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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.
CHAPPELL & Co. 50, NEW BOND STREET. W.
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"HASTE TO THE WEDDING."

Dramatis Personæ.

WOODPECKER TAPPING *(a Bridegroom)* .. ..

MR. MAGUIRE *(a Market Gardener)* .. ..

UNCLE BOPADDY .. ..

COUSIN FOODLE .. ..

THE DUKE OF TURNIPTOPSHIRE *(an Emotional Peer)* .. .. ..

MAJOR-GENERAL BUNTHUNDER .. ..

CRIPPS *(a Milliner's Bookkeeper)* .. ..

WILKINSON *(a Policeman)* .. ..

BARNS *(a Family Retainer)* .. ..

JACKSON *(a Valet)* .. ..

THE MARCHIONESS OF MARKET HARBOROUGH *(an Emotional Peeress)*

LADY POPTON .. ..

MARIA *(a Bride)* .. ..

BELLA CRACKENTHORPE *(a Milliner)* .. ..

PATTY PARKER *(a Lady's Maid)* .. ..

Wedding Guests and Members of the Upper Aristocracy.

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HASTE TO THE WEDDING

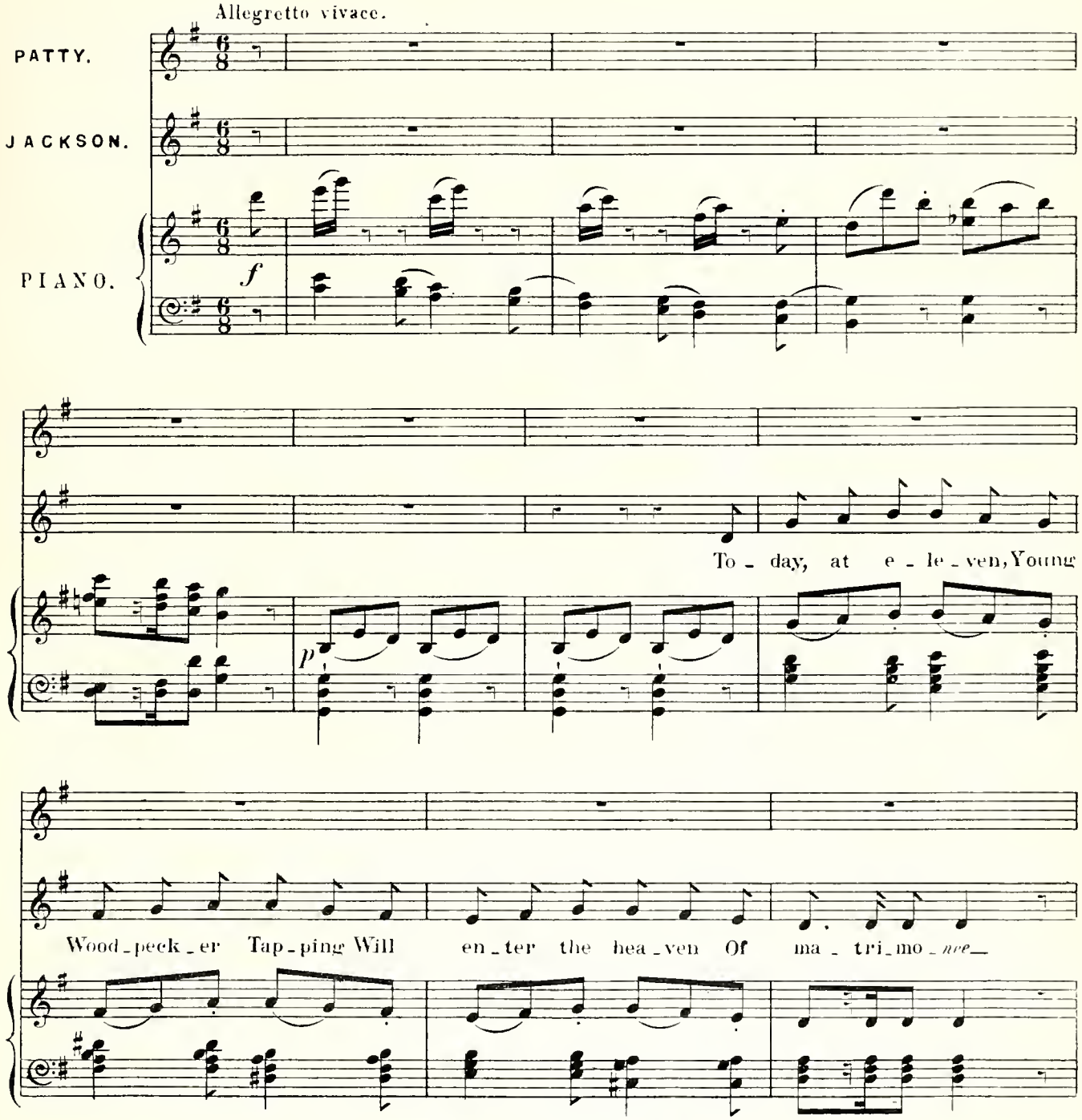
ACT I.

No. 1.

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

Written by
W. S. GILBERT.

Composed by
GEORGE GROSSMITH.



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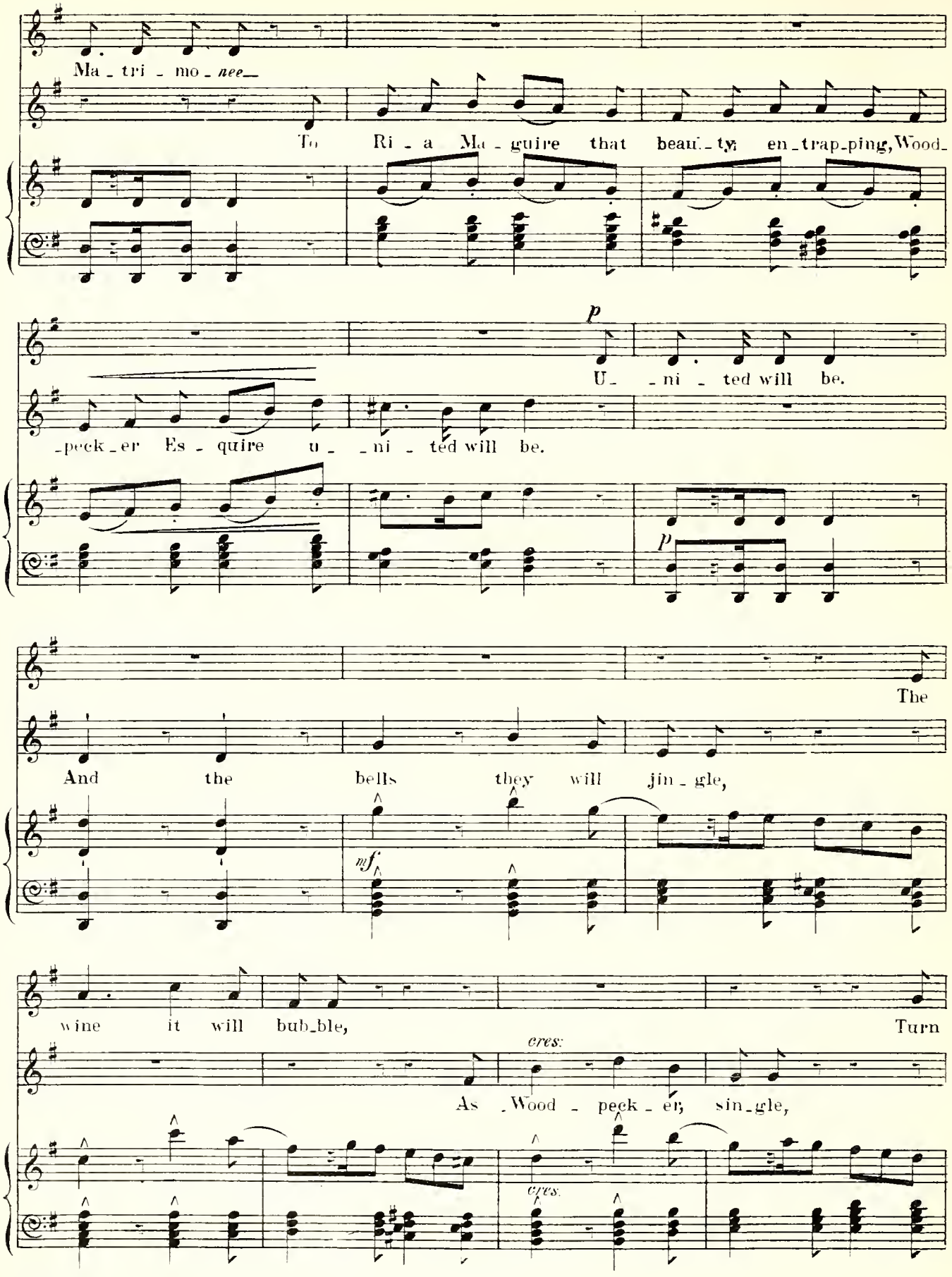
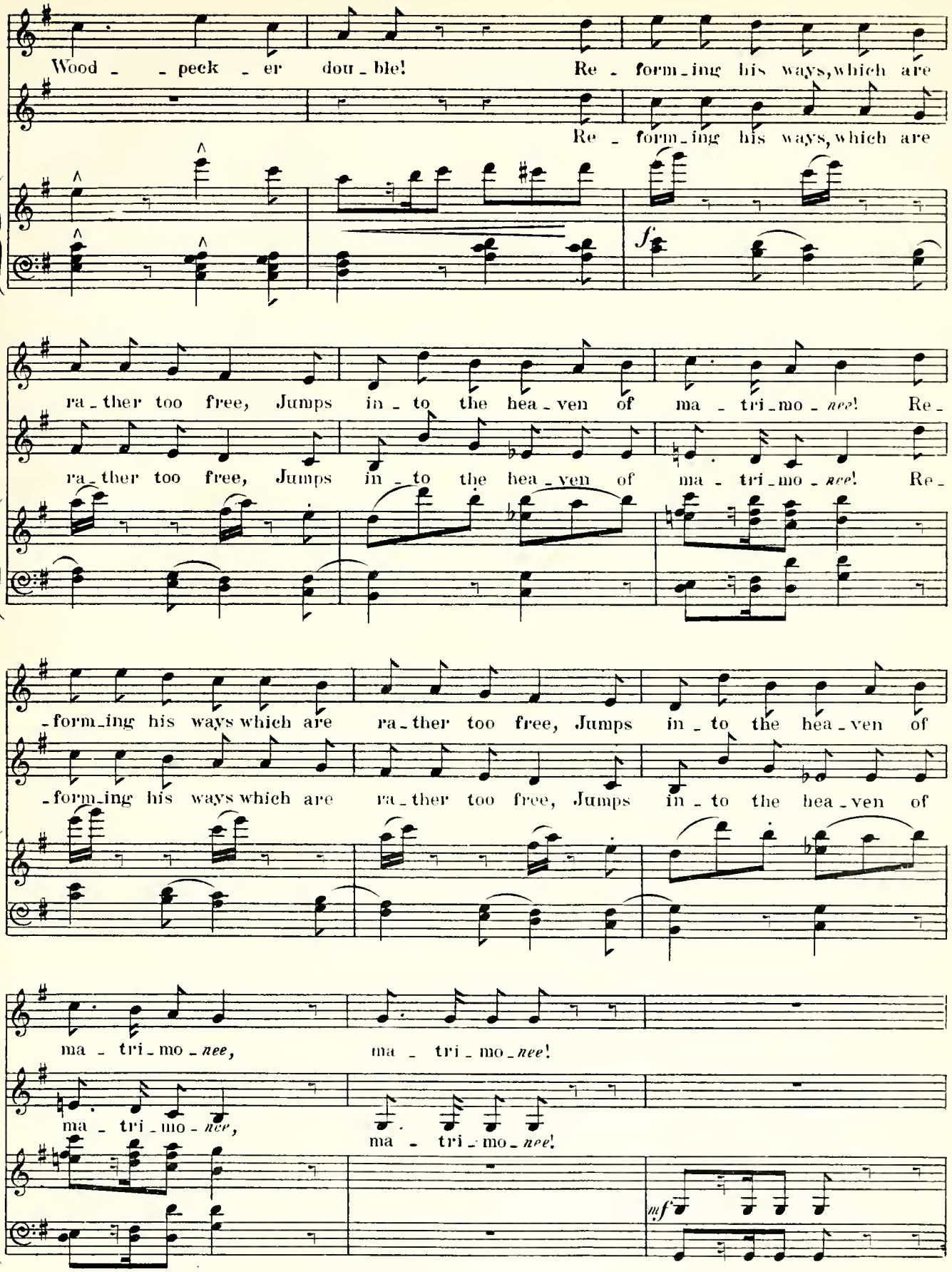
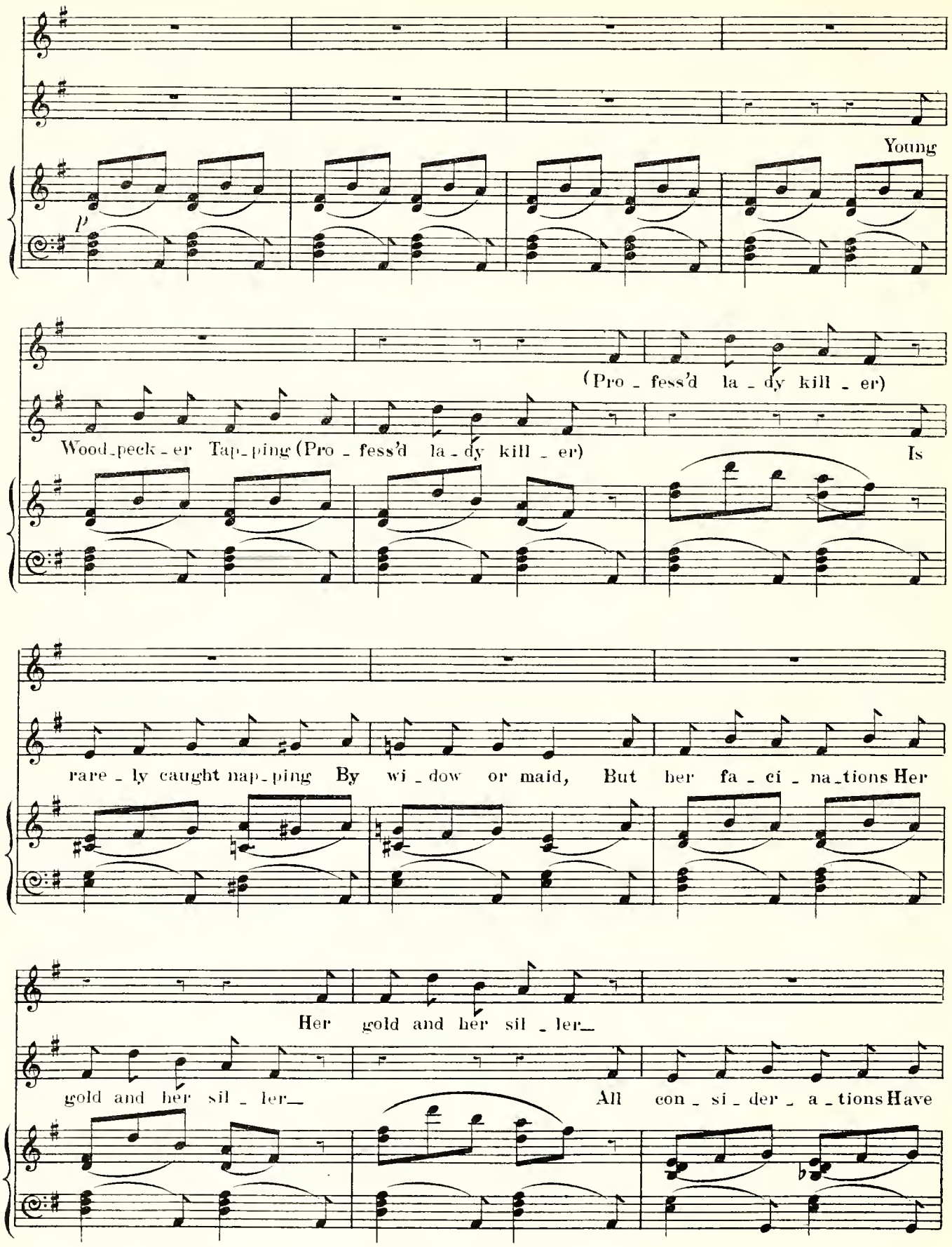
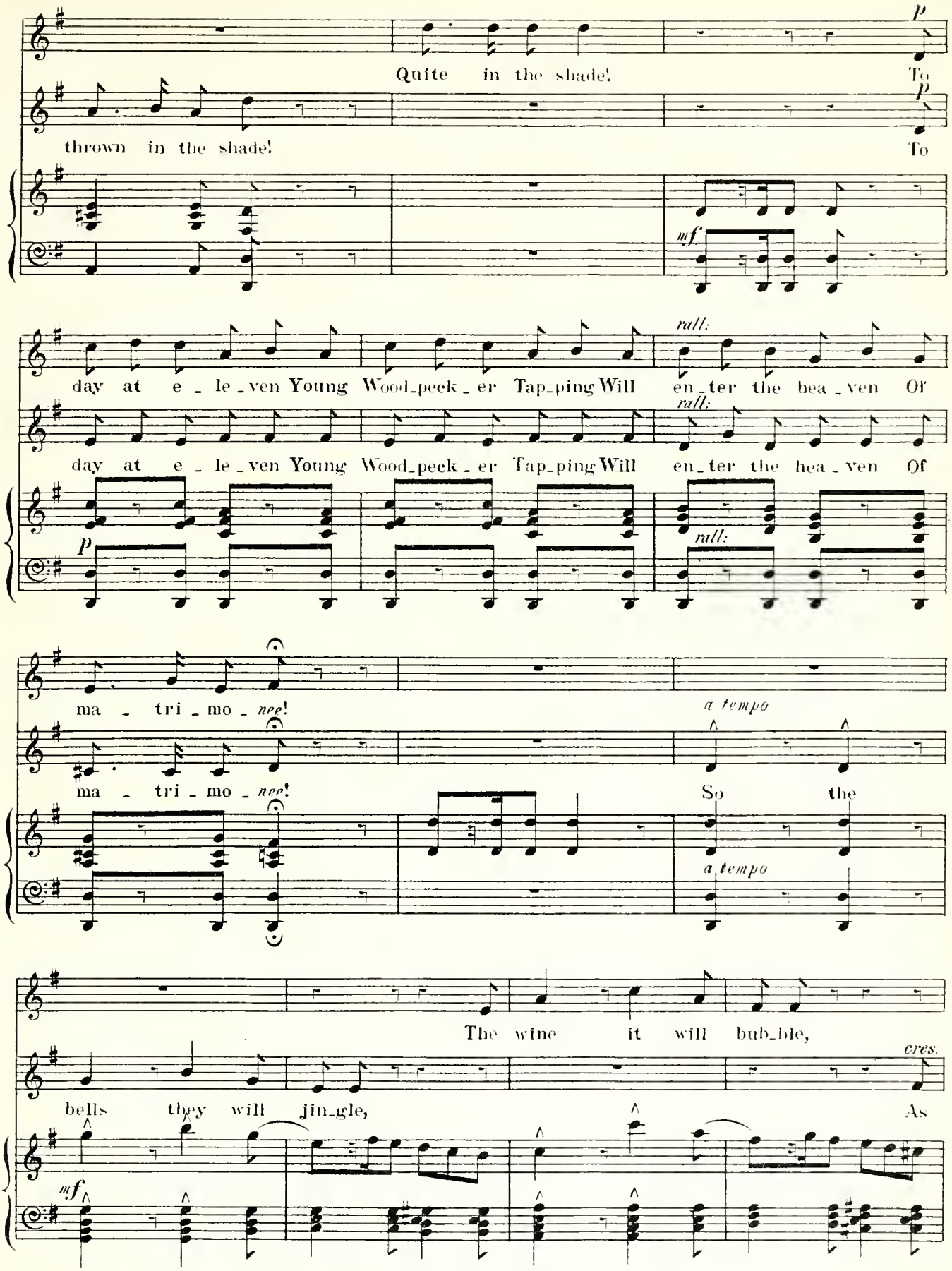
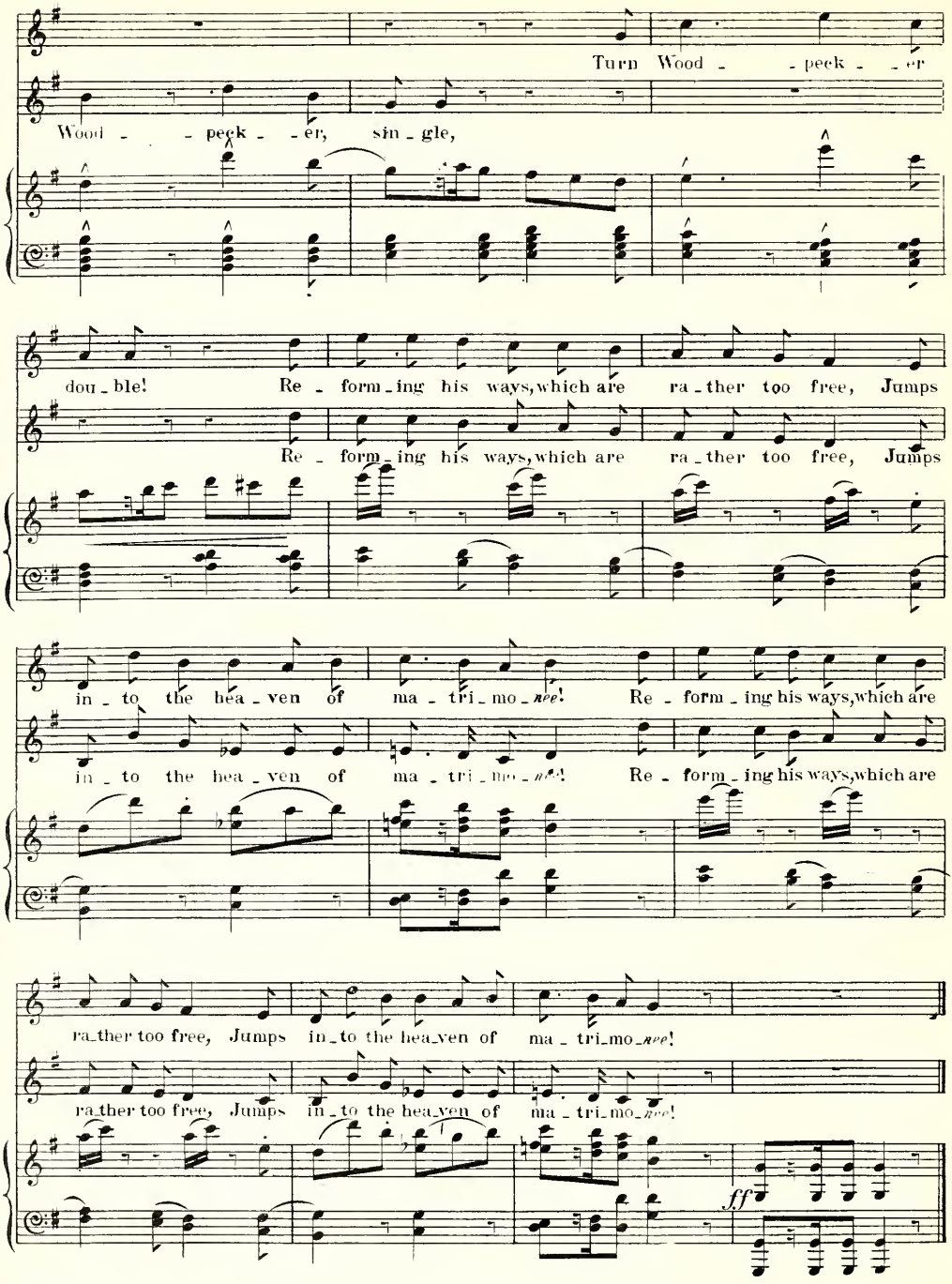

Ma - tri - mo - nee
To Ri - a Ma - guire that beau - ty en - trap - ping, Wood -
p
U - ni - ted will be.
- peck - er Es - quire u - ni - ted will be.
p
The
And the bells they will jin - gle,
mf
wine it will bub - ble,
Turn
cres.
As Wood - peck - er, sin - gle,
cres.

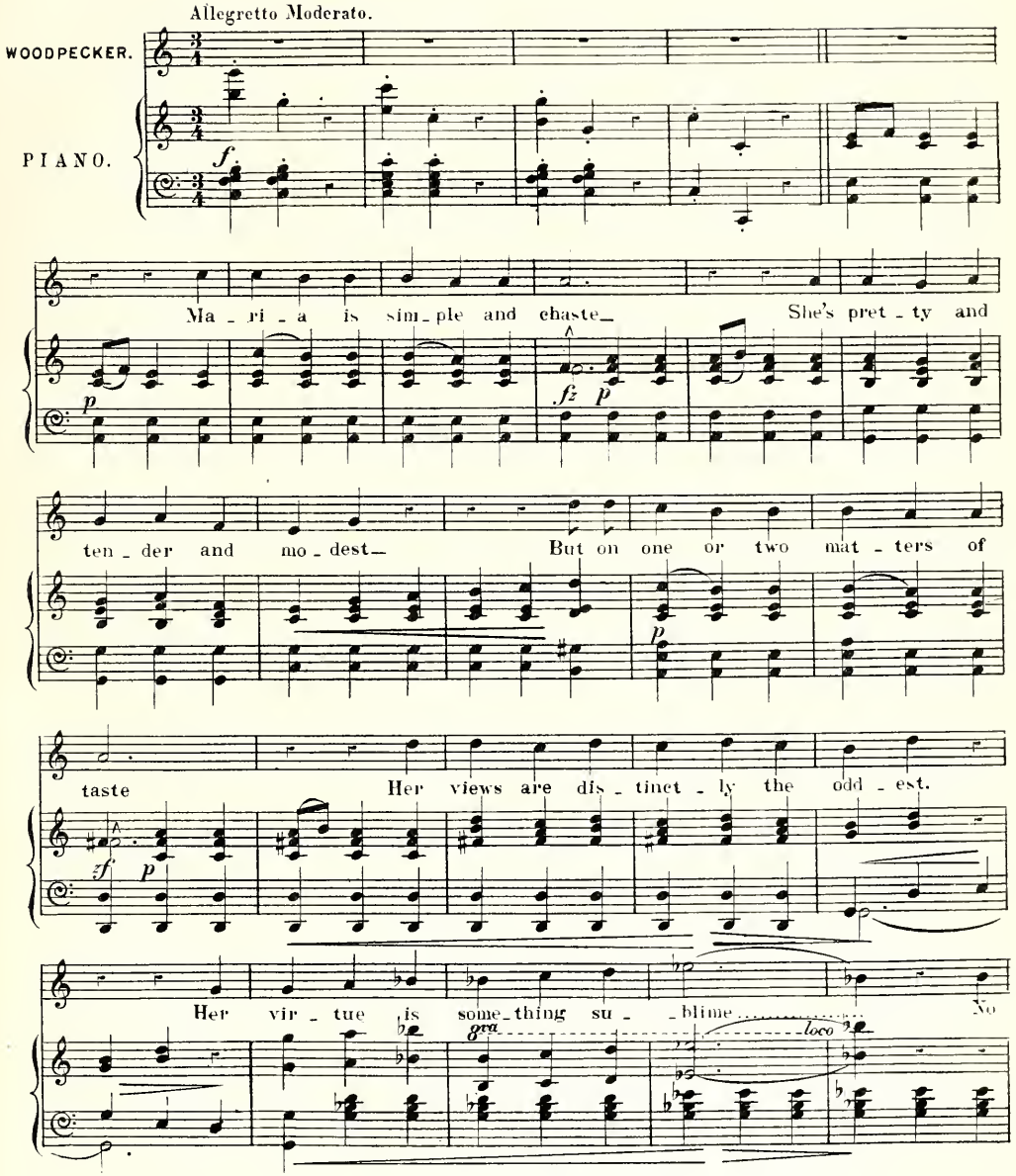

Wood - - peck - er dou - ble! Re - form - ing his ways, which are
Re - form - ing his ways, which are
ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -
ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee! Re -
- form - ing his ways which are ra - ther too 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!

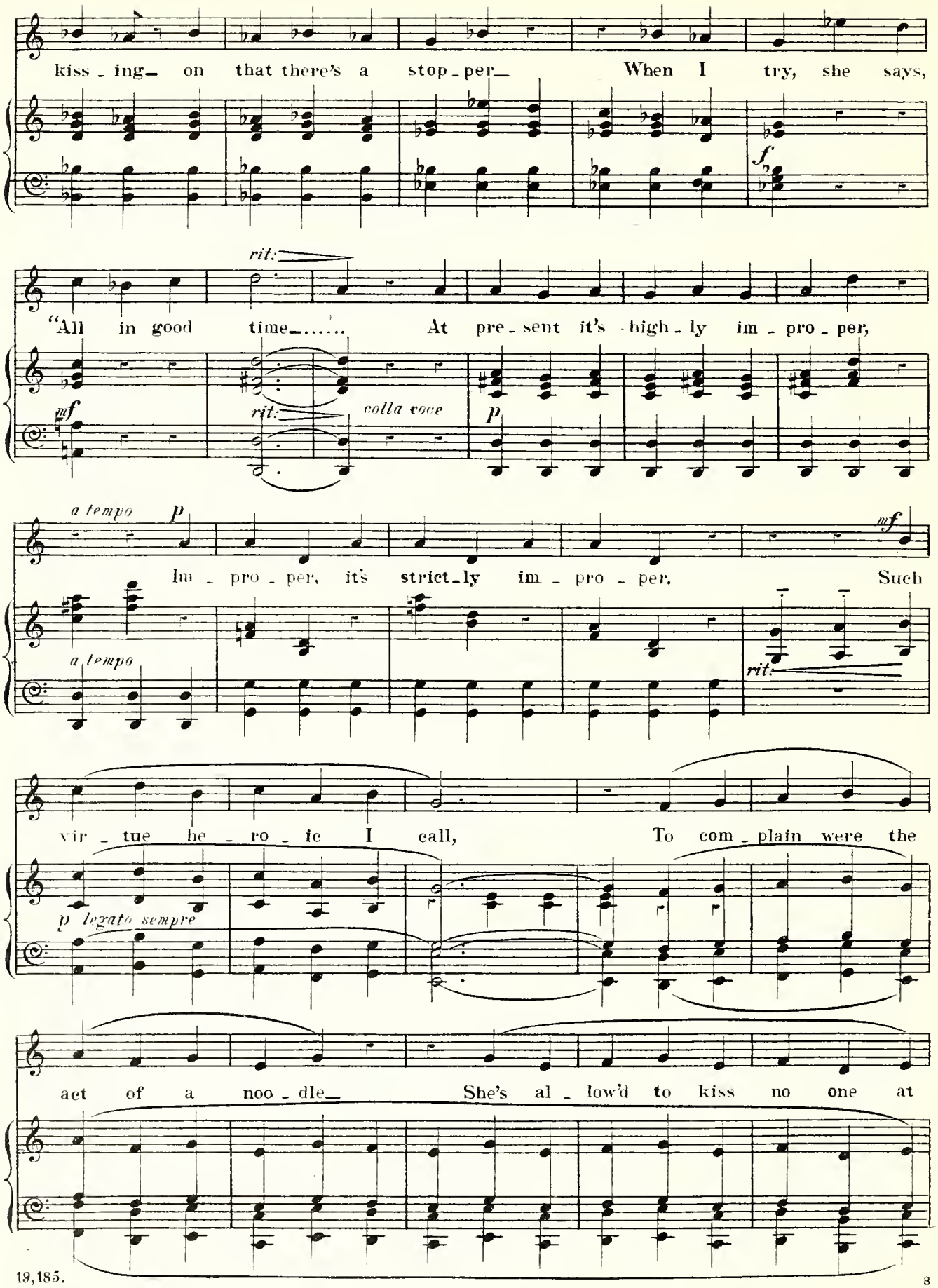

Young
p
(Pro - fess'd la - dy kill - er)
Wood-peck - er Tap-ping (Pro - fess'd la - dy kill - er)
Is
rare - ly caught nap-ping By wi - dow or maid, But her fa - ci - na-tions Her
Her gold and her sil - ler
gold and her sil - ler
All con - si - der - a - tions Have

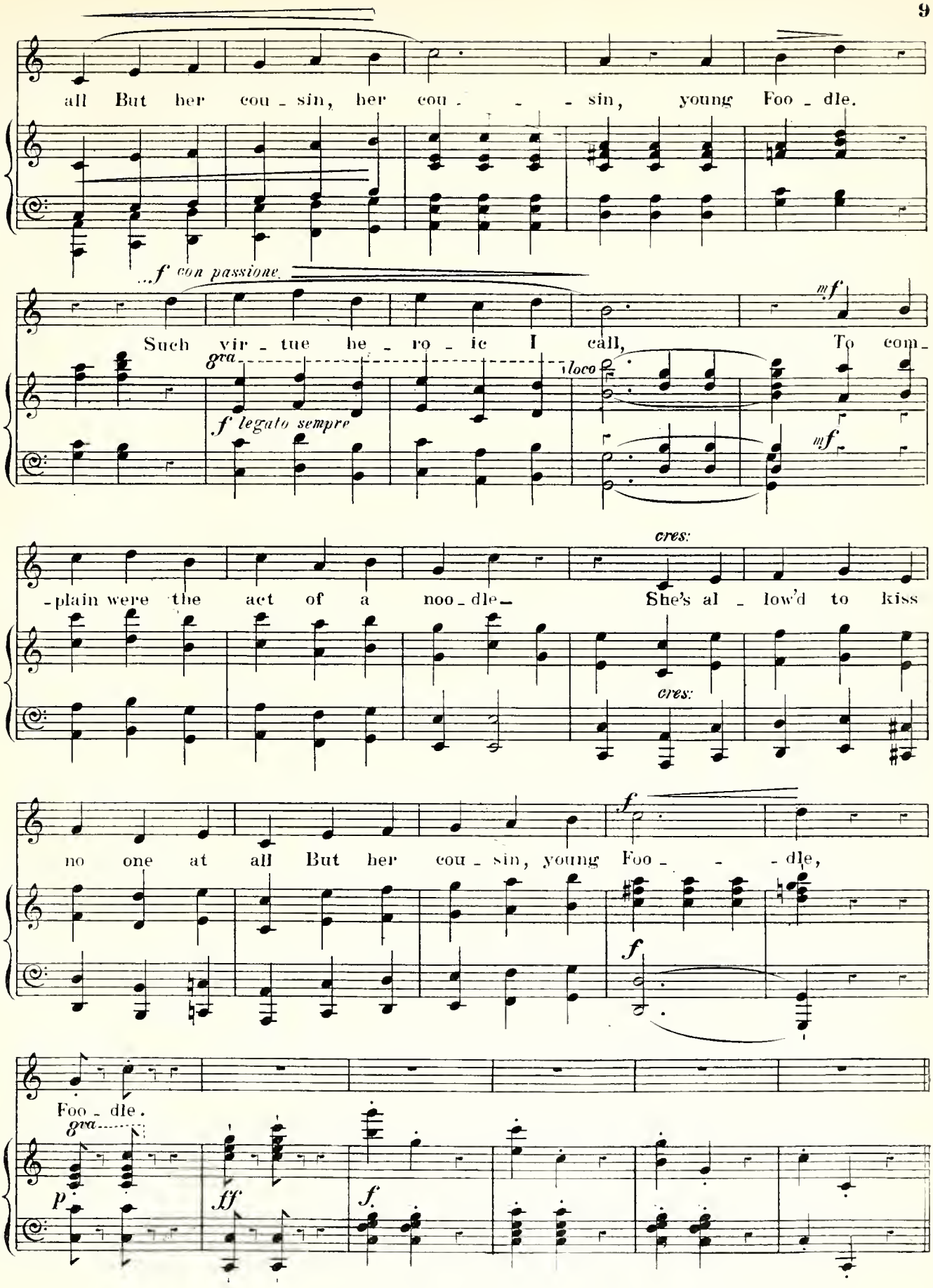

p
Quite in the shade! To
p
thrown in the shade! To
mf
rall:
day at e - le - ven Young Wood-peck - er Tap-ping Will en - ter the hea - ven Of
rall:
day at e - le - ven Young Wood-peck - er Tap-ping Will en - ter the hea - ven Of
p
rall:
ma - tri - mo - nee!
ma - tri - mo - nee!
a tempo
So the
a tempo
The wine it will bub-ble,
cres:
bells they will jin-gle, As
mf

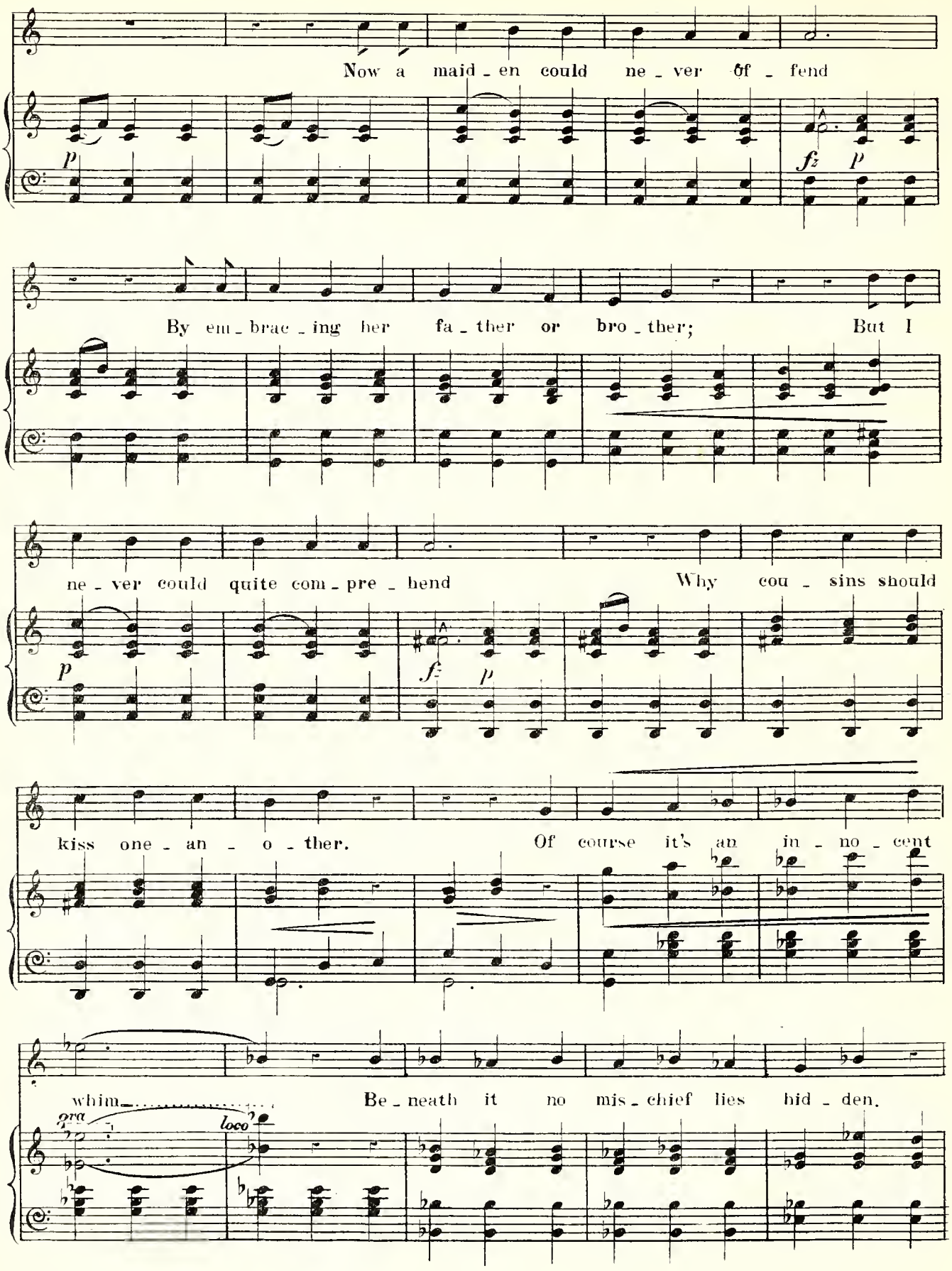

Turn Wood - - peck - - er
Wood - - peck - - er, sin - gle,
dou - ble! Re - form - ing his ways, which are ra - ther too free, Jumps
Re - form - ing his ways, which are ra - ther too free, Jumps
in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are
in - to the hea - ven of ma - tri - mo - nee! Re - form - ing his ways, which are
ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee!
ra - ther too free, Jumps in - to the hea - ven of ma - tri - mo - nee!
ff

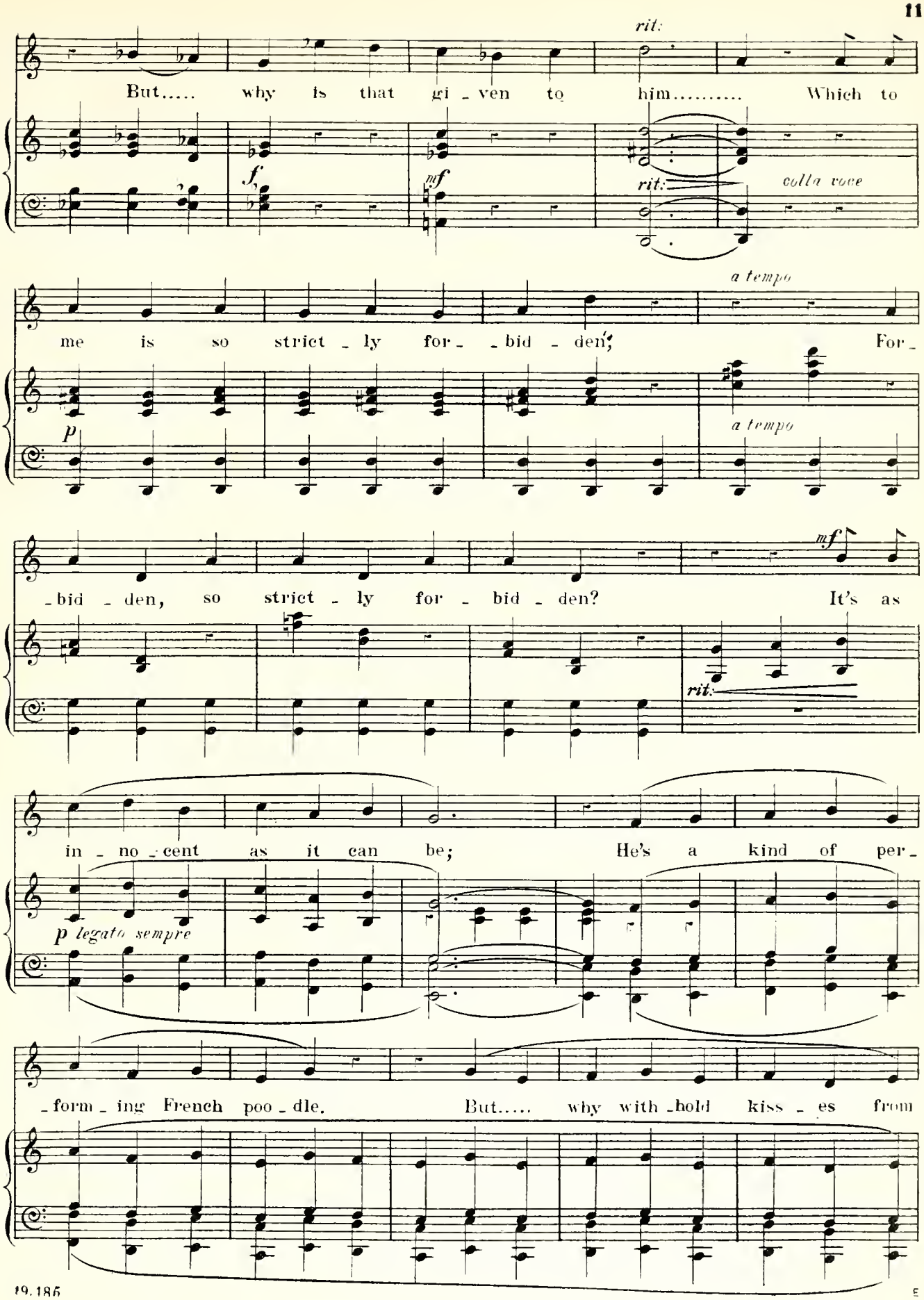
No. 2. *Song.* (WOODPECKER.)—"Maria is simple and chaste."

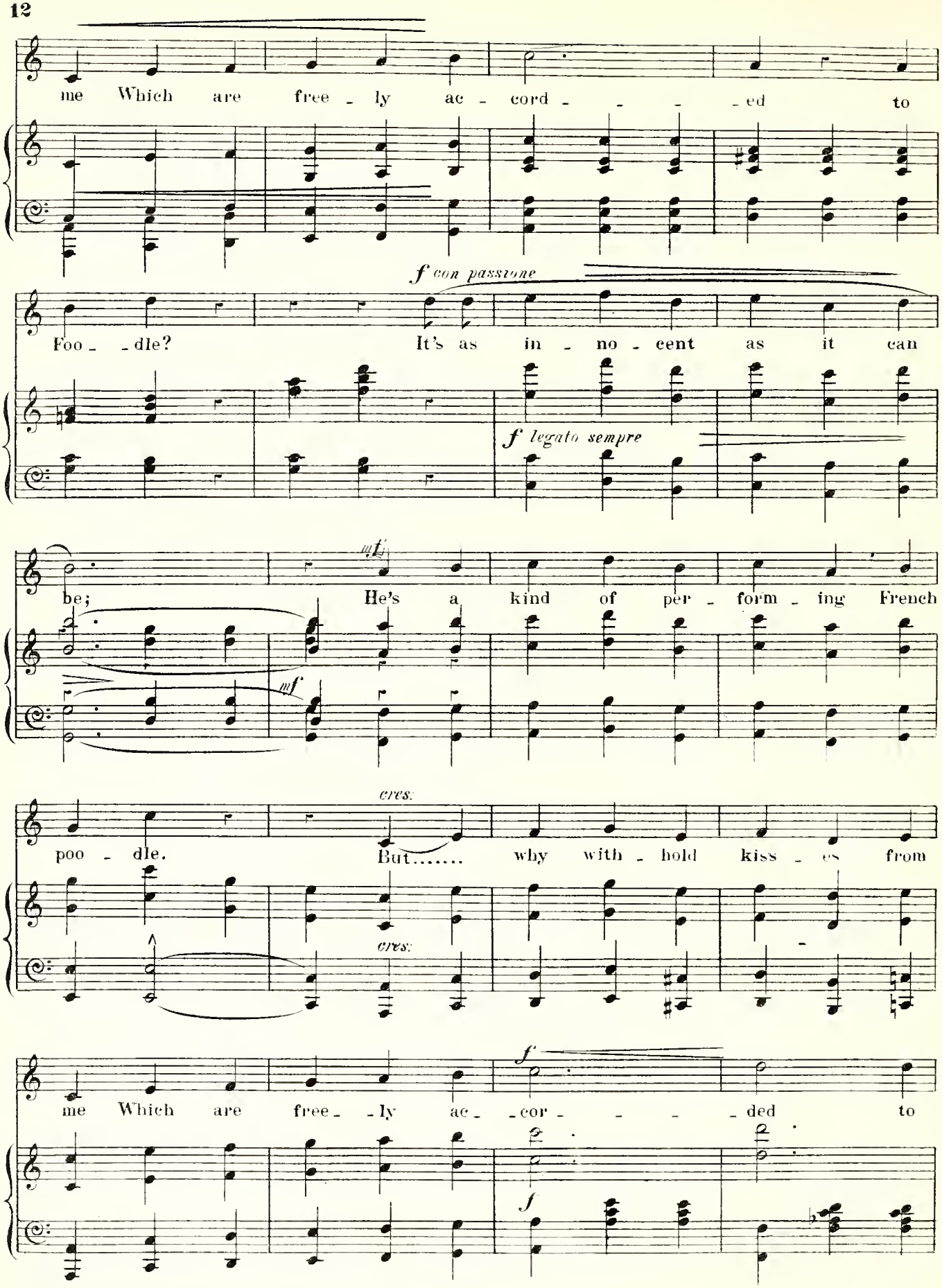


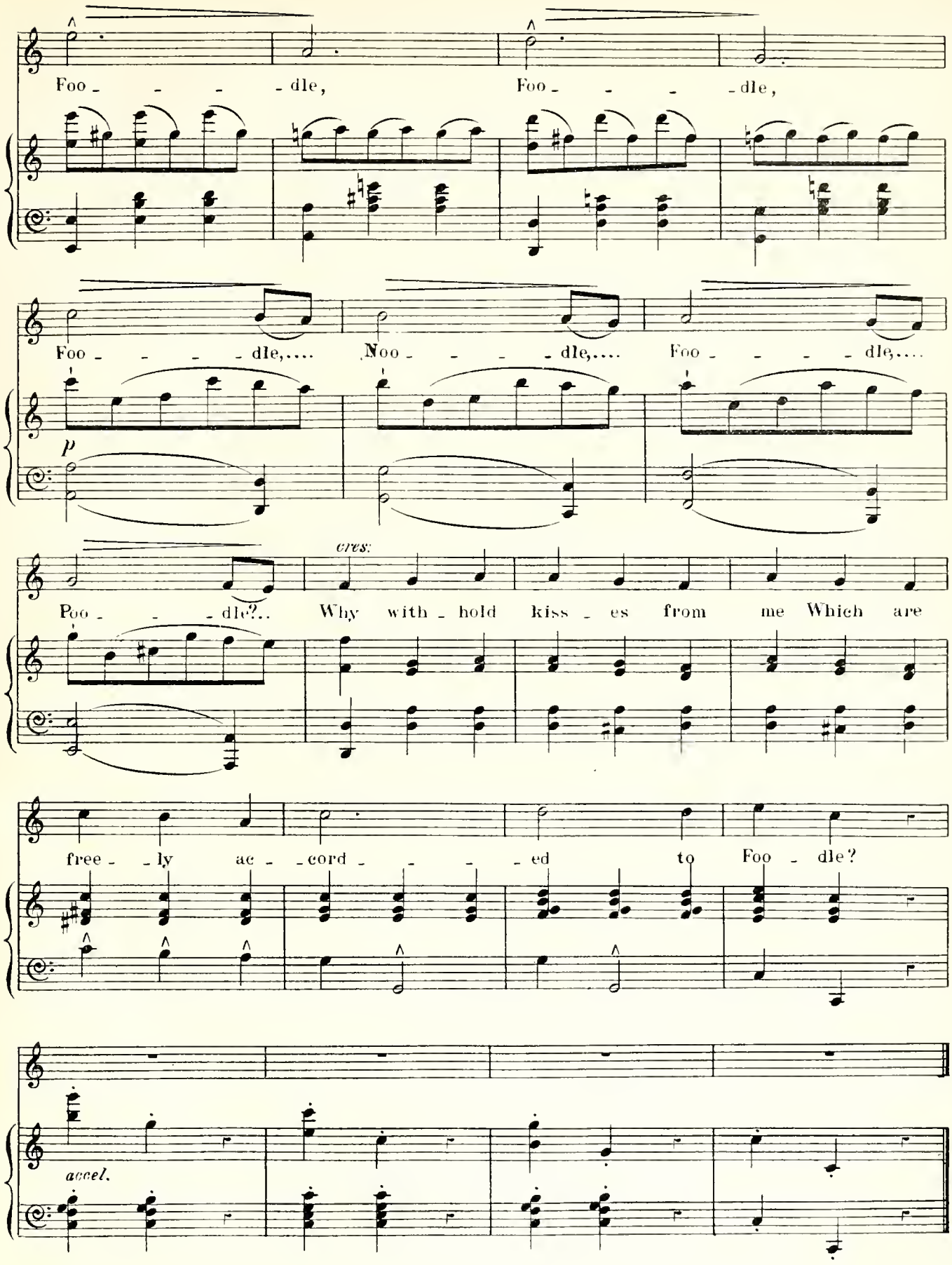

kiss - ing— on that there's a stop - per— When I try, she says,
f
rit.
"All in good time—..... At pre - sent it's high - ly im - pro - per,
mf
rit.
colla voce
p
a tempo
p
Im - pro - per, it's strict - ly im - pro - per. Such
mf
a tempo
rit.
vir - tue he - ro - ic I call, To com - plain were the
p legato 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 -
8va
loco
f legato sempre
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.
8va
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.
ora
loco

