

MADAME SHERRY



HUGO
FELIX.

R. P. Jones

CHAPPELL & CO. LTD

MADAME SHERRY.

A Musical Play

IN THREE ACTS.

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ADRIAN ROSS.

MUSIC BY

HUGO FELIX.

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MADAME SHERRY.

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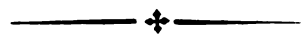
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MADAME SHERRY.



ACT I.

Nº 1.

INTRODUCTION.

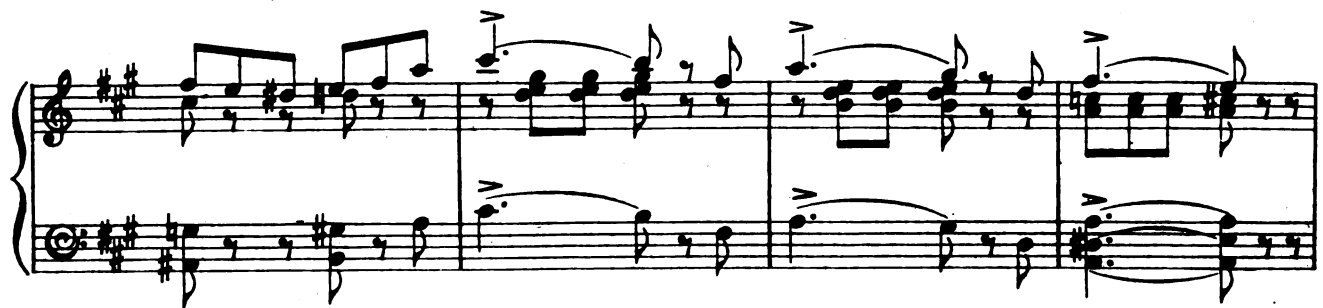
Chorus of Tradespeople.

English Lyrics by
ADRIAN ROSS.

Music by
HUGO FELIX.

Allegretto con moto.

Piano.

CURTAIN.




TRADESPEOPLE.

SOP.
ALTO.

W'e're the trades-men com - ing in, Al - ways as the months be - gin,

TEN.

W'e're the trades-men com - ing in, Al - ways as the months be - gin,

BASS.

W'e're the trades-men com - ing in, Al - ways as the months be - gin,

mf

SOP.
ALTO.

Each with a lit - tle ac - count too! ac - count too, ac - count too!

TEN.

Each with a lit - tle ac - count too! ac - count too, ac - count too!

BASS.

Each with a lit - tle ac - count too! ac - count too, ac - count too!

SOP.
ALTO

For our cus - tom - er to - day, Has the rea - dy cash to pay,

TEN.

For our cus - tom - er to - day, Has the rea - dy cash to pay,

BASS.

For our cus - tom - er to - day, Has the rea - dy cash to pay,

SOP.
ALTO

All that our bills may a - mount to, what they a - mount to.

TEN.

All our bills to - day, what they a - mount to.

BASS.

All our bills to - day, what they a - mount to.

Allegretto grazioso.

Allegretto grazioso.

THE BUTCHER.

THE BAKER.

I bring meat and su - et! I the break - fast roll!

p

THE DAIRYWOMAN.

THE COAL MERCHANT.

I the but - ter to it! I sup - ply the coal!

THE GREENGROCER.

Fruit and greens I dai - ly have pre - pared and sent!

f

THE LANDLORD.

I'm the land - lord gai - ly com - ing for my rent.

SOP.
LTO.

mf

But we're not at all a - fraid, For we know we shall be paid, For we

EN.

mf

But we're not at all a - fraid, For we know we shall be paid, For we

ASS.

mf

But we're not at all a - fraid, For we know we shall be paid, For we

SOP.
LTO.

know we shall be paid, yes, paid!

EN.

know we shall be paid, yes, paid!

ASS.

know we shall be paid!

Al.

*

THE MILLINER.

THE TAILOR.

Mil - lin - er my trade is, Coats I make to wear,

p *grazioso*

THE FLORIST.

THE HAIRDRESSER.

I have flow'rs for la - dies, And I curl their hair!

THE DRESSMAKER.

Frocks and frills en - thrall - ing I can make a - right.

AN ELECTRICIAN.

I have been in - stall - ing the e - lec - tric light!

SOP. ALTO. *mf*
 But we're just a bit a - fraid Whe - ther we shall

TEN. *mf*
 But we're just a bit a - fraid Whe - ther we shall

BASS. *mf*
 But we're just a bit a - fraid Whe - ther we shall

SOP. ALTO.
 all be paid, We per - haps shall not be paid, not.

TEN.
 all be paid, We per - haps shall not be paid, not

BASS.
 all be paid, We per - haps shall not be paid, not

cresc.

Poco piu mosso, Valse Mazurka.

SOP. ALTO. paid. What can be wrong?_____

TEN. paid.

BASS. paid.

SOP. ALTO. If he keeps us wait_ing thus, thus, thus,

TEN. Why is he long? If he keeps us wait_ing thus, thus, thus,

BASS. Why is he long? If he keeps us wait_ing thus, thus, thus,

SOP. ALTO.
We in-tend to make a fuss, fuss, fuss, Is the cheque late?

TEN.
We in-tend to make a fuss, fuss, fuss,

BASS.
We in-tend to make a fuss, fuss, fuss,

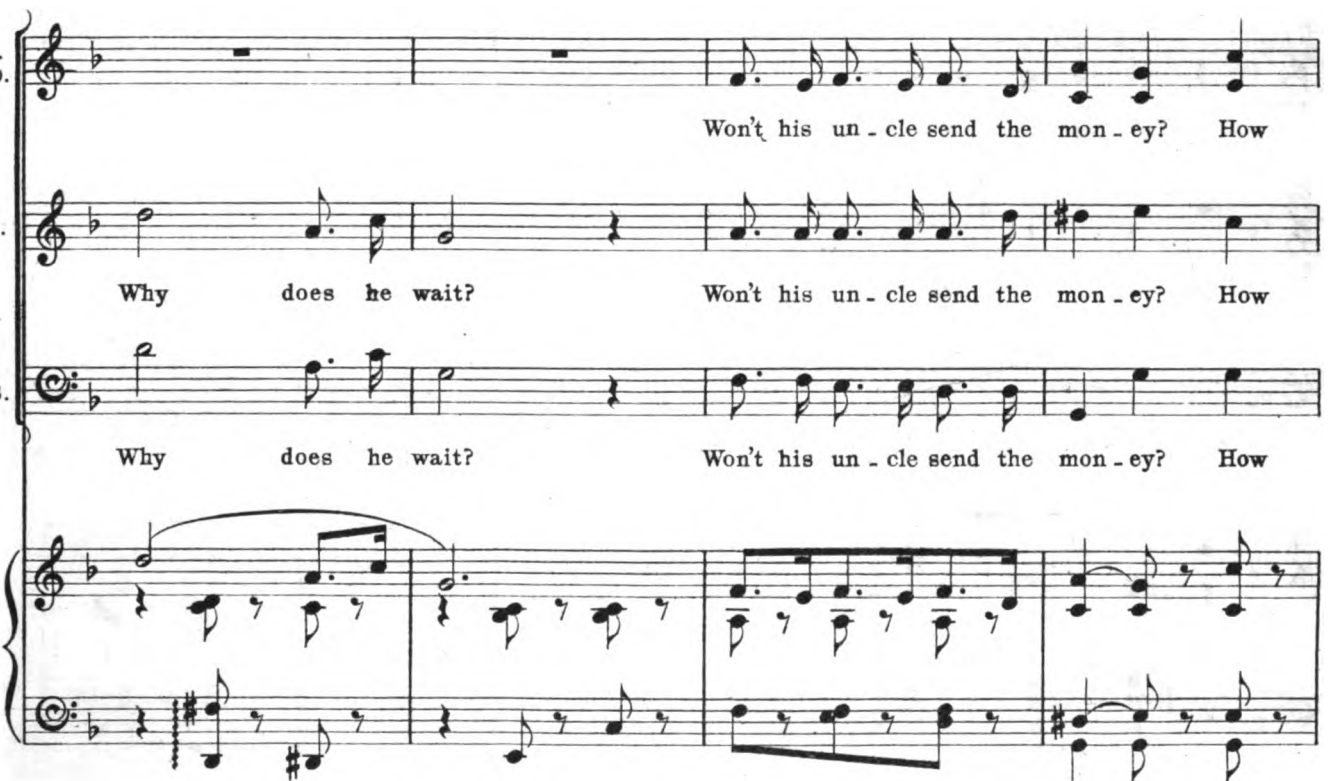


The first system of the musical score features three vocal staves (Soprano/Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "We in-tend to make a fuss, fuss, fuss, Is the cheque late?" for Soprano/Alto, "We in-tend to make a fuss, fuss, fuss," for Tenor, and "We in-tend to make a fuss, fuss, fuss," for Bass. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

SOP. ALTO.
Won't his un-cle send the mon-ey? How

TEN.
Why does he wait? Won't his un-cle send the mon-ey? How

BASS.
Why does he wait? Won't his un-cle send the mon-ey? How



The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Won't his un-cle send the mon-ey? How" for Soprano/Alto, "Why does he wait? Won't his un-cle send the mon-ey? How" for Tenor, and "Why does he wait? Won't his un-cle send the mon-ey? How" for Bass. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

SOP. ALTO. *mf* SOP. SOLO
 fun - - ny! Pay ev - 'ry bill!

