha, ha, ha, ha ha ha! No! I'll not be

O.

mf

p

Pf.

mf

p

allarg.

a tempo

167

Sarah

wed for sake of but - tered bread. There must be some af - fect - ion be -

O.

Pf.

172

poco rit. **un poco meno mosso** **f**

Sarah

hind it all! Ah, love!

O.

poco rit. **un poco meno mosso** **f**

Pf.

177 **rit. al. - - -** **Andante** (♩ = 112)
p

Sarah

If love should come one day, then it must en -

O.

rit. al. - - - **Andante** (♩ = 112)
p

Pf.

182 **f**

Sarah

dure; no pow'r shall de - stroy love! Whoknows,

O.

Pf.

186 **poco rit.**

Sarah

this let - ter may lead to some-thing bet - ter?

O.

Pf.

poco rit.

190 **a tempo** **poco rit.**

Sarah *Pray it be so, that I en - joy Love!*

O. *p*

Pf. *p*

8

194 **Tempo** [$\text{♩} = 112$] [She hides letter] [Enter Sir Robert]

Sarah *Sir Robert!*

O. *mf*

Pf. **Tempo** [$\text{♩} = 112$] *f*

strepitoso

197 **A piacere** Sarah: *mf* *Must I come, Sir?*

Sir R. *f* *Ah, Sa-rah! Are you rea-dy for the par-ty?*

O. *colla voce* *mf* **TACET**

Pf. *colla voce*

200 *(ricanement)*

Sarah
Mis-ter Ho-ney-wood the ac-tor?

Sir R.
Ho-ney-wood will be here! Yes, mam, the ac-tor; and a great one too!

Pf.

202

Sir R.
We shall per-form my new play to him; and ev'-ry-one will have to act a part! Al - so,

Pf.

[silencing her with a gesture]

204

Sir R.
Sir Pe - ter Par - a - llel is in - vi - ted, and will doubt - less

Pf.

205

Sarah
piu p (archly) In-di-cate it he may! But I shall not ac-cept it!

Sir R.
wish to in-di-cate his af-fec-tion for you! Oons!

Pf.

207

Sir R. *(p) (aside)* *(mf) (aloud)*

He has a plea-sing coun-ten-ance and is weal-thy (But for his debts!) What

Pf. *p* *p*

209

Sarah: *Andante*

Sarah That we should love each o-ther! *f* Yes! Love will come, one

Sir R. more is there to it? Love?!

O. *p*

Pf. *Andante* *p*

212

Sarah *f*

day, then, — it must en - dure, no pow'r can de - stroy —

O. *mf*

Pf. *f*

216 *p* (to herself)

Sarah

love! (Whoknows, this let-ter may lead to some-thing bet -

O.

pp

Pf.

pp

ped.

221 **poco rit.** **a tempo**

Sarah

- ter.) Pray it be so, that I en - joy Love!

O.

ped.

Pf.

poco rit. **a tempo**

226 **f** Sir Robert:

Sir R.

Love's but a sor-ry word! An em-pty phrase! D'you hear me! Love is

O.

TACET

Pf.

mf *et sim.*

229

Sir R. just a word for an im-ag-in'-ry e - motion! A po - et's no-tion to say or sing!

Pf. (con ped.)

233

Sir R. It's quite absurd to look for such de - vo-tion. I ne-ver heard of such

Pf.

236

Sir R. fol-ly, no! not in all my life! — Love is but a word, ma-dam; pray you re-mem-ber this! Love is

Pf. *f*

240

Sarah: *f* Ah! You are wrong Sir! *mf* My love will

Sir R. not a re-al thing! Love's but a sor-ry word!

O. *mf*

Pf. *f* *mf*

244

Sarah

come one day, then it must en -

Sir R.

An em-pty phrase! D'you hear me! Love is just a word for an im-ag-in-'ry e -

O.

Pf.



247

Sarah

-dure. No pow'r can de-stroy love! Who knows,

Sir R.

-mo-tion! A po-et's no-tion, to say or sing! It's quite ab-surd to

O.

Pf.

251

Sarah

this let - ter may lead to some - thing bet -

Sir R.

look for such de - vo - tion. I ne - ver heard of such fol - ly, no! not in all my

O.

Pf.



254 **poco rit.**

Sarah

- - ter. Pray it be so, that I en -

Sir R.

life! Love is but a word, ma - dam; pray you re - mem - ber this! Love is

O.

mf

poco rit.

ped.

Pf.

f

Andante

257

Sarah

- joy love!

Sir R.

not a re-al thing! I shall per-suade her!

O.

f *p*

Pf.

f

Andante

262

[Sarah begins to go]

p (aside)

[Exit Sarah]

Sarah

I'll get my own way, what - e-ver he says!

O.

fp TACET

Pf.

fp

266

a piacere

mf

Sir R.

Sir Pe-ter has rank, and his un-cle is a pri-vy coun-ci-llor. If I can wed

colla voce

Pf.

p

270

Sir R. *Sa-rah to Sir Pe-ter, then Sa-rah's in-her-i-tance will en - a-ble him to clear his debt to me.*

Pf.

274

Sir R. *Oh, the frus-tra - tion of ha - ving an heir - ess as a*

Pf.

276

Sir R. *ward! But if I can thus get back the mo-ney that Sir Pe-ter owes me, that will give an*

Pf.

279

Sir R. *ad-ded el - o-quence to my sug - ges-tion that Mis-ter Ho-ney-wood should pre -*

Pf.

282

Sir R. *-sent my new play at his thea-tre! But as for love! Who will mar-ry a girl for love? A*

Pf.

286

Sir R.

man must go gam-bling and wen-ching! It's an o - pen se - cret.

Pf.

p *f*

288 **Tempo** (♩. = 112)

Sir R.

If — mer-ry you'd be reck-oned in the

O.

mf *p*

Pf.

Tempo (♩. = 112)

f *p* *leggiero e legato*

290

Sir R.

reign of Charles the se- cond, you have to live_ a kind of dou - ble

O.

Pf.

292

Sir R. life! It does - n't real-ly mat-ter if you're

O.

Pf. *mf* *p*
con ped.

294

Sir R. some - thing of a sat-yr, — pro - vi - ded that you con - ceal it from your

O.

Pf. *mf* *p*
con ped.

296

Sir R. wife! Nei - ther e - ver crows a - bout the

O.

Pf. *mf* *p*

298

Sir R. things the o-ther knows a-bout. Pre - ten - ded lack of know-ledge is the

O.

Pf. *ped.*

300

Sir R. thing! It's a so - cial con-ven-tion which, like

O. *mf* *poco allarg. f* *a tempo*

Pf. *poco allarg.* *a tempo f*

302

Sir R. o - thers I could men - tion, was in - tro-duced from Pa - ris by the

O. *p* *colla voce*

Pf. *p* *colla voce*

304 **a tempo** *f*

Sir R. King! A man must go gam - bling and wen - ching, — for his

O. *f* *p*

Pf. *f* *p*

306

Sir R. na - ture he can - not op - pose! The

O.

Pf.

307

Sir R. thing is an o - pen se - cret, a se - cret that ev - ry one

O.

Pf. *mf*

309

Sir R. knows! It's wis-est to dis - co-ver, if your lady has a lo-ver, the

O. *f* *p*

Pf. *f* *p* *con ped. (ma non troppo)*

312

Sir R. know-ledge gives you li - cence, so to speak! pro -

O.

Pf.

314

Sir R. -vi - ded that your luck hold, you will not be made a cuck-old, al-

O.

Pf. *mf* *p*

316

Sir R. *though of course there's one born ev - 'ry week!*

O.

Pf. *mf*

318

Sir R. *Take a tip from E - ve-lyn, don't pub-lish what you re-vel in! But*

O. *p*

Pf. *p*

320

Sir R. *hide it in your dia - ry free from*

O.

Pf. *ped.*

321 **poco allarg.** **a tempo**

Sir R. glance! _____ It's a sim-ple rule per-haps! _____ but if

O. *mf* *f*

Pf. **poco allarg.** **a tempo** *f*

323

Sir R. it should once col-lapse, _____ the King might have to flee a - gain to

O. *p*

Pf. *p*

325

Sir R. France! _____ A man must go gam-bling and wen-ching; _____ for his

O. *mf* *p*

Pf. *mf* *p*

327

Sir R. na - ture he can - not op - pose! The

O.

Pf.

328

Sir R. thing is an o - pen se - cret! A se - - cret that ev - ry one

O.

Pf.

330

Sir R. knows!

O.

Pf.

tempo primo

[Enter Susan with tray of refreshments.

Sir Robert meanwhile peruses a copy of his play.]

[Susan looks for the letter
in the rose-bowl.]

332

Susan

Pf.

mp

336

Susan: *p* **meno mosso** (♩ = 120)

Susan

Sir R.

mf

meno mosso (♩ = 120)

Pf.

mf *mp*

It's gone! He must have ta-ken it back!

Make haste, Su-san! The par-ty must

340

Susan

Sir R.

mf *p* (aside)

mf *p*

soon be gin. We have a bu-sy eve-ning a - head of us.

Bus-y in - deed! (He makes me

Pf.

344

Susan

Pf.

colla voce

(aloud) **poco rubato**

coy al-rea-dy!) I hope what you have writ-ten, Sir,

347

Susan will have a suc-cess - ful out-come!

Sir R. Ev-'ry word is well con-sid-ered.

Pf.

350

Susan And ev-'ry let-ter, (I hope!) What sort of play — is it, Sir?

Sir R. T will be a good play. Come

O.

Pf.

a tempo

354

Susan Not now, Sir, I've work to do!

Sir R. clo-ser, girl, I'll show you! No bet-ter time than now!

O.

Pf.

357

Susan

La, Sir! You're im - pa - tient!

(aside)

Sir R.

(She's a sprite - ly wench! There's game here!)

un poco piu mosso (♩ = 136)

[Susan proceeds to lay the table
with glassware etc.
Sir Robert approaches Susan,
still holding his play in one hand.]

359

Susan

Now the fla-gons must go just there; and the

O.

un poco piu mosso (♩ = 136)

Pf.

363

Susan

glasses; now! don't you dare!

Sir R.

I was mere-ly trying to find the place!

O.

Pf.

367

Susan

If you try a-gain I'll slap your face!

Sir R.

Su-san, now don't be shy!

O.

Pf.



[Sir Robert chases her, but she eludes him]

371

Susan

Fie Sir Robert! Fie! Sir Robert! Fie! Sir Robert! Fie, Fie, Fie!

O.

Pf.

f

375

Susan

Cor-di-als on the tray; and Sir Robert, please keep a -

O.

mp

ped.

Pf.

mp



379

Susan

-way!

Sir R.

I have on-ly reach'd the se- cond act.

O.

Pf.

382

Susan

Well, it's ve-rynaugh-ty, that's a fact!

Sir R.

Su - san, now pray be

O.

Pf.