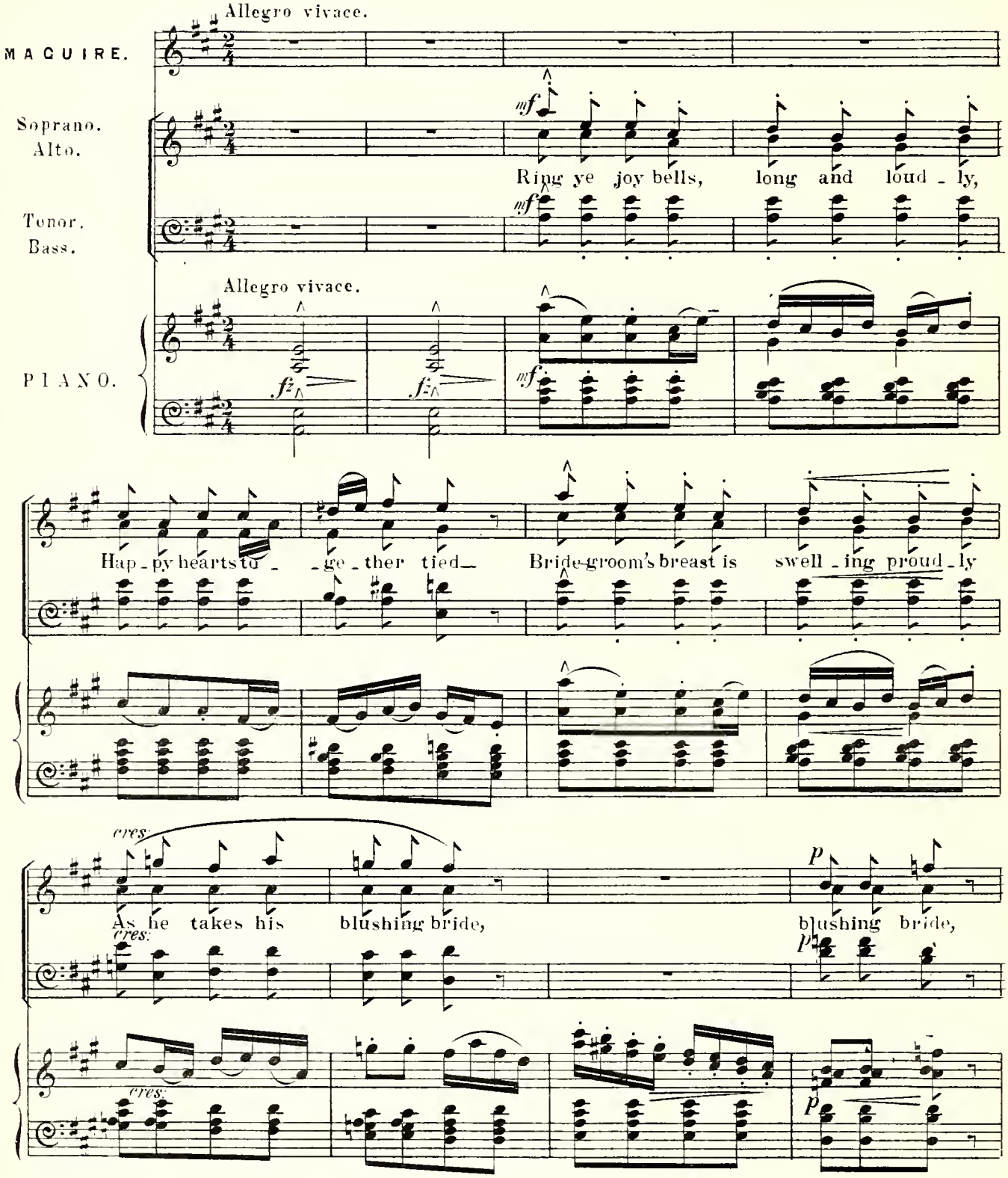

But..... why is that gi - ven to him..... Which to
rit:
f
mf
rit:
colla voce
me is so strict - ly for - - bid - den; For -
a tempo
p
a tempo
- bid - den, so strict - ly for - bid - den? It's as
mf
rit:
in - no - cent as it can be; He's a kind of per -
p legato sempre
- form - ing French poo - dle. But..... why with - hold kiss - es from

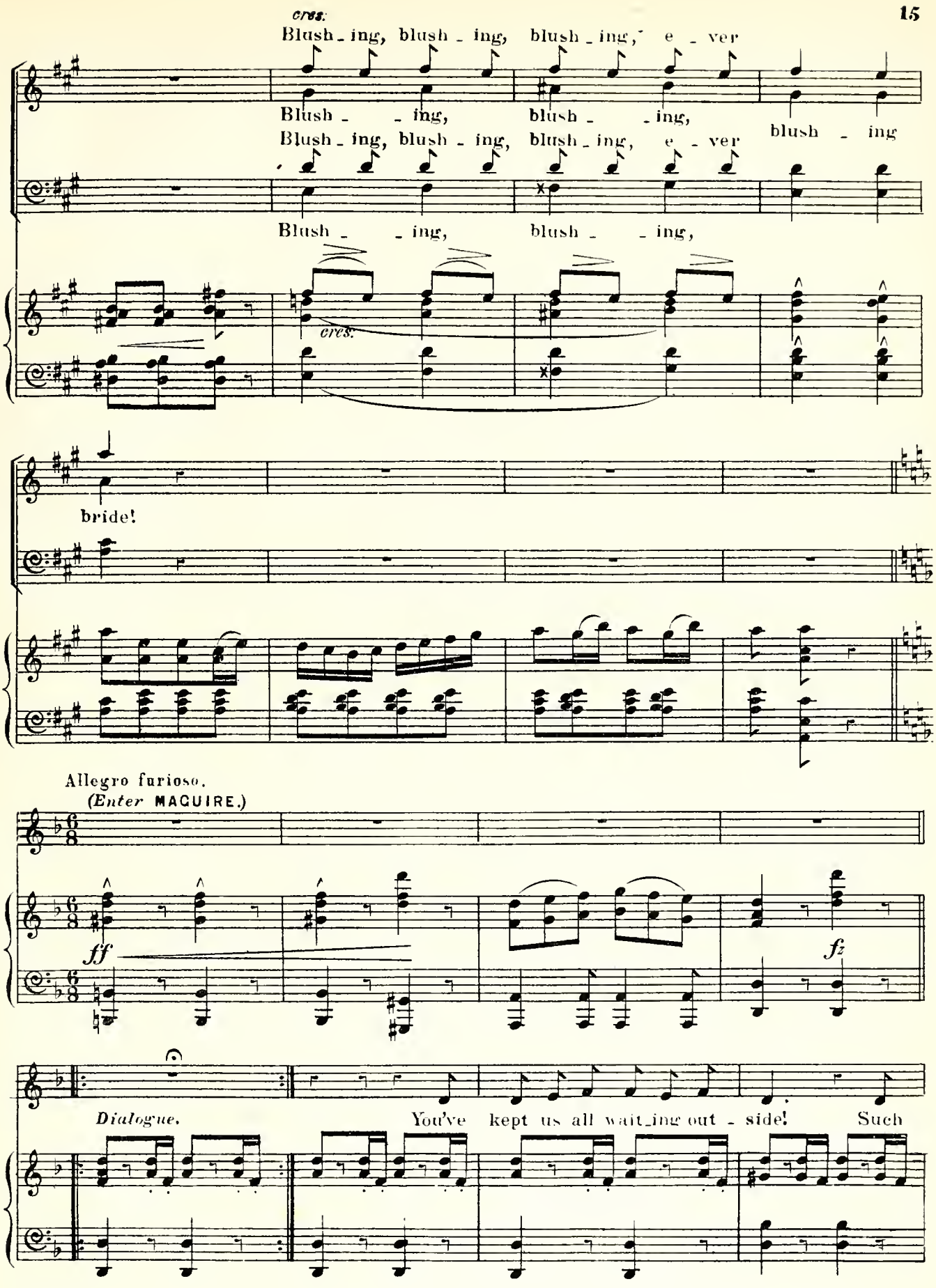

me Which are free - ly ac - cord - - - - ed to
f con passione
Foo - - dle? It's as in - no - cent as it can
f legato sempre
mf
be; He's a kind of per - form - ing French
mf
cres.
poo - dle. But..... why with - hold kiss - es from
cres.
f
me Which are free - - ly ac - - cor - - - - ded to
f

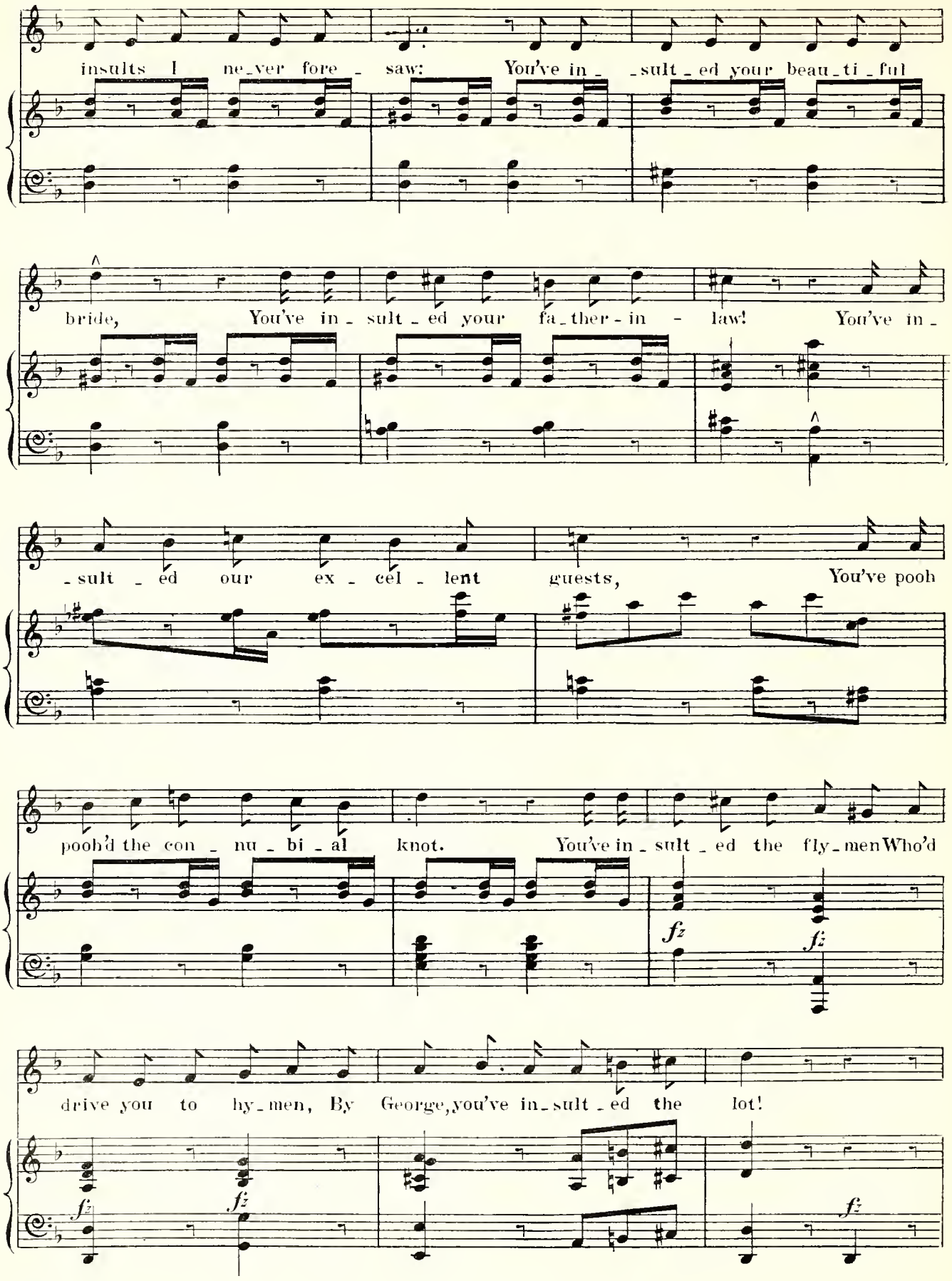

Foo - - - - dle, Foo - - - - dle,
Foo - - - - dle,.... Noo - - - - dle,.... Foo - - - - dle,....
p
cres:
Poo - - - dle?... Why with - hold kiss - es from me Which are
free - - ly ac - - cord - - - - ed to Foo - dle?
accel.

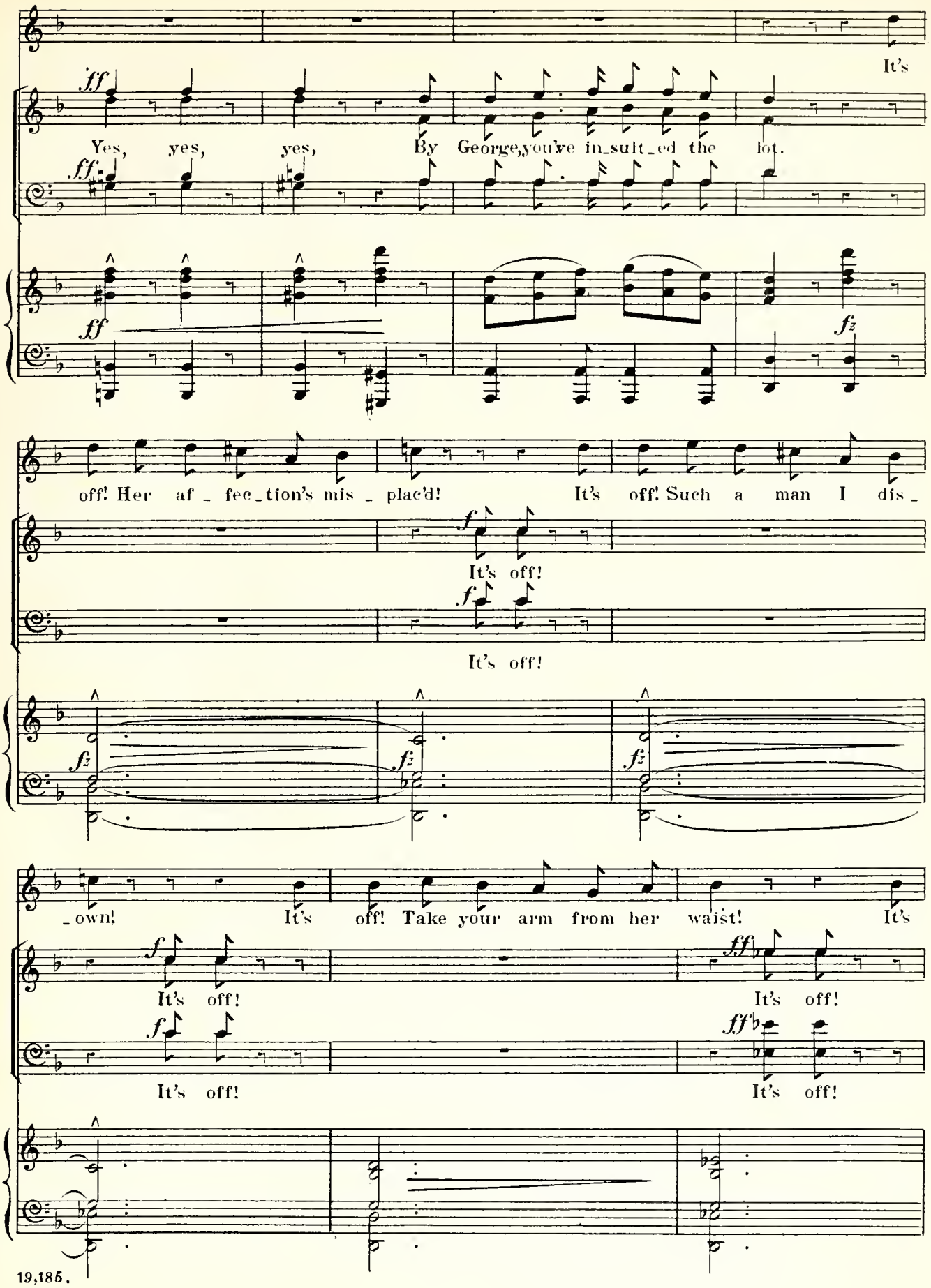
Solo (MACUIRE) *and Chorus*:—"Ring ye joy-bells."

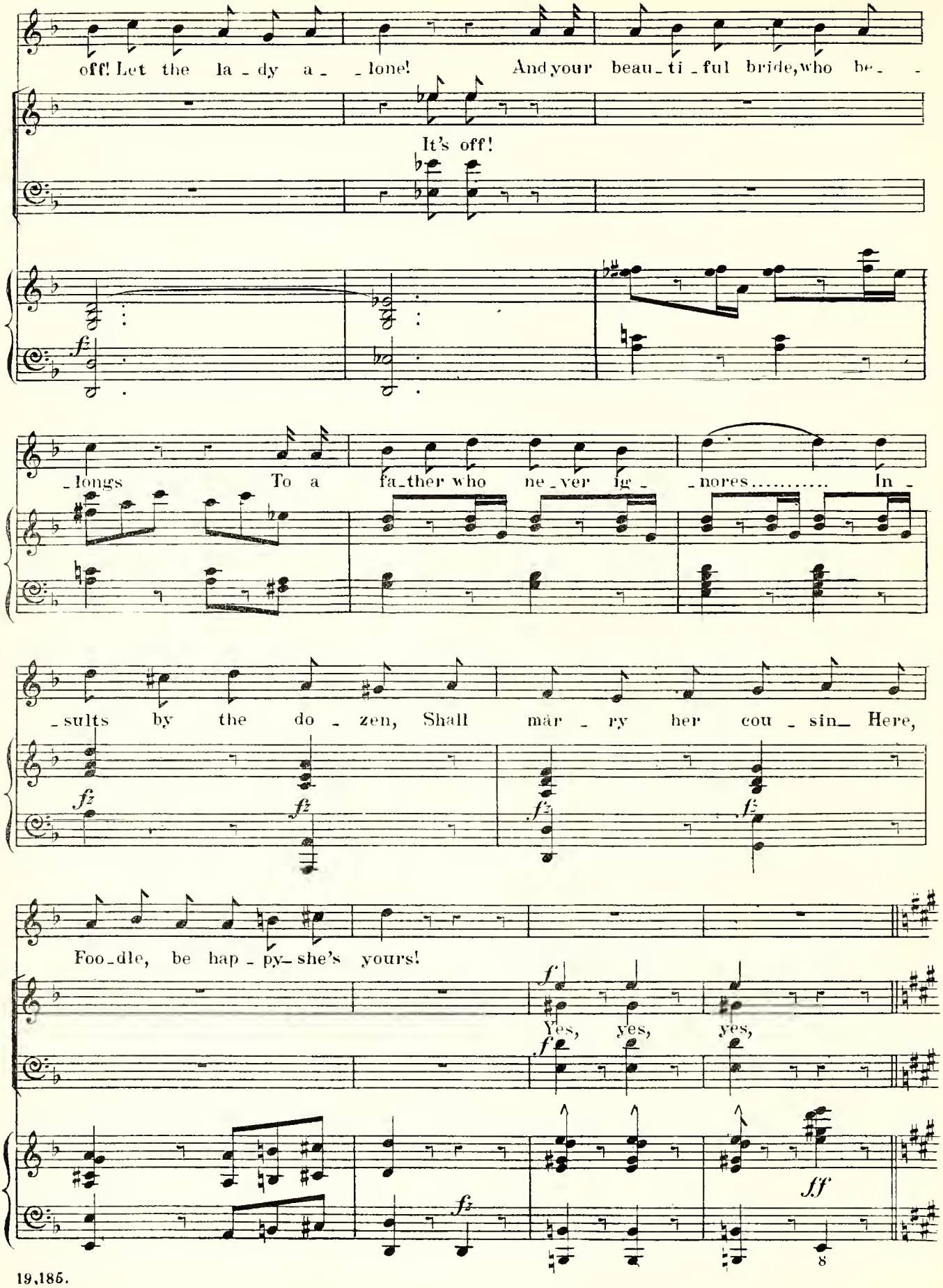
No. 3.

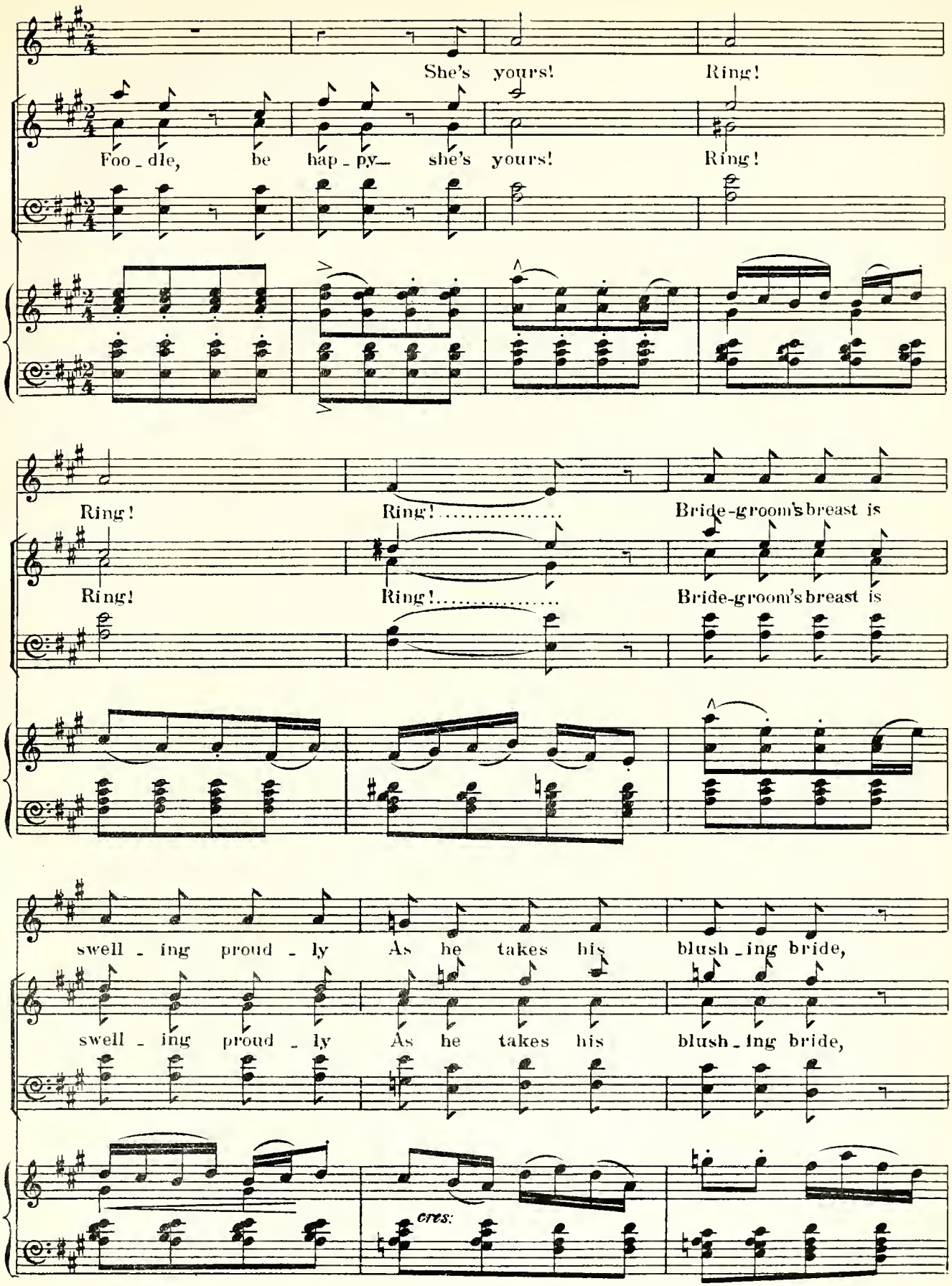


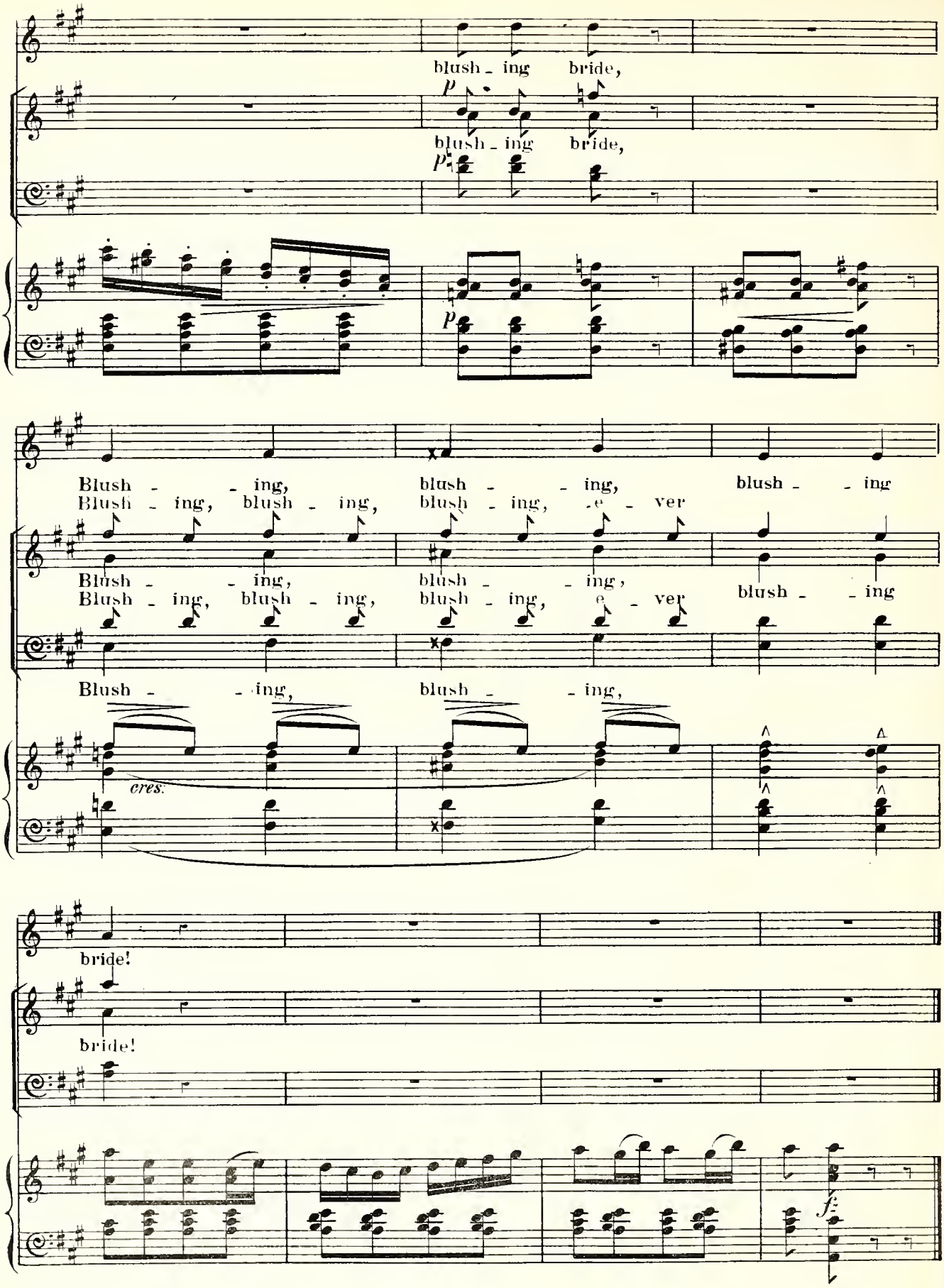

cres.
Blush - ing, blush - ing, blush - ing, e - ver
Blush - ing, blush - ing,
Blush - ing, blush - ing, blush - ing, e - ver
blush - ing
Blush - ing, blush - ing,
cres.
bride!
Allegro furioso.
(Enter MAGUIRE.)
ff
fz
Dialogue.
You've kept us all wait - ing out - side! Such


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
fz
fz
drive you to hy_men, By George, you've in_sult_ed the lot!
fz
fz
fz

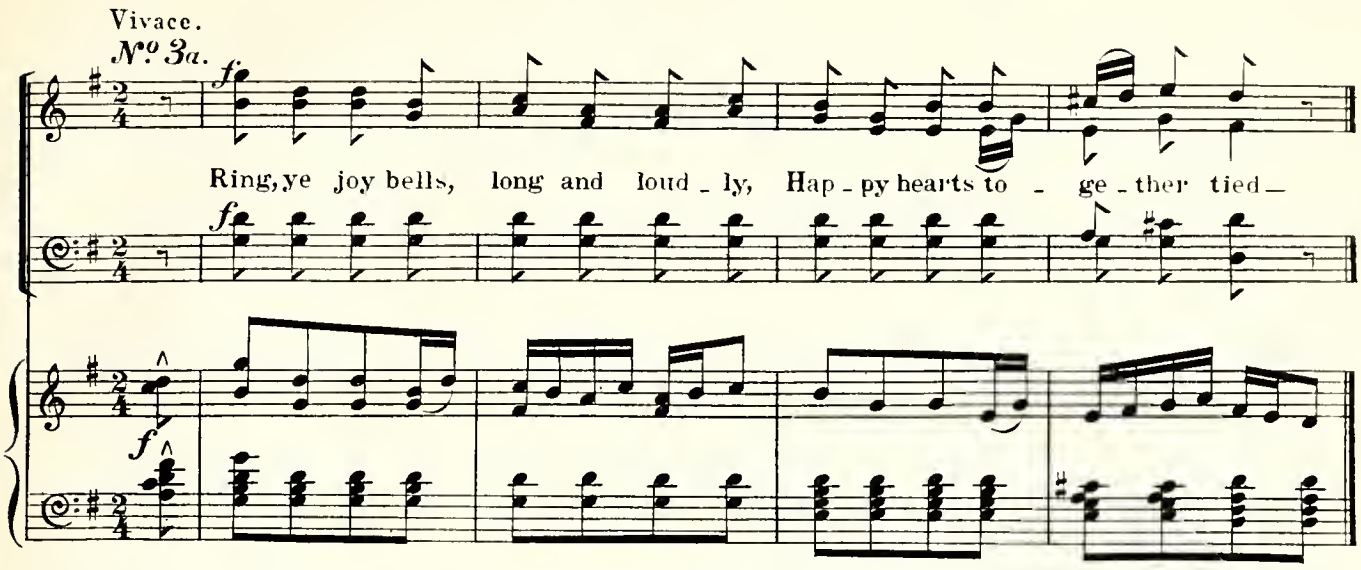

It's
ff
Yes, yes, yes, By George, you've in_sult_ed the lot.
ff
fz
off! Her af_fec_tion's mis_plac'd! It's off! Such a man I dis_
f
It's off!
f
It's off!
fz
fz
fz
_own! It's off! Take your arm from her waist! It's
f
It's off!
ff
It's off!
f
It's off!
ff
It's off!


off! Let the la - dy a - lone! And your beau - ti - ful bride, who be -
It's off!
- longs To a fa - ther who ne - ver ig - nores..... In -
- sults by the do - zen, Shall mar - ry her cou - sin Here,
Foo - dle, be hap - py she's yours!
Yes, yes, yes,


She's yours! Ring!
Foo - dle, be hap - py— she's yours! Ring!
Ring! Ring! ..... Bride-groom's breast is
Ring! Ring! ..... Bride-groom's breast is
swell - ing proud - ly As he takes his blush - ing bride,
swell - ing proud - ly As he takes his blush - ing bride,
cres:

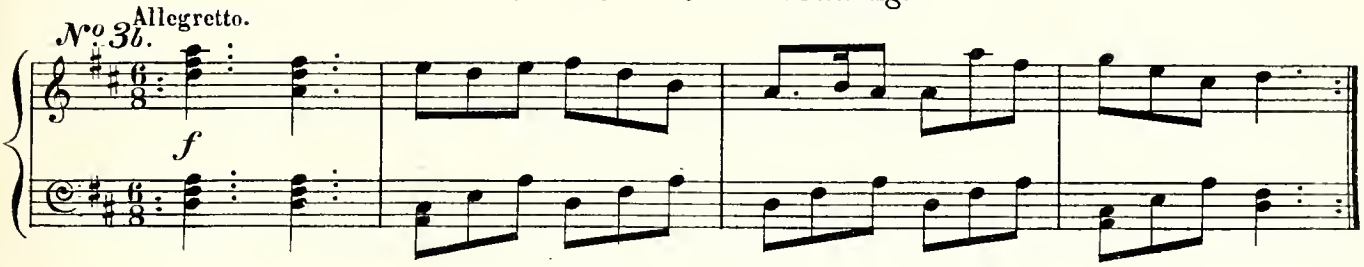

blush - ing bride,
p
blush - ing bride,
p
p
Blush - - ing, blush - - ing, blush - - ing
Blush - ing, blush - ing, blush - ing, e - ver
Blush - - ing, blush - - ing,
Blush - ing, blush - ing, blush - ing, e - ver blush - - ing
Blush - - ing, blush - - ing,
cres.
bride!
bride!
f

MACUIRE. *(joyfully.)* It's on again! Foodle, my boy, it's on again.— FOODLE. Oh, Maria!

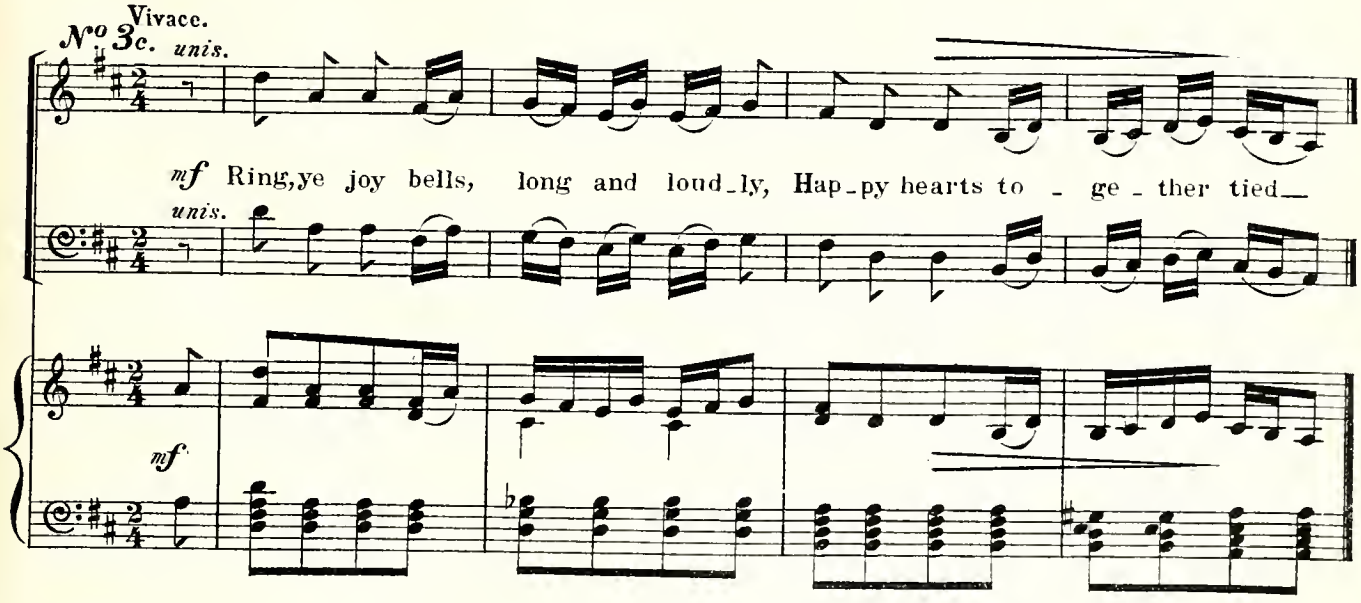


MACUIRE. Now then, are we all ready? Then away we go!

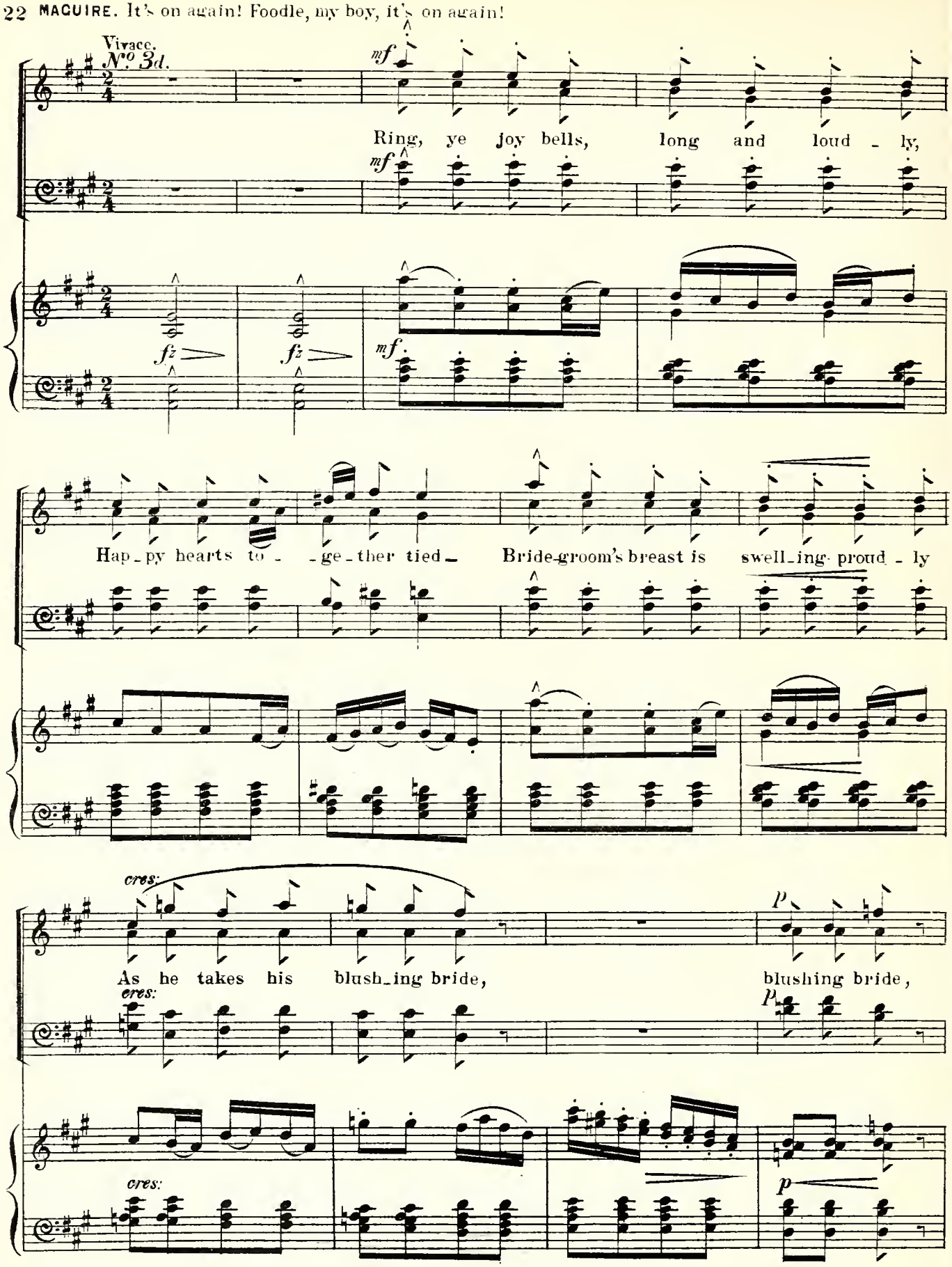
Air.—"Haste to the wedding."

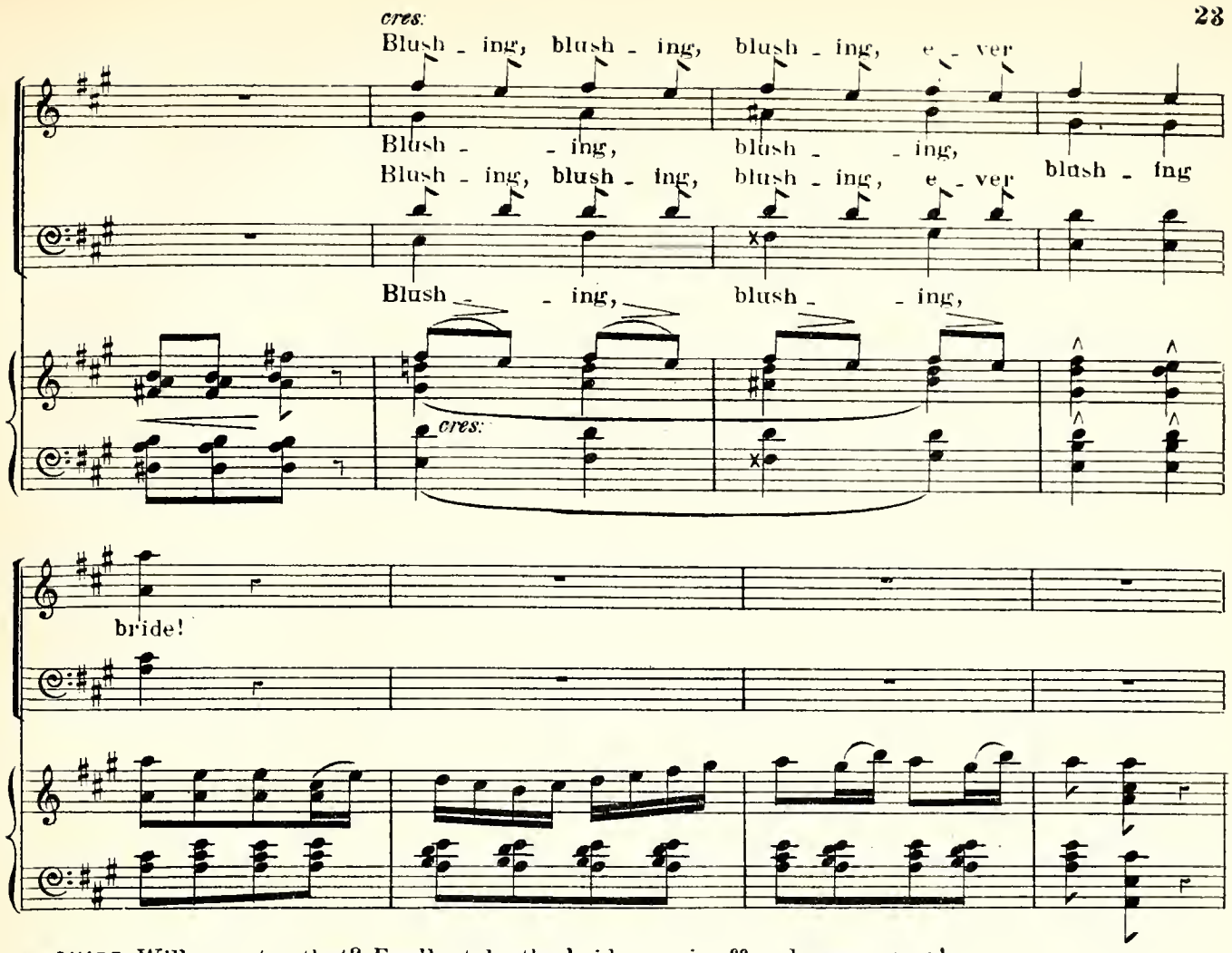


MACUIRE. It's off! Foodle shall have her!— FOODLE. Maria!



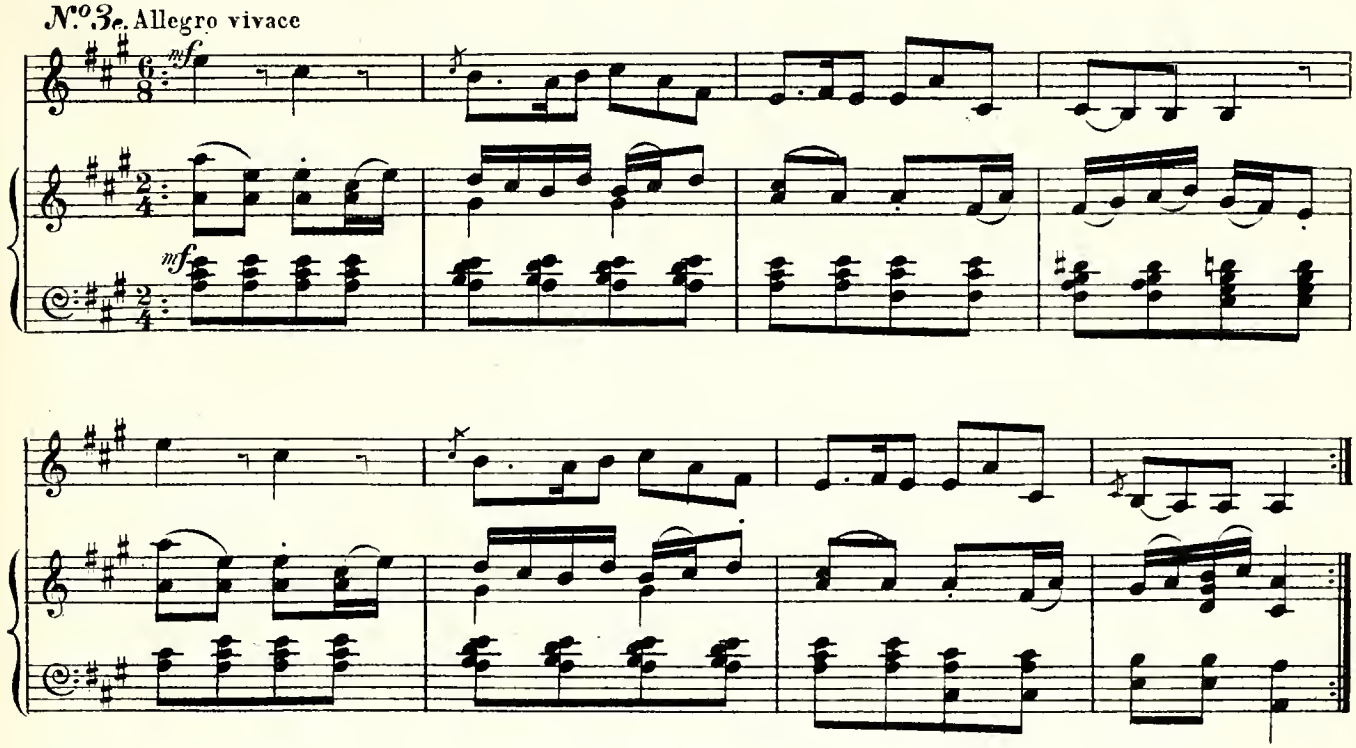
MAGUIRE. It's on again! Foodle, my boy, it's on again!





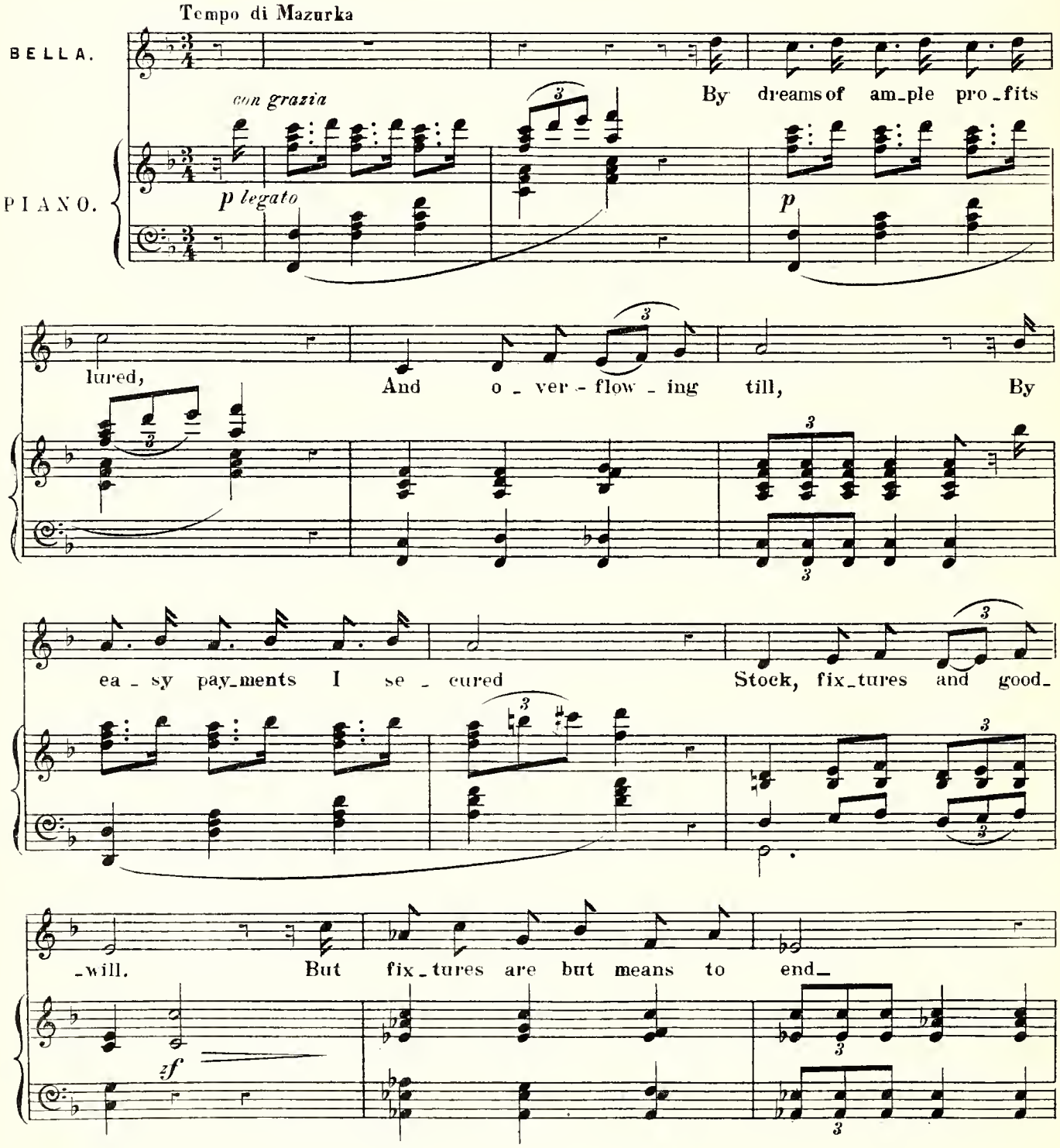
MAGUIRE. Will you stop that? Foodle, take the bride — pair off and away we go!

