

# THE GRAND DUKE

OR,

THE STATUTORY DUEL

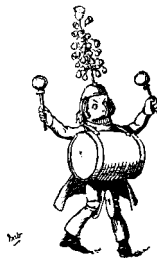
COMIC OPERA IN TWO ACTS

WORDS BY  
W. S. GILBERT

MUSIC BY  
ARTHUR SULLIVAN

*Edited by Marc Shepherd*

PERFORMER'S EDITION



Oakapple Press  
New York  
2009

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This performer's edition omits the Introduction and Critical Commentary, which present details of the work's creation and reception, an explanation of the editorial process, a detailed critical apparatus, and excerpts from early press reviews.

The full version is available at:

<http://www.lulu.com/content/paperback-book/the-grand-duke/111595>

November 2009

Errors brought to the editor's attention will be corrected in future printings and will be noted in an errata list posted at <http://www.oakapplepress.com/>.

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Published by Oakapple Press, New York, New York  
Printed in the United States by Lulu.com

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# PREFACE

Librettist W. S. Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900) wrote fourteen comic operas together. *The Grand Duke* (1896) was the last and least successful of these.<sup>1</sup>

*The Grand Duke*'s early publication history followed the same pattern as most of the Savoy Operas. A vocal score was prepared fairly quickly and hurried into print, to capitalize on the expected surge of popularity. Like the other early scores, that of *The Grand Duke* was riddled with errors, and it did not fully reflect all of the changes the creators had made after opening night. Indeed, for a variety of reasons, the score of *The Grand Duke* was considerably worse than usual. It was also not a shining example of the music typesetter's art.

Most of the other G&S vocal scores eventually benefited from a revised edition in modern notation, reflecting the settled text of each work as performed by the flame-bearers of the "tradition," the D'Oyly Carte Opera Company. But as the D'Oyly Carte never revived *The Grand Duke* on stage, the first edition was also the final one.

This is the first new edition of the vocal score since 1896. In preparing this new edition, I had several goals in mind. First, I wanted to produce a score that was significantly clearer, more readable, and more faithful to Gilbert and Sullivan's intentions than the 1896 edition, which heretofore was the only one in existence.

Second, I wanted to produce a score meeting, if not exceeding, the quality of Gilbert & Sullivan vocal scores generally available from commercial publishers. This score is decidedly *not* a commercial venture; in fact, you can download it for free on the Internet. (You can also purchase a professionally printed and bound version for a modest cost.) But, I did not want it said that the score is merely "good, considering that it is free."

Third, I wanted to produce a score that would be recognized as a work of serious scholarship, within its defined scope. I've included an introduction describing the history of the opera, and an appendix describing the relationships of the sources and the editorial procedure. There is an extensive critical apparatus describing variants, performance options, and emendations to principal sources. Directors and students of the Gilbert & Sullivan canon are likely to have many questions about variants and performance alternatives that are answered in the introduction and appendix.

---

<sup>1</sup> *Thespis* (1871) had fewer performances—64 to *The Grand Duke*'s 123. But *Thespis* was intended to be an inconsequential seasonal piece for the Christmas holiday. Such pieces never had long runs; for a work of its kind, *Thespis* was typical. See Terence Rees, *Thespis: A Gilbert & Sullivan Enigma* (London: Dillon's University Bookshop, 1964), esp. Chapter Six, "Did THESPIS fail?" pp. 71–89. ("Before we join the unnumbered ranks of those who have attempted to answer this question, it will be as well to form some idea of what the creators of *Thespis* set out to do before we try to decide whether or not they succeeded in doing it.") But by the time of *The Grand Duke*, no producer, and especially not Richard D'Oyly Carte, would have considered a 123-performance run remotely acceptable.

Like most of the Savoy Operas, *The Grand Duke* passed through several versions before reaching its final form. Because the opera failed rather badly in its initial go-around, modern producers are more willing to second-guess Gilbert and Sullivan's decisions than they would with an acknowledged masterpiece like *The Mikado*. Hence, G&S performing groups usually tinker with the text—adding back music that the creators themselves had deleted, and deleting some that they had retained. In fact, one cannot really say that there is a standard version of *The Grand Duke*. In every production, directors make their own decisions about how much of the surviving material to incorporate.

As I recognize that no two productions are likely to make the same textual choices, I've tried to make available all of the surviving performance alternatives as clearly and conveniently as I could. However, convenience and practicality are sometimes in conflict. Wherever possible, I have presented textual variants "in-line," and the performer can choose which of two alternatives to use. But a score that presents too many options could become cluttered and unreadable. At times, I've elected to present just one option in the main text, and to describe the alternative(s) in the critical apparatus. In these cases, I have given primacy to Gilbert & Sullivan's intentions, but as explained in the appendix, the creators' intentions are not always transparent. Some of the alternatives relegated to the critical apparatus are compelling, and could very well be the ones Gilbert & Sullivan would have preferred. We don't always know for sure.

