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HASTE TO THE WEDDING

A MUSICAL VERSION OF

“Le Chapeau de Paille d’Italie”

IN THREE ACTS

Written by

W. S. GILBERT

Music Composed
by

GEORGE GROSSMITH.

	S. D.
Vocal Score, Complete	5.0
Pianoforte Solo	3.0
Libretto	1.0



London.
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"HASTE TO THE WEDDING."

Dramatis Personæ.

WOODPECKER TAPPING (<i>a Bridegroom</i>)
MR. MAGUIRE (<i>a Market Gardener</i>)
UNCLE BOPADDY	..	..	..	..	..	..	..	..
COUSIN FOODLE	..	..	..	..	..	..	..	..
THE DUKE OF TURNIPTOPSHIRE (<i>an Emotional Peer</i>)	..	..	..	..	..	..	..	..
MAJOR-GENERAL BUNTHUNDER	..	..	..	..	..	..	..	..
CRIPPS (<i>a Milliner's Bookkeeper</i>)	..	..	..	..	..	..	..	..
WILKINSON (<i>a Policeman</i>)	..	..	..	..	..	..	..	..
BARNS (<i>a Family Retainer</i>)	..	..	..	..	..	..	..	..
JACKSON (<i>a Valet</i>)	..	..	..	..	..	..	..	..
THE MARCHIONESS OF MARKET HARBOROUGH (<i>an Emotional Peeress</i>)	..	..	..	..	..	..	..	..
LADY POPTON	..	..	..	..	..	..	..	..
MARIA (<i>a Bride</i>)	..	..	..	..	..	..	..	..
BELLA CRACKENTHORPE (<i>a Milliner</i>)	..	..	..	..	..	..	..	..
PATTY PARKER (<i>a Lady's Maid</i>)

Wedding Guests and Members of the Upper Aristocracy.



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HASTE TO THE WEDDING

ACT I.

N^o 1.

Duet. (PATTY AND JACKSON.)— "To-day, at eleven."

Written by
W. S. GILBERT.

Composed by
GEORGE GROSSMITH.

Allegretto vivace.

PATTY.

JACKSON.

PIANO.

The first system of the musical score consists of three staves. The top staff is for Patty, the middle for Jackson, and the bottom for Piano. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (f) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the musical score. It includes vocal lines for both characters and piano accompaniment. The piano part features a piano (p) dynamic. The lyrics "To - day, at e - le - ven, Young" are written below the vocal lines.

The third system continues the musical score. It includes vocal lines for both characters and piano accompaniment. The lyrics "Wood - peck - er Tap - ping Will en - ter the hea - ven Of ma - tri - mo - n - e -" are written below the vocal lines.

Ma - tri - mo - nee -

To Ri - a Ma - guire that beau - ty en - trap - ping, Wood -

p

U - ni - ted will be.

- peck - er Es - quire u - ni - ted will be.

p

The

And the bells they will jin - gle,

mf

wine it will bub - ble, Turn

cres.

As Wood - peck - er, sin - gle,

cres.

Wood - - peck - er dou - ble! Re - form - ing his ways, which are
 Re - form - ing his ways, which are

ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -
 ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -

- form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of
 - form - ing his ways which are ra - ther too free, Jumps in - to the hea - ven of

ma - tri - mo - nee, ma - tri - mo - nee!
 ma - tri - mo - nee, ma - tri - mo - nee!

Young

Wood-peck-er Tap-ping (Pro-fess'd la-dy kill-er) Is

rare-ly caught nap-ping By wi-dow or maid, But her fa-ci-na-tions Her

Her gold and her sil-ler_
gold and her sil-ler_ All con-si-der-a-tions Have

Quite in the shade! To
 thrown in the shade! To

p

day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of
 day at e - le - ven Young Wood - peck - er Tap - ping Will en - ter the hea - ven Of

rull:

p

ma - tri - mo - nee!
 ma - tri - mo - nee!

a tempo

So the

a tempo

The wine it will bub - ble,
 bells they will jin - gle, As

cres:

mf

Turn Wood - - peck - - er

Wood - - peck - - er, sin - gle,

dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps

Re - form - ing his ways, which are ra - ther too free, Jumps

in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are

in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are

rather too free, Jumps in - to the hea - ven of ma - tri - mo - nee!

rather too free, Jumps in - to the hea - ven of ma - tri - mo - nee!

ff

N^o 2.

Song. (WOODPECKER).—"Maria is simple and chaste."

Allegretto Moderato.

WOODPECKER.

PIANO.

Ma - ri - a is sim - ple and chaste - She's pret - ty and
 ten - der and mo - dest - But on one or two mat - ters of
 taste Her views are dis - tinct - ly the odd - est.
 Her vir - tue is some - thing su - blime No

f *p* *f* *p* *gr* *loco*

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegretto Moderato'. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into five systems. The first system shows the vocal line and piano accompaniment. The second system contains the first line of lyrics: 'Ma - ri - a is sim - ple and chaste - She's pret - ty and'. The third system contains the second line of lyrics: 'ten - der and mo - dest - But on one or two mat - ters of'. The fourth system contains the third line of lyrics: 'taste Her views are dis - tinct - ly the odd - est.'. The fifth system contains the fourth line of lyrics: 'Her vir - tue is some - thing su - blime No'. The piano accompaniment includes dynamic markings such as *f* (forte), *p* (piano), and *gr* (grace notes). There is also a *loco* marking in the final system. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef).

kiss - ing - on that there's a stop - per - When I try, she says,

"All in good time - At pre - sent it's high - ly im - pro - per,

rit. *mf* *colla voce* *p*

Im - pro - per, it's strict - ly im - pro - per. Such

a tempo *p* *mf*

vir - tue he - ro - ic I call, To com - plain were the

p *legato sempre*

act of a noo - dle - She's al - low'd to kiss no one at

all But her cou - sin, her cou - - sin, young Foo - dle.

f con passione

Such vir - tue he - ro - ic I call, To com -

gr

f legato sempre

loco

mf

-plain were the act of a noo - dle - She's al - low'd to kiss

cres:

cres:

no one at all But her cou - sin, young Foo - - - dle,

f

f

Foo - dle.

gr

P

ff

f

Now a maid - en could ne - ver of - fend

By em - brac - ing her fa - ther or bro - ther; But I

ne - ver could quite com - pre - hend Why cou - sins should

kiss one - an - o - ther. Of course it's an in - no - cent

whim - Be - neath it no mis - chief lies hid - den.

rit:

But.... why is that gi - ven to him..... Which to

f *mf* *rit:* *colla voce*

a tempo

me is so strict - ly for - bid - den? For -

p *a tempo*

mf

- bid - den, so strict - ly for - bid - den? It's as

mf *rit:*

in - no - cent as it can be; He's a kind of per -

p legato sempre

- form - ing French poo - dle. But.... why with - hold kiss - es from

me Which are free - ly ac - cord - ed to

Foo - die? It's as in - no - cent as it can

f con passione

f legato sempre

be; He's a kind of per - form - ing French

mf

poo - die. But..... why with - hold kiss - es from

cres.

me Which are free - ly ac - cor - ded to

f

Foo - - - dle, Foo - - - dle,

The first system consists of a vocal line and piano accompaniment. The vocal line has two measures with the lyrics "Foo - - - dle,". The piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with block chords.

