

LADY HYACINTH (including song cut)

Sheet Music included in this PDF

55

LADY HYACINTH (*Cont'd.*)

(*Singing:*)

WE'LL POPULATE AN ORPHANAGE IN CAIRO!
WITH FOUNDLINGS FROM THE REEDS ALONG THE NILE!
TO WATCH A CREATURE GROW,
TO SWADDLE IT AND KNOW
THE JOY OF ITS PATHETIC LITTLE SMILE!

COLLEAGUES

ITS LITTLE SMILE!

LADY HYACINTH

THE NEWS WILL TRAVEL SOON ENOUGH TO LONDON!

COLLEAGUES

TO LONDON!

LADY HYACINTH

OUR SELFLESSNESS WILL MEET WITH GREAT ACCLAIM!

COLLEAGUES

HUZZAH!

LADY HYACINTH

THE SNIPING WILL BE STILLED,
AND THE EMPIRE WILL BE FILLED
WITH HOMES FOR BASTARD CHILDREN IN MY NAME!

Start

(*Spoken:*)

All aboard the Luxor Express for Cairo!

(*LADY HYACINTH marches off with her COLLEAGUES. MUSIC continues under.*)

MONTY (*Recorded V-O*)

And off she went. What I'd failed to tell her was that a violent uprising against the Empire was imminent and no British citizen was considered safe.

(*After a beat:*)

So you can imagine my surprise when Lady Hyacinth returned to London, quite unharmed.

(*LADY HYACINTH returns, with her exhausted COLLEAGUES.*)

LADY HYACINTH

Oh, Baron! I couldn't possibly! The degradation! The deprivation!

MONTY

What about the children?

LADY HYACINTH

Beggars and thieves, the lot of them! Imagine not rising for "God Save the King"!

(To her ACOLYTES:)

Where will my largesse be truly appreciated? I need a place so low that hope itself has been abandoned.

MONTY

You've heard, of course, of the untouchables in India...

LADY HYACINTH

India! Land of Hindus and Muslims! Of tamarind and saffron! Exotic and unknowable! That's it!

(Singing:)

WE'LL FIND OURSELVES SOME LEPERS IN THE PUNJAB!
THE HOPELESS AND THE WRETCHED AND THE CURSED!
FORGOTTEN AND UNBLESSED,

COLLEAGUES

UNBLESSED!

LADY HYACINTH

I'LL TAKE THEM TO MY BREAST,

COLLEAGUES

YOUR BREAST!

LADY HYACINTH

IF DAISY GREVILLE DOESN'T GET THERE FIRST!

WHEN WE ARRIVE THEY'LL HOBBLE OUT TO GREET US!

COLLEAGUES

"HELLO, THERE!"

LADY HYACINTH

THEIR TOOTHLESS GRINS WOULD MELT A HEART OF STONE!

COLLEAGUES

AWW! AWW!

LADY HYACINTH

AND EV'RY DILETTANTE
WILL ENVY ME AND WANT
A COLONY OF LEPERS OF HER OWN!

(Spoken:)

Call the *Times of London*!

(LADY HYACINTH marches off with her COLLEAGUES.)

MONTY *(Recorded V-O)*

And off she went. I'd neglected to mention the Malaria pandemic in the Punjab, a bit of insurance in case leprosy itself failed to prove contagious.

(After a beat:)

So you can imagine my shock when Lady Hyacinth returned to London in record time, quite the picture of health.

(LADY HYACINTH enters again, followed by her weak and sickly COLLEAGUES.)

LADY HYACINTH

The dear disgusting lepers! A terribly restrictive caste system in India – they refused to accept our help! It got to the point where they'd run away at the mere sound of my voice!

MONTY

I don't suppose you'd be willing to penetrate the jungle of deepest, darkest Africa?

COLLEAGUES

No!

LADY HYACINTH

Africa! From Zulu Land to Yoruba! Home of proud warriors, their naked torsos rippling in the firelight!

Stop

(Singing:)

WE'LL CIVILIZE A VILLAGE IN THE JUNGLE!

COLLEAGUES

THE JUNGLE!

LADY HYACINTH

IT CAN'T TAKE LONG TO LEARN THEIR MOTHER TONGUE!

COLLEAGUES

NOT LONG, NO!

LADY HYACINTH

OF WORDS THEY HAVE BUT SIX,
AND FIVE OF THEM ARE CLICKS,

LADY HYACINTH & COLLEAGUES

(CLICK!)

LADY HYACINTH

AND ALL OF THEM ARE DIFFERENT WORDS FOR DUNG!

LADY HYACINTH Cut

Mm. 86-110 (with dialogue)

Piano/Conductor

p. 2.

A Gentleman's Guide
To Love And Murder

12

LADY HYACINTH ABROAD

Cue: HYACINTH: If I'm ever to show my face in society again, I've got to find a new cause of my own, and quickly. Come, come, any ideas...?

