1

poco a poco accelerando

PRISM

teen-age girls are now'-days taught en- sures com-plete sec-ur- it- y from faults with which no mod-ern man could

mp

Allegro (♩ = 138)

PRISM

quar-vel. All top-ics of dis-cus-sion must re- flect a fine im-mun-i-ty from

mf

PRISM

ev'-ry-thing un-ques-tion-ab-ly mor-al! So they file a-way their nails think-ing

mf

mf

PRISM

of their wed-ding veils as sex – ol – o – gy is real-ly most sug – ges – tive. They're so

PRISM

"know-it-all" and naught-y but just wait un-til they're for-ty and do not feel half so "with-it" and ex –

PRISM

– ces – sive! Of course I might just stress, a high-class tu-tor – ess must

(mf)

PRISM

do her best to ex-er-cise great char-i-ty. Be-ing heart-less is quite eas-y but one

PRISM

mp

keeps most cool and bree-zy while en-deav-our-ing to free them from vul-gar-i-ty. We

mp

2

♩=60 Poco a poco accelerando

PRISM

used to think that it was best to hold the sup-po-si-tion that the things you do not know could nev-er

simile

B&H

Allegro (♩ = 138)

PRISM

hurt you. So we gave our lit-tle la-dies just a min-i-mal tu-i-tion and then

mf

PRISM

hoped that they'd be par-a-gons of vir-tue. Now that noth-ing is for-bid-den and the

mf

mf

PRISM

facts of life not hid-den they are rap-id-ly cor-rupt-ing our tra-di-tion. So ob-

PRISM

– ses-sive-ly ro-man-tic they are driv-en near-ly fran-tic, and to lust for men is now their sole am-

PRISM

– bi-tion. Of course I might just stress, a high-class tu-tor-ess must

PRISM

do her best to ex-er-cise great char-i-ty. Be-ing heart-less is quite eas-y but one

PRISM

keeps most cool and bree-zy while en — deav-our-ing to free them, while en — deav-our-ing to free them, while en-

3

PRISM

— deav-our-ing to free them from vul — gar — i — ty.

PRISM

mf

Cec-i-ly, Cec-i-ly. Time for les-sons.

mp

Prism sits.

PRISM

mf

CECILY

(conversationally)

mf

Is it

f

CECILY

real-ly ne-ces-sa-ry, all these drea-ry ses-sions? Miss Pri-sm, it's too nice a day I'd

mp

CECILY

much ra-ther wa-ter the flow-ers.

(conversationally)

PRISM

mf

Now_ Cec-i-ly,_ no de-lay, we're wast-ing prec-ious hou-rs. You

PRISM

know your guard-ian pla-ces great im-port-ance u-pon your ed-u-ca-tion.

mf

Andante e espressivo (♩= 84)

rall.

CECILY

mp

To my

p

a tempo

CECILY

dia-ry I've con-fi-ded, from this life there's no re-prieve till my fu-ture is de-ci-ded all I

mp

un poco animato (♩= 96)

a tempo (♩=84)

CECILY

have is make-be-lieve. To ex-is-tence in this fa-shion I have grown to be re-signed, fan-ta-

mf

mf

rallentando

CECILY

-sies of love and pas-sion chase each oth-er thro' my mind. On-ly

Lento (♩ = 54)

rall.

mp

CECILY

in my dreams can I dis-cov-er the sort of lov-er who's my i-deal. On-ly

mp

a tempo

rall.

CECILY

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

un pochissimo più mosso (♩=60)

rall.

CECILY

mf

-gain I find on wa-king my heart is break-ing, or so it seems, tho' I

mf

a tempo (♩=60)

rallentando

CECILY

ver-y much re-gret it, I can't for-get it's on-ly in my dreams. Not for

Andante (♩=84)

CECILY

me a life of leis-ure, not for me the so-cial whirl. I'm a-fraid there's lit-tle pleas-ure for a

un poco animato (♩=96) a tempo (♩=84)

CECILY

f

lone-ly on-ly girl. How to find a man to care for, no-one ev-er comes my way. In this

f

rallentando

CECILY

i - so - la - tion there-fore, I can on-ly dream all day. On-ly

lento (♩=54) Yall.

mf

CECILY

in my dreams can I dis- cov-er the sort of lov-er who's my i-deal. On-ly

mf

a tempo

rall.

CECILY

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

un pochissimo più mosso (♩=60)

rall.

CECILY

-gain I find on wak-ing my heart is break-ing, or so it seems, tho' I

a tempo (♩=60)

rallentando

CECILY

ver-y much re-gret it, I can't for-get it's on-ly in my

8 a tempo (♩ = 54)

f

CECILY

dreams.

f mp

Merriman enters.

recitativo (conversationally)

MERRIMAN

mf

Mis-ter Ern- est Worth-ing has ar-rived from the

CECILY

(conversationally)

mf

Un-cle Jack's broth-er!

MERRIMAN

sta-tion. He has brought his lug-gage with him.

CECILY

Well, this is an oc – ca – sion. You did tell him Mis-ter Worth-ing is-n't in?

MERRIMAN

Yes, Miss. He says he would like to speak to you pri-vate-ly for a

CECILY

Ask him to come here, please, Mer-ri-man, and sort out the spare room

MERRIMAN

mo-ment or two.

Merriman exits.

CECILY

for him. Will you do this?

MERRIMAN

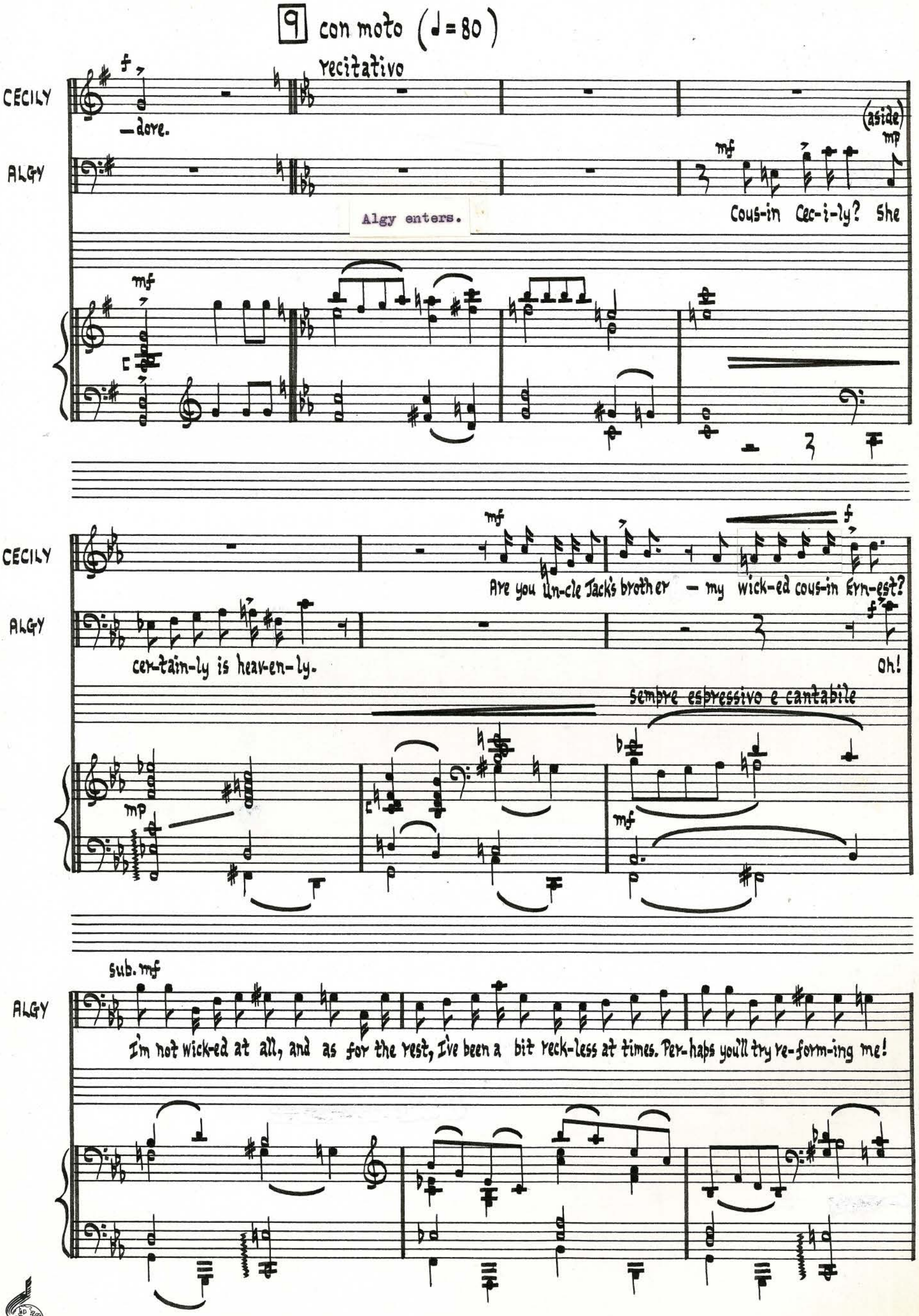
Yes, Miss.