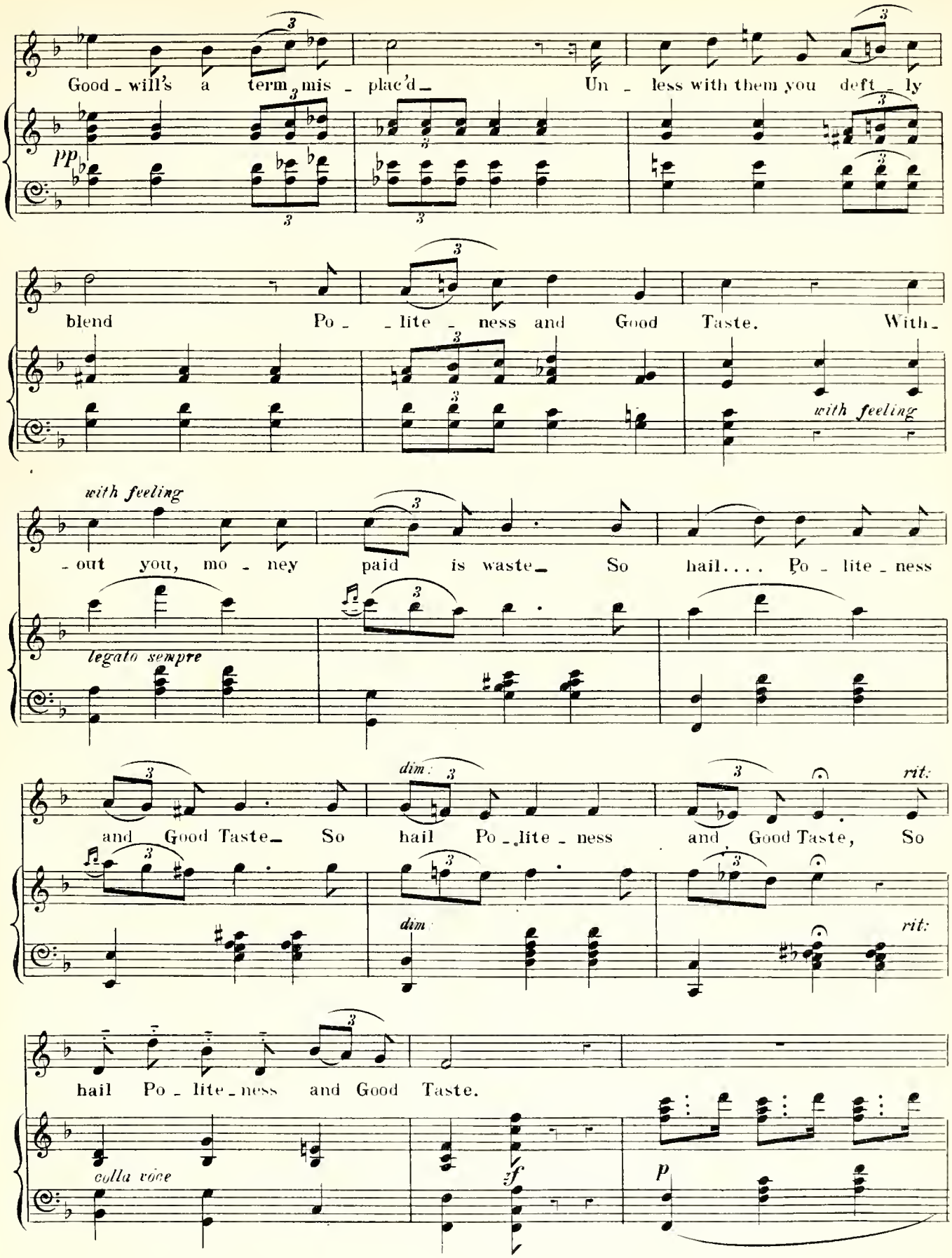
N.o 3. Allegro vivace

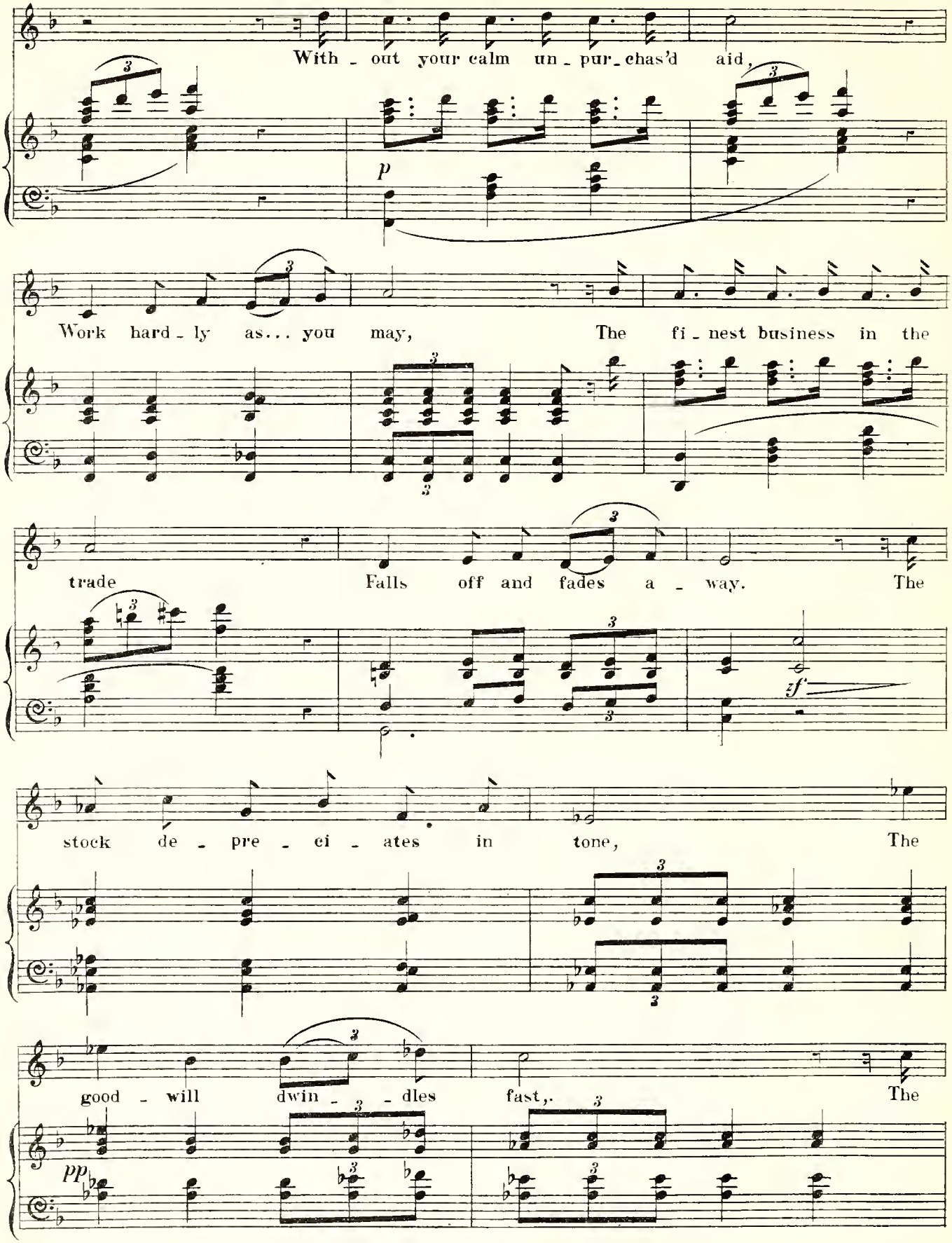


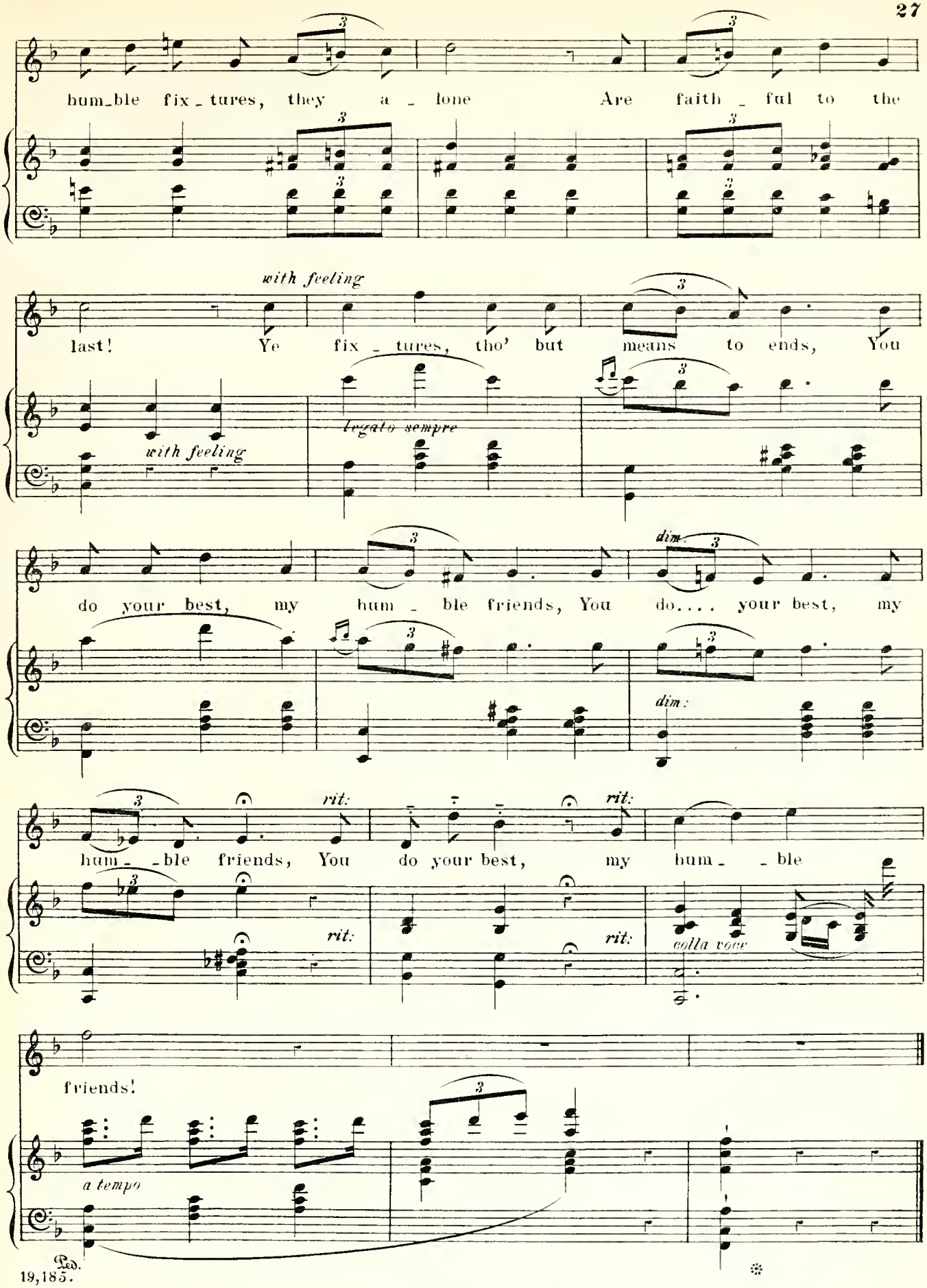
Song. (BELLA.) "By dreams of ample profits lured."

N.º 4.

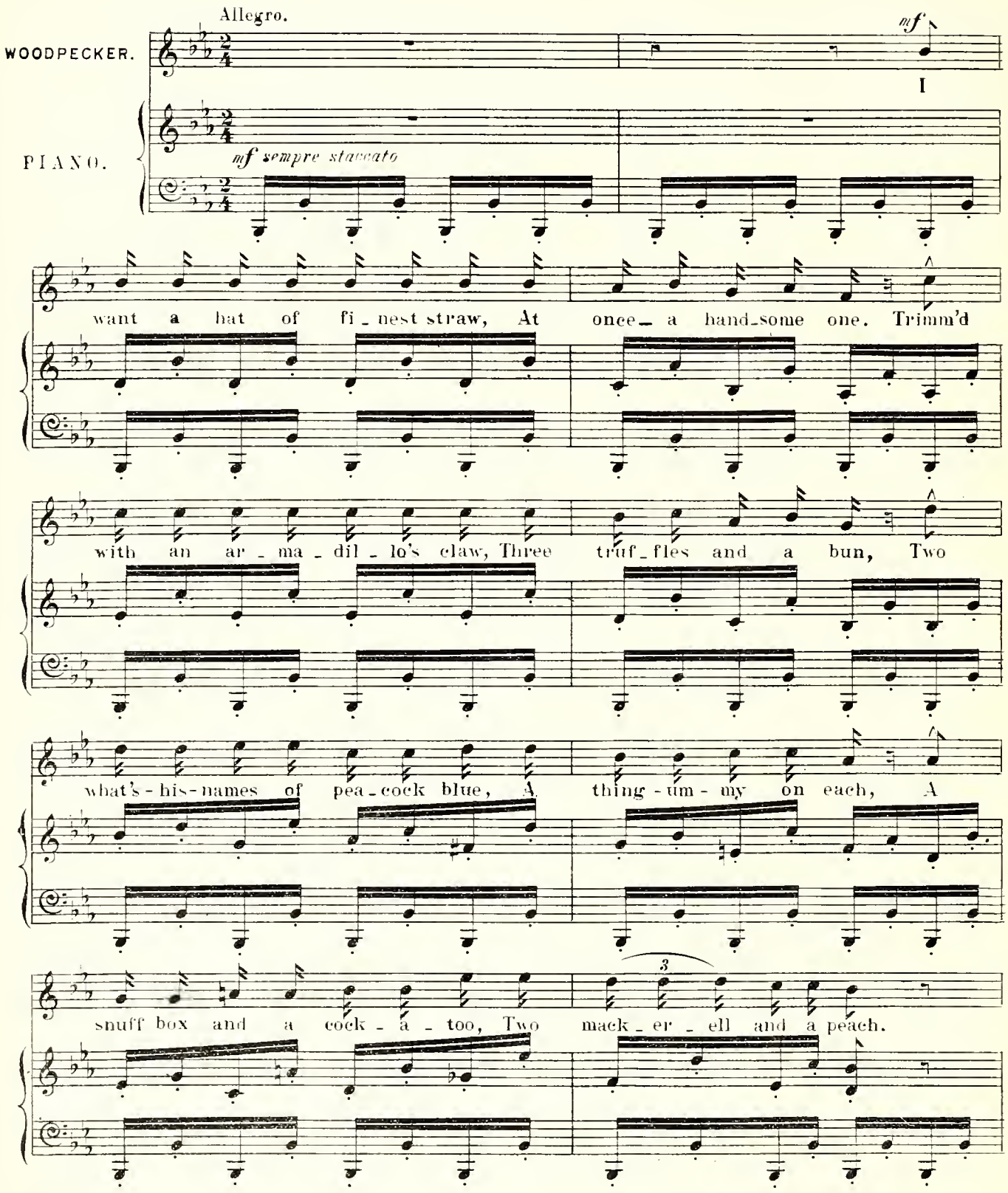



Good - will's a term mis - plac'd Un - less with them you deft - ly
pp
blend Po - - lite - ness and Good Taste. With -
with feeling
with feeling
- out you, mo - ney paid is waste So hail.... Po - lite - ness
legato sempre
and Good Taste So hail Po - lite - ness and Good Taste, So
dim.
dim.
rit:
rit:
hail Po - lite - ness and Good Taste.
colla voce
zf
p


With - out your calm un - pur - chas'd aid,
p
Work hard - ly as... you may, The fi - nest business in the
trade Falls off and fades a - way. The
zf
stock de - pre - ci - ates in tone, The
good - will dwin - - dles fast,. The
pp


hum_ble fix_tures, they a_lone Are faith_ful to the
with feeling
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.
dim.
hum_ble friends, You do your best, my hum_ble
rit.
rit.
rit.
rit.
colla voce
friends!
a tempo
Ped.

N.º 5. *Recit.* (BELLA AND WOODPECKER.) – "I want a hat."



a little slower *(looks at watch)*

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

sf

BELLA.

Recit. ad lib.

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

trem. *presto*

WOOD.

'Tis Bella Crakenthorpe, by all the furies!

BELLA.

ad lib. *ff*

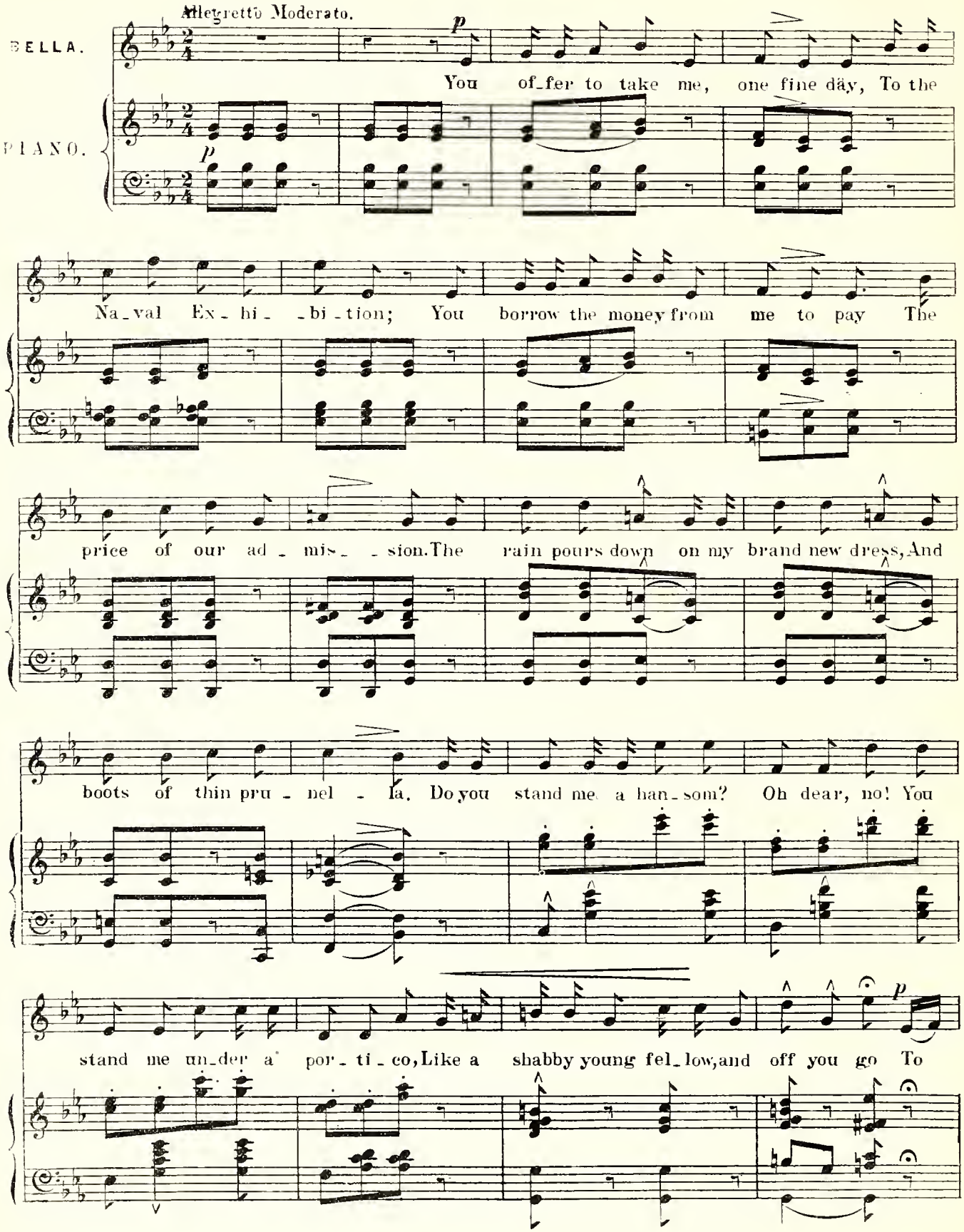
You've nothing like it in your shop? No con - se-quence— good morning! Stop!

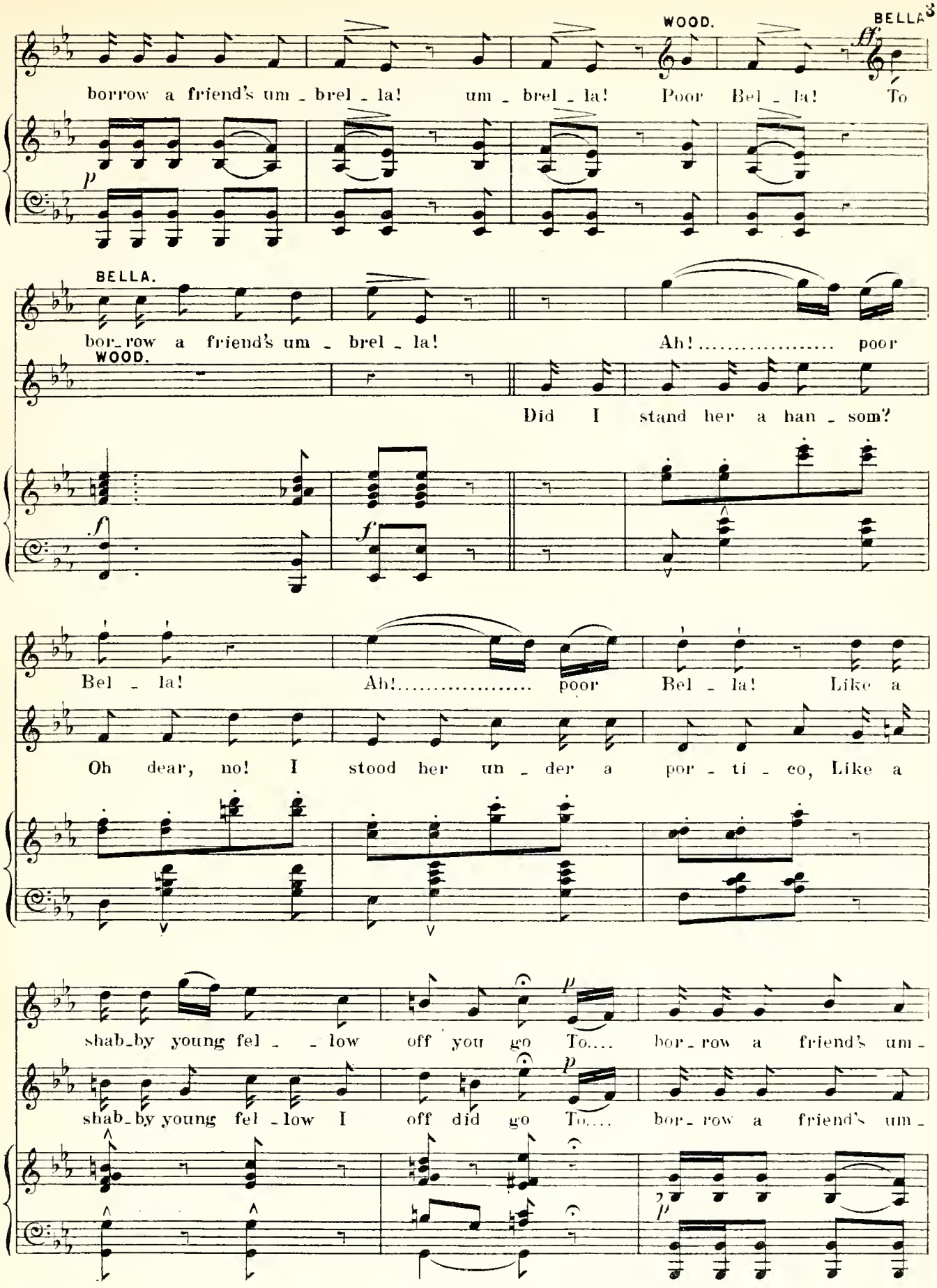
ad lib.

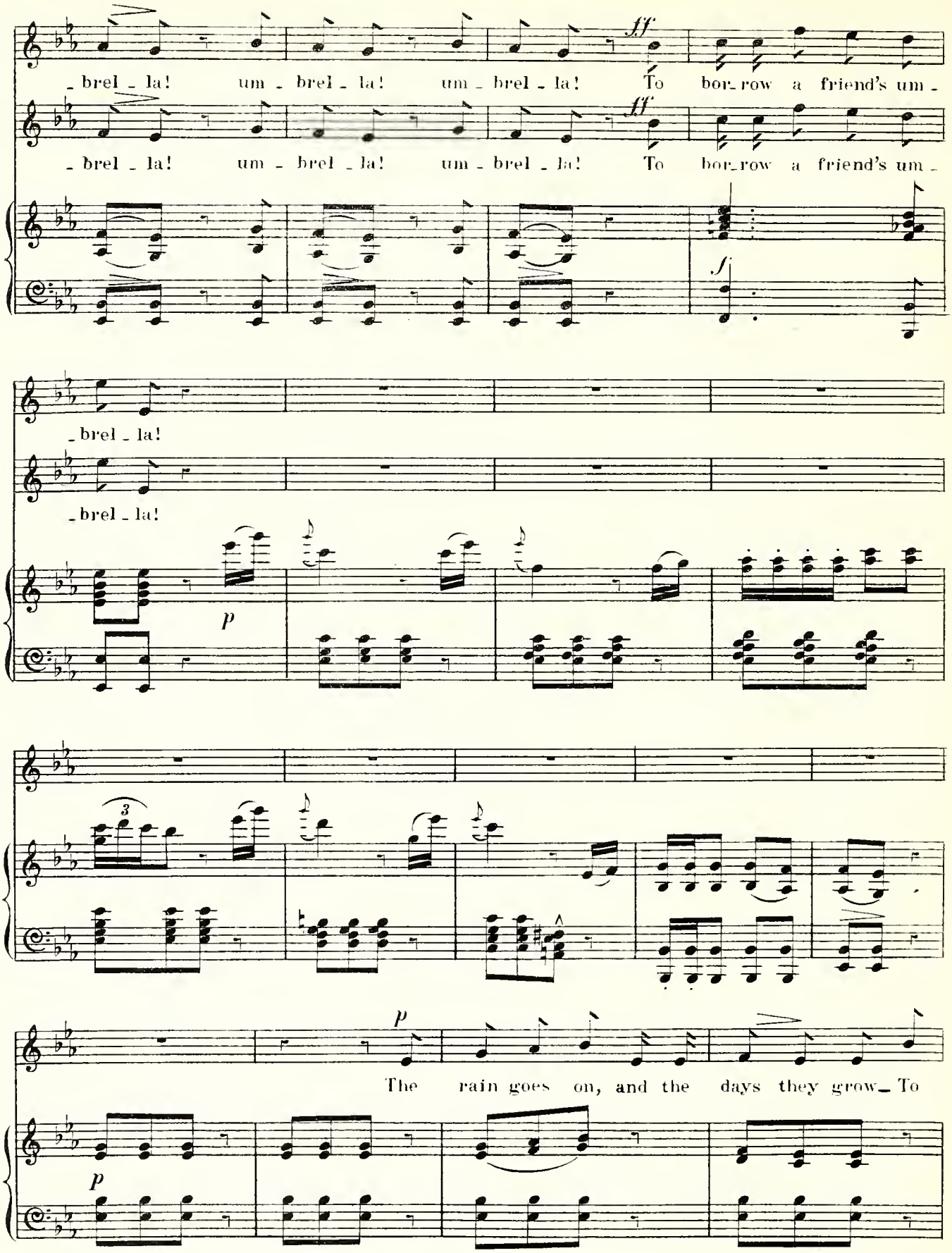
Ah, false one, ah, false one, ah, false, ... one!

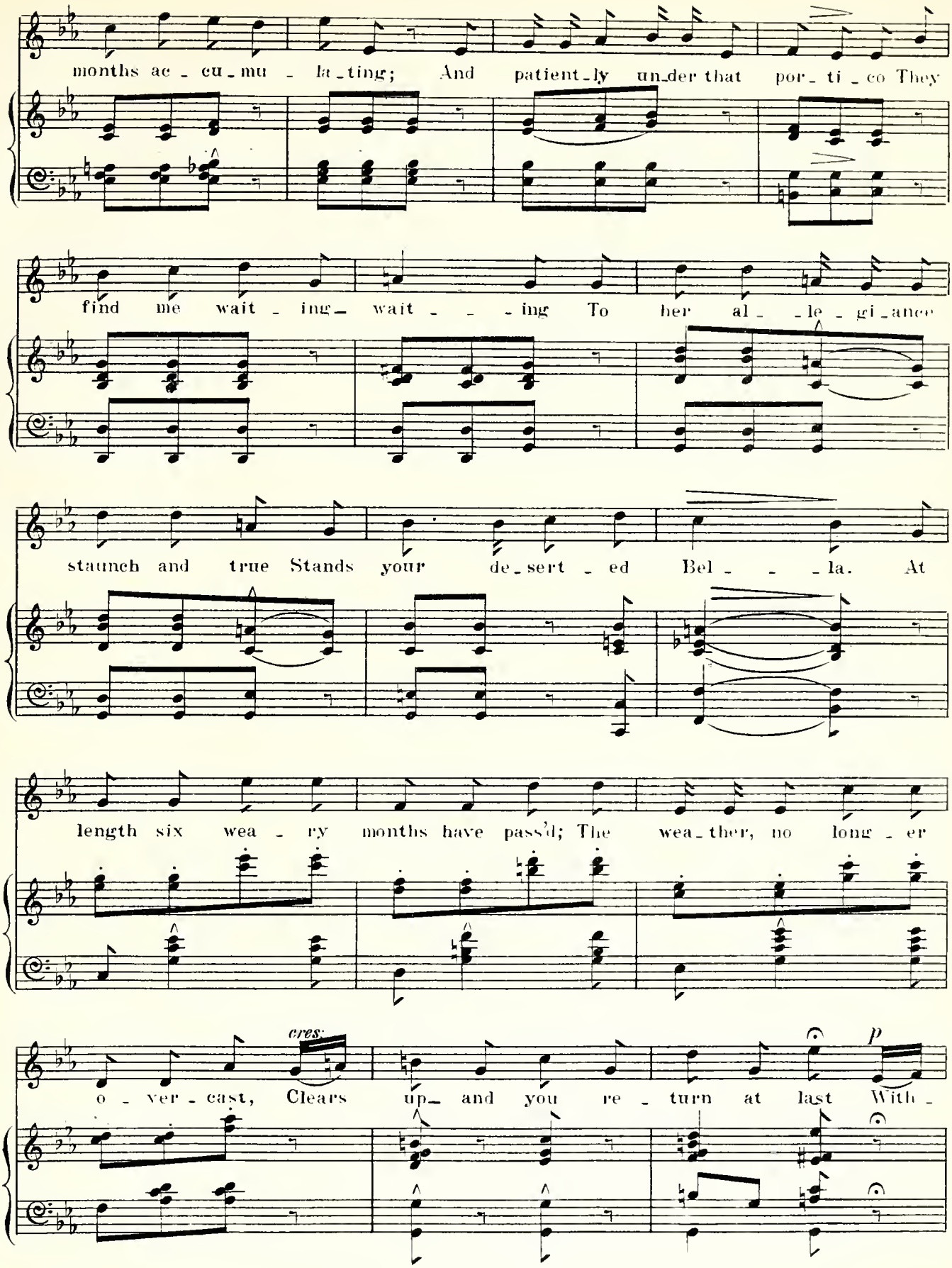
Segue Ballad.

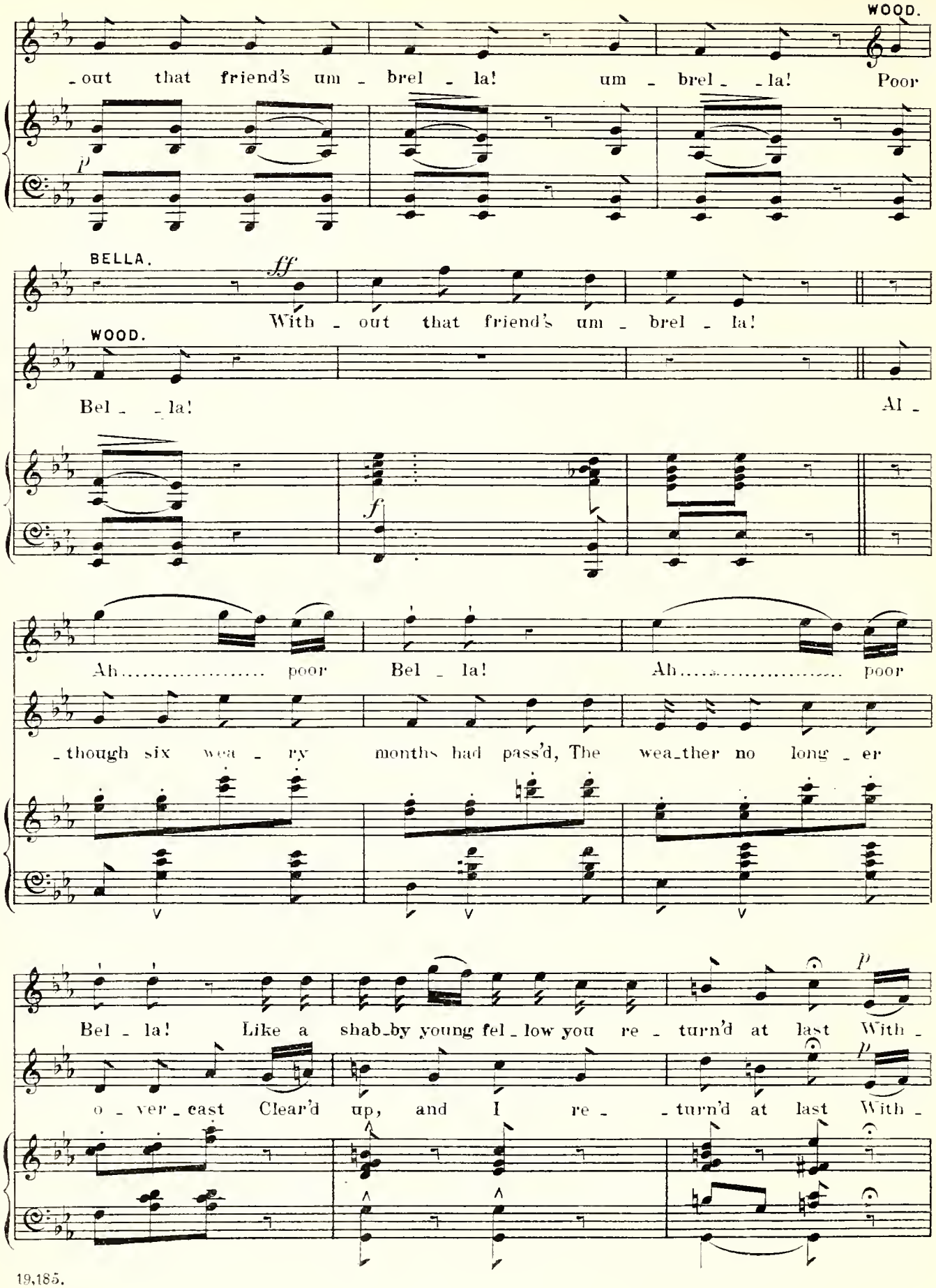
Ballad. (BELLA.)—"You offer to take me."

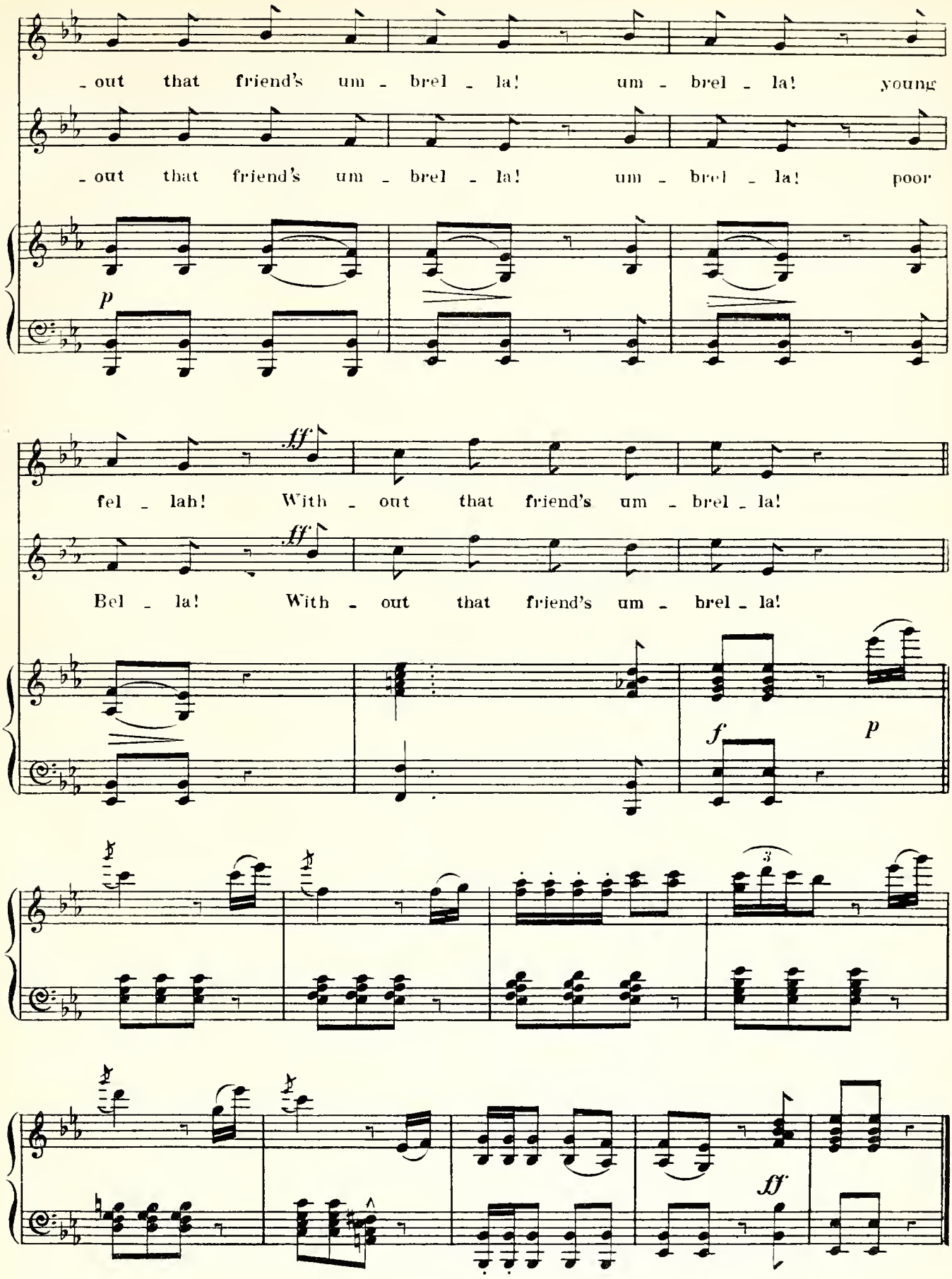



WOOD.
BELLA.
borrow a friend's um - brel - la! um - brel - la! Poor Bel - la! To
BELLA.
bor-row a friend's um - brel - la! Ah! ..... poor
WOOD.
Did I stand her a han - som?
Bel - la! Ah! ..... poor Bel - la! Like a
Oh dear, no! I stood her un - der a por - ti - co, Like a
shab-by young fel - - low off 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 -

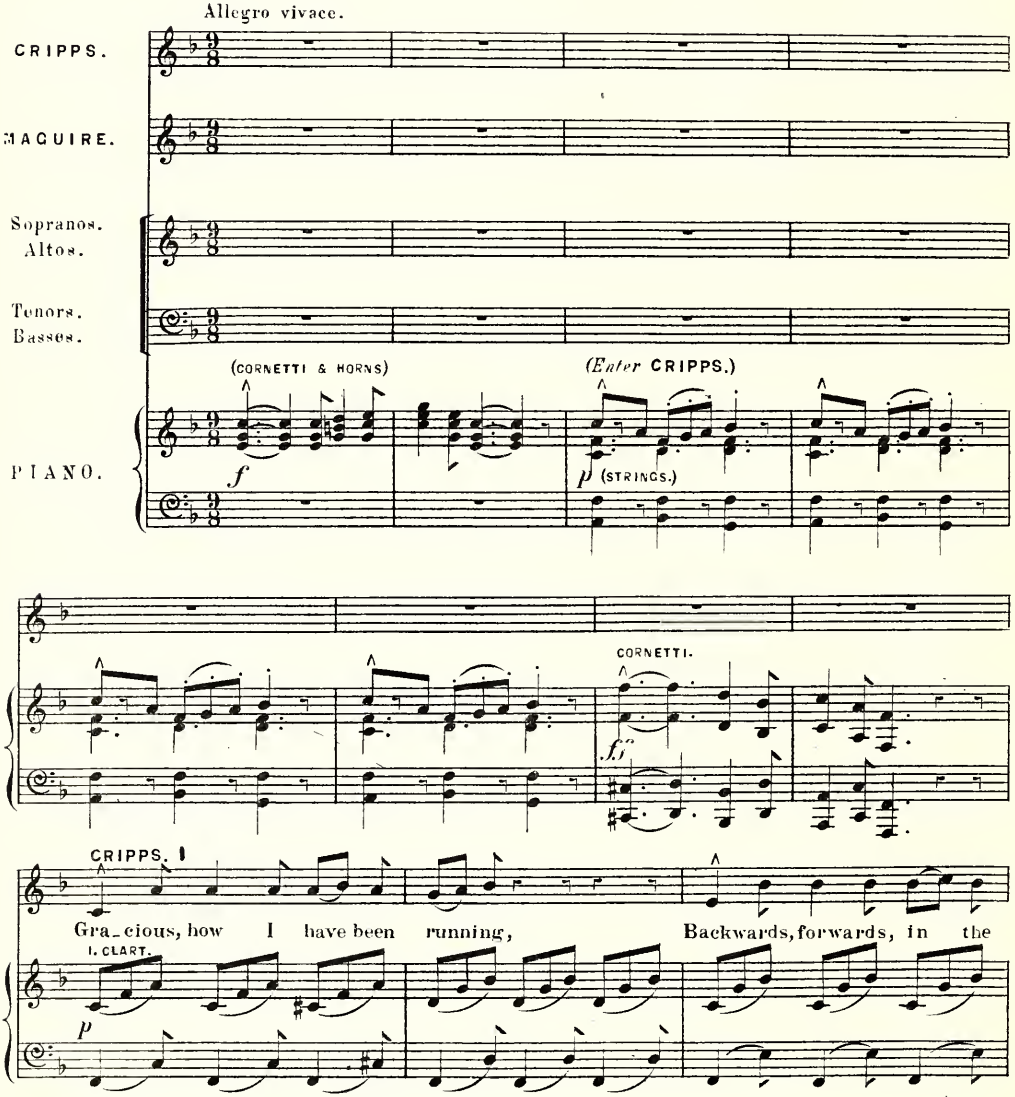

- brel - la! um - brel - la! um - brel - la! To bor-row a friend's um -
- brel - la! um - brel - la! um - brel - la! To bor-row a friend's um -
ff
ff
sf
- brel - la!
- brel - la!
p
3
p
The rain goes on, and the days they grow - To
p

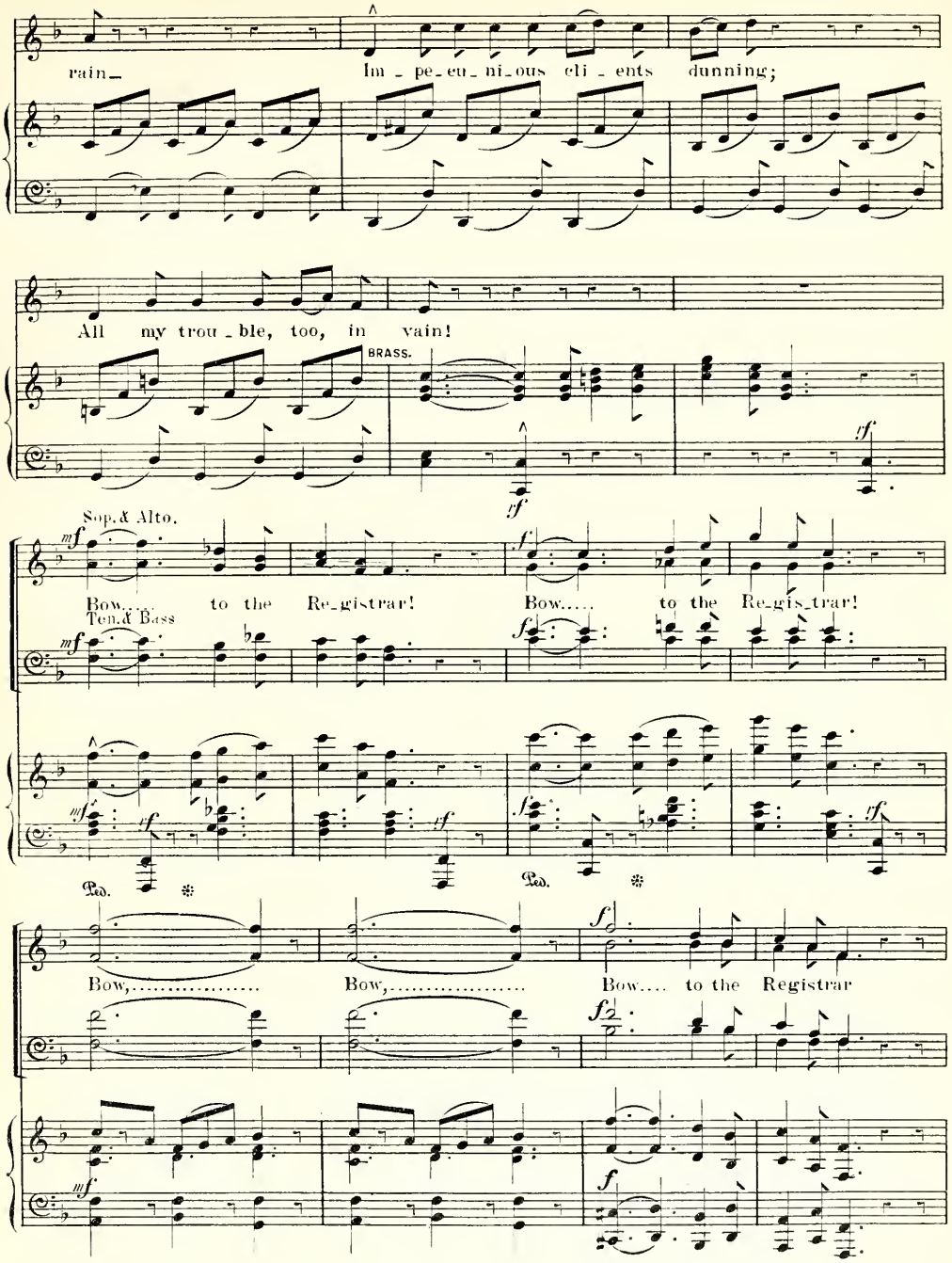

months ac - cu - mu - la - ting; And patient - ly un - der that por - ti - co They
find me wait - ing - wait - - - ing To her al - - le - gi - ance
staunch and true Stands your de - sert - ed Bel - - - la. At
length six wea - ry months have pass'd; The wea - ther, no long - er
cres.
o - ver - cast, Clears up - and you re - turn at last With -
p

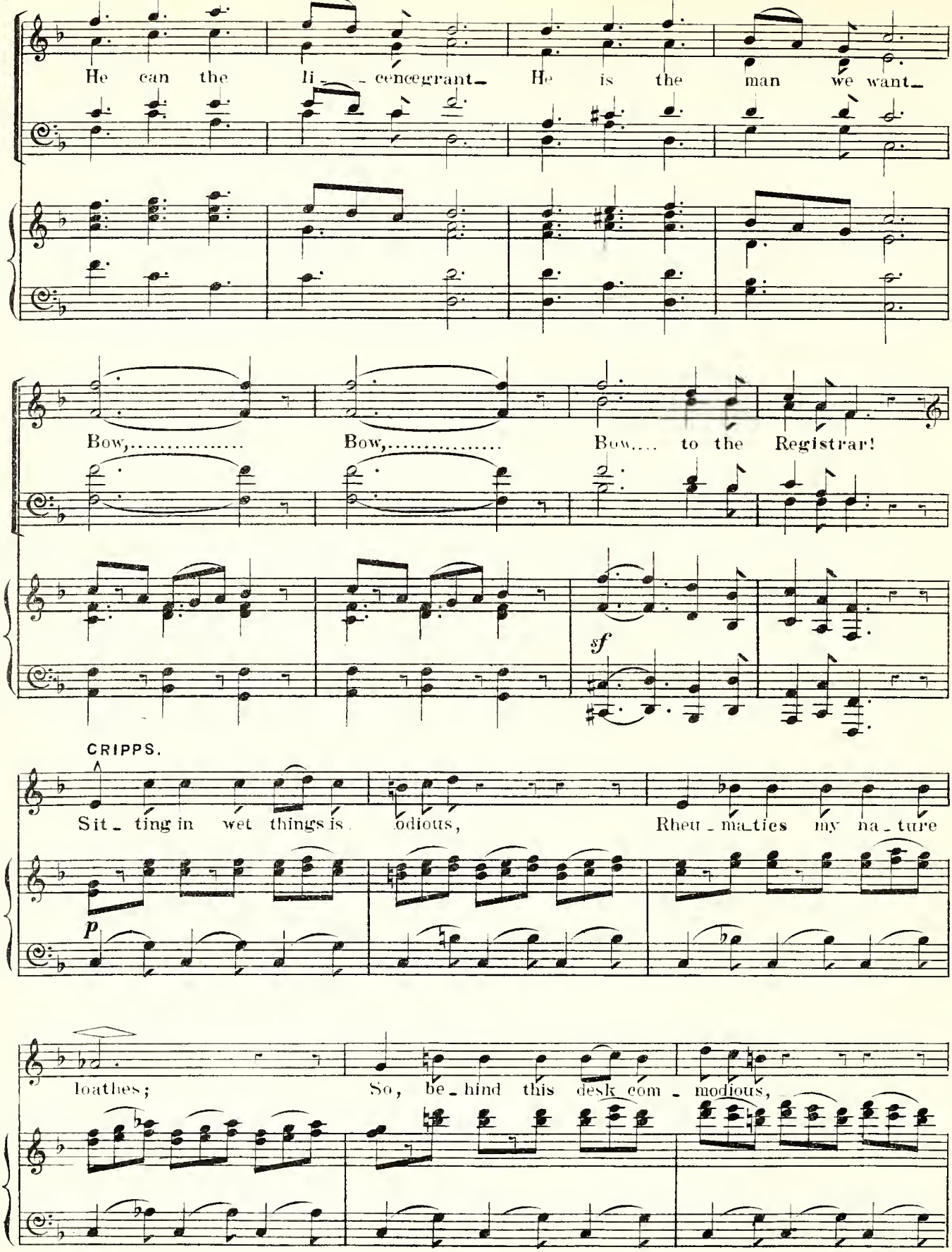

WOOD.
-out that friend's um - brel - la! um - brel - -la! Poor
p
BELLA.
ff
With - out that friend's um - brel - la!
WOOD.
Bel - - la! Al -
f
Ah..... poor Bel - la! Ah..... poor
- though six wea - ry months had pass'd, The wea-ther no long - er
Bel - la! Like a shab-by young fel - low you re - turn'd at last With -
p
o - ver - cast Clear'd up, and I re - - turn'd at last With -
p

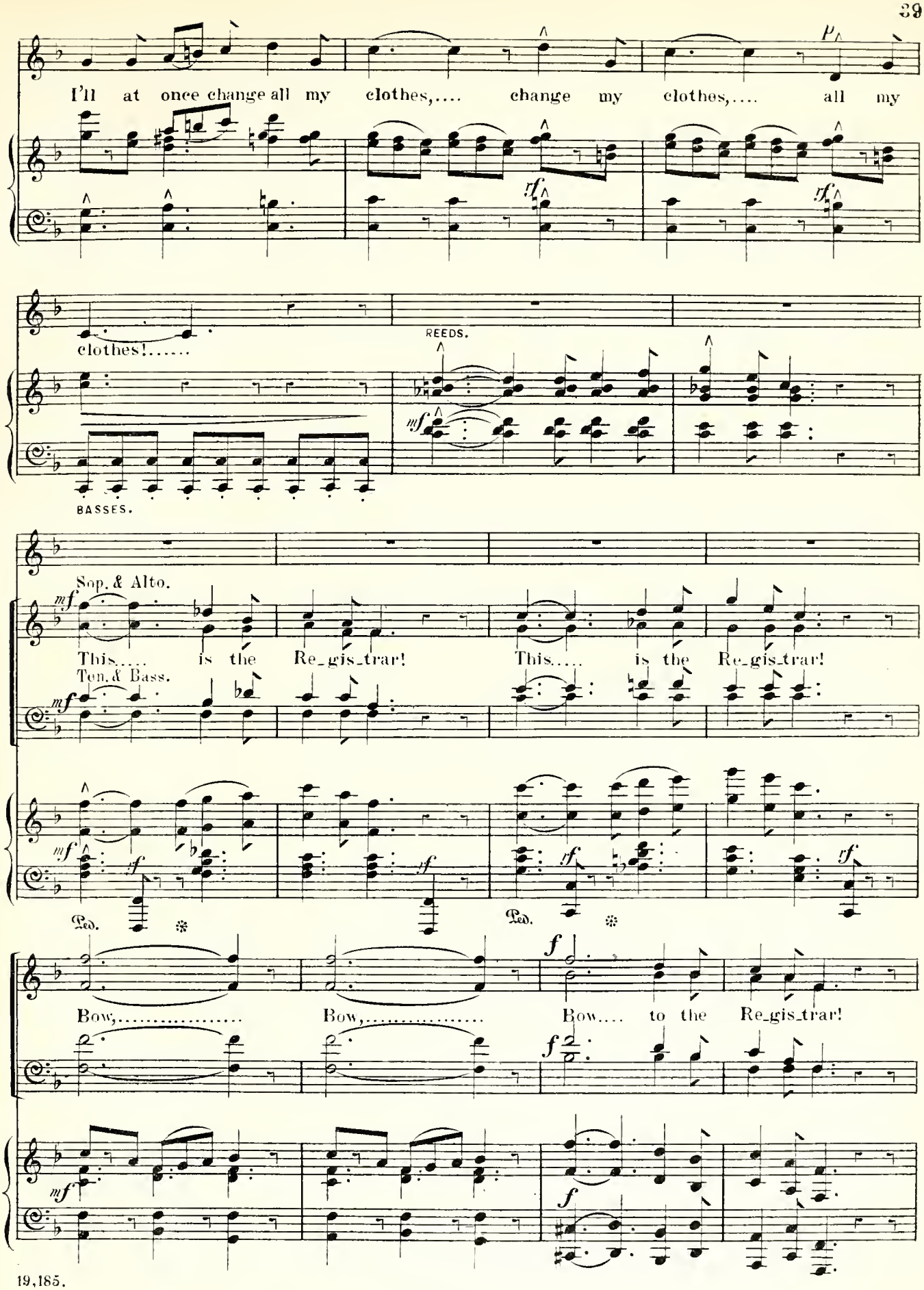

- out that friend's um - brel - la! um - brel - la! young
- out that friend's um - brel - la! um - brel - la! poor
p
fel - lah! With - out that friend's um - brel - la!
Bel - la! With - out that friend's um - brel - la!
ff
ff
f
p
3
ff

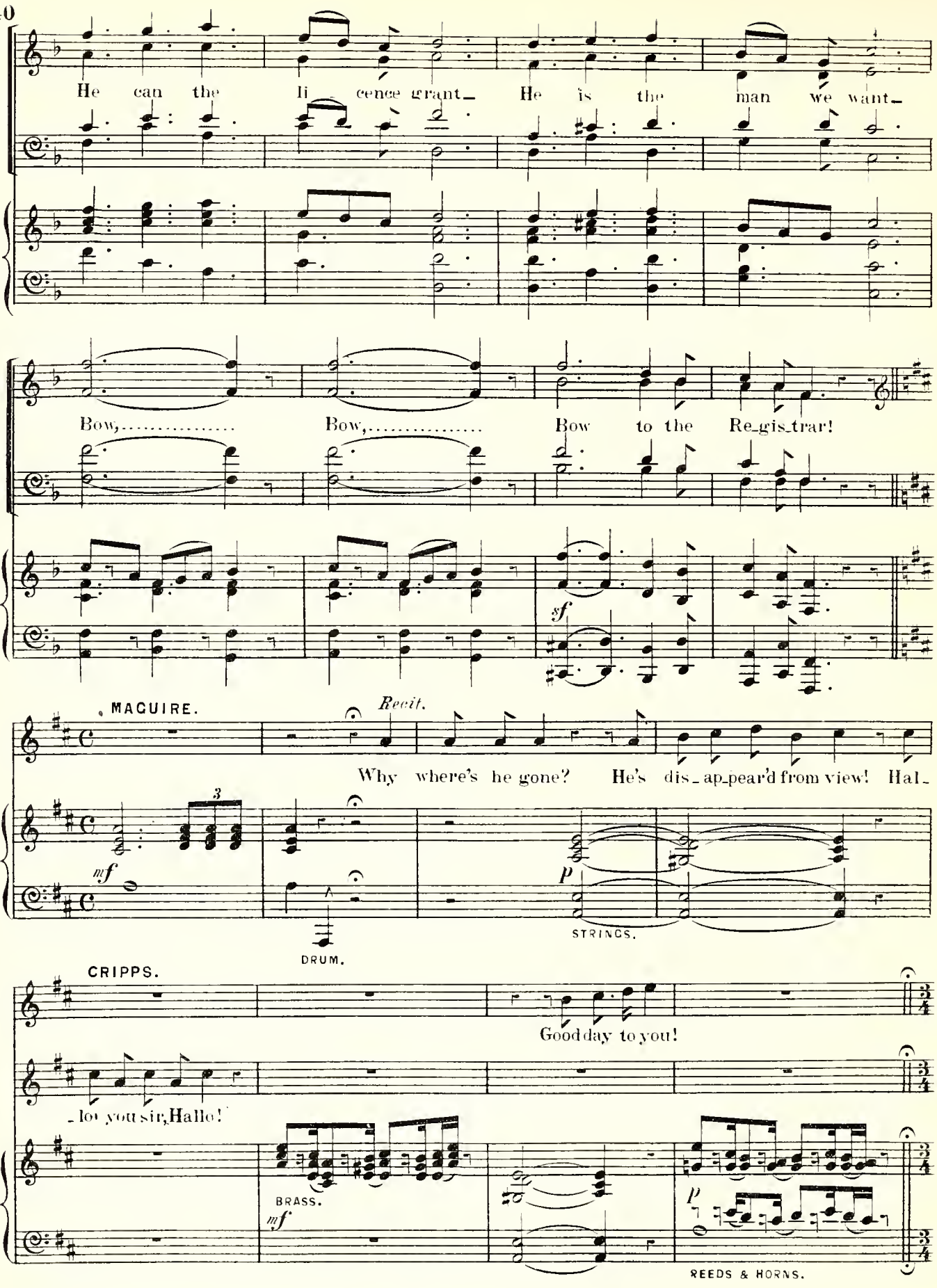
No. 6. *Duet* (CRIPPS AND MAGUIRE.) *and Chorus.*—"Gracious how I have been running."