Music by Steven Lutvak
Lyrics by Robert L. Freedman & Steven Lutvak
Orchestration by Jonathan Tunick

Colla voce

1 2 HYACINTH: 3

"The Fund For Sail-ors' Wid-ows?"

MR. CROSS (#2): DR. BROWNLEE (#1):

Dai-sy Gre-ville has the old. That's the

MRS. HETHERINGTON (#2): MISS HAYES (#3):

La-dy Sit-well has the blind. That's the

w/pizz. Stgs. *mf* +pizz. Bs.

4 5 6 7

"Night School For The Nervous?" "Crutches For The Crippled?"

MRS. PEBWORTH (#1):

two of them com-bined. La-dy Beach and Mar-g'ret Guest.

MR. GOODSALL (#3):

two of them com-bined. That was

TACET

+Timp.

8 9 10

'Way-ward Wo - men"? Who's be - hind "Dis - fig - ured Men"?

ALL: w3.
w1w2 Dai - sy Gre-ville.
M3
M1
M2

El - sie Pond's be - quest.

Tpt, Hn, Cl.
arco Stgs.
pizz. Stgs. +Bsn. *f* arco *p* arco Stgs.

+pizz. Bs.

11 12 13 14

And the deaf? Don't tell me, it's Gre-ville, yet a-gain. Ev-'ry-one's got some-thing. Can't you

Dai - sy Gre-ville.

M3
M1 M2

Hns. *f* *pizz. Stgs.* *arco* *arco*

MONTY: Pardon
me, Miss D'Ysquith...**(a cappella)**

15 see why I'm be-reft? I want to do some good, but what the dev-il's left?

16

17

18

19

W3
M3 W2
W1
M1
M2

What the dev-il's left?

20 **Marziale**

21

22 (Dialogue cont.)

23

Ww's *pp*

24

25

26

27

HYACINTH:28 Egypt? (*MUSIC*) Land of the Pharoahs.

(Dialogue cont.)

29 30 31

Bsn. solo

p

RH TACET Vlins, Vla.

LH PLAY +Toms →

8va
Vcl, Bs. *pp*

32 33 34 35

36 36A 39

rit.

MONTY: ...a modern-day Cleopatra.

HYACINTH: That's it!

We'll

PLAY

40

Gradual accel. to tempo

41 42

pop - u - late an or - phan - age in Cai - ro! With found - lings from the reeds a - long the

Vla, Vcl.

w/Stgs.

+Toms

+pizz. Bs. 2

43 44 45

Nile. To watch a crea - ture grow, to swad - dle it and know the

Bsn.

46 47 48

joy of its pa - thet - ic lit - tle smile! The news will trav - el soon e - nough to

W3

W2 W1

M1 M3

M2

Stgs, SD

sim.

w/Cl, Bsn, Vcl.

w/Bs.

-149-

56 All aboard the Luxor Express for Cairo! 57 58 59 **MONTY:** And off she went...

Ww's, Tpt (Harmon) Vln. 1

pp

Toms

Vla, Vcl. pizz. Bs.

60 **Jump to m. 68, on cue:** Lady Hyacinth returned to London, quite unharmed. 61 62 63

PLAY
+Vcl.

64 65 66 67

(1st x only)

68 *(Lady Hyacinth returns with colleagues.)* 69 70 71 (to 80)

Tpt. 3 3 Tpt, Cl.

w/Stgs, Cl/Bsn. *pp*

HYACINTH: Hope itself has been abandoned. *(MUSIC OUT)* **HYACINTH:** India! *(MUSIC)*

80 81 82

Tpt, Cl, Bsn.

(Vlns, Vla. out)

w/Stgs.

(HYACINTH): Land of Hindus and Muslims! Of tamarind and saffron! Exotic and unknowable! **Song Cut START** **HYACINTH:** That's it!

83 **Slowly** 84 85

Ob. solo

TACET

Stgs. *pp*

+Tam.

RH PLAY w/Bindi +Glk.

We'll

86 **Colla voce** 87 88 **accel.**

find our-selves some lep-ers in the Pun-jab! The hope-less and the wretch-ed and the

Ob.

TACET

Stgs.

+pizz. Bs.

(play!)

89 **A tempo** 90 91

cursed! For - got - ten and un - blessed, I'll take them to my breast, — if

Un-blessed! Your breast!

Vlns, Vla. +SD
Tpt, Cl, Bsn *8vb* (Tpt. out)

PLAY (Vcl. out)

92 93 94

Dai - sy Gre-ville does - n't get there first! When we ar - rive they'll hob - ble out to

Cl, Ob. *tr^(b)* Stgs, SD

Bsn, Vcl. Cl, Bsn.

95 96 97

greet us! Their tooth-less grins would melt a heart of stone And

W3
W2 W1
"Hel-lo, there!"
M1 M3
M2
Aww! Aww!

w/Bsn.
gliss up

V.S.

