



Malcolm Hill
(1944 -)

Bath: the Graveyard of Ambition

A comedy-opera

mj358 composed 2017

7 Principal Singers
6 or more Singers as Chorus
Piano

www.malcolm-hill.co.uk

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BATH : The Graveyard of Ambition

A Comedy-Opera by Malcolm Hill

Cast, in order of singing

Aggressive Receptionist	REC	Soprano (Pr.)
“Professional Patient” leader	MANDY	Alto
Depressed ‘professional patient’	KATHY	Mezzo (Pr.)
Awkward ‘professional patient’	MO	Alto
Gossiping patient	DEBBIE	Soprano
Angry patient’s Carer	ALISON	Soprano (Pr.)
Dull ‘professional patient’	DAWN	Soprano
Sarcastic patient	ROGER	Bass
Moving-away patient	ROB	Tenor (Pr.)
Angry, bombastic patient	PAUL	Bass (Pr.)
Provocative patient	BRIAN	Bass
New patient	JANE	Soprano (Pr.)
Worn-out Doctor	JOHN	Bass (Pr.)

The comedy-opera is set in a doctor’s waiting room in Bath, where various patients (mostly suffering from the results of pollution) discuss their problems with the city: seagulls, library-closures, parking, etc. versus their pleasures: Georgian architecture, walks along the river, the various festivals. After a brief Overture, four “professional patients” arrive who are instructed by a fierce receptionist to fill in a questionnaire about the surgery’s proposed move. Another patient arrives who happily announces he is leaving Bath. From here on, over 90% of the opera is aria or chorus. A depressed woman sings about how terrible the city is, and the leaving patient unsuccessfully tries to console her. In contrast, a jubilant new character, who has just moved to Bath, arrives to register – she sings about how much she enjoys what she has seen so far. Enter an angry man who has just been splattered by a seagull: he complains about how futile the attempts seem to have been in controlling them. He is sent in to see the doctor, but soon returns in an even worse mood – the doctor only wanted to discuss the surgery-move, not his symptoms: “Here’s a pamphlet, goodbye”. There is a general outburst which the receptionist tries to quell. Then the doctor emerges: he is totally worn out and leaves. The receptionist and the new female patient conclude that few leave the city.

When Malcolm Hill heard that the tenor Robert Jack was leaving Bath, he decided to say farewell with a concert of two groups in which he has been singing: Bath Chamber Opera and The Chandos Singers. After searching for out-of-copyright texts about leaving Bath, the current libretto began to take shape. The music was composed alongside. As the text was a mixture of early and modern styles, so was the music. Rather than continue the recent trend in operas to resemble a ‘sung play’, Malcolm chose to return to the earliest models, where scene and story are dealt with in recitative (which is seldom tuneful and is set in speech-rhythm) while each character’s emotions are expressed in more tuneful arias. Richard Burton’s *The Anatomy of Melancholy* (1628 edition) provided much of the libretto, other quotations came from the 18th century and earlier. Music quoted includes pieces by Bach, Mendelssohn and Malcolm’s *Avon Street*, as well as the styles of Sullivan and Poulenc.

Magdalen Chapel in Bath was chosen for the first performance on 19th August 2017, as Rob had sung there many times in Chandos concerts. Meanwhile in Bath Chamber Opera performances, he sang the roles of the locum doctor (in *How the Viking got his Horns*), Blepyrus’ neighbour (in *Women on Top*) and Pluto (in *Neptune*).

The comedy-opera was constructed so that many of the individual “arias” and choruses could be removed, or sung separately in concerts.