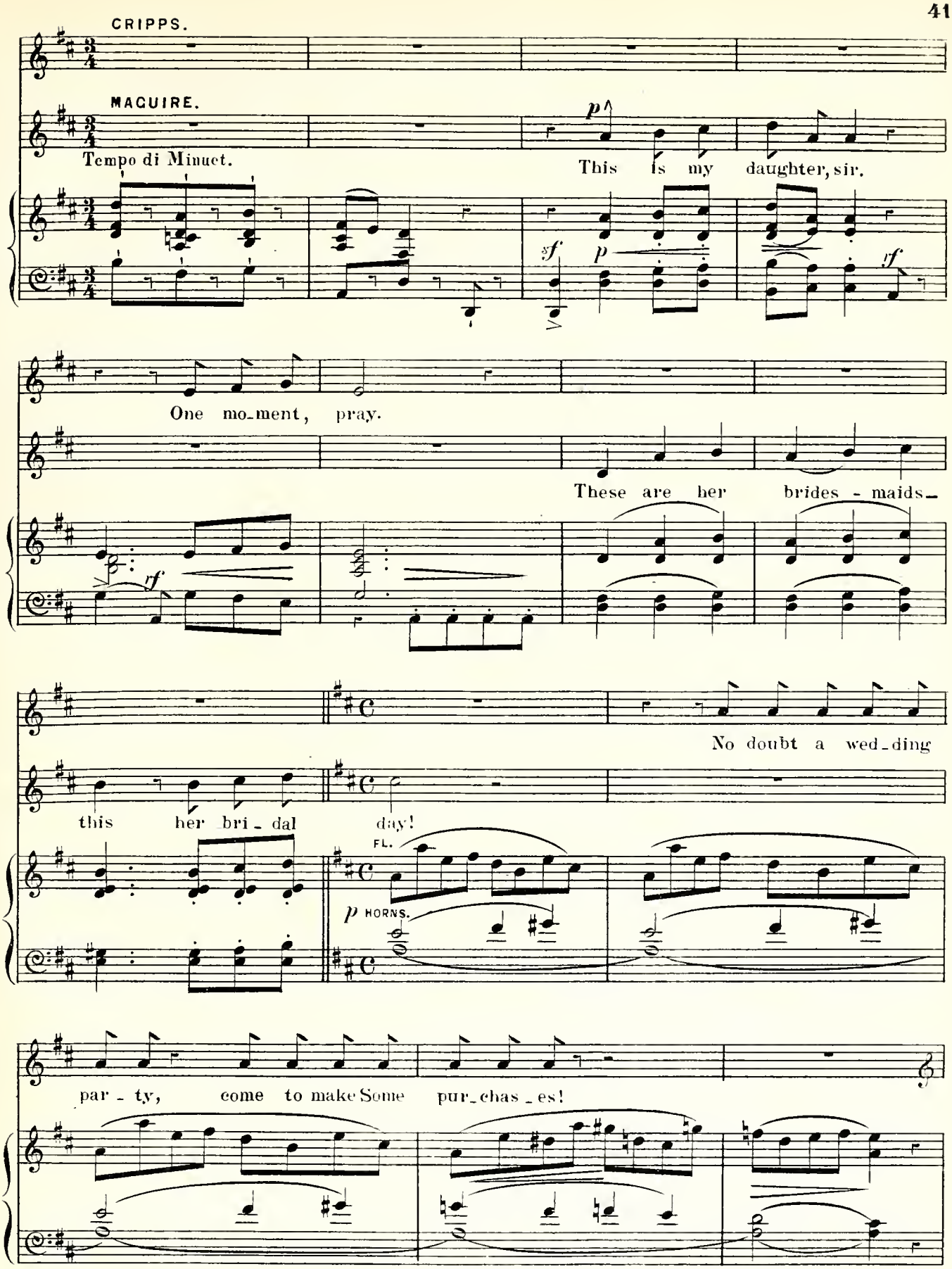



rain_
Im_pe_cu_ni_ous cli_ents dunning;
All my trou_ble, too, in vain!
BRASS.
Sop.& Alto.
Bow..... to the Re_gistrar! Bow..... to the Re_gis_trar!
Ten.& Bass
Bow,..... Bow,..... Bow.... to the Registrar


He can the li - cence grant_ He is the man we want_
Bow,..... Bow,..... Bow.... to the Registrar!
sf
CRIPPS.
Sit_ ting in wet things is odious, Rheu_ma_tics my na_ture
p
loathes; So, be_hind this desk com - modious,


I'll at once change all my clothes,.... change my clothes,.... all my
clothes!.....
REEDS.
BASSES.
Sop. & Alto.
This..... is the Re_gis_trar! This..... is the Re_gis_trar!
Ten. & Bass.
Ped.
Ped.
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 Re_gis_trar!
sf
MACQUIRE.
Recit.
Why where's he gone? He's dis_ap_pear'd from view! Hal_
mf
p
DRUM.
STRINGS.
CRIPPS.
Good day to you!
_lo you sir, Hallo!
BRASS.
mf
p
REEDS & HORNS.


CRIPPS.
MAGUIRE.
Tempo di Minuet.
This is my daughter, sir.
One mo_ment, pray.
These are her brides - maids_
No doubt a wed_ding
this her bri_dal day!
FL.
HORNS.
par_ty, come to make Some pur_chas_es!

MAGUIRE.

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

STRINGS.

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

rall.

Tempo Primo.

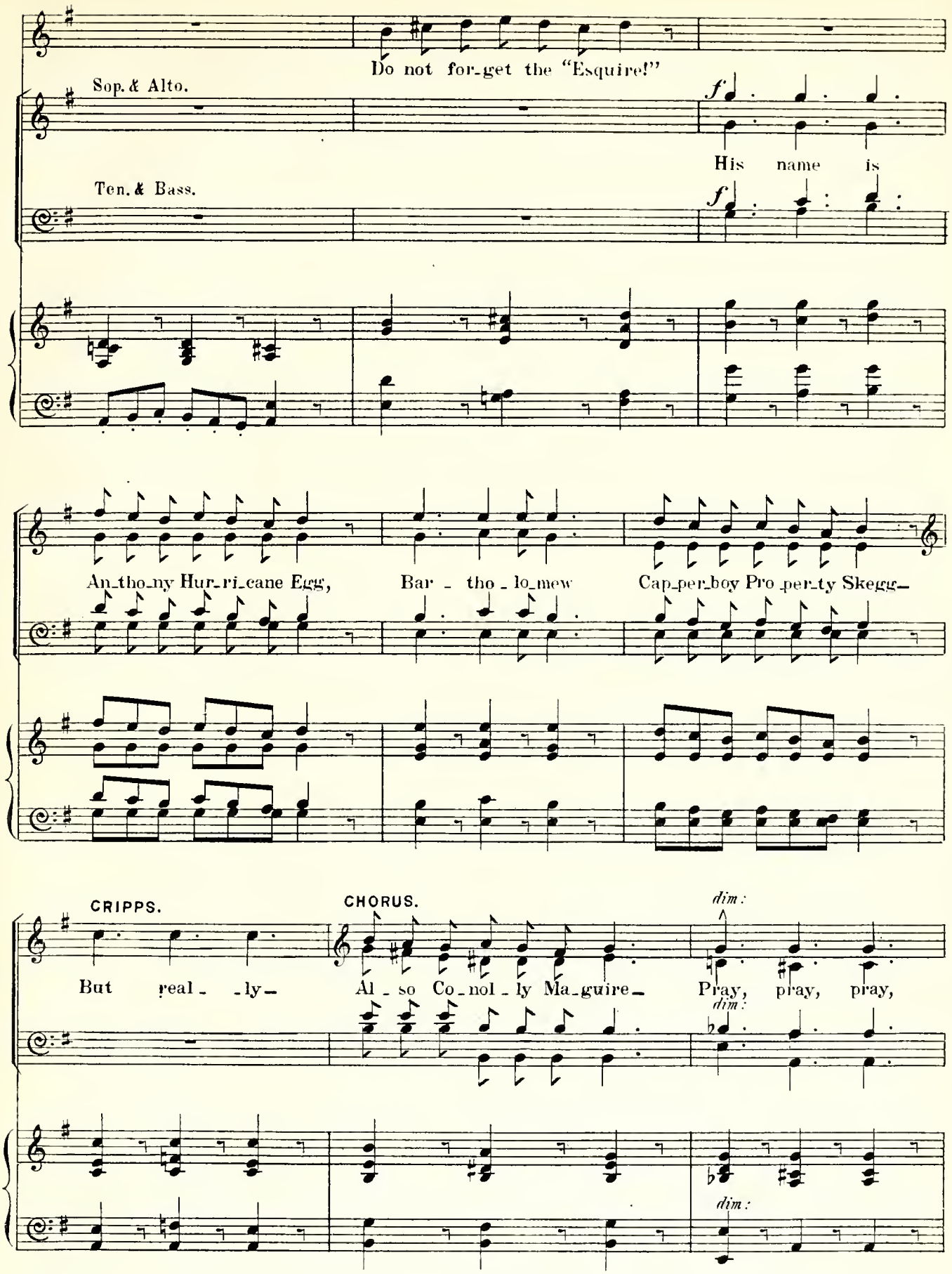
My name is An-tho-ny Hur-ri-cane Egg,

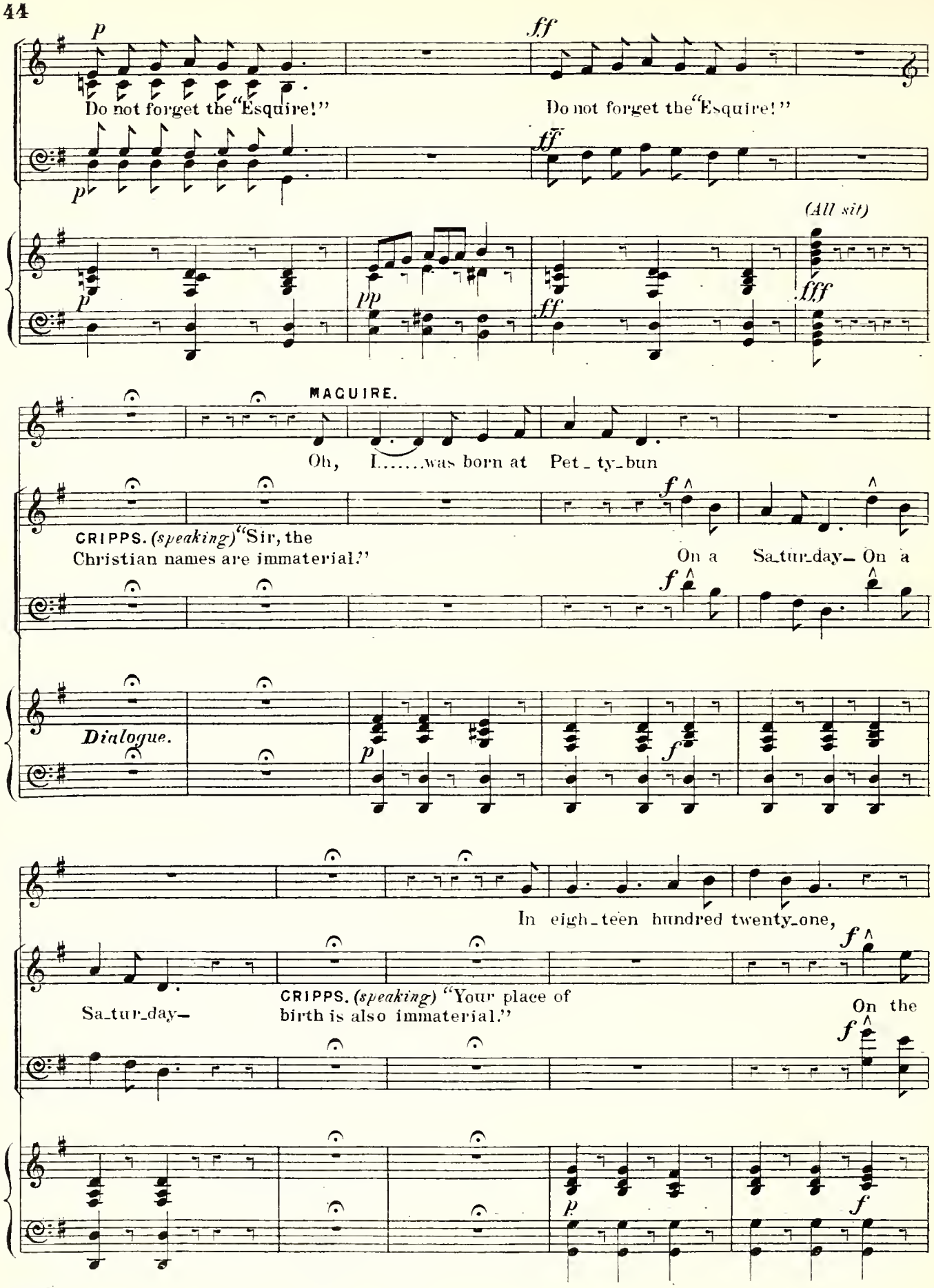
Bar-tho-lo-mew Cap-per-boy Pro-per-ty Skegg- I haven't done

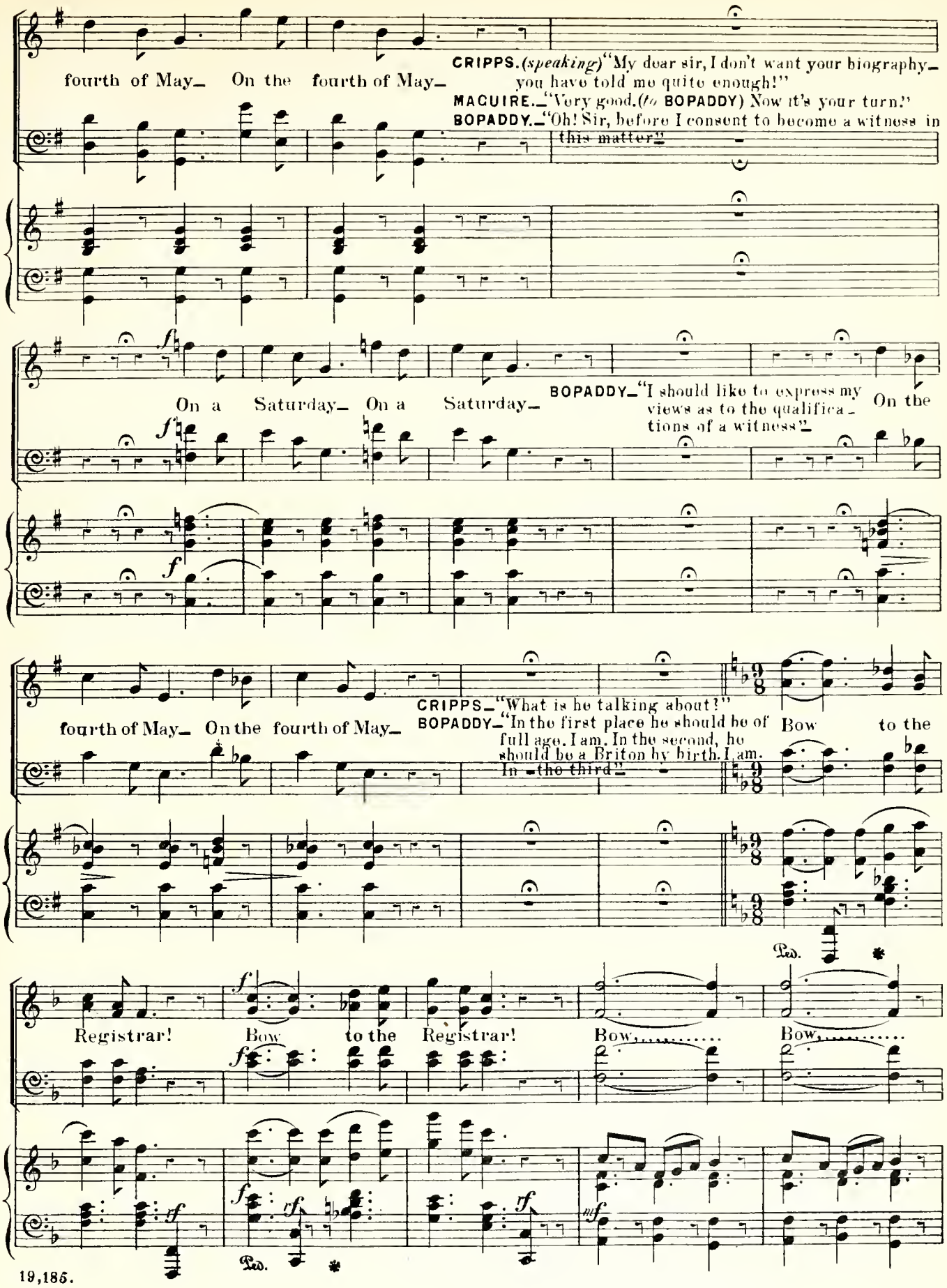
CRIPPS.

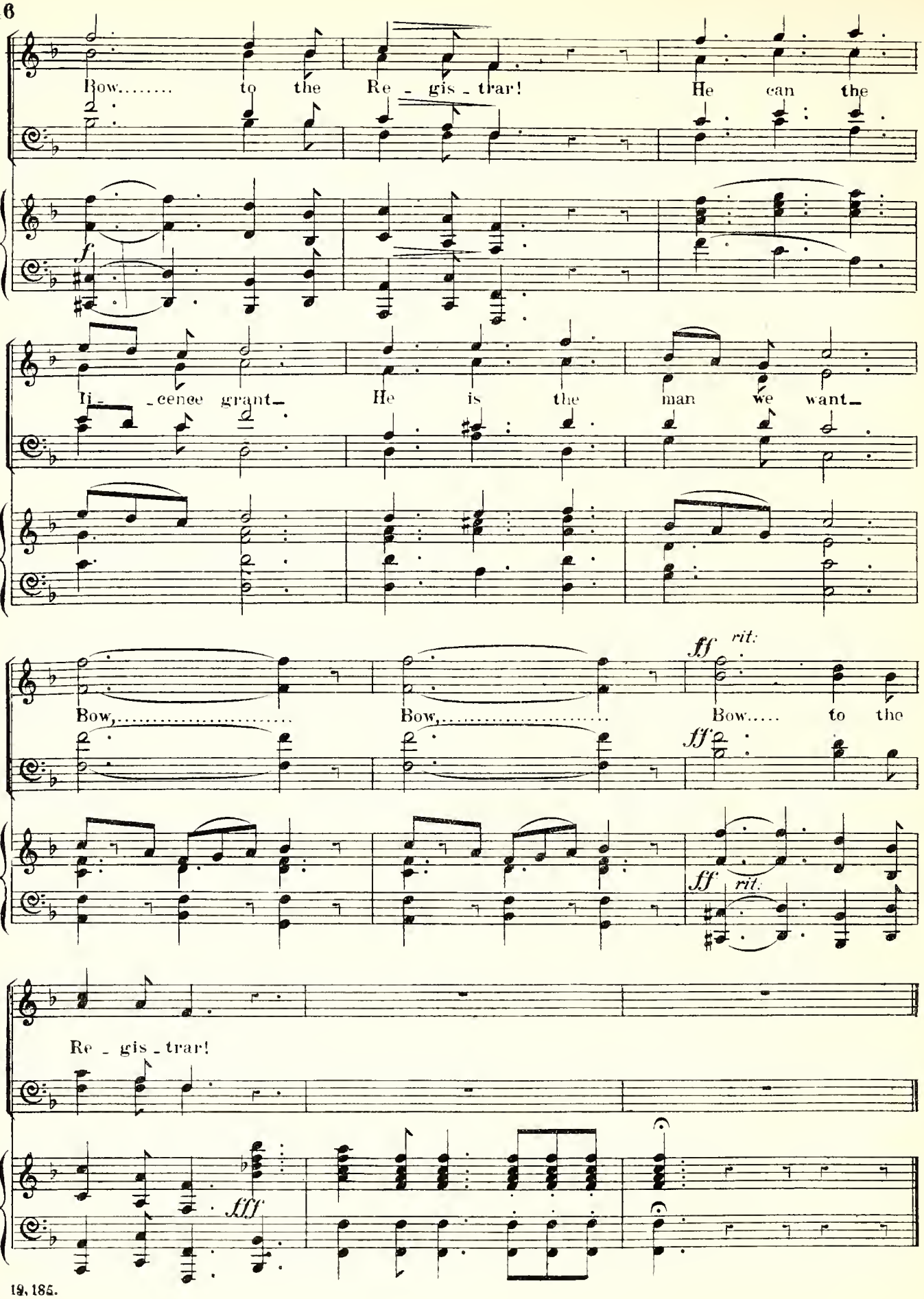
But real-ly-

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

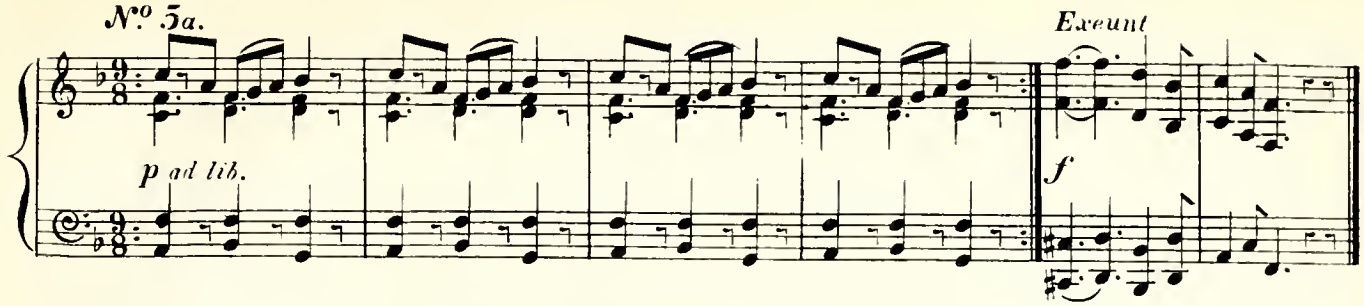

Do not for-get the "Esquire!"
Sop. & Alto.
His name is
Ten. & Bass.
An-tho-ny Hur-ri-cane Egg, Bar - tho - lo-mew Cap-per-boy Pro-per-ty Skegg-
CRIPPS.
CHORUS.
dim:
But real - -ly- Al - so Co-nol - ly Ma-guire- Pray, pray, pray,
dim:
dim:


Do not forget the "Esquire!"
Do not forget the "Esquire!"
(All sit)
MAGUIRE.
Oh, I.....was born at Pet_ty_bun
CRIPPS. (speaking) "Sir, the Christian names are immaterial."
On a Sa_tur_day— On a
Dialogue.
In eigh_teen hundred twenty_one,
Sa_tur_day—
CRIPPS. (speaking) "Your place of birth is also immaterial."
On the

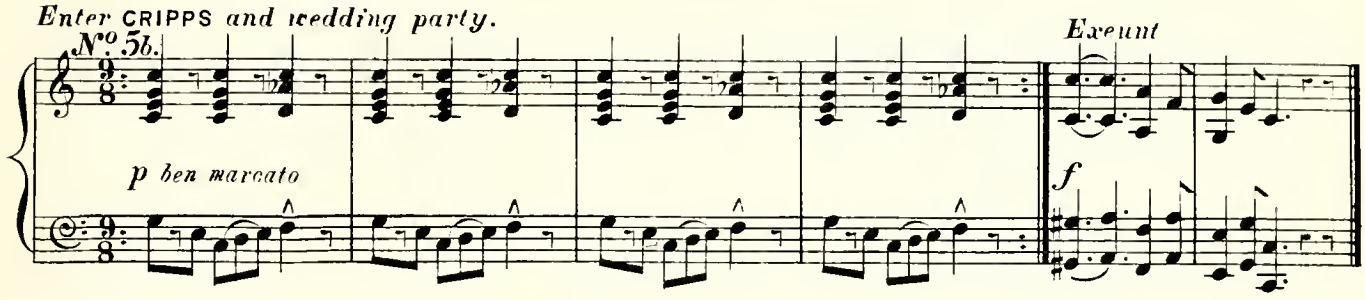

fourth of May_ On the fourth of May_
CRIPPS. (speaking) "My dear sir, I don't want your biography_ you have told me quite enough!"
MACUIRE._"Very good. (to BOPADDY) Now it's your turn."
BOPADDY._"Oh! Sir, before I consent to become a witness in this matter"_
On a Saturday_ On a Saturday_
BOPADDY_"I should like to express my views as to the qualifica_ tions of a witness"_
On the
fourth of May_ On the fourth of May_
CRIPPS_"What is he talking about?"
BOPADDY_"In the first place he should be of full age. I am. In the second, he should be a Briton by birth. I am. In the third"_
Bow to the
Registrar! Bow to the Registrar! Bow..... Bow.....
Ped.
Ped.


Bow..... to the Re - gis - trar! He can the
f
li - cence grant. He is the man we want.
Bow,..... Bow,..... Bow..... to the
ff rit.
ff
ff rit.
Re - gis - trar!
fff

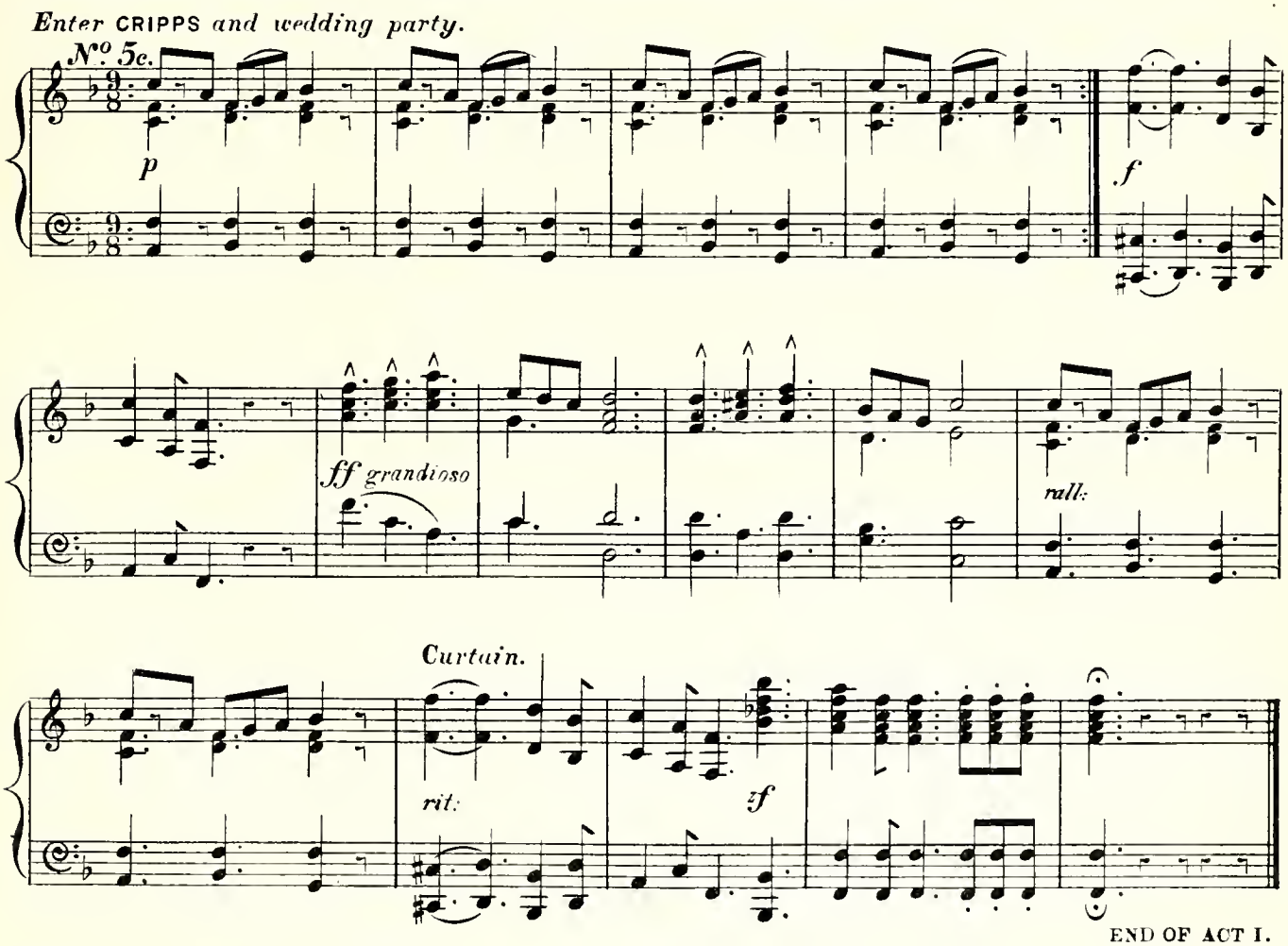
MAGUIRE. My friends, let us follow the Registrar.



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



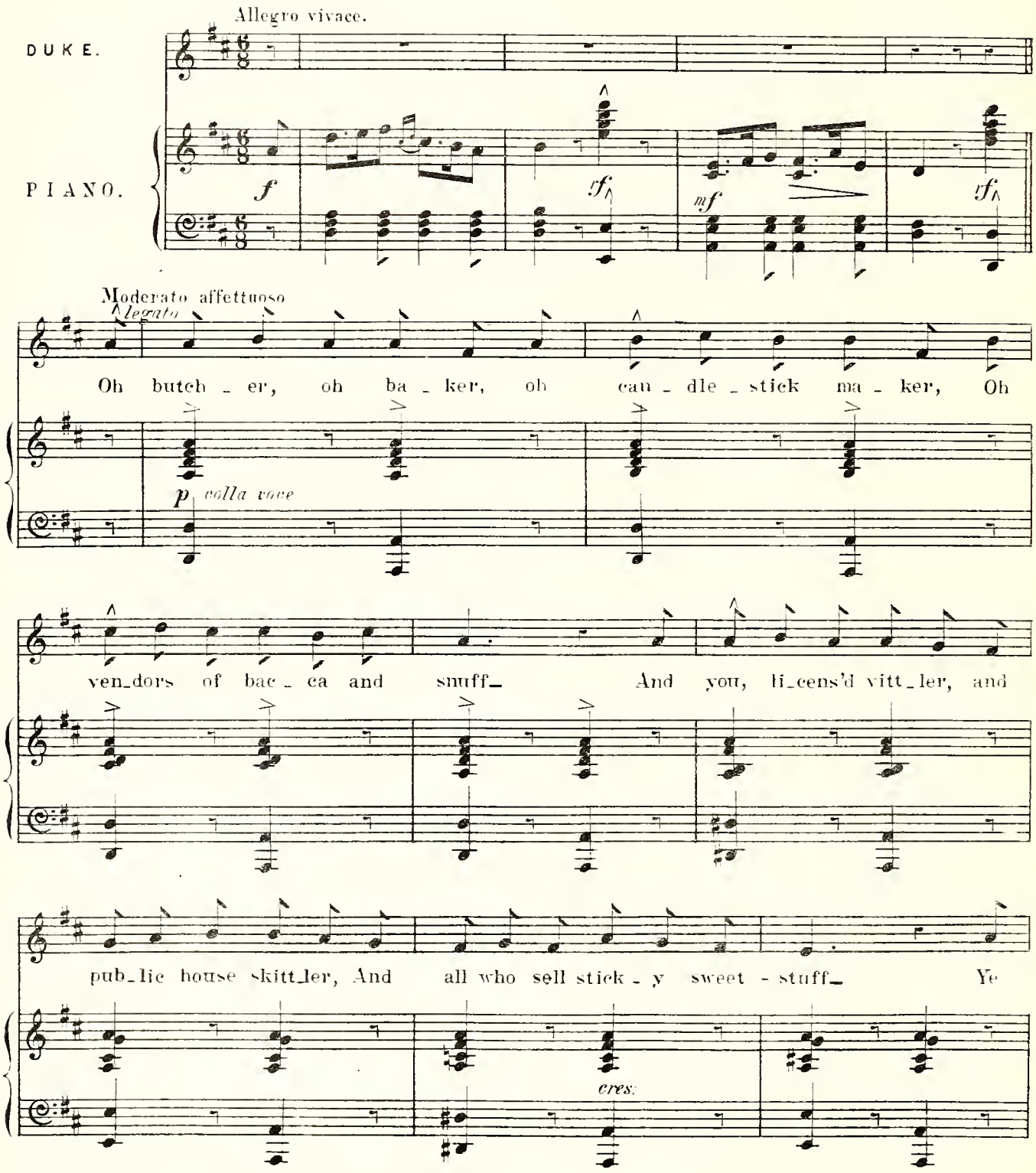
WOODPECKER. I'll engage this column for twenty four hours – let no one out.

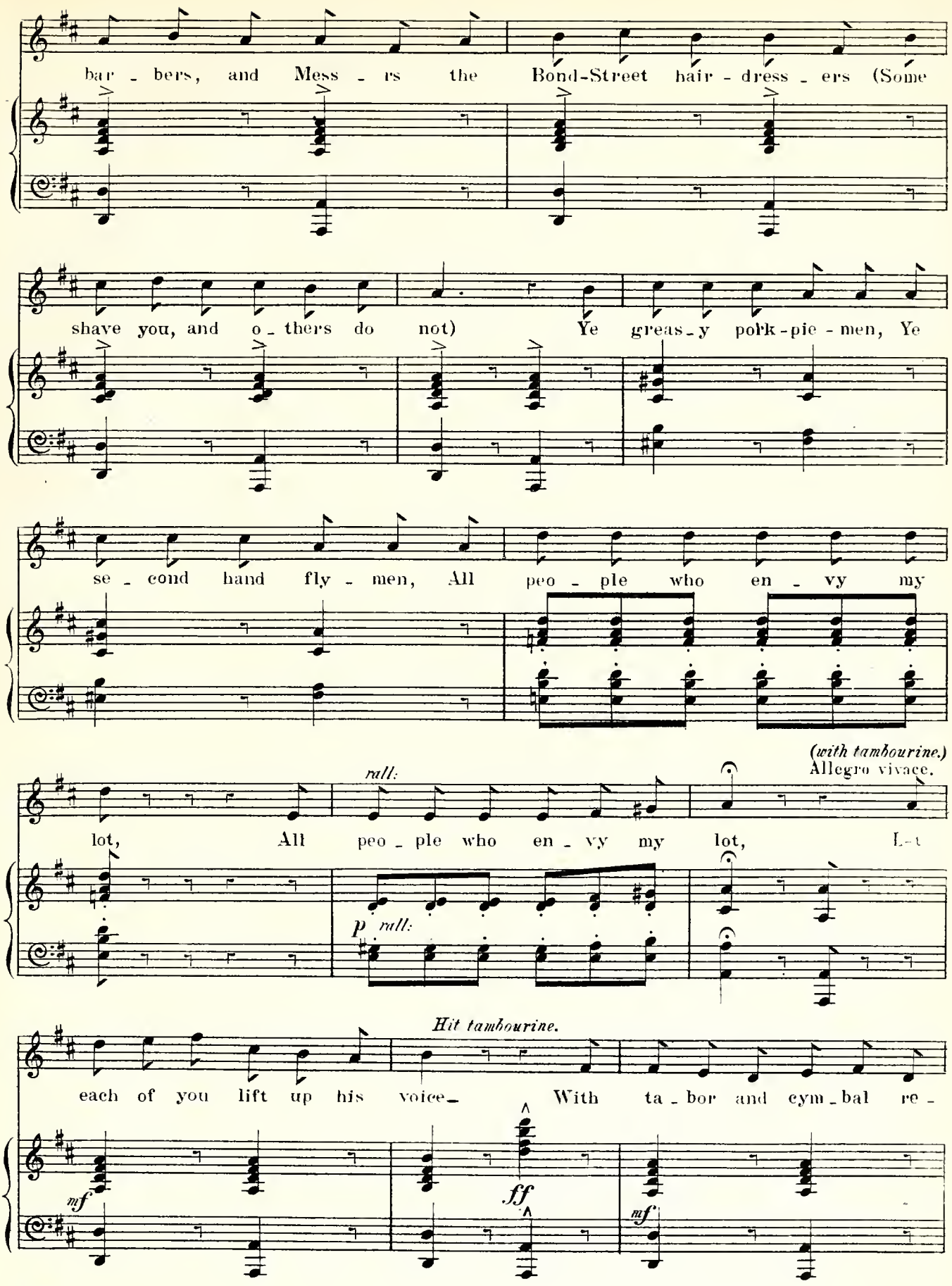


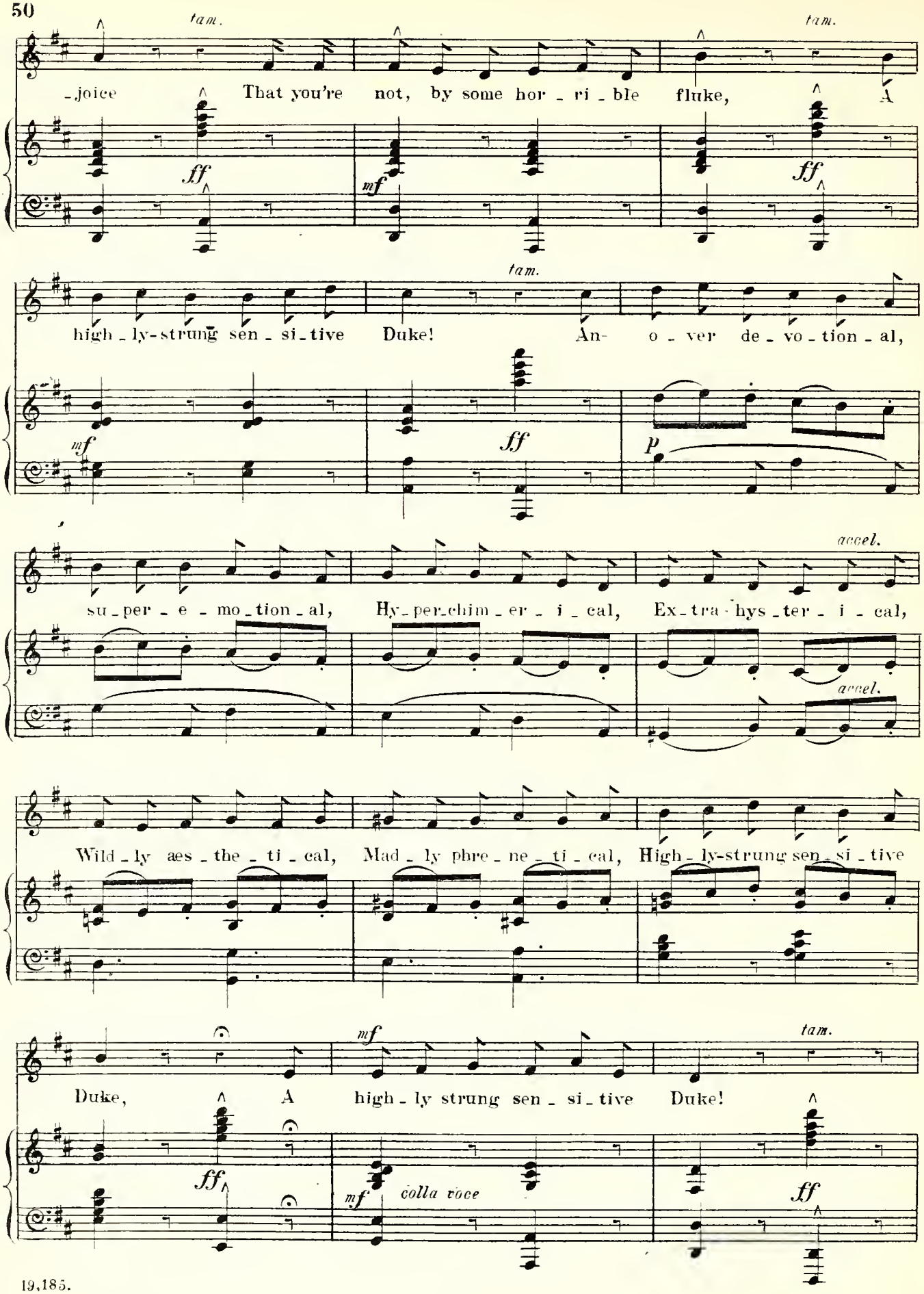
END OF ACT I.

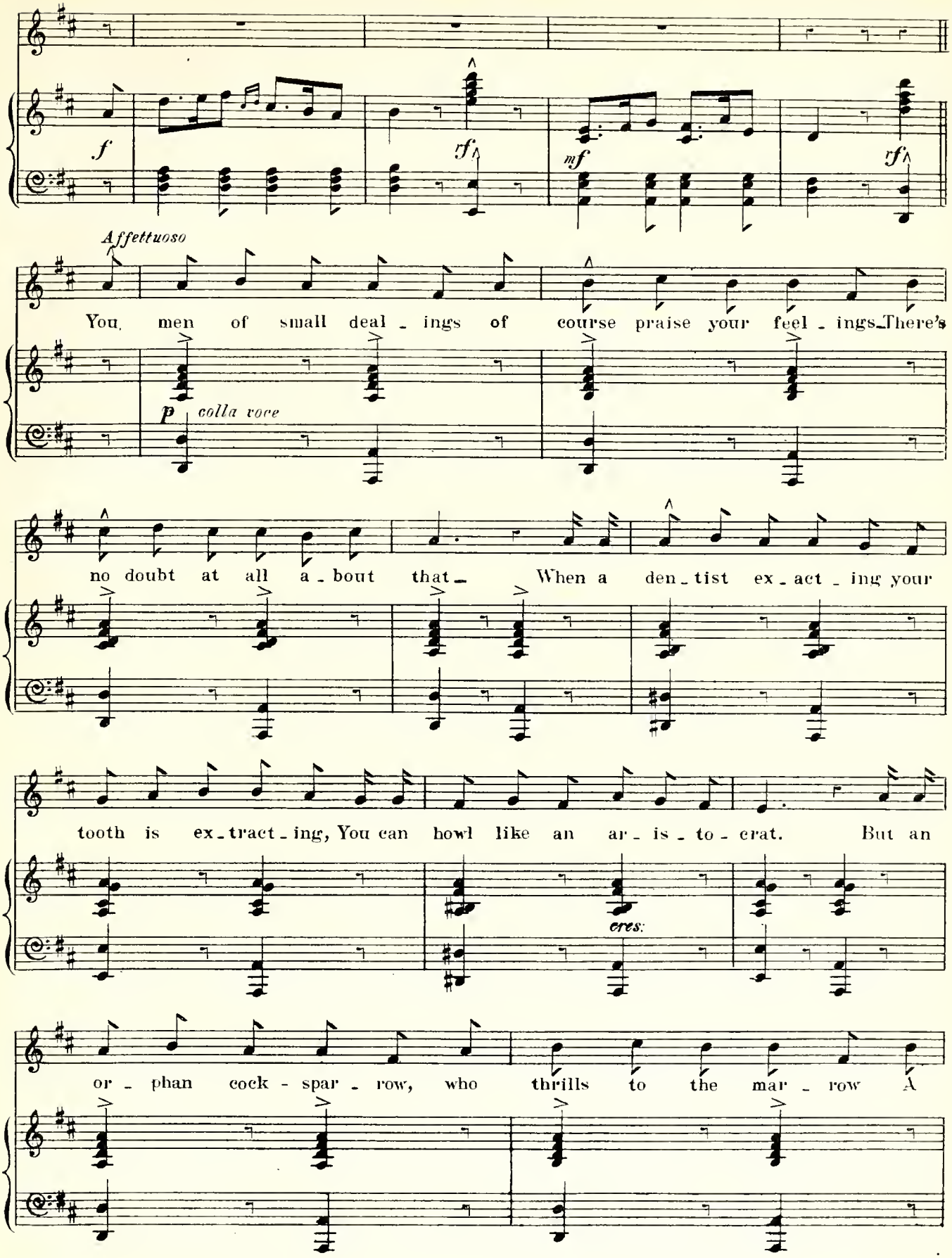
ACT II.

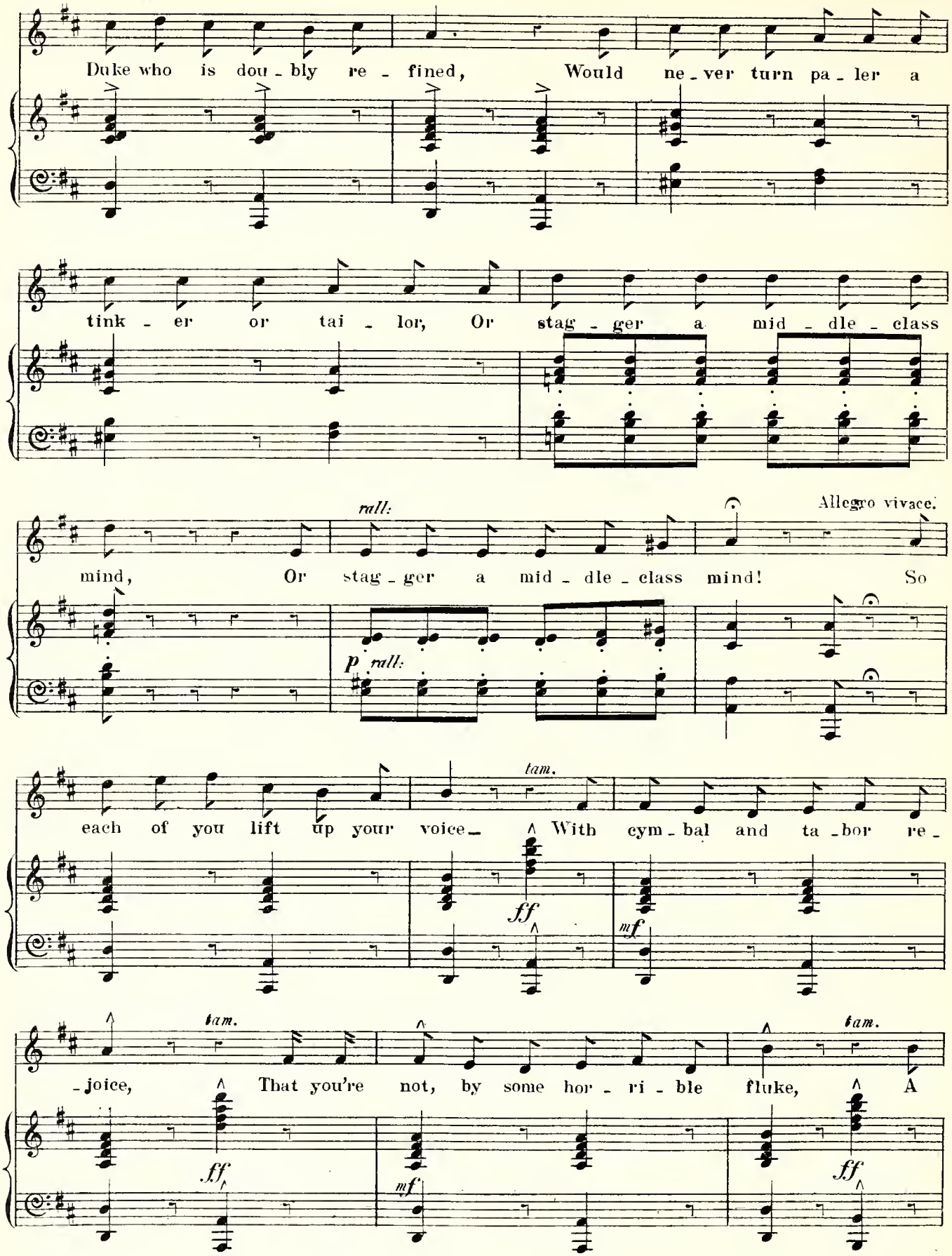
N.º 7. *Song.* (DUKE.)—"Oh butcher, oh baker."