98 99 100

ev' - ry dil - et - tante will en - vy me and want a col - o - ny of lep - ers of her

+Cl, Hn, Tpt. (downbeats)

Cl, Hn, Bsn.

w/Vcl, Bs.

101 102 103

own! Now, not a word to e - ven your moth - ers till we

Cl, Bsn, Hn, Tpt.

Vlns, Vla, SD

+SD roll

Cl, Bsn, Vcl.

(w/Cl, Bsn, Vcl.)

104 105 106

leave... al - though, come to think of it, what is the

107 108 109 110

Call the *Times of London!*

point of help-ing oth-ers un-less you let the whole world know?!

Stop!

Ww's, Bsr.

+Xylo.

Cl, Bsr.
15mb

Pizz Vcl, Bs.

V.S.

111 (Dialogue cont.) 112 113

(Cl, Bsn. 15mb) +Fing. Cyms

w/Stgs.

Jump to m. 120AA, on cue: ...quite the picture of health.

114 115 Vln. 116

w/Vcl.

117 118 119

120 120A 120B (to 120AA)

120AA **Slower**

(Lady Hyacinth returns with colleagues.)

120BB

120CC

Vlns.

Rds. *p* *pesante*

Vla. Vcl.

w/Bs. *sus*
+Toms

Jump to m. 120GG, on cue

120DD

120EE

120FF

MONTY:...deepest, darkest
(MUSIC OUT) Africa.**HYACINTH:**Africa! (MUSIC)
From Zulu Land to Yoruba!

120GG

130

131

w/Stgs, Bsn.

+Bell Tree

African Drs. ("Bembe-ish")

w/Vcl, Bs

132 133 → 136 HYACINTH: (to 140)

We'll

w/Tpt, Cl,
Ob. 8vb

+Tpt. solo

140 141 142

civ - i - lize a vil - lage in the jun - gle! It can't take long to learn their moth - er

The jun - gle!

Cl, Bsn.

+Hn.

(Djembe)

p

(Vcl, Bs. out)

+pizz. Bs.

143 144

tongue! Of words they have but six, and

Not long, no!

Cl, Hn. +Tpt.

Vlns, Vla, SD

Bsn +Vcl.

Cl, Bsn, Vcl.

145 146

five of them are clicks, (Click!) and all of them are dif - frent words for

(Click!)

Bsn, Vcl, Bs.

V.S.

147

148

149

147
dung! Oh, can't you see their fright-ful paint-ed fa - ces They'll
149
Those fa - ces!

This block contains the vocal and piano accompaniment for measures 147 to 149. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 4/4 time. Measure 147 shows the vocal line starting with 'dung!' and the piano accompaniment. Measure 148 continues the vocal line with 'Oh, can't you see their fright-ful paint-ed fa - ces' and the piano accompaniment. Measure 149 shows the vocal line with 'They'll' and the piano accompaniment, which includes the phrase 'Those fa - ces!'.

Stgs, SD

Cl, Hn, Vcl.

150

151

152

150
teach us how to swing from vine to vine! It's Dai-sy Gre-ville's loss, she'll
151
From vine to vine to vine!

This block contains the vocal and piano accompaniment for measures 150 to 152. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 4/4 time. Measure 150 shows the vocal line starting with 'teach us how to swing from vine to vine!' and the piano accompaniment. Measure 151 continues the vocal line with 'It's Dai-sy Gre-ville's loss, she'll' and the piano accompaniment. Measure 152 shows the vocal line with 'From vine to vine to vine!' and the piano accompaniment.

Hns.

w/Vcl.

153 154 155

nev - er come a - cross a tribe of back - ward na - tives worse than mine! The

The

Hns. - 8ves (SD out)

Cl, Bsn, Hn. Cl, Bsn, Hn, Vcl.

156 157 158 159

Maudlin adagio

Hot-ten-tots and Pyg-mies may ap - pall us, but e - ven they are part of God's de-sign! We

Hot-ten-tots and Pyg-mies may ap - pall us, Ah...—

w/Hns. +Vlms, Vla.

mp

w/Vcl, Bs. on 2 & 4

160

A tempo

bid you all good-bye! Let all of Lon-don try to find a tribe of na-tives worse than

Good-bye!

Stgs, SD

Cl, Bsn.

Cl, Bsn, Hn, Vcl.

TACET

163

164

165

mine! Char - i - ty t'ward

Stgs, SD

Tpt, Cl, Hn.

(Hns. out)

ff

SD

Cr.

PLAY

Bsn, Vcl, Bs. *8vb*

w/Vcl, Bs.

WOMAN #3:
("Secretly")

166 167 168

oth - ers is di - (vine!) _____

Hns.

TACET

+Timp.

169 170

Vine to vine to vine to vine.. Char - i - ty is di - vine!

W2 W1 M3 M1 M2 M3 M1 M2

PLAY Tutti *mp* *ff*

Applause segue