QUOTATIONS IN BATH: GRAVEYARD [dates of writing or publication; only slight textual modifications made. Bar numbers refer to opera after the overture]

Bar	Author	Source
TEXT		
105-124	Louis Simond	Journal of a Tour (1810)
142-162	William Congreve	Orders of H.E. Governor General of the Diversions at Bath (1728)
165-169	Edmund Spenser	The Fairie Queen (The Procession of Rivers) (1596)
169-173	Alexander Pope	Elegy to the Memory of an Unfortunate Lad (1717)
176-192	Christopher Anstey	The New Bath Guide (1766)
193-202	Robert Burton	Anatomy of Melancholy (1628) [2 nd part, Section III Memb.VI]
205-276	Alexander Pope	Essay on Man (1734)
276-304	Mary Astell	Ambition (1689?)
304-316	Alexander Pope	Essay on Man (1734)
317-360	Robert Burton	Anatomy of Melancholy (1628) [Author's Abstract poem]
360-364	Robert Burton	Anatomy of Melancholy (1628) [3 rd part, Section IV Memb.IV]
364-390	Robert Burton	Anatomy of Melancholy (1628) [2 nd part, Section I Memb.VI.1]
382-390	Franz Haydn	Notebook (1794)
436-463	John Leleand	The Itinerary of John Leleand the Antiquary (1540's, ed. 1712)
463-468	Anon	The Exeter Book "The Ruin" (between 990 and 1072)
525-532	Robert Burton	Anatomy of Melancholy (1628) [3 rd part, Section II Memb.II.3]
551-581	Anon	"On the promiscuous mixture ... at Bath in Somerset" (1719)
583-612	Alexander Neckam	In Praise of Divine Wisdom (1213)
616-642	Francis Burney	Evelina (1778)
790-826	Robert Burton	Anatomy of Melancholy (1628) [Author's Abstract poem]
981-992	Robert Burton	Anatomy of Melancholy (1628) [Author's Abstract poem]

MUSIC

117	Mendelssohn	Wedding March
286-289	J.S.Bach	48 Preludes and Fugues, Book 1 in D
869-988	Malcolm Hill	Avon Street III

BATH : The Graveyard of Ambition

Malcolm Hill
with quotations
from pre-1800

Malcolm Hill
2017 mj358

Already on Stage: Alison, Brian and Roger; John hidden in the wings.

$\text{♩} = 76$

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note chords (F# major). Bass staff has eighth-note chords (C major). Measure 2: Treble staff has sixteenth-note patterns (F# major). Bass staff has sixteenth-note patterns (C major).

Musical score for piano, two staves. Measure 3: Treble staff has sixteenth-note patterns (G major). Bass staff has sixteenth-note patterns (D major). Measure 4: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major).

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 6: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major).

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 8: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major).

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major). Measure 10: Treble staff has eighth-note chords (G major). Bass staff has eighth-note chords (D major). Dynamic: cresc.

Time the entrance of Debbie, Kathy, Mandy and Mo to arrive at Rec's desk by the end of Overture

12

ff

14

;

16

;

18

;

20

;

22

rit.

;

Bath: The Graveyard of Ambition

Already on Stage: Alison, Brian and Roger; John hidden.

Malcolm Hill
2016 mj358

*Debbie, Kathy, Mandy and Mo
arrive at Rec's desk*

$\text{♩} = 90$ REC $\overbrace{\text{Have you filled in this ques - tionnaire a - bout}}$

After Overture:

$=$

Kathy+Debbie
Mandy+Mo MANDY KATHY L.

4 $\text{where the sur-ge-ry moves to? No What ques-tion naire? Not a-no-other}$

$=$

8 REC $\overbrace{\text{one! Well, each of you take_ one of them and fill_}}$

*The four patients dutifully take
a copy, go and sit down and
continue their Social Chit-Chat*

11

it in now

15

MO (to Debbie)

So was there a-ny come-back when you gave him your ul - ti-

19

DEBBIE
(to Mo) *mp*

f REC (interrupting)

sff

ma - tum?
So he said to me... Fill it in NOW

23

MANDY

Well at least all these pro

27

KATHY

po - sals in-clude a ca - fé.

Yes they are all on main roads, full of toxic

=

31

DEBBIE

fumes for us to breathe while we wait! If they're part of Fit-ness

=

34

ALISON

Cen-tres sure ly they'd be al - right. And there's some park-ing spa-ces in all of them as

=

37

DAWN

well as be - ing on bus-routes. So which do we choose?