Foo - - - dle,.... Noo - - - dle,.... Foo - - - dle,....

p

The second system continues the vocal line with three measures: "Foo - - - dle,....", "Noo - - - dle,....", and "Foo - - - dle,....". The piano accompaniment includes a dynamic marking of *p* (piano) and features a melodic line with slurs and block chords in the bass.

cres.

Poo - - - dle?.. Why with - hold kiss - es from me Which are

The third system begins with a dynamic marking of *cres.* (crescendo). The vocal line has two measures: "Poo - - - dle?.." and "Why with - hold kiss - es from me Which are". The piano accompaniment continues with block chords.

free - - ly ac - - cord - - ed to Foo - dle?

The fourth system has two measures of the vocal line: "free - - ly ac - - cord - - ed to Foo - dle?". The piano accompaniment features a melodic line with slurs and block chords in the bass.

accel.

The fifth system features a dynamic marking of *accel.* (accelerando). The piano accompaniment continues with block chords in the bass.

Solo (MACUIRE) and Chorus:—"Ring ye joy-bells?"

N^o 3.

Allegro vivace.

MACUIRE.

Soprano.
Alto.

Tenor.
Bass.

PIANO.

mf

Ring ye joy bells, long and loud - ly,

mf

Allegro vivace.

f

f

mf

Hap - py hearts to - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres.

As he takes his blushing bride,

cres.

p

blushing bride,

p

cres.
Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

cres.

bride!

Allegro furioso.
(Enter MAQUIRE.)

ff

fz

Dialogue.

You've kept us all waiting out - side!

Such

insults I ne-ver fore - saw: You've in - sult - ed your beau - ti - ful

bride, You've in - sult - ed your fa - ther - in - law! You've in -

- sult - ed our ex - cel - lent guests, You've pooh

pooh'd the con - nu - bi - al knot. You've in - sult - ed the fly - men Who'd

drive you to hy - men, By George, you've in - sult - ed the lot!

It's

ff Yes, yes, yes, By George, you've in_sult_ed the lot.

ff *fz*

off! Her af_fec_tion's mis_plac'd! It's off! Such a man I dis_

It's off!

f

It's off!

fz

_own! It's off! Take your arm from her waist! It's

It's off!

ff

It's off!

It's off!

ff

It's off!

off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -

It's off!

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

- longs To a fa - ther who ne - ver ig - nores..... In -

This system continues the vocal line and piano accompaniment. The vocal line includes a long note with a slur over it, indicating a sustained sound. The piano accompaniment continues with similar melodic and harmonic patterns.

- sults by the do - zen, Shall mar - ry her cou - sin - Here,

This system continues the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *fz* (forzando) in the left hand, indicating a strong, accented chord.

Foo - dle, be hap - py - she's yours!

Yes, yes, yes,

This system concludes the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand, indicating a very loud, strong ending.

She's yours! Ring!

Foo - dle, be hap - py - she's yours! Ring!

This system contains the first system of music. It features a vocal line with lyrics "She's yours! Ring!" and a piano accompaniment. The piano part includes a treble and bass clef with chords and melodic lines. The lyrics "Foo - dle, be hap - py - she's yours! Ring!" are written below the vocal line.

Ring! Ring!..... Bride-groom's breast is

Ring! Ring!..... Bride-groom's breast is

This system contains the second system of music. It features a vocal line with lyrics "Ring! Ring!..... Bride-groom's breast is" and a piano accompaniment. The piano part includes a treble and bass clef with chords and melodic lines. The lyrics "Ring! Ring!..... Bride-groom's breast is" are written below the vocal line.

swell - ing proud - ly As he takes his blush - ing bride,

swell - ing proud - ly As he takes his blush - ing bride,

cres.

This system contains the third system of music. It features a vocal line with lyrics "swell - ing proud - ly As he takes his blush - ing bride," and a piano accompaniment. The piano part includes a treble and bass clef with chords and melodic lines. The lyrics "swell - ing proud - ly As he takes his blush - ing bride," are written below the vocal line. A dynamic marking "*cres.*" is present in the piano part.

blush - ing bride,
p blush - ing bride,
p

Blush - ing, - ing, blush - ing, blush - ing, - ing, e - ver blush - - ing
 Blush - ing, - ing, blush - ing, blush - ing, - ing, e - ver blush - - ing
 Blush - - ing, blush - - ing,

cres.

bride!
 bride!

f

Vivace.
No 3a. *f*

Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

MAGUIRE. Now then, are we all ready? Then away we go!

Air. — "Haste to the wedding."

Allegretto.
No 3b. *f*

MAGUIRE. It's off! Foodle shall have her! — FOODLE. Maria!

Vivace.
No 3c. *mf unis.*

mf unis. Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -

Virace. No. 3d.

mf Ring, ye joy bells, long and loud - ly,

fz *fz* *mf*

Hap - py hearts to - - ge - ther tied - Bride-groom's breast is swell - ing proud - ly

cres: *p* As he takes his blush - ing bride, blush - ing bride,

cres: *p*

cres:

Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing - ing, blush - ing - ing, blush - ing, e - ver blush - ing

Blush - ing, blush - ing,

cres:

bride!

MAGUIRE. Will you stop that? Foodle, take the bride - pair off and away we go!

N.º 3. Allegro vivace

mf

mf

Song. (BELLA.) "By dreams of ample profits lured."

N^o 4.

Tempo di Mazurka

BELLA.

con grazia

By dreams of ample profits

PIANO.

p legato

p

lured, And o - ver - flow - ing till, By

ea - sy pay - ments I se - cured Stock, fix - tures and good -

-will. But fix - tures are but means to end -

f

Good-will's a term mis-plac'd - Unless with them you deft-ly

pp

blend Po-lite-ness and Good Taste. With-

with feeling

-out you, mo-ney paid is waste - So hail... Po-lite-ness

with feeling

legato sempre

and Good Taste - So hail Po-lite-ness and Good Taste, So

dim: 3

rit:

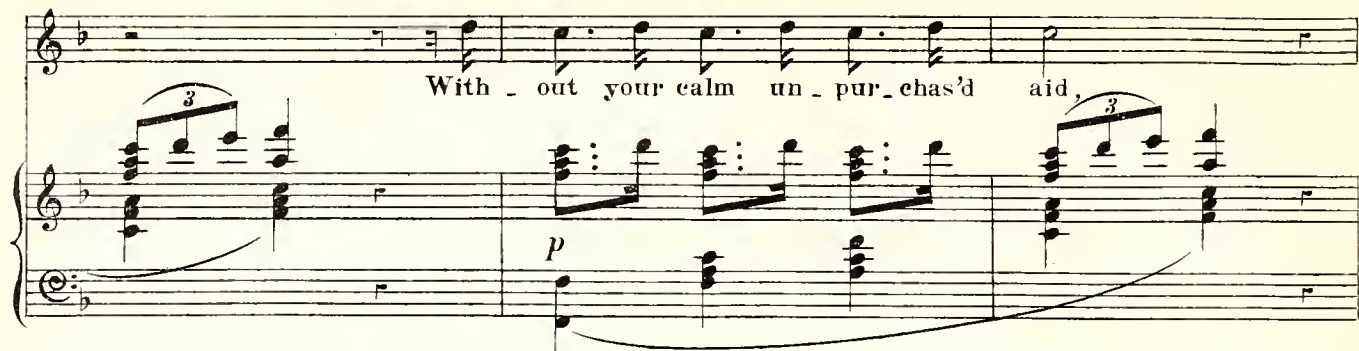
hail Po-lite-ness and Good Taste.