CECILY

I've

CECILY

nev-er met a wick-ed per-son be-fore. How ex-cit-ing! —this I will a —


9 con moto (♩= 80)
recitativo
CECILY
—dore.
ALGY
(aside)
Cous-in Cec-i-ly? She
Algy enters.
CECILY
Are you un-cle Jack's broth er — my wick-ed cous-in Ern-est?
ALGY
cer-tain-ly is heav-en-ly.
Oh!
sempre espressivo e cantabile
sub. mf
ALGY
I'm not wick-ed at all, and as for the rest, I've been a bit reck-less at times. Per-haps you'll try re-form-ing me!

CECILY

mf

I don't have the time to-day, but some oth-er time, we'll see.

mp

rallentando

un poco animato (♩=96)

ALGY

mf

You are the most beau-ti-ful girl I have ev-er seen. Per-haps some day you'll con-sent to

mf

mf

(showing pleasure)

rallentando

CECILY

Miss Pri-sm says that good looks are on-ly a de-vice for trap-ping men.

ALGY

mf

be my.... I mean....

mf

a tempo primo (♩ = 80)

rallentando

(thoughtfully)

ALGY

mf

Prob-ab-ly be-cause she has no good looks and so she ..... but then....

mp

mp

10

a tempo e espressivo (♩ = 80)

ALGY

(mp)

Beau-ty is a snare, or so it's of-ten thought, in which most an-y man would care to

(mp)

ALGY

let him-self be caught, but all too few have known, un-less they're ver-y clev-er, that

ALGY

beau-ty on it's own will nev-er hold a man for ev-er. Soon he'll re-a-lize a pret-ty

ALGY

face is —when the hon-ey-moon-ing days are past, not a

rall.

ALGY

tru-ly sat-is-fac-tor-y ba — sis on which to build a life to— geth-er that is

a tempo

ALGY

mf

sure to last. Beau-ty is a bait by which a man is hooked, be-

mf

ALGY

-fore he sees it is too late he finds his goose is cooked, when cau-tion is re-quir-ed, her

ALGY

love-li-ness may blind it, and he will soon grow tir-ed if there's noth-ing else be-hind it.

ALGY

Is-n't it just like a pret-ty flow — er? There is noth-ing left when all it's beau-ty

ALGY

dies. Sure-ly there's some oth-er mag-ic pow-er that makes a girl ap—

rall. a tempo

11

mp

ALGY

—pear so spec-ial in her lov—er's eyes. No one can de—fine who'll

mp

ALGY

make a per-fect mate, per-haps some high de-sign pre-des-tines ev'-ry-bod-y's fate — for

simile

rallentando

dolce

pp mp

ALGY

there is on-ly one with some-thing won-der-ful a-bout her — when

dolce

mp

pp

R.H.

rallentando

a tempo

ALGY

all is said and done he'll know — he

dolce

mp

pp

dolce

mp

pp

R.H.

Cecily and Algy exit.

a tempo

ALGY

can-not live with-out her.

rallentando a tempo rallentando

a tempo (non rall.)

Prism and Chasuble enter.

12

Recitativo (L'istesso tempo ♩= 80)

PRISM

mf (conversationally)

Dear doc-tor, you are too much a-lone — you should get mar-ried. To be

mf

PRISM

too much on your own is not good, I'm sure you will con-cede.

CHAS.

mp (thoughtfully)

Miss Pri-sm, I shall give your kind sug-ges-tion my most ser-i-ous con-

un poco rall. ---------- a tempo

mf (looking round)

un poco animato (♩=96)

PRISM

Cec-i-ly seems to be ne-glec-ting her stud-ies. She should be

CHAS.

-si-de-ra-tion.

mf

f

PRISM

mf mf

more con-sci-en-tious a — bout ___ these. ___

mf mf mp

mf mf

ff

Jack enters dressed in mourning clothes.

13

recitativo

PRISM

f

Mis-ter Worth-ing!

CHAS.

f

Mis-ter Worth-ing!

f

PRISM

mf

This is a sur-prise — we did-n't ex-pect you to-day.

mp

Jack wrings Prism's hand in a tragic manner.

PRISM

More shame-ful debts for you to pay?

CHAS.

mf

Still lead-ing a life of

JACK

mf

I've re-turned be-cause of my broth-er.

rallentando

PRISM

CHAS.

JACK

Dead?

Dead?

pleas-ure?

He is dead.

a tempo

rall.

PRISM

JACK

His

He had man-y faults, but it is a sad, sad blow.

a tempo

rall.

PRISM

f

death is on-ly right and prop-er — his be-hav-iour be-ing so low.

14 Allegro (♩ = 144)

p

JACK

f

My poor broth-er Ern-est his fate has been the stern-est this is the cul-min-a-tion of

mf

PRISM

CHAS.

JACK

It's on-ly right and prop-er that he should come a crop-per and

It's on-ly right and prop-er that he should come a crop-per and

all his dis-si-pa-tion. It's on-ly right and prop-er that he should come a crop-per and

PRISM

CHAS.

JACK

now this cheat and fa-ker has gone to meet his ma-ker.

now this cheat and fa-ker has gone to meet his ma-ker. With all this e-vil liv-ing I'm

CHAS.

rallentando

mp (spoken wistfully) (sung)

very un-for-giv-ing I al-ways have de-cried it al-though I've nev-er tried it..

f

P

a tempo

PRISM

CHAS.

JACK

f

It's on-ly right and prop-er that he should come a crop-per and

mf

PRISM

now this cheat and fa – ker has gone to meet his ma – ker. It's al-ways been my cre – do to

CHAS.

now this cheat and fa – ker has gone to meet his ma – ker.

JACK

now this cheat and fa – ker has gone to meet his ma-ker.

PRISM

quench the male li – bi – do and bring a quick ces-sa – tion to o – ver – pop-u-la – tion. It's

CHAS.

It's

JACK

It's

PRISM

on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has

CHAS.

on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has

JACK

on-ly right and prop-er that he should come a crop-per and now this cheat and fa-ker has

15

PRISM

gone to meet his ma-ker.

CHAS.

gone to meet his ma-ker.

JACK

gone to meet his ma-ker. I'm going to miss him sad-ly al-though he lived so bad-ly I

PRISM

CHAS.

JACK

It's on-ly right and prop-er that

It's on-ly right and prop-er that

could have been his sa-viour des-pite his bad be-ha-viour. It's on-ly right and prop-er that

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker. In

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

CHAS.

warn-ing to such ver-min I should com-pose a ser-mon a-gainst la dol-ce vi-ta

rallentando

a tempo

PRISM

(spoken piously)

(sung)

It's on-ly right and prop-er that

CHAS.

be-fore one meets Saint Pe-ter.

It's on-ly right and prop-er that

JACK

It's on-ly right and prop-er that

PRISM

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker. No

CHAS.

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

JACK

he should come a crop-per and now this cheat and fa-ker has gone to meet his ma-ker.

PRISM

doubt this vile de-bauch-er put wom-en to the tor-ture in most re-volt-ing fa-shions to

PRISM

slake his wild-est pas-sions. It's on-ly right and prop-er that he should come a crop-per and

CHAS.

It's on-ly right and prop-er that he should come a crop-per and

JACK

It's on-ly right and prop-er that he should come a crop-per and

PRISM

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that

CHAS.

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that

JACK

now this cheat and fa-ker has gone to meet his ma-ker. It's on-ly right and prop-er that

PRISM

he should come a cyop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

CHAS.

he should come a cyop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

JACK

he should come a cyop-per and now this cheat and fa-ker has gone to meet his ma-ker, and

PRISM

now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

CHAS.

now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

JACK

now this cheat and fa-ker has gone to meet his ma-ker, and now this cheat and

PRISM

fa – ker has gone to meet his ma – ker, and now this cheat and

CHAS.

fa – ker has gone to meet his ma – ker, and now this cheat and

JACK

fa – ker has gone to meet his ma – ker, and now this cheat and

PRISM

fa – ker has gone to meet his ma – ker,

CHAS.

fa – ker has gone to meet his ma – ker,

JACK

fa – ker has gone to meet his ma – ker,

rallentando

PRISM: his ma-ker.

CHAS.: his ma-ker.

JACK: his ma-ker.

mf

By the way,

mf

16 a tempo ma un poco meno mosso (♩ = 138)

recitativo

(surprised)

mf

CHAS.: Sure-ly, Mis-ter Worth-ing, you've al-read-y been

JACK: Doc-tor, I would like to be christ-ened.

mp

CHAS. christ-ened?

JACK But I'd like to be done a-gain this af-ter- noon.

You want to be

mp

ten.

mf ten.

mp

CHAS. ye - christ-ened this af-ter- noon —what time would suit you?

JACK Would five, say,

mp

mf

ten.

mf ten.

(he takes out large watch)

CHAS. Five's a good time —yes, five would be fine.

JACK suit you?

ten. ten. ten. ten.

mp

CHAS. Now, Mis-ter Worth-ing, I'll take my leave and in-trude no

f

mf

mp

(mp)

CHAS. long-er —while you grieve.

Cecily enters from house.

17

CECILY

Un – cle Jack! You're back — but why the fun-ny clothes? You

look quite ri – dic – u – lous all in black, I would-n't be seen dead in

simile

Cecily goes to Jack who kisses her brow in a melancholy way.