385

Susan

I willscream! I will! I willscream! I will!

Sir R.

still!

O.

Pf.

396 **meno mosso**

Lady A. This is sin-gu-lar be-ha-viour!

Sir R. Sir Robert: *mf* Ma-dam, I as-sure you, **meno mosso**

Pf.

398 (aside, wiping her mouth gingerly)

Susan: Susan: *f* So that's what it was!

Sir R. *f* we were but re-hear-sing a scene from the play I have writ-ten. *(Non troppo moto)*

Pf. *schierzando* *p*

401 Lady A: *f*

Lady A. This play will be a suc-cess! It has no want of in-de-li-ca-cy!

Pf.

404

Lady A.

Sir R. Sir R: I shall wait to form my own o-pi-nion.

Mis-ter Ho-ney-wood va-lues it high-ly

Pf.

407

Lady A.

Sir R.

Pf.

Ma-dam, I in - tend to give ev-'ry-one sat-is-fac-tion.

So I per-ceive!

410

Lady A.

(to Susan) [Susan curtseys and exit] **tempo primo**

Go, wan-ton!

Pf.

tempo primo

mf

414

Lady A.

Sir R.

Pf.

[He bows low] *f* [Exit Sir Robert]

In-deed you have!

Ma-dam, I have af - fairs to at-tend to!

(lunga)

(lunga) *mf*

Allegretto (♩. = 69)**poco rit.**
mp

418 *p* *f*

Lady A. *3*
Af-fairs i' faith! Shame-less rogue! If your

O. *mp*

Pf. *mf* **Allegretto** (♩. = 69) **poco rit.**

424 **a tempo**

Lady A. hus-band you de-tect in a com-pro-mi-sing scene, you know what to ex-

O. *p*

Pf. *p* **a tempo** *ped.*

429 **a piacere** **poco rit.** **a tempo**

Lady A. -pect, and prom-ptly in-ter-vene! But if you find no clue, no—

O. *colla voce*

Pf. *colla voce* **poco rit.** **a tempo** *ped.*

433

Lady A. *allarg.*

mat-ter where you go, it does - n't mean he's true, — it

O.

Pf. *allarg.*

==

437

Lady A. **Tempo scherzando** (♩ = 184) *mf*

means that you are slow! Should you — find his conduct

O. *mp*

Pf. **Tempo scherzando** (♩ = 184) *mp*

442

Lady A.

shame-less, then give him all the blame, yes give him all the blame but still if _

O.

Pf.

448

Lady A.

— it ap - pears he's blame-less, then blame him all the same! — Yes blame him!

O.

Pf.

mp

mp

454

Lady A.

blame him, Yes, blame him!

O.

Pf.

(Sempre in tempo)

460 **allarg.** **Allegretto rit.**

Lady A. Blame him all the same! Tho'he'll wear a vel - vet

O.

Pf. *f* *ped.* **allarg.** **Allegretto rit.**

467

Lady A. glove, and tip - toe'cross the floor, in the ar - dour of his

O.

Pf.

471 **a piacere**

Lady A. love, he'll for - get to lock the door. But if you some - how fail to—

O. *colla voce*

Pf. *colla voce*

475

poco allarg.

p

Lady A. prove his mor-als lax, it does-n't mean no trail,—— it simply means no

O.

Pf.

poco allarg.

p

Tempo scherzando
(♩ = 184)

480

mf

Lady A. tracks! Should you—— find his con-duct shame-less, then

O.

p

Tempo scherzando
(♩ = 184)

f

p

485

Lady A.

give him all the blame! Yes, give him all the blame! But still if — it ap-

O.

Pf.

491

Lady A.

-pears he's blame-less, then blame him all the same! — Yes blame him!

O.

Pf.

497

Lady A.

Blame him, Yes, blame — him! Blame him all the

O.

Pf.

504

Lady A. *ff*

same! Blame_____ him! Blame_____

O. *f*

Pf. *f*

509

Lady A. [Enter Knipp] **Tempo colla voce**

him Knipp: *mf* Bid him

K. *mf* 3

Sir Pe-ter Pa-ra-llel, mam.

O. *ff*

Pf. **Tempo colla voce** *fp*

515

Lady A. (to herself) [Exit Knipp]

en-ter! (Sir Pe-ter Pa-ra-llel! A char-ming man! His punc-tu - a - li - ty

Pf.

Moderato (♩ = 69)

[She preens herself]

518

Lady A. *is ve-ry for-tu-nate! Tra-la!)*

O.

Pf.

Moderato ma non troppo

(♩ = 92)

[Sir Peter minces or swaggers

[He bows.

[Enter Sir Peter Parallel.] a little way.]

She curtseys.]

522

O.

Pf.

527 [Sir Peter approaches further.]

[He bows.

She curtseys.]

Lady A.

O.

Pf.

532

Lady A:

Lady A. You are come to our play - acting, Sir Pe-ter?

Sir P. Sir Peter: Ma-dam, I am!

O.

Pf.

536

Lady A. and for the com-pany of a demure and pret-ty la - dy?

O.

Pf.

539

in tempo *p* (aside) *f*

Lady A. [Sir Peter bows] Here's a gal-lant in-deed! Faith, Sir!

Sir P. You are too mo-dest, ma-dam!

O.

Pf.

543

Lady A. 

Af-ter the wan-ton la-dies of the court, our simple vir-tues tempt you to

O. 

Pf. 

546

Lady A. 

flat-te-ry!

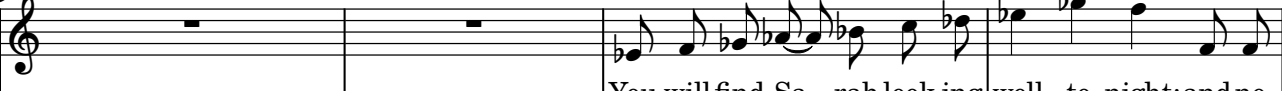
Sir P. 

Few men are temp-ted by vir-tue, ma-dam; and

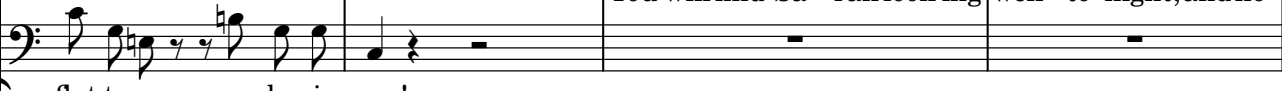
O. 

Pf. 

549

Lady A. 

You will find Sa-rah look-ing well to-night; and no

Sir P. 

flat-te-ry may be sin-cere!

O. 

Pf. 

553 **a piacere**

Lady A. *doubt Sir Robert will expect you to ask for her hand!* (archly)

Sir P. *My pref'-rence lies else -*

Pf. *colla voce*

556 **a tempo** [He bows. She curtseys.] **piu mosso (a piacere)**

Lady A. *Fie, Sir Pe-ter!*

Sir P. *-where! I am in a false po-*

O. *f*

Pf. **a tempo**

561 **a tempo** [He bows, and takes her proffered hand]

Sir P. *-sition, ma-dam, and I hope you will fa-vour my es-cape from it.*

O. *f*

Pf. **a tempo**

565 **a piacere** (aside)

Sir P. (Sir Robert wishes to unite me to Sarah, so that her estate may pay off my debt)

Pf. *p* *colla voce* *p*

569

Sir P. — to him. But if I can prevail on this good lady here, to sway her husband's feelings

Pf.

573

Sir P. I may avoid an alliance I do not wish to make, and the discharge of a debt I am in no

Pf.

576

Lady A. [He releases her hand] (aloud) I take you Sir but for a

Sir P. hurry to pay!) Pray, Madam, do not take me for a rake!

O. *p*

Pf. *mf* *p*

580 [He bows]

Lady A. gal-lant! I'm sure you'd play the Cu-pid, Sir, with-a-ny la-dy who showed

O.

Pf.



584 [Lady A simpers]

Lady A. willing!

Sir P. Tis pre-car-i-ous busi-ness, a gal-lant's, ma-dam; no-thing but kiss and run!

O.

Pf.

587 **poco rit.** **A tempo, ma piu mosso (♩ = 104)**

Sir P:

Sir P. The gal-lant will call at his la - dy's cham-bers nice-ly per-fumed and

O.

Pf. **poco rit.** **A tempo, ma piu mosso (♩ = 104)**



591 **Lady A:**

Lady A. If he's dis-creet_and well re-hearsed, he'll sing of her grace and her

Sir P. dressed.

O.

Pf.

595

Lady A. vir - tue first; While for wan-ton-ness he_ is the

Sir P. Al - though for mo - rals, she's quite the worst

O.

Pf.



599 **accel.** **Poco piu mosso** (♩ = 116)

Lady A. best!

Sir P. The gal-lant will call at his la-dy's cham-bers, and no-tice a place to hide!

O.

Pf. **accel.** **Poco piu mosso** (♩ = 116)

604

Lady A. Then they'll ex - change an am'rous glance! But

Sir P. and think that it's safe — to take a chance!

O.

Pf.

608

Lady A. just as he makes — the first ad - vance, her husband is heard — out - side! There's

Sir P. Her husband is heard — out - side! There's

O.

Pf.

612 **Piu mosso** (♩ = 130)

Lady A.
no-thing so gay, no-thing so gay, no-thing so gay, be - neath the sun,

Sir P.
no-thing so gay (so dull), no-thing so gay (so dull), no-thing so gay (so dull), be - neath the sun,

O.
mf

Pf.
f

Piu mosso (♩ = 130)

616

Lady A.
as the game of kiss and run! No wonder then, No wonder then,

Sir P.
as the game of kiss and run! No wonder then, ('Tis odd!) No wonder then, ('Tis odd!)

O.
ped.

Pf.

619

Lady A.

No won-der then, play-wrights think it fun. There's no-thing so gay,

Sir P.

No won-der then, (Tis odd!) play-wrights think it fun. There's no-thing so gay, (so dull!)

O.

Pf.

==

622

Lady A.

no-thing so gay, no-thing so gay, so gay, so gay, [Lady A looks at Sir Peter.]

Sir P.

no-thing so gay, (so dull!) no-thing so gay, (so dull) so gay, (so dull) so gay, (so dull) so

O.

Pf.

626 *f*

Lady A. *f*

Sir P.

O.

Pf.

there's no-thing so gay, there's no-thing so gay, there's no-thing so gay be-

gay! There's no-thing so gay, there's no-thing so gay, there's no-thing so gay be-



630 *L'istesso tempo (ma rubato)*

[A voice is heard off-stage.]

Lady A.

Sir P.

O.

Pf.

-neath the sun! Lud, sir! Tis Sir

-neath the sun!

L'istesso tempo (ma rubato)

fp

634

Lady A. *Ro-ber-t! He must not find us a-lone! His sus-pi-cion knows no bounds!*

Sir P. *(suprised) Shall we be com-pro-mised?*

Pf. *fp*

637

Lady A. *Ay, I fear so! You must hide! Quick! Be hind the screen!* [Sir Peter hides.]