In recent years, several Sullivan operas have received full-dress critical editions, and more are underway. I hope we'll see critical editions of the entire G&S canon in my lifetime, but such projects typically require at least a decade apiece to complete, and to my knowledge no one yet is working on *The Grand Duke*. The first edition of the vocal score of *The Grand Duke* had to suffice for 113 years, and while I have every hope of being superseded much sooner than that, I've undertaken this effort with the view it's unlikely that anyone else will tackle the opera anytime soon.

At the same time, this is not a comprehensive critical edition. I considered some limitations of scope to be essential, if the project was to be brought within a reasonable compass. I have not consulted the composer's autograph score or early band parts, although I have relied on the observations of those who have. I have also not considered pre-production variants, and I have not collated exhaustively all of the libretto variants.

The most difficult scope decision was what to do about the dialogue. Just as with the music, the dialogue survives in multiple versions. And just as with the music, modern directors often choose to reinstate lines that Gilbert deleted, and to delete lines that he kept. No doubt there would be some value in presenting all of these alternatives—both music and dialogue—in one place. However, the dialogue variants are voluminous in themselves and are adequately covered in other available sources. Therefore, with only a few exceptions, I have presented only one version of the dialogue, namely, the settled state that Gilbert approved for publication after all of the post-première changes had been completed. The rationale for the dialogue is discussed more fully in the appendix.

I am mindful of my own tendency to allow these types of projects to remain in gestation for many years. Indeed, almost four years elapsed between a widely circulated draft and this final version. Readers who know me are no doubt aware of several other such projects that I have

promised, but not yet delivered. In releasing this new edition of *The Grand Duke* now, I hope that I am fulfilling a genuine need, in a manner that will stand the test of time.

### Acknowledgments

Many people reviewed drafts of this score, supplied source materials, or answered my many questions. The participants at QWERTY/Conn III gave the score a concert reading in May 2005. Florrie Marks, musical director of The Gilbert & Sullivan Society of Chester County, PA, used the score for their production in November 2005 and provided many practical suggestions based on that experience. The 2005 draft was used in at least three other productions that I know of, and in each case one or more participants provided comments afterwards.

Andrea Stryker-Rodda organized a “proofing team” consisting of Paul Howarth, Steven Lichtenstein, Philip Sternenberg, and Clive Woods. Their comments went far beyond mere proof-reading, extending to hundreds of improvements, great and small. Lichtenstein gave up several weekends to work in the Seattle Gilbert & Sullivan Society’s archives, where he resolved dozens of thorny questions by checking the vocal score against the orchestration.

Many others provided helpful suggestions, including Lisa Berglund, Jennifer Cole, Stan DeOrsey, Paul Ensell, Deborah Jacobson, Daniel Kravetz, Laurie Marks, Mitchell Orman, Leonard Pinsker, William Revels, Laura Schatz, Samuel Silvers, Douglas Whaley, and Peter Zavon.

Steven Lichtenstein posted a detailed *Grand Duke* errata list to the Gilbert and Sullivan Archive on the Internet, from which I benefited enormously. Mike Storie was kind enough to send me a *gratis* copy of the amended vocal score that the Seattle Gilbert & Sullivan Society prepared for their 1999 production.

Lastly, I wish to thank the subscribers to the Internet discussion group SavoyNet for their enthusiasm, scholarship, and encouragement over a period of many years. An abridged version of this score was used to prepare the SavoyNet Performing Group’s 2009 production at the International Gilbert & Sullivan Festival in Buxton, England. I received many helpful suggestions from the group, particularly from Musical Director Ori Siegel.

My apologies to anyone whom I’ve forgotten to thank. It goes without saying that the text and any remaining errors are my responsibility alone.

### A Note Concerning the Performer’s Edition

After the 2009 production by the SavoyNet Performing Group, I had several requests to create an edition without the Introduction and Appendices. I recognize that many purchasers of the score will not be concerned with this extra material, which adds both bulk and cost. As a practical matter, the score without these items is much easier to carry around in rehearsal. I recommend the full edition to conductors, directors, scholars, and anyone else interested in the history of the opera.

