

# 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 |



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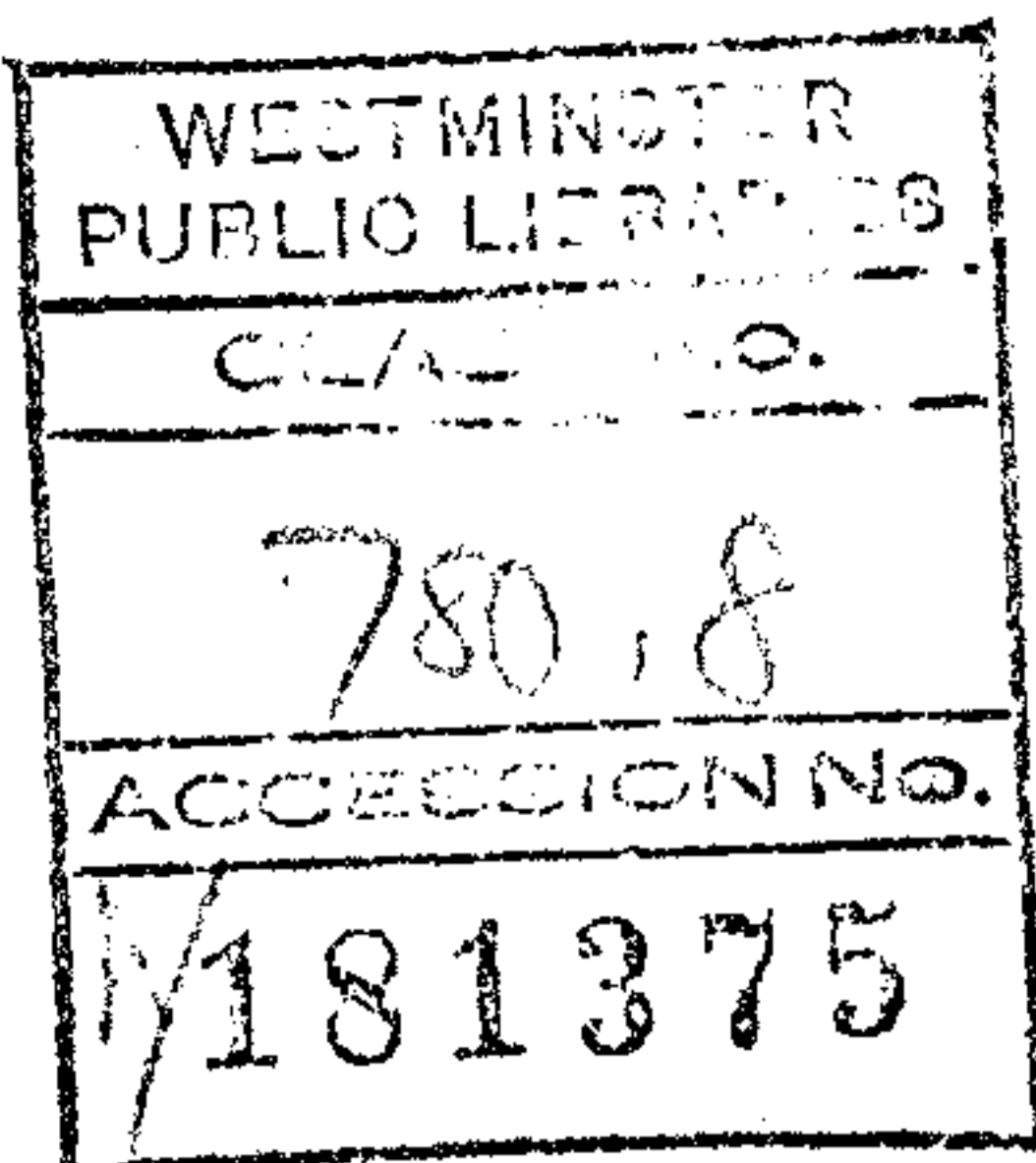
# "HASTE TO THE WEDDING."