O. *f*

Pf. *p*

640

Lady A. *I will con - trive your es-cape in a min-ute; have pa-tience!*

O.

Pf.

Scherzando (♩ = 130)

[Enter Sir Robert]

Sir Robert:

643

Lady A.

O.

p

Scherzando (♩ = 130)

Pf.

mp

TACET

646 **A piacere**

Sir R.

What then? Have we no com-pa - ny? The parts are rea - dy, the aud - ience waits, but the

648

Lady A. (aside) (aloud)

(But on - ly just!) Per-haps, Sir Ro-bert.

Sir R.

ac - tors re-main hid - den.

650

Lady A.

they are in their dressing rooms!

Sir R.

Wher - ev - er they are, I wish they would ar-rive!

Pf.

colla voce

(♩ = 160)

[Enter Sarah]

(a piacere)

(archly)

652

Sir R.

Ah, Sa-rah! Sir Pe - ter will be here soon, doubt-less!

Pf.

654

Lady A. (slightly sneering)

Fie, Sa-rah! Would you be so im-pa-tient to

Sarah:

May he be de-layed as long as pos-si-ble!

Pf. *colla voce*

(In tempo)
Allegretto (♩ = 132)

656

Lady A. meet him a-gain! Sir Pe-ter is a man of

Sarah Pooh, ma-dam!

Sir R. Sir Robert: Sarah!

O.

f *mp*

(In tempo)
Allegretto (♩ = 132)

f *mp* (un poco staccato, ma non secco)

Pf.

660

Lady A. con-se-quence! It's a pi-ty he's so ve-ry dense!

Sir R. Ev-'ry whit! Not a bit!

O.

Pf.



666

Lady A. Tho' his sense of hu-mour is-n't bad; That's the on-ly sense he's e-ver

Sir R. It will do.

O.

Pf.

672

mp

Lady A. had! And tho' he owns a do-zen ships, he has ve-ry ug-ly lips!

Sir R. Quite un - true!

pp

O.

Pf. *p*

678

f

Lady A. For-tune can-not make up for his face! Tho' I ne-ver would at-tack

O. *f*

Pf. *f*

684

Lady A.

a - ny man be - hind his back, his pri - vate life's a dis - grace! Yes, his private

O.

Pf.

691

Lady A.

life's a dis - grace!

Sarah:

My heart will

O.

Pf.

ff

ped.

mf

mp

L'istesso tempo

697

Sarah



O.



Pf.

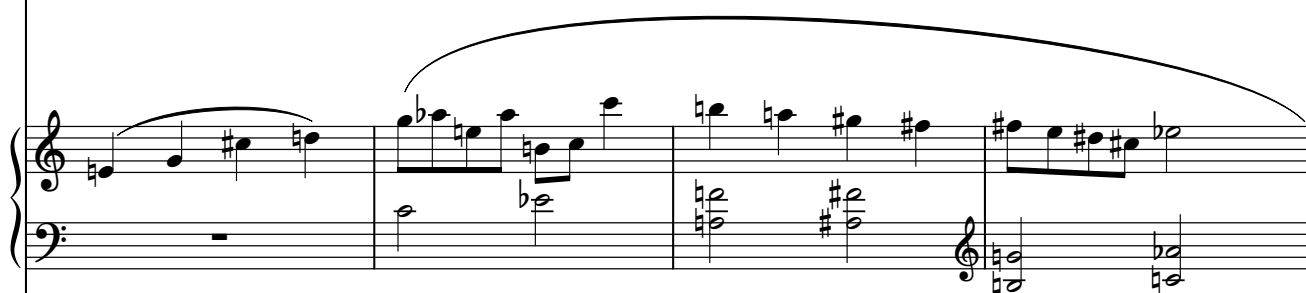


701

Sarah



O.



Pf.

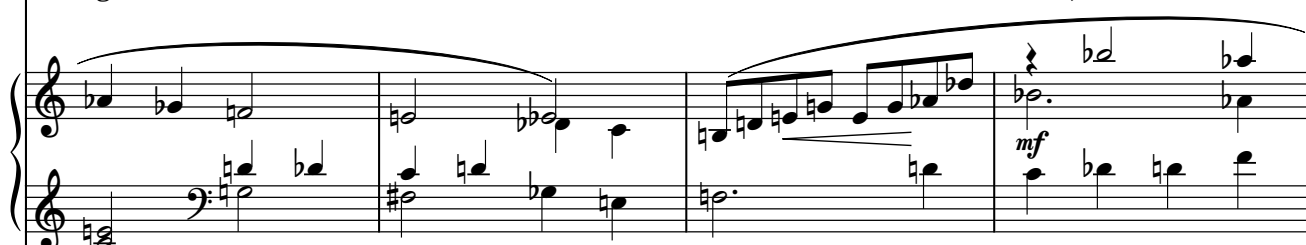


705

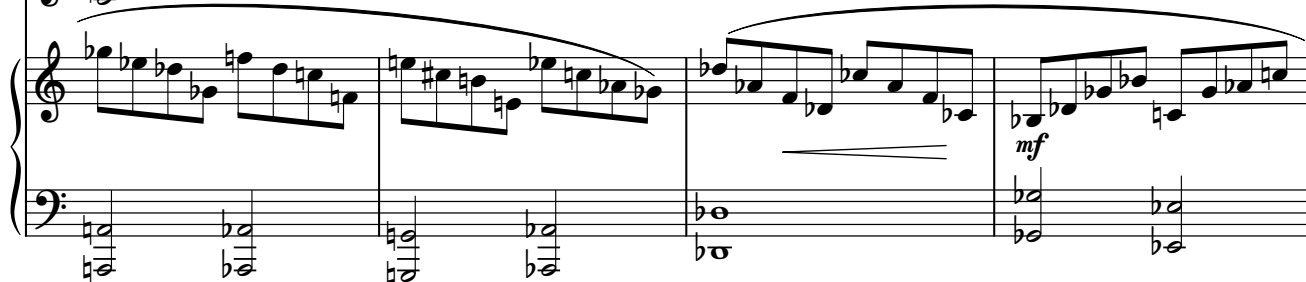
Sarah



O.



Pf.



709 **poco rit.** **a tempo**

Sarah

name _____ is love! _____ its name _____ is love!

O.

Pf.

poco rit. **a tempo**



713 **L'istesso tempo, ma forse un poco meno mosso**

Sir R.

Sir Robert:

Both of you quite for - get, _____ I'm wor-ried a - bout a debt. _____ It's

O.

f **pp**

Pf.

ff **p (leggiere)** **(et sim.)**

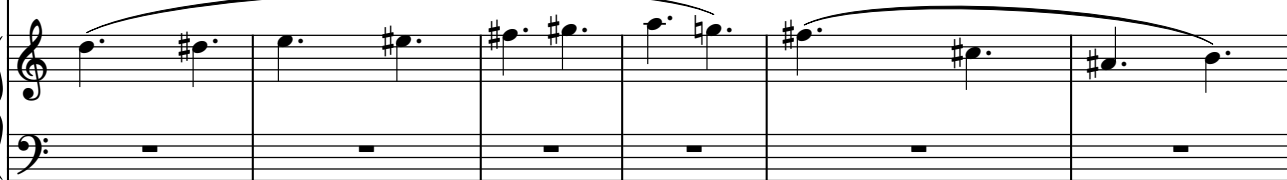
L'istesso tempo, ma forse un poco meno mosso

[While Sir Robert isn't looking, Sir Peter manages to catch the end of Lady A's wrap, and in spite of her tugging, he deprives her eventually of it altogether.]

718

Sir R. 

all ve-ry well car-ry-ing on like this! Tho'I've heard tell be - fore, — he's

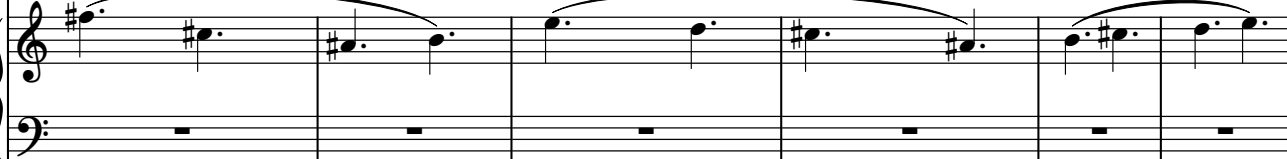
O. 

Pf. 

724

Sir R. 

ra-ther a fright-ful bore! — That does n't pre-vent you ha-ving con-nub-ial bliss!

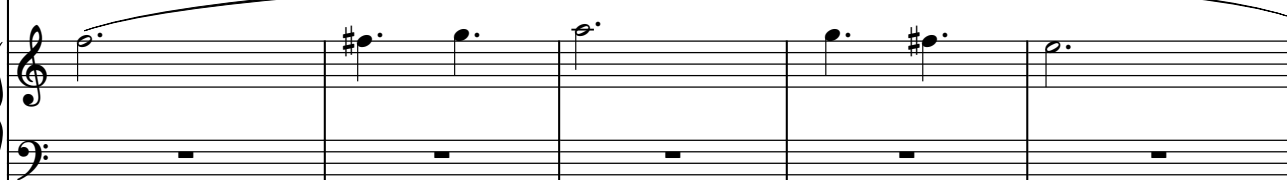
O. 

Pf. 

730

Sir R. 

Lo-ving him does n't count! The mo-ney is pa - ra - mount! and tho' he once had the

O. 

Pf. 

735

Sir R. *f*
 pox, it left no trace! So... Do what you can to - night! Each

O. *mf*

Pf. *mf*

740

Sir R. *f*
 com-pli-ment re - quite! Sir Pe-ter is the man you've got to chase! Sir

O. *f*
ped. *non ped.*

Pf. *f*

746

Sir R. *f*
 Pe-ter is the man to chase!

O. *mp* *f*
(non ped.)

Pf. *mp* *f*

751 **A piacere**

Lady A. Lady A:

No, sir, I have but laid it a-side.

[Sir Peter throws end of wrap over screen - just in time.
Sir Robert turns & sees it.]

(To Lady A)

Sir R. Ma-dam, you have lost your wrap!



753 **In tempo (♩ = 132 +)**

Lady A. **f**

Sarah: Sarah:

Sir, let me say pooh to you!

Ah, there it is! Now, Sa-rah, you must play your part!

Pooh?

colla voce

In tempo (♩ = 132 +)

Pf.

756

Lady A. Pe - ter is a man of con - se - quence! It's a pi - ty

Sarah My heart will ne - ver be

Sir P. Sir Peter:

Sir R. Ev - 'ry whit!

Both of you quite for - get, — I'm wor - ried a - bout a debt! — It's all ve - ry well

O. *mf*

Pf. *mf*

761

Lady A. he's so ve - ry dense! Tho' his sense of hu - mour is - n't

Sarah won by riches and world - ly fame!

