Patience
HMV 1921 (acoustic) Recording
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“Collector’s Edition”
[In this edition, each side of the original set is presented as a single track of corresponding number.]

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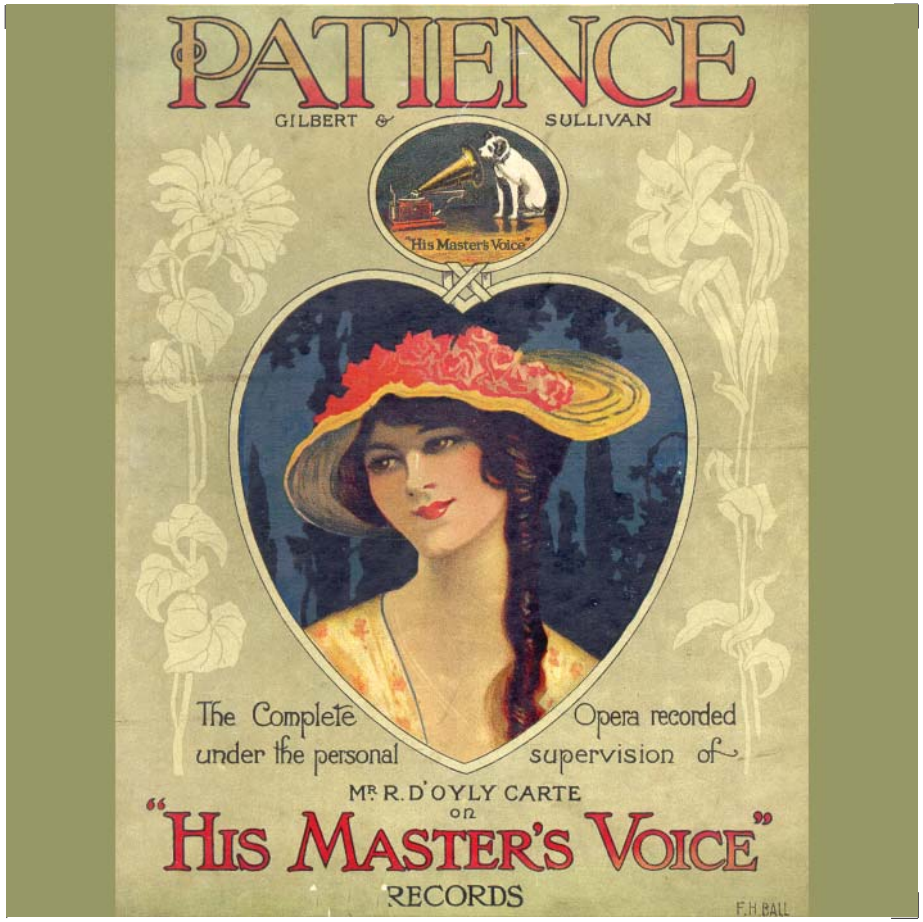

Record Reference

ACT I.

1 Overture (embracing the principal melodies).

Reginald Bunthorne, the Fleshly Poet, loves Patience, the
2 milk-maid, but is sore beset by twenty love-sick maidens, who
languish in aesthetic gowns, and in the most approved manner,
without, however, appealing to his particular aesthetic sense.

3a Enter Patience, who knows nothing of love, and seeks enlighten-
ment in the dainty little song, " I cannot tell what love may be."

3b While the rapturous maidens dote vainly on the Poet, Colonel
Calverley, and other handsome Dragoon officers, find themselves
4 decidedly " out of it," in spite of their martial bearing, and the
eloquent description of the manifold good qualities that go to
the making of that " popular mystery," the Heavy Dragoon.

In face of all blandishments, Bunthorne remains unmoved by
5 the maidens, who, in turn, actually jeer at the military men,
much to the astonishment of the Colonel, who vents his surprise

6a in the song, " When I first put this uniform on."

6b All leave the stage, save the Poet, who, finding that he is alone
and unobserved, reflects on the unhappy state to which he has
been reduced by a " morbid love of admiration," and proceeds
7 to give advice to any who would shine in the aesthetic firmament.

Patience is twitted by the Lady Angela with not being so innocent
8a of love as she seems. Patience explains that indeed, long years
ago, she did have an affair of the heart, but the object of her
regard was a little boy of four. " A *little* boy," sings Patience.
" A little *boy*," answers Angela.

Having discovered that love is a duty, Patience determines to
8b fall in love with someone at once, and meeting Grosvenor, the
Idyllic Poet, who is, in fact, her youthful playmate. This is easy.
Finding that he is apparently perfect, however, she leaves him,
as pure love must be unselfish.

9 Meanwhile, Bunthorne, driven to desperation, and acting on
the advice of his solicitor, puts himself up to be raffled for, in
10 spite of the entreaties of the lovesick maidens, who all have
tickets. The prize is about to be drawn for, when Patience,
desiring to bestow her love unselfishly, suddenly appears, and
11 offers herself to Bunthorne, on the plea that " True love must
single-hearted be, from every selfish fancy free." The other
maidens, seeing their last hope disappear of winning Bunthorne,
return to their former favourites, the Dragoons, with whom

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12 they sing the famous double sextet, "I hear the soft note of the echoing voice."

Their thoughts are again diverted by the entrance of Grosvenor, "whose manly face, bears sorrow's interesting trace." Who is he? He is aesthetic! Poetic! We love him!! And to his dismay, they offer him a love that is all unselfishness.

ACT II.

13 The Lady Jane is discovered bewailing the fact that her charms are fast fading, while the other maidens still beseech Grosvenor
14a to take pity on them.
14b He rebukes them in the legend of the Magnet and the Churn. Patience tells Grosvenor that she loves him, but must be Bun-
15a thorne's, and Bunthorne, finding them *tête-à-tête*, becomes jealous, departs in high dudgeon, and accepts the attentions of the elderly
15b Lady Jane.
16 The Duke, the Colonel and the Major, finding that "medieval art alone retains it's zest," do their best to transform themselves
17 into aesthetics, with such success the Colonel and the Major secure Saphir and Angela, the Duke having to be content with their "heartfelt sympathy." Bunthorne, meeting Grosvenor, accuses him of monopolising the affections of the ladies, and
18a intimidates him into forsaking aestheticism, and becoming a "commonplace young man."

The aesthetic stage now being clear, Bunthorne proceeds to impress Patience with his perfection. She is about to embrace him, when she remembers that love to be pure, must be absolutely unselfish, and there could be nothing unselfish in loving one so perfect.

Enter Grosvenor with his hair cut, and dressed in a most "com-
18b monplace" tweed suit. He is accompanied by the young ladies, whose cheerful demeanour is in marked contrast to their former languor.

Patience, realising that he is no longer perfect, finds that there is nothing to prevent her loving him with all the fervour at her command.

18c Bunthorne is about to take to himself the Lady Jane, as a last resource, when he is forestalled by the Duke, who chooses her as his bride, leaving nobody for Bunthorne, who henceforth will

"have to be contented
With a tulip or li*l*y."

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Track/Side 2

Ho4722-1

Track/Side 17

Cc2413-2

Track/Side 18

Cc240-1

Track/Side 3

Ho4726-2

Track/Side 4

Ho4712-2

Track/Side 5

Ho4708-1

Track/Side 6

Ho4713-2

Track/Side 15

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Track/Side 8

Cc237-1

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Track/Side 11

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Track/Side 12

Cc239-3