colla voce

f

p

With - out your calm un - pur - chas'd aid,



Work hard - ly as... you may, The fi - nest business in the



trade Falls off and fades a - way. The



stock de - pre - ci - ates in tone, The



good - will dwin - dles fast, The



hum-ble fix-tures, they a-lone Are faith-ful to the

last! Ye fix-tures, tho' but means to ends, You

with feeling *legato sempre*

do your best, my hum-ble friends, You do... your best, my

dim.

hum-ble friends, You do your best, my hum-ble

rit. *colla voce*

friends!

a tempo



N^o 5.

Recit. (BELLA AND WOODPECKER.) - "I want a hat."

Allegro. *mf*

WOODPECKER. I

PIANO. *mf sempre staccato*

want a hat of fi - nest straw, At once - a hand - some one. Trimm'd

with an ar - ma - dil - lo's claw, Three truf - fles and a bun, Two

what's - his - names of pea - cock blue, A thing - um - my on each, A

snuff box and a cock - a - too, Two mack - er - ell and a peach.

a little slower

(looks at watch)

If you have such a thing in stock, I'll buy it — Half past ten o'clock!

BELLA.

Recit. ad lib.

Ah heavens! 'tis Woodpecker! oh Judge and Juries!

WOOD.

'Tis Bella Crakenthorpe, by all the furies!

ad lib.

BELLA.

You've no thing like it in your shop? No con - se - quence - good morning! Stop!

Ah, false one, ah, false one, ah, false, one!

Segue Ballad.

Ballad. (BELLA.)—"You offer to take me."

Allegretto Moderato.

BELLA. *p* You offer to take me, one fine day, To the

PIANO. *p*

Na_val Ex - hi - bi - tion; You borrow the money from me to pay The

price of our ad - mis - sion. The rain pours down on my brand new dress, And

boots of thin pru - nel - la. Do you stand me a han - som? Oh dear, no! You

stand me un - der a por - ti - co, Like a shabby young fel - low, and off you go To

WOOD. BELLA³¹

borrow a friend's um - brel - la! um - brel - la! Poor Bel - la! To

BELLA.

bor - row a friend's um - brel - la! Ah!..... poor

WOOD.

Did I stand her a han - som?

Bel - la! Ah!..... poor Bel - la! Like a

Oh dear, no! I stood her un - der a por - ti - co, Like a

shab - by young fel - low off you go To... bor - row a friend's um -

shab - by young fel - low I off did go To... bor - row a friend's um -

- brel - la! um - brel - la! um - brel - la! To bor - row a friend's um -
 - brel - la! um - brel - la! um - brel - la! To bor - row a friend's um -

ff

- brel - la!
 - brel - la!

p

3

The rain goes on, and the days they grow - To

p

months ac - cu - mu - la - ting; And pa - tient - ly un - der that por - ti - co They

find me wait - ing - wait - - ing To her al - le - gi - ance

staunch and true Stands your de - sert - ed Bel - - - la. At

length six wea - ry months have pass'd; The wea - ther, no long - er

o - ver - cast, Clears up - and you re - turn at last With -

WOOD.
 - out that friend's um - brel - la! um - brel - la! Poor

BELLA. *ff*
 With - out that friend's um - brel - la!

WOOD.
 Bel - la! Al -

Ah..... poor Bel - la! Ah..... poor

- though six wea - ry months had pass'd, The wea - ther no long - er

Bel - la! Like a shab - by young fel - low you re - turn'd at last With -

o - ver - cast Clear'd up, and I re - turn'd at last With -

- out that friend's um - brel - la! um - brel - la! young
 - out that friend's um - brel - la! um - brel - la! poor

p

ff
 fel - lah! With - out that friend's um - brel - la!
ff
 Bel - la! With - out that friend's um - brel - la!

f *p*

3

ff

N^o 6. Duet (CRIPPS AND MACUIRE.) and Chorus.—"Gracious how I have been running."

Allegro vivace.

CRIPPS.

MACUIRE.

Sopranos.
Altos.

Tenors.
Basses.

PIANO.

(CORNETTI & HORNS)

(Enter CRIPPS.)

f

p (STRINGS.)

CORNETTI.

f

CRIPPS. I

Gra_cious, how I have been running, Backwards, forwards, in the

I. CLART.

p

rain - Im - pe - eu - ni - ous eli - ents dunning;

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature. The vocal line has lyrics: "rain - Im - pe - eu - ni - ous eli - ents dunning;".

All my trou - ble, too, in vain!

BRASS.

ff

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "All my trou - ble, too, in vain!". The piano accompaniment includes a section for BRASS, indicated by a bracket and the word "BRASS." above the staff. The dynamic marking *ff* is present. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Sop. & Alto.

mf Bow... to the Re_gis_trar! Bow..... to the Re_gis_trar!

Ten. & Bass

mf *f*

The third system features two vocal lines. The top line is for Soprano and Alto, and the bottom line is for Tenor and Bass. Both lines have lyrics: "Bow... to the Re_gis_trar! Bow..... to the Re_gis_trar!". The dynamic markings *mf* and *f* are indicated. The piano accompaniment continues with a similar rhythmic pattern.

mf *f* *f* *f*

Ped. #

The fourth system shows the piano accompaniment with a pedal point. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The dynamic markings *mf*, *f*, and *f* are present. A pedal point is indicated by "Ped. #".

Bow,..... Bow,..... Bow.... to the Registrar

f *f*

The fifth system continues the piano accompaniment with a pedal point. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The dynamic markings *f* and *f* are present. A pedal point is indicated by "Ped. #".

mf *f*

The sixth system shows the piano accompaniment with a pedal point. The right hand has a melodic line with slurs and accents, while the left hand has a steady bass line. The dynamic markings *mf* and *f* are present. A pedal point is indicated by "Ped. #".

He can the li - cencegrant - He is the man we want -

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 4/4 time. The lyrics are: "He can the li - cencegrant - He is the man we want -".

Bow,..... Bow,..... Bow.... to the Registrar!

This system contains a vocal line and piano accompaniment. The vocal line has long notes with horizontal lines above them, indicating a sustained sound. The piano accompaniment consists of two staves. The lyrics are: "Bow,..... Bow,..... Bow.... to the Registrar!".

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music features a steady bass line and chords in the right hand. A dynamic marking of *sf* (sforzando) is present in the right hand.

CRIPPS.

Sit - ting in wet things is. odious, Rheu - maties my na - ture

This system contains a vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment consists of two staves. A dynamic marking of *p* (piano) is present in the left hand. The lyrics are: "Sit - ting in wet things is. odious, Rheu - maties my na - ture".

loathes; So, be - hind this desk com - modious,

This system contains a vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment consists of two staves. The lyrics are: "loathes; So, be - hind this desk com - modious,".