TEN. TEN. SOLO SOLO
 fun - - ny! He must and will It's on - ly

BASS. fun - - ny!

SOP. ALTO. ALL. *rit.*
 Of course he must! If he does not

TEN. ALL.
 just! Of course he must! If he does not

BASS. Of course he must! If he does not

SOP. ALTO.
 Pay on the spot. He will find the fun be - gin, -gin, -gin,

TEN.
 Pay on the spot. He will find the fun be - gin, -gin, -gin,

BASS.
 Pay on the spot. He will find the fun be - gin, -gin, -gin,

The first system of the musical score features three vocal staves (Soprano/Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a key with one sharp (F#) and a common time signature. The lyrics are: "Pay on the spot. He will find the fun be - gin, -gin, -gin,". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and single notes.

SOP. ALTO.
 When we put the bro - kers in, in, in, Call him once more.

TEN.
 When we put the bro - kers in, in, in, Call him once more.

BASS.
 When we put the bro - kers in, in, in, Call him once more.

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics are: "When we put the bro - kers in, in, in, Call him once more." The piano accompaniment features a more complex rhythmic pattern in the right hand, including some triplets and sixteenth notes, while the left hand continues with a steady bass line.

SOP. ALTO.
Bang on his door Tell him this is set - tling

TEN.
Bang on his door This is set - tling

BASS.
Bang on his door This is set - tling

SOP. ALTO. *poco sost.*
day, day, day, He must come and he must pay, pay, pay,

TEN.
day, day, day, He must come and pay, pay, pay,

BASS.
day, day, day, He must come and pay, pay, pay,

poco sost.

a tempo *allargando*

SOP. ALTO. Tell him this is set - tling day, and he must come to the door — and

TEN. Tell him this is set - tling day, and he must come to the door — and

BASS. Tell him that he must come to the door — and

a tempo *allargando*

SOP. ALTO. pay! —

TEN. pay! —

BASS. pay! —

ff a tempo *fp*

Dialogue.

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first two measures. The left hand (bass clef) plays a chordal accompaniment. The dynamic marking *pp* is placed above the first measure of the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand plays a more active accompaniment. The dynamic marking *sempre pp* is placed above the first measure of the left hand.

Third system of musical notation. The right hand has a more complex melodic line with slurs. The left hand accompaniment is also more active. The dynamic marking *crescendo* is placed above the right hand in the third measure.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment is chordal. Dynamic markings *pp* and *ppp* are placed above the first and third measures of the left hand, respectively.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment is chordal. Dynamic markings *ppp* are placed above the first and below the last measure of the left hand.

Nº 2.

CHORUS. (Bohemians, Students, and Artists' Models.)

Allegretto giocoso.

Piano.

ff TUTTI. *ff* sempre.

ff

P.
FO.

ff
Hi! hi! hi! hi!

N.

f We're Bo - he - mians gay and clev - er, *ff*
Hi! hi! hi! hi!

IS.

f We're Bo - he - mians gay and clev - er, *ff*
Hi! hi! hi! hi!

f *ff*

SOP. ALTO. *ff* Hi! hi! hi! hi! hi!

TEN. *f* Com_rades true who will not sev_er! *ff* Hi! hi! hi! hi! *f* ne_ver, ne_ver,

BASS. *f* Com_rades true who will not sev_er! *ff* Hi! hi! hi! hi! *f* ne_ver, ne_ver,

The first system of the musical score features three vocal parts (Soprano/Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Soprano/Alto part begins with a rest followed by five notes of 'Hi! hi! hi! hi! hi!' with a fortissimo (*ff*) dynamic. The Tenor and Bass parts enter with the lyrics 'Com_rades true who will not sev_er!' followed by 'Hi! hi! hi! hi!' and 'ne_ver, ne_ver,'. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment, with dynamics ranging from *f* to *ff*.

SOP. ALTO. *ff* Hi! hi! hi! hi! *f* Tho' we ne_ver fin_ish, ne_ver,

TEN. *ff* ne_ver, ne_ver, *ff* Hi! hi! hi! hi! *f* Tho' we ne_ver fin_ish, ne_ver,

BASS. *ff* ne_ver, ne_ver, *ff* Hi! hi! hi! hi! *f* fin_ish, ne_ver,

The second system continues the vocal and piano parts. The Soprano/Alto part has 'Hi! hi! hi! hi!' followed by 'Tho' we ne_ver fin_ish, ne_ver,'. The Tenor part has 'ne_ver, ne_ver,' followed by 'Hi! hi! hi! hi!' and 'Tho' we ne_ver fin_ish, ne_ver,'. The Bass part has 'ne_ver, ne_ver,' followed by 'Hi! hi! hi! hi!' and 'fin_ish, ne_ver,'. The piano accompaniment continues with the same melodic and harmonic structure, featuring dynamics of *f* and *ff*.

OP.
LTC.

an - y pic - ture what so ev - er, we are all so ve - ry, ve - ry cle - ver!

EN.

an - y pic - ture what so ev - er, we are all so ve - ry, ve - ry cle - ver!

ASS.

an - y pic - ture what so ev - er, we are all so ve - ry, ve - ry cle - ver!

A STUDENT. (Baritone.)

I am a bril - liant stu - dent, My

STUD.

mind is quite sub - lime; Pro - fess - ors cold and pru - dent Re -

STUD.

- ject me ev' - ry time! They plough me ev' - ry time!

rit.

A PAINTER. (Baritone.)

Ob -

rit. *a tempo*

STUD.

PAIN.

- serve my vel - vet jack - et, It gives me such an air! I'm

(Baritone.)

A POET. (Tenor.)

like a la - belled pack - et, You know there's gen - ius there! And

POET.

I'm a might - y po - et, A com - ing King of song; For

poco rit.

a tempo

TENOR

all the world may know it, Be - cause my hair is long!

OP. ALTO

ff Hi! hi! hi! hi!

TENOR

f We're Bo - he - mians gay and cle - ver, *ff* Hi! hi! hi! hi! *f* Comrades true who will not sev - er!

BASS

f We're Bo - he - mians gay and cle - ver, *ff* Hi! hi! hi! hi! *f* Comrades true who will not sev - er!

SOP. ALTO

ff Hi! hi! hi! hi! *ff* hi! hi! hi! hi!

TENOR

ff Hi! hi! hi! hi! *f* nev - er, nev - er, nev - er, nev - er, *ff* hi! hi! hi! hi!

BASS

ff Hi! hi! hi! hi! *f* nev - er, nev - er, nev - er, nev - er, *ff* hi! hi! hi! hi!

SOP. ALTO. *f* Tho' we nev - er fin - ish, nev - er, an - y pic - ture what - so - ev - er, we are all so

TEN. *f* Tho' we nev - er fin - ish, nev - er, an - y pic - ture what - so - ev - er, we are all so

BASS. *f* fin - ish, nev - er, an - y pic - ture what - so - ev - er, we are all so



SOP. ALTO. ve - ry, ve - ry cle - ver!

TEN. ve - ry, ve - ry cle - ver!

BASS. ve - ry, ve - ry cle - ver!

ff *ff*



Nº 3.

SONG. (Andrew,) and Chorus.

"THE TRICK."

