

# ACT II.

N<sup>o</sup> 7.

Song. (DUKE.) - "Oh butcher, oh baker."

*Allegro vivace.*

DUKE.

PIANO.

Musical score for the first system, featuring a vocal line for the Duke and a piano accompaniment. The tempo is marked "Allegro vivace". The piano part includes dynamic markings of forte (f) and mezzo-forte (mf).

*Moderato affettuoso*

*legato*

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

*p colla voce*

Musical score for the second system, featuring the vocal line and piano accompaniment. The tempo is "Moderato affettuoso" and "legato". The piano part is marked "p colla voce".

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

Musical score for the third system, featuring the vocal line and piano accompaniment.

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

Musical score for the fourth system, featuring the vocal line and piano accompaniment. The piano part includes a "cres." marking.

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

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

*mf* *ff* *mf*

*Hit tambourine.*



*tam.*

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

*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* *ff* *mf* *sf*

*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

*eres:*

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*

*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

*tam.* *mf* *tam.*

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

*ff* *mf colla. voce* *ff*



DANCE.

*tam. tam. tam. tam.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a *mf* dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment. The system concludes with a *mf* dynamic.

*tam. tam.*

*tam. tam.*

*tam. tam.*

The second system of musical notation consists of two staves. It begins with a *f* dynamic. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a *mf* dynamic.

*tam. tam.*

*tam.*

*tam.*

The third system of musical notation consists of two staves. It begins with a *f* dynamic. The upper staff features a melodic line with some slurs, and the lower staff provides accompaniment. The system concludes with a *ff* dynamic.

*tam.*

The fourth system of musical notation consists of two staves. It begins with a *mf* dynamic. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a *mf* dynamic.

*tam. tam.*

*tam. tam.*

The fifth system of musical notation consists of two staves. It begins with a *f* dynamic. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a *mf* dynamic.

*tam. tam. tam. tam.*

*tam.*

*tam.*

The sixth system of musical notation consists of two staves. It begins with a *f* dynamic. The upper staff continues the melodic line, and the lower staff provides accompaniment. The system concludes with a *ff* dynamic.



N<sup>o</sup>8. Duet (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."

Allegro Agitato.

WOODPECKER.

The slave of impulse I,

PIANO.

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 Oh,



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

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

- pal,..... If, when..... as - sem - bled all -

squall,..... And, this..... is worst of all -

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

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

ex - qui - site fal - set - to!

ex - qui - site fal - set - to!



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

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

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 music features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "born..... of South\_ern - fire:..... I know..... what you re -" on the first line, and "part..... of your at - tire,..... That's not..... what I re -" on the second line. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* 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 music continues the vocal and piano parts. The lyrics are: "-quire..... I know..... what you re - quire..... Too" on the first line, and "- quire,..... That's not..... what I re - quire,..... That's" on the second line. The piano accompaniment continues with chords and moving lines. Dynamic markings of *f* are present in the piano part.

well..... what you re - quire..... Here\_ take it,  
not..... what I re - quire..... That,



The third system of music concludes the vocal and piano parts. The lyrics are: "well..... what you re - quire..... Here\_ take it," on the first line, and "not..... what I re - quire..... That," on the second line. The piano accompaniment continues with chords and moving lines. Dynamic markings of *dim:* 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.*

*Fine.* (Hopping exit for DUCHESS)

*70m*

*sf Fine. p stacc.*



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

Moderato ben marcato.

MAQUIRE.

PIANO.

Musical notation for the introduction, featuring a vocal line for Maquire and piano accompaniment. The tempo is marked 'Moderato ben marcato'.

*Recit.*

Now, Wood\_peek\_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 stihickle! 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 lyrics are: "port and on sherry, It's li-ber-al, very- At price you don't stihickle! When you". The piano part includes a *gva* (grace) marking over the final notes of the first phrase.

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

The second system continues the musical piece. The lyrics are: "spoke of our fooding, Thinks I, he's allooding To chops and a pooding, Bread". The piano accompaniment includes a *loco* marking at the beginning of the system.

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

The third system of music has the lyrics: "cheese and a pihickle- All ve-ry good things to tuck in- to our frames. But that's". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking and a *gva* (grace) marking.

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 includes a *f* (forte) dynamic marking.