Marc Shepherd  
New York City  
October 2009





# THE GRAND DUKE

## Dramatis Personæ.

RUDOLPH (*Grand Duke of Pfennig Halbpfennig*)

ERNEST DUMMKOPF (*a Theatrical Manager*)

LUDWIG (*his Leading Comedian*)

DR. TANNHÄUSER (*a Notary*)

THE PRINCE OF MONTE CARLO

VISCOUNT MENTONE

BEN HASHBAZ (*a Costumier*)

HERALD

THE PRINCESS OF MONTE CARLO (*betrothed to Rudolph*)

THE BARONESS VON KRAKENFELDT (*betrothed to Rudolph*)

JULIA JELlicOE (*an English Comédienne*)

LISA (*a Soubrette*)

OLGA

GRETCHEN

BERTHA

ELSA

MARTHA

} (*Members of Ernest Dummkopfs Company*)

*Chamberlains, Nobles, Actors, Actresses, &c.*

ACT I.—*Public Square of Speisesaal.*

ACT II.—*Hall in the Grand Ducal Palace.*

DATE: 1750

First produced at the Savoy Theatre, London, under the management  
of Mr. R. D'Oyly Carte, on Saturday, 7th March, 1896.

# THE GRAND DUKE

WRITTEN BY  
W. S. GILBERT.

COMPOSED BY  
ARTHUR SULLIVAN.

## OVERTURE.

*Andante allegretto.*

PIANO *f*

5

9

13

17

*p*

A

20

23

26

29

33

**Andante non troppo lento.**

Bar omitted in band parts.

37

41 B

46

51

56

61 C

66

70 *Allegro vivace e con brio.*

Measures 70-74 of the piano score. Measure 70 begins with a forte (*f*) dynamic. The music is in 6/8 time and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

Measures 75-78 of the piano score. Measure 75 starts with a piano (*p*) dynamic. The right hand continues with a melodic line, while the left hand provides harmonic support with chords and moving lines.

Measures 79-82 of the piano score. Measure 79 includes a *cresc.* (crescendo) marking. The music builds in intensity, with more complex chordal textures in both hands.

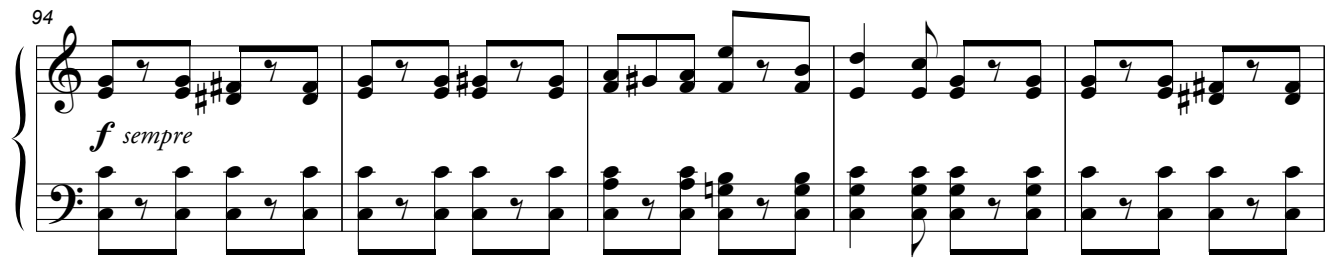
Measures 83-85 of the piano score. The music continues with a steady rhythmic pattern and harmonic progression, maintaining the lively character of the piece.

Measures 86-89 of the piano score. Measure 86 is marked with a 'D' in a box, indicating a key signature change to D major. The melody in the right hand becomes more intricate with many beamed sixteenth notes.

Measures 90-93 of the piano score. The piece concludes with a final melodic flourish in the right hand and a sustained harmonic base in the left hand.