Andrew. *Moderato.*

Piano. *f* *rit.*

ANDREW. *a tempo*

1. I wrote to un - cle: "It is pleas - ant Dreaming of
2. Af - ter a year or so, how - ev - er, Mon - ey was

a tempo *p*

AND.

home and mar - ried life, On - ly my in - come just at
short and cre - dit done; I was a - gain ex - treme - ly

AND. *rit.* *a tempo*

pre - sent Would not quite - sup - port a wife?" He took the
cle - ver, Wrote "Dear Un - cle, I've a son!" Prompt - ly my

AND.

hint, or ve - ry near - ly, Wrote to me by re - turn of
un - cle sent the mo - ney. That was a splen - did new re -

AND.

post: "Mar - ry the girl who cares for you dear - ly, You shall re -
- source, Af - ter a time I thought it was fun - ny, Add - ing a

mf

AND.

- ceive five hun - dred more year - ly, That will be all you want, at
daugh - ter on to my son - ny, That was a hun - dred more of

ND.

most!"
course!

ALL.
MISTIGRETTE with SOPRANO.

ALTO.

1. "Mar - ry the girl who cares for you dear - ly, You shall re -
2. Af - ter a time he thought it was fun - ny, Add - ing a

LEONARD with TENOR.

1. "Mar - ry the girl who cares for you dear - ly, You shall re -
2. Af - ter a time he thought it was fun - ny, Add - ing a

BASS.

1. "Mar - ry the girl who cares for you dear - ly, You shall re -
2. Af - ter a time he thought it was fun - ny, Add - ing a

f

IST.
SOP.
LTO.

- ceive five hun - dred year - ly, That will be all you want, at
daugh - ter on to his son - ny, That was a hun - dred more of
LEON.

EON.
TEN.

- ceive five hun - dred year - ly, That will be all you want, at
daugh - ter on to his son - ny, That was a hun - dred more of

BASS.

- ceive five hun - dred year - ly, That will be all you want, at
daugh - ter on to his son - ny, That was a hun - dred more of

ANDREW. (both verses.) *rit.* Tempo di Marcia. well marked

1 & 2. That is a cle - ver trick! I should ra - ther

MIST. & SOP. ALTO.

most!" course.

LEON. & TEN.

most!" course.

BASS.

most!" course.

rit. Tempo di Marcia. well marked

AND.

say so! Real - ly ra - ther

MIST. & SOP. ALTO.

He would ra - ther say so!

LEON. & TEN.

He would ra - ther say so!

BASS.

He would ra - ther say so!

ND.
thick! I should ra-ther say so! You must be

ST. SOP. TO.
He would ra-ther say so!

CON. TEN.
He would ra-ther say so!

SS.
He would ra-ther say so!

ND.
ex - tra quick If you want to play so im - pu - dent a

ND.
trick! Tra, la, la, la, la, You must be wide a - wake!—

MISTIGRETTE and LEONARD.

Tra la la la la!

AND. Tra la la la! Then you take the cake! *MIST. with SOP.*
f poco allargando

SOP. ALTO. Ha, ha, ha,

TEN. *f* LEONARD. with TEN. Ha, ha, ha,

BASS. Ha, ha, ha,

ff *poco allargando*
ff pesante

AND. I should rather say so!

MIST. & SOP. ALTO. *a tempo* ha, ha! What a clever trick, He would rather

LEON. & TEN. ha, ha! What a clever trick, He would rather

BASS. ha, ha! What a clever trick, He would rather

a tempo *mf* *f*

AND

I should ra.ther say so!

MIST. & SOP. ALTO.

say so! Real.ly ve - ry thick, He would ra.ther

LEON. & TEN.

say so! Real.ly ve - ry thick, He would ra.ther

BASS.

say so! Real.ly ve - ry thick, He would ra.ther

Detailed description: This system contains the first musical phrase. It features five vocal staves (AND, MIST. & SOP. ALTO., LEON. & TEN., BASS.) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics 'I should rather say so!' and 'say so! Really very thick, He would rather'. The piano accompaniment provides harmonic support with chords and moving lines.

AND

If you want to play so im - pu - dent a

MIST. & SOP. ALTO.

say so! For you must be quick,

LEON. & TEN.

say so! For you must be quick,

BASS.

say so! For you must be quick,

Detailed description: This system contains the second musical phrase. It features five vocal staves (AND, MIST. & SOP. ALTO., LEON. & TEN., BASS.) and a piano accompaniment. The key signature remains one sharp (F#). The vocal parts enter with the lyrics 'If you want to play so impudent a' and 'say so! For you must be quick,'. The piano accompaniment continues with harmonic support.

MISTIGRETTE and LEONARD.

AND.

Tra la la la la, you must be wide a wake, -
 trick, Tra la la la la, you must be wide a wake, -

MIST. LEON.

AND.

SOP. ALTO.

TEN.

BASS.

— Tra la la la, then you take the cake! —
 — Tra la la la, then you take the cake!
 Tra la la la, then you take the cake!
 Tra la la la, then you take the cake!
 Tra la la la, then you take the cake!

Moderato.

1. *rit.* 2.

No 3a

EXIT.

Allegretto giocoso.

ff

SOP. ALTO. *ff* Hi! hi! hi! hi!

TEN. *f* We're Bo - he - mians gay and cle - ver, *ff* Hi! hi! hi! hi! *f* Com - radestrue who

BASS. *f* We're Bo - he - mians gay and cle - ver, *ff* Hi! hi! hi! hi! *f* Com - radestrue who

Allegretto giocoso.

f >>>

SOP. ALTO. *ff* Hi! hi! hi! hi! *ff* Hi! hi!

TEN. *ff* will not sev - er! *f* Hi! hi! hi! hi! *ff* nev - er, nev - er, nev - er, nev - er, *f* Hi! hi!

BASS. *ff* will not sev - er! *f* Hi! hi! hi! hi! *ff* nev - er, nev - er, nev - er, nev - er, *f* Hi! hi!

f >>>

SOP. ALTO. *f* hi! hi! Tho' we nev-er fin-ish nev-er, An-y pic-ture what-so-ev-er,

TEN. *f* hi! hi! Tho' we nev-er fin-ish nev-er, An-y pic-ture what-so-ev-er,

BASS. *f* hi! hi! Fin-ish nev-er, An-y pic-ture what-so-ev-er,

SOP. ALTO. We are all so ve-ry, ve-ry clev - - er!

TEN. We are all so ve-ry, ve-ry clev - - er!

BASS. We are all so ve-ry, ve-ry clev - - er!

ff

No. 4.

DUET (Mistigrette and Leonard.)

"I LOVE YOU!"

LEONARD.

(Mistigrette plays.)

Mi - sti - grette!

mf (Piano on the Stage)

pp

Detailed description: This system contains Leonard's first vocal line and the piano accompaniment. Leonard's part begins with a rest, followed by the lyrics "Mi - sti - grette!". The piano accompaniment features a melody with triplets and an eighth-note run, marked *mf* and labeled "(Piano on the Stage)". The piano part includes a *pp* dynamic marking in the lower register.

MISTIGRETTE.

MIST.

Le - o - nard!

LEON.

(Leonard plays.)

mf

poco rit.

pp

Detailed description: This system contains Mistigrette's first vocal line and the piano accompaniment. Mistigrette's part begins with a rest, followed by the lyrics "Le - o - nard!". The piano accompaniment features a melody with triplets, marked *mf* and labeled "(Leonard plays.)". The piano part includes a *poco rit.* marking and a *pp* dynamic marking in the lower register.

Valse lente.

MIST
Le-o-nard! You love

LEON.
Misti-grette! I love you!

p

Valse lente.

p dolce, espress.

MIST
me! You love me! Le-o-nard?

LEON.
I love you, Mi-sti-grette! I

MIST. Honour bright!

LEON. love you day and night! That's all right!

MIST. You love

LEON. *poco rit.* *a tempo*
You are fair as the sky a - bove me.

poco rit. *a tempo*
p sempre dolce

MIST. mel! You love me! Le - o - nard! I

LEON. I love you, Mi - sti - grette! I

8

MIST. love you! Is it right, Honour bright, hon - our

LEON. love you! Certain quite, cer - tain

mf *f*

Ad.

Con moto.

MIST. bright? But talk - ing I can - not al - low!