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

all that one wishes— There's muck and mickle! There's puddings and ices, And

jam-bong in slices, And other devices, Our palates to tickle! Fine

Frenchified fixings— I don't know their names. But they do the thing well, in the



Hall of St James!

Sop. & Alto.

There's pud\_dings and i\_ees, And... jam\_bong in slices\_ And

Ten. & Bass.

I\_ees Slices

*parlante*

Vices!

*parlante*

Thickle!

o\_ther de\_vices Our pa\_lates totihickle! Fine Frenchified fix\_ings, We

*rall.*

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

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

*rall.*

*rall.*



N<sup>o</sup> 10.

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

Soprano.  
Alto.

Tenor.  
Bass.

PIANO.

Vivace. *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



*cres.*

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

*(shouting)*

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

Haste to the wedding.

*f* *ff*

*f* *f*

*grv*

*cres: e accel.*

*grv*

*f*

*grv*

Curtain.



N<sup>o</sup> 11. Song. (BUNTHUNDER) "Though called upon I've never been?"

PIANO.

Andante maestoso.

*p* *sf* *mf* *sf* *mf*

Detailed description: This block contains the piano introduction for the song. It features two staves: a treble clef staff with a key signature of two flats and a 2/4 time signature, and a bass clef staff. The music is marked 'Andante maestoso'. Dynamics include piano (*p*), sforzando (*sf*), and mezzo-forte (*mf*). The introduction consists of several measures of chords and rhythmic patterns.

Curtain.

*sf* *p*

Detailed description: This block contains the 'Curtain' musical notation, which is a short piano piece. It consists of two staves (treble and bass clef) with a key signature of two flats. The music is marked with dynamics *sf* and *p*. It features a series of chords and rhythmic figures.

GEN: BUNTHUNDER.

Though call'd up\_on I've ne\_ver been To

*pf* *colla voce*

Detailed description: This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are 'Though call'd up\_on I've ne\_ver been To'. The piano part is marked *pf* *colla voce*.

court a war\_rior's tomb, Or to de\_fend my so\_vereign Queen In

Detailed description: This block contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are '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

Detailed description: This block contains the third line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are 'battle's dread boom\_boom! Re\_sist\_less I, when I am stirr'd To'.



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!



Nº 12.

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

*Handwritten note: Enter woodpecker*

Con spirito.

WOODPECKER.

(Enter WOODPECKER.)

PIANO.

WOOD. Chant.

Con spirito.

BUN. Chant.

WOOD.

BUN.



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.

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!

*ff*

*f con spirito*



WOODPECKER.

From the Mar - chion - ess - es, Whom

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo marking 'mf' (mezzo-forte) is placed at the beginning of the piano part.

40  
 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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a time signature of 6/8. The piano accompaniment is in a grand staff with the same key signature and time signature.

42  
 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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a time signature of 6/8. The piano accompaniment is in a grand staff with the same key signature and time signature.

44  
 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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a time signature of 6/8. The piano accompaniment is in a grand staff with the same key signature and time signature.



49

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

52

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

55

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

58

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,

*eyes:*

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*

*ff*



N<sup>o</sup> 13.

Song. (MAQUIRE.) - "If you value a peaceable life."

Allegretto.

MAQUIRE.

PIANO.

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 go - vern a - lone, And she



ne\_ ver would share with an\_ - o - ther; *cres.* Re - mark - a - bly tall and well

grown, *cres.* She had plen - ty of mus\_cle and bone, With an *cres.*

ex - cel\_lent will of her own\_ *rall: mf* And my dar\_ling takes af - ter her *mf*

mo - ther! *p a tempo* 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 \_ \_variably 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:*

*Λ 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 rall:*

*mf*



*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 bu - 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 - vus, my boy, wasn't in it! Give your wife of in - dul - gence her

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

*cres:*



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*

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

*p a tempo*

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!

Oh! if

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "And, re- - member, my dar-ling Takes af-ter her mo - - ther!". The middle staff is a vocal line in treble clef with the lyrics "Oh! if". The bottom staff is a piano accompaniment in bass clef. The music is in a common time signature and features a mix of eighth and sixteenth notes.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "ear - ly in life He had hap - pi - ly known How to hu - mour a wife With a". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues with similar rhythmic patterns and includes some slurs and accents.

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

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "will of her own, They would not have been snarl - ing". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music concludes with a final cadence and a fermata over the last note.