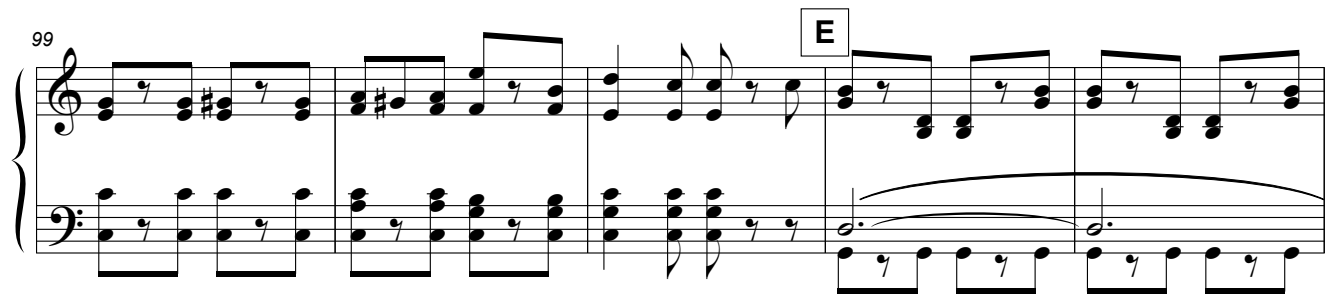
94

*f sempre*

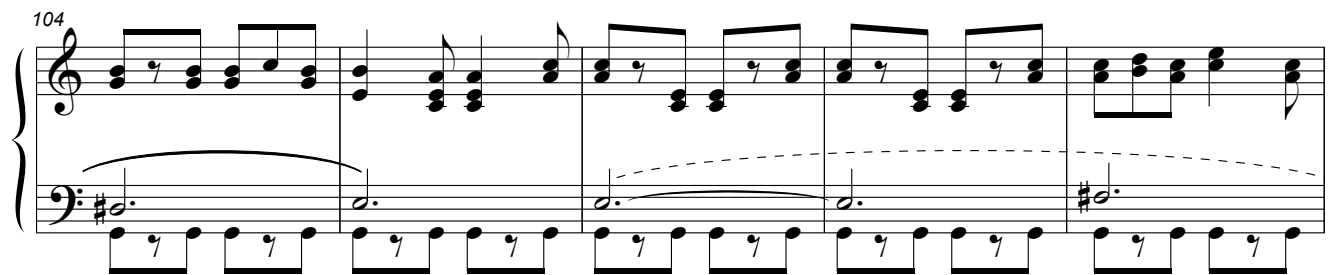


99

E



104



109

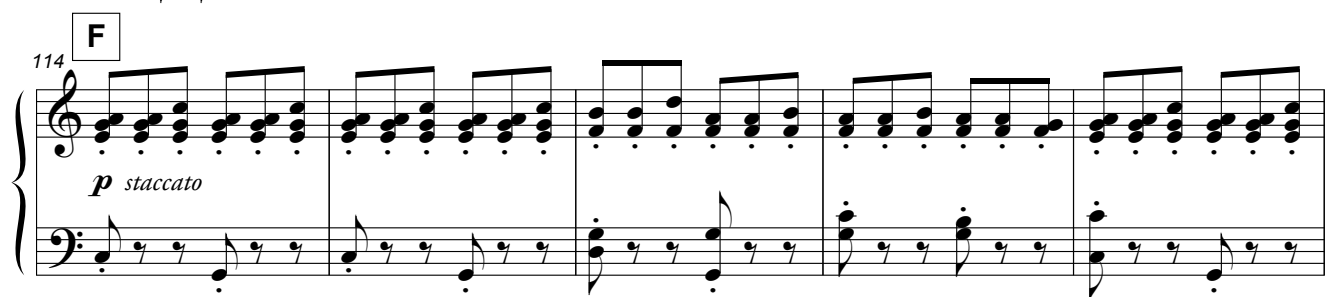
*p* *f*



114

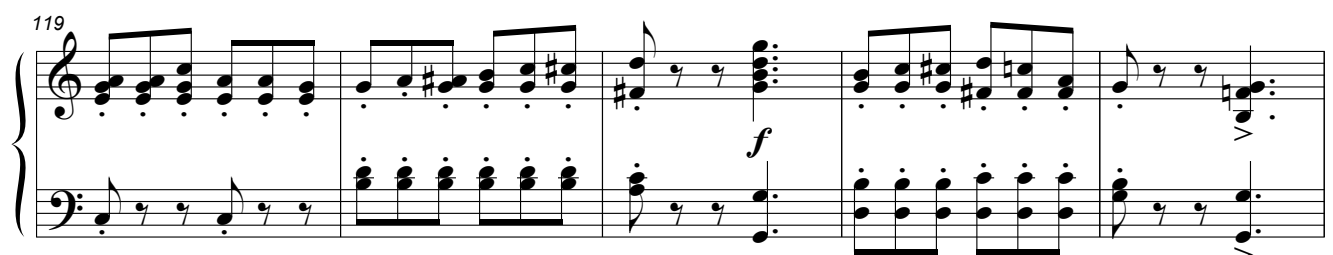
*p staccato*

F



119

*f*



124

129

G

*f*

134

139

144

*p*

148

The musical score is written for piano in G major, 2/4 time. It consists of six systems of two staves each. The first system (measures 124-128) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand. The second system (measures 129-133) introduces a chord marked 'G' in the right hand and a forte (*f*) dynamic in the left hand. The third system (measures 134-138) continues the accompaniment with some harmonic variation. The fourth system (measures 139-143) shows a more complex right-hand melody. The fifth system (measures 144-147) features a piano (*p*) dynamic and a long melodic line in the right hand. The sixth system (measures 148-152) concludes with a final melodic phrase in the right hand and sustained chords in the left hand.



153

H

158

Ossia:

Ossia:

163

168

J

*p*

174

180

*cresc.*

185

*f*

190

**K**

*f*

195

200

205

210

*p*

*f*

Original Version: mm. 214a–223a

214a

**L<sub>a</sub>**

*p*

*f*

[*mf*]

Revised Version: mm. 214b–221b

214b

**L<sub>b</sub>**

*p*

[*mf*]

224

224 225 226 227

228

228 229 230 231 *f*

M

232

232 233 234 235

236

236 237 238 239

240

240 241 242 243 *ff*

244

244 245 246 247

248

Measures 248-252 of the Overture. The right hand features a continuous eighth-note melody, while the left hand provides a rhythmic accompaniment with chords and single notes.