41 MANDY

The se-ond one: the ca-fé does glu-ten-free cakes And we can con-ti - nue our

*Chorus start filling in the form
(not just reading it)*

45

re - gu-lar pre doc meet-ings. in much more com - fort than here.

48 Slightly slower MO

What's the re-le-vance of my race to a ques-tion

51

Others shrug

naire on where the sur-ge-ry goes? MANDY

What's in it for the

Faster (tempo primo)

DEBBIE

ALISON

me-dics? Equipment which they can get pa-tients to use as part of their as sess-ment as

=

Enter Rob, who goes to Rec (who is reading a newspaper and does not see him)

ROGER

well as treat-ment. And share costs of the build-ing and re-cep-tion-ists. And me dics

=

ROB is by now waiting for
Rec to notice him

would be on site when - e-ver there's an in-ju-ry.

64 $\text{J} = 70$ ROB (to Rec:) *mp*

Ex-cuse me, I'm twen-ty mi-nutes ear-ly for my ap-point-ment.

Rob takes form and goes to stage

68 J.=64 REC *f*
 Well, go a-long in, and fill in this form.

Ped.

72 J.=52 ROB
 I'm fi - nal-ly leav - ing Bath. When I first came

77 here it was mar-vel-lous, with plen-ty to do when - ev - er I choose.

82 Bath is a sort of mo - nas - t'ry, in - ha - bi-ted by sin - gle peo-ple, par

86

ti - cu - lar - ly su - per - an - nu - a - ted fe - ma - les. No trade, no ma - nu -

90

fac - tures, no oc - cu - pa - tions of a - ny sort, ex - cept that of

94

kill-ing time, the most la - bo - ri - ous of all. Half of the in-ha - bi -

99

tants do no - thing, the o - ther half sup - supply them with no - things.

102 ♩.=52

But with so many dis - trac - tions one just does-n't re - a-lise that the out - side

world has so much more! No won - der Bath is called "The Grave - yard of Am

bi - tion"! And with sea-gulls keep-ing me a-wake and such a price for the vice - chan-cellor,

116 ♩.=50

what's the point of my stay-ing? —

Ch.S.

Some

8va --

120

come here for pleasure and others for health, Some

Ch.A.

Some

=

122

come here to squander, and some to get wealth, When your mo - ney is spent, is

come here to squander, and some to get wealth, When your mo - ney is spent, is

Ch.B.

When your mo - ney is spent,

=

125

spent, is spent, march off with - out

spent, is spent, march off with - out

march off with - out

128

trou - ble, Se - cure, who comes next will be just the same

trou - ble, Se - cure, who comes next will be just the same

trou - ble, Se - cure, se - cure, who comes next will be just the same



131

Bub - ble. Some come here_ for_ plea - sure and_ o - thers for_ health, Some

Bub - ble. Some come here_ for_ plea - sure and_ o - thers for_ health, Some

Bub - ble. Some come here_ for_ plea - sure and_ o - thers for_ health, Some



134

come here to squan-der, and some to get wealth, When your mo - ney_ is_ spent_ march

come here to squan-der, and some to get wealth, When your mo - ney_ is_ spent_ march

come here to squan-der, and some to get wealth, When your mo - ney_ is_ spent_ march

137

cresc.

off with-out trou-ble, Se - cure, who comes next will be just the same Bub-ble.

cresc.

off with-out trou-ble, Se - cure, who comes next will be just the same Bub-ble.

off with-out trou-ble, Se - cure, who comes next will be just the same Bub-ble.

140 =68

ROB

Cam - bridge whom as with a

144

crown the Cam doth a - dorn and is a - dorn'd of it Am - bi - - - tion

148

first sprung from your blest a - bodes.