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<sup>o</sup> 14.

*done to accompaniment well*

Allegretto.

WOODPECKER.

*ad lib.* I've come a\_cross hats of all co\_lors and sorts, But

PIANO.

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

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

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



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?

BUN.

mo-ther! Al-re-a-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

*mf*

*rall.*

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

*rall:*  
*f*

BUN.

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

*f* *p*

WOOD.

BOTH. accel.

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

*f* *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.

*Parlante ad lib.*  
My dear sir, he'd simply and si\_lent ly smash her! And, by

*BUN.*

*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,

*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

*colla voce*

*rall.*

ought to - I don't think I ought to, and yet - Ha, Ha! Ho, Ho! Sly

*rall.*

WOOD.

BOTH. *acce*

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

*mf 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 -

*fp*

WOOD.

\_no\_ra's! Her name, sir - Le\_o - \_no\_ra's! Quite right, it's Le\_o -

*fp*

*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?



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.

*U.C.* *fff*



FINALE.

N<sup>o</sup> 15.

*Allegretto Moderato.*

LEONORA.

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 - ghash! 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.

MARIA.

WOODPECKER.

MACUIRE.

BUNTHUNDER.

Soprano.  
Alto.

Tenor.  
Bass.

PIANO.

While you've been on - clau - des - tine jaunts - I've wait - ed for you

She's got the hat - She's got the hat (We don't know how, but

She's got the hat - She's got the hat (We don't know how, but

She's got the hat - She's got the hat (We don't know how, but

She's got the hat - She's got the hat (We don't know how, but

She's got the hat - She's got the hat (We don't know how, but

She's got the hat - She's got the hat (We don't know how, but



at my aunt's, at my aunt's, at my aunt's, All  
 ne\_ver mind that)\_ It's tât for tit, and tit for tat\_ She's  
 ne\_ver mind that)\_ It's tât for tit, and tit for tat\_ She's  
 ne\_ver mind that)\_ It's tât for tit, and tit for tat\_ She's  
 ne\_ver mind that)\_ It's tât 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!

She's got the hat!

*p*

She's got the hat!

*p*

She's got the hat!

She's got the hat!

She's

She's

She's

She's

She's

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

She's

She's



got the hat!

got the hat!

got the hat!

got the hat!

But, stop! The gate of

got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*mf*

Hea - ven shuts!

Where

*f* She's got the hat!

*mf*



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.

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. Well, what of this, and what of that -

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

Alto.

Ten. 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

*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,

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

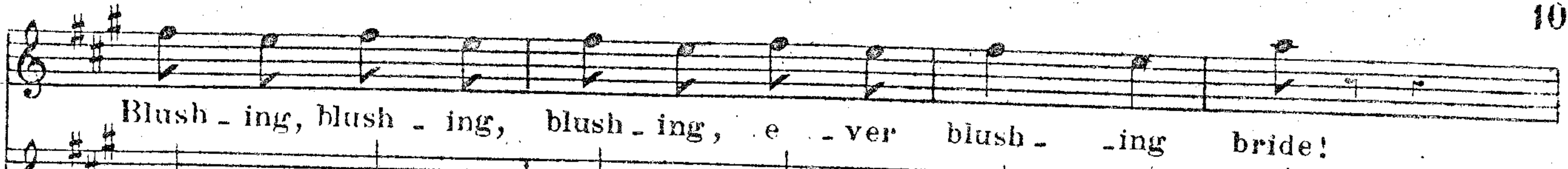
long and loud - ly, Hap - py hearts to - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - ge - ther tied -  
 long and loud - ly, Hap - py hearts to - ge - ther tied -