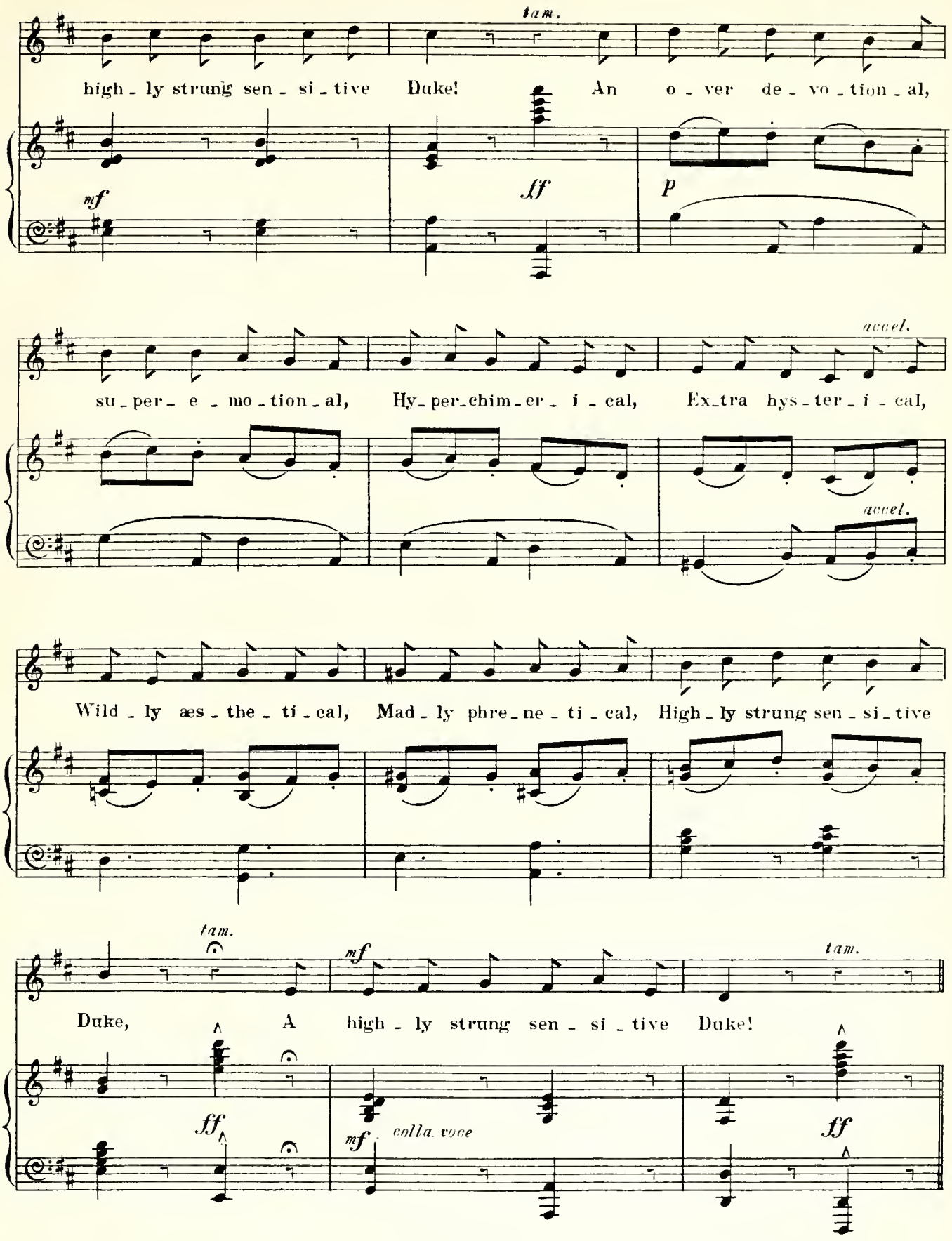


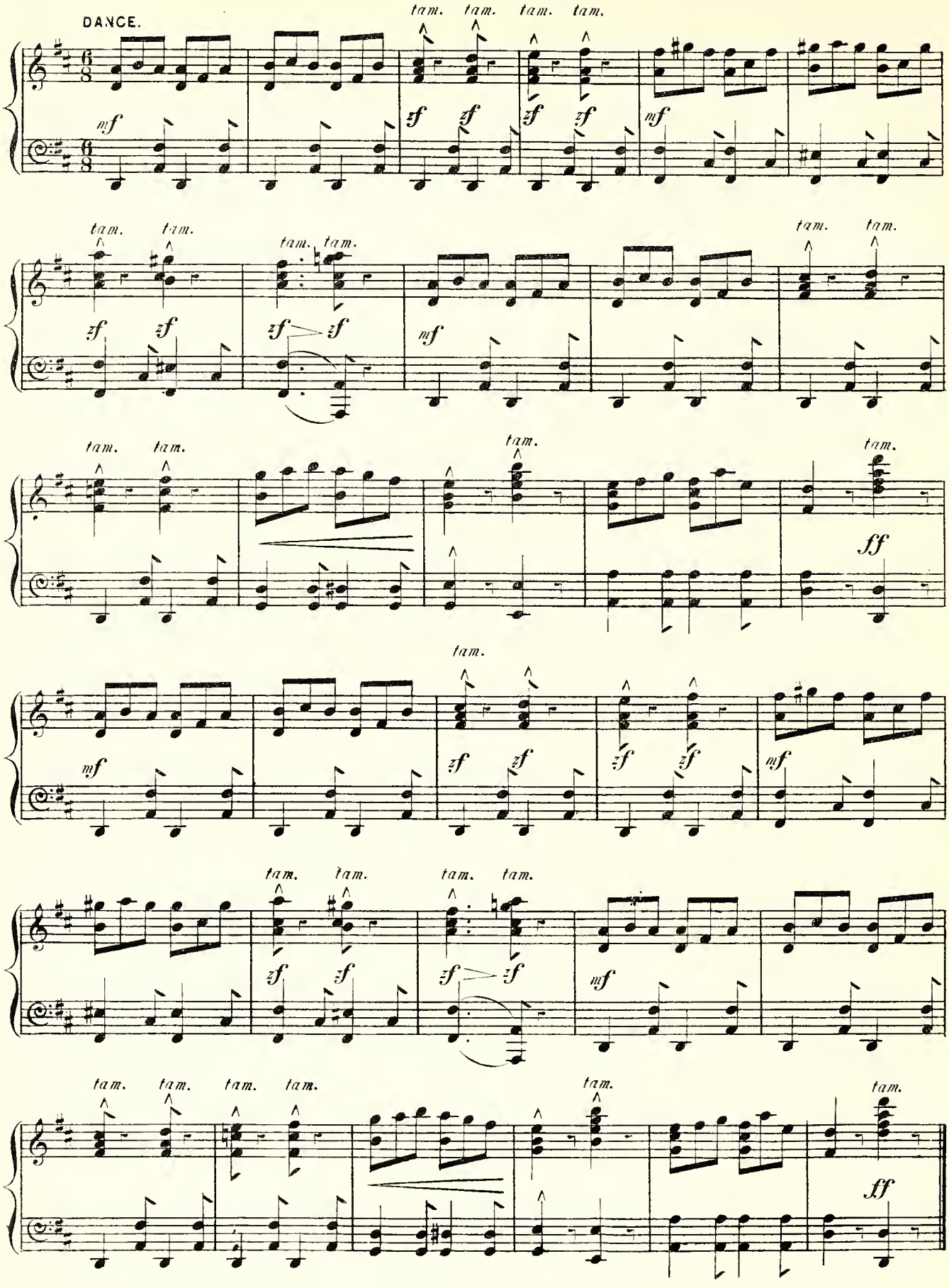

bar - bers, and Mess - rs the Bond-Street hair - dress - ers (Some
shave you, and o - thers do not) Ye greas - y pork-pie - men, Ye
se - cond hand fly - men, All peo - ple who en - vy my
(with tambourine.)
Allegro vivace.
rall:
lot, All peo - ple who en - vy my lot, Let
p rall:
Hit tambourine.
each of you lift up his voice_ With ta - bor and cym - bal re -
mf
ff
mf


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

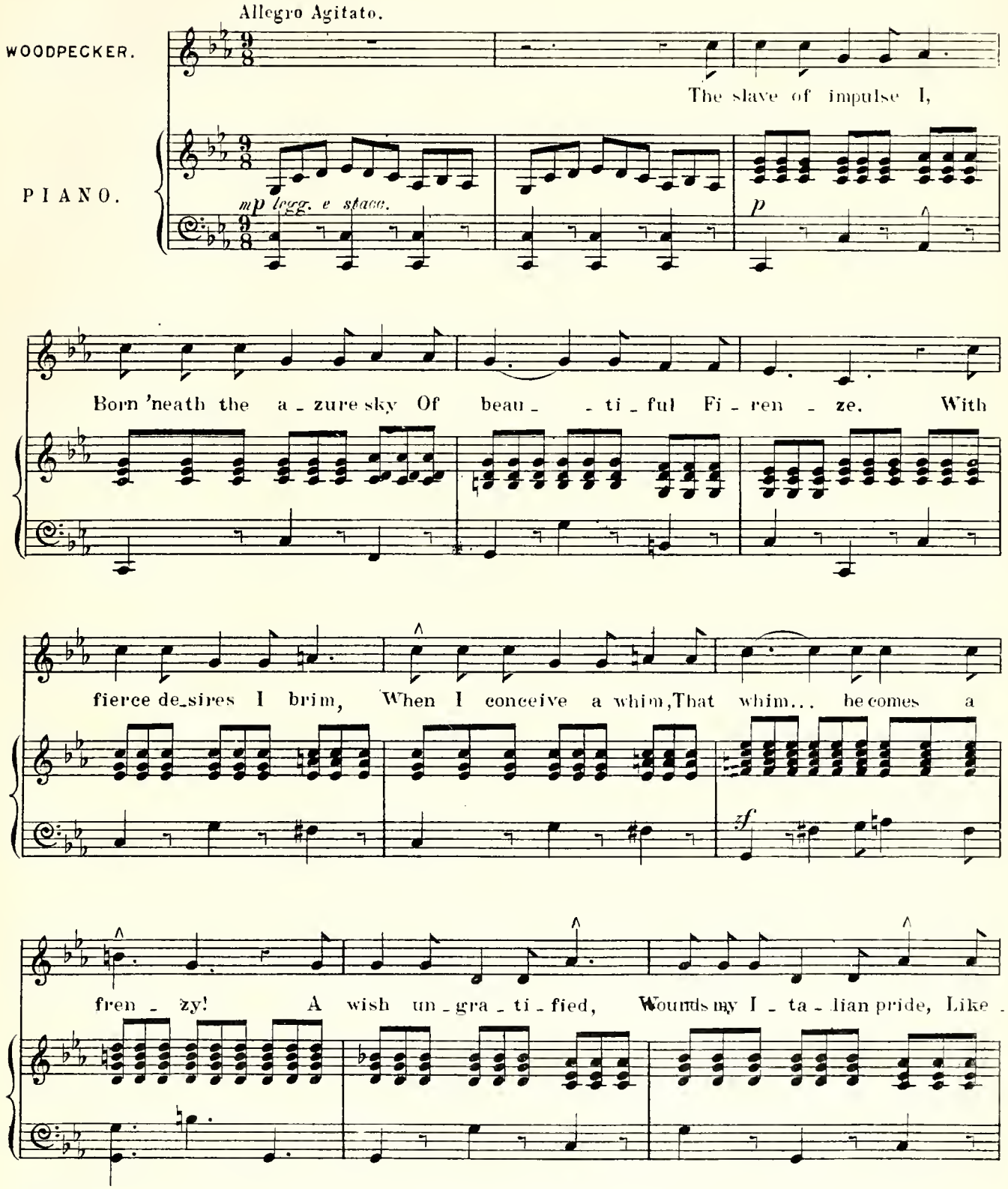

f
rf
mf
rf
Affettuoso
You men of small deal - ings of course praise your feel - ings There's
p colla voce
no doubt at all a - bout that When a den - tist ex - act - ing your
tooth is ex - tract - ing, You can howl like an ar - is - to - crat. But an
cres.
or - phan cock - spar - row, who thrills to the mar - row A

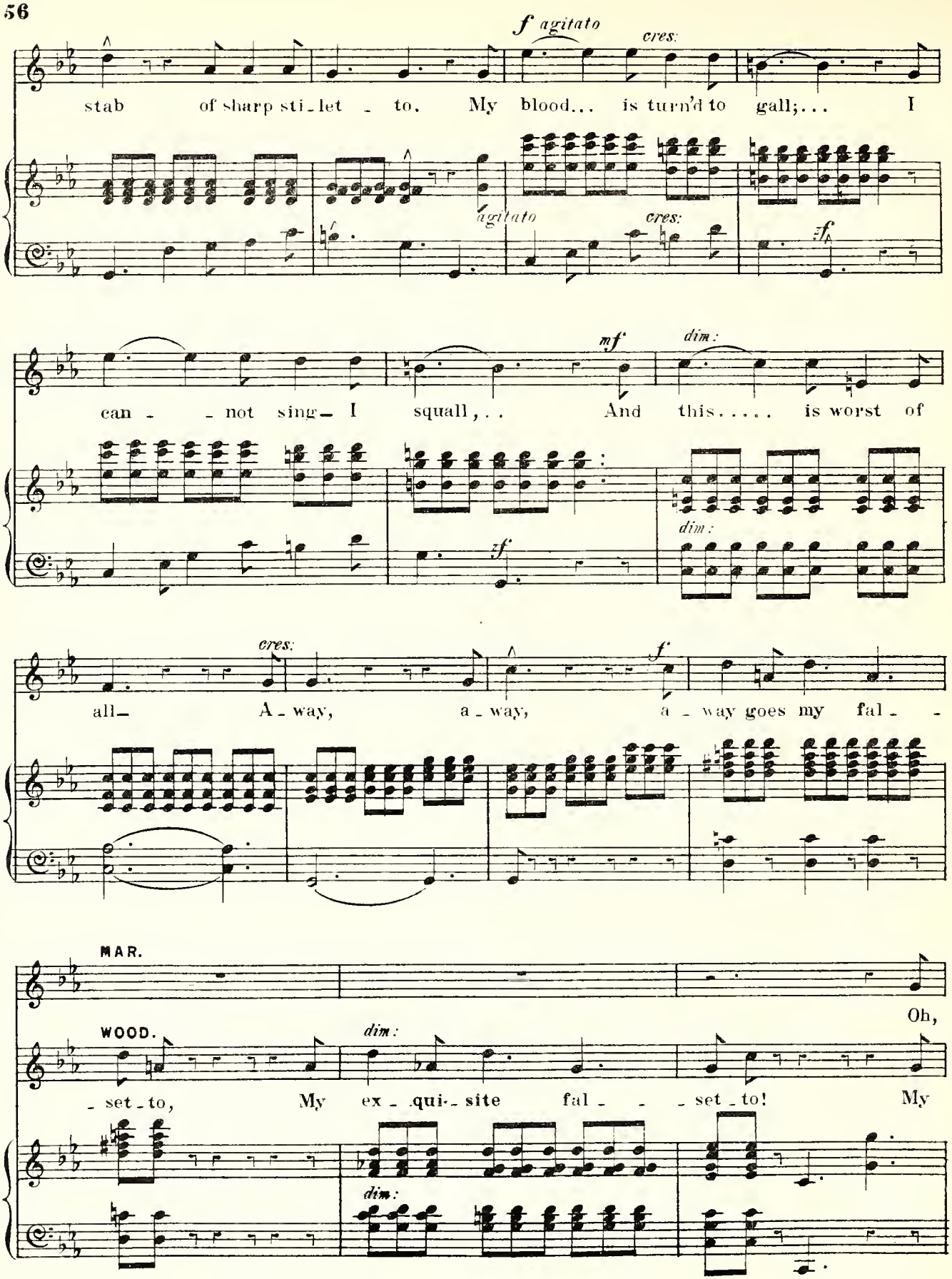

Duke who is dou - bly re - fined, Would ne - ver turn pa - ler a
tink - er or tai - lor, Or stag - ger a mid - dle - class
rall:
Allegro vivace.
mind, Or stag - ger a mid - dle - class mind! So
p rall:
tam.
each of you lift up your voice_ With cym - bal and ta - bor re -
ff
mf
tam.
tam.
- joice, That you're not, by some hor - ri - ble fluke, A
ff
mf
ff

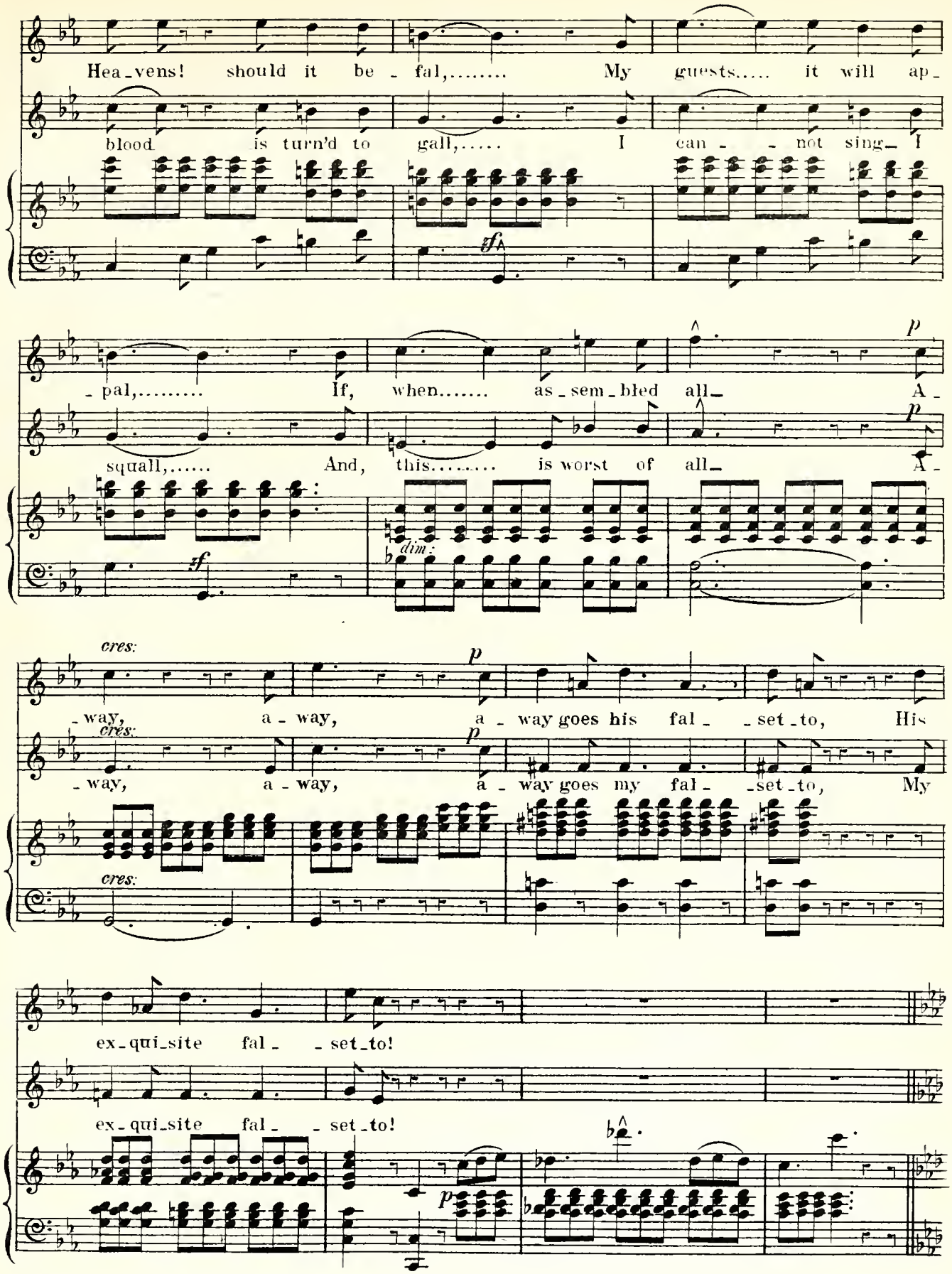

tam.
high - ly strung sen - si - tive Duke! An o - ver de - vo - tion - al,
mf
ff
p
accel.
su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra hys - ter - i - cal,
accel.
Wild - ly æs - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly strung sen - si - tive
tam.
mf
tam.
Duke, A high - ly strung sen - si - tive Duke!
ff
mf colla voce
ff


DANCE.
tam.
mf
zf
ff

N°8. *Duet* (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."




f agitato
cres:
stab of sharp sti-let - to. My blood... is turn'd to gall;... I
agitato
cres:
sf
mf
dim:
can - - not sing- I squall,.. And this..... is worst of
zf
dim:
cres:
f
all- A-way, a-way, a-way goes my fal- -
MAR.
Oh,
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
sf
sf
_pal,..... If, when..... as_sem_bled all_ A_
squall,..... And, this..... is worst of all_ A_
p
p
dim.
cres:
_way, a_way, a_way goes his fal_ _set_to, His
_way, a_way, a_way goes my fal_ _set_to, My
cres:
cres:
p
p
ex_qui_site fal_ _set_to!
ex_qui_site fal_ _set_to!
p

Andante affettuoso.

MAR.

pp

Lord of the Up_per G, By peers of

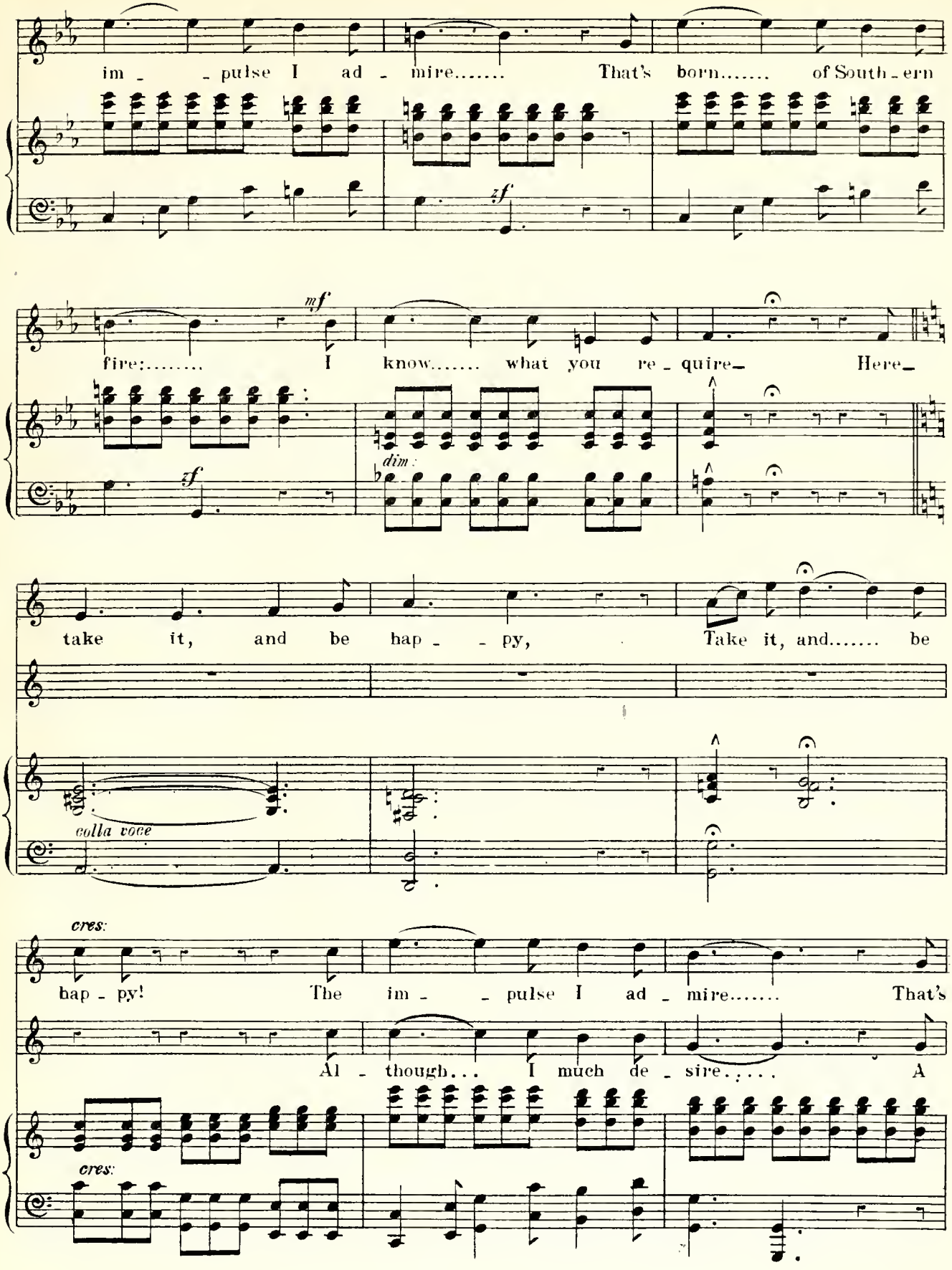
high degree as_sid_u_ous_ly court_ed;

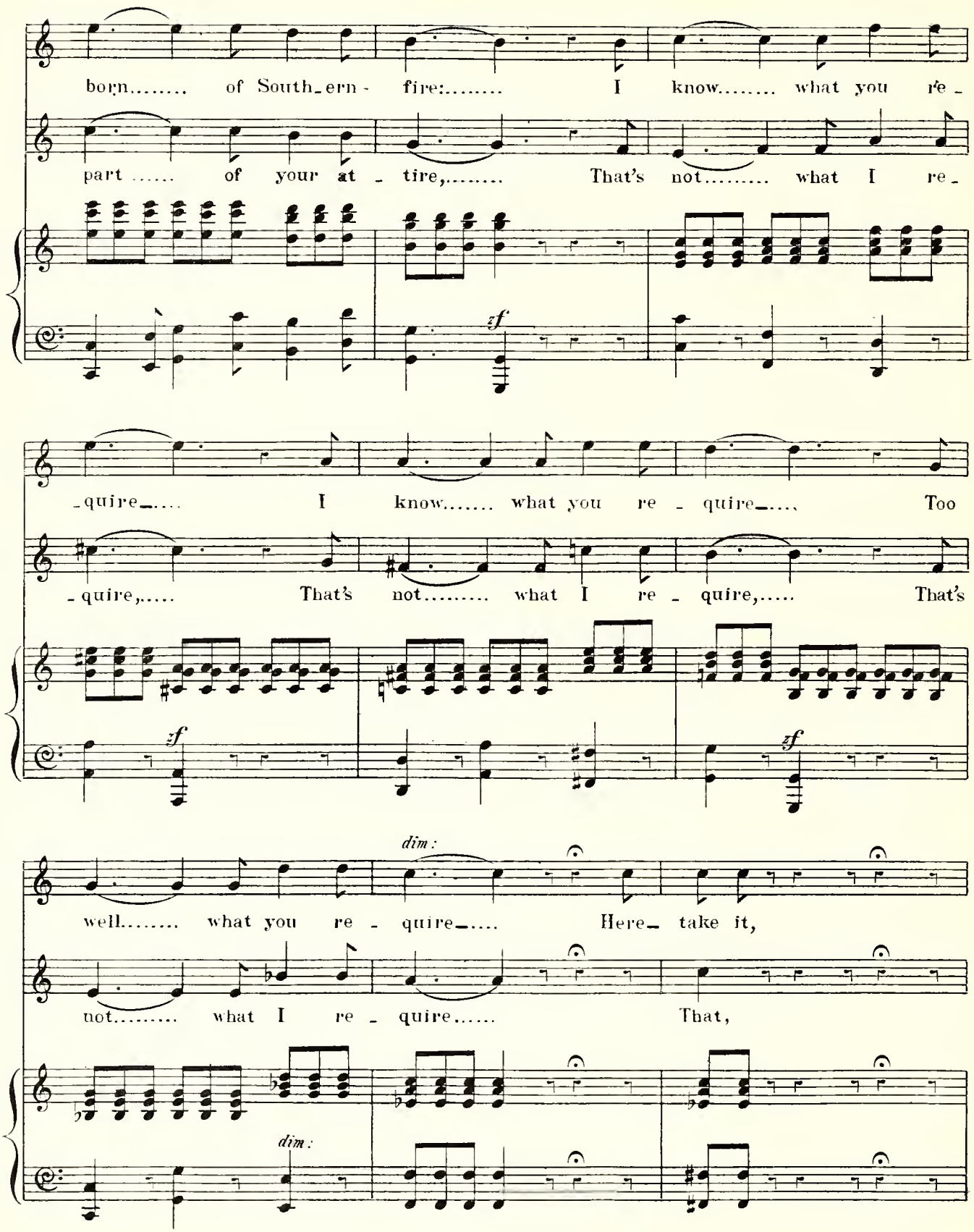
Fal_set_tist all di_vine, No heav'n sent whim of thine Ought e_ver

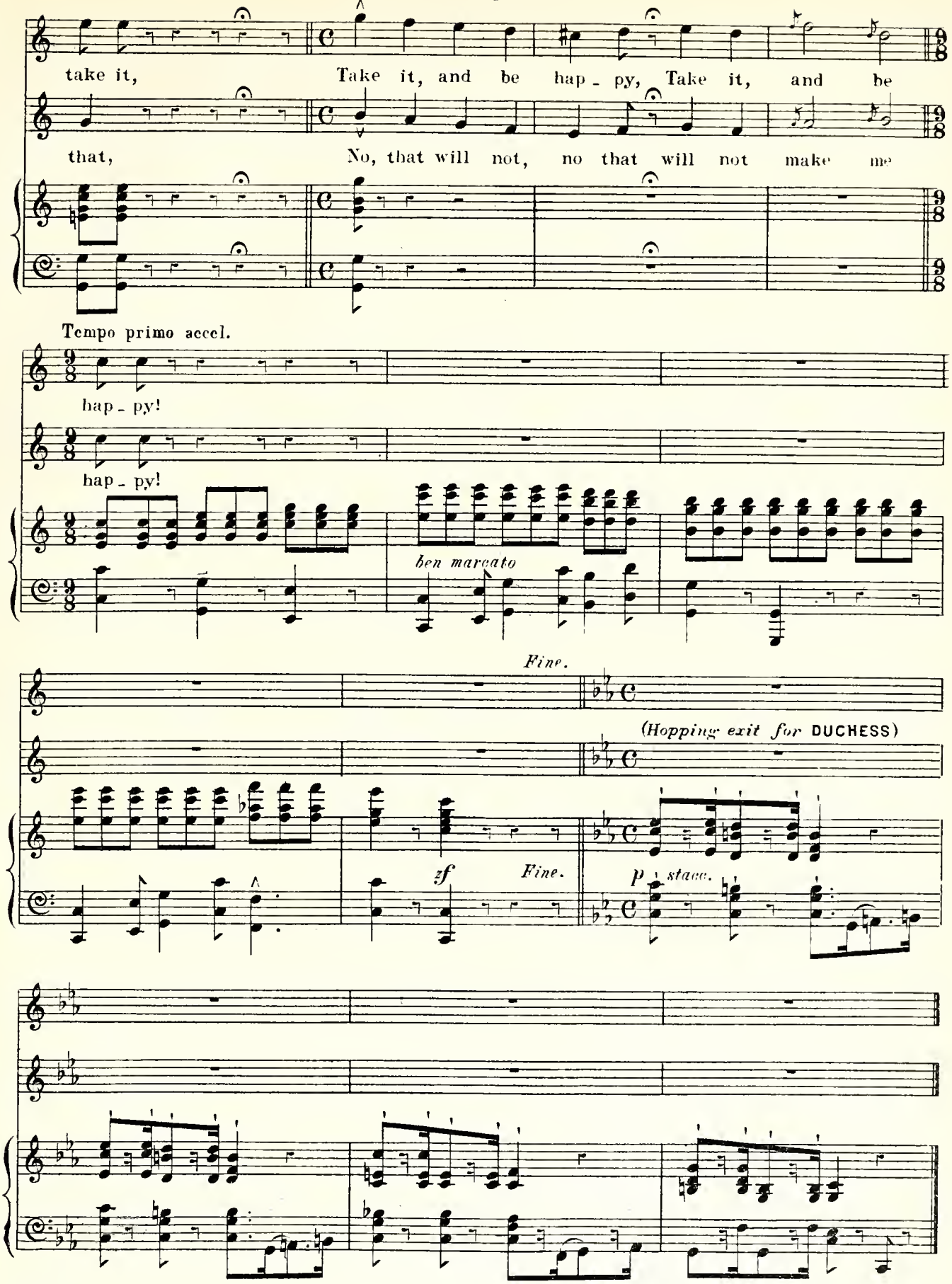
to..... be thwarted. So_ci_e_ty should strain

Tempo primo.

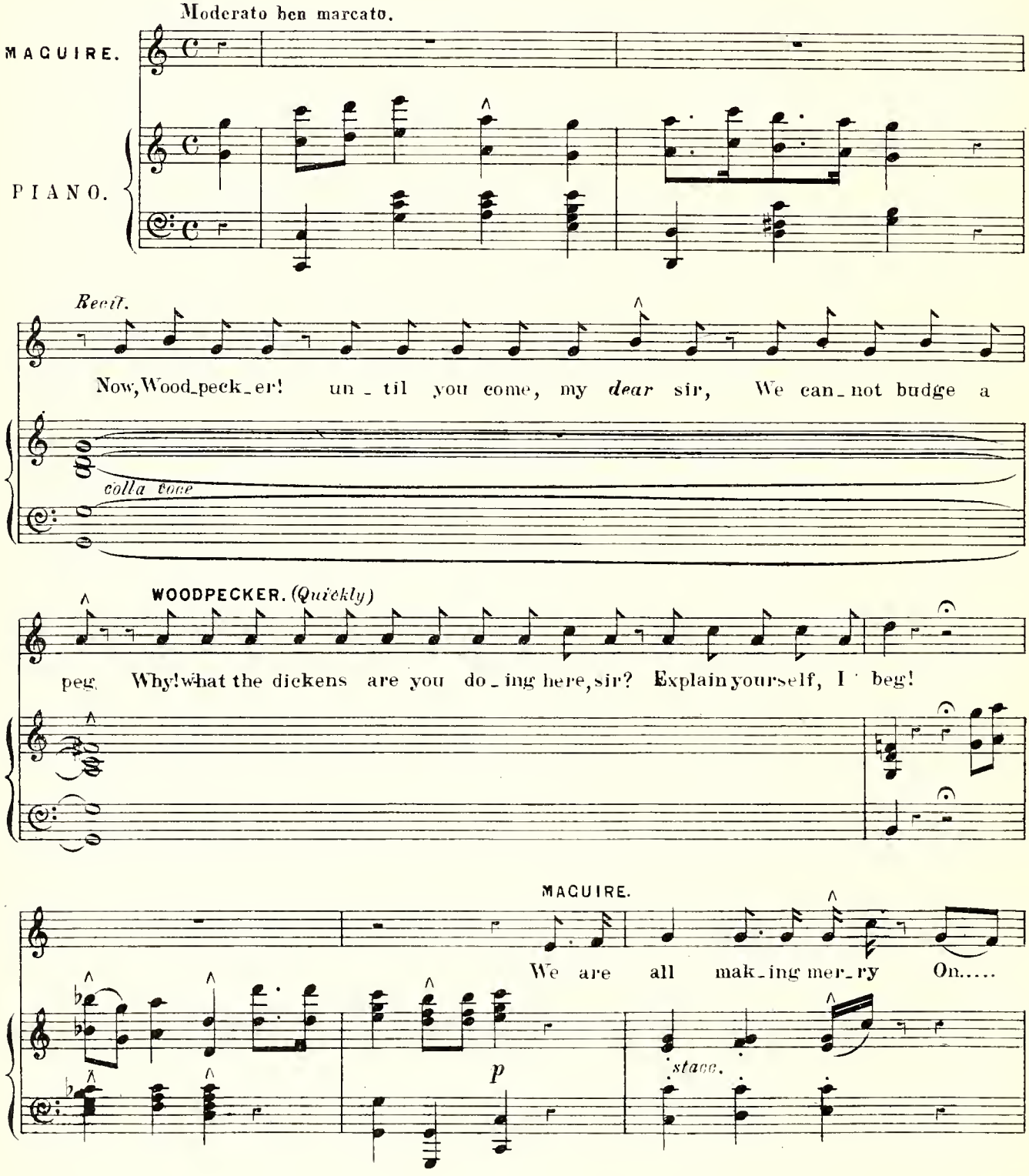
Each nerve to spare thee pain, What e_ver's on the *ta_pis;* The

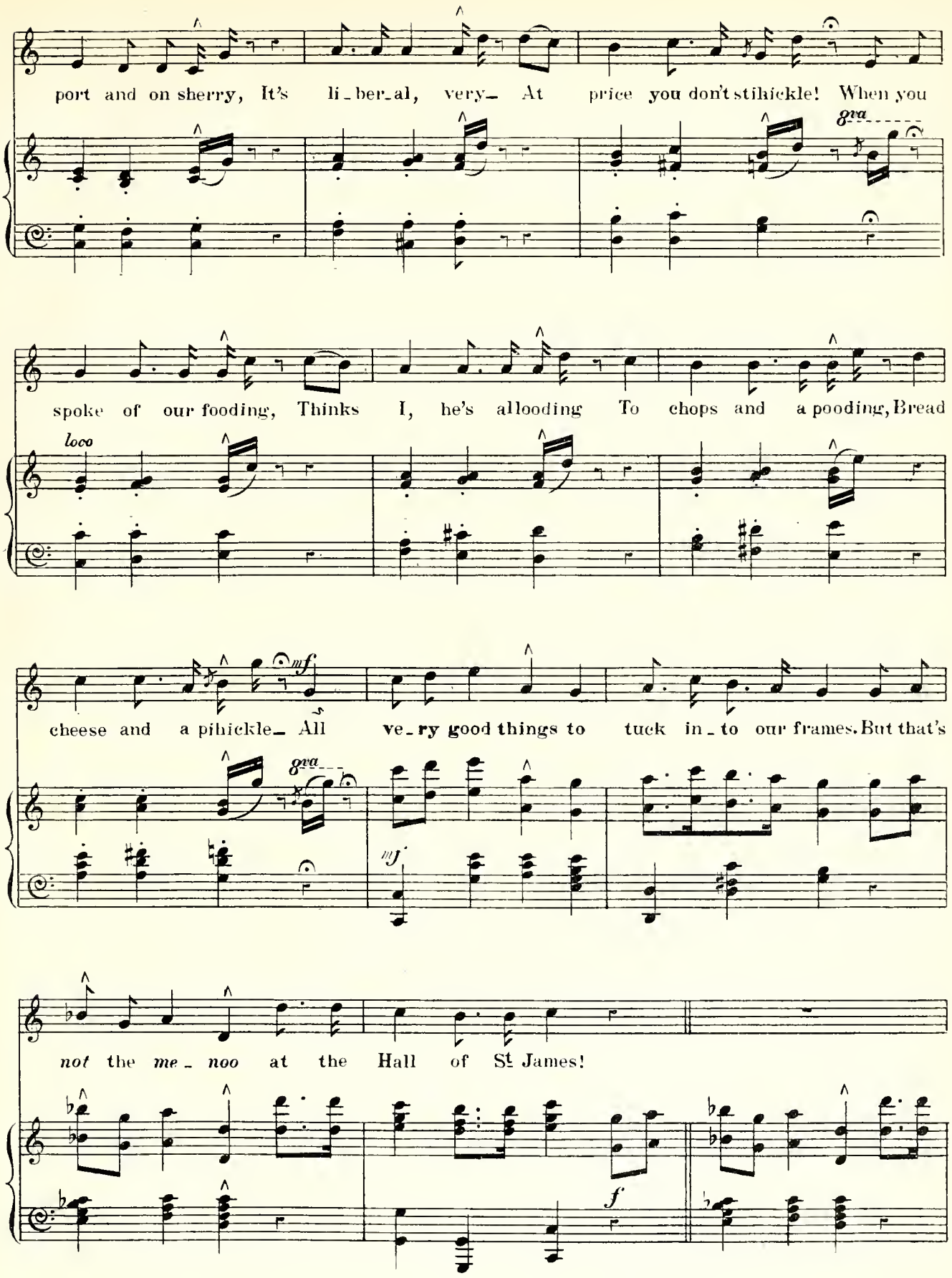

im - - pulse I ad - mire..... That's born..... of South - ern
zf
mf
fire:..... I know..... what you re - quire— Here—
zf
dim.
take it, and be hap - - py, Take it, and..... be
colla voce
cres.
hap - py! The im - - pulse I ad - mire..... That's
Al - though... I much de - sire..... A
cres.

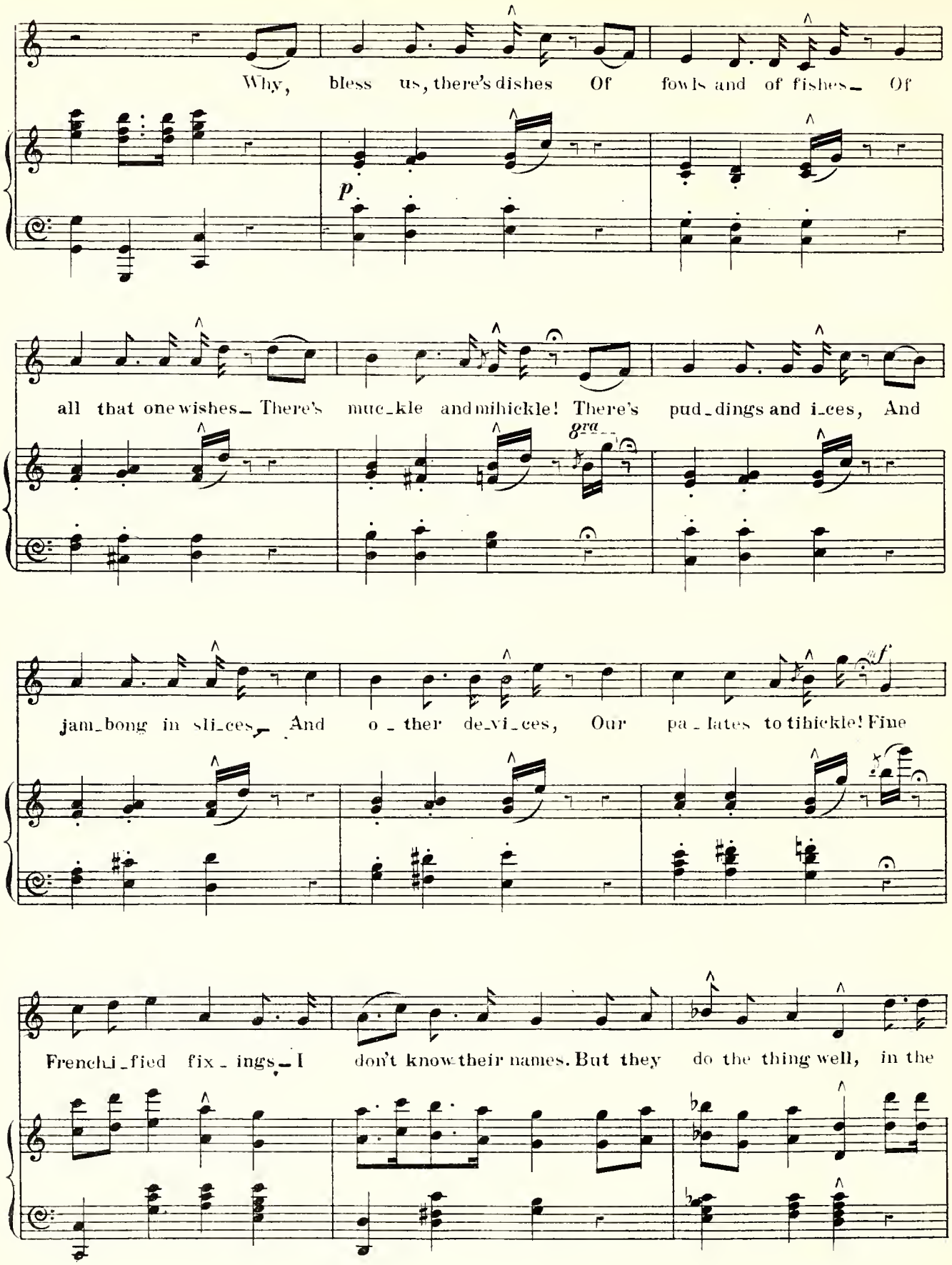

born..... of South-ern - fire:..... I know..... what you re -
part ..... of your at - tire,..... That's not..... what I re -
sf
-quire-.... I know..... what you re - quire-...., Too
-quire,..... That's not..... what I re - quire,..... That's
sf
sf
dim:
well..... what you re - quire-.... Here- take it,
not..... what I re - quire..... That,
dim:

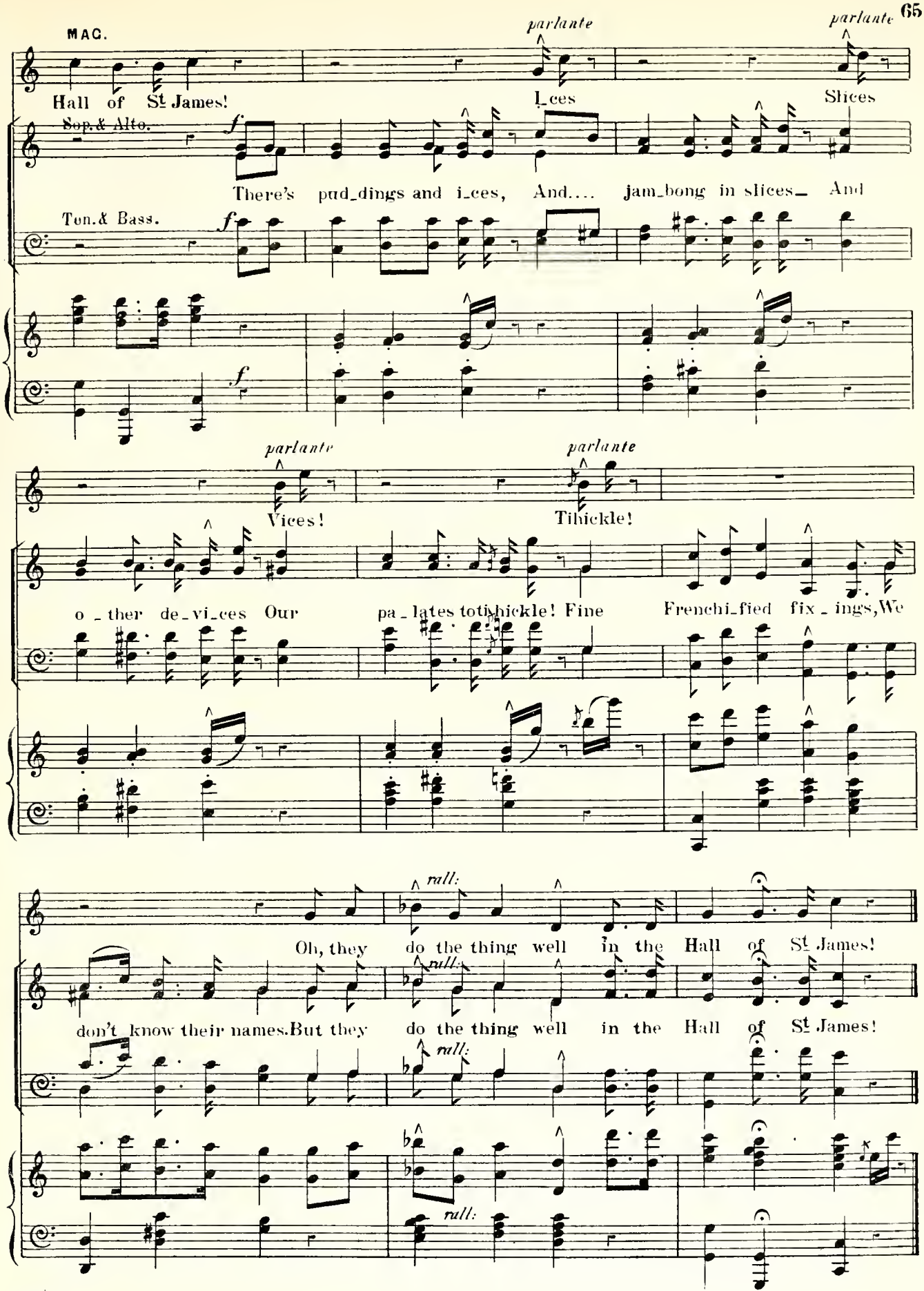

take it, Take it, and be hap - py, Take it, and be
that, No, that will not, no that will not make me
Tempo primo accel.
hap - py!
hap - py!
ben marcato
Fine.
(Hopping exit for DUCHESS)
zf
Fine.
p stacc.

No. 9. Recit. and Song (MAGUIRE.) *and Chorus.*—"Now, Woodpecker! until you come."



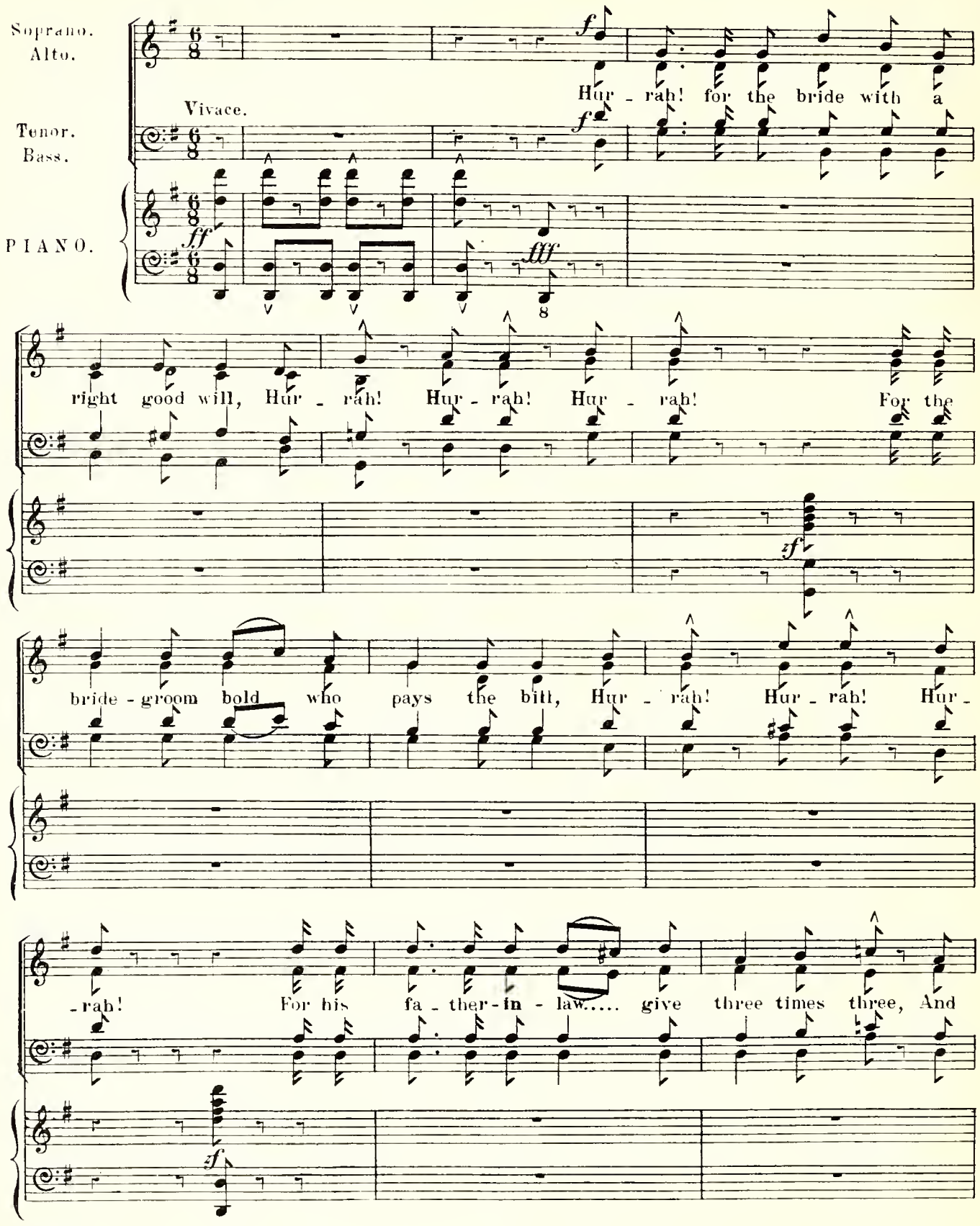

port and on sherry, It's li_ber_al, very_ At price you don't stihickle! When you
8va
spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread
loco
cheese and a pihickle_ All ve_ry good things to tuck in_to our frames. But that's
mf
8va
mf
not the me_noo at the Hall of St James!
f

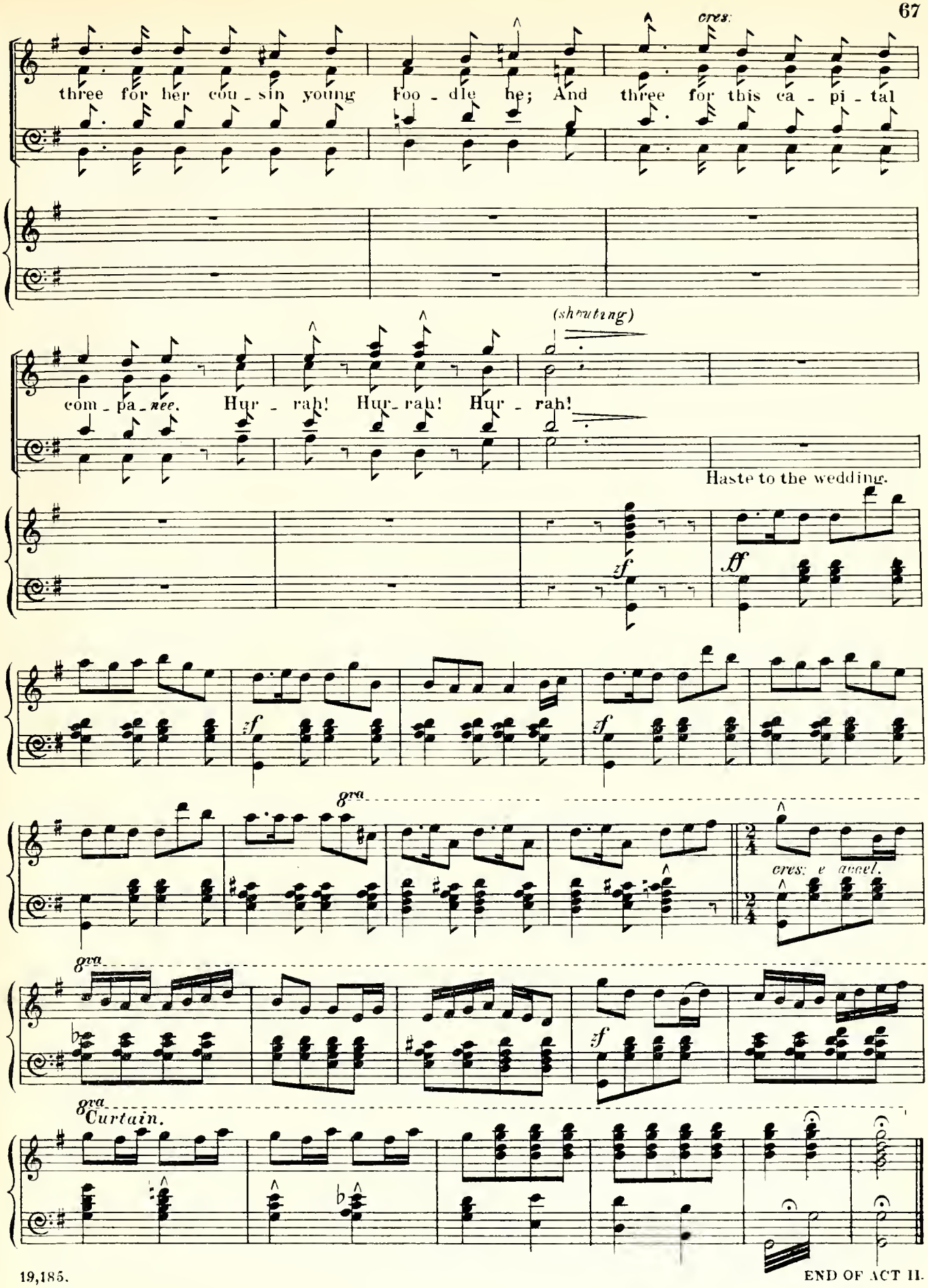

Why, bless us, there's dishes Of fowls and of fishes_ Of
p.
all that one wishes_ There's muc_kle and mihickle! There's pud_dings and i_ces, And
gra
jam_bong in sli_ces_ And o_ther de_vi_ces, Our pa_lates to tihickle! Fine
f
Frenchi_fied fix_ings_ I don't know their names. But they do the thing well, in the


MAC.
parlante
parlante
Hall of St James!
I_ces
Slices
Sop.& Alto.
f
There's pud_dings and i_ces, And.... jam_bong in slices_ And
Ten.& Bass.
f
f
parlante
parlante
Vices!
Tihickle!
o_ther de_vi_ces Our pa_lates toti_hickle! Fine Frenchi_fied 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:
rall:

N.º 10.