I'll at once change all my clothes,.... change my clothes,.... all my

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "I'll at once change all my clothes,.... change my clothes,.... all my". The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* and *mf*.

clothes!.....

REEDS.

BASSES.

The second system continues the vocal line with the lyrics "clothes!.....". It includes a section for "REEDS." in the piano part, marked with *mf*. Below the piano part, the instruction "BASSES." is written. The piano accompaniment continues with a steady rhythmic accompaniment.

Sop. & Alto.

Ten. & Bass.

This.... is the Re_gis_trar! This.... is the Re_gis_trar!

The third system introduces vocal parts for Soprano and Alto ("Sop. & Alto.") and Tenor and Bass ("Ten. & Bass."). The lyrics are "This.... is the Re_gis_trar! This.... is the Re_gis_trar!". The piano accompaniment is marked with *mf* and features a rhythmic accompaniment with some melodic lines.

mf

f

mf

This block shows the piano accompaniment for the third system, including dynamics like *mf* and *f*. It features a rhythmic accompaniment with some melodic lines.

Bow,..... Bow,..... Bow.... to the Re_gis_trar!

f

The fourth system features vocal parts with the lyrics "Bow,..... Bow,..... Bow.... to the Re_gis_trar!". The piano accompaniment is marked with *f* and includes a section for "Bow" with a $\frac{2}{2}$ time signature.

mf

f

This block shows the piano accompaniment for the fourth system, including dynamics like *mf* and *f*. It features a rhythmic accompaniment with some melodic lines.

He can the li_cence grant_ He is the man we want_

Bow,..... Bow,..... Bow to the Re_gis.trar!

MAGUIRE. *Recit.*
Why where's he gone? He's dis_appear'd from view! Hal_

CRIPPS.
Good day to you!
- lo you sir, Hallo!

BRASS. *mf*

STRINGS. *p*

REEDS & HORNS.

MAGUIRE.

Tempo di Minuet.

p This is my daughter, sir,

One moment, pray.

These are her brides - maids -

No doubt a wed - ding

this her bri - dal day!

FL.

p HORNS.

par - ty, come to make Some pur - chas - es!

MAGUIRE.

Our names per-haps you'll take? Our names per-

STRINGS.

Detailed description: This system shows the vocal line and piano accompaniment for the first part of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Our names per-haps you'll take? Our names per-'.

- haps you'll take, you'll ve-ry kind-ly take?

grā

rall.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics '- haps you'll take, you'll ve-ry kind-ly take?'. The piano accompaniment features a *grā* marking and a *rall.* (rallentando) marking towards the end of the system.

Tempo Primo.

My name is An-tho-ny Hur-ri-cane Egg,

grā

p

mf

Detailed description: This system marks the beginning of the 'Tempo Primo' section. The vocal line starts with 'My name is An-tho-ny Hur-ri-cane Egg,'. The piano accompaniment includes dynamic markings *p* (piano) and *mf* (mezzo-forte), and a *grā* marking.

Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done'.

CRIPPS.

But real-ly-

yet- Co-nol-ly Maguire- I haven't quite finish'd- Esquire!

Detailed description: This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'But real-ly- yet- Co-nol-ly Maguire- I haven't quite finish'd- Esquire!'. The piano accompaniment provides harmonic support throughout.

Sop. & Alto. Do not for-get the "Esquire!" *f*

Ten. & Bass. His name is *f*

An-tho-ny Hur-ri-cane Egg, Bar - tho - lo-mew Cap-per-boy Pro-per-ty Skegg-

CRIPPS. CHORUS. *dim:*

But real - ly - Al - so Co - nol - ly Ma - guire - Pray, pray, pray, *dim:*

p Do not forget the "Esquire!" *ff* Do not forget the "Esquire!"

p *pp* *ff* (All sit)

MAQUIRE.
Oh, I.....was born at Pet-ty-bun

CRIPPS. (*speaking*) "Sir, the Christian names are immaterial?" On a Sa-tur-day- On a

Dialogue. *p* *f*

Sa-tur-day- In eigh-teen hundred twenty-one, *f*

CRIPPS. (*speaking*) "Your place of birth is also immaterial." On the *f*

p *f*

fourth of May_ On the fourth of May_

CRIPPS. (*speaking*) "My dear sir, I don't want your biography_ you have told me quite enough!"

MACUIRE. "Very good. (*to BOPADDY*) Now it's your turn?"

BOPADDY. "Oh! Sir, before I consent to become a witness in this matter"

On a Saturday_ On a Saturday_

BOPADDY_ "I should like to express my views as to the qualifica- On the tions of a witness?"

fourth of May_ On the fourth of May_

CRIPPS_ "What is he talking about?"

BOPADDY_ "In the first place he should be of Bow to the full age. I am. In the second, he should be a Briton by birth. I am. In - the third"

Registrar! Bow to the Registrar! Bow..... Bow.....

Bow..... to the Re - gis - trar! He can the

li - cence grant - He is the man we want -

Bow,..... Bow,..... Bow..... to the

ff rit:

Re - gis - trar!

MAQUIRE. My friends, let us follow the Registrar.

N^o 5a. *Exeunt*

p ad lib. *f*

WOODPECKER. I can't call on a Marchioness and ask her how much she wants for her hat.

Enter CRIPPS and wedding party. *Exeunt*

N^o 5b.

p ben marcato *f*

WOODPECKER. I'll engage this column for twenty four hours — let no one out.

Enter CRIPPS and wedding party.

N^o 5c.

p *f*

ff grandioso *rall.*

Curtain.

rit. *f*

END OF ACT I.

ACT II.

N^o 7.

Song: (DUKE.) — "Oh butcher, oh baker."

Allegro vivace.

DUKE.

PIANO.

Moderato affettuoso

Legato

Oh butch - er, oh ba - ker, oh can - dle - stick ma - ker, Oh

p colla voce

ven - dors of bac - ca and snuff - And you, li - cens'd vitt - ler, and

pub - lie house skitt - ler, And all who sell stick - y sweet - stuff - Ye

cres.

bar - bers, and Mess - rs the Bond-Street hair - dress - ers (Some

shave you, and o - thers do not) Ye greas - y polk - pie - men, Ye

se - cond hand fly - men, All peo - ple who en - vy my

lot, All peo - ple who en - vy my lot, Let

rall: *(with tambourine.)* *Allegro vivace.*

p *rall:*

each of you lift up his voice - With ta - bor and eym - bal re -

mf *ff* *mf*

Hit tambourine.

tam.

-jice That you're not, by some hor - ri - ble fluke, *tam.*

ff *mf* *ff*

tam.

high - ly - strung sen - si - tive Duke! An - o - ver de - vo - tion - al,

mf *ff* *p*

accel.

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra - hys - ter - i - cal,

accel.