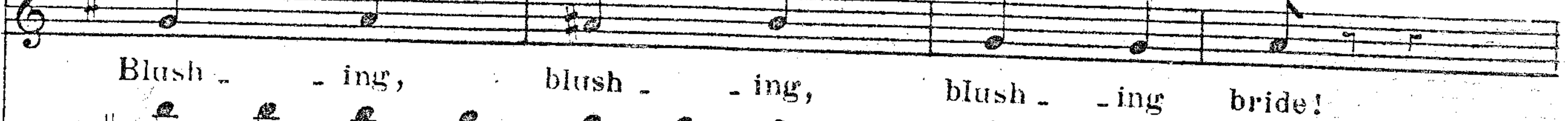




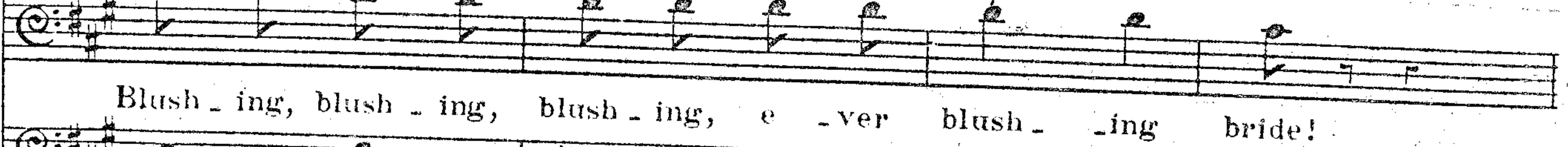
Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!



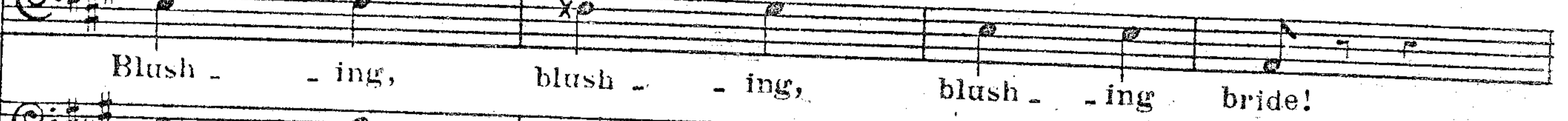
Blush - ing, blush - ing, blush - ing bride!



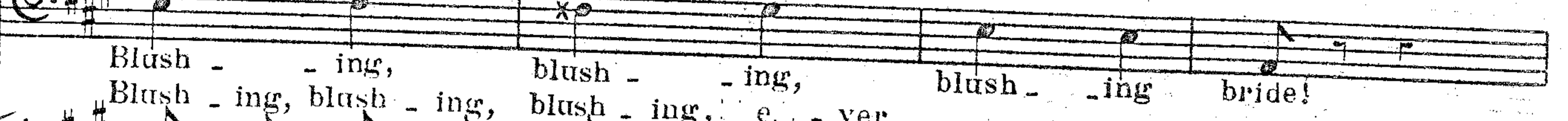
Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!



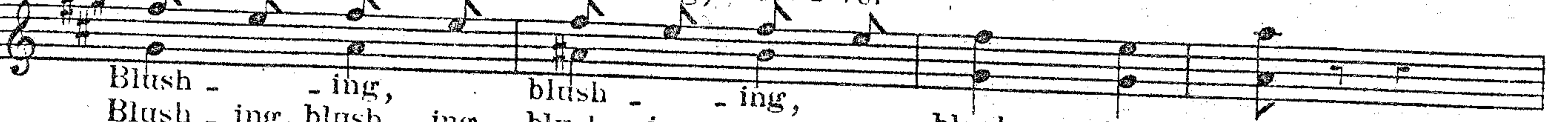
Blush - ing, blush - ing, blush - ing bride!



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



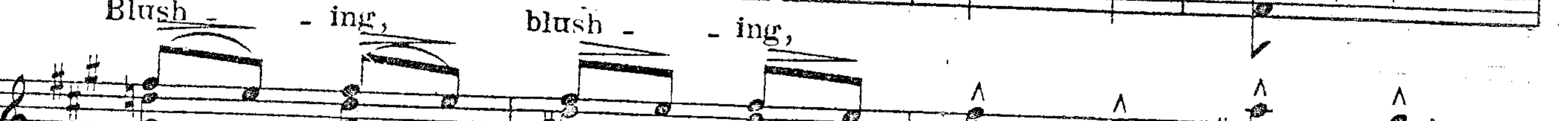
Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!