LEON. quite! We're

rit. *rit.* *a tempo*

Con moto. *rit.* *a tempo*

MIST. In sharps and flats You

LEON. play-ing the pi - a - no now! In black and white, You

MIST. *rit.* no - tice that's en - tire - ly right! If *a tempo* a - ny one comes med - dling We

LEON. no - tice that's en - tire - ly right! If a - ny one comes med - dling We

MIST. put him off by ped - al - ling! And I ex - pect

LEON. put him off by ped - al - ling! Play *f, f, f.* Un -

MIST. He won't de-tect, Our love he won't de - tect.

LEON. - less he's deaf, Our love he won't de - tect.

ff

Poco meno. **LEONARD.**

LEON. (Mistigrette plays.) I saw you at a mu - sic -

ff

LEON. - hall, I saw you danc - ing in the bal - let, You made me

1. N.
 diz - zy, lit - er - al - ly, And now I love you best of

2. N.
 all My life will

3. N.
 be a des - ert a - rid,

MISTIGRETTE.
 It must not be, We

allargando *allargando*

a tempo

MIST. will be - mar - ried.

LEONARD.
Get mar - ried! Oh! the dev - il! no!

(Orchestra.) *p* (Leonard plays.) *ff*

MIST. *Agitato.*
No? my dar - ling!

LEON. *Agitato.*
I mean, of course I'd like to,

(Mistigrette plays.) *Agitato.* (Orchestra.) *mf*

LEON. *Agitato.*
ra - ther, But first we have to get con - sent

SON.

From his Se - re - ni - ty my fa - - - ther, And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'From his Se - re - ni - ty my fa - - - ther, And'. The piano accompaniment features a steady bass line and a more active treble line.

MISTIGRETTE. Valse. (Tempo primo.)

SON.

Le - o - - - nard!

rit.

pass an act of Par - lia - ment! Mis - ti -

The second system of music includes a vocal line and piano accompaniment. The vocal line has the lyrics 'Le - o - - - nard!' and 'pass an act of Par - lia - ment! Mis - ti -'. Above the vocal line, the tempo is marked 'rit.'. The piano accompaniment is in 3/4 time and features a waltz-like melody.

Valse. (Tempo primo.)

rit.

p dolce, espress.

This block shows the piano accompaniment for the second system. It includes a 'rit.' marking and the instruction 'p dolce, espress.'.

1ST.

I love you! I love

2ND.

- grette! You love me! I love

The third system of music features two vocal lines and piano accompaniment. The first vocal line has the lyrics 'I love you! I love'. The second vocal line has the lyrics '- grette! You love me! I love'. The piano accompaniment is in 3/4 time and features a waltz-like melody.

MIST. you, You are dear as the Sun a - bove me, That is

LEON. you, You are dear as the Sun a - bove me, That is

MIST. right, Hon - our bright! Hon - our bright! But *rit.*

LEON. right, Hon - our bright! Hon - our bright! But *rit.*

MIST. *Con moto.* *rit.* talk - ing we can - not al - low! We're play - ing the Pi - an - o now! In *a tempo*

LEON. *Con moto.* talk - ing we can - not al - low! We're play - ing the Pi - an - o now! In

rit. *a tempo*

T. sharps and flats, In black and white, You notice that's entirely right! Tra

N. sharps and flats, In black and white, You notice that's entirely right!

rit. *f* *a tempo*

ST. la la la la la la la la! Tra

CON. If

(Leonard plays.)

fff

f (Orchestra.)

MIST.
 la la la la la ——— We put him off by ped - al - ling! Play

LEON.
 an - y one comes med dling La la la la la la! ——— Play

MIST.
 f, f, f, and we ex - pect un - less he's deaf, he

LEON.
 f, f, f, and we ex - pect un - less he's deaf, he

ff (Mistigrette plays.)

F.
won't de-lect, He can't, He

N.
won't de-lect, He can't, He

IST.
can't de - lect us! (long) Le - o - nard! I love

EON.
can't de - lect us! (long) Mi - sti - grette! I love

Valse lente, un peu soutenue.

pp

ben cantato

MIST. you, I love you, I love you! Le-o - nard!

LEON. you, I love you, I love you! Mi - sti -

MIST. I love you. My love, my own, my

LEON. grette! I love you. My love, my own, my

pp very gently. *rit.*

L.H.

MIST. love!

LEON. love!

a tempo *smorz.*

smorz.

perdendosi *pp*

Nº 5.

"SONG OF THE DIRK."

(PEPITA, MISTIGRETTE & LEONARD.)

Allegro.

Pepita.

Piano.

Musical score for the first system, featuring a vocal line for Pepita and a piano accompaniment. The piano part includes triplets and a forte (*ff*) dynamic marking.

Tempo di Bolero.

PEPITA.

Musical score for the second system, including the vocal line with lyrics and piano accompaniment. The tempo is marked "Tempo di Bolero" and the time signature is 3/4. Dynamics include *ff* and *p*.

1. I have a
2. If I'm in

Musical score for the third system, including the vocal line with lyrics and piano accompaniment. Dynamics include *p* and *ff*.

heart that's fie - ry, ve - ry! For I'm
love, it makes me stor - my, And my

PEP.

Span - ish And I'm hot! And in my
 kiss - es are cay - enne! And if a

PEP.

veins runs spe - cial Sher - ry, If you
 man does not a - dore me, You will

PEP.

rouse me, So do not! If
 see what hap - pens then! For if

PEP.

Molto più.

treach - er - ous plots in your bo - soms should lurk, I
 he whom I love my af - fec - tion should shirk, I

ritard.

bear in my gar - ter the fam - i - ly
draw from my gar - ter the fam - i - ly

fp

Allegro brioso.

dirk. } 1. & 2. Ca - ram - ba! It was my mo - ther's, It was my
dirk. }

f

mo - ther's fam - i - ly dirk! Worn on this leg or on the

o - ther, That is the way I learnt from my mo - ther, That's how I

PEP. *f*
do my dead - ly work! Ca - ram - bal It was my

MISTIGRETTE & LEONARD. *f*
1. & 2. Ca - ram - bal It was her

ff con strepito

PEP. mo - ther's, It was my mo - ther's fam - i - ly dirk!

MIST. LEON. mo - ther's, It was her mo - ther's fam - i - ly dirk! Not so

PEP. (screams.)
My dirk. Ollé!

MIST. LEON. nice when stuck in - to o - thers, It is her fami - ly dirk!

ff

No. 6. QUARTET. (Mac Sherry, Barbara, Mistigrette, Leonard.)

"SEA - SICKNESS"

Allegretto.

1. MAC SHERRY. The sight of ships, how - e - ver still, Will
 2. BARBARA. A mai - den la - dy on the boat De -

ano.

. Sh.
 . B.
 make me feel ex - treme - ly ill, For if I were on board, I feel They
 - clared she had an an - ti - dote; Take twen - ty drops in gin - ger ale, It

. Sh.
 B.
 could _n't keep an e - ven keel! _____ When
 nev - er has been known to fail! _____ So

1. M. Sh.
2. B.

foam - ing bil - lows bic - ker, And toss the boat and kick her, The
un - cle du - ly shook it, And dropp'd a dose and took it, And

1. M. Sh.
2. B.

mo - tion is up - set - ting ev - ry - bo - dy's get - ting sick and sick - er! It is
con - fi - dent - ly said he want - ed din - ner read - y If they'd cook it! But be -

1. M. Sh.
2. B.

vain to call for li - quor, You're on - ly ill the quick - er, You
- fore the man could book it, Be - low he had to hook it. He

1. M. Sh.
2. B.

want to lie right down and die, You're sick and sick - er!
nev - er had been half so bad, And he did look it!

Oh! oh! oh! She pitch - es so! The
Oh! oh! oh! He felt so low! Till

wave won't be - have as it ought to, you know!
out rang the shout of "Land a - head! yo heave ho!" And

Oh! oh! oh! What sounds of woel
we were, oh! So glad to go

Damn the sea, not for me! not much, no, no!
On the shore, Sea no more, not if we know!