151 J.=64
[previous $\text{J.} = \text{approx. J.}$]

Ch.S.
Paid bells and mu - si - cians, Drugs,
Ch.A.
Paid bells and mu - si - cians, Drugs,
Ch.B.
Paid bells and mu - si - cians, Drugs,

155

nurse and phy - si - cians, Balls, raf - fles, sub - scrip-tions and chairs, Wigs,
nurse and phy - si - cians, Balls, raf - fles, sub - scrip-tions and chairs, Wigs,
nurse and phy - si - cians, Balls, raf - fles, sub - scrip-tions and chairs, Wigs,

158

gowns, skins and trim - ming, Good books for the wo - men, Plays, con - certs, tea, ne - gus and
gowns, skins and trim - ming, Good books for the wo - men, Plays, con - certs, tea, ne - gus and
gowns, skins and trim - ming, Good books for the wo - men, Plays, con - certs, tea, ne - gus and

161

prayers.____ Fare - well then, ye streams, Ye po - e - ti - cal themes, Sweet
 prayers, and prayers. Fare - well then, ye streams, Ye po - e - ti - cal themes, Sweet
 prayers, and prayers. Fare - well then, ye streams, Ye po - e - ti - cal themes, Sweet

164

foun-tains for cu ring the spleen! You're grieved to the heart With-out cash to de - part, And
 foun-tains for cu ring the spleen! You're grieved to the heart With-out cash to de - part, And
 foun - tains for cu ring the spleen, the spleen! You're grieved to the heart With-out cash to de - part, And

168

[previous $\text{d}.$ = approx j] ROB $\text{d}=144$ *mf*

My ha - ven's found,
 quit this a - do-ra-ble scene!____
 quit this a-do-ra-ble scene!____
 quit this a - do-ra-ble scene, ble scene!!

173

for-tune and hopes a - dieu,
Mock o-thers now, for I have

Fast
 $\text{J}=96$

178

done with you.
So drives
M-S. *mf* So drives

tasto solo

184

self - love thro' just and thro' un - -
self - love thro' just and thro' un - -

3

191

just, to one man's power am - bi - tion lu - cre lust, am-

just, to one man's power am - bi - tion lu - cre lust, am-

8va

198

bi - - - tion, lu - cre, lust; So drives

bi - - - tion, lu - cre, lust; So drives

205

self - love and thro' un - just,

self - love thro' just, thro' un -

211

— to one man's power, — to one man's lu-cre, to one man's am - bi -
just to one man's lust, to one man's am - bi -



217

tion. The same self - love in -
tion. The same self - love in -



224

all be-comes the cause of what re - strains him,
all be - comes what re - strains him

230

go-vern-ment go-vern-ment and laws, The same self -
and laws, and laws The same self -

235

love in all be-comes the cause of what re - strains
love in all be - comes what re - strains

241

him be - comes the cause of
him, re - strains him, be - comes the cause of

Slower

rall.

248

what re - strains him. Let me ob-
A.

what re - strains him. Let me ob-

=

255

scur - èd be and ne-ver known or point - ed
B.

scur - èd be and ne-ver known or point - ed

Let me ob - scur - èd be and ne-ver known or point - ed

=

261

at a - bout the town a - bout the town,
at a - bout the town, a bout the town, a - bout the

at a - bout the town, a - bout the town, a - bout the

266

short wind-ed fame shall not trans-mit my name that
town short wind-ed fame shall not trans-mit my name that
town short wind-ed fame shall not trans-mit my name that



272

_____ the next age may cen-sure it short wind-ed fame shall not trans-
_____ the next age may cen-sure it short wind-ed fame shall not trans-
_____ the next age may cen-sure it short wind-ed fame shall not trans-



277

p

mit my name, that the next age will not cen-sure it. All pleas-ures
mit my name, that the next age will not cen-sure it. All pleas-ures
mit my name, that the next age will not cen-sure it. All pleas-ures

22

283

sick-en, and all glo - ries sink: each has his share, and who would more ob - tain, shall

sick-en, and all glo - ries sink: each has his share, and who would more ob - tain, shall

sick-en, and all glo - ries sink: each has his share, and who would more ob - tain, shall



290

 $\text{♪}=110$

KATHY

mp

'Tis

find the pleas-ure pays not half the pain.

find the pleas-ure pays not half the pain.

find the pleas-ure pays not half the pain.

mp



295

my—sole plague to be a - lone, I am— a beast,— a— mon - ster_grown, I

299

will no light nor com - pa - ny, I find it now my-

=

303

mi - - - - se - ry. The scene is turn'd, my -

=

306

joys are gone, Fear, dis-con-tent, and sor-rows come. All my griefs to -

310

this are jol ly, Naught so fierce as me - lan -

313

Louder

cho - ly.