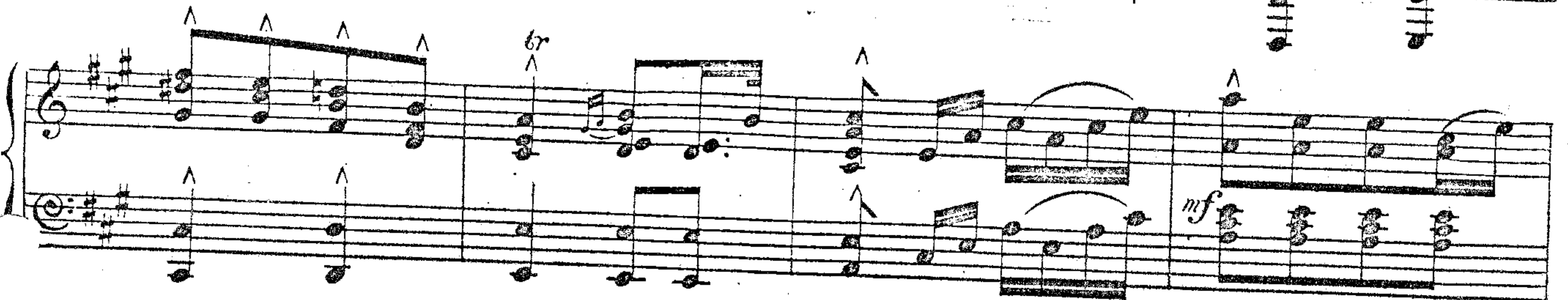
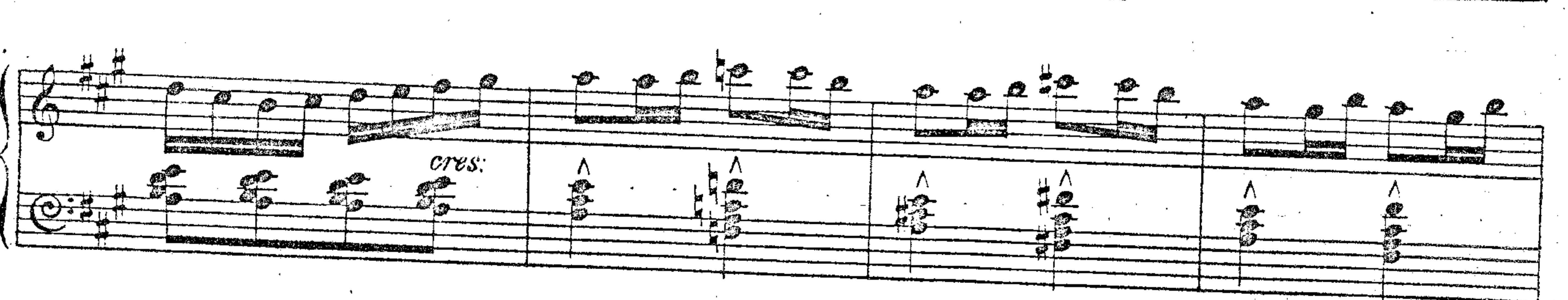
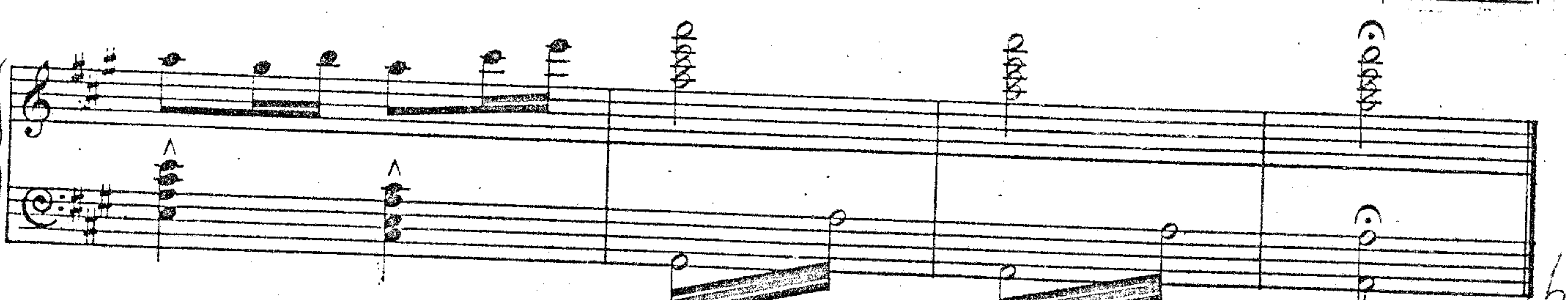


Blush - ing, blush - ing, blush - ing, e - ver blush - ing bride!



Blush - ing, blush - ing,



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