BARBARA.
Oh! oh! oh! She pitch - es so, The
Oh! oh! oh! We felt - so low! Till

MISTIGRETTE.
Oh! oh! oh! She pitch - es so, The
Oh! oh! oh! We felt - so low! Till

LEONARD.
Oh! oh! oh! She pitch - es so, The
Oh! oh! oh! We felt - so low! Till

MAC SHERRY.
The
Till

B.
wave out won't be - have shout as it ought to, you know! And
rang the shout of "Land a - head, yo! heave ho!"

MIST.
wave out won't be - have shout as it ought to, you know! And
rang the shout of "Land a - head, yo! heave ho!"

LEON.
wave out won't be - have shout as it ought to, you know! And
rang the shout of "Land a - head, yo! heave ho!"

M. Sh.
wave out won't be - have shout as it ought to, you know! And
rang the shout of "Land a - head, yo! heave ho!"

Oh! oh! oh! What sounds of woe!
we were oh! So glad to go

Oh! oh! oh! What sounds of woe!
we were oh! So glad to go

Oh! oh! oh! What sounds of woe!
we were, oh! So glad to go

Oh! oh! oh! What sounds of woe!
we were oh! So glad to go

No more sea, not for me, not much, no! no! know!
On the shore! sea no more! not if we

No more sea, not for me, not much, no! no! know!
On the shore! sea no more! not if we

No more sea, not for me, not much, no! no! know!
On the shore! sea no more! not if we

No more sea, not for me, not much, no! no! know! Hi, hi, hi.

(dances.)

ff

American Jig.

mf

ff Tutti.

p

ff

fff

N^o 7.

FINALE.

(Barbara, Mistigrette, Catherine, Leonard, Andrew, Mac Sherry, Joseph,
and towards the end, Bohemians, Students, Artists' Models, and Tradesmen.)

Allegretto. (Petite Valse.)

BARBARA.

ara. Is there a

10.

bliss in the whole cre - a - tion, Free from all im -

- pure - al - loy? It is the sa - cred ex - hil - ar -

- a - tion Found in our beau - ti - ful fam - i - ly joy! Ah! —

BAR.

all cre - a - tion

MISTIGRETTE.

This is a beau - ti - ful com - - pli - ca - tion,

CATHERINE.

This is an im - pu - dent fa - - bri - ca - tion,

LEONARD.

This is a beau - ti - ful com - - pli - ca - tion,

ANDREW.

This is my ve - ry bold - est fa - bri - ca - tion,

MAC SHERRY.

Fair - est in all cre - a - tion!

JOSEPH.

His nar - ra - tion

R.
seems a bauble and a toy,

ST.
Is he not a wicked boy?

TH.
Is he not a wicked boy?

SON.
Is he not a wicked boy?

ND.
All my skill I must employ, yes, yes, my skill I em -

SH.
Free from all impure alloy!

O.
in a moment I could destroy!

cresc.
tr

BAR. Ah! _____ with no in - spir - a - tion,

cresc.

MIST. Still, we will back up his fa - bri - ca - tion,

cresc.

CATH. Bring - ing us in - to the ram - i - fi - ca - tion,

cresc.

LEON. Still, we will back up his fa - bri - ca - tion,

cresc.

AND. - ploy! Still its a ve - ry luck - y in - spir - a - tion,

cresc.

M. Sh. — There's no ex hil - ar - a - tion

cresc.

JO. — It's just a fa - bri -

mf

mf Nought to equal our fam - i - ly joy! *pp* *poco rit.*

mf And un - - - ite in his fam - i - ly joy! *pp*

mf All mixed up in his fam - i - ly joy! *pp*

mf And un - - - ite in his fam - i - ly joy! *pp*

mf Im - pro - vis - ing wife and chil - dren and fam - i - ly joy! *pp*

mf That can equal our fam - i - ly joy! *pp*

mf - ca - - tion, Is all his fam - i - ly joy! *pp*

poco rit.

Chorus of Artists' Models, Bohemians and Students.
(Behind the scenes)

Con moto.

SOP. ALTO. *ff*
Ho, ho, ho, ho!

TEN. *f* *ff*
We're Bo - he - mians gay and clev - er, Ho, ho, ho, ho!

BASS. *f* *ff*
We're Bo - he - mians gay and clev - er, Ho, ho, ho, ho!

SOP. ALTO. *ff*
no, no, no, no!

TEN. *f* *ff*
Com - rades true who will not sev - er, no, no, no, no!

BASS. *f* *ff*
Com - rades true who will not sev - er, no, no, no, no!

MISTIGRETTE.

Here are our friends who came in the morn - ing!

no!

no!

no!

ANDREW.
Quick, we ought to

Allegretto con moto.

How give them warn - ing? What is that?

give them warn - ing! What is that?

BARBARA.

MAC SHERRY.

*Chorus of Tradesmen.
(behind the scenes on the
opposite side.)*

We're the tradesmen com - ing in, Al - ways as the

We're the tradesmen com - ing in, Al - ways as the

We're the tradesmen com - ing in, Al - ways as the

Allegretto con moto.

BAR. It's ve - ry odd!
M. S. It's ve - ry odd!
SOP. ALTO. months be - gin, Each with his lit - tle ac - count! too, ac -
TEN. months be - gin, Each with his lit - tle ac - count! too, ac -
BASS. months be - gin, Each with his lit - tle ac - count! too, ac -

CATHERINE.

The tradesmen are near, sir, com - ing here, sir,
SOP. ALTO. - count too, ac - count too!
TEN. - count too, ac - count too!
BASS. - count too, ac - count too!

CATH.

For pay - ment you must make them

ANDREW

They are, the dev - il

AND.

take them! I wish that I could shake them! For

AND.

if he finds that I'm in debt, My al - low - ance

cresc.

AND.

stops, you bet!

ff

BOHEMIANS. & TRADESMEN.

SOP. ALTO. *f* BOH. We're Bo - he - mians gay and clev - er, *ff* Ho, ho, ho, ho!

TEN. *f* TR. Don't you - try to be too clev - er, *ff* No, no, no, no!

BASS. *f* Don't you try to be too clev - er, *ff* No, no, no, no!

SOP. ALTO. *f* Com - rades true who will not sev - er, *ff* No, no, no, no,

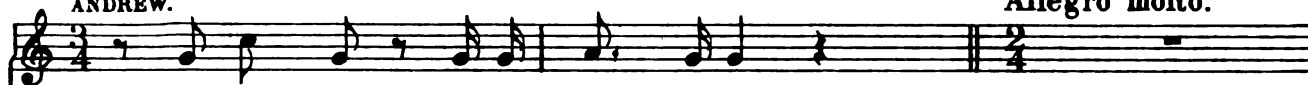
TEN. *f* Pay us, - for it's now or nev - er, *ff* So, so, so, so!

BASS. *f* Pay us, for it's now or nev - er, *ff* So, so, so, so!

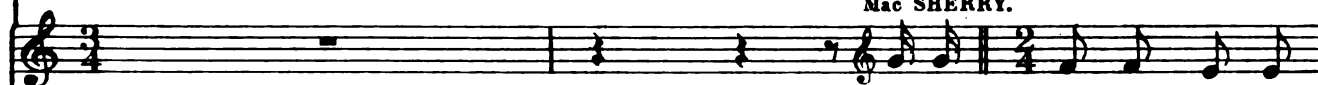
Recit.

ANDREW.

Allegro molto.

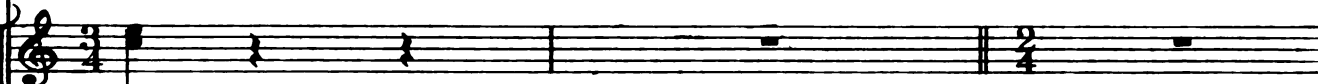


My friends here, if you will al-low,

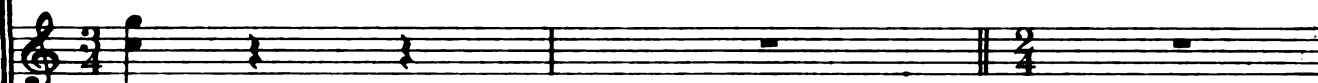


Mac SHERRY.

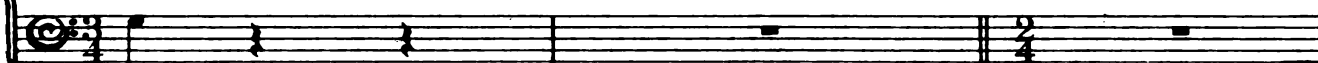
Who are all these peo-ple,



no.



so.



so.