Sir P. Not a bit! No! No!

Sir R. carry - on like this! Tho' I've heard tell be - fore, — he's

O.

Pf.

766

Lady A. bad, That's the on-ly sense he's e-ver had!

Sarah For - tunes in trade may quick - ly_ fade:_____ one thing_

Sir P. It will do! Ay! It will do! Quite un-

Sir R. ra-ther a fright-ful bore;_ that does-n't pre-vent you ha-ving con-nu-bial bliss!

O.

Pf.

771

Lady A. *p*
And tho' he owns a dozen ships, he has ve-ry ug-ly lips:

Sarah *p*
— re - mains; re - mains the — same, a

Sir P. *p*
-true! My com - mon sense is no worse than my

Sir R.
Lo-ving him does-n't count! The money is par - a - mount, and

O.
p

Pf.
p

776

Lady A. *f*
For - tune can-not make up for his face! Tho' I ne-ver

Sarah *f*
grace from a - bove.

Sir P.
face, and that's good!

Sir R. *f*
tho' he once had the pox, it left no trace! So,... Do what you can to-

O.
f

Pf. *f*

781

Lady A. would at-tack a - ny man be - hind his back, his pri-vate life's a dis-

Sarah Its name, its_ name_____ is

Sir P. *f* Those debts keep on com - ing

Sir R. - night!_ Each com - pli - ment re - quite!_ Sir Pe-ter is the man you've got to

O.

Pf.

786

Lady A. grace! Yes, his pri-vate life's a dis - grace!_____

Sarah love,____ its name_____ is love!

Sir P. up! You'd think me a dis - grace!_____

Sir R. chase! Sir Pe-ter is the man to chase!

O.

Pf.

ff

ped.

ff

792 [Enter Knipp] **Tempo primo (ma commodo)**

Lady A.

K. Knipp: Mister

O.

Pf. **Tempo primo (ma commodo)**

sfz *sfz* *sfz* *mp*

797 [Knipp remains to serve drinks]

K. Hon-ey-wood is com-ing up, Sir!

Sir R. Sir Robert:
Ah, Mis-ter Hon-ey-wood at last! Now we shall have our

Pf.

800 Lady A: (whispered to Sir Peter) **rit.** **Larghetto** (♩ = 54)

Lady A. Have pa-tience! Bide your time!

Sir R. play!

O. [Enter Mr Honeywood.]

Pf. **mf** **rit.** **f (pomposo)**

803 [Mr Honeywood divests himself gradually of several theatrical costumes and adjuncts, which he hands to Knipp, who eventually puts them all down together.] (A tall witches hat & a black cloak.)

O.

Pf.

(Fez or turban, and Oriental kimono.)

808 [Mr H. now looks like a Sultan.]

O. *ff*

Pf. *ff*

[Mr H. now looks like a pirate.]

(A red head-scarf, earrings,
a belt stuffed with pistols.)

813

O. *fff*

Pf. *fff*

818

O. *ffff*

Pf. *ffff*



827 [Sarah is evidently impressed.] [Mr Honeywood bows deep.]

O.

ff

Pf.

mp

a piacere
Sir Robert:

[Knipp puts down the costumes, etc., fills glasses with ale and hands them round on a tray.]

832

Sir R. *Mr Honeywood:* Good-day, Sir!

Mr H. Good-day, Sir! And a greet-ing, La-dies!

Pf. *niente colla voce*

Piu mosso (♩ = 138)

[Sir Robert tries on the false nose and turban. He is greatly amused by Mr Honeywood's paraphernalia.]

837

Lady A. *(smiling ingratiatingly, yet acidly)*

Mis - ter Hon - ey - wood, you would be more wel - come if you did

(colla voce)

Pf. *mf p*

839

Lady A. *(colla voce)*

not en - cour - age my hus - band's pre - di - lec - tion for the at - ri - cals. He has time for no - thing else.

Pf.

842

Mr Honeywood:

Mr H. Fie, mam, an ac - tor's is an ex - ac - ting pro - fes - sion! It re - quires an out - lay not

Pf.

844 **Larghetto** *mf*

Mr H. on-ly of ver-sa-ti-li-ty but of re - sources! If you're

O. *f*

Pf. *f* **Larghetto**

847

Mr H. an - xious for gains but are lack - ing in brains, the Ar - my will an - swer your

O. *mf*

Pf. *mf*

850

Mr H. search! the Ar - my will an - swer your search! While if you've a flair for sub-

O.

Pf.

854

Mr H. *-sis - ting on pray'r, you will nat'rally en-ter the church! — You will nat'rally en-ter the*

O.

Pf.

Allegretto (♩ = 100)
p

858

Mr H. *church! But a man whose in-tel-lect's high, (al - be - it modest and*

O.

Pf.

(non ped.)

Allegretto (♩ = 100)
p

862

Mr H. *shy) will wish I ven-ture to say, to act!*

O.

Pf.

allarg. **Tempo (Larghetto)** *ff*

ped.

allarg. **Tempo (Larghetto)** *ff*

accel.
[Mr H. strikes a pose.]

866

Mr H.

O.

Pf.

8

accel.

869

Mr H.

O.

Pf.

a tempo

To act a part in a

a tempo

872

Sir R. Sir Robert:
What play was that, Sir? Ha! Ve-ry

Mr H. play! The Siege of Rhodes!

O. *pp*

Pf. *pp (leggiero)*



875

Larghetto

Sir R. good, Sir!

Mr H. If your cour - age is strong, but your po - li-tics wrong, then the

O. *mf*

Pf. **Larghetto** *mf*

878

Mr H. Na - vy holds trea-sures in store, the Na - vy holds trea-sures in store! ____ While

O.

Pf.

882

Mr H. men with an eye for a well con-trived lie, ____ will turn it, of course, on the

O.

Pf.

885

Mr H. Law! ____ will turn it, of course, on the Law! But a man whose na-ture is

O.

Pf.

Allegretto (♩ = 100)
p

(non ped.)

Allegretto (♩ = 100)
p

allarg.

889

Mr H. *sweet, (and perfectly free from conceit,) will wish, I venture to say, to*

O.

Pf.

allarg.

Tempo (Larghetto)**accel.**

[Mr H. strikes another pose.]

894

ff

Mr H. *act!*

O.

Pf.

ff

ped.

Tempo (Larghetto)

accel.

897

Mr H.

O.

Pf.

900

Sir R. *Sir Robert:*
What play was that, Sir?

Mr H.
To act a part in a play! The

O.
pp

Pf.
pp (leggiero)



903

Sir R.
E-ven bet-ter, Sir!

Mr H.
Fair-y Queen! An ac - tor will pour out his heart for you! Or

O.
mf

Pf.
mf

907

Mr H. shout at you till you're a - fraid! An ac - tor will play an-y part for you, pro-

O.

Pf.

911

Mr H. -vi - ded, of course, he gets paid! If you find when you add, you have

O.

Pf.

poco rit. *a tempo*

914

Mr H. more than you had, then Ac - coun-tan-cy beck-ons you on! Ac - coun-tan-cy beck-ons you

O.

Pf.

918

Mr H. on! While if you've a quirk for a - void - ing all work, your ca - reer should be that of a

O.

Pf.

922

Mr H. don! Your ca - reer should be that of a don. But a man of grit and re-

O.

Pf.

p **Allegretto** (♩ = 100)

p *(non ped.)*

p **Allegretto** (♩ = 100)

926

Mr H. source, (though rather re - tir - ing of course,) will wish I ven - ture to say, to

O.

Pf.

allarg.

allarg.

Tempo (Larghetto)

931 *ff* *accel.*

Mr H.

act!

O.

ff

ped.

Tempo (Larghetto)

8 *ff* *accel.*

Pf.

=

934 *accel.*
[Mr H scratches himself.]

Mr H.

O.

Pf.

8 *accel.*

937 **a tempo**

Sir R. *Sir Robert:*
What play was that, Sir?

Mr H.
To act a part in a play! Let me

O.

Pf. **a tempo**
pp



940

Mr H.
fin-ish, Sir! A man may have the itch! to act a part in a play! _____

O.

Pf. **a tempo**
rit. ff

Sir Peter:
(concealed)
(to Lady A.)

Tempo primo (♩ = 138)
(ma a piacere)

944

Sir P. *How do I get a-way?*

Sir R. *Sir Robert:
(turning sharply)*
What was

Mr H.

O. *(sempre in tempo)*
p
**Tempo primo,
colla voce**

Pf. *(sempre in tempo)*
mp
p
**Tempo primo,
colla voce**

8

949 Lady Asymptote:

Lady A. *I said,—"let us start with the play!"*

Sir R. *that?* *Ve - ry well!*

[Sir Robert signals to Knipp to issue copies of the play.
Everyone disposes of their glass of liquor.
Mr Honeywood receives the first copy, which he peruses.]

952

Sir R.

O.

Pf. *mf*

956 Sir Robert:

Sir R. Tiscalled, "The Tra-ge-dy of Sir Tho-mas Over-bu-ry!"

O. *p*

Pf. *p* (non ped.)

959

Sir R. I am the King. (James the First.)

O.

Pf.

962 (to Mr Honeywood)

Sir R. You, Sir, are Over-bury! Mr Honeywood:

Mr H. But, Sir, I am poi-soned! Af-ter on-ly two

O.

Pf.

965 **molto rit.** **a tempo** Lady Asymptote:

Lady A. **molto rit.** **a tempo** Sir Peter:
(from behind screen)

Sir P. **molto rit.** I can think of an ex-

Sir R. **molto rit.** **a tempo** Ay, Sir, but tis a ve-ry pain-ful death! Full of ex-pression!

Mr H. **a tempo** pages!

O. **a tempo**

Pf. **molto rit.** **a tempo**



968 [Sir Robert turns his head suddenly]

Lady A. It will make a fine im-pression!

Sir P. -pression!

Sir R. **a tempo** Sir Robert:
(To Sarah) You, mam, are the Count-ess of Es-sex.

Pf. **a tempo** *mp*

971

Sarah:

Sarah

Sir R.

Pf.

Sir Pe-ter, when he ar-rives, will be the Earl of Es-sex. You are both in love!

With

974

Sarah

Sir P.

Sir R.

Pf.

whom am I in love, Sir?

Sir Peter:
(from behind screen)

Sir Robert:

And a dull one, I'll war-rant!

With the Earl, ma-dam! 'Tis a re-spect-a-ble play!

977

Lady Asymptote:

[Sir Robert turns his head suddenly.]

Lady A.

Sir R.

O.

Pf.

It would else be ab-hor-rent!

Who am I, Sir?

Sir Robert:

You are the Queen.

980

Sir R. *Sir Robert:*

Mr H. *Mr Honeywood:*

Is this verse, or prose, Sir?

Call it what you will. I don't know!