Friends and com-pan - ions

316

³

get you gone, 'Tis my de - sire to be a-

319

lone; Ne'er well but when my thoughts and I Do

322

♩=116 ROB

do - mi - neer in pri - va - cy. When I go mu - sing

326

8 all a - lone Think - ing of di - verse things fore - known.

329

8

Plea - sing my - self with phan-ta - sms sweet, Me - thinks the time runs.



332

8

ve - ry fleet. All my joys to this are fol - ly, Naught so sweet as



336

KATHY

me lan - cho - ly. Would I were dead, for

339

nought, God knows, But death can rid me of these woes.

CHORUS

In the mean-time ex-pel these



343

from thy mind: Pale fears, sad cares, and griefs which



347

KATHY

Would I were dead, for nought, God knows, But death can rid me

do it grind,

351 $\text{♪}=128$

of these woes.

Ch.S1.

Re - venge - ful an - ger, pain and dis - con - tent, Let all thy soul_ be

Ch.S2+A.

Re - venge - ful an - ger, pain and dis - con - tent, Let all thy soul_ be



356

set on mer - ri - ment, on mer - ri - ment.

set on mer - ri - ment, on mer - ri - ment.

tr

$8va$

$6/8$

359 J.=60 CHORUS
(phrases down an octave *ad lib.*)

Too bad that there are so few straight roads, there are a lot of beau - ti - ful

==

363

squares, on which stand the most mag-ni - fi-cent hou - ses, but which can-not be reach'd by

==

367

a - ny pro-per ve - hi - cle. In Bath, crowds move real - ly

==

370

slow - ly. Noi-ses are loud-er than a - ny-where_ else, e - spe - cial-ly from

374

mo - tor-bikes, e - ven though bikes get round cor - ners ea - si - ly. But



378

there are so ma - ny hills, but there are so



381

ma - ny hills! Noi - ses are loud - er than a - ny - where else, e -



384

spe - cial - ly from mo - - - tor - - bikes.

Paul stomps in, and walks past Rec.
Start next bar when
he is making his entry.

386 $\text{♪}=156$

392 ALISON PAUL ALISON (to Rec:)

397 REC

403

Could you fill in this questionnaire for him? I don't expect he's



409

 $\text{♪}=132$

up to doing it himself at the moment!

PAUL

I

*at tempo of
next aria*



414

came to the bridge of Bath that is o - - - ver A - von, I

stacc.

418

Bassoon part:

came down by the rock - y hill full of fair

Piano part (right hand):

Accented eighth-note patterns in G major.



423

Bassoon part:

springs of wa-ter and on the rock-y hill is

Piano part (right hand):

Accented eighth-note patterns in G major.



428

Bassoon part:

set a long street as a

Piano part (right hand):

Accented eighth-note patterns in G major.

Piano part (left hand):

Accented eighth-note patterns in G major.

432

Bassoon part:

sub-urb to the ci - ty of Bath

Piano part:

and in this street is a



437

Bassoon part:

chap-el of Saint Ma - ry Mag - da - le - ne.This

Piano part:



441

Bassoon part:

piece of an - ti - qui-ty skill - ful-ly wrought once shone_____ with

Piano part:

Bassoon part:

Piano part:

445

Bassoon part:

splen - dour. It was there I was bless'd, it wasthere I was.

Piano part:



451

Bassoon part:

bless'd I was bless'd by a sea-gull

Piano part:



456

Bassoon part:

which splat - - - - - - - - - - ter'd

Piano part:

461

Bassoon: o - - ver me.



465

Bassoon: Quite re - cent - ly the coun - cil paid a not in-con-si-de-ra - ble

Piano: non stacc.