Recit.

Allegro molto.



My work is get-ting hea-vy, For pu-pils come in force To



ne - vy!



AND.

take my mu - sic course! They are just my gift - ed schol - ars, All with brains and some with

pp

AND.

dol - lars, Sing and play re - mark - a - bly Which, of course, they learn from

JANE. *rit.*

Ah, they learn from you, I see! _____

AND.

me! Yes, of course they learn from me! _____

Mac SHERRY.

Ah, they learn from you, I see! _____

rit.

Meno.

THE BUTCHER.

BAKER.

DAIRYMAID.

I bring meat and su - et! I the break-fast roll! I the but-ter

Meno.

Make less noise! —

p *fp*

COALDEALER.

ANDREW.

to it! I supply the coal! Hold your tongue! — My friends, if kind-ly

fp *p*

you'll al-low, I wish to in-tro-duce you now, As I am host here,

Allegretto, con grazia.

an - y - how! You'll pick my un - cle out of a

p

AND. doz - en, His beam-ing face will tell you he's the man you heard a-bout! The lady

SOP. & ALTO. *pp* A - ha!

TEN. *pp* A - ha!

BASS. *pp* A - ha!

Detailed description: This system contains the first vocal phrase. The vocal parts (Soprano & Alto, Tenor, and Bass) enter with a light, playful melody marked *pp*. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

AND. with him, She is my cou - sin!

SOP. ALTO. *p* He made a good choice there, no

TEN. *p* He made a good choice

BASS. *p* He made a

cresc.

Detailed description: This system continues the vocal phrase. The vocal parts enter with a melody marked *p*. The piano accompaniment features a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The piano part includes chords and melodic lines in both hands.

BARBARA.

mf You'll pick my un - cle out of a

MISTIGRETTE.

p This seems to us

CATHERINE.

p This seems to us

LEONARD.

p This seems to us

ANDREW.

p This seems to us

Mac SHERRY.

This seems to us

mf You'll pick his un - cle out of a

JOSEPH.

p Ri - dic - u - lous!

p doubt! We'd pick his un - cle out of a

there no doubt! We'd pick his un - cle out of a

good choice there no doubt! Un - cle out of a

mf p

mf p

mf p

mf p

mf p

BAR. do - zen, His beam - ing face de - clares that he's the man you

MIST. Rid - ic - u - lous! What use in ly - ing

CATH. Rid - ic - u - lous!

LEON. Rid - ic - u - lous! What use in ly - ing

AND. Rid - ic - u - lous! What use in ly - ing

M. SH. do - zen, My beam - ing face de - clares that I'm the man you

JO. to make this fuss!

SOP. ALTO. do - zen, His beam - ing face de - clares that he's the man we

TEN. do - zen, His face de - clares the man we have

BASS. do - zen, His face de - clares the man we have

simile

heard a-bout, And I am with him, for I'm the
 thus? The reckon'ing day.

What's the use in ly-ing thus?
 thus? The reckon'ing day

thus? The reckon'ing day

heard a-bout, This la-dy with me, she is his
 What's the use in ly-ing thus?

heard a-bout, This la-dy with him she is the
 heard a-bout, This la-dy with him she is the

heard a-bout, This la-dy with him she is the

The musical score is for a scene with ten vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal parts are: BAR. (Baritone), MIST. (Mistress), CATH. (Catherine), LEON. (Leon), AND. (Andrew), M.SH. (Miss Sharp), JO. (John), SOP. (Soprano), ALTO. (Alto), TEN. (Tenor), and BASS. (Bass). The piano part is at the bottom. The lyrics are: BAR. cou - sin. He's ve - ry glad to see us both we do not doubt! MIST. Will not de - lay! CATH. It won't be gay! LEON. It won't be gay! AND. It won't be gay! M.SH. cou - sin. For JO. It won't be gay! SOP. ALTO. cou - sin. TEN. cou - sin. BASS. cou - sin. The piano part features a melody in the right hand and accompaniment in the left hand, with a dynamic marking of *p* (piano).

(Quietly.)

BARBARA.

end-ed is the twentieth year Since mar-ried was my ne-phew dear! And

MAC
SHERRY.

in a year from that ap-pear These love-ly twins be-fore you here. So

rit. - - -

now you know as well as we Why we have come a-cross the sea!

rit. - - -

Con moto.*rit molto**a tempo*

BARBARA.

We have come for his sil-ver wed-ding, His sil-ver wed-ding!

rit molto *a tempo legg.*

MACSHERRY.

MIST. CATH. His sil - ver wed - ding! Tho' the jour - ney we have been dread - ing,

LEON. AND. My sil - ver wed - ding!

JO. His sil - ver wed - ding!

BARBARA.

M. SH. Still it brought us to your sil - ver wed - ding. Yes, it brought us to

SOP. *mf* They were com - ing to

ALTO. *mf* They were com - ing to

TEN. *mf* They were com - ing to

BASS. *mf* They were com - ing to

3. your sil-ver wed-ding!

H. Tho' five years of the sum we are shed-ding,

2. his sil-ver wed-ding!

his sil-ver wed-ding!

S. his sil-ver wed-ding!

cresc.

allargando molto

T. Yes, al - tho' five years we're shed - ding, We are here for

1. They } are here for

N. Yes, al - tho' five years we're shed - ding, They } are here for

4. We } are here for

2. Yes, al - tho' five years we're shed - ding, They are here for

allargando molto

P. Yes, al - tho' five years we're shed - ding, They are here for

N. Yes, al - tho' five years we're shed - ding, They are here for

S. Yes, al - tho' five years we're shed - ding, They are here for

allargando molto

*a tempo*BAR.
MIST.
CATH.

your sil - ver wed - ding, your sil - ver wed - ding, your sil - ver wed - ding!

LEON.
AND.
M.SH.

his sil - ver wed - ding, his sil - ver wed - ding, his sil - ver wed - ding!

JO.

your sil - ver wed - ding, your sil - ver wed - ding, your sil - ver wed - ding!

SOP.
ALTO.

your sil - ver wed - ding, your sil - ver wed - ding, your sil - ver wed - ding!

TEN.

your sil - ver wed - ding, your sil - ver wed - ding, your sil - ver wed - ding!

BASS.

your sil - ver wed - ding, your sil - ver wed - ding, your sil - ver wed - ding!

a tempo

brioso

BARBARA.

And de - light my cou - sin's_eyes,

M. SHERRY.

And to give a slight sur - prise,

p

Our Scot.tish Na.tion - al cos - tume.

We de-ter-min'd to as-sume, Our Scot.tish Na.tion - al cos - tume.

ff

Broadly and gradually increasing.

ff pesante f

MISTIGRETTE.

CATH. That is ex-treme.ly thril-ling!

LEONARD. That is ex-treme.ly thril-ling!

p Ha ha ha ha! The

p Ha ha ha ha! The

p Ha ha ha ha! The

MIST. CATH.  And do you hear the pipes? Ha ha!

LEON.  And do you hear the pipes? Ha ha!

ANDREW.  I real ly

JOSEPH.  And do you hear the pipes? Ha ha!

SOP. ALTO.  old boy's sim_ply kil_ling! Ha ha!

TEN.  old boy's sim_ply kil_ling! Ha ha!

BASS.  old boy's sim_ply kil_ling! Ha ha!



AND.  can_not find the words to tell my Cou - - sin, how I



Won't it make a fun - ny tale to tell! *pp* *ppp*

Won't it make a fun - ny tale to tell! *pp* *ppp*

like the Tar - tan stripes, For they suit her ve - ry well! *ppp*

Won't it make a fun - ny tale to tell! *pp* *ppp*

Won't it make a fun - ny tale to tell! *pp* *ppp*

Won't it make a fun - ny tale to tell! *pp* *ppp*

Won't it make a fun - ny tale to tell! *pp* *ppp*

Red

MIST. CATH.

LEON.

AND.

JO.

SOP. ALTO.

TEN.

BASS.

pp

* *ad.* *

BARBARA.

That is the dress of the land of the Scot! my Uncle wears it, and

mf

why should I not? Scot - land's our home, that we

p

rit. *Con moto. (Tempo primo.)*

ne - ver for - got, And an - o - ther cus - tom we're o - bey - ing,

Is to have the pi - per mer - ri - ly play - ing.

AR.