## 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

21440

## ACT I.

N<sup>o</sup> 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 music 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. The vocal parts have rests for the first two measures.

The second system continues the musical notation. The vocal part for Jackson begins with the lyrics "To - day, at e - le - ven, Young". The piano accompaniment features a piano (p) dynamic. The lyrics are: "To - day, at e - le - ven, Young".

The third system continues the musical notation. The vocal part for Jackson begins with the lyrics "Wood - peck - er Tap - ping Will en - ter the hea - ven Of ma - tri - mo - nee". The piano accompaniment continues. The lyrics are: "Wood - peck - er Tap - ping Will en - ter the hea - ven Of ma - tri - mo - nee".



Ma - tri - mo - nee -

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

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

U - - ni - ted will be.

*p*

And the bells they will jin - gle,

The

*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

(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



Quite in the shade!

thrown in the shade!

To

To

*p*

*p*

*mf*

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

*rall.*

*rall.*

*p*

*rall.*

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,

*cres.*

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

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*



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



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.* *colla voce* *p*

*a tempo* *p* Im - pro - per, it's strict - ly im - pro - per. Such

*a tempo* *mf* *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 -

*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*

Foo - dle.

*gr.* *p* *ff* *f*



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

*p* *fz* *p*

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

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

*p* *fz* *p*

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

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



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

Foo - dle? 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*

*mf*

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

*cres:*

*cres:*

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

*f*

*f*



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

The first system of music features a vocal line with two phrases of "Foo - - - dle,". The piano accompaniment consists of a treble and bass clef with arpeggiated chords and a steady bass line.

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

The second system continues the vocal line with three phrases: "Foo - - - dle,...", "Noo - - - dle,...", and "Foo - - - dle,...". The piano accompaniment features long, sustained chords in the bass register.

*cres.*  
Foo - - - dle?... Why with - hold kiss - es from me Which are

The third system begins with a vocal line starting with "Foo - - - dle?..." followed by the lyrics "Why with - hold kiss - es from me Which are". The piano accompaniment includes a dynamic marking of *cres.* (crescendo).

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

The fourth system continues the vocal line with the lyrics "free - - ly ac - - cord - - ed to Foo - dle?". The piano accompaniment features a steady bass line with chords.

*accel.*

The fifth system shows the piano accompaniment with a dynamic marking of *accel.* (accelerando). The music is primarily in the bass register.



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

No. 3.

Allegro vivace.

MAQUIRE.

Soprano.  
Alto.

Tenor.  
Bass.

Ring ye joy bells, long and loud - ly,

PIANO.

Allegro vivace.

*fz* *fz* *mf*

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

*cres.* As he takes his blushing bride, *p* blushing bride,

*cres.* *p*



*cres.*  
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

Blush - ing, blush - ing,

*cres.*

bride!

*Allegro furioso.*  
(Enter MAQUIRE.)

*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

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



*ff* It's  
 Yes, yes, yes, By George, you've insulted the lot.

*ff* *fz*

off! Her af - fee - tion's mis - plac'd! It's off! Such a man I dis -

It's off!

It's off!

*f* *fz* *fz*

- own! It's off! Take your arm from her waist! It's

It's off!

It's off!

It's off!

*ff*



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 - die, be hap - py - she's yours! Ring!

This system contains the first system of music. It features two vocal staves and a piano accompaniment. The vocal lines have lyrics: "She's yours! Ring!" and "Foo - die, be hap - py - she's yours! Ring!". The piano accompaniment consists of two staves with various musical notations including notes, rests, and dynamic markings.

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

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

This system contains the second system of music. It features two vocal staves and a piano accompaniment. The vocal lines have lyrics: "Ring! Ring!..... Bride-groom's breast is" and "Ring! Ring!..... Bride-groom's breast is". The piano accompaniment consists of two staves with various musical notations including notes, rests, and dynamic markings.