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly - strung sen - si - tive

mf *tam.*

Duke, A high - ly strung sen - si - tive Duke!

ff *mf* *colla voce* *ff*

f *f* *mf* *f*

Affettuoso

You, men of small deal - ings of course praise your feel - ings. There's

p *colla voce*

no doubt at all a - bout that - When a den - tist ex - act - ing your

tooth is ex - tract - ing, You can howl like an ar - is - to - rat. But an

cres:

or - phan cock - spar - row, who thrills to the mar - row A

Duke who is dou - bly re - fined, Would ne - ver turn pa - ler a

tink - er or tai - lor, Or stag - ger a mid - dle - class

mind, Or stag - ger a mid - dle - class mind! So

rall: *Allegro vivace:*

p rall:

each of you lift up your voice - With cym - bal and ta - bor re -

tam. *ff* *mf*

- joice, That you're not, by some hor - ri - ble fluke, A

tam. *ff* *mf* *ff* *tam.*

tam.
 high - ly strung sen - si - tive Duke! An o - ver de - vo - tion - al,
mf *ff* *p*

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra hys - ter - i - cal,
accel. *accel.*

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly strung sen - si - tive
 Duke,
mf *colla voce* *ff*

Duke, A high - ly strung sen - si - tive Duke!
tam. *mf* *tam.* *ff*

DANCE.

tam. tam. tam. tam.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, accented with 'tam.' markings. The lower staff is in bass clef with a 6/8 time signature, providing a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *ff*.

tam. tam.

tam. tam.

tam. tam.

The second system continues the piece with similar notation. The upper staff has melodic lines with 'tam.' markings, and the lower staff has a steady eighth-note accompaniment. Dynamics range from *mf* to *ff*.

tam. tam.

tam.

tam.

The third system features more complex melodic patterns in the upper staff, including slurs and accents. The lower staff continues with eighth-note accompaniment. Dynamics include *ff*.

tam.

The fourth system shows a continuation of the melodic and rhythmic themes. The upper staff has melodic lines with 'tam.' markings, and the lower staff has eighth-note accompaniment. Dynamics include *mf* and *ff*.

tam. tam.

tam. tam.

The fifth system continues the piece with similar notation. The upper staff has melodic lines with 'tam.' markings, and the lower staff has eighth-note accompaniment. Dynamics include *mf* and *ff*.

tam. tam. tam. tam.

tam.

tam.

The sixth system concludes the piece with similar notation. The upper staff has melodic lines with 'tam.' markings, and the lower staff has eighth-note accompaniment. Dynamics include *ff*.

N^o 8. Duet (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."

Allegro Agitato.

WOODPECKER.

PIANO.

mp legg. e stacc. *p* *f*

The slave of impulse I,
 Born 'neath the a - zure sky Of beau - ti - ful Fi - ren - ze. With
 fierce de - sires I brim, When I conceive a whim, That whim... he comes a
 fren - zy! A wish un - gra - ti - fied, Wounds my I - ta - lian pride, Like

f agitato *cres:*

stab of sharp sti-let - to. My blood... is turn'd to gall;... I

mf *dim:*

can - - not sing - I squall, . . . And this is worst of

cres: *f*

all - A - way, a - way, a - way goes my fal - -

MAR.

WOOD. *dim:*

- set - to, My ex - qui - site fal - - - set - to! My

dim:

Hea - vens! should it be - fal,..... My guests.... it will ap -

blood is turn'd to gall,..... I can - - not sing - I

f

- pal,..... If, when..... as - sem - bled all - *p* A -

squall,..... And, this..... is worst of all - *p* A -

f *dim:*

cres: *p* - way, a - way, a - way goes his fal - - set - to, His

cres: *p* - way, a - way, a - way goes my fal - - set - to, My

cres:

ex - qui - site fal - - set - to!

ex - qui - site fal - - set - to!

p *b^b*

MAR.

Lord of the Up_per G, By peers of

high degree as - sid - u - ous - ly court_ed;

Fal - set - tist all di_vine, No heav'n sent whim of thine Ought e - ver

to..... be thwarted. So - ci - e - ty should strain

Each nerve to spare thee pain, What e - ver's on the ta - pis; The

im - pulse I ad - mire..... That's born..... of South - ern

fire:..... I know..... what you re - quire - Here -

take it, and be hap - - py, Take it, and..... be

hap - py! The im - - pulse I ad - mire..... That's
Al - though... I much de - sire..... A

born..... of South_ern - fire:..... I know..... what you re -
 part of your at - tire,..... That's not..... what I re -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "born..... of South_ern - fire:..... I know..... what you re -". The second staff has lyrics: "part of your at - tire,..... That's not..... what I re -". The bottom two staves are piano accompaniment in grand staff. The right hand plays chords and the left hand plays a bass line. A dynamic marking of *f* (forte) is present in the piano part.

-quire..... I know..... what you re - quire..... Too
 - quire,..... That's not..... what I re - quire,..... That's

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "-quire..... I know..... what you re - quire..... Too". The second staff has lyrics: "- quire,..... That's not..... what I re - quire,..... That's". The bottom two staves are piano accompaniment in grand staff. The right hand plays chords and the left hand plays a bass line. Dynamic markings of *f* (forte) are present in the piano part.

dim:
 well..... what you re - quire..... Here - take it,
 not..... what I re - quire..... That,

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "well..... what you re - quire..... Here - take it,". The second staff has lyrics: "not..... what I re - quire..... That,". The bottom two staves are piano accompaniment in grand staff. The right hand plays chords and the left hand plays a bass line. Dynamic markings of *dim:* (diminuendo) are present in the piano part.

take it, Take it, and be hap - py, Take it, and be
that, No, that will not, no that will not make me

Tempo primo accel.

hap - py!
hap - py!

ben marcato

Fine.

(Hopping exit for DUCHESS)

sf Fine. p stacc.

N^o 9. *Recit. and Song* (MAQUIRE.) and *Chorus*.—"Now, Woodpecker! until you come."

Moderato ben marcato.

MAQUIRE.

PIANO.

Recit.

Now, Wood-peck-er! un-til you come, my dear sir, We can-not budge a

colla voce

WOODPECKER. (*Quickly*)

peg. Why! what the dickens are you do-ing here, sir? Explain yourself, I beg!

MAQUIRE.

We are all mak-ing mer-ry On.....

p *stacc.*

port and on sherry, It's li-ber-al, very- At price you don't stickle! When you

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics 'port and on sherry, It's li-ber-al, very- At price you don't stickle! When you'. The piano accompaniment consists of chords and moving lines in both hands. There are accents (^) over the notes 'al' and 'stickle!'. A 'gracioso' (grac) marking is placed above the final note of the vocal line.

spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread

The second system continues the musical piece. The vocal line has the lyrics 'spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread'. The piano accompaniment continues with similar harmonic support. A 'loco' marking is present above the piano accompaniment in the first measure. Accents (^) are placed over the notes 'al', 'ooding', and 'Bread'.

cheese and a pickle- All ve-ry good things to tuck in- to our frames. But that's

The third system contains the lyrics 'cheese and a pickle- All ve-ry good things to tuck in- to our frames. But that's'. The piano accompaniment becomes more active with sixteenth-note patterns in the right hand. Dynamic markings include 'mf' (mezzo-forte) above the vocal line and 'mf' below the piano accompaniment. A 'gracioso' (grac) marking is above the piano accompaniment. Accents (^) are placed over the notes 'al', 'frames', and 'But'.

not the me- noo at the Hall of St James!