O. *mp*

Pf. *mp*

983

Sir R. *Sir Robert:*

Mr H. *Mr Honeywood:*

What is the scene, Sir?

The scene is the Ro - yal Pa - lace. You are sum - moned to my

O.

Pf.

985

Sir R.

pri - vate pre - sence. Knipp! Did you fetch that corn - ett from Sir Tim - o - thy Tight, as I

Pf. *p*

987 Knipp: [Knipp holds up a recorder]

K. Yes, Sir! Here it is.

Sir R. bade you? Oons! The fool has gi-ven you a fip-ple flute! Well, well. Sound a

Pf.

990 **poco rit.** **Presto (♩ = 126)**

Sir R. fan-fare! Let the play be-gin!

O. **f**

Pf. **poco rit.** **Presto (♩ = 126)** **f**

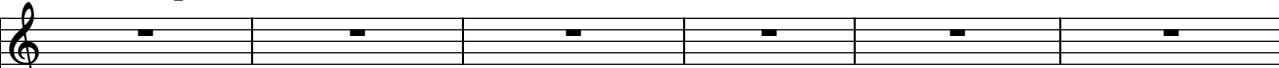
993 [Knipp plays recorder.] (quasi cadenza) [Exit Knipp]

Rec. (moderato)

O. **f** *col flauto*

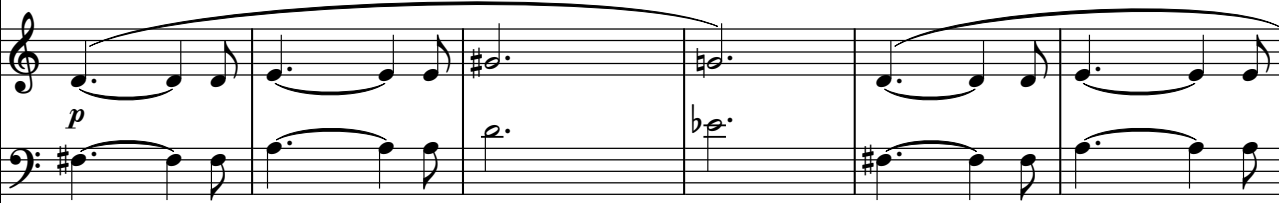
Pf. **f** *col flauto*

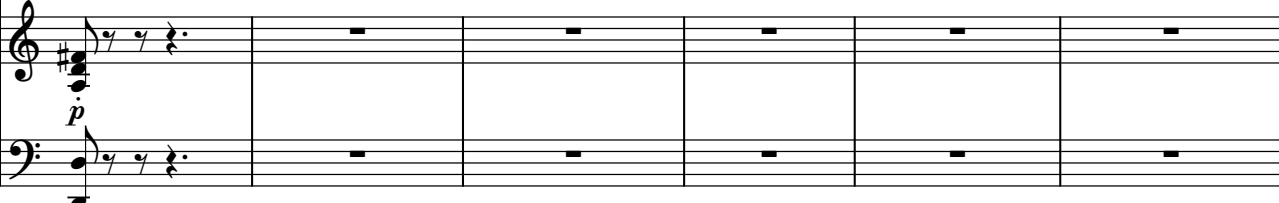
997 (In tempo)

Rec. 

Mr H.  *Mr Honeywood: (spoken)*

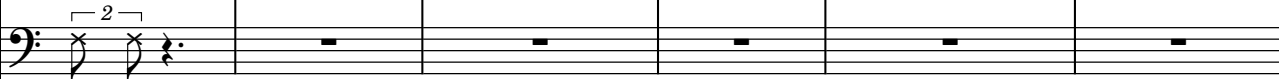
Your ma-jes-ty, I beg you hear my suit. These char-ges of my base-ness are un -

O.  *p*

Pf.  *p*

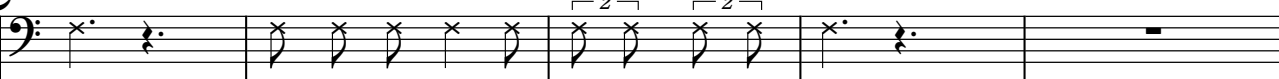
1003 Sir Robert: (spoken)

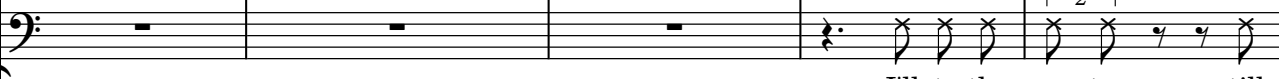
Sir R.  *I fear my La-dy Essex, and the Queen*

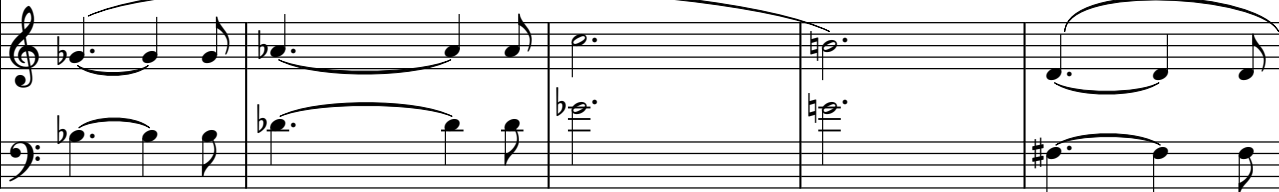
Mr H.  *cla-mour to see you tor-tured un-to*

O.  *foun-ded!*

1009

Sir R.  *death! Flee from the court, I bid you, while tis safe!*

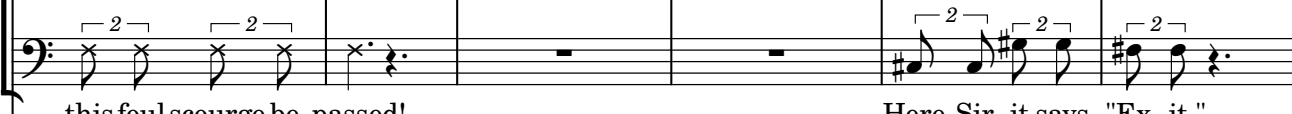
Mr H.  *I'll to the coun-try, till*

O. 

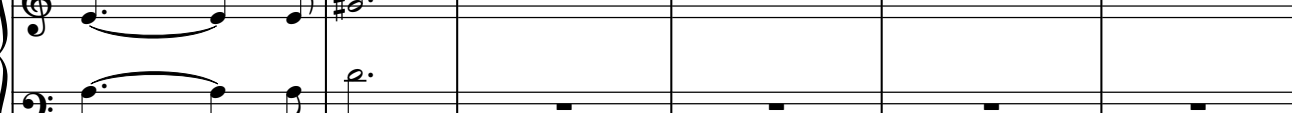
Lady Asymptote:
(To Sir Robert, who looks daggers at her)

1014

Lady A. 

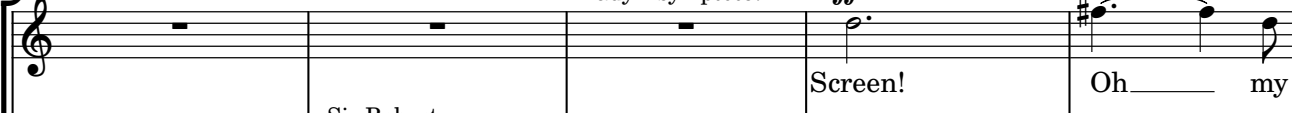
Mr H. 

O. 

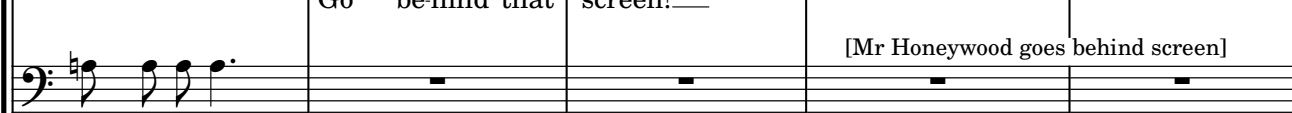
Pf. 



1020

Lady A. 

Sir R. 

Mr H. 

O. 

Pf. 

1025

Lady A. *gout!* (aside) (relieved!) (Twas near-ly so! Ho,

Sir R. Quiet, mam, this is not your scene!

O.

Pf.

1030

Lady A. *ho, ho, ho, ho!* [Mr Honeywood laughs]

Sir R. Sir Robert: Be still be-hind that screen, Mis-ter Hon-ey-wood!

Pf.

1034

Sir R. En-ter the Count-ess of Es-sex, two days la-ter.

O.

Pf.

1039

Sarah: (spoken) $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ $\overbrace{\text{4}}$ $\overbrace{\text{2}}$

Sarah I hope that Over-bury's doom is

O.

Pf.

1044

Sarah nigh! He is in Wor-ces-ter hi-ding in dis-grace!

Sir R. Sir Robert: (spoken) $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ He left these cham-bers but a short while since!

O.

1050

Sir R. Sir Robert: $\overbrace{\text{2}}$ How, Sir?

Mr H. Mr Honeywood: $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ $\overbrace{\text{2}}$ But I am in Lon-don, Sir! This screen is in the pa-lace! Then it must be

O.

Pf.

Both Lady A & Sir Robert make to move the screen.
But Sir Robert has put down his script, & has
both hands free.

1056

Sir R. moved, to Wor-ces-ter!

O.

Pf.

f

8

1061

Lady A. *f* Lady Asymptote:
(pointing to spot convenient)

Sir R. Let it be here! let it be here! *f* Sir Robert:
Let it be here!

O.

Pf.

mf

mf

1066

Sir R. [Sir Robert returns to his script.] (to Sarah)

O.

Pf.

Con-

1071 Sarah: (spoken)

Sarah: What will you do to rid us of this rogue?

Sir R.: - tin-ue, mam!

Sir Robert: (spoken)

He will be tried, and

O.

Pf. *p*



1076 Sarah

Sarah: It says "Ex-it to Aud-ley End." Where is that?

Sir R.: mean-while take your ease!

Sir Robert: It is your seat in

O.

Pf. *p*

[Sarah goes & moves screen
assisted by Mr Honeywood.]

1082

Sarah

Sir R.

O.

Pf.

Es-sex! Gobe-hind the screen!

But that is in Wor-cest-er!

Then move it here first!

mp

f

f

=

Lady Asymptote:

1089

Lady A.

O.

Pf.

Ah! Ah!

ff

f

ff

loco

[Lady A falls into Sir Robert's arms, hoping to create a diversion. Sir Peter slips out from behind the screen and escapes through the door.]

1093

Lady A. Ah! Ah! My heart!

Sir R. *f* 2 What's this! Ma-dam, a plague on you!

O.

Pf.

1097 *mp*

Lady A. Sir! Tis my heart! *f* unsympathetic

Sir R. Tis ve-ry pain-ful, to judge by your cat-er-wauls!

Pf.