Does - nt it ap - pear to be the Pi - per of Dun -

BAR.  -dee? You

MISTIGRETTE. & SOP.
CATH. & ALTO. But who is he? Pray say who he may be?

LEON. & ANDREW. with TENOR.
But who is he? Pray say who he may be?

JOESPH & BASSES.
But who is he? Pray say who he may be?



BAR.  do not know? then if in doubt you are, I'll tell you



BAR.  all a - bout The Pi - per of Dun - dee!

poco rit.



SONG. (Barbara.)

"THE PIPER OF DUNDEE"

Allegretto comodo.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are grand staff notation. The music begins with a repeat sign. The first two measures are marked *mf*. The third measure is marked *fp* and features a dynamic hairpin. The piece concludes with a *rit.* (ritardando) marking.

BARBARA. *mf*

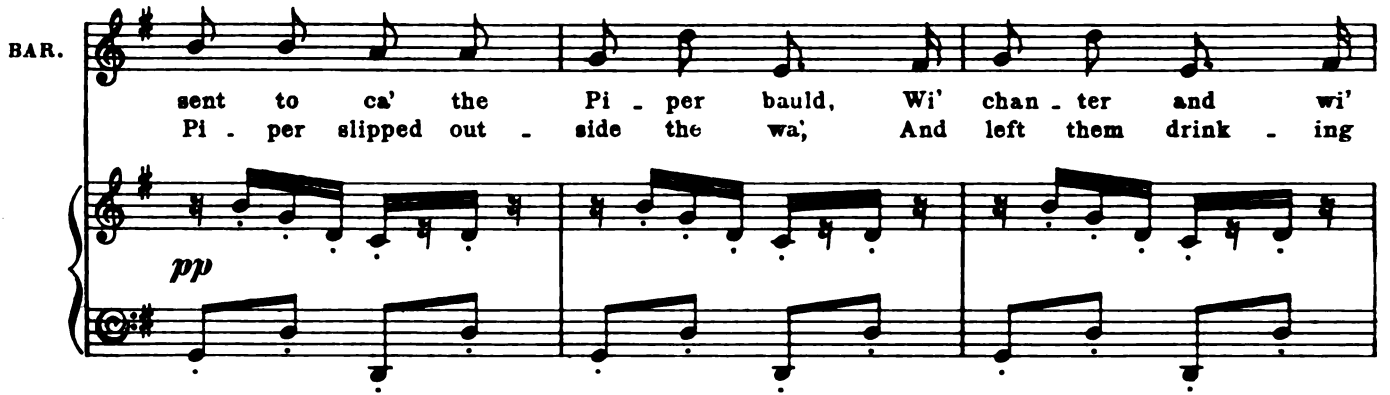
1. Lord Gil - de - roy was auld and cauld, He
 2. But when the feast was in the ha', And

The vocal line is in treble clef with a key signature of one sharp and a 2/4 time signature. The piano accompaniment is in grand staff notation. The first line of music is marked *mf*. The piano accompaniment for the first two lines is marked *pp* (pianissimo). A small asterisk (*) is placed below the piano accompaniment in the third measure.

AR.

mar - ried bon - ny Mag - gie! He
 night was gloam - ing dusk - y, The

The vocal line continues in treble clef. The piano accompaniment is in grand staff notation. The third line of music is marked *mf*. The final measure of the piano accompaniment is marked *fp* and features a dynamic hairpin.

BAR. 

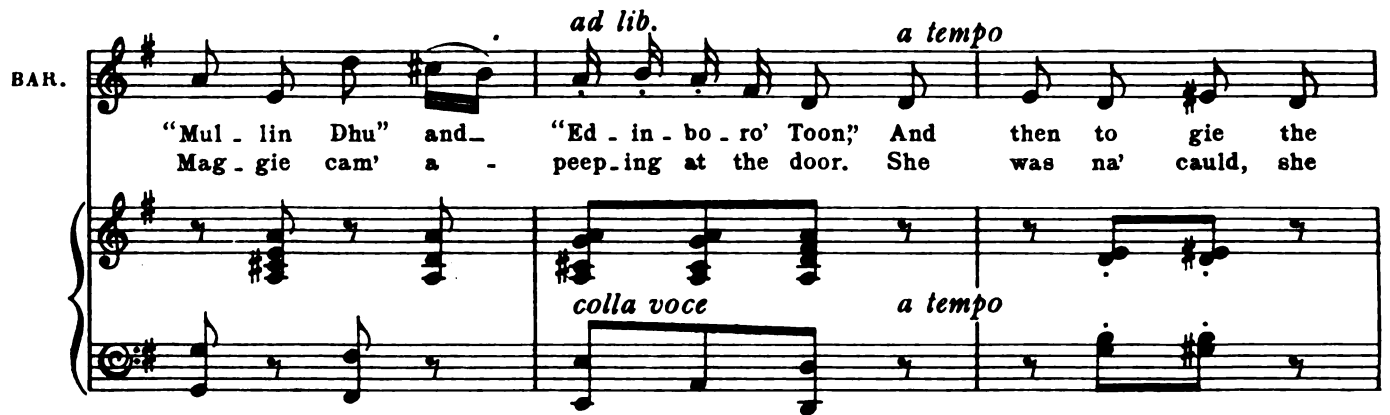
sent to ca' the Pi - per bauld, Wi' chan - ter and wi'
 Pi - per slipped out - side the wa', And left them drink - ing

pp

BAR. 

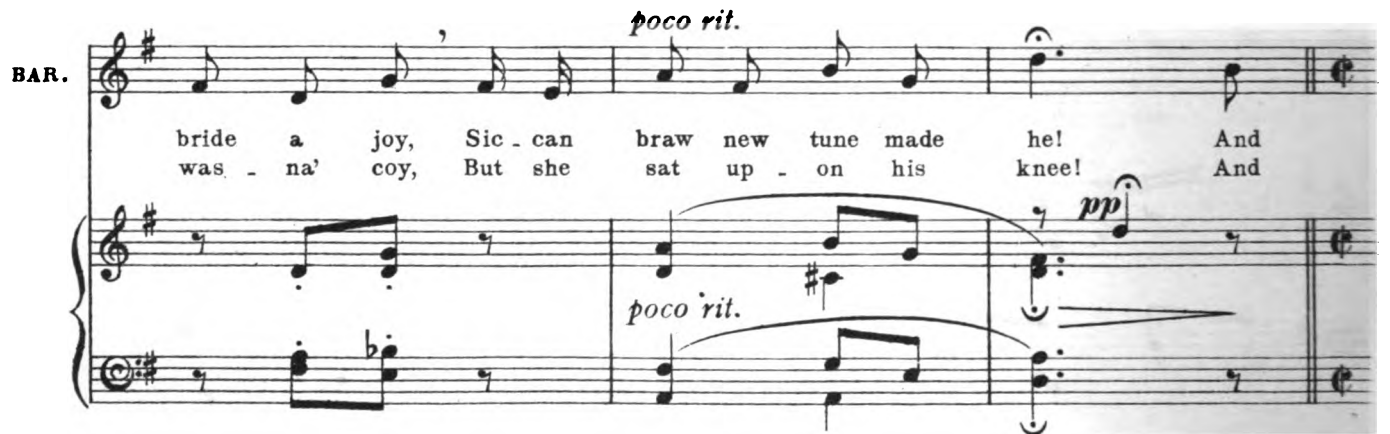
bag - gie! _____ He piped it up, he - piped it doon, Wi'
 whis - key! _____ He was - na' there a - while be - fore Fair

mf *fp* *quietly*

BAR. 

"Mul - lin Dhu" and - "Ed - in - bo - ro' Toon," And then to gie the
 Mag - gie cam' a - peep - ing at the door. She was na' cauld, she

ad lib. *a tempo* *colla voce* *a tempo*

BAR. 

bride a joy, Sic - can braw new tune made he! And
 was - na' coy, But she sat up - on his knee! And

poco rit. *pp* *poco rit.*

R.

was - na' he a ro - guey boy, The Pi - per of Dun -
 was - na' he a ro - guey boy, The Pi - per of Dun -

p grazioso

R.

- dee? He played the bride a mel - o - die, But
 - dee? And what they said wi' nane to see, She

IR.

sweet - er was his glanc - ing e'e, For
 wad - na' tell though she nicht dee, For

poco rit.

poco rit.