CECILY

those!

What's

PRISM

Cec-i-ly, real-ly!

mf

CECILY

wrong, why're you so drear-y? We have a sur-prise vis-i-tor

(her manner changes to gaiety)

CECILY

— guess who! Your broth-er is in the di-ning room!

JACK

Who?!!

CECILY

Ern-est! — and none oth-er!

JACK

Rub-bish! I have-n't got a broth-er.

mf

Cecily runs back into the house.

mp

PRISM

Quite mi-rac-u-lous.

CHAS.

How mar-vel-lous.

mf

mp

p

Cecily and Algy enter hand in hand — they go to Jack.

(aghast)

JACK

What!

poco a poco rallentando e diminuendo

18 Andante moderato (♩ = 66)

mf recitativo

ALGY

John, I've come to say I'm sor-ry for the troub-le I've caused you, and so from this ver-y day, I'm

Algy hangs his head.

mf mp

Algy looks up at Jack and holds out his hand but
Jack looks away and puts both hands behind his back.

CECILY

f

Un-cle

ALGY

go-ing to re-form, and that is true.

mf dolce

CECILY

Jack, you're not go-ing to re-fuse to shake your own broth-er's hand, are you?

JACK

I will not shake his hand. This man's a dis-

mf mp mf mp

CECILY

Un-cle Jack! There's good in ev'-ry-one. Why,

JACK

—grace, and I tell this to his face.

mf (non diminuendo)

CECILY

Ern-est was tel-ling me ear-li-er on a-bout his friend Mis-ter Bun-bur-y who suf-fers from se-vere and sun-dry ills

mf

mp

CECILY

f

— he is in-deed a ter-ri-ble in-va-lid.

JACK

f

I re-peat,

mf

f

rallentando ---------- un poco più mosso (♩=76)

JACK

mf

this man's a dis-grace, a dis-cred-it to his race.

mf

mp

Chasuble clasps his hands.

19 Allegro e ritmico (♩= 138)

CHAS.

mf

Re —

marcato

mf

CHAS. -lent, I beg you please re-lent, don't be too quick in con-dem-

mp

CHAS. -na-tion. I'm sure your broth-er will re-pent if

CHAS. you'll ap-ply con-cil-i-a-tion. Think twice be-fore at-tempt-ing

CHAS.

speech and you will find it quite sur- pri - sing. It's

CHAS.

best to prac-tise what you preach, as I'm for- ev- er ser- mon-

CHAS.

- i - zing. In shame he hum-bly hangs his head, in

CHAS. man — ner most a — pol — o — get — ic. — Re —— joice, — he real-ly is not

CHAS. dead, you — ought — to be more sym-pa — thet — ic. — This con —

20

CHAS. — trite — look, you un — der — stand, your — heart should ra — pid — ly un-

CHAS. —hard—en. Be good e-nough to take his hand al

CHAS. —low—ing him to beg your par—don. Though dis—so—lute this man has

CHAS. been, he preyed on oth—ers like a vul—ture, ye

CHAS. -mem-ber cal — low youth is green, (my ____ met-a — phor's from ag-ri-

CHAS. -cul-ture). The ____ fact he lived a life of chance is ____

CHAS. sure-ly _ wor-thy of re-gret-ting and ___ tho' he _ led_ you quite a

CHAS. dance, please try for— giv — ing and for-get — ting. Re ——

21

CHAS. — lent,— I beg you please re-lent, and — you — will find it quite sur-

CHAS. — pri — sing. It's — best — to prac-tise what you preach, — as ——

CHAS.

I'm for ev-er ser-mon-i-zing, for ev-er ser-mon-

CHAS.

-i-zing, for ev-er ser-mon-i-zing, for ev-er ser-mon-

CHAS.

-i-zing, ser-mon-i zing.

gliss

rallentando e diminuendo

ALGY

mf

of

22 Andante moderato (♩ = 92)

recitativo

ALGY

course I ad-mit the fault's all on my side. But I must say John's cold-ness is ver-y pain-ful in-deed and al-

ten.

mp

CECILY

f

Un-cle Jack, shake hands with Ern-est,

ALGY

f

— though this goes a-gainst my pride, for his for-give-ness I'm pre-pared to fur-ther plead.

mf

CECILY

or I'll nev-er for-give you. Now don't be a bore.

JACK

Nev-er? Well, — all right. But this is the last time I'll

Jack looks distastefully at Algy and shakes hands.

CHAS.

It is

JACK

do it, dear "broth-er" of mine!

CHAS.

most pleas-ing to see such a re-con-cil-i-a-tion. I think we should leave Mis-ter Worth-ing now

CECILY

mf

Oh! I feel so hap-py, — real-ly most hap-py.

CHAS.

with his close re-la—tion.

All except Jack and Algy go into the house.

mf

JACK

f

You chan-cer, you must get out of here, there'll be no Bun-bur-y-ing in my

f

mf

mp

JACK

home, is that clear?

Merriman enters.

MERRIMAN

In

23

JACK

lug-gage! Is there some-thing fur-ther I don't

MERRIMAN

which room shall I put Mis-ter Ern-est's lug-gage, sir?

JACK

know?

What a damn

MERRIMAN

Yes, sir. Three port-man-teaux.

ALGY

I can on-ly stay a week, then I must get back.

JACK

Cheek! Mer-ri-man, don't un-pack. Mis-ter Ern-est won't be stay-ing af-ter all, so have the car ready with-out de-lay.

Merriman exits.

MERRIMAN *mf*

Yes, sir. I'll be wait-ing in the hall.

ALGY *mf*

But

mf *mp*

JACK *mf*

ALGY

Jack, I must stay. I must get to know Cec-i-ly with-out fur-ther de-lay, it is an ur-gent ne-ces-sit-y.

You'll have to

mp

JACK

go back to Town, my pre-sump-tious "re-la-tion". I'll have the car drive you down in a few min-utes to the sta-tion.

Indicating his clothes, Jack exits.

JACK

Now I've got to change out of these in a hur-ry.

(L'istesso tempo)

ALGY

mf mp

What an ex- ci-ting Bun-bur-y! Bun-bur-y, oh Bun - bur-y, my

mf mp

ALGY

ver- y dear old friend, my ver- y dear old friend! And

ALGY

mf f

to_ meet_ Cec-i-ly! — Oh, Cec-i-ly! — I'm here at

mf

Cecily has entered unobtrusively and is watering the flowers.

24

CECILY

f

Yes? ...

ALGY

mf

this end.

mp

CECILY

mf mp

..... Oh, Ern-est! I thought you were with Un-cle Jack.

p

un poco meno mosso (♩ = 80)

ALGY

mp

No, he's gone to change. And, by his stern re-quest, I have soon to be on my way back.

Sempre espressivo e cantabile

mp

CECILY

mp

Have we got to part?

Oh no.

mf

ALGY

I'm a — fraid so.

mf

Thwart-ed at the ver-y start.

mf

CECILY

mp

I find this ver-y sad, Ern-est, real-ly.

rallentando

ALGY

mp

You do? Oh, Cec-i — ly!

mp

p

Merriman enters.

a tempo rall. ---------- a tempo

MERRIMAN

mf

The car is_ wait-ing, sir.

mp

MERRIMAN

mf

Ver-y good, sir, if you'd pre-fer.

ALGY

mf

Tell it to come back la-ter.