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 two vocal staves and a piano accompaniment. The vocal lines have lyrics: "swell - ing proud - ly As he takes his blush - ing bride," and "swell - ing proud - ly As he takes his blush - ing bride,". The piano accompaniment consists of two staves with various musical notations including notes, rests, and dynamic markings, with a *cres.* marking.



blush - ing bride,  
*p*

blush - ing bride,  
*p*

*p*

Blush - ing, - ing, blush - ing, blush - ing, - ing, blush - - ing  
Blush - ing, blush - ing, blush - 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.

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

The musical score for No 3a consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Vivace'. The vocal lines are marked with a forte 'f' dynamic. The piano accompaniment is also marked with a forte 'f' dynamic. The lyrics are: '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.

The musical score for No 3b is a piano accompaniment in 6/8 time. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The dynamic is marked with a forte 'f'. The score consists of two staves.

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

Vivace.  
No 3c. unis.

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

*unis.*

The musical score for No 3c consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Vivace'. The vocal lines are marked with a mezzo-forte 'mf' dynamic and 'unis.' (unison). The piano accompaniment is also marked with a mezzo-forte 'mf' dynamic. The lyrics are: 'Ring, ye joy bells, long and loud - ly, Hap - py hearts to - ge - ther tied -'.



Vivace.  
No. 3d.

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

*fz* *mf*

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

*fz* *mf*

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

*cres:* *p*



*cres:*

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

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*

The first system of the piano accompaniment for 'Maguire' consists of three staves. The top staff is the treble clef, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The music is in 2/4 time and features a lively, rhythmic melody with many eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

The second system of the piano accompaniment for 'Maguire' continues the piece. It follows the same three-staff format as the first system, maintaining the energetic and rhythmic character of the music.



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

N<sup>o</sup> 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 -



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*

-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:* *rit:*

hail Po-lite-ness and Good Taste.

*culla 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*

*with feeling*

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.*

*colla voce*

friends!

*a tempo*



N<sup>o</sup> 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!



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

*Allegretto Moderato.*

BELLA.

PIANO.

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

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. BELLA<sup>31</sup>

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*

*f*

- brel - la!  
- brel - la!

*p*

*p*

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

*p*



months ae - 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

o - ver - cast, *cres.* Clears up - and you re - turn at last *p* With -



WOOD.

WOOD.

\_out that friend's um - brel - la! um - brel - la! Poor

BELLA.

*ff*

BELLA.

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*

*ff*



N<sup>o</sup> 6. Duet (CRIPPS AND MAQUIRE.) and Chorus. — "Gracious how I have been running."

Allegro vivace.

CRIPPS.

MAQUIRE.

Sopranos.  
Altos.

Tenors.  
Basses.

PIANO.

(CORNETTI & HORNS)

(Enter CRIPPS.)

*p* (STRINGS.)

Musical score for Piano and Cornetti. The piano part features a melody with dynamic markings *f* and *ff*. The cornetti part has a melodic line with a dynamic marking *ff*.

Musical score for Cripps and Piano. Cripps has a vocal line with lyrics: "Gra\_cious, how I have been running, Backwards, forwards, in the". The piano part has a supporting melody with a dynamic marking *p*.



rain\_ Im - pe - cu - ni - ous cli - ents dunning;

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 word 'rain\_' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

All my trou - ble, too, in vain!

BRASS.

The second system continues the vocal line with the lyrics 'All my trou - ble, too, in vain!'. The piano accompaniment includes a section labeled 'BRASS.' with sustained chords. The system concludes with a dynamic marking of *ff*.

Sop. & Alto.  
Bow.... to the Re\_gis\_trar!

Ten. & Bass  
Bow.... to the Re\_gis\_trar!

