

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.

Vocal Score, Complete	5.0
Pianoforte Solo	3.0
Libretto	1.0



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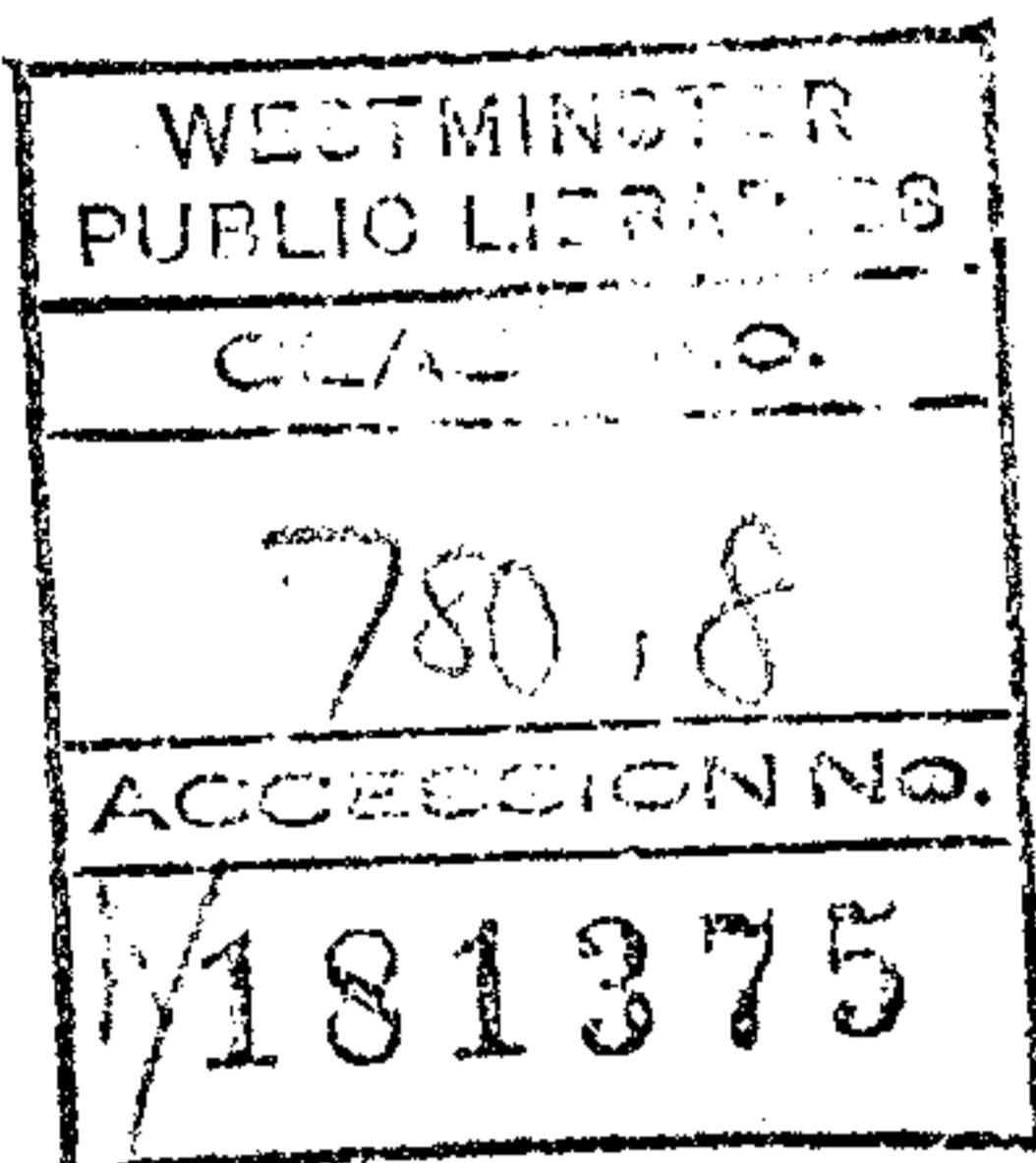
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"HASTE TO THE WEDDING."

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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ACT I.

N^o 1.

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

Written by
W. S. GILBERT.

Composed by
GEORGE GROSSMITH.

Allegretto vivace.

PATTY.

JACKSON.

PIANO.

The first system of 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 lines are mostly rests, indicating that the characters are silent during this instrumental introduction.

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

The third system continues the musical notation. The lyrics for Jackson 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!