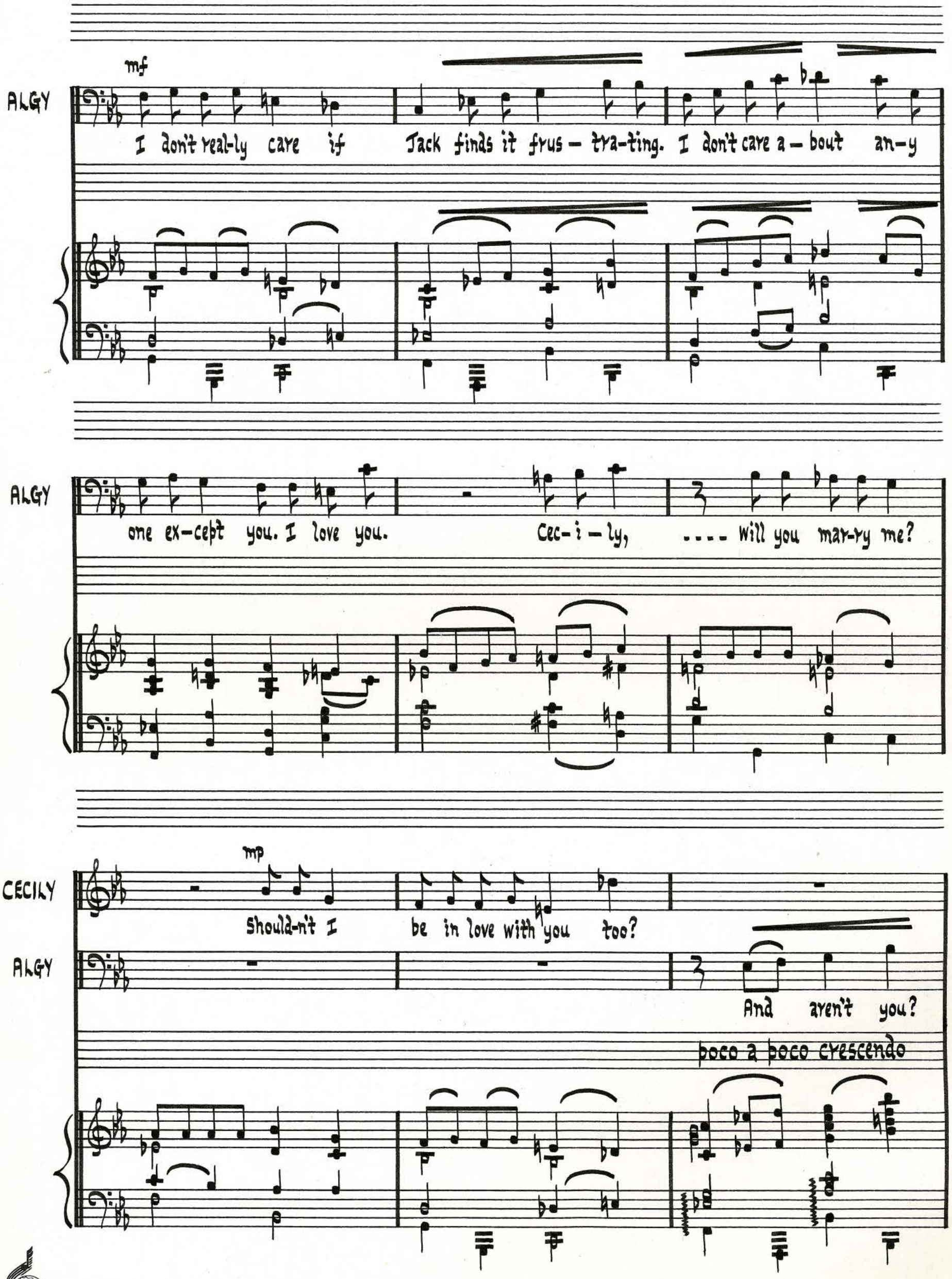
mp mp

Merriman exits.

CECILY

mp

I hope you are a-ware that Un-cle Jack does-n't like to be kept wait-ing.


mf
ALGY
I don't real-ly care if Jack finds it frus - tra-ting. I don't care a - bout an-y
ALGY
one ex-cept you. I love you. Cec-i - ly, ... Will you mar-ry me?
mp
CECILY
Should-n't I be in love with you too?
ALGY
And aren't you?
poco a poco crescendo

CECILY

mf

I don't know .... al — though I

f

do_ feel a bit strange.

Yall. .....

25 Allegro e ritmico (♩. = 66)

f

CECILY

mf

I feel a

CECILY

glow from head to toe when I am near to you. My voice is shrill I can't keep

mp

CECILY

still per-haps it's clear to you. What can have caused this a — gi —

CECILY

— ta — tion; this queer sen — sa — tion; what can it be?

CECILY

I feel a glow from head to toe when I am near to you. My voice is

mf

mp

CECILY

shrill I can't keep still per-haps it's clear to you. What can have

CECILY

caused this a — gi — ta — tion; this queer sen — sa — tion; what can it

26

CECILY

be?

f

I'm all a — fi-re with strange de —

mf

CECILY

— si-re what makes me feel this way? ___

CECILY

I'm in a whirl ___ I'm not the girl ___ who I was

CECILY

yes — ter — day. Ern — est, please show what I'm

CECILY

dy — ing to know; what can have hap-pened to me?

CECILY

can it be love? no an — gels are sing-ing and

27

CECILY

no one is ring-ing a bell. The touch of your

CECILY

lips brings a to-tal e-clipse tho' the sun is still shi-ning a

— bove. This won-der-ful feel-ing that sets my heart

CECILY

reel-ing; can ___ this be_ love? ___ I feel a

CECILY

glow from head to toe when I am near to you. My voice is shrill I can't keep

CECILY

still per-haps it's clear to you. ___ What can have caused this a — gi-

CECILY

— ta — tion; this queer sen — sa — tion can on-ly be love?

28

un poco più mosso (♩ = 72)

recitativo

CECILY

mp

In that case, Ern-est, I will mar-ry you.

ALGY

mp

I feel that too.

Would-nit

CECILY

ALGY

you love me if I had some oth-er name, like, well, for in- stance, Al-ger-non? No, it

CECILY

would-n't be the same if it were Al- ger- non. I might re-spect you, might e-ven ad-mi-re you,

CECILY

but I fear I could-n't love you. No ..... def-i-nite-ly no!

CECILY

mf

Oh, yes. Doc-tor Chas-u-ble.

ALGY

mf

Your Rec-tor, Cec-i-ly... I

mf mp mf mp mp

ALGY

hope it'-ll be pos-si-ble to see him im-me-diate-ly on a most im-port-ant christ-en... er,

ALGY

f

bus-i-ness mat-ter. lis-ten, I must run a-long now and make an en — qui —

mf

Jack rushes out.

CECILY

mf

How im-pet-u-ous he is.

mp

I'll write this in my dia-ry.

ALGY

—ry.

mp

Merriman enters.

MERRIMAN

mf

A Miss

mf

29

MERRIMAN

Fair-fax has just called to see Mis-ter Worth-ing who has, un-for-tun-ate-ly, just gone to the Rec-tor-y.

mp

CECILY

MERRIMAN

Ver-y im-port ant bus-i-ness, the la-dy says, Miss.

Ask her to come out here in the mean-time.

CECILY

I'll talk to her as I have some free time.

And bring us some tea, please, Mer-ri-man.

Merriman exits.

MERRIMAN

I will im-me-diate-ly. Thank you, mam.

Cecily looks through her diary until Merriman returns.

Andante e espressivo (♩ = 84)

mp

mf

Merriman enters followed by Gwendolen.

Merriman exits.

MERRIMAN

mf

Miss Gwen-do-len Fair-fax.

mp

mf

Cecily goes to meet Gwendolen.

30 recitativo (conversationally)

CECILY

mp

Do come and sit down and re—

p

They both sit down.

CECILY

-lax. My name is Cec-i-ly Car-dew. (conversationally)

GWEN.

mp

Oh, how do you do.

mp p

CECILY

Oh no! I live here. mf (severely)

GWEN.

You're on a vis-it here? Real-ly? mp You live here, — with your

mp p mp

Gwendolen rises in dismay and goes to stand over Cecily.

CECILY

No, I have no moth-er. You see, Mis-ter Worth-ing looks af-ter me.

GWEN.

moth-er?

mf

Looks af-ter you?

f

In-deed?

mf

rallentando..... Moderato (♩= 96)

CECILY

mf

Did you say Ern-est?

GWEN.

mf

That I can't be-lieve. Ern-est is the soul of truth and what you sug-gest...

mf

Yes, I

mp

CECILY

But it is-n't Ern-est who is my guard-ian. It's his old-er broth-er.

GWEN.

did.

Guard-ian?

mf

Ern-est nev-er men-tioned to me

CECILY

mf

No. They have-n't been on speak-ing terms for some time now, it seems.

GWEN.

that he had a broth-er.

f

Ah!

poco a poco cresendo

CECILY

GWEN.

mf

Quite sure..

mf

That ac-counts for it... you are quite sure it is Ern-est Worth-ing who is your guard-ian?

f

mp

CECILY

GWEN.

... In fact, his wife I'm going to be. mf

We are en-gaged to be

Will you please say that a — gain.

f

poco a poco crescendo

CECILY

mar-ried, you see.

GWEN.

You are quite mis-ta-ken. He's en-gaged to me.

(Cresc.)

Cecily rises and they glare at each other.

f

Rallentando

GWEN.

mf

My

31 Animato (♩=144)

GWEN. *f*

dear you're quite mis-ta-ken as wrong as wrong can be, Ern- est has un-der-ta-ken quite

mf

GWEN.

soon to mar-ry me. Un- doubt-ed-ly he'll mar-ry me with me his troth is plight-ed. 'midst

CECILY *f*

My dear, I beg your par-don but

GWEN.

tears of joy I told the boy that I would be de-light-ed.

f

mf

CECILY

I would have you know he pro- posed to me this morn-ing not half-an-hour a-go. As-

CECILY

-sur-ed-ly he'll mar-ry me his pas-sion was quite thril-ling and when he said we ought to wed I

CECILY

told him I was wil-ling.

GWEN.

Too bad your hopes are blight-ed no doubt you're not to blame but

f

mf

GWEN. don't get too ex – ci – ted I have the pri – or claim as cer – tain-ly he'll mar-ry me I

CECILY

GWEN. gave him my com – pli – ance and for his part he gave his heart and swore to an al – li – ance.

Please

CECILY don't be too heart-bro-ken but I ex-pect you'll find that from the way he's spo-ken he's

mf

CECILY

clear-ly changed his mind for doubt-less-ly he'll mar-ry me he gave a firm as-sur-ance to

32

CECILY

break his word would be ab-surd and quite be-yond en-dur-ance.

CECILY

mf

I'm a-fraid, Miss Fair-fax, you are clear-ly un-der some grave mis-con-cep-tion.