The third system is divided into vocal parts and piano accompaniment. The vocal parts are labeled 'Sop. & Alto.' and 'Ten. & Bass'. The lyrics are 'Bow.... to the Re\_gis\_trar!'. The piano accompaniment provides harmonic support with sustained chords and a dynamic marking of *f*.

The fourth system is primarily piano accompaniment, featuring a complex texture with many notes and a dynamic marking of *mf*. It includes a 'Ped.' (pedal) marking and a star symbol.

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

The fifth system continues the vocal parts with the lyrics 'Bow,..... Bow,..... Bow.... to the Registrar'. The piano accompaniment features sustained chords and a dynamic marking of *f*.

The sixth system is primarily piano accompaniment, continuing the complex texture from the previous system with a dynamic marking of *mf*.



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

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

CRIPPS.

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

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



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

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. Dynamics include *p* and *mf*.

clothes!.....

REEDS.

BASSES.

This system continues the vocal line and piano accompaniment. It includes a section for REEDS. and BASSES. Dynamics include *mf*.

Sop. & Alto.

This.... is the Re\_gis\_trar! This.... is the Re\_gis\_trar!

Ten. & Bass.

This system features vocal lines for Soprano & Alto and Tenor & Bass, along with piano accompaniment. Dynamics include *mf*.

*mf* *f* *f* *f* *f*

This system shows the piano accompaniment for the fourth system, with dynamics ranging from *mf* to *f*.

Bow,..... Bow,..... Bow.... to the Re\_gis\_trar!

This system includes a vocal line with the lyrics "Bow,..... Bow,..... Bow.... to the Re\_gis\_trar!" and piano accompaniment. Dynamics include *f*.

*mf* *f*

This system shows the piano accompaniment for the sixth system, with dynamics including *mf* and *f*.



He can the li\_cence grant. He is the man we want.

Bow,..... Bow,..... Bow to the Re\_gis.trar!

MAQUIRE. *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*

REEDS & HORNS.



CRIPPS.

MACUIRE.

Tempo di Minuet.

This is my daughter, sir.

One moment, pray.

These are her brides - maids -

No doubt a wed - ding

this her bri - dal day!

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



MAQUIRE.

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

STRINGS.

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

*graz* *rall:*

Tempo Primo.

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

*graz* *p* *mf*

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!



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

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.*

*dim.*



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

*p* *ff* (All sit)

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

CRIPPS. (speaking) "Sir, the Christian names are immaterial!" On a Saturday- On a

Dialogue. *p* *f*

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

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

*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 qualifications 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.....



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<sup>o</sup> 5a.

Exeunt

Musical score for No. 5a, featuring piano accompaniment. The score is in 9/8 time and B-flat major. It begins with a piano (*p*) dynamic and *ad lib.* (ad libitum) marking. The piece concludes with a forte (*f*) dynamic. The word "Exeunt" is written above the final measure.

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<sup>o</sup> 5b.

Musical score for No. 5b, featuring piano accompaniment. The score is in 9/8 time and B-flat major. It begins with a piano (*p*) dynamic and *ben marcato* (benignly marked) marking. The piece concludes with a forte (*f*) dynamic. The word "Exeunt" is written above the final measure.

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

Enter CRIPPS and wedding party.

N<sup>o</sup> 5c.

Musical score for No. 5c, featuring piano accompaniment. The score is in 9/8 time and B-flat major. It begins with a piano (*p*) dynamic and concludes with a forte (*f*) dynamic.

Musical score for No. 5d, featuring piano accompaniment. The score is in 9/8 time and B-flat major. It begins with a fortissimo (*ff*) dynamic and *grandioso* (grandioso) marking. The piece concludes with a *rall.* (rallentando) marking.

Curtain.

Musical score for No. 5e, featuring piano accompaniment. The score is in 9/8 time and B-flat major. It begins with a *rit.* (ritardando) marking and concludes with a forte (*f*) dynamic.

END OF ACT I.