253

Measures 253-256 of the Overture. The right hand continues with eighth-note patterns, and the left hand features a more active bass line with eighth-note chords.

257

Measures 257-261 of the Overture. The right hand has a melody with some rests, and the left hand continues with a rhythmic accompaniment. The piece concludes with a final chord in measure 261.

## ACT I.

No. 1. OPENING CHORUS *with SOLOS.*

SCENE.—*Market Place of Speisesaal, in the Grand Duchy of Pfennig Halbpennig. A well, with decorated iron-work, up L.C. GRETCHEN, BERTHA, OLGA, MARTHA, and other members of ERNEST DUMMKOPF'S theatrical company are discovered, seated at several small tables, enjoying a repast in honour of the nuptials of LUDWIG, his leading comedian, and LISA, his soubrette.*

**Allegro giojoso.**

PIANO

*f*

*p*

*cresc.*

*f*

**A**

13

**S**

*f*

Won't it be — a pret - ty

**A**

*f*

Won't it be a pret-ty wed-ding? Won't it be a pret-ty, pret - ty

**T**

*f*

8

Won't it be a pret-ty wed-ding? Won't it be a pret-ty wed-ding?

**B**

*f*

Won't it be a pret-ty wed-ding? Won't it be a pret-ty wed-ding?

**CHORUS**

**A**

16

**S**

wed-ding? Will not Li-sa look de - light - ful? Smiles and tears — in plen-ty

**A**

wed-ding? Will not Li-sa look de - light-ful, Li-sa look de-lightful? Smiles and tears in plenty shed-ding,

**T**

8

Such a pret - ty, pret-ty wed-ding, Will not Li-sa look de-lightful? Smiles and tears in plenty shed-ding,

**B**

Such a pret - ty, pret-ty wed-ding, Will not Li-sa look de-lightful? Smiles and tears in plenty shed-ding,

**CHORUS**

19

S  
shed - ding— Which in brides of course is right - ful. One could

A  
shed - ding— Which in brides of course is right - ful. One could

CHORUS

T  
Smiles and tears in plen - ty shed - ding— Which in brides of course is right - ful.

B  
Smiles and tears in plen - ty shed - ding— Which in brides of course is right - ful.

21

S  
say, if one were spite-ful, Con-tra - dic-tion lit-tle dreading, Her bou - quet \_\_\_\_\_ is simply

A  
say, if one were spite-ful, Con-tra - dic-tion lit-tle dreading, Her bou - quet \_\_\_\_\_ is simply

CHORUS

T  
One could say, if one were spite-ful, Contra-diction lit - tle dread-ing, Her bouquet is simply, simply

B  
One could say, if one were spite-ful, Contra-diction lit - tle dread-ing, Her bouquet is simply, simply



24

S

fright - ful— Still 'twill be — a pret-ty wed-ding! Oh, 'twill be a pretty

A

fright - ful— Still 'twill be a pret-ty wedding, wed-ding! Oh, 'twill be a pretty

CHORUS

T

fright-ful, sim-ply fright-ful, fright-ful— Still 'twill be a pretty wedding! Oh, 'twill be a pretty, pretty

B

fright-ful, sim-ply fright-ful, fright-ful— Still 'twill be a pretty wedding! Oh, 'twill be a pretty, pretty

27

S

wed-ding! Such a pret-ty, pret-ty wed-ding! Such a pret-ty wed-ding, such a charm -

A

wed-ding! Such a pret-ty, pret-ty wed-ding! Such a pret-ty wed-ding, such a charm -

CHORUS

T

wed-ding! Such a pret-ty, pret-ty wed-ding! Such a pret-ty wed-ding, such a charm - ing,

B

*unis.*  
wed-ding! Such a pret-ty, pret-ty wed-ding! Such a pret-ty wed-ding, such a charm - ing,

30

S

A

CHORUS

T

B

ing, — charm — — — — — ing wed-ding!

ing, charm ing, charm — ing wed-ding!

charm — ing, charm — ing, charm — ing wed-ding!

charm — ing, *unis.* charm — ing, charm — ing wed-ding!

8

34

ELSA. **B**

If her dress is bad-ly

*p*

39

ELSA

BERTHA.

fit-ting, Theirs the fault who made the *trous-seau.* If her gloves are al-ways

42

BERTHA

splitting, Cheap kid gloves, we know, will do so. If up - on her train she stum-bled, On one's

OLGA.

45

OLGA

GRETCHEN.

FOUR GIRLS.

train one's always treading. If her hair is rather tumbled, Still 'twill be a pretty wedding! Such a

48

FOUR GIRLS

pret-ty, pret-ty wed-ding!