B&H

mf

rallentando

GWEN. It would pain me, Miss Car-dew, if you're a vic-tim of de-cep-tion.

They appear to consider the position.

pp

a tempo

CECILY f We have here an e-nig-ma that

GWEN. f We have here an e-nig-ma we'd take a sol-emn oath

mf

CECILY

he'd not risk the stig-ma He'd have to see that you and me find

GWEN.

of mar-ry-ing us both. He'd have to see that you and me find

CECILY

his in-ten-tions aw-ful. We both a-gree that big-a-my is sor-did and un-law-ful. We

GWEN.

his in-ten-tions aw-ful. We both a-gree that big-a-my is sor-did and un-law-ful. We

CECILY

both a-gree that big-a-my is sor-did and un-law-ful. We both a-gree that big-a-my is

GWEN.

both a-gree that big-a-my is sor-did and un-law-ful. We both a-gree that big-a-my is

mf f mf

CECILY

sor-did and un-law-ful, un-law-ful, is

GWEN.

sor-did and un-law-ful, un-law-ful, is

CECILY

sor— did and un — law — ful, un — law — ful, un —

GWEN.

sor— did and un — law — ful, un — law — ful, un —

CECILY

— law — ful, is sor— did and un — law — ful, un —

GWEN.

— law — ful, is sor— did and un — law — ful, un —

CECILY

— law — ful, un — law — ful, is sor — did

GWEN.

— law — ful, un — law — ful, is sor — did

CECILY

and un — law—ful, un

GWEN.

and un — law—ful, un

ff

ff

f

33

CECILY — law-ful.

GWEN. — law-ful.

Merriman enters and lays the table for tea; the two girls sit and glare at each other, restrained only by the presence of Merriman.

(showing signs of anger) mf

GWEN.

Quite a

34

mf (sarcastically)

CECILY

That you like it I am pleased to hear, Miss

GWEN.

well-kept gar-den you have here, Miss Car-dew.

mp

CECILY

Fair-fax.

GWEN.

mf

Of course, I can't un-der-stand how an-y - bod-y can live in the coun-try.

f

The su-

CECILY

-bur-ban clas-ses, so they say, do have that prob-lem, don't they?

mf

Tea, Miss Fair-fax?

mf

mp

Merriman exits.

f

GWEN. *mf*

If my poor

GWEN.

Ern-est has been trapped in-to mak-ing a fool-hard-y prom-ise, I shall, to res-cue him,

mp

CECILY *mf*

What-ev-er ill-chos-en act my young man has been guilt-y of, from this he'll

GWEN.

do all I can.

p

CECILY

free him-self and not wed you!

I'm ob-vi-ous-ly

GWEN.

How dare you say that -he told me he's mine!

Jack enters.

CECILY

wast-ing your val-u-a-ble time!

35

(catching sight of Jack)

GWEN.

Ern-est! My own Ern-est!

JACK

Gwen-do-len! Darl-ing!

(Jack is about to kiss her) mf (drawing back)

GWEN. One mo-ment, Ern-est, be-fore you are

p mp

GWEN. charm-ing, are you en-gaged to this girl sit-ting here?

(points to Cecily)

JACK To

mf

GWEN. Thank you. You may.

(offers cheek)

mf

JACK Cec-i-ly? Good-ness, of course I'm not, dear.

(sweetly to Gwendolen)

CECILY

mf

You see, I did try to say there's been a mis – un-der-stand-ing.

p

CECILY

mf

This is my guard-ian, Mis-ter John Worth-ing. This is Un-cle Jack.

mp mp mf

Algy enters.

CECILY

mf

(she crosses to Algy)

(recoiling)

Here's Ern-est —he's just come back.

GWEN.

f

What? Un-cle Jack?

sub. mf

36

ALGY

f

(offers to kiss her)

Cec-i-ly, my dear!

CECILY

mf

First we must get some-thing clear. Are you en-gaged to this girl here?

ALGY

f

Good Lord! It's Gwen-do-len! Of

mp

CECILY

mf

(offers cheek)

I'm pleased to hear it. Go on then.

ALGY

mf

course not. What gave you such a strange i-dea?

p

(recoiling)

CECILY

mf

Your cous-in, Al-ger-non Mon-

(to Cecily)

GWEN.

mf

He's my cous-in, Al-ger-non Mon-crieff. I knew there's some mis-take.

mp

The girls move away from them.

CECILY

f mf f

-crieff? I real-ly hope not -for his sake!

mp mf

(to Algy)

CECILY

mf f

Is your name real-ly Al-ger-non? Oh

ALGY

mf

Yes, that is so.

mp

CECILY

no!

(to Jack)

mf

(to Gwendolen)

mf

My poor, wronged Gwen-do-len. Dear

GWEN.

Ans-wer tru-ly.

Are you John?

JACK

I am, Ye-gret-a — bly.

CECILY

me!

mf (to Cecily)

GWEN.

It is-n't fair, sweet Cec-i — ly.

f

37

più mosso (♩ = 88)

CECILY

GWEN.

f

We're sis-ters in our mu-tu-al ad-ver-si-ty, the

f

We're sis-ters in our mu-tu-al ad-ver-si-ty, the

ff

mf

CECILY

GWEN.

la-test vic-tims of a man's de-ceit. We both des-pise the lot of them, and

la-test vic-tims of a man's de-ceit. We both des-pise the lot of them, and

CECILY

if we could get shot of them we're sure our hap-pi-ness would be com-plete.

GWEN.

if we could get shot of them we're sure our hap-pi-ness would be com-plete. How

CECILY

There is-n't one on whom we can de-

GWEN.

can a girl put up with their per-ver-sit-y?

CECILY

— pend. Their char-ac-ters are crim-i-nal and why some sil-ly wom-en'll sub—

GWEN.

Their char-ac-ters are crim-i-nal and why some sil-ly wom-en'll sub—

CECILY

— mit to them, we can-not com-pre—hend. We — hate —

GWEN.

— mit to them, we can-not com-pre—hend. We — hate —

CECILY

men. There's no-thing in a man you can't con-demn.

GWEN.

men. There's no-thing in a man you can't con-demn.

CECILY

We — hate — men. No pun-ish-ment is bad e-nough for

GWEN.

We — hate — men. No pun-ish-ment is bad e-nough for

CECILY

them. I'd dear-ly like to shoot them.

GWEN.

them. I'd love to ex-e-cute them. I'd

CECILY

I'd quite e-rad-i-cate them. They want to sub-ju-gate us. Im-

GWEN.

like to mut-i-late them. They want to sub-ju-gate us. Im-

CECILY

-pose a low-er stat-us. Won't some-one lib-e-rate us, — from men? It

GWEN.

-pose a low-er stat-us. Won't some-one lib-e-rate us, — from men? It

CECILY

real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-

GWEN.

real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-

CECILY

—just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

GWEN.

—just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

CECILY

sim-ply is-n't one a girl can trust.

GWEN.

sim-ply is-n't one a girl can trust. The sheer ef-front-er-y of men is

CECILY

tho' they them-selves are mere-ly par-a — sites, with

GWEN.

scan-da-lous, with

CECILY

bla-tant in-hu-man-i-ty and just to feed their van-i-ty they claim we have no ba-sic hu-man

GWEN.

bla-tant in-hu-man-i-ty and just to feed their van-i-ty they claim we have no ba-sic hu-man

rallentando e diminuendo

CECILY

ff

Yights.

GWEN.

ff

Yights.

f

38 Moderato (♩=104)

CECILY

mf

Tell us just this one thing, and we're

mp

CECILY

at our ver-y stern-est.

GWEN.

mf

Yes, Mis-ter Worth-ing. Where is your broth-er Ern-est?

GWEN. *mf*

We are both en-gaged to him and now are plagued by fear-ful doubts, so do be frank, you un-der-stand, a—

GWEN.

—bout his pres-ent where-a—bouts.

JACK *mp*

Gwen-do-len.... Cec-i—ly. This is ver-y pain-ful for me.

CECILY *f*

No broth-er

JACK *mf*

Truth to tell I have no broth-er Ern-est. In fact, I have no broth-er at all.

CECILY

Ern-est?

GWEN.

mf

I'm a-fraid it's quite clear, my dear Cec-i-ly, we're not en-gaged to

JACK

mf

None at all.

CECILY

mf

What an un-pleas-ant dis-cov-er-y! Sud-den-ly we have two men whom

rallentando

GWEN.

mar-ry eith-er one.

a tempo

p

CECILY

We can-not re-ly u-pon.

GWEN.

mf

Mis-ter Worth-ing, what's your ex-pla-na-tion for pre-tence of a re-la-tion,

p

mp

GWEN.

was it so you could come up to Town and pos-si-bly see me?

JACK

mf

Yes, Miss Fair-fax, it was to see

CECILY

mf

Mis-ter Mon-crieff, why did you pre-tend to be Jack's broth-er?

JACK

you.

ALGY

mf

There could be no oth-er

CECILY

mf

That is true.

GWEN.

mf

Shall we for — give them?

ALGY

way of meet-ing you.

CECILY

f

mf

Oh yes! I mean,

CECILY

no!

GWEN.