1101 **Moderato ma non troppo (♩ = 92)**

[Enter Sir Peter]

Sir P. Sir Peter: How now! Do-mes-tic bliss?

O. *mp*

Pf. *mp*

Moderato ma non troppo (♩ = 92)

[Sir Peter bows low. Sir Robert bows slightly.
Takes a script and hands it open to Sir P.]

Piu mosso (♩ = 120)

1105

Sir P.

Sir R.

Ah! Sir Pe-ter at last!

We are but play - acting.

O.

Pf.

f

p

(non ped)

Piu mosso (♩ = 120)

Presto (♩ = 126)

1109

Sir R.

You are the Earl of Essex. There it is! En-ter now!

O.

Pf.

f

p

f

Presto (♩ = 126)

Sir Peter:
(spoken)

1113

Sir P.

My liege! They find me guilty of this

O.

Pf.

p

p

1119

Sir P. murder.

Sir Robert:
(spoken)

Sir R. So be it then, the punish-ment a - wait, with - in the Tow'r of

O.

1125

Lady A. Lady Asymptote:
(spoken)

Sir R. Fare - well, my Lord, fare - well!

Lon - don; Now fare - well!

O.

Tempo Primo (♩ = 160)

[Sir Peter retreats bowing. There is a burst of laughter & sounds of a tussle behind the screen.]

1129

Lady A. Sir Peter:
(spoken)

Sir P. And so, fare-well!

O. *p cresc.*

Tempo Primo (♩ = 160)

Pf. *p cresc.*

[The screen falls over forwards
onto Sir Peter. Sarah and Mr H
are discovered kissing.]

Lady Asymptote:

(bang)

ff

Ah!

Sir Peter:

ff

Ouch!

Sir Robert:

ff

Ah!

O.

ff

(ped.)

Pf.

ff

1136

[Sir Peter picks up screen and sets it aside.]

O.

Pf.

loco

1138

Lady A. Lady Asymptote:

Sa-rah! Ex-plain your-self!

Sir R. Sir Robert:

What's this, Sir?

[Sarah & Mr H. extricate themselves from each other.]

U-pon my soul!

Pf. *p*



1142 **Meno mosso** (♩ = 126)

Sarah:

We've fal-len in love!

Mr H. Mr Honeywood:

It means, Sir, just this: We have fall'n in love

O.

p

(non ped.)

Meno mosso (♩ = 126)

Pf.

1145 **allarg** (♩ = 84) **a tempo**

Sarah And we shall be wed!

Sir R. Sir Robert: *f* *3* I will not

Mr H. *3* As soon as we can, with your per-mission, Sir! *3*

O. *f*

Pf. **allarg** (♩ = 84) **a tempo** *f*



1148 **Presto** (♩ = 126)

Sir R. *3* hear of it!

O. *f* *8*

Pf. **Presto** (♩ = 126) *f*

Lady Asymptote:

1153 *mf*

Lady A. If they're both in love, both in love, they should mar - ry

O. *p*

Pf. *p*

1157

Lady A. straight a-way, straight a-way!

Sir P. Sir Peter: What a re-lief! What a re-lief! Now there's no-thing

O. *mf* *p*

Pf. *mf*

1162

Sir P.
more to say, more to say!

Sir R.
No-thing to say! In-deed! There's much that I'll say yet!

O.

Pf.

Sir Robert:
(to Sir Peter)

1168 (to Sarah)

Sir R.
What sort of love is this, pray? Why! You've on-ly just this mo-ment met!

O.

Pf.

1173

Lady A.
f a piacere
Why sir— will you not let them be wed?

Sir R.
Be-cause, mam, I will not! Such a quick

Pf.
colla voce
p *f* *mp*

1179

mf Lady Asymptote:

Lady A. If they're both in love, both in love,

Sarah:

Sir P. *mf* Sir Peter: That would be a

Sir R. *mf* Sir Robert: courtship is not proper! Pray what kind of

Mr H. Mr Honeywood:

O. *mf*

Pf. *f* *mf*

1184

Lady A. they should mar - ry straight a - way! that's the way,

Sarah *mf* Soon we shall be wed.

Sir P. great re - lief! That would

Sir R. love is this one? Pray what

Mr H. Soon we shall be wed

O.

Pf.

1188

Lady A. that's the way, then there's no-thing more to say! Are

Sarah Soon we shall be wed! Give your

Sir P. be a great re lief! That

Sir R. kind of love is this one? They have just this

Mr H. Soon we shall be wed! Give your

O.

Pf.

1193

Lady A.

— they both both in love, both in love,

Sarah

bles-sing, give it and be done!

Sir P.

would be a great re-lief! That would be a

Sir R.

mo-ment met! Pray what kind of

Mr H.

bles-sing, pray you, con - de-scend!

O.

Pf.

1198 *cresc.* [Enter Susan]

Lady A. then it's best if they are mar-ried, then it's best if they are mar-ried, then it's

Sarah love has come, love has come at last, and soon we

Sir P. great, great re - lief! great re - lief! Ay!

Sir R. love is this one? Such a court - ship, such a

Mr H. love has come, sweet love! Soon we

O. *cresc.*

Pf. *cresc.*

1203

ff

Lady A. best if they are mar - ried, right soon!

ff

Sarah shall be mar - ried, shall be mar - ried!

ff

Sir P. That would be a great re - lief! Ay!

ff

Sir R. short court - ship is not pro - per!

ff

Mr H. shall be mar - ried, shall be mar - ried!

O.

ff

Pf. *strepitoso* *ff*



1209 [They see Susan] **tempo primo** Lady Asymptote:

Lady A. What's this?

Susan: **a piacere** 3 Your pardon, ma-dam; may I leave my work now?

Pf. *p* *colla voce* *f*

Allegretto (♩ = 126)

1213

Lady A. *3*
Where are you go-ing? Whom, pray?

Susan
To meet some-one, ma-dam.

Pf. *p*

Allegretto (♩ = 126)

1216

Lady A.
Not sure?

Susan
I'm not sure, ma-dam. Well, I know, but if I

Pf.

1219

Lady A.
Not as angry as I'll be if you do not tell me! Who is it?

Susan
tell you ma-dam, you'll be very angry.

Pf. *(p)* *f*

1223

f (shocked)

Lady A. Sir Ro - bert! Let-ter!

mf Susan The mas-ter! (to Sir R.) *f* Sir, you wrote me that let-ter!

Sarah Let-ter!

Sir P. Let-ter!

Sir R. Sir Robert: *f* Non-sense! Let-ter!

Mr H. Let-ter!

Pf. *p* *f*



1226

f (to Susan) *mf* *f*

Lady A. Silence Sir, her tale rings true! Show me this let-ter!

Sir R. No, I wrote no let-ter!

Pf. *f*

1229

Lady A. Lady Asymptote:

Susan: *mf*
Ma - dam, I have lost it! But the writing was Sir Robert's.

Sir R. Sir Robert:
It was not!

Pf. *p*

==

1232

Lady A. (to Sir R.) *f* (to Susan) *mf*
Sir! What did it say?

Susan
"Meet me out-side the Hay-mar-ket Play-house"; and signed "your

O. *pp* *mp*

Pf. *Meno mosso* (♩ = 100) *Meno mosso* (♩ = 84) *mp*

1235 (to Sir Robert) *f*

Lady A. De cei-ver!

Susan own true love"!
(to Susan) *f*

Sir R. (to Lady A) *f* 3 3

O. Hus-sy! Ma-dam, I pro-test, I am in-no-cent, tis but a sto-ry! The

Pf.

1238 **Piu mosso** (♩ = 126) *f*

Lady A. So I

Susan *f* Oh, yes Sir, I did, and ad-van-ces to go with it!

Sir R. girl ne-ver had this let-ter! **Piu mosso** (♩ = 126)

Pf.

1241 **Meno mosso** (♩ = 100)

Lady A. saw!

Sarah: *f* I too have an as - sign-ment out-side the Hay-mar-ket Play-house

O. *pp*

(to Sir Robert, outraged)

1243

ff

Lady A.

Sarah

Sir R.

O.

Pf.

with this same "true love"! Here it is! [Sir R takes the letter.] (protest)

Ma-dam!

Let's see the mon-ster's

Your ward as well, Sir!

1246

[Lady A takes the letter from Sir R.] **accel.**

Lady A.

Sir R.

writing! You have but dis-guised it! I am not so eas-i-ly duped!

Tis not my hand! I did not write it!

1249

Lady A.

Sir R.

Un-less I wrote it in my sleep!

You could write an-y-thing in your sleep; e-ven your con-

1251

Lady A.

Sarah

Pf.

-foun-ded play!

Sarah: **f**

Sir! You are a hy-po-crite! And a hum-bug! All this pre-tence of pro-pri-e-ty!

mp

Presto (♩ = 126)

Lady Asymptote:

1254

Lady A.

Susan

Sarah

Sir P.

Sir R.

Mr H.

You have no grounds to de-ny me a mar-riage!

Sir Robert:

f

I have, Ma-dam! And I shall!

Mr Honeywood:

Susan:

Sarah:

Sir Peter:

Presto (♩ = 126)

O.

f

Presto (♩ = 126)

Pf.

f

1257 *mp*

Lady A. *mp*
If they are both in love, they should mar - ry straight a - way!_____

Susan *mp*
Faith - less lo - ver, leads me up the gar - den path,

Sarah *mp*
Pooh, Sir! Pooh, Sir! Soon_____ we

Sir P. *mp*
That would be a great_____ re - lief!_____

Sir R. *mp*
Pray what kind of love_____ is this one?

Mr H. *mp* (*deprecatory*) *mp* (*soothing*)
Sa - rah! Sa - rah! Soon we

O. *mp*

Pf. *mp*

1261 (to Sarah) *mp*

Lady A. — that's the way, that's the way, then there's no - thing

Susan *mp* gar - den path! Faith - less lo - ver, leads me up the

Sarah *mp* shall be wed! Pooh, Sir! Pooh, Sir! Soon_____

Sir P. *mp* Great re - lief! That would be a great_____ re -

Sir R. *mp* — Pray what kind of love_____ is

Mr H. *mp* shall be wed! Sa - rah! Sa - rah! Soon

O. *mp*

Pf. *mp*

1265

Lady A. more to say! Are they

Susan gar - den path, gar - den path! Then de - nies he e - ver sent the

Sarah we shall be wed! Give your bles-sing, give it and be

Sir P. - lief! Great re - lief! That would be a great re-

Sir R. this one? They have just this mo-ment met!

Mr H. we shall be wed. Give your bles-sing, pray you, con - de-

O.

Pf.

1270

sempre cresc.

Lady A. both both in love? both in love? Then it's best if they are married,

sempre cresc.

Susan note! Faith - less faith - less! Faith - less man!

sempre cresc.

Sarah done! Pooh, Sir! Pooh, Sir! Love has come,

sempre cresc.

Sir P. -lief! That would be a great, great re -

sempre cresc.