The fourth system concludes the piece with the lyrics 'not the me- noo at the Hall of St James!'. The piano accompaniment features a strong 'f' (forte) dynamic marking. The key signature changes to one flat (B-flat major or D minor). Accents (^) are placed over the notes 'noo' and 'James!'.

Why, bless us, there's dishes Of fowls and of fishes - Of

all that one wishes - There's muckkle and mihickle! There's pud_dings and i_ees, And

jam_bong in sli_ces, And o_ther de_vi_ces, Our pa_lates to tihickle! Fine

Frenchi_fied fix_ings - I don't know their names. But they do the thing well, in the

MAC.

parlante

parlante

Hall of St James!

Sop. & Alto.

There's pud_dings and Lees, And... jam_bong in slices_ And

Ten. & Bass.

parlante

Vices!

parlante

Thickle!

o_ther de_vices Our pa_lates totthickle! Fine Frenchified fix_ings, We

rall:

Oh, they do the thing well in the Hall of St James!

rall:

don't know their names. But they do the thing well in the Hall of St James!

rall:

N^o 10.

Chorus behind Curtains. "Hurrah! for the bride."

Soprano.
Alto.

Vivace.

Tenor.
Bass.

PIANO.

f

Hur - rah! for the bride with a

right good will, Hur - rah! Hur - rah! Hur - rah! For the

bride - groom bold who pays the bill, Hur - rah! Hur - rah! Hur -

- rah! For his fa - ther - in - law.... give three times three, And

ff

ff

ff

f

8

three for her cou - sin young Foo - dle he; And three for this ca - pi - tal

com - pa - nee. Hur - rah! Hur - rah! Hur - rah!

Haste to the wedding.

gra.

cres: e accel.

gra.

gra.
Curtain.

N^o II. Song. (BUNTHUNDER.) "Though called upon I've never been?"

Andante maestoso.

PIANO.

p *mf* *mf* *mf*

Curtain. *mf* *p*

GEN: BUNTHUNDER.

Though call'd up_on I've ne_ ver been To

Pf colla voce

court a war_ rior's tomb, Or to de_fend my so_ vereign Queen In

battle's dread boom_ boom! Re_ sist_ less I, when I am stirr'd To

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Andante maestoso'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The introduction is divided into four measures, with dynamics ranging from piano (p) to mezzo-forte (mf). The piano introduction concludes with the word 'Curtain.' and a fortissimo (mf) dynamic. The vocal line enters in the fifth measure, with the lyrics 'Though call'd up_on I've ne_ ver been To'. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line continues with the lyrics 'court a war_ rior's tomb, Or to de_fend my so_ vereign Queen In battle's dread boom_ boom! Re_ sist_ less I, when I am stirr'd To'. The piano accompaniment provides harmonic support throughout the vocal line.

dough - ty deeds of wrath, So on my-self I have conferr'd The

Or - der of the Bath! You trace my humour's de - vi - ous path? You

see my mean - ing through? The knight - ly Or - der of the Bath - I

don't be - lieve you do! Let

me explain - you're in the dark - The "Bath's" a high de - gree Con -

- ferr'd on war - ri - ors of mark, But *not* conferr'd on me. From

"Bath" we eas - i - ly de - rive This foot - bath - com - mon delf - And

that's the com - pli - ment that I've Con - ferr'd up - on my - self. This

bath - of crock - er - y..... or delf - A play on meanings twain. I'm

sor - ry - I for - got my - self - It shan't oc - cur a - gain!

N^o 12.

Duet. (WOODPECKER AND BUNTHUNDER.)—"Your pardon sir."

WOODPECKER. *Con spirito.*

(Enter WOODPECKER.)

PIANO. *f*

WOOD. *Chant.*

Your pardon sir. Am I addressing The Major-General Buntbunder I greatly wonder? In search of him I roam.

p

Con spirito.

BUN. *Chant.* WOOD. BUN.

I am, as you are rightly guessing, That most unhappy warrior. No man sorrier, But I am not at home. You're not at home? No, sir, I'm not at home.

Con spirito.

Chant. WOOD.

This information is distressing_ If you will shortly be returning,
My soul is burning With keen anxie - ty to know?

Con spirito.

WOOD.

BUN.

Chant.

Un -

I've gone abroad on business pressing; When home from
places foreigneering I shall be steering is quite un - cer - tain! Go!

- cer - tain? Oh!

Oh!

Yes quite un - cer - tain! Go!

Go!

f con spirito

WOODPECKER.

From the Mar - chion - ess - es, Whom

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piano part includes dynamic markings of *f* and *p* with accents (^) over the notes.

no - bo - dy guess - es To be of the rank of a peer - ess or peer - In

The second system continues the vocal line and piano accompaniment. The piano part maintains a steady accompaniment with chords and moving lines in both hands.

cour - te - sy lack - ing They sent us all pack - ing, And each with a ve - ry fine

The third system shows the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

flea in his ear. Those John - ies and Jack - ies, The o - ver - fed lack - ies, They

The fourth system continues the vocal line and piano accompaniment. The piano part includes a melodic phrase in the right hand and a bass line in the left hand.

went for the bride and her guests with a rush - The

The fifth system concludes the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

com - bat was heat - ed, But we were de - feat - ed By

in - so - lent arm - ies of pow - der and plush. And

Mis - ter Ma - guire, Who's ra - ging with ire, Has ta - ken an oath by the

pow - ers that be, That res - tau - rant keep - er Shall

WOOD.
not close a peep - er Un - til she has pub - lish'd an ap - o - lo - gee! From the
BUN.
Tho'

Mar - chion - ess - es, Whom no - bo - dy guess - es To be of the rank of a
 call'd up - on I've ne - ver been To court a war - rior's

mf

peer - ess or peer - In cour - te - sy lack - ing They sent us all pack - ing, And
 tomb, Or to de - fend my Sov - reign Queen In

each with a ve - ry fine flea in his ear. Those John - lies and Jack - ies, The
 bat - tle's dread boom - boom! Re - sist - less I, when

o - ver - fed lack - ies, They went for the bride and her guests with a rush - The
 I am stirr'd To dough - ty deeds of wrath, So

com_bat was heat_ed, But we were de_feat_ed By in_so_lent arm_ies of
 on my_self I have con_ferr'd The Or_der of the

pow_der and plush. And Mis_ter Ma_guire, Who's ra_ging with ire, Has
 Bath You trace my hu_mour's de_vious path? You

ta_ken an oath by the pow_ers that be, That res_tau-rant keep_er, Shall
 see my mean_ing through? The knight_ly Or_der

not close a peep_er Un_til she has pub_lish'd an ap_o_lo_gue. Ha,
 of the Bath_ I don't be_lieve you do!

cres.
mf

ha! Ha, ha! Ha, ha! Ho, ho! Ho, ho! Ho,

cres:

No!

ho! Un - til she has pub - lish'd an ap - o - lo - gee,

No! I don't be - lieve you do! I

mf

Pub - lish'd an ap - o - lo - gee! Ha, ha! ap - o - lo - gee,

don't be - lieve you do! No!

f *cres: molto*

f *cres. molto*

ap - o - lo - gee, Pub - lish'd an ap - o - lo - gee!