True! I had for- got-ten, there are prin-ci- ples in- volved. So which one of us should

Gwendolen beats time as they sing.

un poco rallentando

CECILY

let's both.

mp

Des-

GWEN.

tell them? A good i- dea. Here goes.

mp

Des-

39 Scherzando (♩ = 96)

CECILY — pite our dis-ap-point-ment re-gard-ing both your claims the fly with-in the oint-ment is

GWEN. — pite our dis-ap-point-ment re-gard-ing both your claims the fly with-in the oint-ment is

p

CECILY — just your Christ-ian names.

GWEN. — just your Christ-ian names.

JACK — mp If that is all, please list-en, for we shall change them soon — as

ALGY — mp If that is all, please list-en, for we shall change them soon — as

rallentando ..... meno mosso e espressivo (♩=72)

(to Jack, semi spoken)

GWEN.

JACK

Chas-u-ble will christ-en us, some-time this af-ter-noon. You

ALGY

Chas-u-ble will christ-en us, some-time this af-ter-noon.

(to Algy, semi spoken)

CECILY

GWEN.

do this fright-ful thing for love of me? (semi spoken) For

JACK

I do.

CECILY

me you'd face this or-deal wil-ling-ly? (semi spoken)

ALGY

Too true!

They fall into each other's arms.

un poco rall. ---------- cantabile con passione (♩=66)

f

mf mf mf

Merriman enters.

f

(announces)

The couples separate rapidly as

MERRIMAN

f

La – dy Brack–nell.

fp

f

Lady B. enters; Merriman exits.

tr

tr

40

GWEN.

mf

Mam–ma, things are not quite what they seem,

LADY B.

f

mf

f

Gwen-do-len! What does this mean, this reck–less, ill–bred flirt–ing?

mp

mf

mp

GWEN. I'm en-gaged to Mis-ter Worth-ing!

LADY B. You're not en-gaged to an-y-one, now let's have no more talk there-on.

Lady B. turns to Jack.

LADY B. Come here and sit down. I was in-formed of my daught-er's sud-den flight from Town and

LADY B. giv-en (by my maid) this clan-des-tine ad-dress (she saw that I was in a state of great dis-tress) I

LADY B. fol-lowed here at once -and it seems just as well.

JACK But still, we are en-gaged,

LADY B. You are noth-ing of the kind, sir. All com-mun-i-ca-tion will now

JACK la-dy Brack-nell.

Lady B. turns to Algy.

LADY B. cease with her. And now as to you, Al-ger-non.

LADY B.

mf

This house which I've stum-bled on, is this where your friend Bun-bur-y re — sides?

rit.

ALGY

f

Oh! No!

mp

mf

41 Lento (♩= 48)

LADY B.

mf

Do you

ALGY

mf

Bun-bur-y does not live here, in fact, I've heard the trag-ic news that he has just died.

mp

LADY B. yeal-ly mean he's dead? And what caused this man's drear-y death, do

ALGY That, dear aunt, is sad-ly what I said.

un poco rall. ---------- a tempo

LADY B. you sup-pose? Ex-posed!? (mf)

ALGY He was, well, er.... ex-posed. I mean .... no one quite

LADY B. I'm glad he's made his mind up fi-nal-ly.

ALGY knows.

Lady B. turns back to Jack.

un poco rall. ---------- un poco più mosso (♩= 66)

LADY B.

mf

Mis-ter Worth-ing, who's this la-dy, please tell me whose hand my neph-ew holds so

LADY B.

un-be-com-ing-ly?

JACK

mf

This is my young ward, her name is Cec-i-ly Car-dew.

Lady B. bows coldly, then sits down.

LADY B.

How do you do?

Mis-ter Worth-ing, who e-xact-ly is Miss Car-dew? (angrily)

JACK

f

The

mf

LADY B.

mf

Mis-ter

JACK

grand-daught-er of the late Thom-as Car — dew; a man of great wealth and dis-tinc-tion.

LADY B.

Worth-ing, may I ask you if Miss Car-dew has wealth too — just to know the true po-si — tion.

LADY B.

That will more than do! (I mean that in the best sense.) Miss

mf

JACK

Sev-en hun-dred thou-sand and in — vest-ments.

LADY B. Car-dew seems to me a most at-tract-ive lit-tle la-dy — now that I look at her she real-ly

LADY B. seems most de-mure.

mf

One

mf

Andante (♩. = 80)

LADY B. should-nt dis-par-age an of-fer of mar-riage I think it should be quite clear. When

f

mf

mp

sempre arpeggiando

un poco rall. ------

LADY B. mat-ters fi-nan-cial are fair-ly sub-stan-tial at sev-e-ral thou-sand a year. I'm

meno mosso e espressivo (♩. 56)

un poco rall. ------

LADY B. nev-er too proud, if a gal's well en-dowed and her for-tune is safe-ly in-vest-ed, and

(sempre arpeggiando)

Andante (♩. = 80)

un poco rall.

LADY B. if she's a beaut-y I feel it my du-ty to tell her I'm most in-ter-est-ed. In a

non arpegg.

meno mosso e espressivo (♩. = 56)

LADY B. mat-ter like this an av-er-age miss is bound to at-tract no-tor-i-et-y and a

LADY B. most pleas-ant chore for her aun-tie-in-law would be launch-ing her in-to so-ci-et-y.

Cecily goes across.

43

(semi spoken – espressivo)

LADY B. mp Come o-ver here, dear. Pret-ty child! Your

p molto espressivo

LADY B.

dress is sad-ly sim-ple and your hair is al-most as Na-ture may have left it —

un poco rall. ------- Andante (♩. = 80)

(sung) mf

LADY B.

but we can soon al-ter it. I think I should men-tion it

mp

LADY B.

is my in-ten-tion to man-age this whole af — fair. ___ And tho' she is win-some we'd

il basso sempre arpeggiando

un poco rall. ----- meno mosso e espressivo (♩.=56)

LADY B. bet-ter be-gin some im-prove-ments to her hair. It' ll stand out a mile done in

un poco rall. ----- Andante (♩.=80)

LADY B. up-to-date style and with me as her beaut-y ad-vi-sor she'll de-vel-op a pas-sion for the

un poco rall. meno mosso e espress. (♩.=56)

LADY B. high-est of fash-ion and soon you will not rec-og-nise her. In a mat-ter like this an

non arpeggiando

molto rall. ---- Maestoso (♩=108)

LADY B. av-er-age miss is bound to at-tract no-tor— i-et-y and a most pleas-ant chore for her

molto rall. ------ a tempo secondo (♩. = 56)

LADY B. aun-tie-in-law would be launch-ing her in-to so— ci-et-y.

LADY B.

44 recitativo l'istesso tempo

LADY B. mf

Well, Al-ger-non, there are cer-tain-ly dis-tinct so-cial pos-si-bil-i-ties in Miss

mp

LADY B.

car-dew, don't you think?

ALGY mf

I don't care a damn a-bout all those ab-surd-i-ties,

mf

LADY B.

Well, I sup-pose then I must give you my con-sent.

JACK f

This

ALGY

all I care a-bout is Cec-i-ly -she's Heav-en-sent.

mf

JACK

mar-riage is tot-al-ly out of the ques-tion. Miss

JACK

Car-dew can-not mar-ry him with-out my con-sent and this I de-cline to

JACK

give. But there may be a so-lu-tion. If you a-gree to my wed-ding

LADY B. *mf* *f*

What you pro—pose is out of the

JACK

Gwen-do-len I will glad-ly give you my con—sent.

mf

Chasuble enters.

LADY B.

ques—tion.

mp

45

LADY B. *f*

The christ'-nings? What christ'-nings?

CHAS. *f*

Ev'—ry-thing is read-y for the christ'-nings.

ten.

mf ten.

LADY B. (indicating Jack and Algy) Bap-ti-sm!? At their age that'd be

CHAS. Both these gen-tle-men have a de-sire now for bap-ti-sm.

LADY B. an a-nach-ro-ni-sm.

JACK As things stand at pres-ent it'd be of use to nei-ther of us.

CHAS. I am grieved to hear it but I real-ly now have got to rush. Miss Pri-sm's

LADY B.

f (startled) mf

Pri-sm! — Did you say Miss Pri-sm?

CHAS.

wait-ing at the church.

(mf)

Yes, Mad-am, I'm on my way to

LADY B

mf

And what pos — i-tion does Miss Pri-sm hold in your home, pray, please tell me?

CHAS.

join her.

CHAS.

(shocked)

Mad-am! She's the ver-y es-sence of re-spect-a-bil-i-ty.

JACK

mf

Miss Pri-sm, la-dy Brack-nell, is Miss

LADY B. *f* *mf*

I must see her now try and act well! — can Miss

JACK

Cay-dew's pres-ent men-tor.

LADY B.

Pri-sm, please be sent for?

f (looking off-stage)

CHAS.

That's her now mak-ing her ap- proach — see?

mf

CHAS.

I've been de-layed so long, I'm a-fraid. I hope she's not go-ing to re-proach me.

46

Prism hurries on.

f mf

PRISM

f

I've been wait-ing in the ves-try for hours now, Can-non! You said you'd on-ly be a while and

mp

Prism catches sight of Lady Bracknell, who has fixed her with a strong stare, and stands still.

poco a poco accellerando ma non troppo

PRISM

then see me a-non.