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

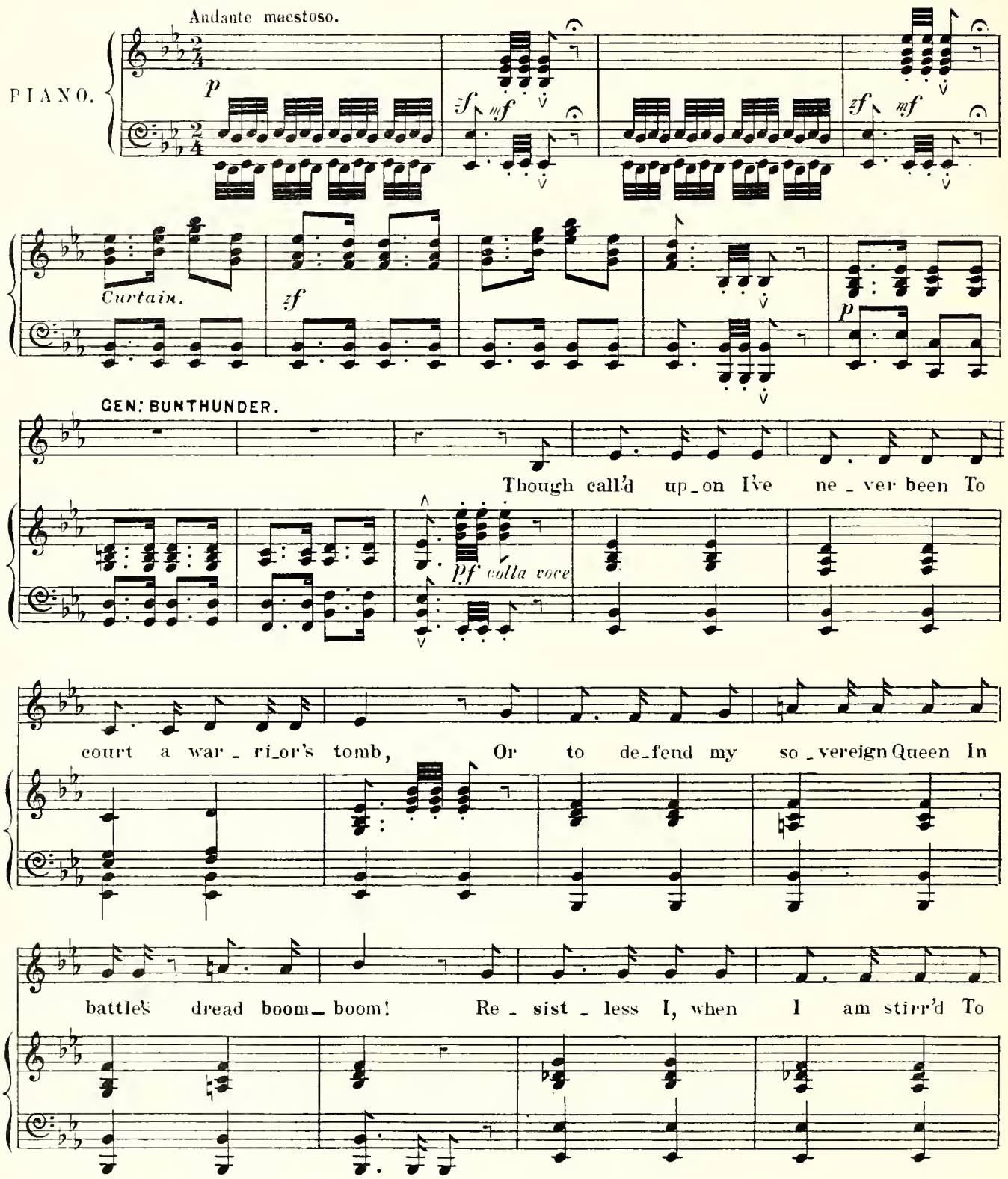


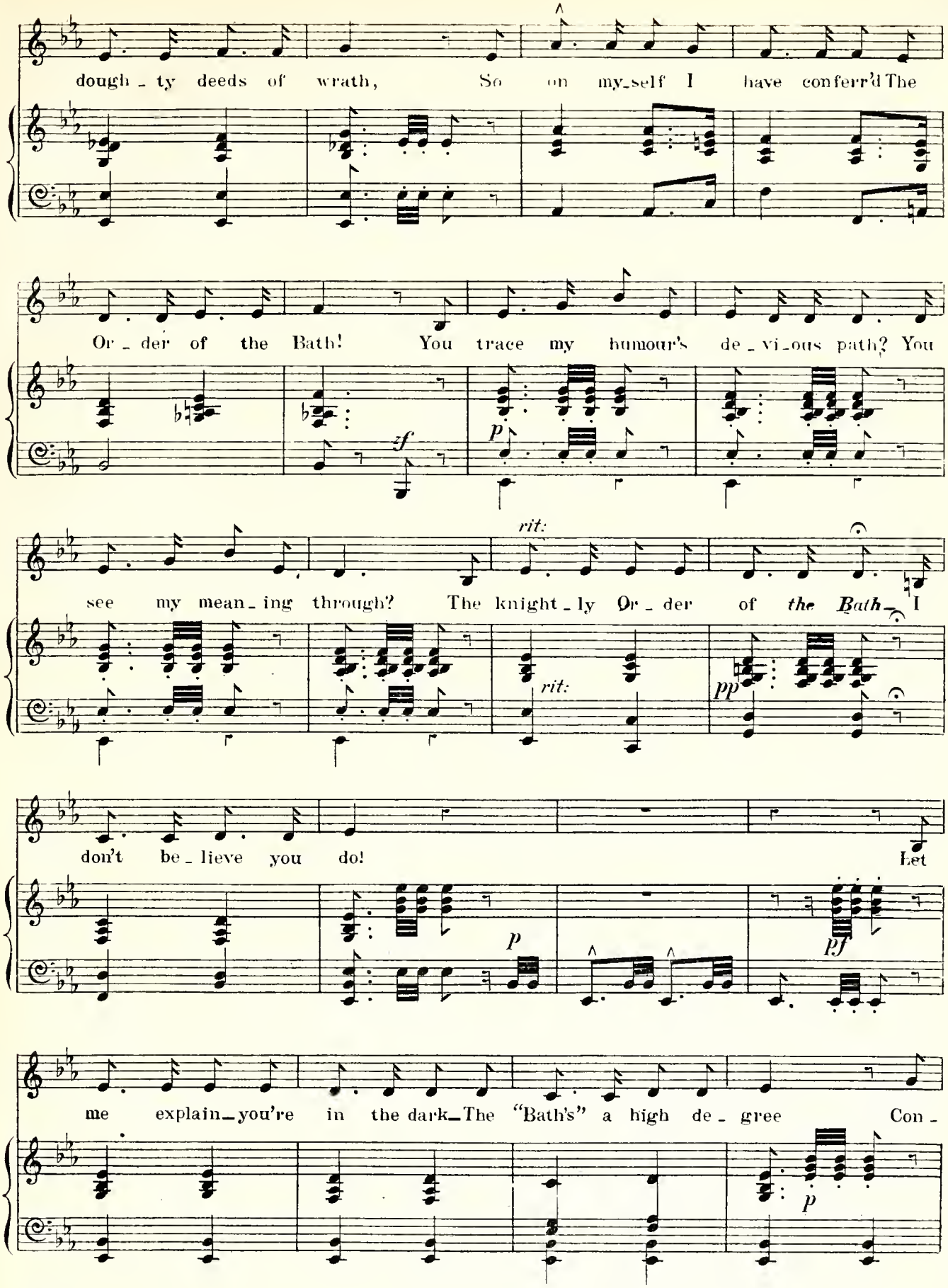

cres.
three for her cou - sin young Foo - dle he; And three for this ca - pi - tal
(shouting)
com - pa - nee. Hur - rah! Hur - rah! Hur - rah!
Haste to the wedding.
zf
ff
zf
zf
8va
8va
cres: e accel.
8va
zf
8va
Curtain.

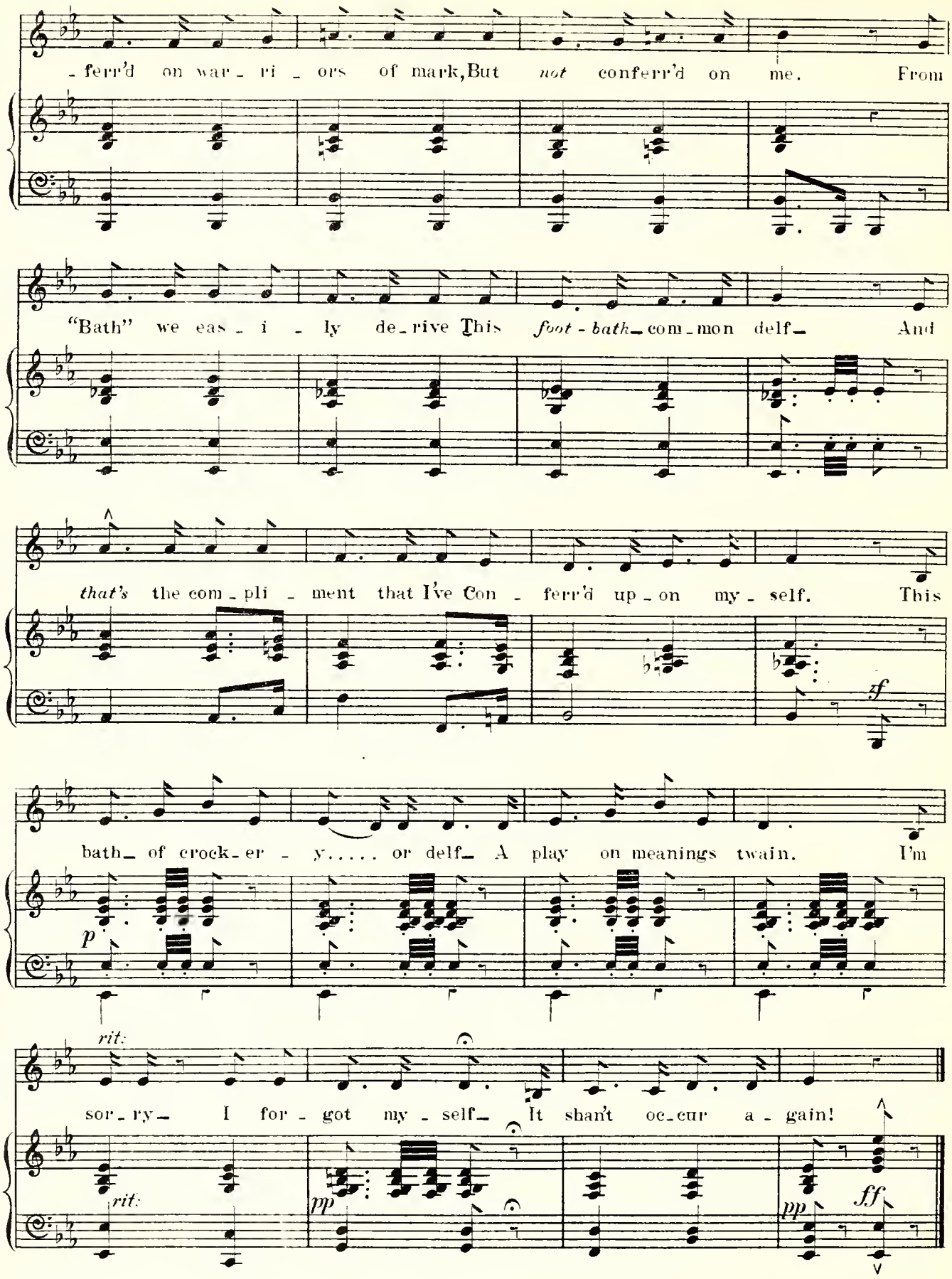
END OF ACT II.

ACT III.

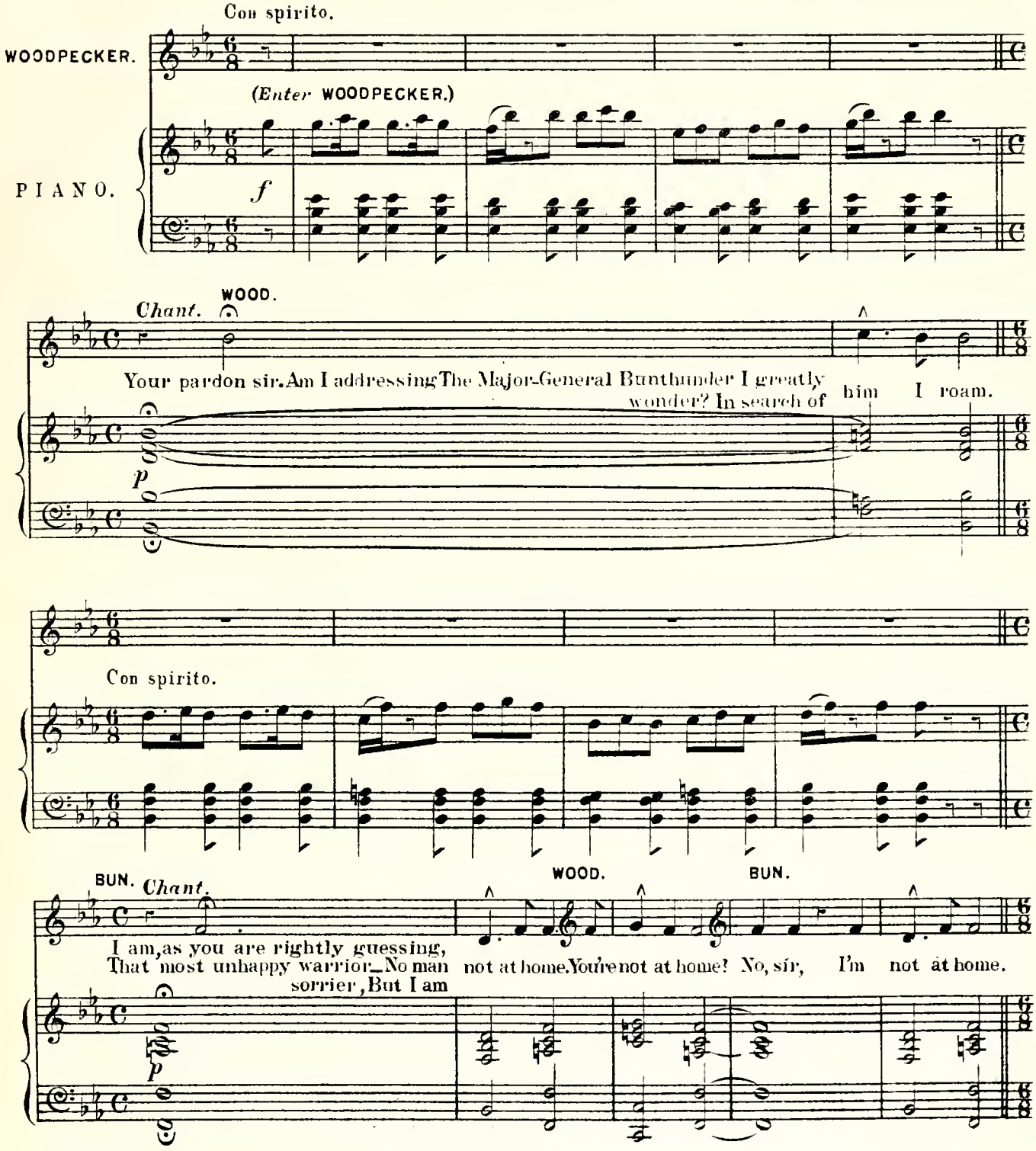
N.º 11. *Song.* (BUNTHUNDER.) "Though called upon I've never been."

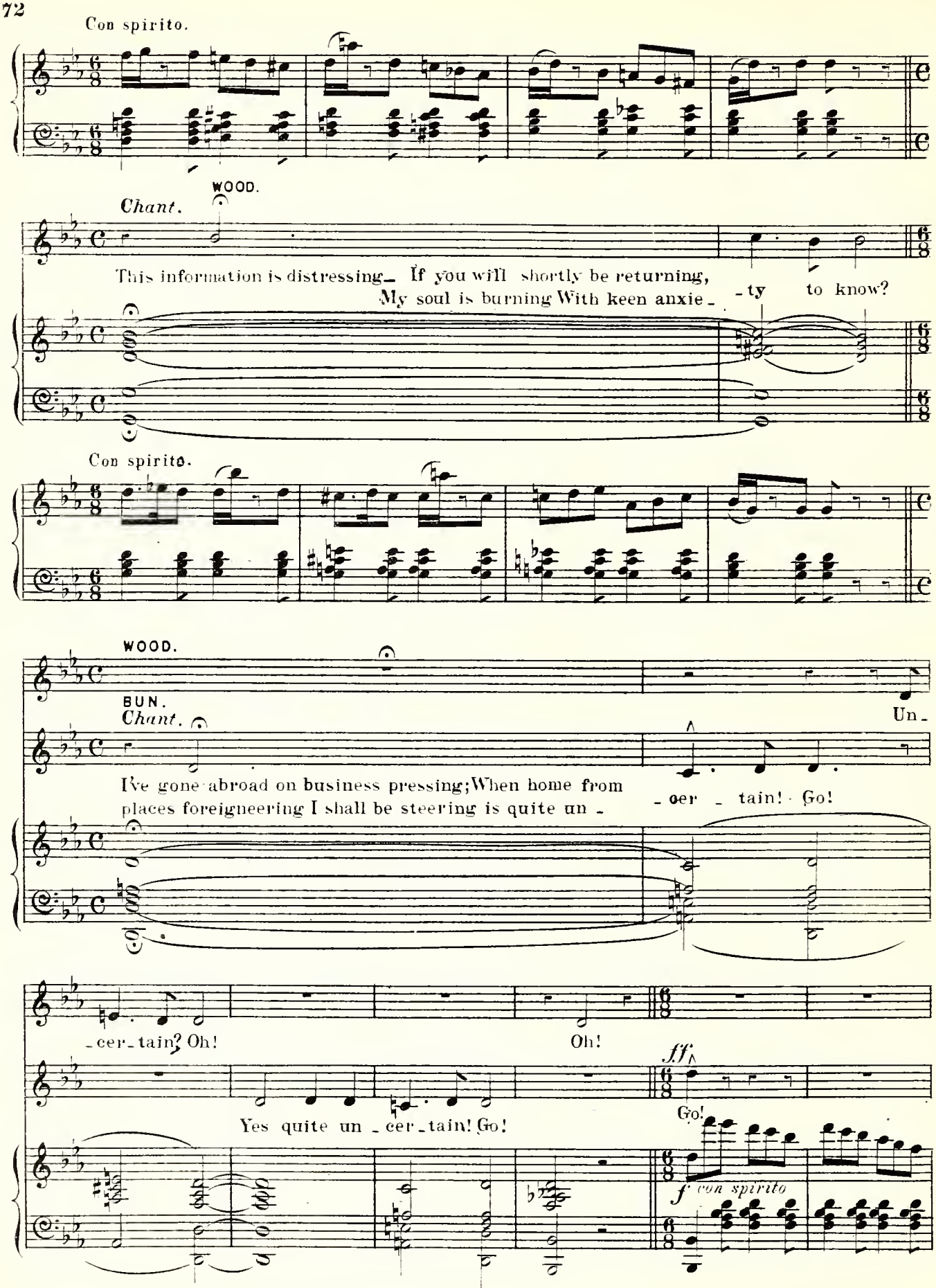


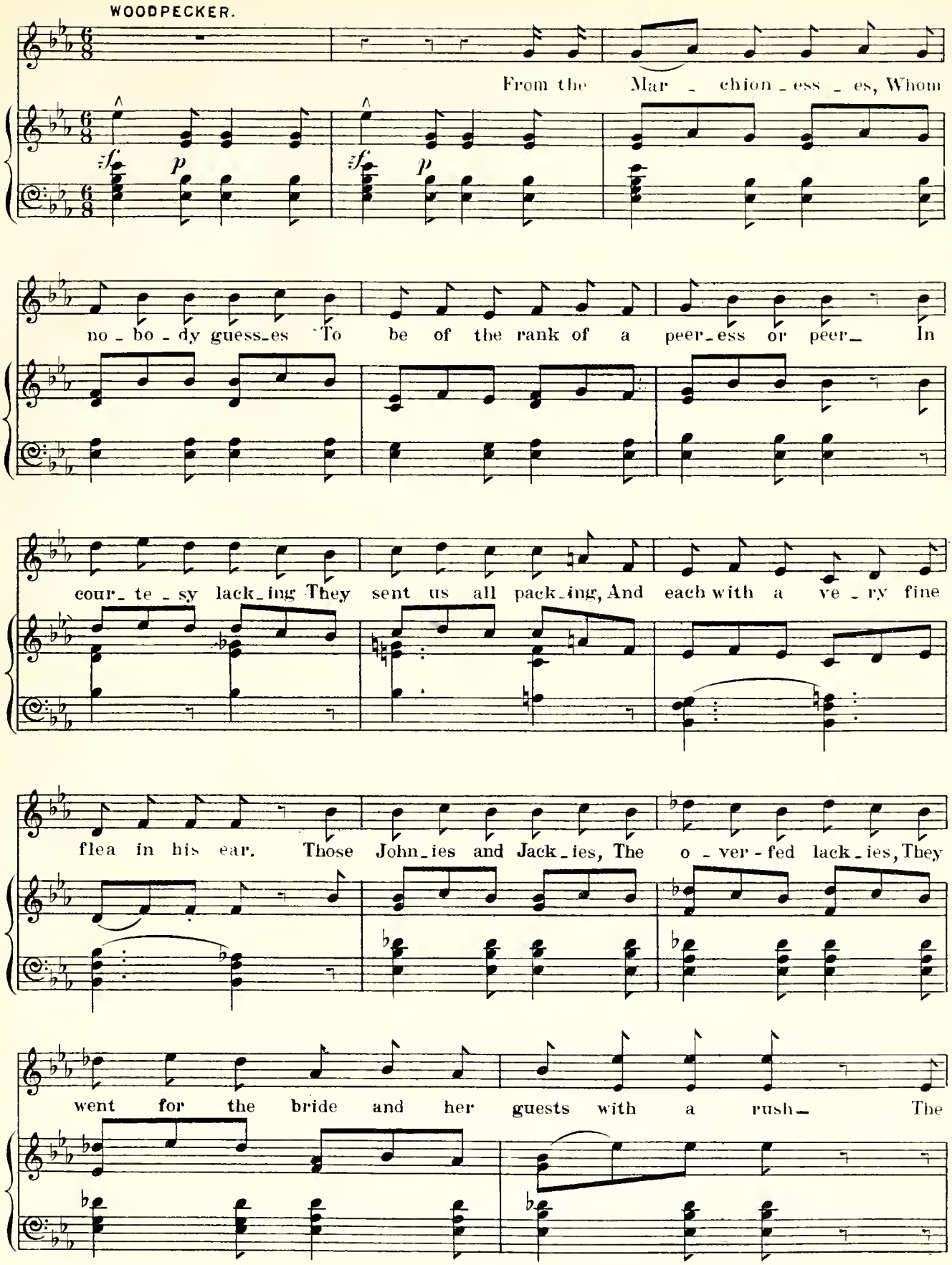

dough - ty deeds of wrath, So on my-self I have con-ferr'd The
Or - der of the Bath! You trace my humour's de - vi-ous path? You
sf
p
see my mean - ing through? The knight - ly Or - der of the Bath - I
rit:
rit:
pp
don't be - lieve you do! Let
p
pf
me explain - you're in the dark - The "Bath's" a high de - gree Con -
p

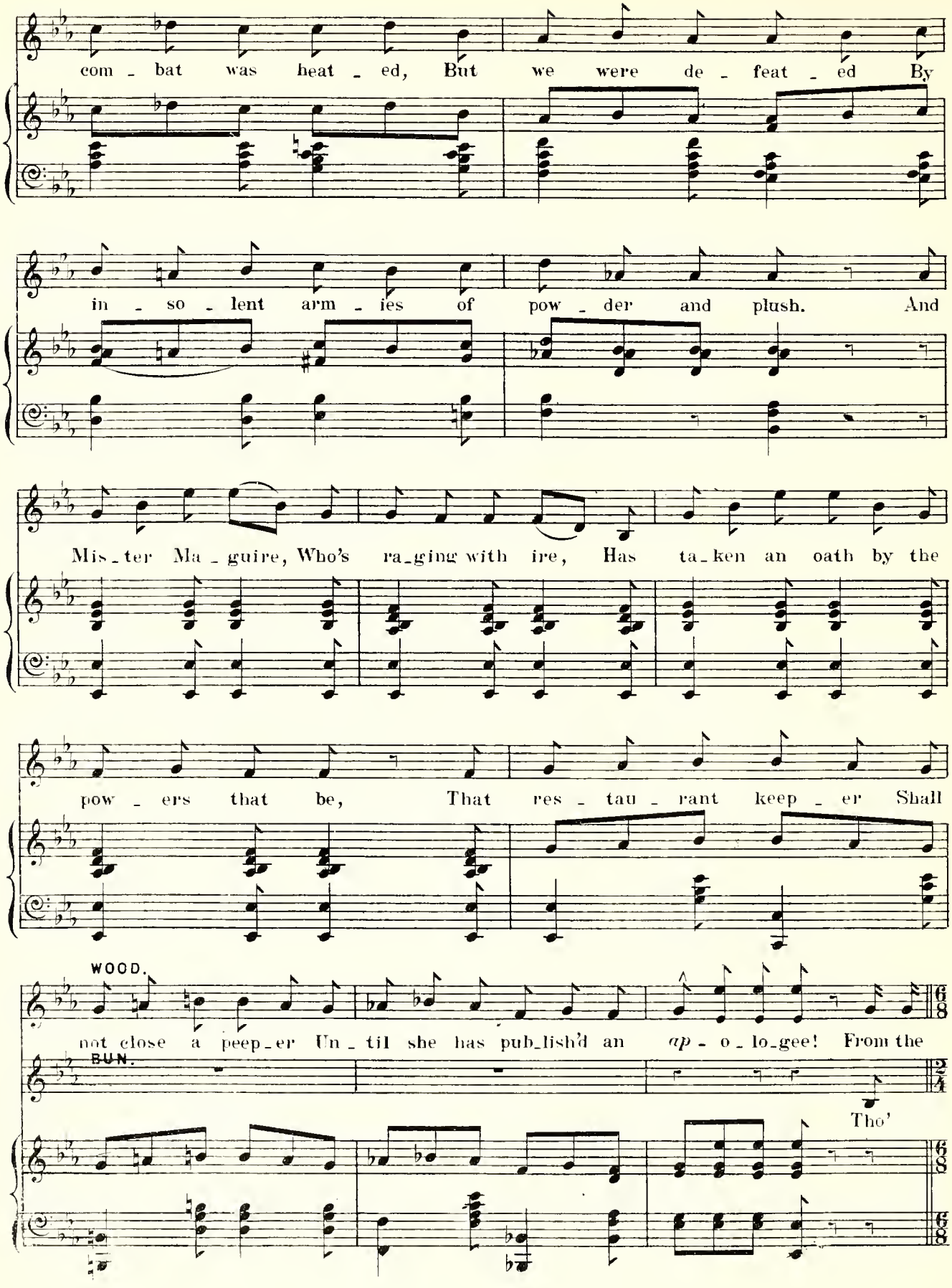

- ferr'd on war - ri - ors of mark, But *not* conferr'd on me. From
"Bath" we eas - i - ly de - rive This *foot - bath* com - mon delf And
that's the com - pli - ment that I've Con - ferr'd up - on my - self. This
sf
bath of crock - er - y..... or delf A play on meanings twain. I'm
p
rit.
sor - ry I for - got my - self It shan't oc - cur a - gain!
rit.
pp
pp
ff

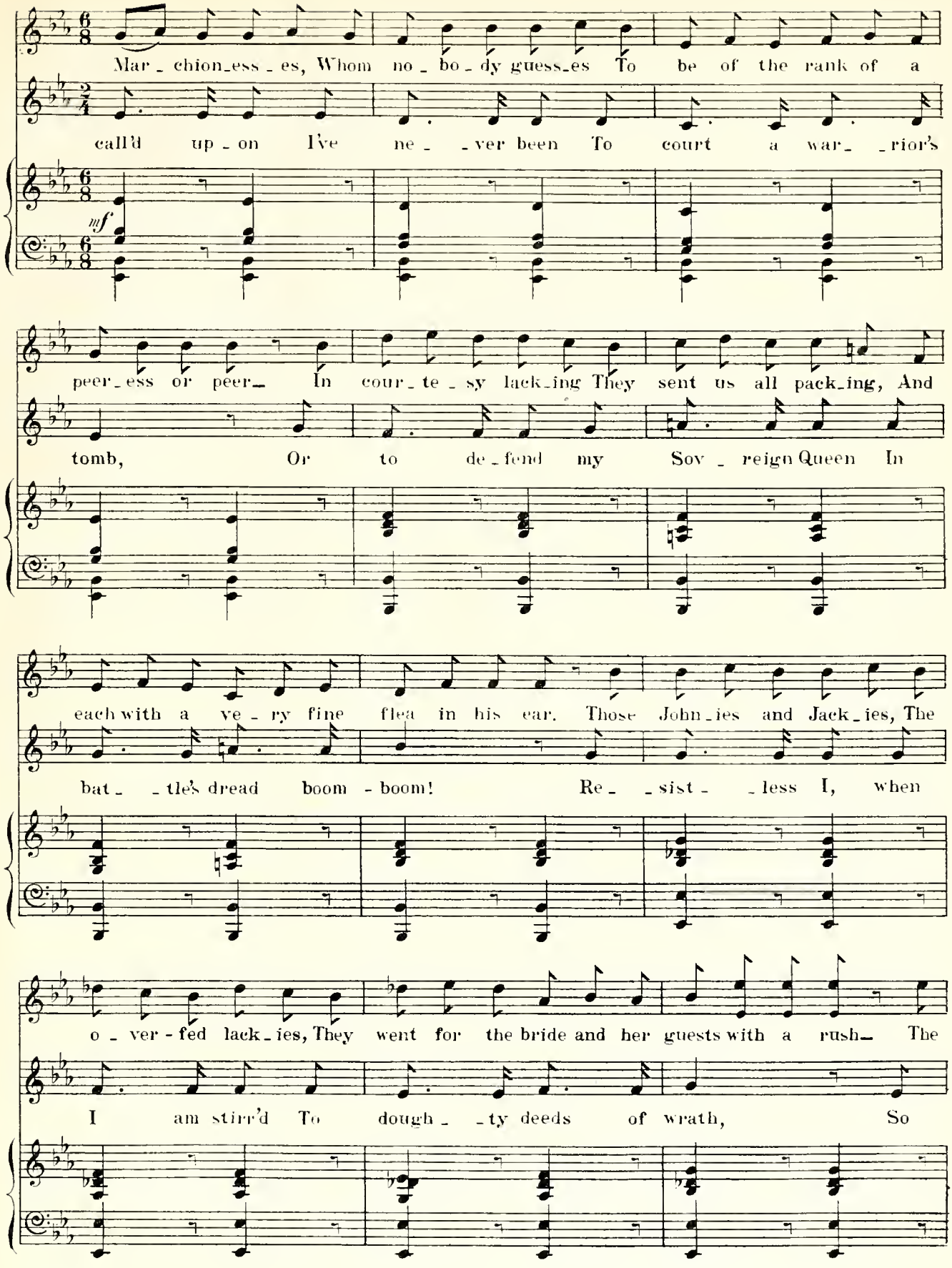
N.º 12. *Duet.* (WOODPECKER AND BUNTHUNDER.)—"Your pardon sir."

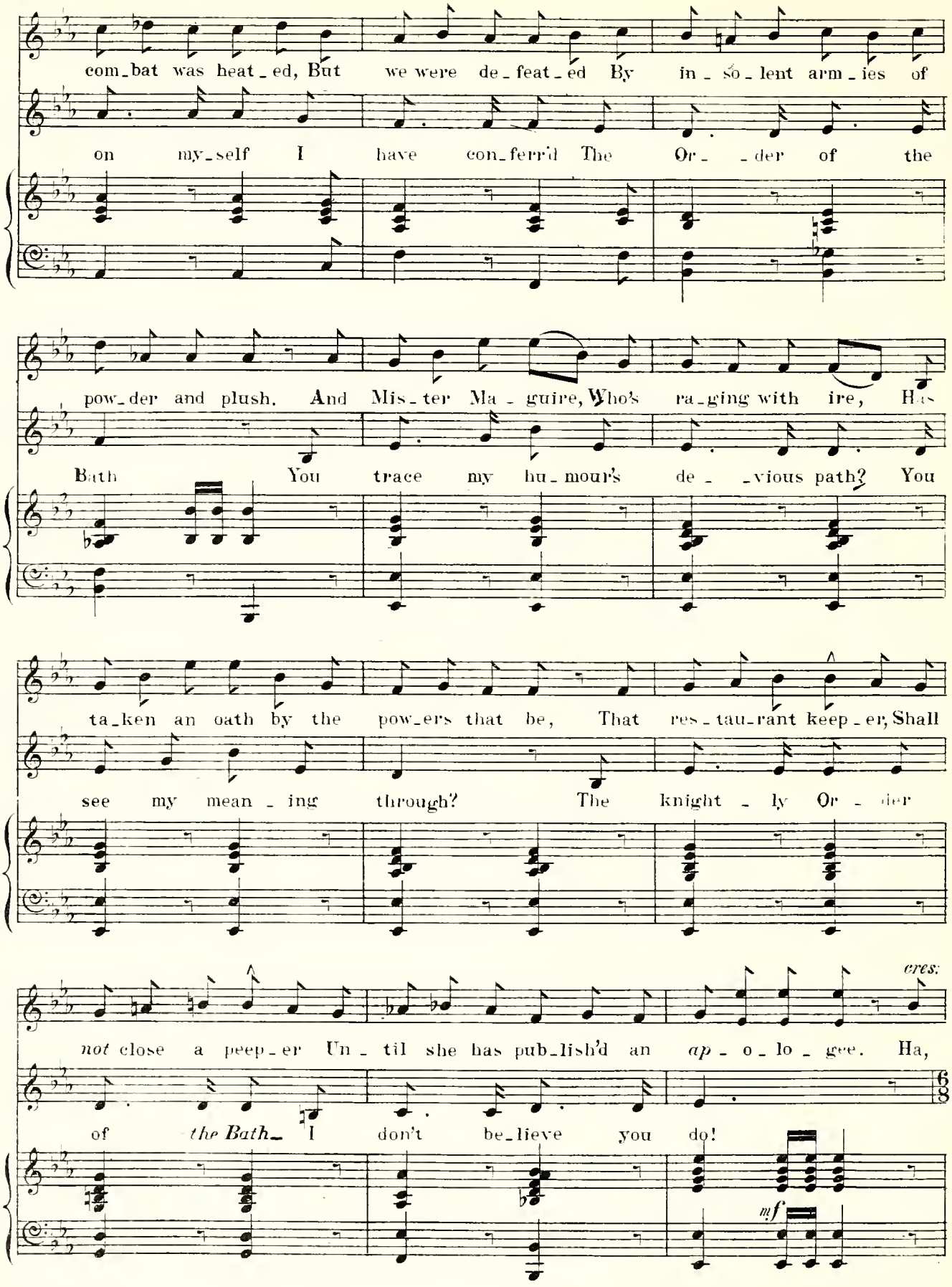


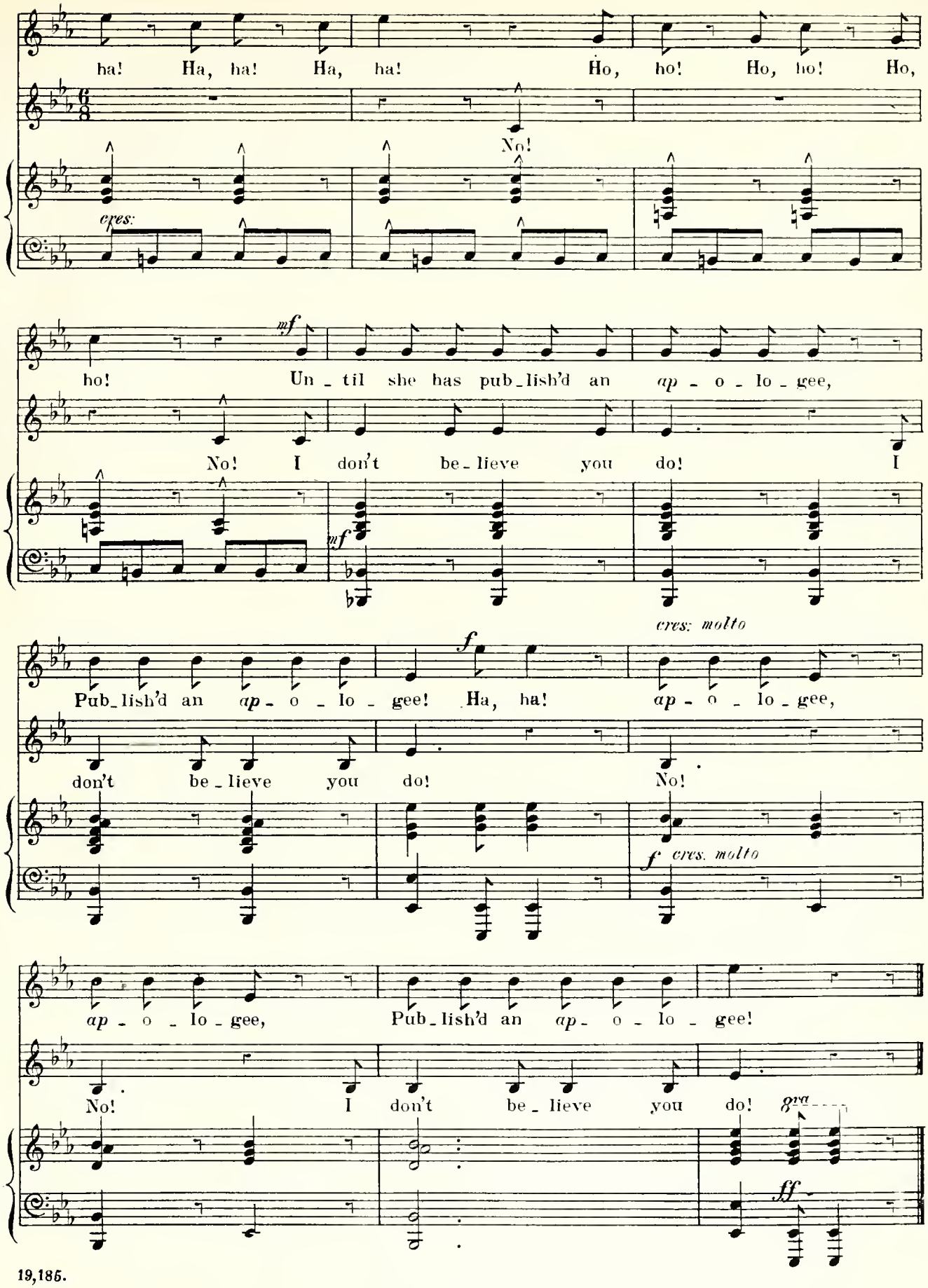

Con spirito.
WOOD.
Chant.
This information is distressing_ If you will shortly be returning,
My soul is burning With keen anxie_ _ty to know?
Con spirito.
WOOD.
BUN.
Chant.
Un_
I've gone abroad on business pressing; When home from
places foreigneering I shall be steering is quite un_
_oer _ tain! Go!
_cer_tain? Oh!
Oh!
ff
Go!
Yes quite un _cer_tain! Go!
f con spirito


WOODPECKER.
From the Mar - chion - ess - es, Whom
sf p sf p
no - bo - dy guess-es To be of the rank of a peer-ess or peer- In
cour- te - sy lack-ing They sent us all pack-ing, And each with a ve - ry fine
flea in his ear. Those John-ies and Jack-ies, The o - ver - fed lack-ies, They
went for the bride and her guests with a rush- The

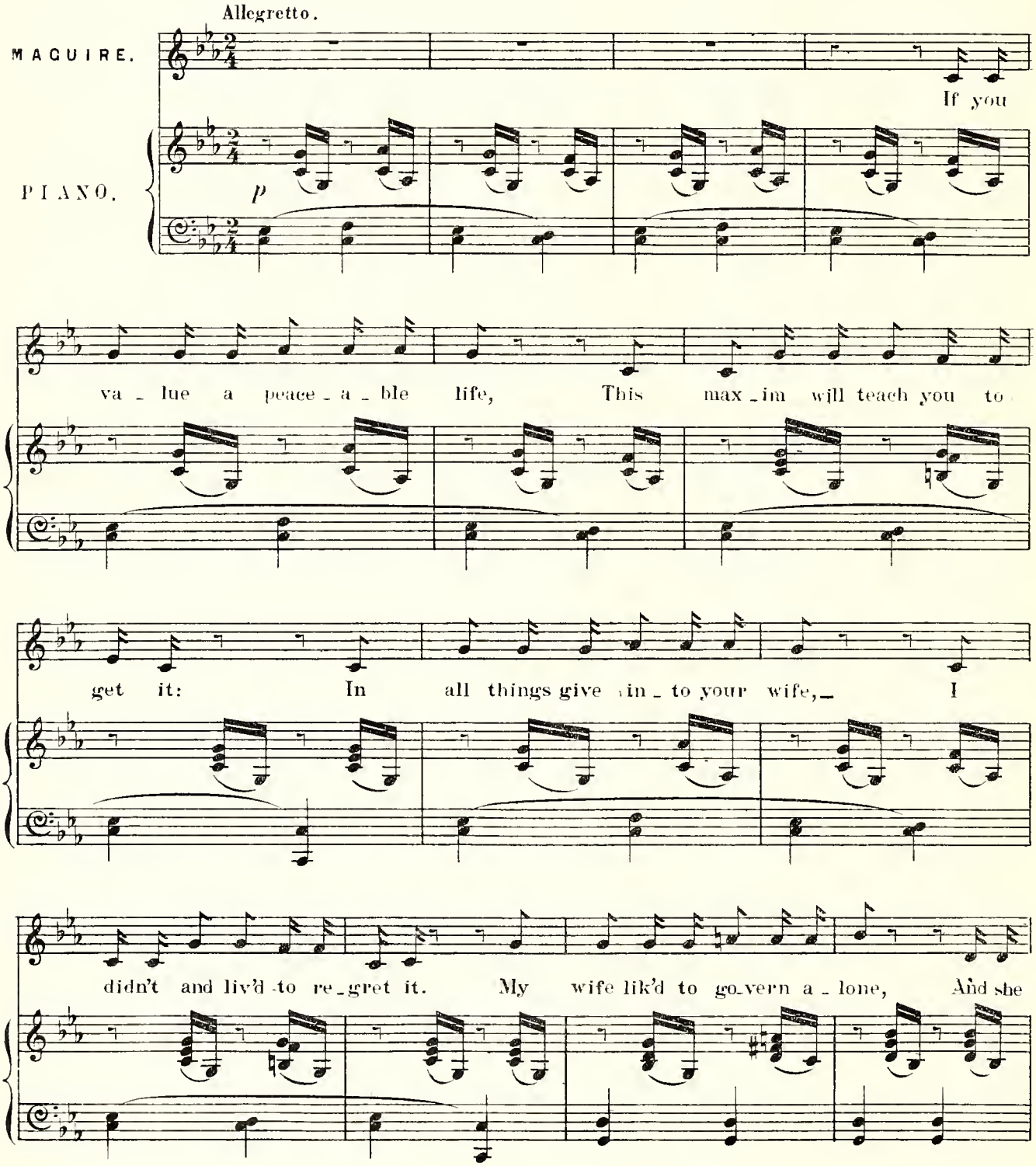

com - bat was heat - ed, But we were de - feat - ed By
in - so - lent arm - ies of pow - der and plush. And
Mis - ter Ma - guire, Who's ra - ging with ire, Has ta - ken an oath by the
pow - ers that be, That res - tau - rant keep - er Shall
WOOD.
not close a peep - er Un - til she has pub - lish'd an ap - o - lo - gee! From the
BUN.
Tho'

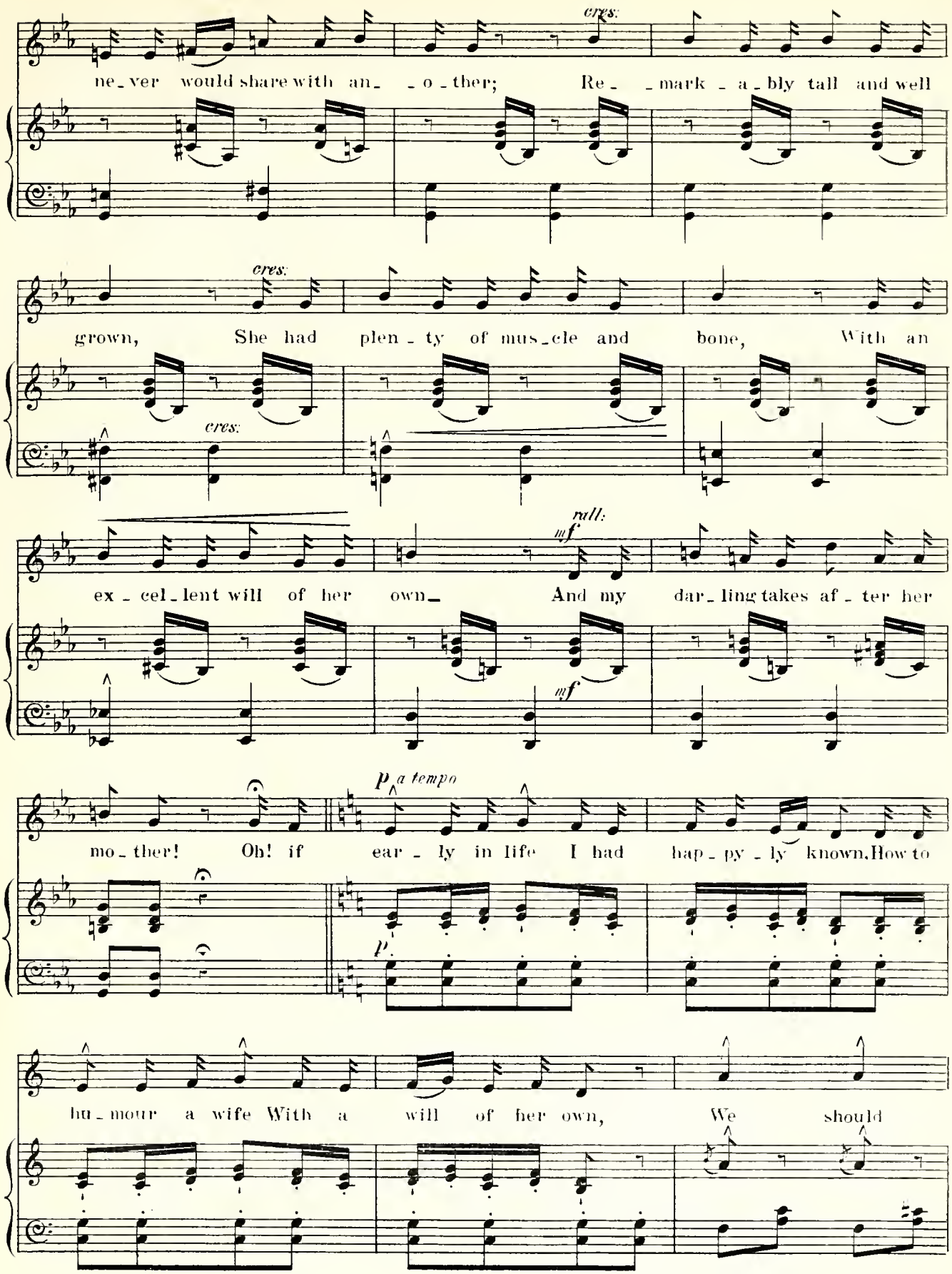

Mar_chion_ess_es, Whom no_bo_dy guess_es To be of the rank of a
call'd up_on I've ne_ _ver been To court a war_ _rior's
mf
peer_ess or peer_ In cour_te_sy lack_ing They sent us all pack_ing, And
tomb, Or to de_fend my Sov_reign Queen In
each with a ve_ry fine flea in his ear. Those John_ies and Jack_ies, 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

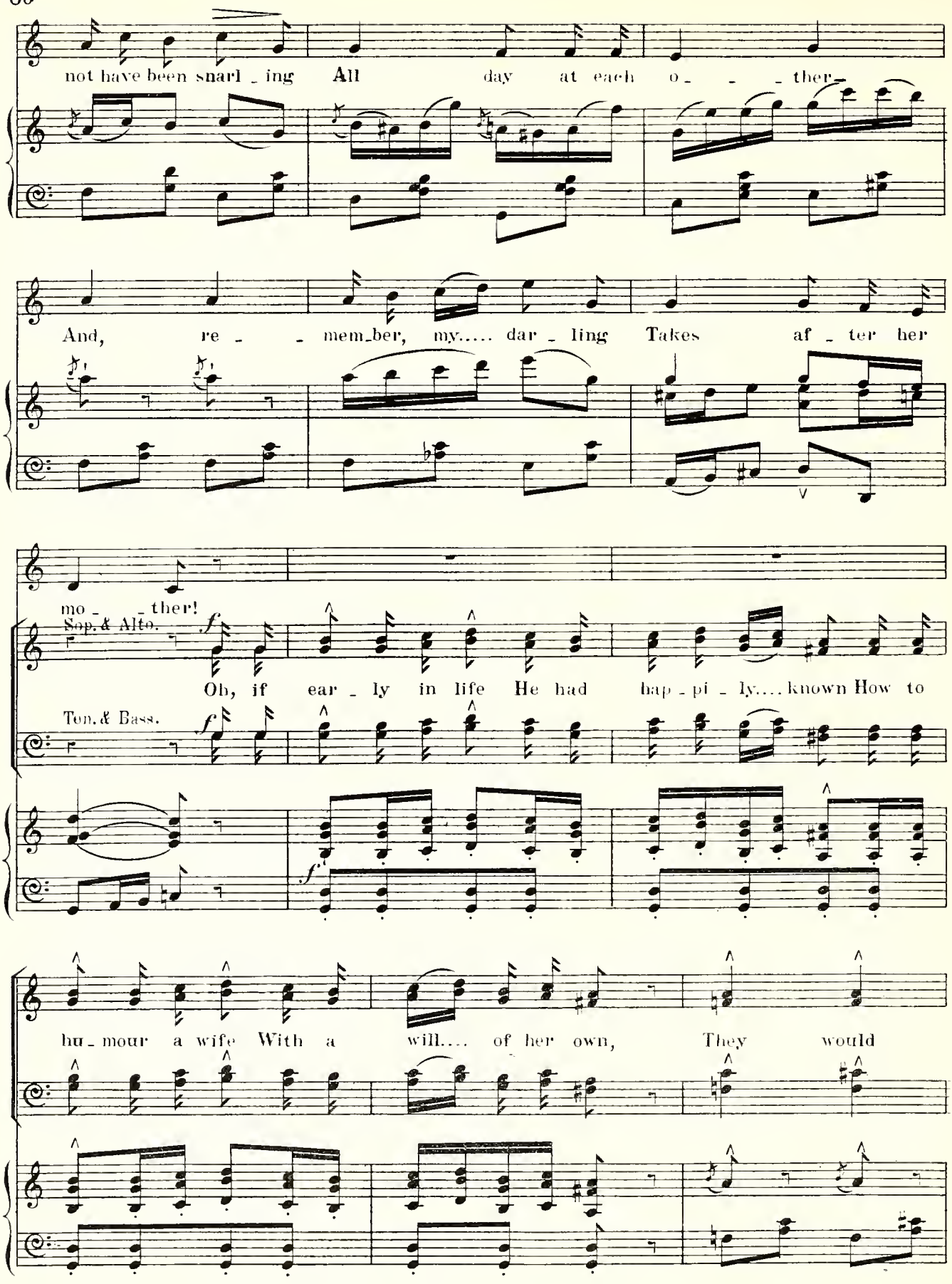

com_bat was heat_ed, But we were de_feat_ed By in_so_lent arm_ies of
on my_self I have con_ferr'd The Or_ _der of the
pow_der and plush. And Mis_ter Ma_guire, Who's ra_ging with ire, Has
Bath You trace my hu_mour's de_ _vious path? You
ta_ken an oath by the pow_ers that be, That res_tau_rant keep_er, Shall
see my mean_ing through? The knight_ly Or_ _der
cres:
not close a peep_er Un_til she has pub_lish'd an ap_o_lo_gee. Ha,
of the Bath_ I don't be_lieve you do!
mf