(FOUR GIRLS with CHORUS.)

S

Such a ve-ry, ve-ry pret-ty wed-ding! Won't it be a pret-ty

A

Such a ve-ry, ve-ry pret-ty wed-ding! Won't it be a pret-ty wedding?

CHORUS

T

Such a ve-ry, ve-ry pret-ty wed-ding! Won't it be a pret-ty wedding?

B

Such a ve-ry, ve-ry pret-ty wed-ding! Won't it be a pret-ty wedding?

cresc.

f

51

S wed-ding? Oh, 'twill be a pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty

A Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty

CHORUS

T Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty

B Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty *unis.*

54

S wed-ding, Such a charm - - - - ing, charm - - - -

A wed-ding, Such a charm - - - - ing, charm - - - - ing,

CHORUS

T wed-ding, Such a charm - ing, charm - - - ing, charm - - - ing,

B wed-ding, Such a charm - ing, charm - - - ing, charm - - - ing, *unis.*

57 **D**

S  
- - - ing wed-ding! Here they come, the cou - ple—

A  
charm - - - ing wed-ding! Here they come, the cou - ple—

CHORUS  
T  
8 charm - - - ing wed-ding! Here they come, the cou - ple—

B  
charm - - - ing wed-ding! Here they come the cou - ple—

**D**  
*f*

60

S  
plight - ed— On life's jour - ney gai - ly— start them. Man and—

A  
plight - ed— On life's jour - ney gai - ly— start them. Man and

CHORUS  
T  
8 plight - ed— On life's jour - ney gai - ly— start them. Man and

B  
plight - ed— On life's jour - ney gai - ly— start them. Man and

63

S

maid for aye— u - ni - ted, Till di - vorce or— death do

A

maid for aye u - ni - ted, Till di - vorce or death do

CHORUS


T

8

maid for aye u - ni - ted, Till di - vorce or— death do

B

maid for aye u - ni - ted, Till di - vorce or— death do



66

S

part them! Man— and— maid for aye— u - ni - ted, Till di -

A

part them! Man and maid for aye u - ni - ted, Till— di -

CHORUS