LADY B.

ff

Pri-sm! Come here.

f

Prism approaches her slowly and humbly.

Energico (♩= 72)

LADY B. Pri-sm! Where is that ba-by?

mf

LADY B. When you worked for us, Pri-sm, you were in charge of a ba-by. Pri-sm!

ff

f

LADY B. Some

f marcato

LADY B. eight and twen-ty years have past and now I can en-quire at last pre — cise-ly, where's the ba-by? No

mf

LADY B. ifs or buts or may-be, where did you put that ba-by? I'm

RH. LH.

LADY B. more than pleased to have this chance to real-ly ques-tion you at last pre — cise-ly, where's the ba-by? No

LADY B. ifs or buts or may-be, where did you put that ba-by? You

RH. RH

LADY B. took him in his lit-tle pram and lost him and a-way you ran from this boy with no fa-ther, we

LADY B. thought you'd show more ar-dour — we've nev-er been hit har-der. You

LADY B. nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We

LADY B. won-dered where he could be. You should have come to tell me. So

48

LADY B. af-ter all this time has past do let us have the truth at last pre-cise-ly, where's the ba-by? No

LADY B. ifs or buts or may-be, where did you put that ba-by? Where did you put that ba-by? No

LADY B. ifs or buts or may-be, where did you put that ba-by? No ifs or buts or may-be, where

LADY B. did you put that ba-by?

Andante moderato (♩= 96)

PRISM

mf

Your la-dy-ship re-mem-bers well the black-est day in his-tor-y, a

mp

un poco rall. ----------

PRISM

day which still is, truth to tell, sur — round-ed deep in mys-ter — y. The

a tempo

PRISM

nurse-maid on that day was I, un — hap-py bro-ken-heart-ed wench, My la-dy, I can-not de-ny, I

19

un poco rall. --------- a tempo

PRISM

left the ba-by on a bench. When half-way home, it came to light, i-

PRISM

-mag-ine please my con-ster-na-tion, that care-less-ly I'd left the mite on

un poco rall. --------- a tempo

PRISM

some for-got-ten rail-way sta-tion. Quite sure that if back home I went Your

PRISM

ha-dy-ship would have a fit I, to a — void em-bar-rass-ment, de —

un poco rall. ---------- a tempo

PRISM

— ci-ded then and there to quit. Since when, it seems with-out suc-cess, a —

PRISM

— ban-don-ing my kith and kin, I then be-came a gov — er-ness to try to ex — pi — ate my

un poco rall. ---------- a tempo

PRISM

sin. But now I see you've tracked me down that mad es-cape my guilt en-larg-es,

un poco rall. ---------

PRISM

I'll go quick-ly back to Town to stand trial and face my

a tempo

f

PRISM

charg-es.

f

PRISM

mf

You

ff

50 recitativo

PRISM

see, on that day I took the man-u-scrip̄t of a book which I had writ-ten and want-ed to

mp

PRISM

ed-it. (I had ta-ken it in a large black leath-er hand-bag.)

PRISM

I was ab-stact-ed and so thus I act-ed, (you won't be-lieve this, mam), I put the

PRISM

book in the pram and the child in the hand-bag, be — cause, as I say, I had to ed-it it.

PRISM

JACK

But where did you leave it — this large black leath-er hand-bag?

In the

PRISM

cloak-room of a rail-way sta — tion.

JACK

There's just one point need-ing con-fir-ma — tion.

JACK

Miss Pri-sm, this large hand-bag, did it have i — ni-tials on it

PRISM

Yes, L. P. stands for Lae-ti — tia

JACK

— I mean some-thing like L. P.?

PRISM

Pri—sm, my name, you see —it's en-graved u-pon the lock.

JACK

In that case —or should I

rall. ---------- Animato (♩ = 126)

PRISM

You were that ba-by?

JACK

ra-ther say bag! I was that ba-by! This is in—

PRISM

I must ad-mit I'm bad-ly sha-ken.

JACK

—deed a shock. I'm am sure you're not mis-ta-ken. But whose child

(pointing to Lady B.)

PRISM

There - - -

JACK

am I - - - and where did you work then - - - where?

PRISM

there is the la-dy who can tell you who you real-ly are.

molto rallentando - - - - - - - - - - - -

(looking astonished) f

LADY B.

You - - - are - - -

mp

the

mf

p

51 Andante moderato (♩=96)

Poco f

LADY B. son of my poor sis-ter, Mrs. Mon-crieff whose un-time-ly death caused the

mp

LADY B. fam'-ly so much grief, in oth-er words, you are my neph-ew and Al-ger-non's

un poco rall.

(to Jack)

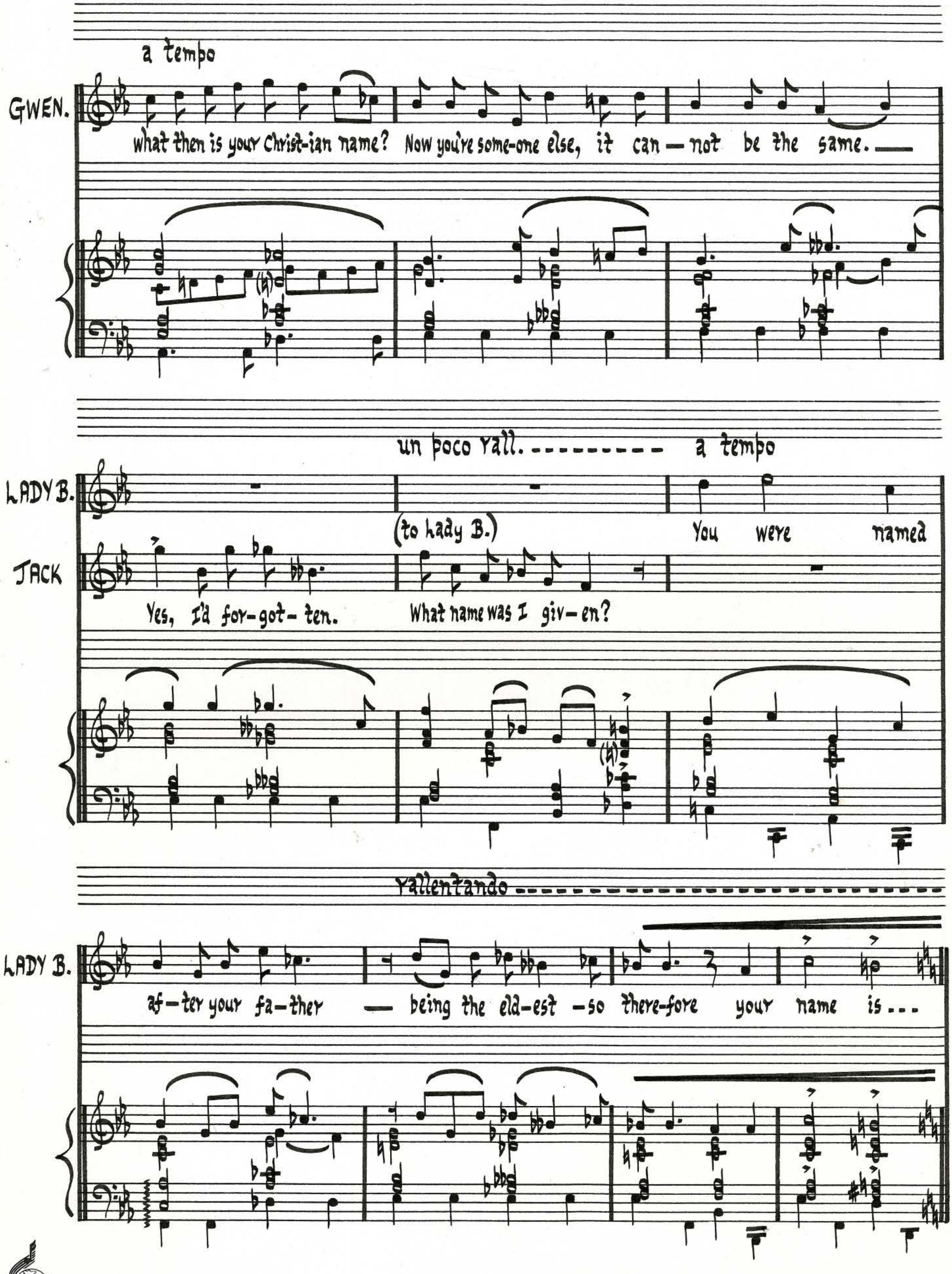
Poco f

GWEN. But

LADY B. old-er broth-er.

Poco f

JACK Then I do have a broth-er! Al-gy that's grand!


a tempo
GWEN.
what then is your Christ-ian name? Now you're some-one else, it can — not be the same. —
un poco rall. - - - - - - - - - a tempo
LADY B.
(to Lady B.)
You were named
JACK
Yes, I'd for-got- ten. What name was I giv- en?
rallentando
LADY B.
af — ter your fa — ther — being the eld-est — so there-fore your name is . . .

52 Maestoso (♩ = 80)

LADY B. ff Eyn-est.