No! I don't be - lieve you do! *gr^{va}*

ff

N^o 13.

Song. (MACUIRE.)—"If you value a peaceable life."

Allegretto.

MACUIRE.

If you

va - lue a peace - a - ble life, This max - im will teach you to

get it: In all things give in - to your wife, - I

didn't and liv'd to re - gret it. My wife lik'd to govern a - lone, And she

cres:
 ne_ ver would share with an_ - o - ther; Re - - mark - a - bly tall and well

cres:
 grown, She had plen - ty of mus_cle and bone, With an

cres:

rall:
mf
 ex - cel - lent will of her own_ And my dar_ ling takes af - ter her

mf

p a tempo
 mo_ ther! Oh! if ear - ly in life I had hap - py - ly known. How to

p

hu_ mour a wife With a will of her own, We should

not have been snarl - ing All day at each o - - ther -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'not have been snarl - ing All day at each o - - ther -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

And, re - - mem - ber, my.... dar - ling Takes af - ter her

The second system continues the musical piece. The vocal line has the lyrics 'And, re - - mem - ber, my.... dar - ling Takes af - ter her'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

mo - - ther!

Sop. & Alto. *f*

Oh, if ear - ly in life He had hap - pi - ly.... known How to

Ten. & Bass. *f*

The third system introduces two vocal parts: Soprano & Alto and Tenor & Bass. The Soprano & Alto part begins with 'mo - - ther!' and the Tenor & Bass part begins with 'Oh, if ear - ly in life He had hap - pi - ly.... known How to'. Both vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment provides harmonic support with chords and rhythmic accompaniment.

hu - mour a wife With a will.... of her own, They would

The fourth system continues the two-part vocal setting. The lyrics are 'hu - mour a wife With a will.... of her own, They would'. The piano accompaniment continues to support the vocal lines with harmonic accompaniment.

not have been snarl - ing All day at each o - ther - And, re -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'not have been snarl - ing' and continues with 'All day at each o - ther -' and 'And, re -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

The piano accompaniment for the first system continues from the previous system. It features a melodic line in the right hand with some grace notes and a supporting bass line in the left hand.

- mem - ber, his dar - ling Takes af - ter her no - - ther!

The second system of music features a vocal line and piano accompaniment. The vocal line has the lyrics '- mem - ber, his dar - ling Takes af - ter her no - - ther!'. The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

Ne - ver

p

The piano accompaniment for the second system includes a dynamic marking of *p* (piano). It features a melodic line in the right hand and a supporting bass line in the left hand, continuing the musical theme.

wake up her tem - per - I did - And smash went a win - dow, in -

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'wake up her tem - per - I did - And smash went a win - dow, in -'. The piano accompaniment continues with a similar rhythmic and melodic structure.

-stanter; In - _variably do as you're bid, - I didn't bang went a de -

-canter! Give in to each whim, I de - clin'd - At my head went a vi - ne - gar

eru - et.,, What - _ e - ver in - duce - ment you find, Ne - ver

cres.

give her ad - vice of a kind That is known as "a bit of your

mind? I did - and the crock - er - y knew it! Oh! if

mf *rit.*

p a tempo

ear - ly in life I had hap - py - ly known, How to hu - mour a wife With a

will of her own, We should not have been snarl - ing

All day at each o - - - ther - And, re - -

- mem - ber, my dar - ling Takes af - ter her mo - - ther!

Oh! if

ear - ly in life He had hap - pi - ly... known How to hu - mour a wife With a

will of her own, They would not have been snarl - ing

All day at each o - - ther_ And, re - -

- mem - ber, his dar - ling Takes af - ter her mo - - ther.

Tho' her

as - pect was mo - dest and meek, She could turn on the steam in a

minute:, Her e - -rup - tions went on for a week - Ve - -

- su - vius, my boy, wasn't in it! Give your wife of in - dul - gence her

fill, Tho' your meals be un - plea - sant - ly scrap - py, Ne - ver

look at her mil - li - ner's bill; Gulp down that ex - tra - va - gant

pill, And you may - and you pro - ba - bly will - Be

mf *mf*

bankrupt - and tho - rough - ly hap - py! Oh! if ear - ly in life I had

p *a tempo* *p*

hap - py - ly... known How to hu - mour a wife With a will of her own,

We should not have been snarling All day at each o - - ther -

And, re - - member, my dar - ling Takes af - ter her mo - - ther!

Ob! if

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "And, re - - member, my dar - ling Takes af - ter her mo - - ther!". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *ff*.

ear - ly in life He had hap - pi - ly known, How to hu - mour a wife With a

The second system continues the musical score. The vocal line lyrics are "ear - ly in life He had hap - pi - ly known, How to hu - mour a wife With a". The piano accompaniment continues with a similar texture. The key signature remains one flat, and the time signature is 4/4. The piano part includes dynamic markings such as *f*.

will of her own, They would not have been snarl - ing

The third system concludes the musical score on this page. The vocal line lyrics are "will of her own, They would not have been snarl - ing". The piano accompaniment continues with a similar texture. The key signature remains one flat, and the time signature is 4/4. The piano part includes dynamic markings such as *f*.

All day at each o - - ther - And, re - - mem - ber, his dar - ling

Takes af - ter her mo - - ther!

DANCE.

mf

cres.

Exeunt.

Duet. (WOODPECKER AND BUNTHUNDER.) "I've come across hats."

N^o 14.

Allegretto.

WOODPECKER. *ad lib.* I've come a_cross hats of all co_lors and sorts, But

PIANO. *p*

BUNTHUNDER.

none like this spe - ci - men, dem - me! Thief! Bur - glar! A - way to the

sf

WOOD.

eri - mi - nal courts, With your ske - le - ton keys and your jem - my! Ex -

sf

- cuse me, you're really mis - ta - ken in that - I'll prove it, if pa - tient you'll be, sir: This

f

BUN.

morn-ing my horse ate a young la-dy's hat— Well, what does that mat-ter to

WOOD.

me, sir? But she's now at my lodg-ings, and leave them she won't, Un-

BUN.

-til I've pro-cur'd her an- - o - ther! By all that - is pru-dent and

BUN

WOOD.

pro-per, why don't The young la-dy go home to her mo-ther? mo-ther?

mo-ther! Al - -rea - dy too long she has tar-ried— Why

WOOD. BUN. WOOD.

don't the young wi-dow with-draw? Young wi-dow? Young wi-dow? Young

f

rall.

wi-dow? good gra-cious, she's mar-ried, And her hus-band can claim her by

colla voce

BUN. *a tempo* WOOD.

law! Ha, Ha! Ho, Ho! Sly dog! Sly

f

BOTH. *accel.*

dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

f accel.

dog! Ha, Ha! sly dog! Ha, Ha! Ho, Ho!

ff

WOOD.

Now, her husband's a jea - lous old fel - low, A

p a tempo

sa - vage old tar - tar, no doubt A mid - dle - class white - wash'd O -

rull:

f

BUN.

- the - lo - One leg in the grave, and one out! Ha, Ha! Ho, Ho! Sly

f *f* *p*

WOOD. BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

f *f* *accel.*

WOOD.

dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho! Now you'd

ff *p*

think he'd abuse her or thrash her, Just to give her a kind of a fright.