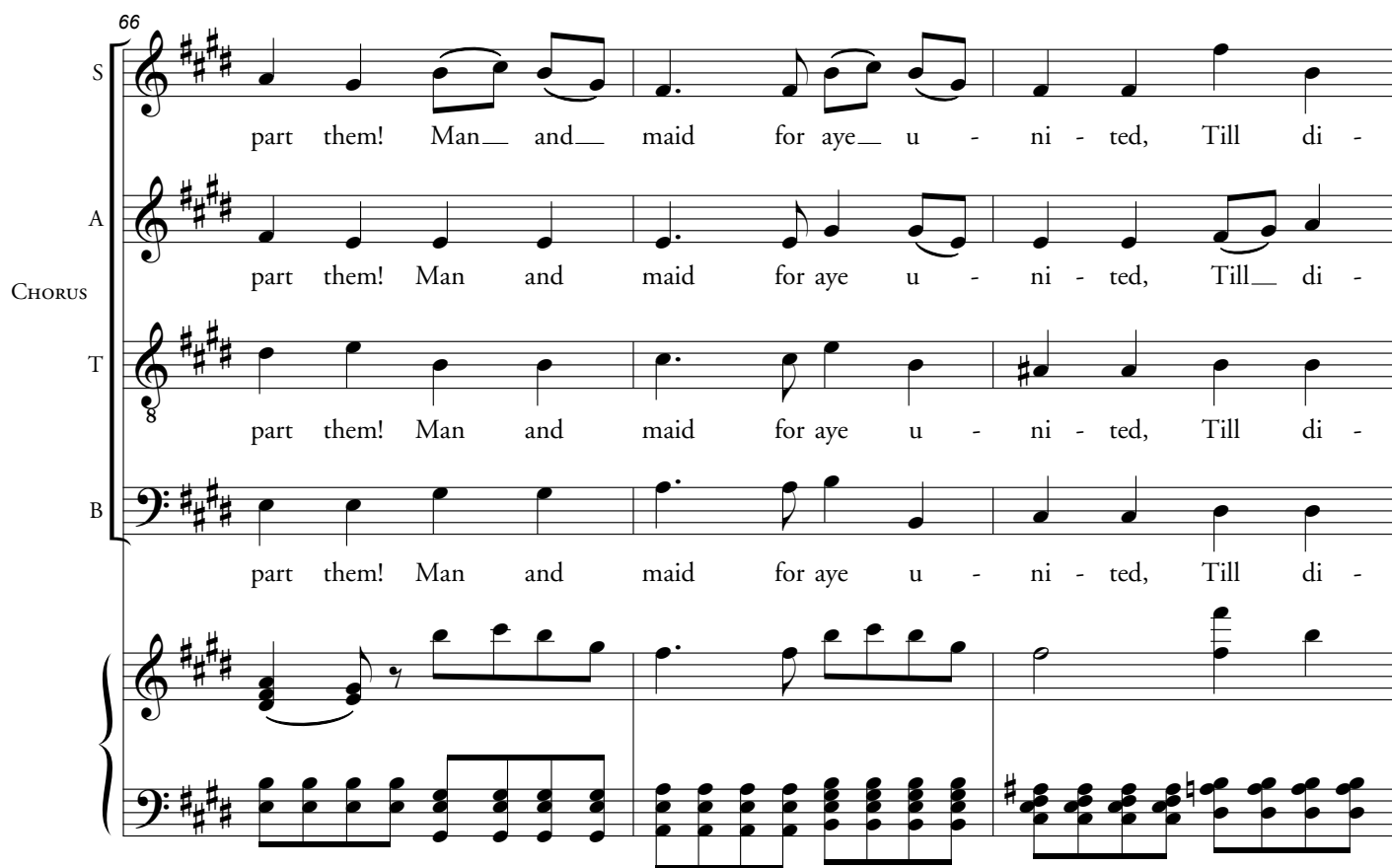
T

8

part them! Man and maid for aye u - ni - ted, Till di -

B

part them! Man and maid for aye u - ni - ted, Till di -



69

S

voice, \_\_\_\_\_ di - vorce or death shall part \_\_\_\_\_

A

voice, \_\_\_\_\_ di - vorce or death shall part

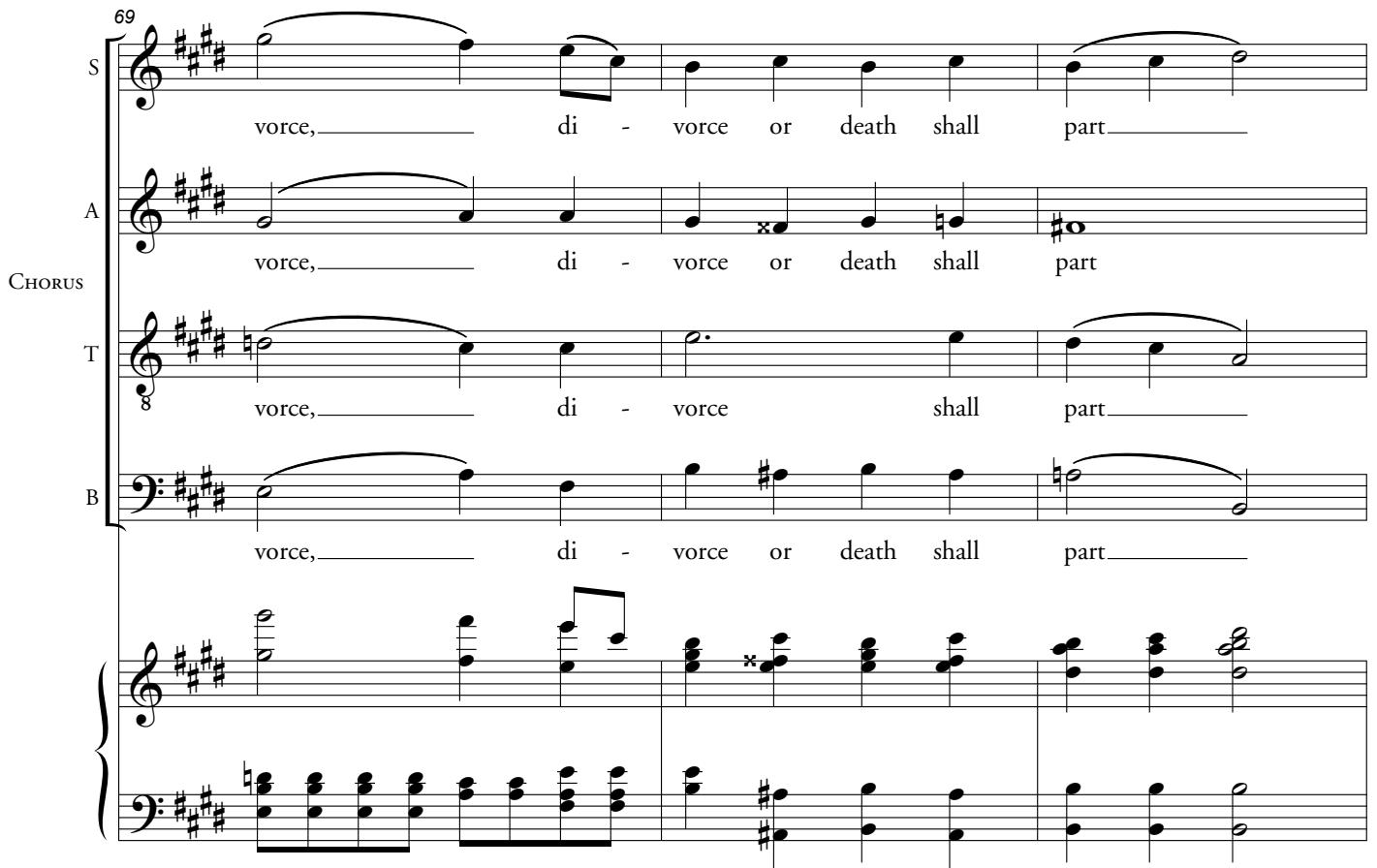
CHORUS

T

voice, \_\_\_\_\_ di - vorce shall part \_\_\_\_\_

B

voice, \_\_\_\_\_ di - vorce or death shall part \_\_\_\_\_



72

S

them. Here they come, the cou - ple plight-ed.

A

them. Here they come, the cou - ple plight-ed.

CHORUS

T

them. Here they come, the cou - ple plight-ed.

B

them. Here they come, the cou - ple plight-ed.



No. 1a. DUET—(LISA & LUDWIG) *with* CHORUS.

(LUDWIG and LISA come forward.)

76 **E** Allegretto. Tempo di Valse.

LISA

LUDWIG

*p*

Pret - ty Li - sa,

**E**

*p*

81

LUDWIG

fair and tas - ty, Tell me now, and tell me tru - ly,

87

LUDWIG

Have-n't you been ra - ther ha - sty?



92 F

LUDWIG

8 Have-n't you been rash un - du - ly? Am — I quite the

97

LUDWIG

8 dash - ing spo - so That — your fan - - - cy

101

LUDWIG

8 could de - pict you? P'r'aps you

*p*

105 *(She expresses admiration.)*

LUDWIG

8 think me on-ly so - so? Well, I will — not con - tra - dict — you!

111

**f**

**G**

S No, he will not con - tra - dict you!

A No, he will not con - tra - dict you!

CHORUS

T No, he will not con - tra - dict you!

B No, he will not con - tra - dict you!

**f**

**p**

117

LISA Who am I to raise ob - jec - tion? I'm a child, un -

123

LISA taught and home - ly— When you tell me you're per -

128

LISA

fec - tion, Ten - der, truth - ful, true, and come - ly—

133 **H**

LISA

That in quar - rel no one's bold - er, Tho' dis -

138

LISA

sen - sions al - ways grieve you— Why, my love, you're

143

LISA

so much old - er That, of course, I must be - lieve you!