JACK ff Eyn-est! So my name is Eyn-est af-ter all, Gwen-do-len, my

f mf

Jack and Gwendolen embrace.

GWEN. f Ern-est, my Ern-est!

CHAS. (to Prism) ff Lae-

JACK dear-est! Gwen-do-len. At last!

ALGY f Cec-i-ly. At last!

Algy and Cecily embrace.

Chasuble and Prism embrace.

PRISM

ff

Fred-e-rick! At last!

CHAS.

—ti-tia! Need I ask?

Lane and Merriman enter from opposite sides of the stage.

Rallentando

53 Allegro con spirito (♩= 144)

CECILY GWEN. { What's in a name? You nev-er did re-quest it. What's in a name? Quite

PRISM LADY B. { What's in a name? You nev-er did re-quest it. What's in a name? Quite

CHAS. JACK { What's in a name? You nev-er did re-quest it. What's in a name? Quite

LANE What's in a name? You nev-er did re-quest it. What's in a name? Quite

ALGY MERRIMAN What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC. + GW. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

P. + LADY B. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CHAS. + J. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

LANE like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

AL. + MER. like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.+GW. What's in a name? You'd bet-ter change it la-ter.

P.+LADY B. For when it comes to

CHAS.+J. What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE

AL.+MER. What's in a name? You'd bet-ter change it la-ter.

P.+LADY B. vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS.+J. vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

P.+LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS.+J. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.+GW. a2. {What's in a name? It's some-times best to lose it.

P.+LADY B. oth-er peo-ple dare-n't.

CHAS.+J. oth-er peo-ple dare-n't. {What's in a name? It's some-times best to lose it.

LANE

AL.+MER. a2. What's in a name? It's some-times best to lose it.

CEC.+GW.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

P.+LADY B.

CHAS.+J.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

AL.+MER.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC.+GW.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

P.+LADY B.

CHAS.+J.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LANE

AL.+MER.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

54

CECILY

GWEN.

JACK

ALGY

f

Quite

You nev-er did re-quest it.

What's in a name?

What's in a name?

mp

like-ly you de-test it.

it's bound to be your pa-ter.

it's bound to be your pa-ter.

If some-one's to blame

If some-one's to blame

CECILY: You'd bet-ter change it la-ter.

GWEN.: What's in a name?

LADY B.: For when it comes to

CHAS.: For when it comes to

JACK: What's in a name?

ALGY: You'd bet-ter change it la-ter.

LADY B.: rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS.: rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS. shows their taste is ut-ter-ly a-bys-mal. They give them names that

PRISM *f* It's some-times best to lose it.

LADY B. oth-er peo-ple dare-n't.

CHAS. oth-er peo-ple dare-n't. (*f*) What's in a name?

mp

PRISM

You nev-er ev-er choose it. A rose smells the same no

CHAS.

What's in a name? A rose smells the same no

PRISM

mat-ter what its ti-tle. It is-n't real-ly vi-tal.

CHAS.

mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

f

55

CECILY
GWEN

PRISM
LADY B.

CHAS.
JACK

LANE

ALGY
MERRIMAN

f a2.

What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC.+GW.

P.+LADY B.

CHAS.+J.

LANE

AL.+MER.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.+GW. What's in a name? You'd bet-ter change it la-ter. For when it comes to

P.+LADY B.

CHAS.+J. JACK What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE

AL.+MER. ALGY What's in a name? You'd bet-ter change it la-ter. For when it comes to

CEC.+GW. vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

JACK

ALGY vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CEC.+GW. shows their taste is ut-ter-ly a-bys-mal. They give them names that

JACK

ALGY shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.+GW. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

P.+LADY B. a2.

JACK

CHAS.+J. oth-er peo-ple dare-n't. a2. What's in a name? It's some-times best to lose it.

LANE

ALGY

AL.+MER. oth-er peo-ple dare-n't. a2. What's in a name? It's some-times best to lose it.

CEC.+GW.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

P.+LADY B.

CHAS.+J.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

AL.+MER.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC.+GW.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

P.+LADY B.

CHAS.+J.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LANE

AL.+MER.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

56

CECILY

GWEN.

(f)

What's in a name? You ne-ver did re-quest it. What's in a name?

(f)

What's in a name? You nev-er did re-quest it. What's in a name? Quite

mf

CECILY

GWEN.

Quite like-ly you de-test it. If some-one's to blame it's bound to be your

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CECILY

pa-ter. What's in a name? — change it la-ter.

GWEN.

What's in a name? You'd bet-ter change it la-ter.

LADY B.

For when it comes to

CHAS.

For one hears

LADY B.

vit-u-als bap-tis — mal, one hears some han — dles cho-sen by the pa-rent which

CHAS.

some — han — dles cho — sen by the pa — rent —

LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS. which shows their taste is ut-ter-ly

CECILY What's in a name? It's some-times best to

GWEN. What's in a name? It's some-times best to lose it.

PRISM What's in a name?

LADY B. oth-er peo-ple dare-n't.

CHAS. a bys-mal.

CECILY

lose it. What's in a name? You nev-er ev-er choose it. A rose smells the same

GWEN.

What's in a name? You nev-er ev-er choose it. A rose smells the same no

PRISM

It's some — times best to lose it. What's in a

CECILY

— no mat-ter what its ti-tle. What's in a name? It is-n't vi-tal.

GWEN.

mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

PRISM

name? — You — nev — er ev — er choose it.

57

GWEN. What's in a name? You nev-er did re-quest it. What's in a name?

PRISM What's in a name? You nev — er

JACK What's in a name? You nev-er did re-quest it. What's in a name? Quite

RH. LH. RH. LH. RH.

GWEN. Quite like-ly you de-test it. If some-one's to blame it's bound to be your

PRISM did re — quest it. What's in a name? Quite

JACK like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

LH RH. LH. RH.

CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

(f)

For

pa-ter. What's in a name? Change it la-ter.

like — ly ——— you de — test it.

(f)

For when it comes to

(f)

For one hears

What's in a name? You'd bet-ter change it la-ter.

LH. RH. LH.

CECILY

PRISM

LADY B.

CHAS.

when it comes to vit-u-als bap-tis-mal, one hears some han-dles

For when it comes to

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

some han — dles cho-sen by the pa — rent ———

CECILY
cho-sen by the pa-rent which shows their taste is ut-ter-ly a-bys-mal,

PRISM
vit-u-als bap-tis-mal, one hears

LADY B.
shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS.
which shows their taste is ut-ter-ly

CECILY
ut-ter-ly a-bys-mal. What's in a name? What's

GWEN.
PRISM
some han-dles.

GWEN. (f)
It's some-times best to

LADY B.
oth-er peo-ple dare-n't.

CHAS.
JACK
a bys-mal.

JACK (f)
It's some-times best to lose it.

ALGY
(f)
What's in a name?

RH. LH. RH.

CECILY

in a name? You nev-er ev-er choose it, choose it.

GWEN.

lose it. What's in a name? You nev-er choose it. A rose smells the same

JACK

What's in a name? A rose smells the same no

ALGY

You nev-er ev-er choose it. No

LH. RH. LH. RH.

CECILY

You nev-er ev-er choose it. What's in a name? It is-n't vi-tal.

GWEN.

— no mat-ter what its ti-tle. What's in a name? It is-n't vi-tal.

JACK

mat-ter what its ti-tle. So what's in a name? — It is-n't real-ly vi-tal.

ALGY

mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LH. RH LH RH.

f

58

CECILY
GWEN.

PRISM
LADY B.

CHAS.
JACK

LANE

ALGY
MERRIMAN

f a2.

What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC.+GW.

P.+LADY B.

CHAS.+J.

LANE

AL.+MER.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.+GW.
What's in a name? You'd bet-ter change it la-ter. For when it comes to

P.+LADY B.

CHAS.+J.
What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE

AL.+MER.
What's in a name? You'd bet-ter change it la-ter. For when it comes to

CEC.+GW.
vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

P.+LADY B.

CHAS.+J.
vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

LANE

AL.+MER.
vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CEC.+GW. shows their taste is ut-ter-ly a-bys-mal. They give them names that

P.+LADY B. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS.+J. shows their taste is ut-ter-ly a-bys-mal. They give them names that

LANE shows their taste is ut-ter-ly a-bys-mal. They give them names that

AL.+MER. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.+GW. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

P.+LADY B. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

CHAS.+J. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

LANE oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

AL.+MER. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

CEC.+GW.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

P.+LADY B.

CHAS.+J.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

AL.+MER.
What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC.+GW.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

P.+LADY B.

CHAS.+J.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

LANE

AL.+MER.
mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

CECILY

real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

GWEN.

PRISM

real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

LADY B.

real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

CHAS.

JACK

real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

LANE

ALGY

real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

MERRIMAN

59

(♩ = ♩)

ff

What's in a name? What's in a name?

What's in a name? What's in a name?

What's in a name? What's in a name?

What's in a name? What's in a name?

What's in a name? What's in a name?

ff What's in a name? What's in a name?

ff

CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

in a name?

in a name?

in a name?

in a name?

in a name?

8va

8va

8va

60

pp

CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

f

What's in a name?

mf

CECILY

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MERRIMAN

ff

Fast Curtain

sff

End of Opera

Johannesburg 1988/89