Parlante ad lib.
My dear sir, he'd simply and silently smash her! And, by

BUN.

a tempo
George, he'd be perfectly right! Ha, Ha! Ho, Ho! Sly

a tempo

WOOD.
dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

BUN. *accel.*

f accel.

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

ff

WOOD.

Now, as - sist me if you could be brought to, We'd

a tempo

BUN. *ad lib.*

hood_wink O - thel - lo, I bet_ No, real - ly I don't think I

culla voce

rull:

ought to_ I don't think I ought to, and yet_ Ha, Ha! Ho, Ho! Sly

rull:

WOOD.

BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha,

ff accel.

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

ff

WOOD. *Recit.* 3

Here are the fragments, de_cor_a_ted they, With choicest gifts of Flo_ra's.

Recit.

BUN.

By all the blight_ing tricks that de_vils play, This hat is Le_o -

sfp

WOOD.

-no_ra's! Her name, sir - Le_o - -no-ra's! Quite right, it's Le_o -

sfp

a tempo

BUN.

Allegro.

Quasi parlante

-no-ra's Ha, Ha! Ho, Ho! Sly dog! Be quiet, sir! Be

f *ff* Allegro. *p* *p*

qui - et, sir! The mar - ried la - dy For whom, with mo - tives base and sha - dy, A

furnish'd lodg - ing you've pro - vi - ded, Turns out to be my wife mis - gui - ded!

WOOD.

What? With sheer bad luck my lot is reek - ing; The

hat that all day I've been seek - ing Turns out to be the hat ill - fa - ted, My

BUN.

horse this morn - ing mas - ti - ca - ted! What?

Alleg:

WOOD.

Cease your fu - ry! Judge in er - mine My in - ju - ry Shall de - ter - mine!

BUN.

Fire and fu - ry! Judge in er - mine (With a ju - ry) Shall de - ter - mine

Allegro.

Your re - marks are clear - ly wrong, sir - Much too strong, sir - Much too strong, sir!

How to treat this so - cial wrong, sir - Come a - long, sir - Come a - long, sir!

HASTE TO THE WEDDING. To be played *ff* while the wedding party is on, *ppp* during change of scene, and *ff*

again while wedding party dance on.

Last time only.

lc. fff

FINALE.

N^o 15.

Allegretto Moderato.

LE ONORA.

PIANO.

WOOD.

So, sir, I've found you out at last! She's

LEO. BUN.

got the hat! At your as - sur - ance I'm a - g - h - a - s - t! She's

LEO. BUN.

got the hat! While you've been on clan - des - tine jaunts - She's

LEO.
got my hat! I've wait - ed for you_ at my aunts! I've

wait - ed, wait - ed, wait - ed, wait - ed_ All day I've waited for you_ at my aunts!

LEONORA. *f*
While you've been on 'clan - des - tine jaunts_ I've wait - ed for you

MARIA. *f*
She's got the hat_ She's got the hat (We don't know how, but

WOODPECKER. *f*
She's got the hat_ She's got the hat (We don't know how, but

MACUIRE. *f*
She's got the hat_ She's got the hat (We don't know how, but

BUNTHUNDER. *f*
She's got the hat_ She's got the hat (We don't know how, but

Soprano. *mf*
Alto. She's got the hat_ She's got the hat (We don't know how, but

Tenor. *mf*
Bass. She's got the hat_ She's got the hat (We don't know how, but

PIANO. *mf*

at my aunt's, at my aunt's, at my aunt's, All
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 ne-ver mind that)- It's tat for tit, and tit for tat- She's
 day I have wait-ed for you- at my aunt's!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 got the hat, she's got the hat!
 For-

She's got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

-give me - I have been un - just!

p She's got the hat!

p

She's

She's

She's

She's

You'll o - ver - look the past, I trust?

She's

got the hat!

got the hat!

got the hat!

got the hat!

got the hat!

But, stop! The gate of

got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

Hea - ven shuts! Where

She's got the hat!

mf

f

mf

The musical score is for a piece in G major (one sharp) and 2/4 time. It features a vocal melody and piano accompaniment. The lyrics are: 'got the hat!', 'But, stop! The gate of', 'She's got the hat!', 'Hea - ven shuts! Where', and 'She's got the hat!'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The piano part consists of chords and moving lines in both hands, with some triplet figures. The vocal line is simple and rhythmic, matching the lyrics.

are the Bar - ce - lo - na - nuts? The Bar - ce - lo - na -

lo - na - lo - na - You have *not* got the Bar - ce - lo - na nuts!

LEO. *mf*

MAR. *mf* Well, what of this, and what of that -

WOOD. *mf* Well, what of this, and what of that -

MAG. *mf* Well, what of this, and what of that -

BUN. *mf* Well, what of this, and what of that -

Sop. *mf* But, stop! The gate of Hea - ven shuts! You

Alto.

Ten. *mf* Well, what of this, and what of that -

Bass.

Some how or o-ther she's got the hat. It's tat for tit, and
 Some how or o-ther she's got the hat. It's tat for tit, and
 Some how or o-ther she's got the hat. It's tat for tit, and
 Some how or o-ther she's got the hat. It's tat for tit, and
 have not got the Bar-ce-lo-na nuts, The Bar-ce-lo-na nuts, The
 Some how or o-ther she's got the hat. It's tat for tit, and
 tit for tat. She's got the hat, She's got the hat, She's
 tit for tat. She's got the hat, She's got the hat, She's
 tit for tat. She's got the hat, She's got the hat, She's
 tit for tat. She's got the hat, She's got the hat, She's
 Bar-ce-lo-na nuts!
 tit for tat. She's got the hat, She's got the hat, She's

brilliant

got the hat She's got the hat! So ring ye joy - bells,
 got the hat She's got the hat! So ring ye joy - bells,
 got the hat She's got the hat! So ring ye joy - bells,
 got the hat She's got the hat! So ring ye joy - bells,

got th hat, She's got the hat! So ring ye joy - bells, *f*
 got th hat, She's got the hat! So ring ye joy - bells, *f*

long and loud - ly, Hap - py hearts to - - ge - ther tied -
 long and loud - ly, Hap - py hearts to - - ge - ther tied -
 long and loud - ly, Hap - py hearts to - - ge - ther tied -
 long and loud - ly, Hap - py hearts to - - ge - ther tied -

long and loud - ly, Hap - py hearts to - - ge - ther tied -
 long and loud - ly, Hap - py hearts to - - ge - ther tied -

Bride-groom's bo - som swell - ing proud - ly As he takes his
 Bride-groom's bo - som swell - ing proud - ly As he takes his
 Bride-groom's bo - som swell - ing proud - ly As he takes his
 Bride-groom's bo - som swell - ing proud - ly As he takes his
 Bride-groom's bo - som swell - ing proud - ly As he takes his
 Bride-groom's bo - som swell - ing proud - ly As he takes his

blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,
 blush - ing bride, blush - ing bride,

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing bride!

Blush - ing, blush - ing, blush - ing bride!
Blush - ing, blush - ing, blush - ing, e - ver

Blush - ing, blush - ing, blush - ing, e - ver
Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

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