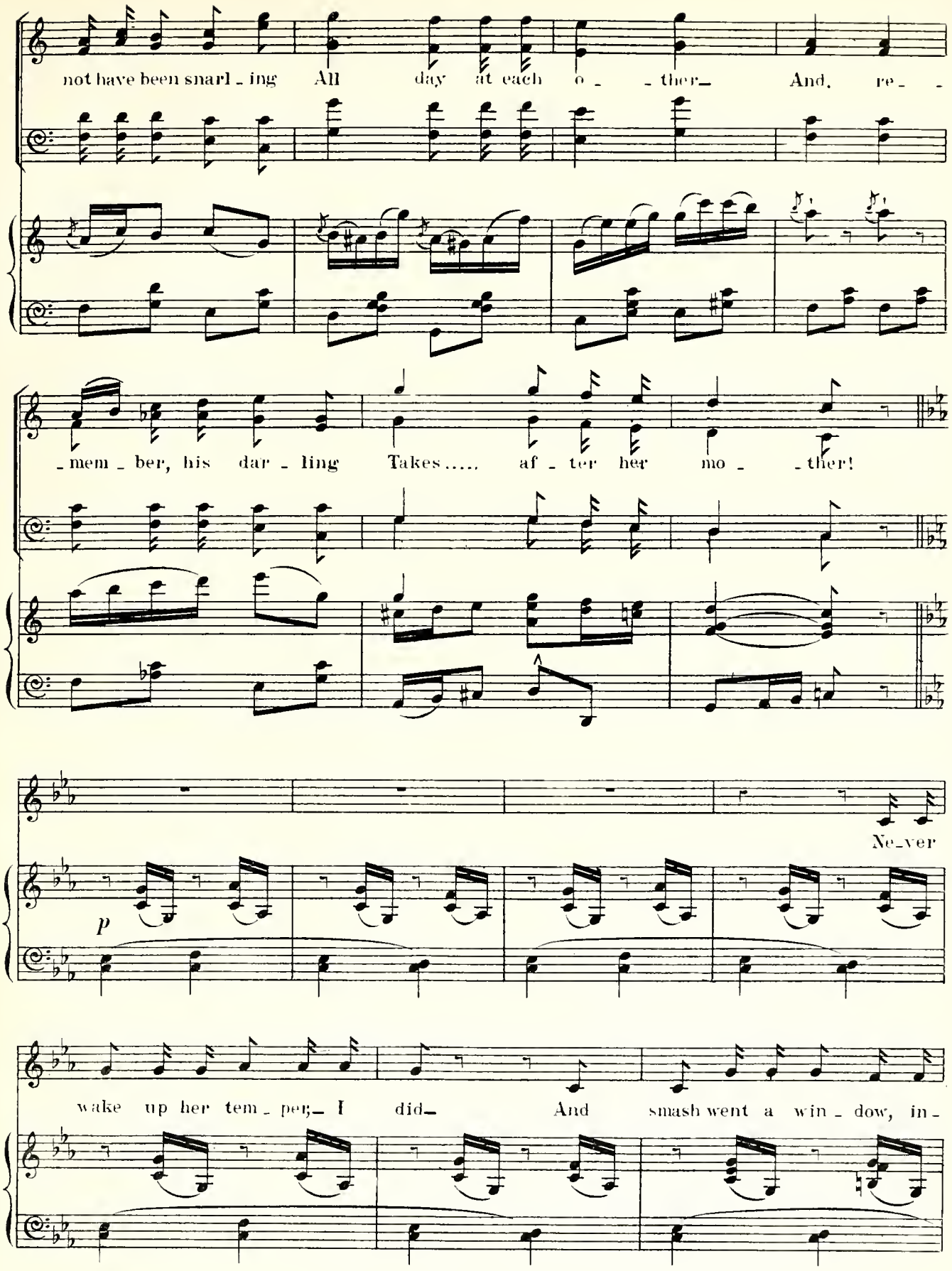

ha! Ha, ha! Ha, ha! Ho, ho! Ho, ho! Ho,
No!
cres:
mf
ho! Un - til she has pub - lish'd an ap - o - lo - gee,
No! I don't be - lieve you do! I
mf
cres: molto
f
Pub - lish'd an ap - o - lo - gee! Ha, ha! ap - o - lo - gee,
don't be - lieve you do! No!
f cres. molto
ap - o - lo - gee, Pub - lish'd an ap - o - lo - gee!
No! I don't be - lieve you do!
8va
ff

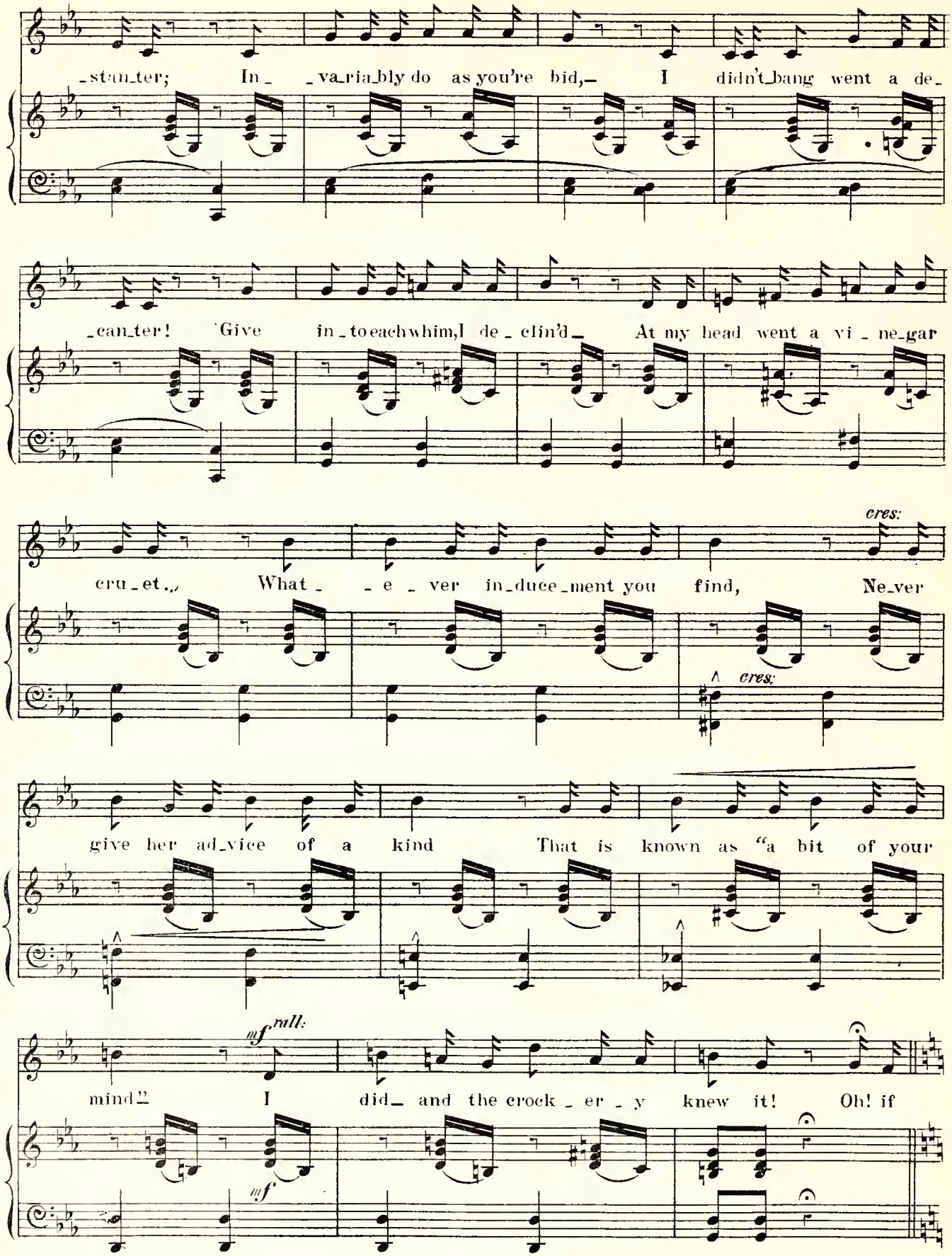
N.º 13. *Song.* (MAGUIRE.)—"If you value a peaceable life."

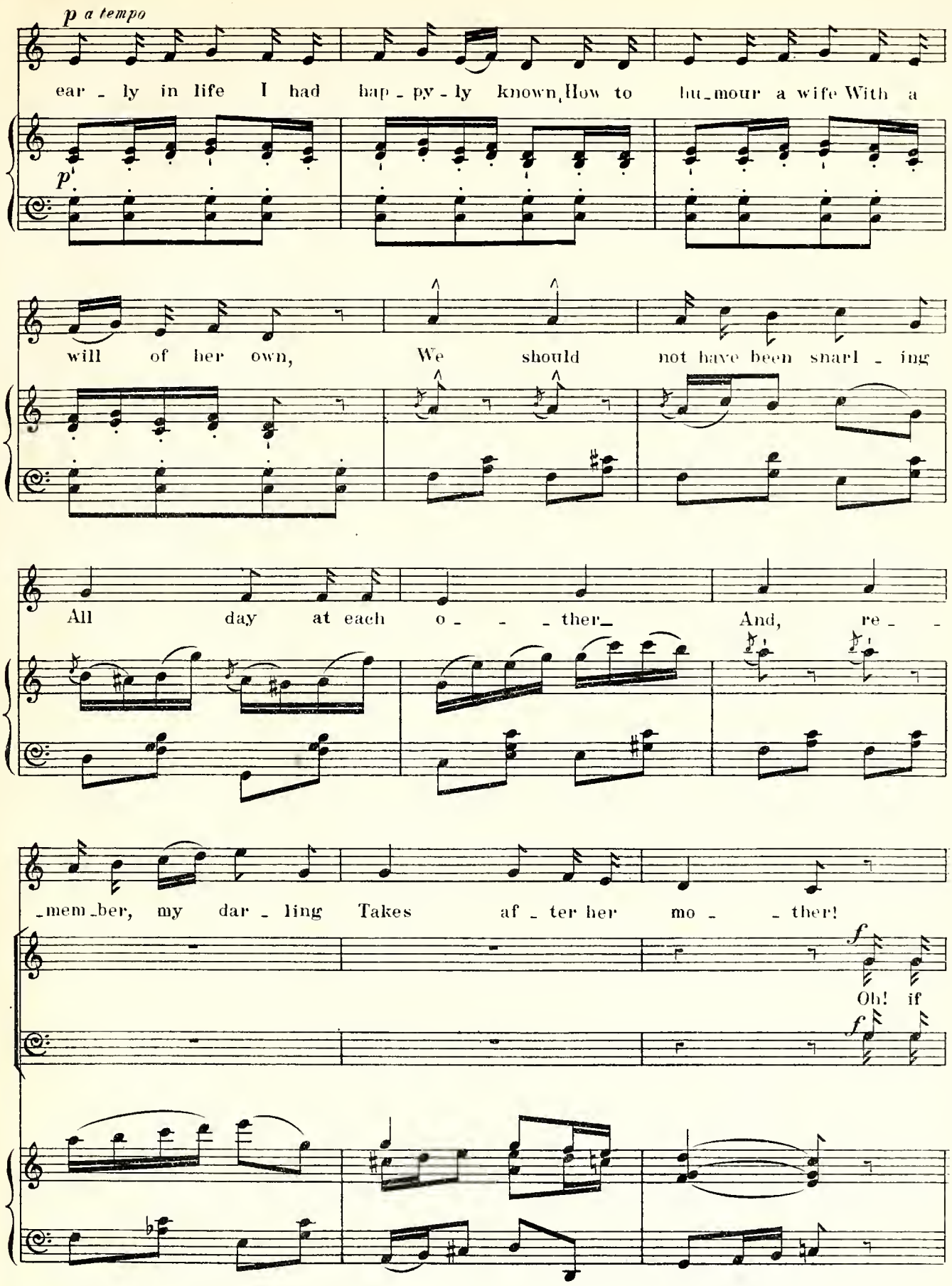


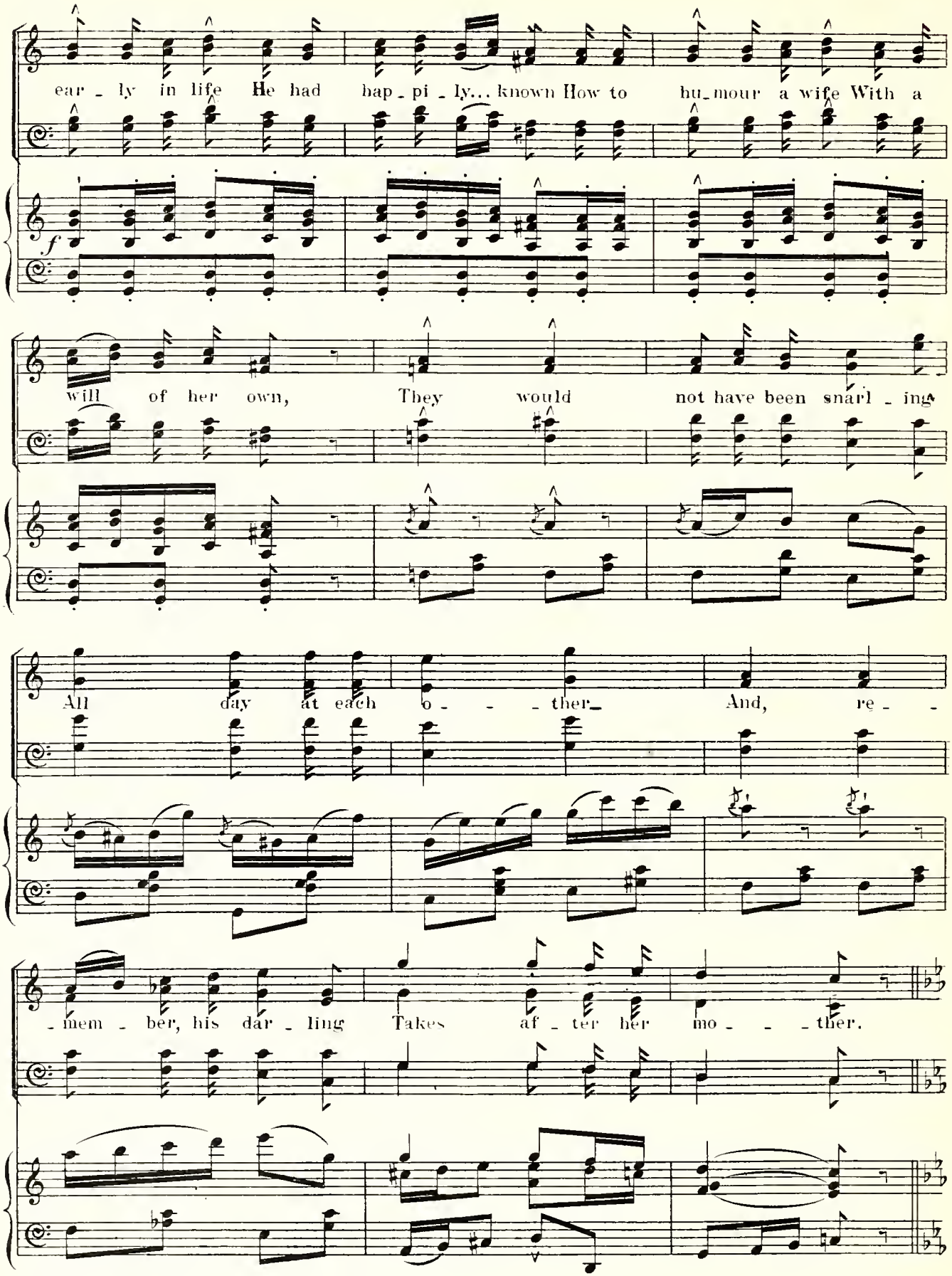

cres.
ne_ver would share with an_ _o_ther; Re_ _mark_a_bly tall and well
cres.
grown, She had plen_ty of mus_cle and bone, With an
cres.
rall:
mf
ex_cel_lent will of her own_ And my dar_ling takes af_ter her
mf
p a tempo
mo_ther! Oh! if ear_ly in life I had hap_py_ly known, How to
p
hu_mour a wife With a will of her own, We should

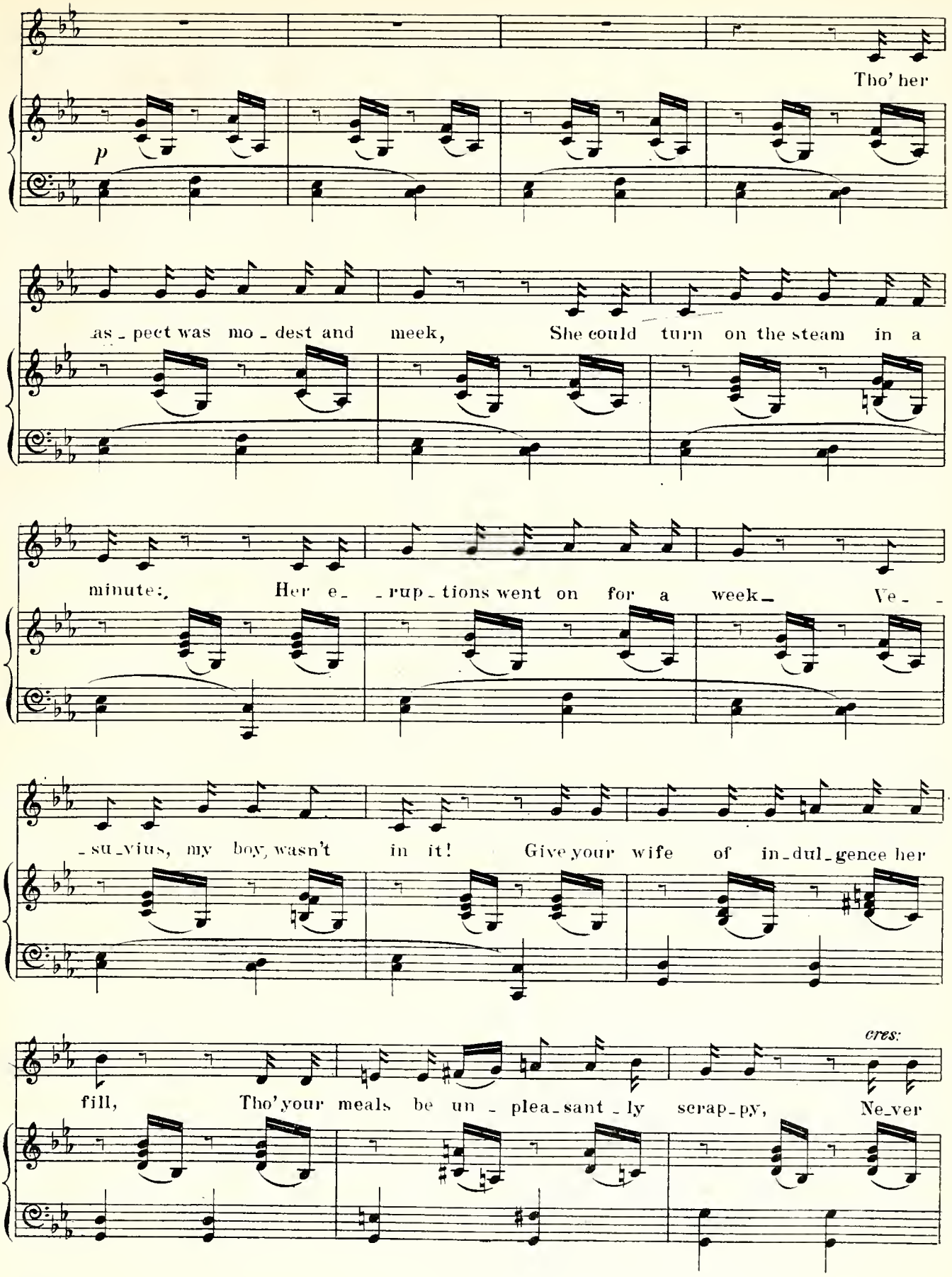

not have been snarl _ ing All day at each o _ _ _ ther_
And, re _ _ mem_ber, my..... dar _ ling Takes af _ ter her
mo _ _ ther!
Sop. & Alto.
Oh, if ear _ ly in life He had hap _ pi _ ly.... known How to
Ten. & Bass.
hu _ mour a wife With a will.... of her own, They would

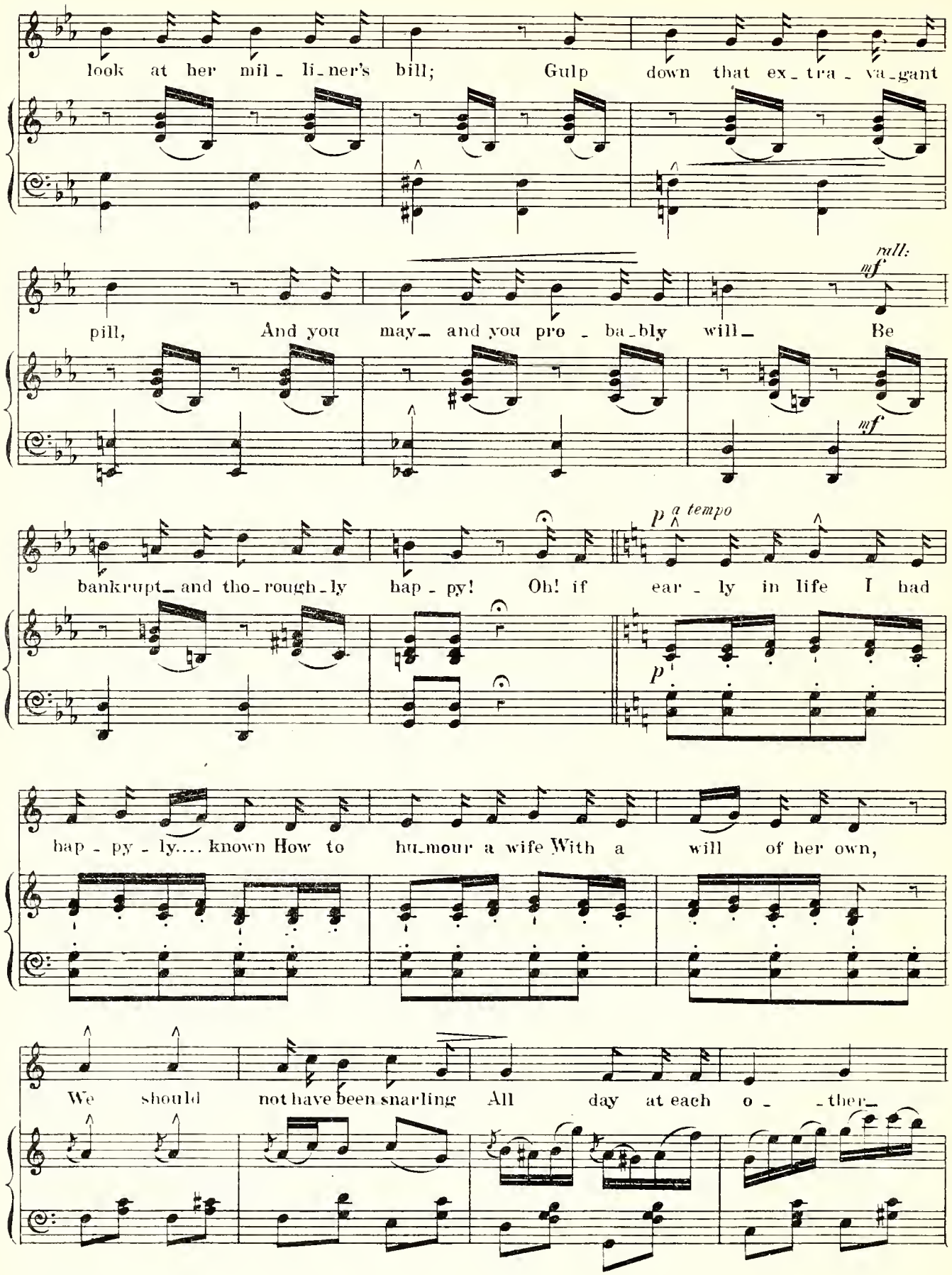

not have been snarl - ing All day at each o - - ther— And, re - -
- mem - ber, his dar - ling Takes..... af - ter her mo - - ther!
Ne-ver
p
wake up her tem - per;— I did— And smash went a win - dow, in -

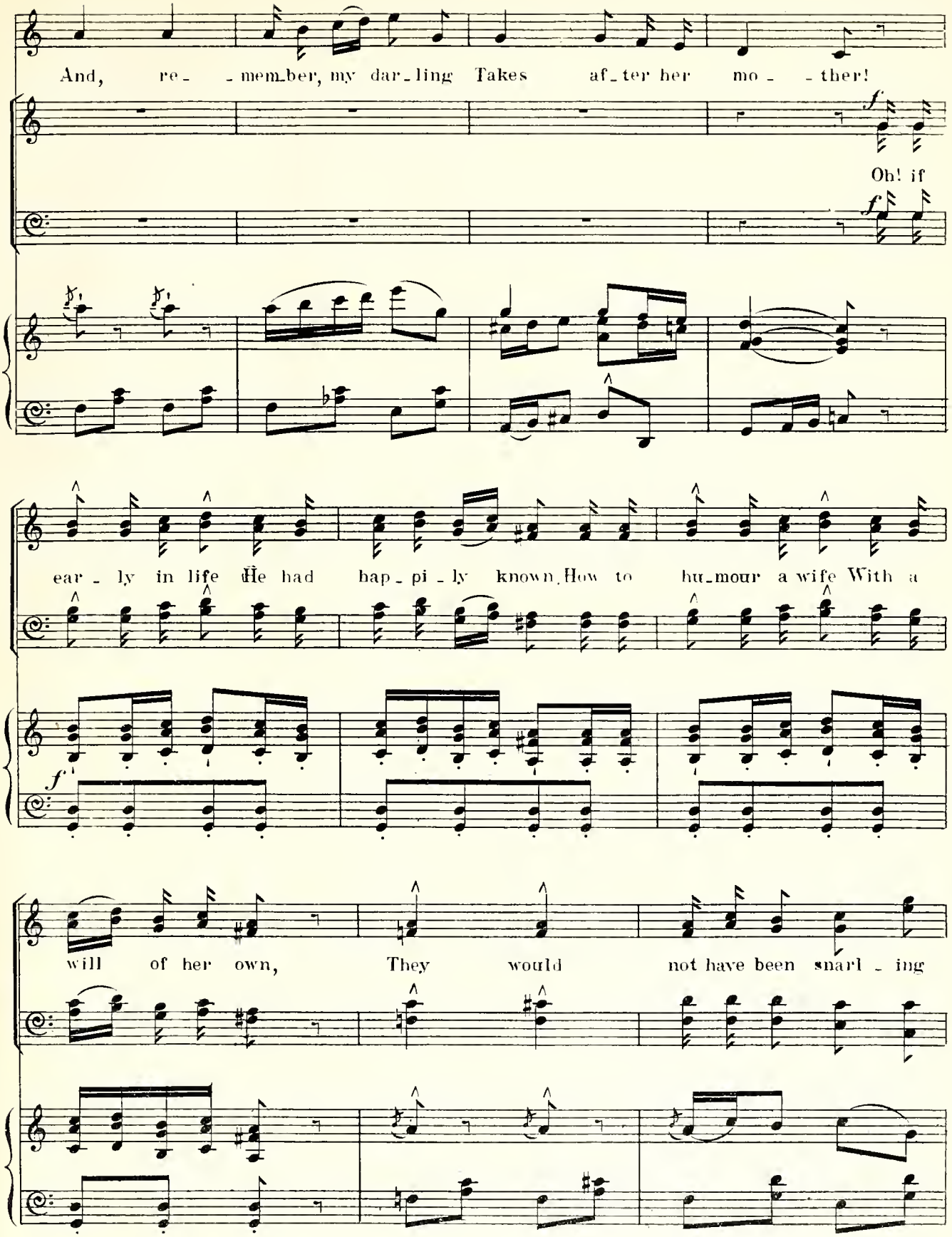

-stan-ter; In- -va-ria-bly do as you're bid,- I didn't bang went a de-
-can-ter! Give in-to each whim, I de-clin'd- At my head went a vi-ne-gar
cru-et.„ What- -e-ver in-duce-ment you find, Ne-ver
cres:
cres:
give her ad-vice of a kind That is known as "a bit of your
mf rall:
mind" I did- and the crock-er-y knew it! Oh! if
mf

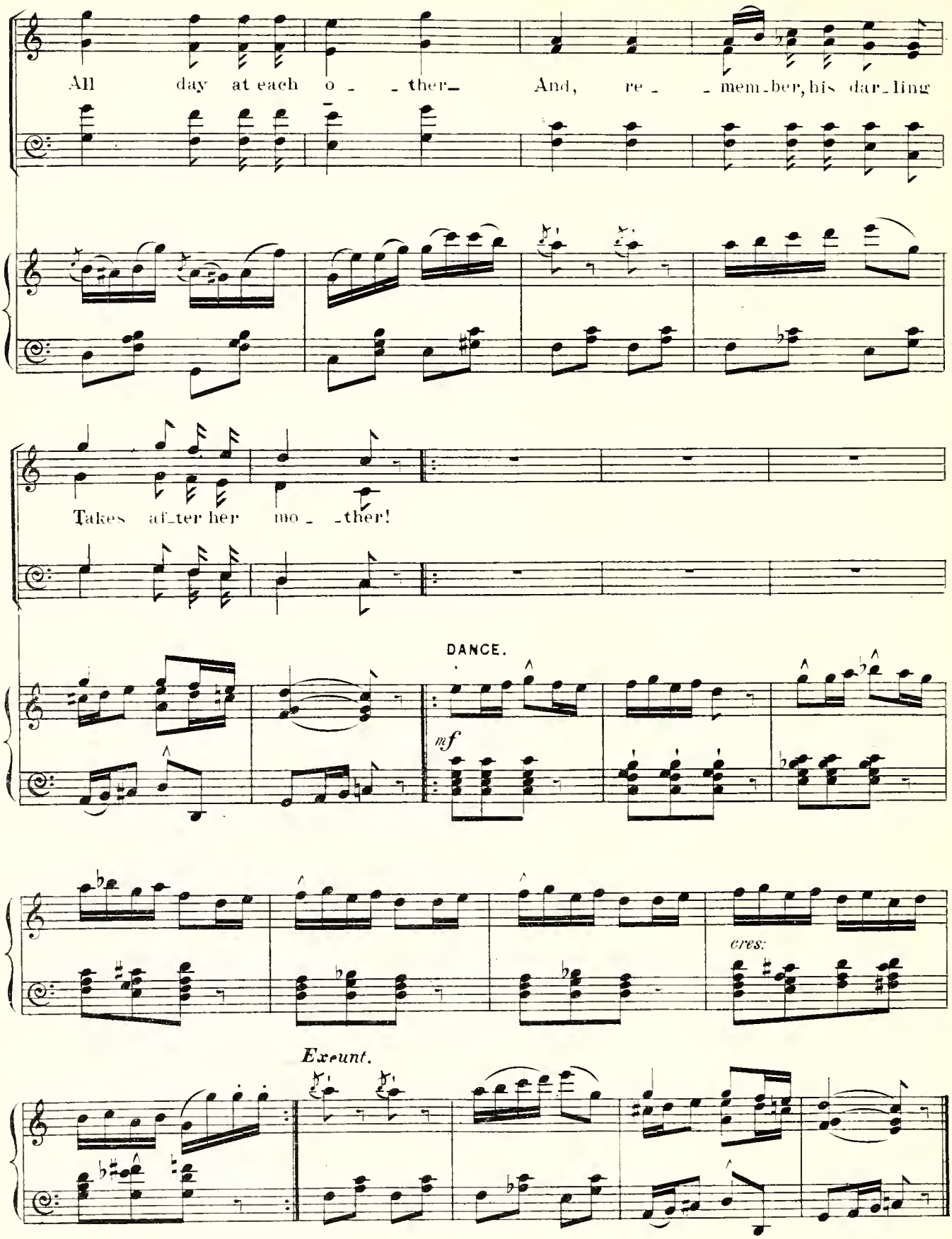

p a tempo
ear - ly in life I had hap - py - ly known, How to hu - mour a wife With a
p
will of her own, We should not have been snarl - ing
All day at each o - - - ther_ And, re - -
-mem-ber, my dar - ling Takes af - ter her mo - - ther!
f
Oh! if
f


ear - ly in life He had hap - pi - ly... known How to hu - mour a wife With a
f
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
p
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
cres:
fill, Tho' your meals be un - plea - sant - ly scrap - py, Ne - ver

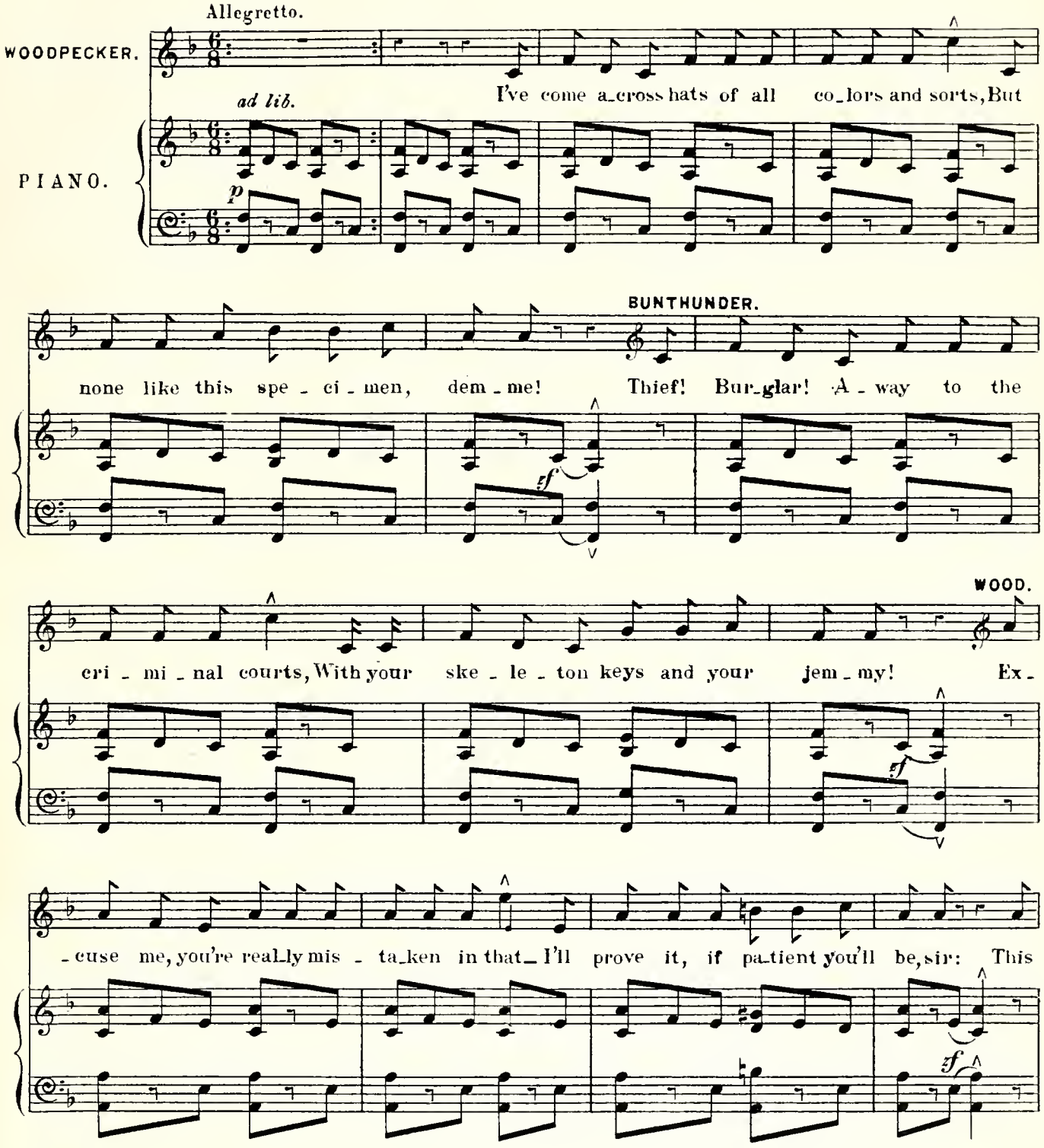

look at her mil - li-ner's bill; Gulp down that ex - tra - va-gant
pill, And you may— and you pro - ba-bly will— Be
rall:
mf
mf
bankrupt— and tho-rough-ly hap - py! Oh! if ear - ly in life I had
p
a tempo
p
hap - py - ly.... known How to hu-mour a wife With a will of her own,
We should not have been snarling All day at each o - - ther—

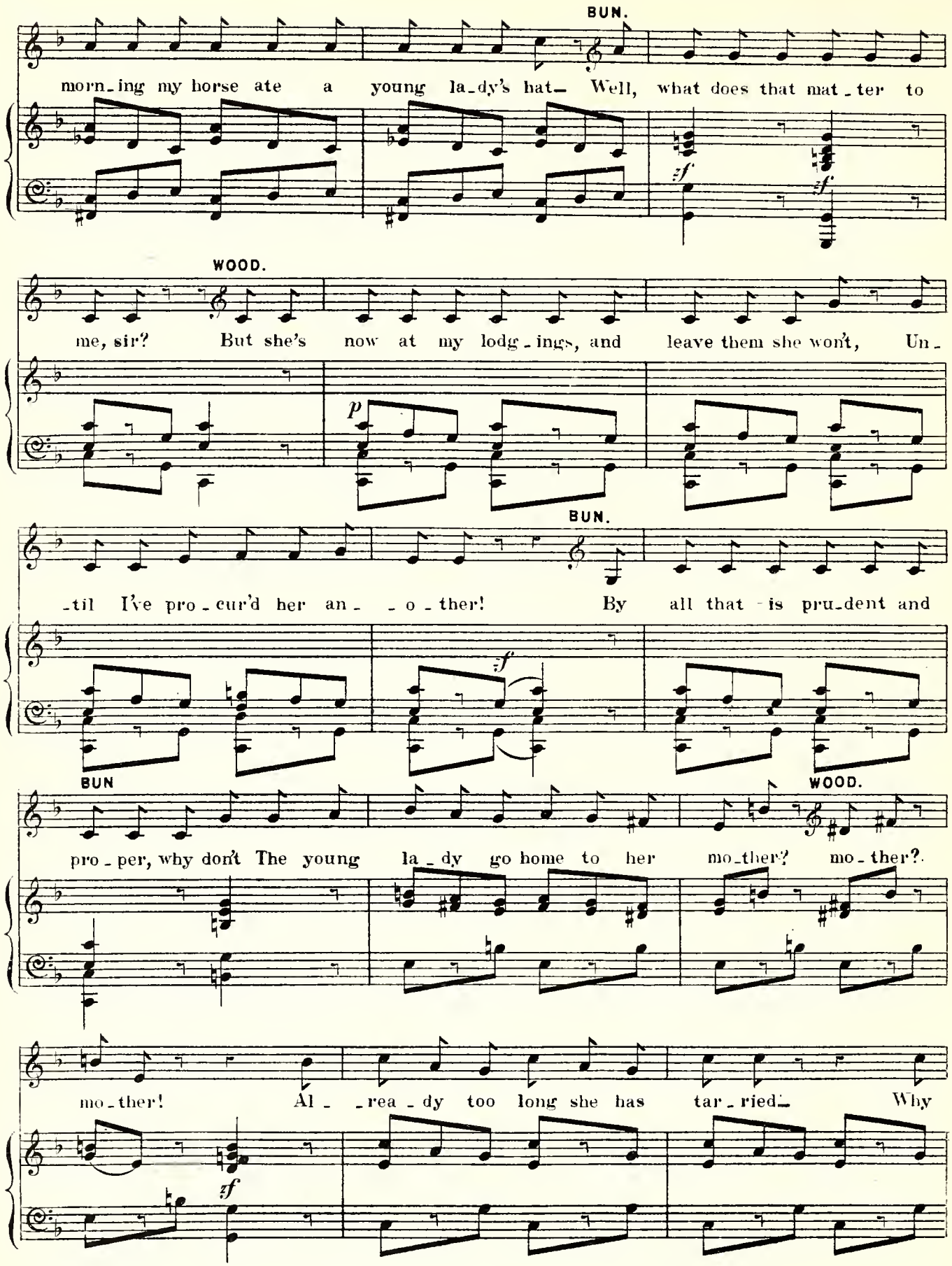

And, re- - mem-ber, my dar-ling Takes af-ter her mo - - ther!
Oh! if
ear - ly in life He had hap-pi-ly known How to hu-mour a wife With a
will of her own, They would not have been snarl - ing

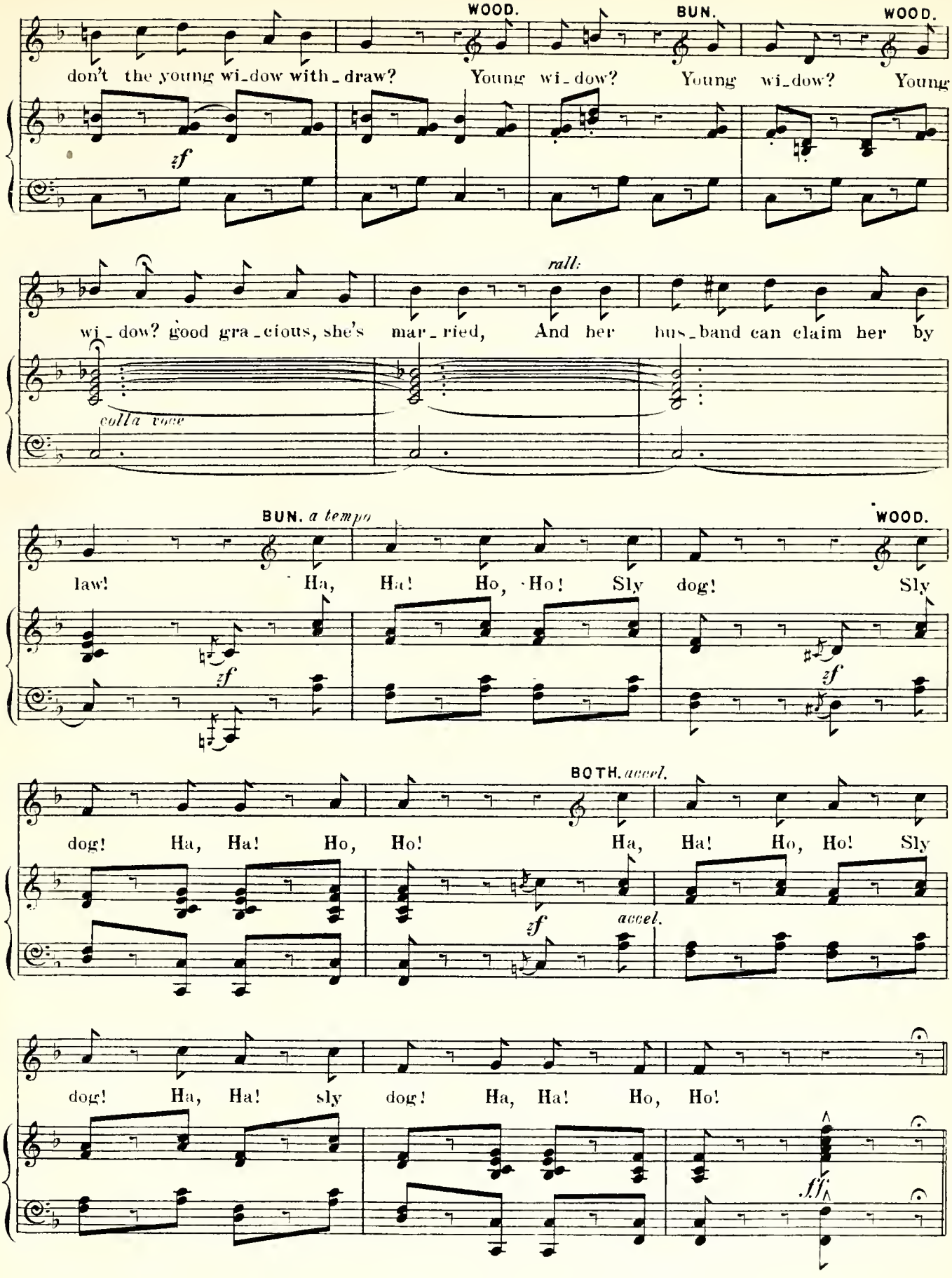

All day at each o - - ther - And, re - - mem-ber, his dar-ling
Takes af-ter her mo - - ther!
DANCE.
mf
cres:
Exeunt.

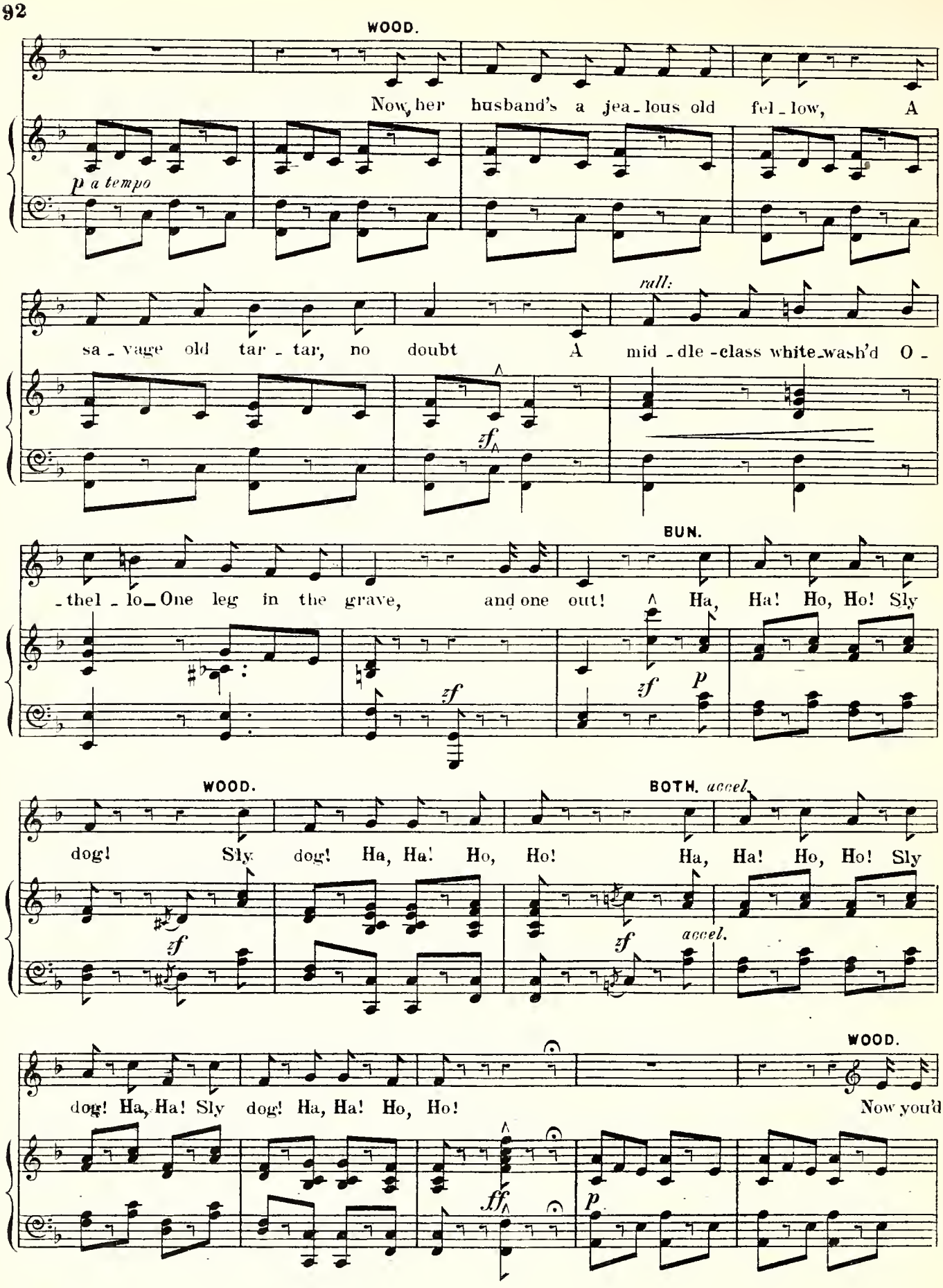
Duet. (WOODPECKER AND BUNTHUNDER.) "I've come across hats."

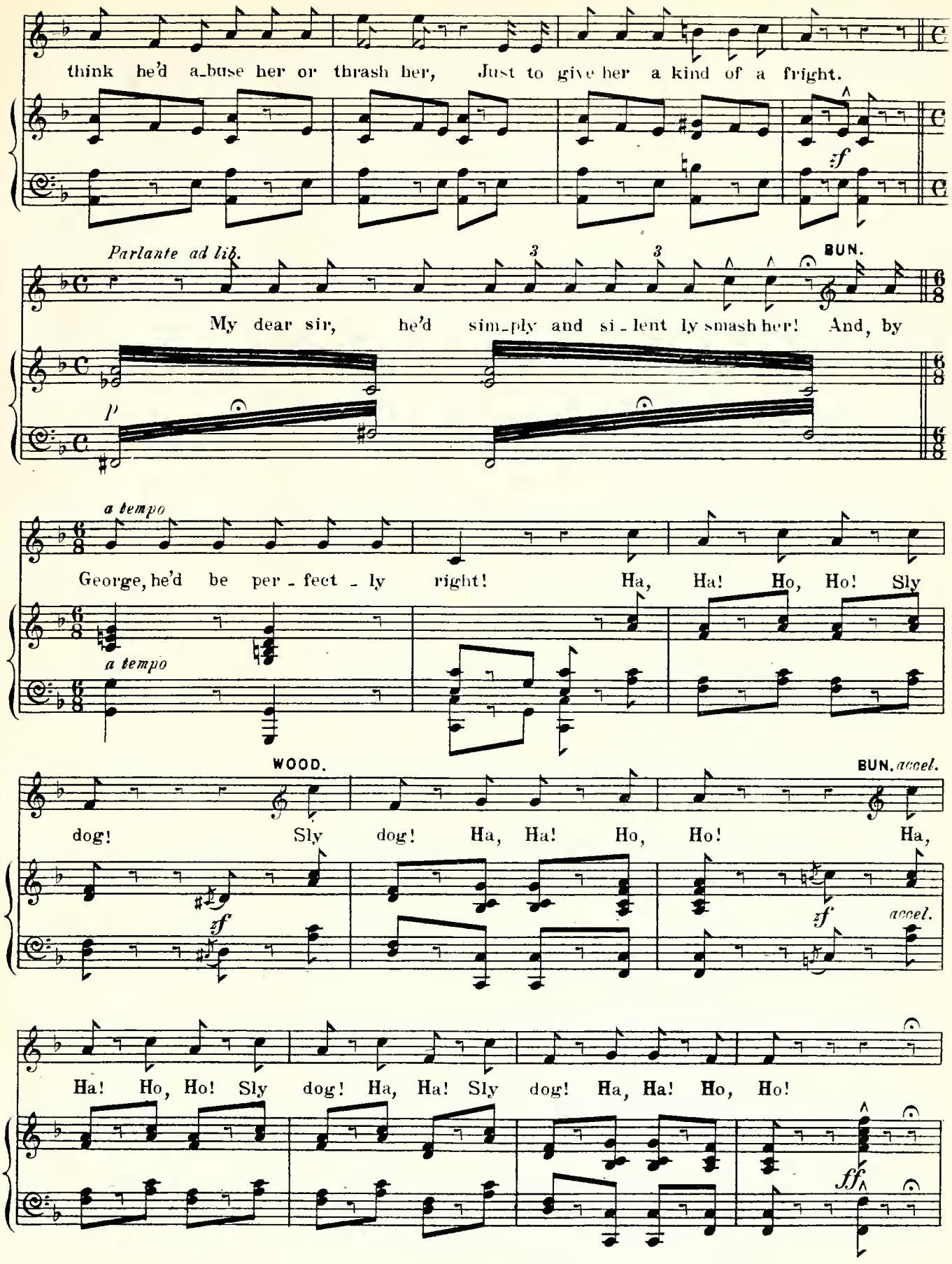
N.º 14.