Sir R. — Pray what kind of love is this one?

sempre cresc.

Mr H. -scend! Sar - ah! Sar - ah! Love has come,

sempre cresc.

O.

sempre cresc.

Pf.

sempre cresc.

1275

Lady A.
then it's best if they are mar-ried, then it's best if they are

Susan
I'll be e - ven with him I'll be e - ven with the

Sarah
love has come at last, and soon we shall be mar - ried,

Sir P.
-lief! great re - lief! Ay! That would be a

Sir R.
Such a court - ship, such a short — court - ship

Mr H.
sweet love! Soon we shall be mar - ried,

O.
O.

Pf.
Pf.

1280 *ff* [Enter Knipp.]

Lady A. mar - ried, right soon!

Susan nau - ghty man yet!

Sarah shall be mar - ried! I shall be

Sir P. great re - lief! Ay!

Sir R. is not pro - per!

Mr H. shall be mar - ried!

O. *tr* *ff* *ma sempre f*

Pf. *ff* *ff sempre* *(strepitoso)*

1287

Sarah

wed, what ev-er you say!

K.

mf Knipp:
(to Sir Robert)

If you please, Sir, may I go out?

Sir R.

f Sir Robert:
Be off, boy!

Pf.



1292

Sir Peter:

Sir P.

f Stay! Where are you going? Whom, pray?

K.

mf To meet some-one Sir. Susan!

Pf.

1296

Lady A. Lady Asymptote: *f*

Susan: *f*
[Susan holds up letter]

Sarah: *f*

Sir P. Sir Peter: *f*

K. Knipp: *f*

Sir R. Sir Robert: *f*

Mr H. Mr Honeywood: *f*

So that's it!

Knipp! Is this your let-ter?

So that's it!

So that's it!

Yes, that's it!

So that's it!

So that's it!

O. *mf* *f* *ped.*

Pf. *f*

Meno Mosso (♩ = 138) *mf*

Lady Asymptote:
(to Sir Robert)

1300

Lady A. That's it! Susan: *f* Quite a nar-row es-cape, Sir!

Susan That's it! Knipp! You're a naughty boy!

Sarah That's it!

Sir P. That's it!

Sir R. That's it! Sir Robert: *mf* (to Knipp) Young man,

Mr H. That's it!

O. *f*

Pf. *f*

Meno Mosso (♩ = 138)

1304 *mf*

K. you have put me in a pre-di-ca-ment, with your an-on-y-mous note!

Sir R. *ff*

Knipp: (still smiling)

1306 Yes, Sir! *f* Oh, Sir!

Sir R. In your fu-ture trans-ac-tions, kind-ly leave your mark, as I now leave mine!

Menu Mosso (♩ = 84)

[Sir Robert seizes Knipp, and bends him across his knee, & proceeds to spank him rhythmically. Meanwhile, Sarah, Mr H, Lady A and Sir P appear to have a quick whispered confabulation, and agree on some plan of action.]

1309

Sir R.

f

You sir, are Knipp, and not "my_ own true love"!

O.

f

(spank)

Pf.

Menu Mosso (♩ = 84)

f

ff

p

**Piu Mosso** (♩ = 112)

Lady Asymptote:

[Knipp gets up off Sir Robert's knee.]

1314

Lady A.

Beat the boy no more, Sir, lest he ac-quire a taste for it!

K.

Knipp:

I have, ma-dam!

O.

f

Pf.

Piu Mosso (♩ = 112)

f

Allegro (♩ = 138)

[Mr Honeywood whispers in Sir Robert's ear.]

1317

O.

p

Pf.

p

1321

Sir Robert: *mf*

My play? Agua-ran - tee, from Sa-rah?

O.

p

(ped.)

Pf.

p

[Mr Honeywood moves away. Sir Robert looks pleased, but only for a moment. Sir Peter whispers into his other ear.]

1325

Sir R.

Your un-cle, the pri-vy coun-cil-lor?

O.

p

Pf.

1328

Sir R. *A place! Sol-vent? Your debt?*

O.

Pf.

(ped.)

1332

[Sir Peter withdraws.
Lady A approaches Sir Robert.]

Sir R. *Five per-cent, Sir! Why that's good news! Still, I'm not so*

O.

Pf.

1335

[She whispers in his ear.]

Sir R. *soon per-sua...*

O.

Pf.

tr

p

Moderato (♩ = 84)Sir Robert:
(to Lady A)

(to Mr Honeywood)

1339

[Lady A stands back.
Sir Robert gets up.]

Sir R.

Ma-dam, I sus-pect you are right! Hon-ey-wood! I with

O.

*ped.***Moderato** (♩ = 84)

Pf.

*pp**mp*

1343

Piu Mosso (♩ = 100)

[All bow or curtsy]

p

Sarah

Sir R.

draw my ob-jec-tion.

Mr H.

Mr Honeywood:

Your hum-ble ser-vant, Sir.

O.

f
(*ped.*)**Piu Mosso** (♩ = 100)

Pf.

f

Meno Mosso (♩ = 84)

Lady Asymptote:

1347

mp

Lady A. Sarah:

(to Lady A)

I re-minded him that we had no courtship, I

Sarah

What did you say to him, Ma-dam?

O.

pp

Pf.

Meno Mosso (♩ = 84)

pp

1350

Lady A.

said; When he and I were mar - ried we knew no love, just pitch-fork'd to-ge -

O.

Pf.

1356

Lady A.

- ther; our first en-coun-ter was in the church, when both our

O.

Pf.

1361

poco rit. **a tempo**

Lady A.

fam - i - lies had made their set - tle - ments, dow - ry'd been paid, twas just a

O.

poco rit. **a tempo**

Pf.

L.V.



1364

poco rit.

Lady A.

bar - gain. But times will change. That's_ what I said to him.

Pf.

Allegro (♩ = 120)**(No faster)**[Lady A puts her arm in Sir Robert's
& pats him soothingly]

1367 *p*

Lady A. *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

Susan: *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

Sarah: *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

Sir P. *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

K. *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

Sir R. *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

Mr H. *p*
Goodad-vice willsuf-fice tho'stu - pi - di - ty of-ten de - nies the fact rea-son knows no de -

O. *p*

Allegro (♩ = 120)

Pf. *p*

1370

Lady A.
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

Susan
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

Sarah
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

Sir P.
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

K.
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

Sir R.
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

Mr H.
-feat. Reason may coun-ter the com- pli- ca - ted plans of men; time-ly per-

O.
(ped.)

Pf.

1373

Lady A. *-sua-sion may start to pub-lish banns a - gain.*

Susan *-sua-sion may start to pub-lish banns a - gain.*

Sarah *-sua-sion may start to pub-lish banns a - gain. But love would ne-ver score in the war with cu-*

Sir P. *-sua-sion may start to pub-lish banns a - gain.*

K. *-sua-sion may start to pub-lish banns a - gain.*

Sir R. *-sua-sion may start to pub-lish banns a - gain.*

Mr H. *-sua-sion may start to pub-lish banns a - gain. But love would ne-ver score in the war with cu-*

O. *p. (non ped.)*

Pf.

1376

Sarah

- pi - di - ty did not a cu-pid's dart put the foe in re - treat.

Sir P.

Debt and Am-

Sir R.

Debt and Am-

Mr H.

- pi - di - ty did not a cu-pid's dart put the foe in re - treat.

O.

(ped.)

Pf.

1379

Susan

But it is plain that sweet per-sua-sion's *cresc.*

Sarah

But it is plain that sweet per-sua-sion's *cresc.*

Sir P.

- bi - tion would with love have done a - way; But it is plain that sweet per-sua-sion's *cresc.*

K.

But it is plain that sweet per-sua-sion's *cresc.*

Sir R.

- bi - tion would with love have done a - way; But it is plain that sweet per-sua-sion's *cresc.*

Mr H.

But it is plain that sweet per-sua-sion's *cresc.*

O.

cresc.

Pf.

cresc.

1382

Lady A. *f* Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

Susan *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

Sarah *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

Sir P. *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

K. *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

Sir R. *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

Mr H. *f* won the day; Hap-pi-ly now in-stead, they'll be wed with ra - pi - di - ty; There is a

O. *f* *tr*

Pf. *f*

1385

Lady A.
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

Susan
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

Sarah
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

Sir P.
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

K.
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

Sir R.
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

Mr H.
fi - nal thought: Their ac-quain-tance has been so short, may their love be as

O.
P.

Pf.

Meno Mosso (♩ = 100)

1387

Lady A. sweet!

Susan sweet!

Sarah sweet!

Sir P. sweet!

K. sweet!

Sir R. sweet!

Mr H. sweet!

O. *f*

Pf. *ff*

Sir Peter: (simpering as usual) *mf*

May it bear the

Sir Robert: (still a bit disgruntled) *mf*

But 'tis an af-fair of ex-ceed-ing quick flow-'ring!

Meno Mosso (♩ = 100)

1391

Sir P. sweet-est fruit!

Sir R. So be it!

Mr H. Mr Honeywood: *f*

Sirs, La-dies, come! I bid you all to my Play-house;

Pf. *mf*

(L'istesso Tempo)

Lady Asymptote:

1394

mf

Lady A. Tis well then, let's end our play-ing with play.

Mr H. the one in the Hay-market.

O. *p*

Pf. *mp*

(L'istesso Tempo)

=

Piu Mosso (♩ = 116)

[Lady A nods to Knipp and Susan who go out and re-enter presently with hats and sticks for the gentlemen and cloaks for the ladies, which they duly give to them.]

poco rit.

1397

Lady A.

Mr H. Mr Honeywood: *f* When

O. *mf* *f* *tr* *(ped.)*

Pf. **Piu Mosso (♩ = 116)** *f* *f* **poco rit.**

1401 **Larghetto** (♩ = 54)

Mr H.

talk - ing's been done and love has been won, and all is for - giv - en once

O.

mf

Larghetto (♩ = 54)

Pf.

mf



1404

Mr H.

more, _____ and all is for - giv - en once more; _____ don't

O.

Pf.

1407

Mr H.

pause in your tracks, but a - way! and re-lax to the shouts of en-core and en - core, to the

O.

(ped.)

Pf.



Allegretto (♩ = 100)

1411

Mr H.

shouts of en-core and en - core. So all you men of af - fairs, a -

O.

p

(non ped.)

Allegretto (♩ = 100)

Pf.

8

loco

p

1415 **allarg.**

Mr H. - ban-don your trou-bles and cares, go off with-out de-lay, and

O.

Pf. **allarg.**

Tempo (larghetto)

1419 **ff** **accel.**

Mr H. take!

O. **ff**

(ped.)

Tempo (larghetto) **accel.**

8

Pf. **ff**

1422

Mr H. [Knipp offers a pile of discarded effects to Mr Honeywood who accepts them.]

O.

Pf.