468

Bassoon: sum im - port - ing a psy - cho - lo - gist to treat the prob - lem of

470

sea - gulls the prob-lem of so ma - ny sea - gulls,



472

or per - haps it was just to be seen to be

accel.



475

do - - - - - ing some - - - thing a -

479

bout the prob - lem. To - tally use - less! What a crowd _____



483

What a crowd. What a crowd. of sea-gulls still a -



487

round. Quite use - less to - tal - ly use - less to im -

490

Bassoon part:

port a psy - cho - lo - gist to treat the prob - - -

Piano accompaniment (treble and bass staves):



492

Bassoon part:

- - lem, the prob - - lem of sea -

Piano accompaniment (treble and bass staves):



495

REC

Bassoon part:

Paul, Go to room four, the doc-tor's rea-dy.

Piano accompaniment (treble and bass staves):

realizes he's been called
Paul exits, followed by Alison

gulls! Sea - - - gulls...

Piano accompaniment (treble and bass staves):

499 ♩=62

BRIAN

"When such a she-priest



504

comes her mass to say, Twen-ty to one they all for - get to



509

slightly faster

[dirty looks from Mandy and Mo]

pray. It was writ in six - teen

515

accel.

♩=74 MO

twen - 'tay'. Let's face it, we all live in a mu

520

MANDY

se- um, o - pen for all the world to see,

All S.
All A.

But we would-n't think of mov - ing

But we would-n't think of mov - ing

526

♩=132

All S.

All A.

In reek - ing Bath pro -

All T.

In reek - ing Bath pro -

ROGER

B.

E - ven if the tour - ists clog up the ci - ty. In reek - ing Bath pro -

530

mi - scu - ous crowds we view, A - like both sex - es here their ease per - sue. In

mi - scu - ous crowds we view, A - like both sex - es here their ease per - sue. In

8 mi - scu - ous crowds we view, A - like both sex - es here their ease per - sue. In

mi - scu - ous crowds we view, A - like both sex - es here their ease per - sue. In



535

fi nest dress each fe-males's head at - tir'd_____ All e qual care still take to be ad

fi nest dress each fe-males's head at - tir'd_____ All e qual care still take to be ad

8 fi nest dress each fe-males's head at - tir'd_____ All e qual care still take to be ad

fi nest dress each fe-males's head at - tir'd_____

541

mir'd. In reek ing Bath pro - mi - cu - ous crowds we view,
 mir'd. In reek ing Bath pro - mi - cu - ous crowds we view, A -
 8 mir'd. In reek ing Bath pro - mi - cu - ous crowds we view, A -
 In reek ing Bath pro - mi - cu - ous crowds we view, A -



545

A - like both sex - es here their ease per - sue. In fi - nest dress each
 like both sex - es here their ease per - sue. In fi - nest dress each
 8 like both sex - es here their ease per - sue. In fi - nest dress each
 like both sex - es here their ease per - sue. In fi - nest dress each

550

fe-male's head at - tir'd All e - qual care still

fe-male's head at - tir'd All e - qual care still

fe-male's head at - tir'd All e - qual care

fe-male's head at - tir'd All e - qual care

On the slow side of Moderato
 $\text{♪}=110$ ALISON

555

Alison re-enters

The sul-phur's there, full

take to be ad - mir'd.

take to be ad - mir'd.

still take_ to be ad - mir'd.

still take_ to be ad - mir'd.

562

well know I and you;
And yet a-mid the fumes sweet

==

567

scents are there
Of cass - ia bark and cin-na - mon, and

==

571

myrrh,
And with the splash of wa - ter all day long Is

576

heard the flute's clear me - - - - lo - dy of song,

==

581

A ho - ly fame the place too seems to bear For

==

586

sanc - ti - ty's sweet o - dour fills the air. When

591

I first came, when I first came to Bath, the Pa -

=

595

rades, I own, ra - ther dis - ap- point - ed me, the Pa -

=

599

rades dis - ap - point - ed me, though one af -

603

fords a charming view of Pri - or Park, yet wan - ted some-thing

607

in it - self of mere strik - ing e - le - gance

611

than a mere broad pave - -

615

menat to sa - tis-fy the i - deas I had formed of it.