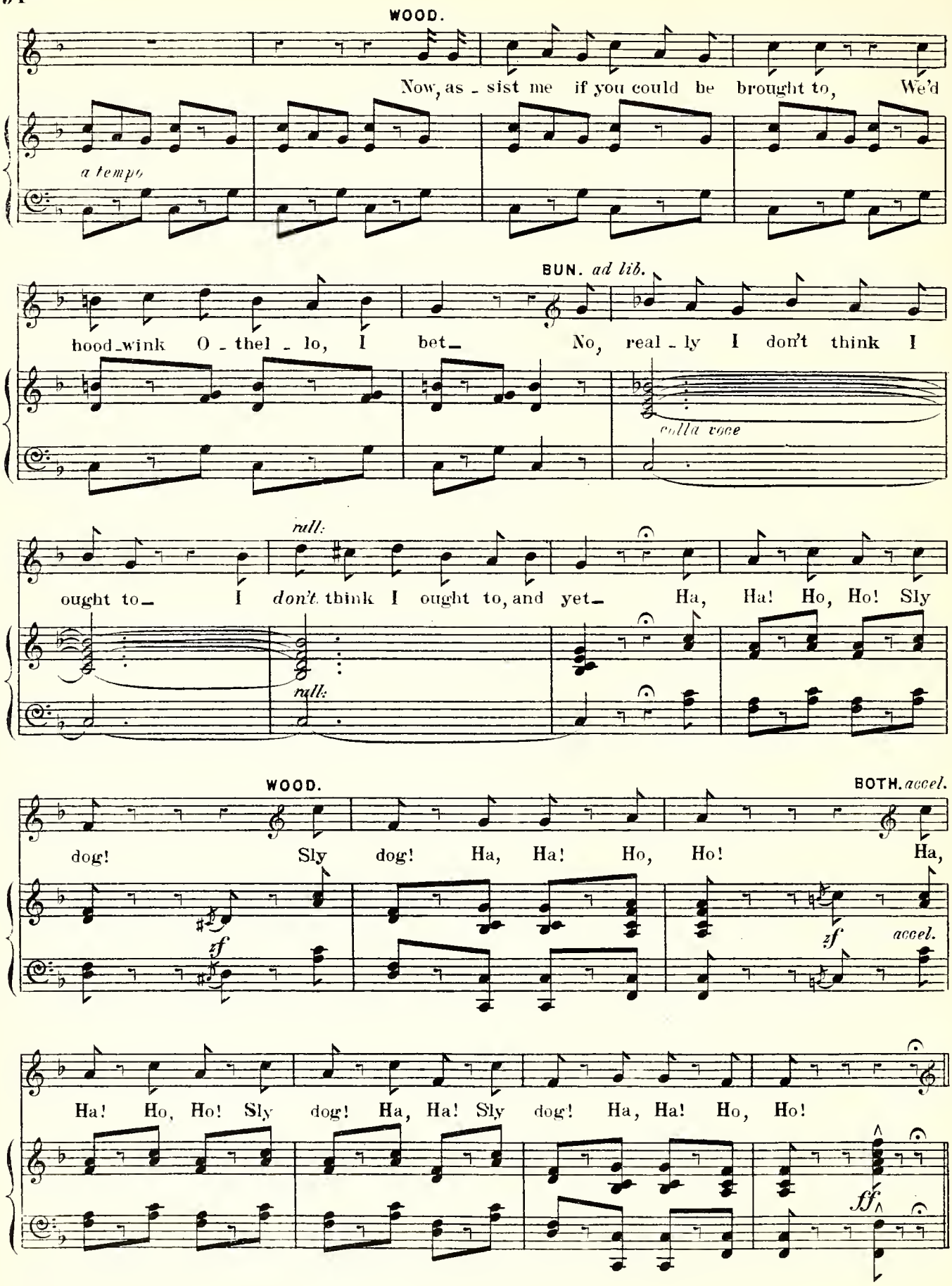


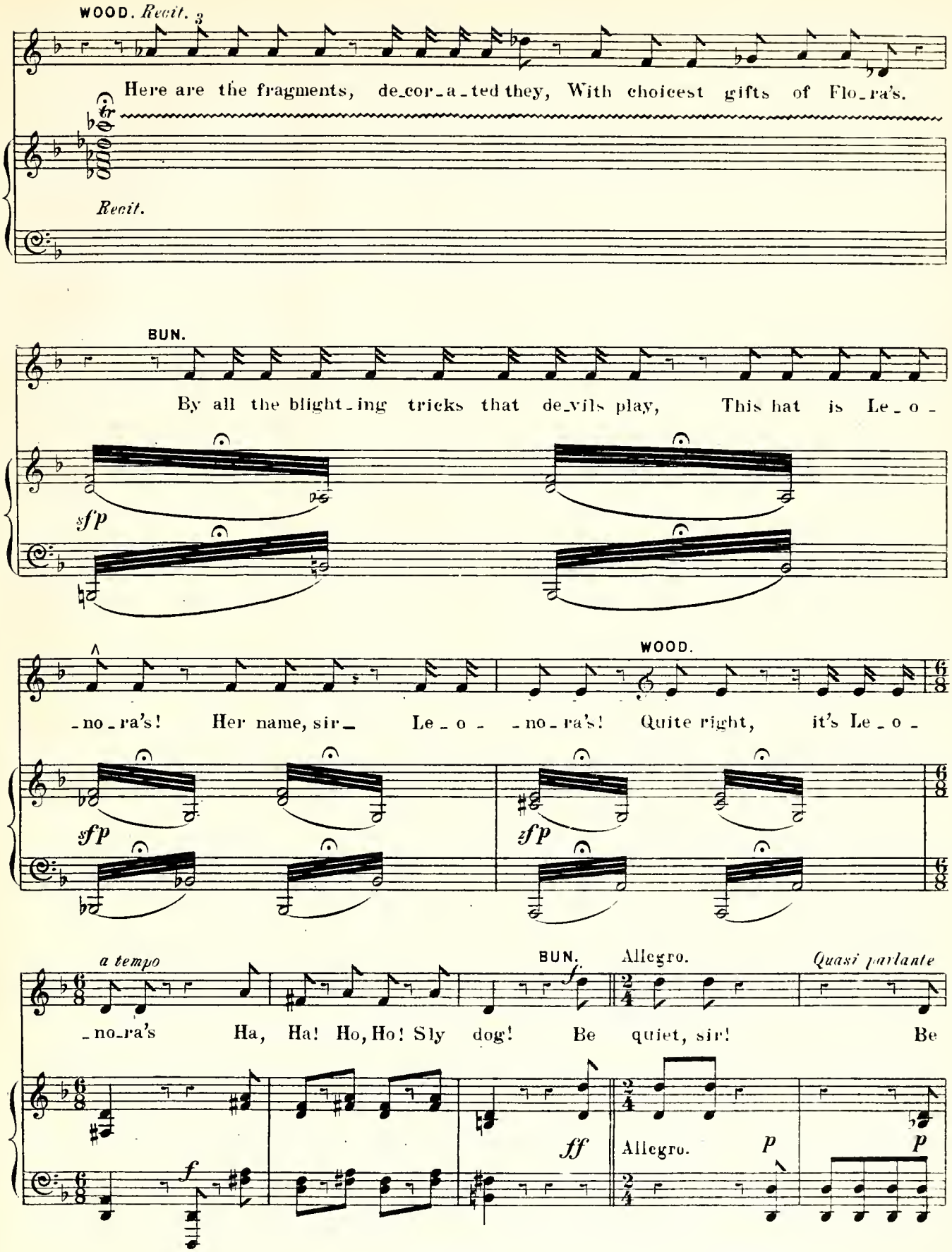

BUN.
morn-ing my horse ate a young la-dy's hat— Well, what does that mat-ter to
zf
zf
WOOD.
me, sir? But she's now at my lodg-ings, and leave them she won't, Un-
p
BUN.
-til I've pro-cur'd her an- -o-ther! By all that is pru-dent and
zf
BUN
pro-per, why don't The young la-dy go home to her
WOOD.
mo-ther? mo-ther?
mo-ther! Al- -rea-dy too long she has tar-ried— Why
zf

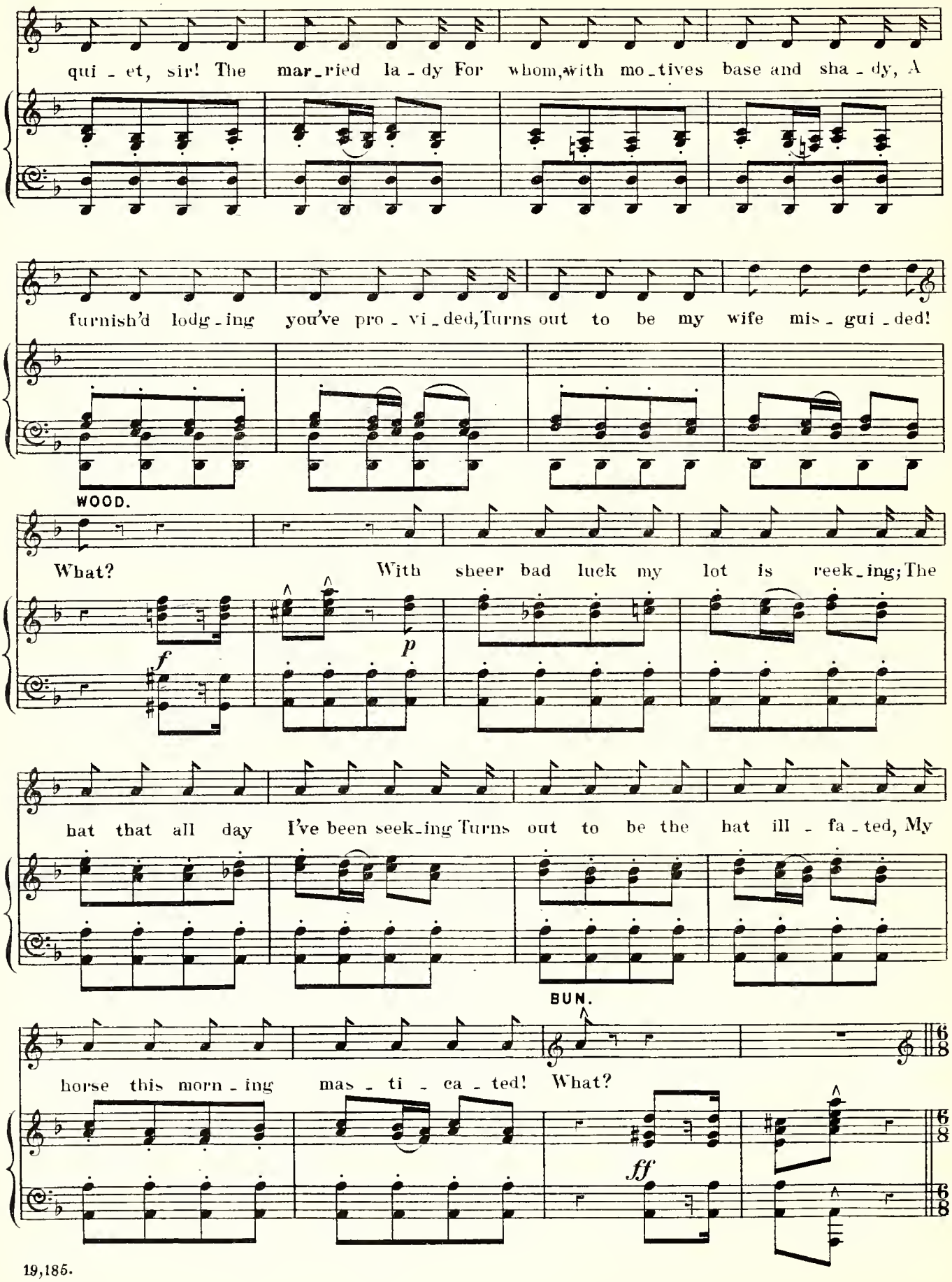

WOOD.
don't the young wi-dow with-draw?
BUN.
Young wi-dow?
WOOD.
Young wi-dow?
Young
zf
rall.
wi-dow? good gra-cious, she's mar-ried, And her hus-band can claim her by
colla voce
BUN. a tempo
law! Ha, Ha! Ho, Ho! Sly
WOOD.
dog! Sly
zf
zf
BOTH. accel.
dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly
zf
accel.
dog! Ha, Ha! sly dog! Ha, Ha! Ho, Ho!
fff


WOOD.
Now her husband's a jea-lous old fel-low, A
p a tempo
rall:
sa-vage old tar-tar, no doubt A mid-dle-class white-wash'd O-
zf
BUN.
-thel-lo One leg in the grave, and one out! Ha, Ha! Ho, Ho! Sly
zf
zf
p
WOOD.
BOTH. accel.
dog! Sly dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly
zf
zf
accel.
WOOD.
dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho! Now you'd
ff
p


think he'd a_buse her or thrash her, Just to give her a kind of a fright.
zf
Parlante ad lib.
BUN.
My dear sir, he'd sim_ply and si_lent ly smash her! And, by
p
a tempo
George, he'd be per_fect_ly right! Ha, Ha! Ho, Ho! Sly
a tempo
WOOD.
BUN. accel.
dog! Sly dog! Ha, Ha! Ho, Ho! Ha,
zf
zf
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
colla voce
rall.
ought to— I don't think I ought to, and yet— Ha, Ha! Ho, Ho! Sly
rall.
WOOD.
BOTH. accel.
dog! Sly dog! Ha, Ha! Ho, Ho! Ha,
zf
zf
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
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
f
p
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?
ff

Allegro

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*

ff

again while wedding party dance on.

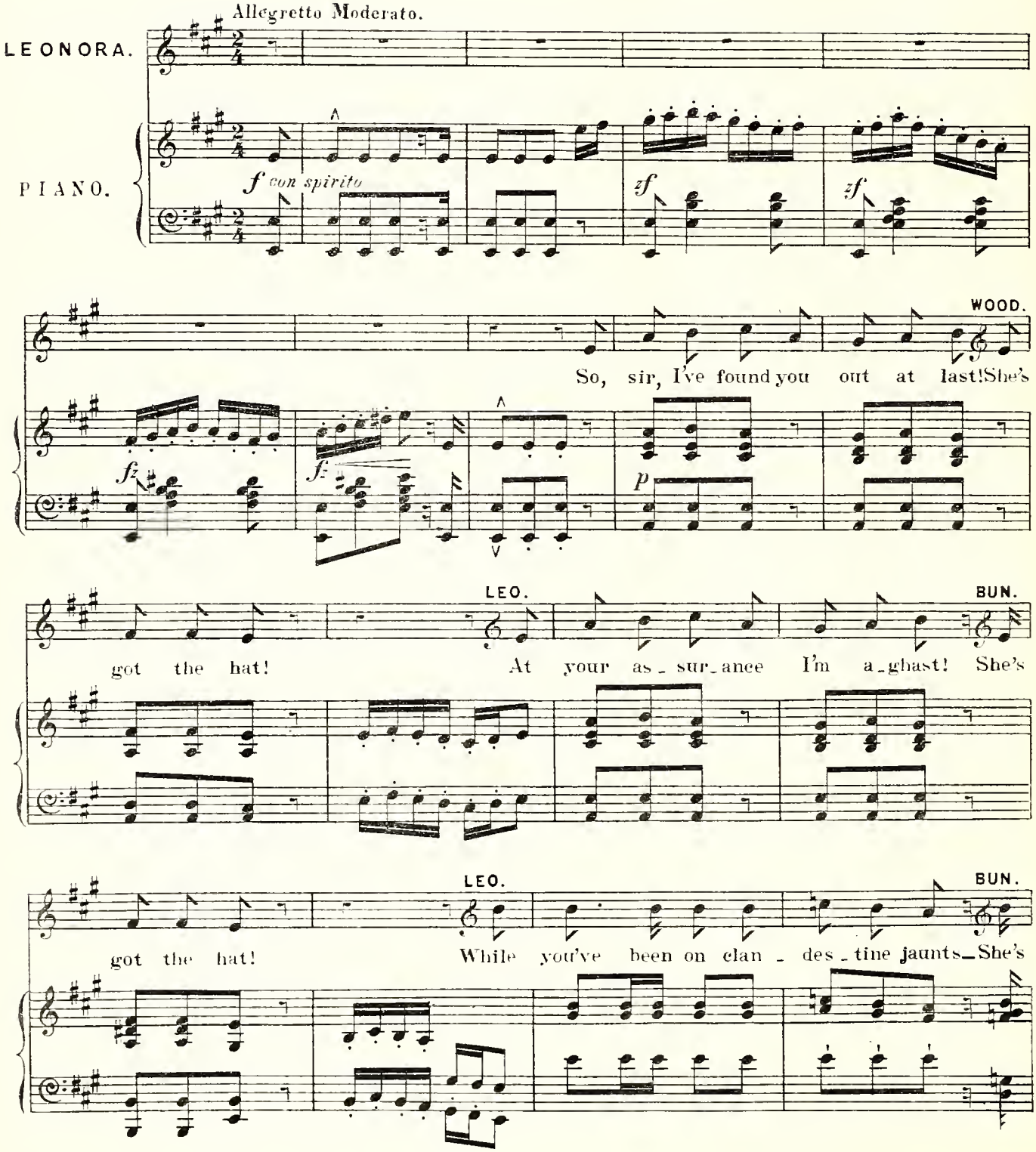
Last time only.

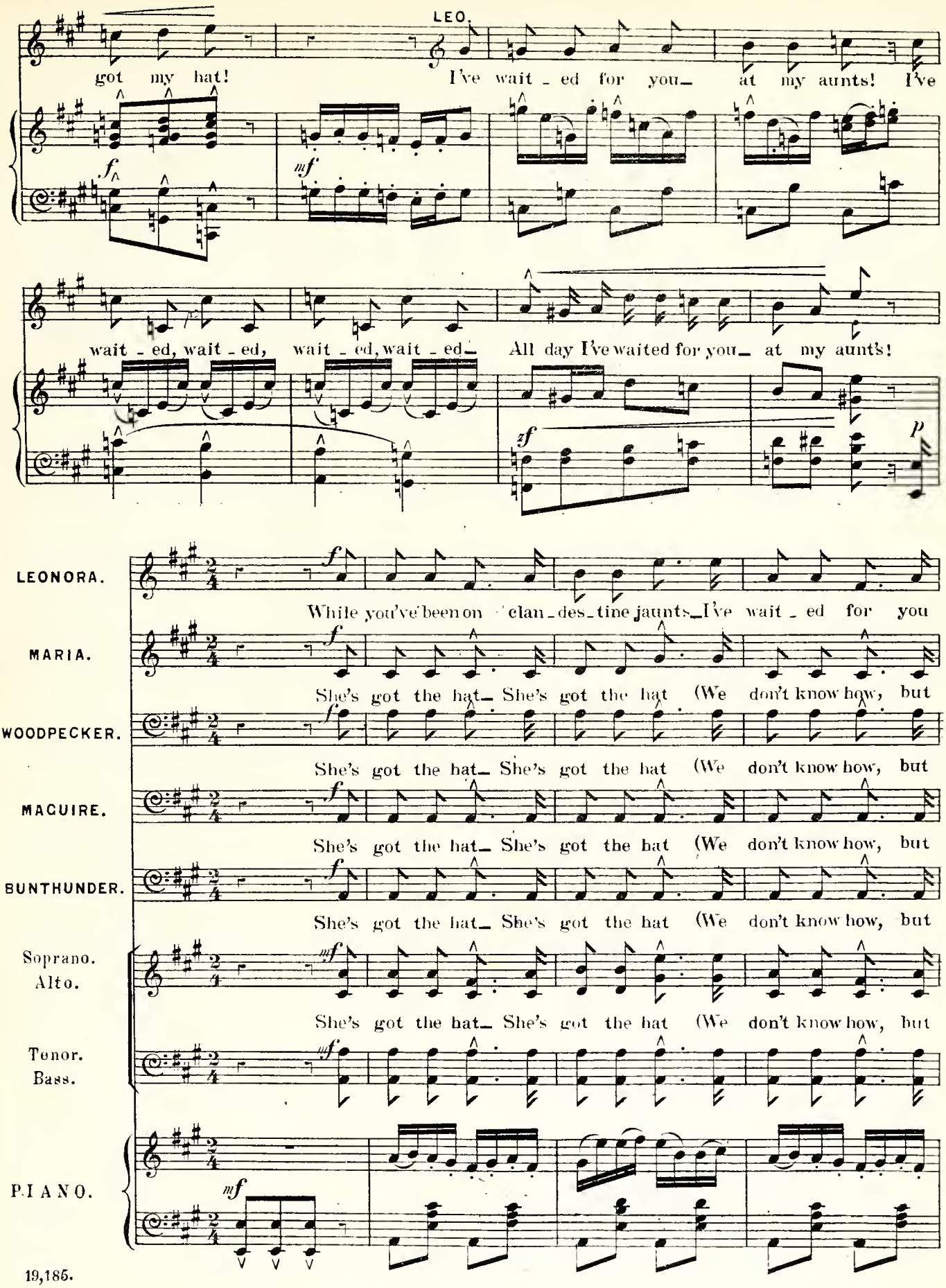
D.C.

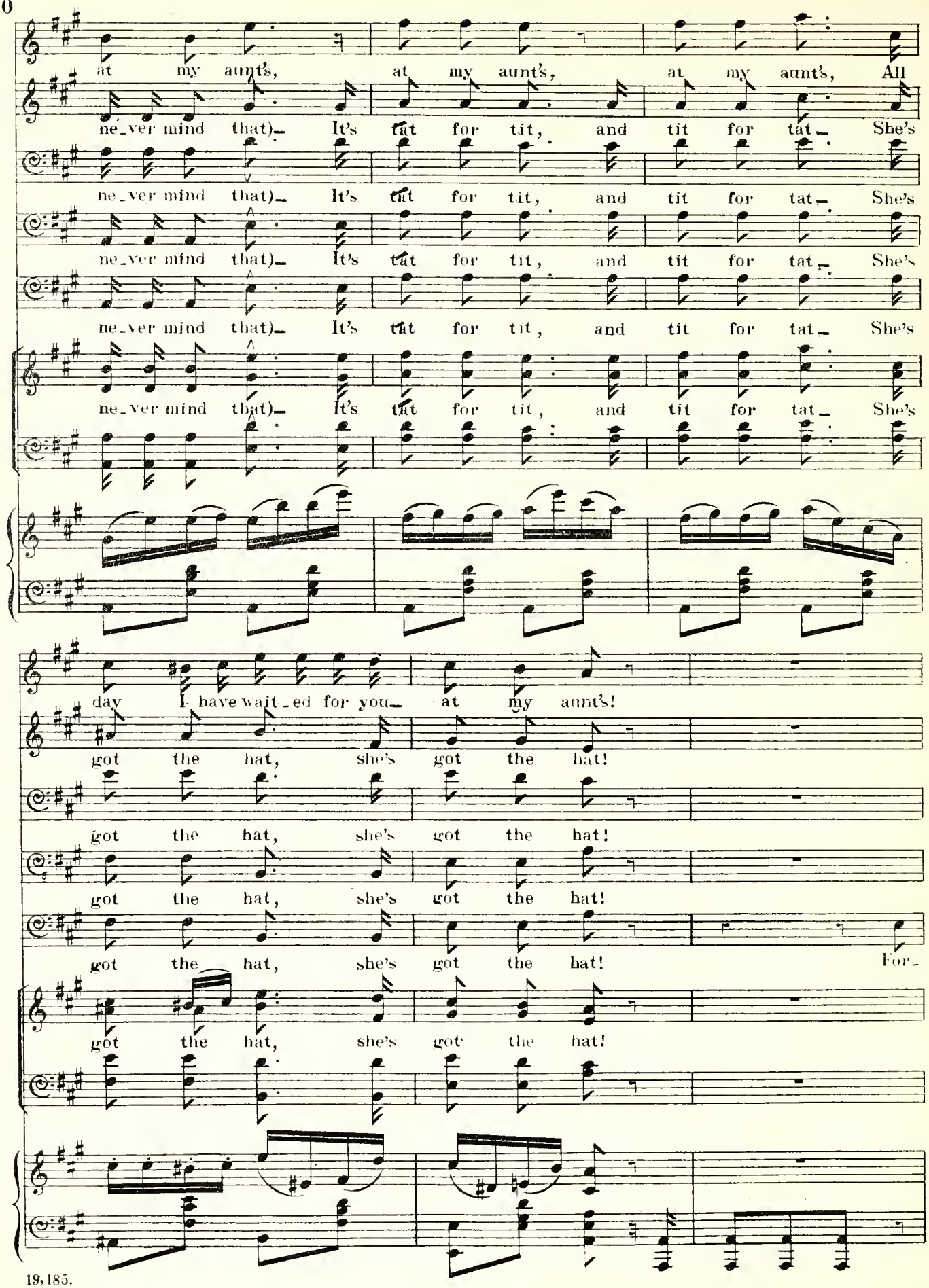
fff

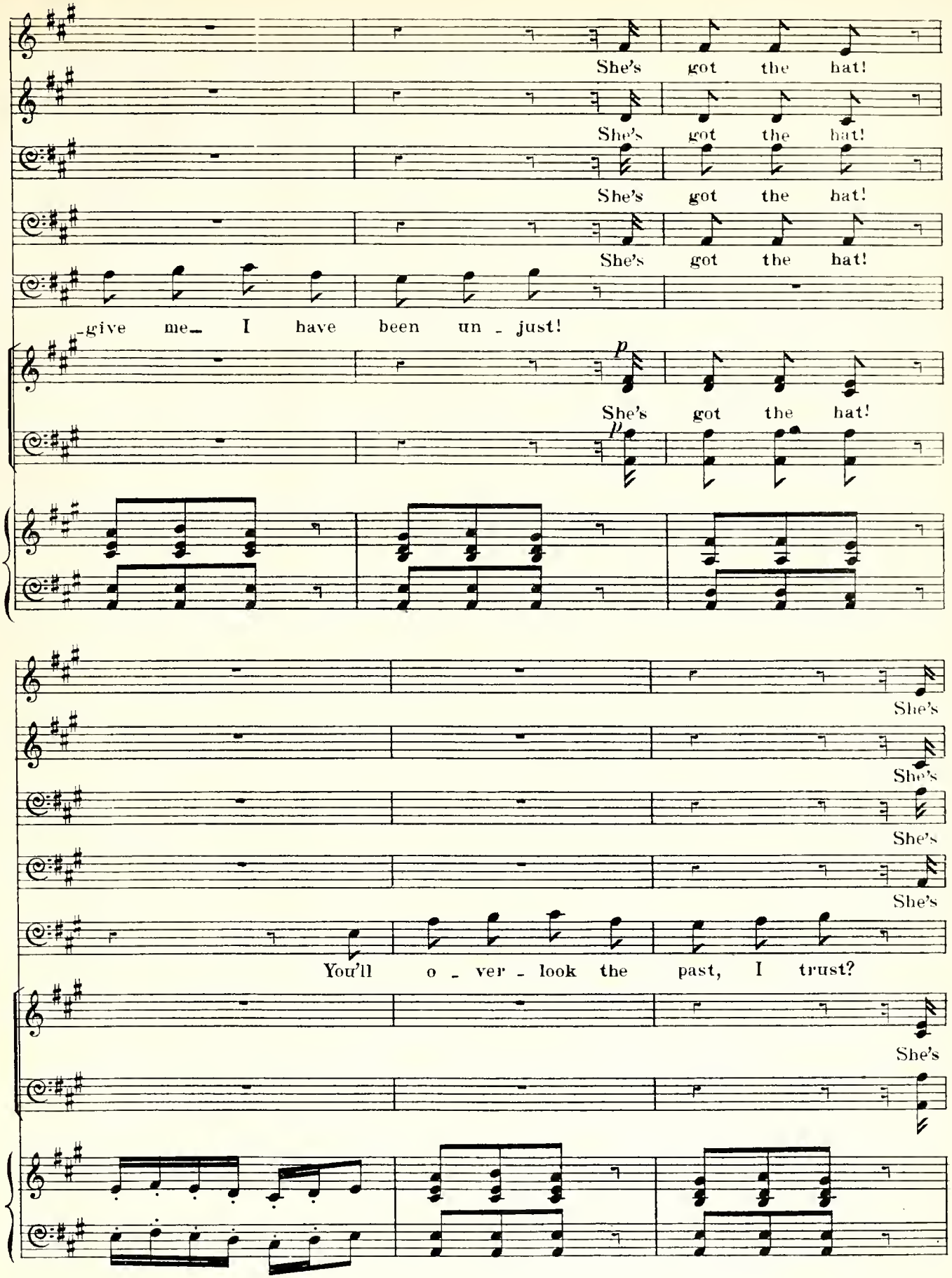
FINALE.

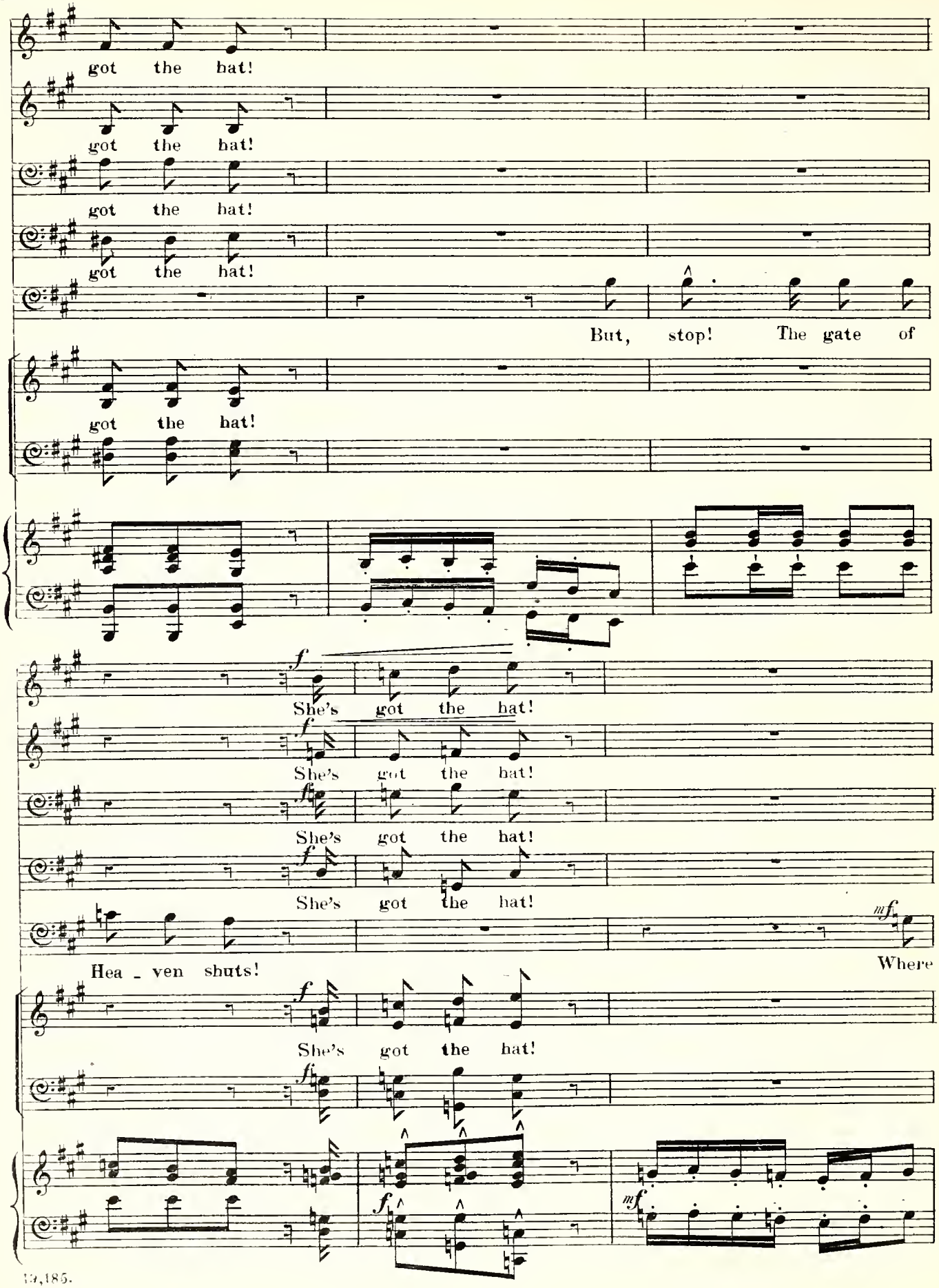
N°. 15.

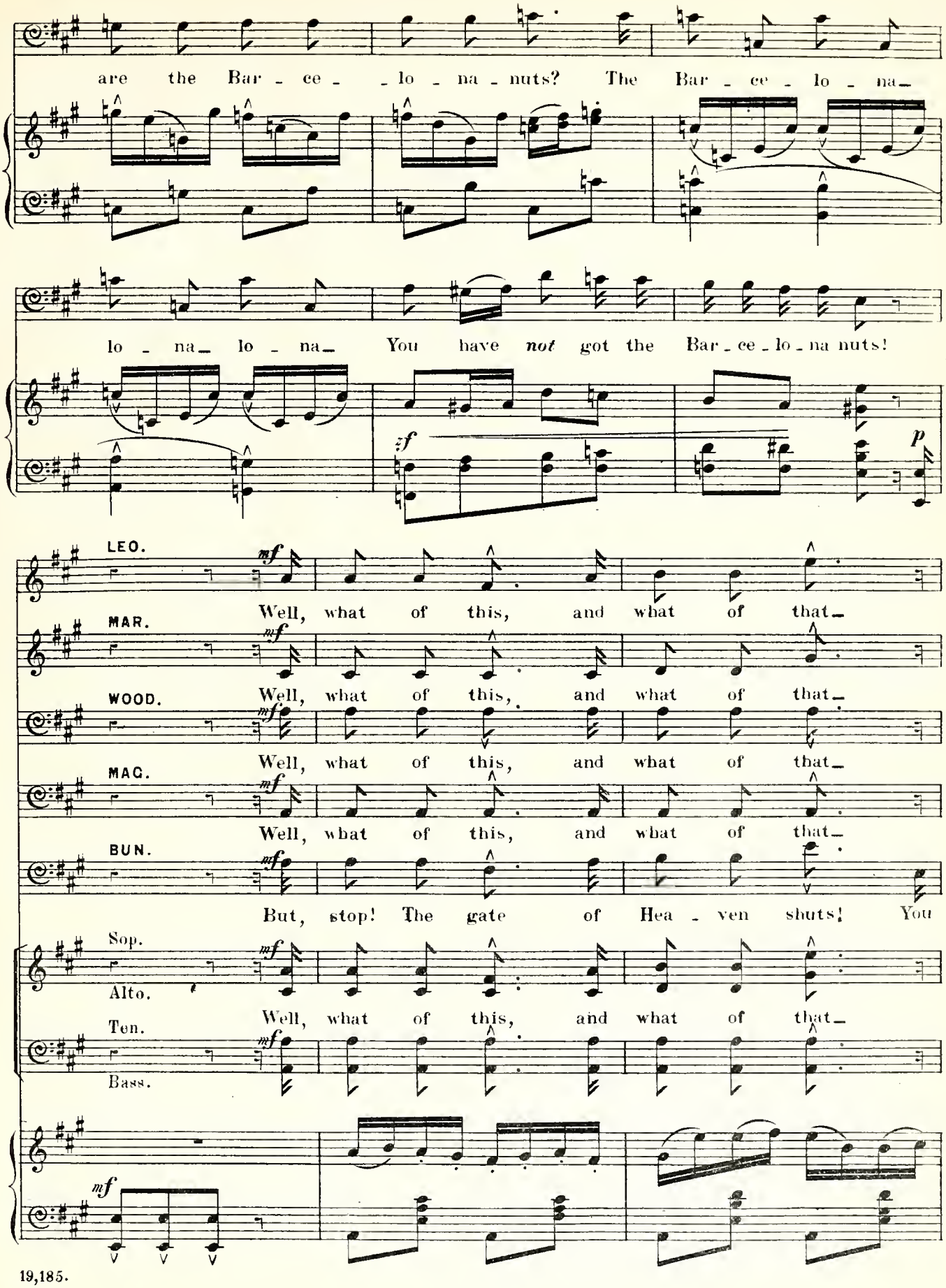

Allegretto Moderato.
LEONORA.
PIANO.
f con spirito
zf
zf
WOOD.
So, sir, I've found you out at last! She's
fz
fz
p
LEO.
BUN.
got the hat!
At your as_sur_ance I'm a_ghast! She's
LEO.
BUN.
got the hat!
While you've been on clan_des_tine jaunts_She's

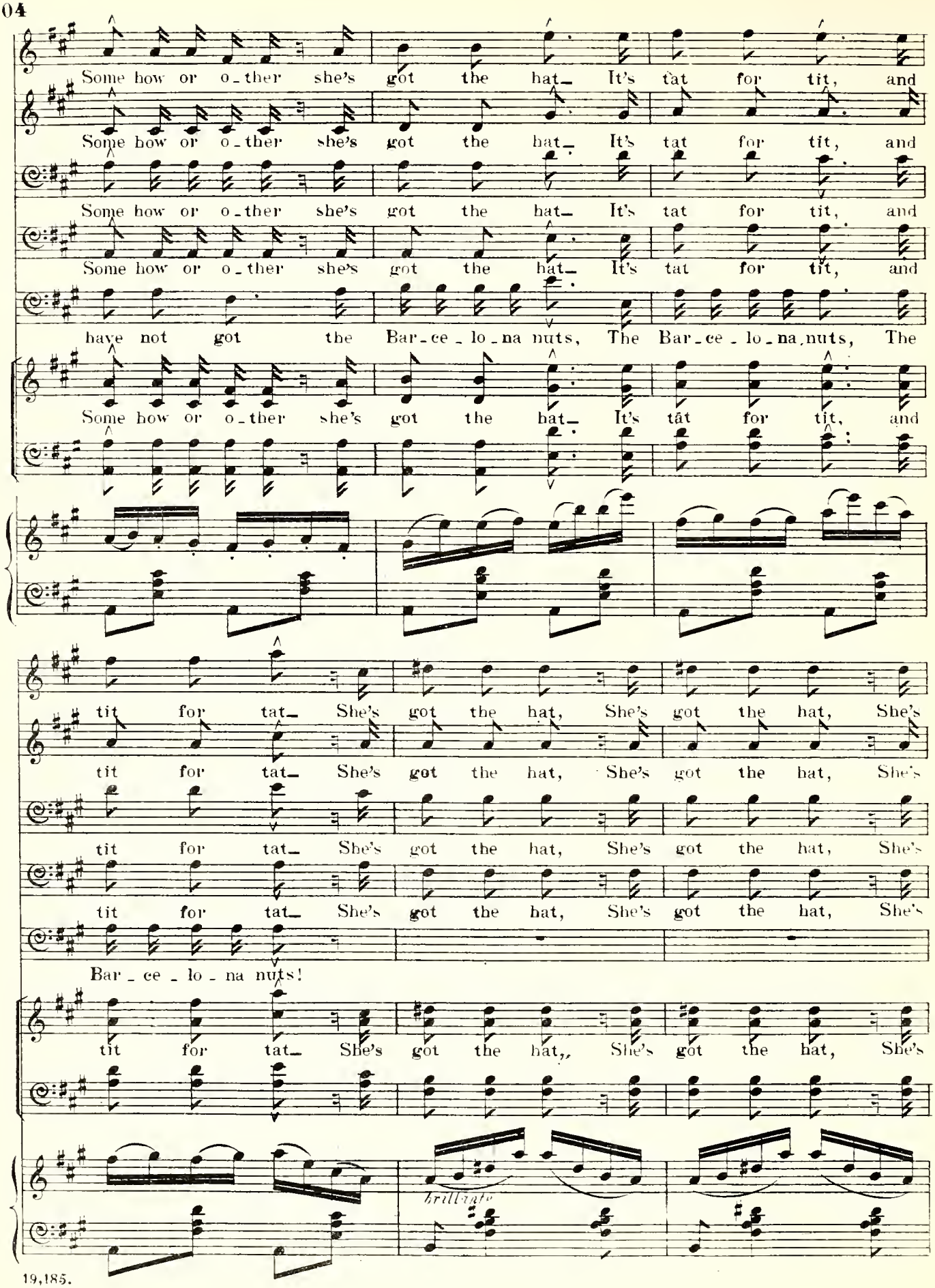

LEO.
got my hat!
I've wait - ed for you_ at my aunts! I've
wait - ed, wait - ed, wait - ed, wait - ed_
All day I've waited for you_ at my aunt's!
LEONORA.
While you've been on clan - des - tine jaunts_I've wait - ed for you
MARIA.
She's got the hat_ She's got the hat (We don't know how, but
WOODPECKER.
She's got the hat_ She's got the hat (We don't know how, but
MACUIRE.
She's got the hat_ She's got the hat (We don't know how, but
BUNTHUNDER.
She's got the hat_ She's got the hat (We don't know how, but
Soprano.
Alto.
She's got the hat_ She's got the hat (We don't know how, but
Tenor.
Bass.
PIANO.

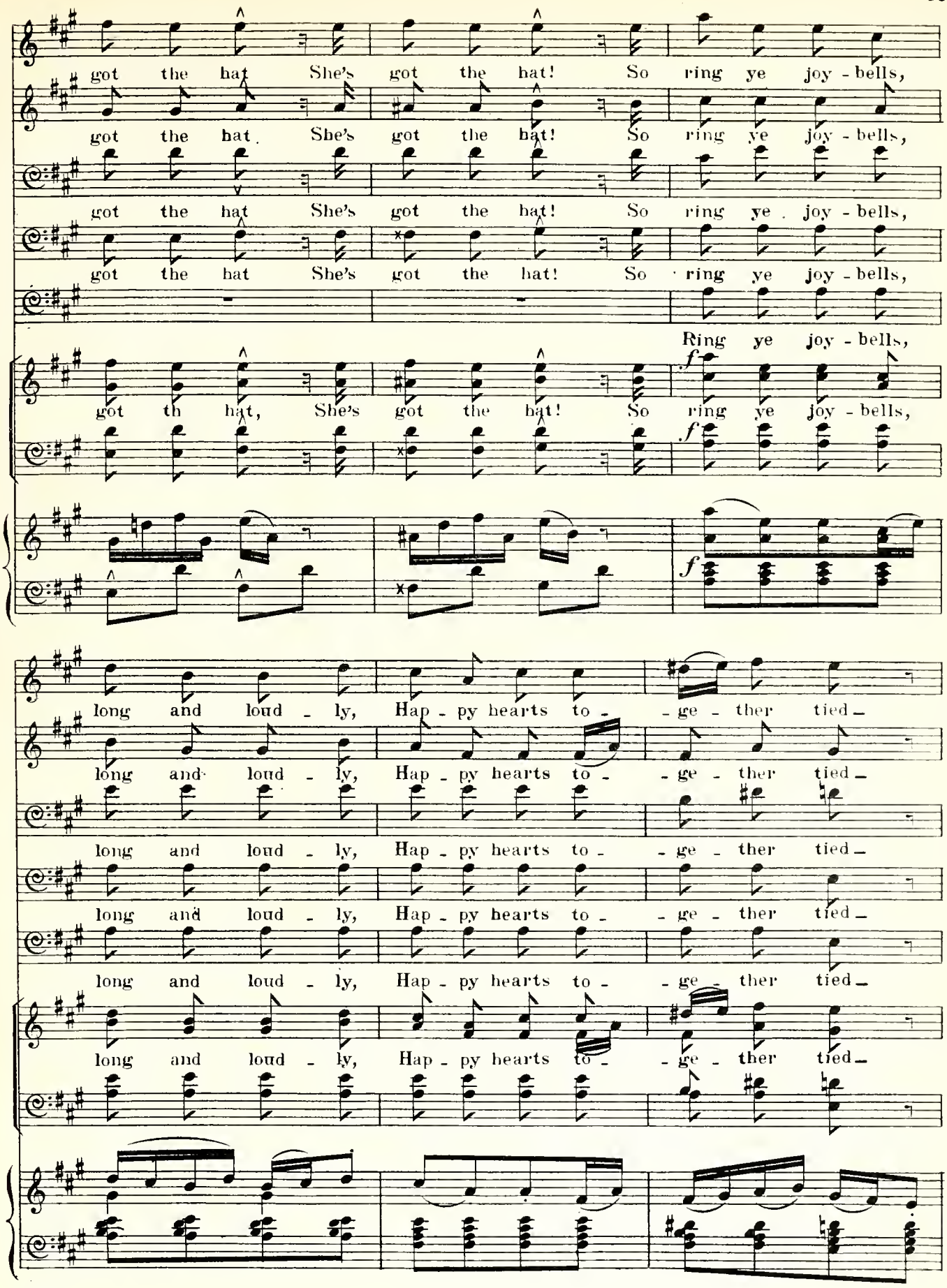

at my aunt's, at my aunt's, at my aunt's, All
ne_ver mind that)_ It's tat for tit, and tit for tat_ She's
ne_ver mind that)_ It's tat for tit, and tit for tat_ She's
ne_ver mind that)_ It's tat for tit, and tit for tat_ She's
ne_ver mind that)_ It's tat for tit, and tit for tat_ She's
day I have wait_ed 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! For_
got the hat, she's got the hat!

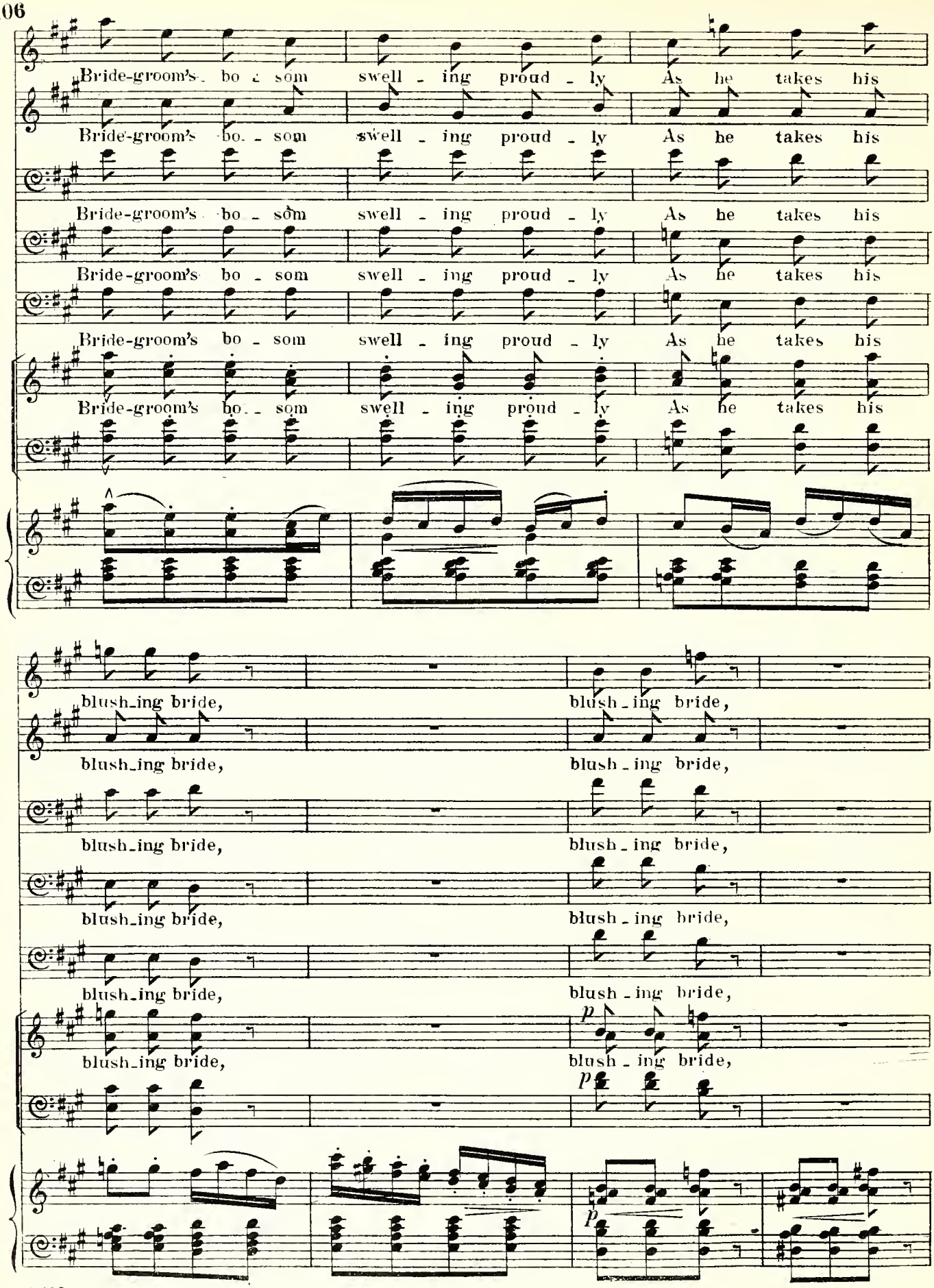

She's got the hat!
She's got the hat!
She's got the hat!
She's got the hat!
-give me_ I have been un - just!
p
She's got the hat!
p
She's
She's
She's
She's
You'll o - ver - look the past, I trust?
She's

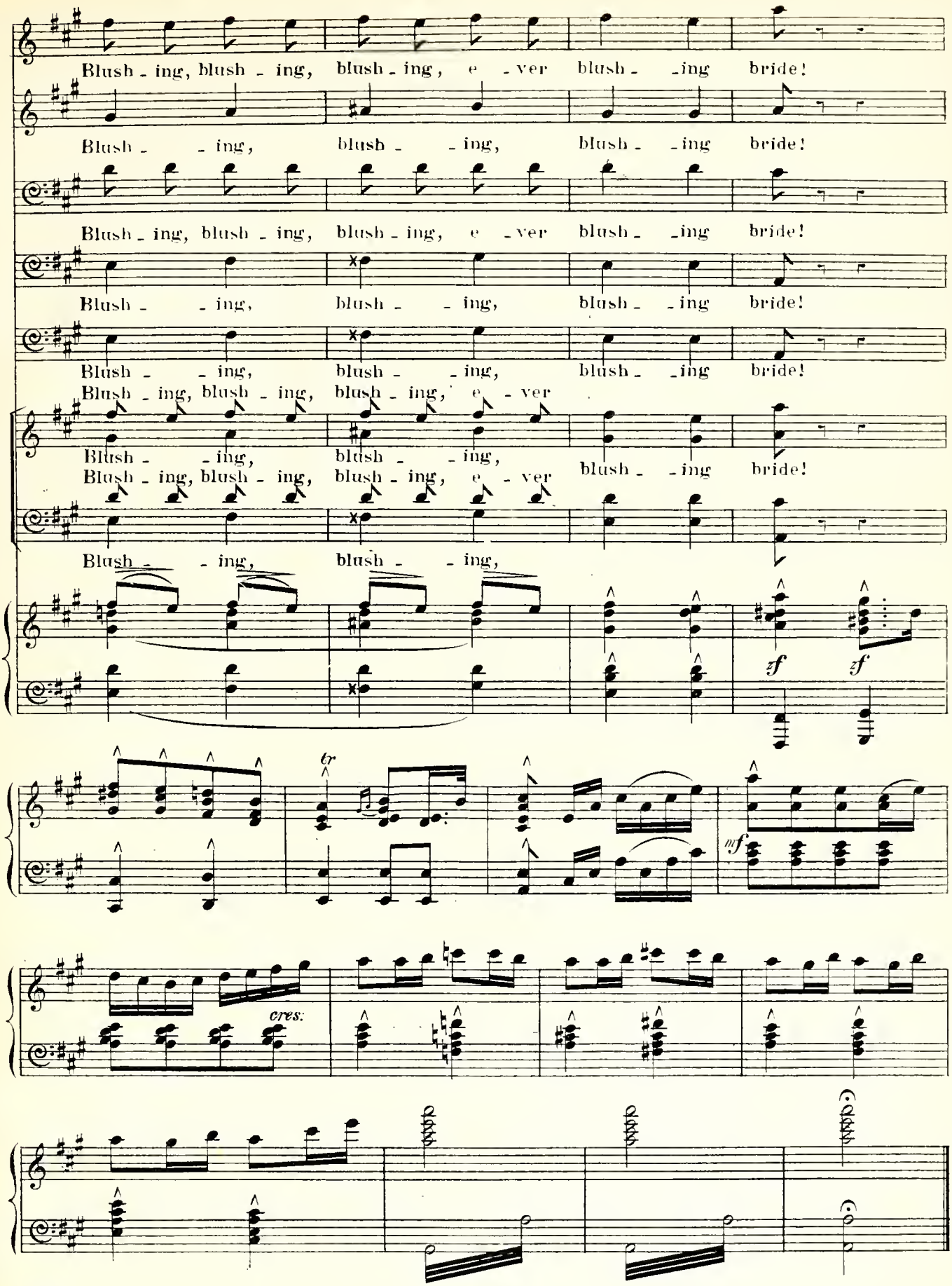

got the hat!
got the hat!
got the hat!
got the hat!
But, stop! The gate of
got the hat!
She's got the hat!
She's got the hat!
She's got the hat!
She's got the hat!
Hea - ven shuts!
Where
She's got the hat!


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.
Well, what of this, and what of that -
MAR.
Well, what of this, and what of that -
WOOD.
Well, what of this, and what of that -
MAC.
Well, what of this, and what of that -
BUN.
But, stop! The gate of Hea - ven shuts! You
Sop.
Alto.
Well, what of this, and what of that -
Ten.
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
Bar-ce-lo-na nuts!
tit for tat— She's got the hat,, She's got the hat, She's
brillante


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


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,
p
p
p


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 bride!
Blush - ing, blush - ing, blush - ing, e - ver
Blush - - ing, blush - - ing,
zf zf
tr
mf
cres:

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By the old, old sea ... ... in B♭, C, and E

F. BEVAN.

The Golden Bar ... ... in C, D, and F

POPPLEWELL ROYLE.

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ARTHUR SOMERVELL.

Love me not for comely grace ... ... in G and B♭

LOVETT KING.

The way of the wind ... ... in D, F, and G

Love, is it well with thee? ... ...in E♭, F, and G

ALBERT FOX.

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