1424

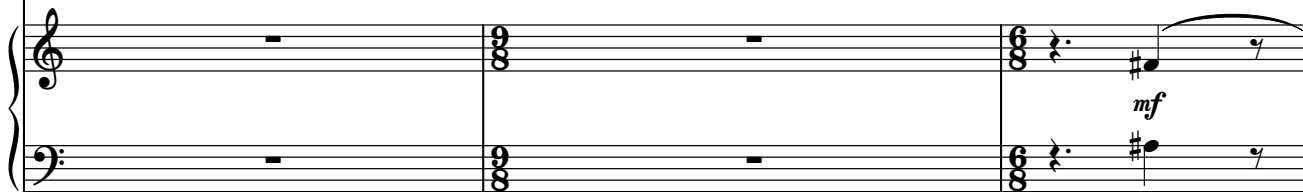
a tempo

Mr H.



and take your seat at a play, at a

O.

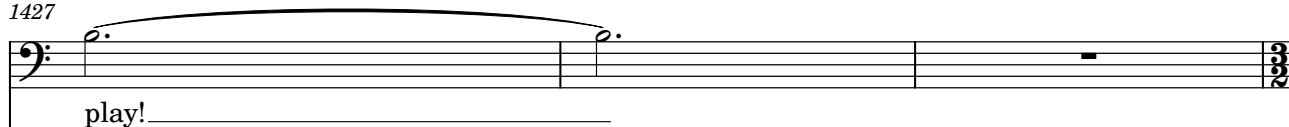


Pf.

**a tempo**

1427

Mr H.



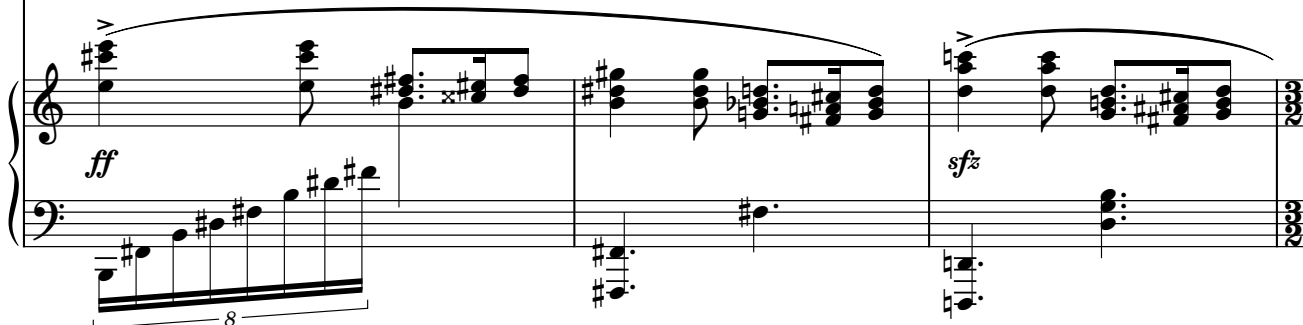
play!_____

O.



(non ped.)

Pf.

*sfz*

Moderato (♩ = 112)

Lady Asymptote:

Allegro (♩ = 144)

[N.B. a faster tempo than the previous time]

1430

Lady A. *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Susan: *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Sarah: *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Sir P. *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

K. *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Sir R. *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Mr H. *f* But love would ne-ver score in the war with cu - pi - di - ty did not a

Allegro (♩ = 144)

O. *f* *non ped.*

Moderato (♩ = 112)**Allegro** (♩ = 144)

Pf. *(nobilmente)* *f*

1433

Lady A. *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

Susan *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

Sarah *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

Sir P. *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

K. *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

Sir R. *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

Mr H. *p*
 cu-pid's dart put the foe in re - treat! Debt and Am - bi - tion would with love have

O. *p*
 (ped.)

Pf. *p*

1436

Lady A.
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

Susan
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

Sarah
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

Sir P.
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

K.
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

Sir R.
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

Mr H.
done a - way; But it is plain that sweet per-sua - sion's won the day; Happi - ly

O.
Pf.

1439

Lady A. now in - stead, they'll be wed with ra pi - di - ty; There is a

Susan now in - stead, they'll be wed with ra pi - di - ty; There is a

Sarah now in - stead, they'll be wed with ra pi - di - ty; There is a

Sir P. now in - stead, they'll be wed with ra pi - di - ty; There is a

K. now in - stead, they'll be wed with ra pi - di - ty; There is a

Sir R. now in - stead, they'll be wed with ra pi - di - ty; There is a

Mr H. now in - stead, they'll be wed with ra - pi - di - ty; There is a

O.

Pf.

1441

Lady A.
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

Susan
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

Sarah
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

Sir P.
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

K.
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

Sir R.
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

Mr H.
fi-nal thought: Their ac-quain-tance has been so short, may their love be as sweet! _____ *ff*

O.
f

Pf.
ff

1444

allarg. **Moderato (♩ = 80)**

ff

Lady A. May their love, may their love be as sweet! Ah! Ah!

Susan May their love, may their love be as sweet! [For love must

Sarah May their love, may their love be as sweet! For love must

Sir P. May their love, may their love be as sweet! Ah!

K. May their love, may their love be as sweet! For love must

Sir R. May their love, may their love be as sweet! For love must

Mr H. May their love, may their love be as sweet! For love must

O. **tr** **ff** (ped.)

allarg. **Moderato (♩ = 80)**

ff

Pf.

1447

The musical score consists of seven staves. The first six staves are vocal parts, and the seventh is piano accompaniment. The organ part is indicated by a wavy line at the top.

Vocal Parts:

- Lady A.: ———— love must come! ————
- Susan: ———— one
come, one] day, then it must en - dure, no
- Sarah: ————
come, one day, then it must en - dure, no
- Sir P.: ————
love must come, then it must en - dure, no
- K.: ————
come, one day, then it must en - dure, no
- Sir R.: ————
come, one day, then it must en - dure, no
- Mr H.: ————
come, one day, then it must en - dure, no

Piano Accompaniment (Pf.):

The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed eighth notes and sixteenth notes. The left hand provides harmonic support with chords and single notes.

Organ (O.):

The organ part is represented by a wavy line at the top of the page, indicating a continuous sound or tremolo effect.

1451

Lady A.

Ah! love! Three times a let-ter, But four is

Susan

pow'r can de - stroy love! Three times a let-ter, But four is

Sarah

pow'r can de - stroy love! Three times a let-ter, But four is

Sir P.

pow'r can de - stroy love! Three times a let-ter, But four is

K.

pow'r can de - stroy love! Three times a let-ter, But four is

Sir R.

pow'r can de - stroy love! Three times a let-ter, but four is

Mr H.

pow'r can de - stroy love! Three times a let-ter, but four is

O.

Pf.

1456

poco rit. a tempo

p ff

Lady A. something bet - - ter. That love en - joy—

Susan something bet - - ter. Pray it be so, that love en

Sarah something bet - - ter. Pray it be so, that love en -

Sir P. something bet - - ter. That love, that love en -

K. something bet - - ter. Pray it be so, that love en

Sir R. something bet - - ter. Pray it be so, that love en -

Mr H. something bet - - ter. Pray it be so, that love en -

O. **p f** (ped.)

poco rit. a tempo

p f

Pf.

Piu Mosso (♩ = 108)

1460 *ff*

Lady A. love! _____

Susan *ff*
joy love! _____

Sarah *ff*
- joy love! _____

Sir P. *ff*
- joy love! _____

K. *ff*
joy love! _____

Sir R. *ff*
- joy love! _____

Mr H. *ff*
- joy love! _____

O. *ff*

Pf. *ff*

Piu Mosso (♩ = 108)

1464 [Exeunt all save Susan & Knipp]

poco rit. *molto rit.*

O. *f* *mf* *p*

Pf. *f* *mf* *p*

Tempo Primo (♩ = 160)

1468 [Susan hits Knipp on head with letter.] [Susan puts letter back in rose-bowl.]

O. *f*

Pf. *f*

1471 [Exit Susan]

O. *ff* (ped.)

Pf. *ff* loco

Knipp (spoken):
"I told you so!"

1473

O.

Pf.

(pausa
non troppo
lunga)

1477

O.

Pf.

Moderato (♩ = 84) **Presto** (♩ = 152)
[Exit Knipp]

Moderato (♩ = 84) **Presto** (♩ = 152)

The musical score is divided into two systems. The first system is for the Oboe (O.) and the second system is for the Piano (Pf.).

Oboe (O.) System:

- Staff 1 (Treble Clef):** Starts with a whole note chord of G#4 and A#4. In the second measure, it has a triplet of eighth notes (G#4, A#4, B5) followed by a triplet of eighth notes (A#4, G#4, F#4), and then a quarter note G#4.
- Staff 2 (Bass Clef):** Starts with a whole note chord of G#3 and A#3. In the second measure, it has a triplet of eighth notes (G#3, A#3, B4) followed by a triplet of eighth notes (A#3, G#3, F#3), and then a quarter note G#3.

Piano (Pf.) System:

- Staff 1 (Treble Clef):** Starts with a quarter rest followed by a triplet of eighth notes (G#4, A#4, B5). In the second measure, it has a triplet of eighth notes (A#4, G#4, F#4) followed by a quarter note G#4. In the third measure, it has a triplet of eighth notes (G#4, A#4, B5) followed by a quarter note G#4. In the fourth measure, it has a triplet of eighth notes (A#4, G#4, F#4) followed by a quarter note G#4. In the fifth measure, it has a triplet of eighth notes (G#4, A#4, B5) followed by a quarter note G#4. In the sixth measure, it has a triplet of eighth notes (A#4, G#4, F#4) followed by a quarter note G#4. In the seventh measure, it has a triplet of eighth notes (G#4, A#4, B5) followed by a quarter note G#4. In the eighth measure, it has a triplet of eighth notes (A#4, G#4, F#4) followed by a quarter note G#4.
- Staff 2 (Bass Clef):** Starts with a quarter note G#3. In the second measure, it has a quarter note A#3. In the third measure, it has a quarter note B4. In the fourth measure, it has a quarter note G#3. In the fifth measure, it has a quarter note A#3. In the sixth measure, it has a quarter note B4. In the seventh measure, it has a quarter note G#3. In the eighth measure, it has a quarter note A#3.

The image shows a musical score for Oboe (O.) and Piano (Pf.). The tempo is marked **Moderato** with a metronome marking of $\text{♩} = 84$. The score is divided into three measures. The first measure starts at measure 1482. The Oboe part begins with a triplet of eighth notes (F#, G#, A) and then has a rest. The Piano part begins with a triplet of eighth notes (F#, G#, A) and then has a rest. The second measure is marked **[Quick curtain, or...]** and **fff**. The Oboe part has a half note (B) and a quarter note (C#). The Piano part has a half note (B) and a quarter note (C#). The third measure is marked **[Blackout]**. The Oboe part has a half note (B) and a quarter note (C#). The Piano part has a half note (B) and a quarter note (C#).