620

In reek - ing Bath pro - mis-cu - ous crowds we view



624

rit.

The sul-phur's there, full well know I and you.

628 **Lento** KATHY $\text{♩} = 82$

Per perhaps it's some-thing to do with the air here: I just don't have a-ny

632

e-ner-gy or in cli - na - tion to go some-where else - and I've stopped look - ing for more com-plex

636 ROB

work. It might well be the fault of the ci - ty - cen - tre. Thank good - ness.

639

I've been work-ing high up: "Up and a - way I go" _____

==

JANE (jubilant)

643 Enter Jane, who goes to Rec.

Recit:

$\text{♩} = 88$

I'm fi-nal-ly moved here to Bath, this is the nearest surgery

==

648

to my new home so I'm here to re-gis-ter and see a doc-tor.

651

REC *Recit:*

I don't know about that: for one thing, we are moving,

=

653

for a- nother, I don't know who you are, for a-noth-er you don't have an a

=

655

point- ment.

JANE

Please

please

not spread

REC

658

Long sigh

pont.

pret-ty please

Sit down o-ver there; I'm not pro-mi-sing

V.slow spread

8:

8:

662

JANE

$\text{♪}=90$

a-ny-thing.

I love the i - dea of

667

Fes - ti - vals set in this glo - ri - ous Geo - gi - an ar - chi

671

tec - - - - ture I

==

675

love_____ the i - dea_____ of____ Fes - ti - vals____ set in this

==

679

glo - ri-ous Geor-gi-an ar - chi-tec - ture_____ which is

683

all per-fect-ly pre-served which is all per-fect-ly pre



687

served in pris - tine con - di - tion.



692

$\text{♪}=135$

I've heard all a-about

696

mar - - - vel - lous_ walk - - - ways by the

702

ri - ver and have al-re-a-dy vi-si-ted ma - ny art

708

gal - le - ries and res-tau- rants: At

713

this rate I'll soon dou·ble my weight_

718

with o-ver - in-dul - gence! soon soon

724 $\text{♪}=94$

I love the i - dea of Fes - ti -

729

-vals set in this glo - ri-ous Geo-gi-an ar - chi - tec - - -

≡

733

- - - ture I love the i -

≡

737

dea of Fes - ti - vals set in this

740

glo - - ri - ous Geor - gi - an ar - - chi - tec - - ture

==

743

which is all per-fect-ly pre-served which is

==

747

all per-fect-ly preserved in pris - tine con - di - tion.

$\text{♪}=160$

752

Just wait 'til you need some-thing done! Just



756

wait 'til you want some-thing do - ing to your home! The out - sides might be

wait 'til you want some-thing do - ing to your home! The out - sides might be

wait 'til you want some-thing do - ing to your home! The out - sides might be

wait 'til you want some-thing do - ing to your home! The out - sides might be

759

pris-tine, But sel dom the in - nerds.
pris-tine, But sel dom the in - nerds.
pris-tine, But sel dom the in - nerds.
pris-tine, But sel dom the in - nerds.

=

763 $\text{♩} = 140$ JANE *mf*

I'm sure I won't have a ny

=

767 $\text{♩} = 112$

prob - lems here. Me - thinks I hear, me -

770

-thinks I see Sweet mu - sic, won - drous me - lo - dy,



773

Towns, pa-la-ces and ci - ties fine; Here now in Bath, here



776

now in Bath the world is mine, Me -

779

thinks I hear, me - thinks I see, Sweet mu - sic, won - drous

=

782

me - lo - dy, Rare beau - ties, gal - lant la - dies shine, What-

=

785

e'er is love - ly or di - vine.

788

When to my - self I

792

act and smile, with plea - sing thoughts the time be - guile,

795

By a brook-side or wood so green, Un - heard, un-sought for,

798

or un - seen, A thou - sand plea-sures do me bless, And



801

crown my soul with hap pi - ness.



804 PAUL enters, very angry

Imitating

$\text{♩} = 84$

"Here's a leaf- let. Good bye."

