

# PATIENCE – AUDITION PACK

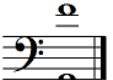
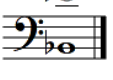



SHOW WEEK – 9<sup>th</sup> to 14<sup>th</sup> NOVEMBER 2026 | PERFORMANCES (x5)– Wed 11<sup>th</sup> to Sat 14<sup>th</sup> NOVEMBER at THE MISSION THEATRE, BATH




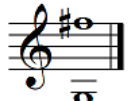

DIRECTOR – IZZY SELWYN

MUSICAL DIRECTOR – PETER BLACKWOOD



[Link to PATIENCE SCRIPT](#) for dialogue scenes referenced below. Music items reference the Chappell edition of the Vocal Score.

| CHARACTER           | VOICE  | DIALOGUE   | MUSIC  | CHARACTER NOTES  |
|---------------------|--|--|--|--|
| COLONEL CALVERLEY   | BASS-BARITONE<br> | Scene following Music No. 3 (P.5) beginning “Well here we are once more on the scene of our former triumphs”                 | (1) Act 1 No 3 p24-29 1 <sup>st</sup> verse<br><i>“If you want a receipt...”</i><br>(2) Act 2 No 8 p128-129 chorus<br><i>“In that case...”</i> | Fastidious military men, incredibly disciplined.   |
| MAJOR MURGATROYD    | BARITONE<br>      | Scene following Music No. 3 (P.5) beginning “Well here we are once more on the scene of our former triumphs”                 | Act 2 No 8 (1) p126 verse <i>“In that case...”</i> (2) chorus p128-129   |  |
| DUKE OF DUNSTABLE   | TENOR<br>        | Scene following Music No. 3 (P.5) beginning “Well here we are once more on the scene of our former triumphs”                 | Act 2 No 8 (1) p130 <i>“After some debate...”</i> p130 and (2) chorus 128-129.<br>Act 1 No 9 p66-67 <i>“Your maiden hearts...”</i>             |  |
| REGINALD BUNTHORNE  | BARITONE<br>    | Scene following Music No. 6 (P.11) with Patience: “Ah! Patience come hither...” to “Patience, Patience, Farewell”            | Act 1 No 6 p45-49 Recit & Song<br><i>“Am I alone and unobserved...”</i>  | Poet - entirely self-serving. Believes everything he says to be profound, inspired by Roman and Greek philosophers |
| ARCHIBALD GROSVENOR | BARITONE<br>    | Scene following Music No. 8 (P.14) with Patience: “Patience! Can it be that you don’t recognise me...” to “We both swear it” | Act 2 No 4 p107-109 <i>“A magnet hung in a hardware shop...”</i>   | Poet - believes everything he says to be profound, but does not delight in his own perfection                      |

|                    |  |   |   |   |
|--------------------|--|---|---|---|
| <b>LADY ANGELA</b> | MEZZO-SOP<br> | Scene following Music No.1 (P.2) beginning "There is a strange magic in this love of ours..."   | Act 1 No 1 p8 " <i>Love feeds on hope...</i> "  | Upper class Roman ladies with little to amuse themselves beyond romantic pursuits. Every word and movement is considered and refined                        |
| <b>LADY SAPHIR</b> | SOPRANO<br>   | Scene following Music No.1 (P.2) beginning "There is a strange magic in this love of ours..."   | Act 2 No 8 p127 " <i>He will have to be contented...</i> " to end of quintet  |   |
| <b>LADY ELLA</b>   | SOPRANO<br>   | Scene following Music No.1 (P.2) beginning "There is a strange magic in this love of ours..."   | Act 1 No 1 p 10 " <i>Go breaking heart...</i> "   |   |
| <b>LADY JANE</b>   | CONTRALTO<br> | Scene following Music No.1 (P.2) beginning "There is a strange magic in this love of ours..."   | Act 1 No 2 p101-104 Recit & Song (One) verse " <i>Sad is the woman's lot...</i> "   | Incredibly considered and refined Roman Lady. A natural leader with the potential to frighten the other ladies with her directives. Has it out for Patience |
| <b>PATIENCE</b>    | SOPRANO<br>   | Scene following Music No. 6 (P.11) with Bunthorne: "Ah! Patience come hither..." to "Patience, Patience, Farewell"<br><br>Scene following Music No. 8 (P.14) with Grosvenor: "Patience! Can it be that you don't recognise me..." to "We both swear it" | (1) Act 1 No 2 p15-20 " <i>I cannot tell what this love may be...</i> "<br><br>(2) Act 2 No 5 p112-113 " <i>Love is a plaintive song</i> ". | Very naïve. A member of the Roman "pleb" class who is bewildered by the upper class "patricians". Animated and unfiltered in contrast to the ladies.        |

## CONCEPT FOR THE SHOW

In setting the piece in the Roman period, very little of the characterisation changes. The poets are still aesthetic and self-involved, the soldiers are still fastidious and confused by the changed nature of the ladies. The ladies are still entirely focused on romance in contrast to Patience's ambivalence and ignorance.

In my opinion these characteristics are only amplified by the setting. The poets are modelled on philosopher poets of the time, giving them an even greater sense of self-importance. The Roman army was the most sophisticated and professional in the world, so the soldiers would be even more disciplined and stoic. The differences between Patience and the ladies would be even more apparent due to the strict class divides in Roman society.

**If you would like to audition please complete the Audition Form and return to me by Tuesday 26<sup>th</sup> May so that I can work out times for the audition evening on Friday 29<sup>th</sup> May at Southdown from 7.30 pm.**

*Izzy*

**Email: [isobeltodd.home@btinternet.com](mailto:isobeltodd.home@btinternet.com)**

**Audition venue:**

[Southdown Methodist Church Centre](#)

The Hollow

Bath

BA2 1NJ