IR.

a tempo

was - na' he a ro - guey boy, The Pi - per of Dun -
 was - na' he a ro - guey boy, The Pi - per of Dun -

a tempo

Red. * Red. *

BAR.

- dee?
- dee?

MISTIGRETTE & SOP.
pp

CATH. & ALTO.
And was - na' he a ro - guey boy, The
And was - na' he a ro - guey boy, The

LEON. & AND. with TENOR.
pp

And was - na' he a ro - guey boy, The
And was - na' he a ro - guey boy, The

JOSEPH & BASS I. *pp*

And was - na' he a ro - guey boy, The
And was - na' he a ro - guey boy, The

ff

mf

M. & SOP.
CATH. & ALTO.

Pi - per— of Dun - dee? He played the bride a mel - o - die, But
Pi - per— of Dun - dee? And what they said wi' nane to see, She

LEON. & AND. TEN.

Pi - per— of Dun - dee? He played the bride a mel - o - die, But
Pi - per— of Dun - dee? And what they said wi' nane to see, She

JO. & BASS.

Pi - per of Dun - dee? He played the bride a mel - o - die, But
Pi - per of Dun - dee? And what they said wi' nane to see, She

BARBARA.

poco rit.

f

a tempo

For was - na' he a

& SOP.
TH. &
LTO.

poco rit.

f

a tempo

sweet - er was his glanc - ing e'e,
wad - na' tell though she nicht dee,

For was - na' he a

CON.
AND.
EN.

sweet - er was his glanc - ing e'e,
wad - na' tell though she nicht dee,

For was - na' he a

O. &
ASS.

sweet - er was his glanc - ing e'e,
wad - na' tell though she nicht dee,

For was - na' he a

poco rit.

ff

a tempo

Red. *

AR.

ro - guey boy, The Pi-per of Dun - dee!

1. - dee! Oh

& SOP.
TH. &
LTO.

ro - guey boy, The Pi-per of Dun - dee!

2. - dee! Oh

CON.
AND.
EN.

ro - guey boy, The Pi-per of Dun - dee!

Oh

O. &
ASS.

ro - guey boy, The Pi-per of Dun - dee!

Oh

1.

2.

ff

Red. *

Red. *

Very broad. *rit.*

BAR. ho, he was a ro-guey boy, The Pi-per of Dun-dee!—

M. & SOP. CATH. & ALTO. ho, he was a ro-guey boy, The Pi-per of Dun-dee!— *rit.*

LEON. & AND. TEN. ho, he was a ro-guey boy, The Pi-per of Dun-dee!— LEON.

JO. & BASS. ho, he was a ro-guey boy, The Pi-per of Dun-dee!—

Allegretto. (Petite Valse.)

ANDREW.

My cou-sin is sim-ply charm-ing, - She's a most tre-

BARBARA.

AND. -men-dous suc-cess! When our young la-dies would look their ni-cest

MISTIGRETTE.

A.R.

They go in for High - land dress! It seems that this

1ST.

Ca - na - da beau - ty Suits your taste, and you think she will

ANDREW.

1ST.

do! I cer - tain - ly don't see the rea - son Why the

MAC SHERRY. *Con moto.*

AND.

fact should in - ter - est you! All right, sup - pose that we go to dine, I

M. SH. hope that you will not de - cline!

SOP. *ff*

ALTO. No! we're Bo - he - mians gay and know - ing,

TENOR. *ff*

BASS. *ff*

No! we're Bo - he - mians gay and know - ing,

ff

M. SH.

SOP. ALTO. Ho, ho, ho, ho! When there's an - y li - quor go - ing We are

TEN. Ho, ho, ho, ho! When there's an - y li - quor go - ing We are

BASS. Ho, ho, ho, ho! When there's an - y li - quor go - ing We are

Soprano: Then come and dine at a res-tau-rant,
 Alto: in the show! We'll
 Tenor: in the show! We'll
 Bass: in the show! We'll

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The lyrics are: "Then come and dine at a res-tau-rant, in the show! We'll". The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords and a bass line.

ANDREW.
 But ex - cuse the frank ex - pres-sion, Are you
 Soprano: come to an - y res - tau-rant!
 Tenor: come to an - y res - tau-rant!
 Bass: come to an - y res - tau-rant!

The second system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with two sharps (D major or B minor) and a 2/4 time signature. The lyrics are: "But ex - cuse the frank ex - pres-sion, Are you come to an - y res - tau-rant!". The piano accompaniment includes a right-hand part with a forte (*ff*) dynamic and a left-hand part with chords and a bass line.

BARBARA.
Ex - treme - ly loud!

MISTIGRETTE.
And play - ing too?

AND. LEONARD. MAC SHERRY. ANDREW.
go - ing in pro - ces - sion? And play - ing too? Ex - treme - ly loud! I

AND. BARBARA.
fear that the sight will col - lect a crowd! Our Scot - tish cos - tume

BAR. ANDREW.
is the best of all, _____ We on - ly wear it

MISTIGRETTE.

AND.

LEONARD.

Sup - pos - ing an - y
 at a fan - cy ball! Sup - pos - ing an - y

BARBARA.

MIST.

ANDREW.

LEON.

one you meet We'll
 one you meet Should try to stop you in the street?

poco sostenuto

BAR.

say to him po - lite - ly, thus, "Dear Sir, you need not make a fuss, We're

Tempo I^o

BAR.

go - ing to a wed - ding with the Pi - per of Dun -

BARBARA & MISTIGRETTE.

R.

- dee! In fact we hard - ly need to say We

LEONARD & ANDREW. In fact we hard - ly need to say We

SOP. CATHERINE & ALTO. In fact we hard - ly need to say We

JOSEPH & BASS. I. In fact we hard - ly need to say We

BAR. & MIST. *poco rit.* *a tempo*
 cel - e - brate a sil - ver wed - ding day! We're go - ing out to

LEON. & AND. *poco rit.* *a tempo*
 cel - e - brate a sil - ver wed - ding day! We're go - ing out to
 MAC SHERRY.

SOP. CATH. & ALTO *poco rit.* *a tempo*
 cel - e - brate a sil - ver wed - ding day! We're go - ing out to

TEN. *poco rit.* *a tempo*
 cel - e - brate a sil - ver wed - ding day! We're go - ing out to

JO. & BASS. *poco rit.* *a tempo*
 cel - e - brate a sil - ver wed - ding day! We're go - ing out to

BAR & MIST.
LEON. & AND
M. Sh.
SOP. CATH. & ALTO.
TEN.
JO. & BASS.

din - ner with the pi - per of Dun - - dee!
din - ner with the pi - per of Dun - - dee!
din - ner with the pi - per of Dun - - dee!
din - ner with the pi - per of Dun - - dee! mm,
din - ner with the pi - per of Dun - - dee! mm,
din - ner with the pi - per of Dun - - dee!

Singing into Mirfitons.

SOP. ALTO.
TEN.
BASS.

mm, mm,
mm, mm,
mm, mm,

SOP. ALTO. *mm,*

TEN. *mm,*

BASS. *mm,*

This section contains the vocal and piano accompaniment for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The tempo is marked *mm,* (moderato). The key signature has one sharp (F#).

BARBARA & MISTIGRETTE.

CATHERINE. Hur - rah! to greet the hap - py pair, Hur -

LEONARD & ANDREW. *ff*

MAC SHERRY. Hur - rah! to greet the hap - py pair, Hur -

SOP. ALTO. *mm.* Hur - rah! to greet the hap - py pair, Hur -

TEN. *mm.* Hur - rah! to greet the hap - py pair, Hur -

BASS. *mm.* Hur - rah! to greet the hap - py pair, Hur -

JOSEPH & BASS. I. *ff*

This section contains the second system of the score, including lyrics for multiple vocal parts and piano accompaniment. The lyrics are: "Hur - rah! to greet the hap - py pair, Hur -". The piano part includes dynamic markings *ff* and *mm.* and features repeat signs with asterisks.

BAR. MIST. & CATH.
LEON. AND. & M. Sh.
SOP. ALTO.
TEN.
BASS.

- rah! Just as jol - ly we shall be As the Pi - per, as the

Allargando

BAR. MIST. & CATH.
LEON. AND. & M. Sh.
SOP. ALTO.
TEN.
BASS.

Pi - per of Dun - dee!

fff marcato