807 =82

The doc-tor spent most of the time ask - ing me a-bout where to

==

809

move the sur-ge - ry to ra-ther than con - si-der-ing my symp-toms!

==

811

Why on earth does he think I came

813

♩=104

here? to ad - vise on pro-per-ty?

✓

✓



816

f

A leaf-let then good-bye! a leaf-let then a sole good - bye!



821

Why does he think I came? Once he re - a - lised I was - n't

825

in - te-res-ted in his pro - per - ty re - lo - ca - tion, he just stared at his com



829

pu - ter, fum bled a - round as us - ual and came out with "Here's a leaf-let, good- bye!"



833

A leaf-let then good-bye! a leaf-let then a sole good - bye!

*Quite quickly, all members of the
CHORUS start singing
(any bits from earlier in the opera)
beginning **mf** and soon cresc. up to **fff**.*

838

Why does he think I came?
Once he re - a - lised I was - n't

*When the total sound is **ffff**,
Piano gives loud B Minor chord
and REC starts her "Shut up",
Chorus gradually do what they're told,
and tacet before "So" finishes (bar 853)*

Piano tacet until indicating Rec's bar



842

in - te-res-ted in his pro - per - ty re - lo - ca - tion, he just stared _____ at his com



846

ff angrily
REC

Shut up! Be

pu - ter,

850

qui - - - et!_ So much

=

854

noise! If you don't like

=

857

a - ny-thing a- bout Bath just

=

860

cresc.

pack all your things and leave.

Unhurried

DOC enters -
867 he is worn out.

DOC

$\text{♩} = 64$

When I came to Bath I had high



874

hopes that I could get lots of ex-pe-ri-ence, and then move



880

on and up. Now I've no plans, just forms.

885 $\text{♩} = 56$

DOC.

The sur - ge-ry's mov - ing I do not care

=

890

where. The cli - ents' all moan - ing I real - ly can't bare, So

=

895

few need my know-ledge - they just look on the net Then tell me what

=

900

Bassoon part:

po - tions and pills they shoud get. When am - bi - tion meets pa - tients, in

Piano part:



905

Bassoon part:

ma - ny a ci - ty They get up and go with no place-love or

Piano part:



910

Bassoon part:

pi - ty; But in Bath they ne'er think of a job far a - way - In -

Piano part:

915

a little faster

stead they get ail - ments and set - tle and stay!

I've



920

had it with Bath - pre - ten - tious or poor

The pa - tients for e-ver just-



926

knock on my door All hours of the night - of this I am sure: Their

932

rall.

(sobs)

3

(sobs)

lives_ aren't worth sav - ing. I can take_ it no more!



937

REC
♩=112

He should_ have_ said the life not worth sa - ving was

*Wait for Dr
to leave, then:*



941

his, not ours. With all the train - ing he had, and that was

944

fund - ed_ by_ us He_ should_ just_ work, he_ should_ just_ work with-out



947

mak - - - - ing_ a_ fuss. I come from Bath and_



950

will_ not_ hear such things_ from_ out his_ mouth or rear.

953

Else - where in the south do shine far less - er lights, for



956

JANE

When

REC

Bath is fine.



959

to my - self I act and smile, with plea - sing thoughts the

I come from Bath and will not hear such

78
962

time be - guile, By a brook-side or wood so green, Un-things from out his mouth or rear.

=

965

heard, un - sought for, or un - seen, A thou - sand plea - sures
Else - where in the South do shine

=

968

do me_ bless, And crown_ my soul_ with hap - - -
far less - er lights, for Bath

971

- pi - ness.

Me-

is fine, for Bath is fine.



974

thinks I hear, me - thinks I see Sweet mu - sic, won - drous

Rec returns to her place.



977

me - lo - dy, Towns, pa-la-ces and ci - ties fine; Here

980

now in Bath, here now in Bath the world is mine. I

984

came to Bath and here I'll stay, as long as night doth fol-low day. Their

988

minds are full of in - hi - bi - tion: it's theirs, not Bath's, this

991

"Grave - - yard of Am - bi - tion..