149 *f* J

S Yes, of course, she must be - lieve you!

A *f* Yes, of course, she must be - lieve you! *p* If

CHORUS

T *f* Yes, of course, she must be - lieve you! *p* If

B *f* Yes, of course, she must be - lieve you! *p* If

*f* J *[dim.]*

155 *[p]*

S If he ev - er acts un - kind - ly, Shut your

A he ev - er acts un - kind - ly, Shut your

CHORUS

T he ev - er acts un - kind - ly, Shut your

B he ev - er acts un - kind - ly, Shut your

*[p]*

160

S  
eyes and love him blind - ly— Should he call— you

CHORUS  
A  
eyes and love him blind - ly— Should he call you

T  
8  
eyes and love him blind - ly— Should he call you

B  
eyes and love him blind - ly— Should he call you

165

S  
names un - come - ly, Shut your mouth and love him

CHORUS  
A  
names un - come - ly, Shut your mouth and love him

T  
8  
names un - come - ly, Shut your mouth and love him

B  
names un - come - ly, Shut your mouth and love him

170

**K** *[cresc.]*

S dumb - ly— Should he rate you right - ly— left - ly—

A dumb - ly— Should he rate you right - ly— left - ly— *[cresc.]*

CHORUS T dumb - ly— Should he rate you right - ly— left - ly— *[cresc.]*

B dumb - ly— Should he rate you right - ly— left - ly— *[cresc.]*

**K** *cresc.*

175

S Shut your ears and love him deaf - ly. Ha! ha! ha! *[f]*

A Shut your ears and love him deaf - ly. Ha! ha! ha! *[f]*

CHORUS T Shut your ears and love him deaf - ly. Ha! ha! ha! *[f]*

B Shut your ears and love him deaf - ly. Ha! ha! ha! *[f]*

*f*

180

S

Thus and thus a - lone ——— Lud - wig's wife may

A

Thus and thus a - lone Lud - wig's wife may

CHORUS

T

Thus and thus a - lone Lud - wig's wife may

B

Thus and thus a - lone Lud - wig's wife may



185

S

hold her own! ——— Thus and thus and thus a - lone ———

A

hold her own! Thus and thus and thus a - lone

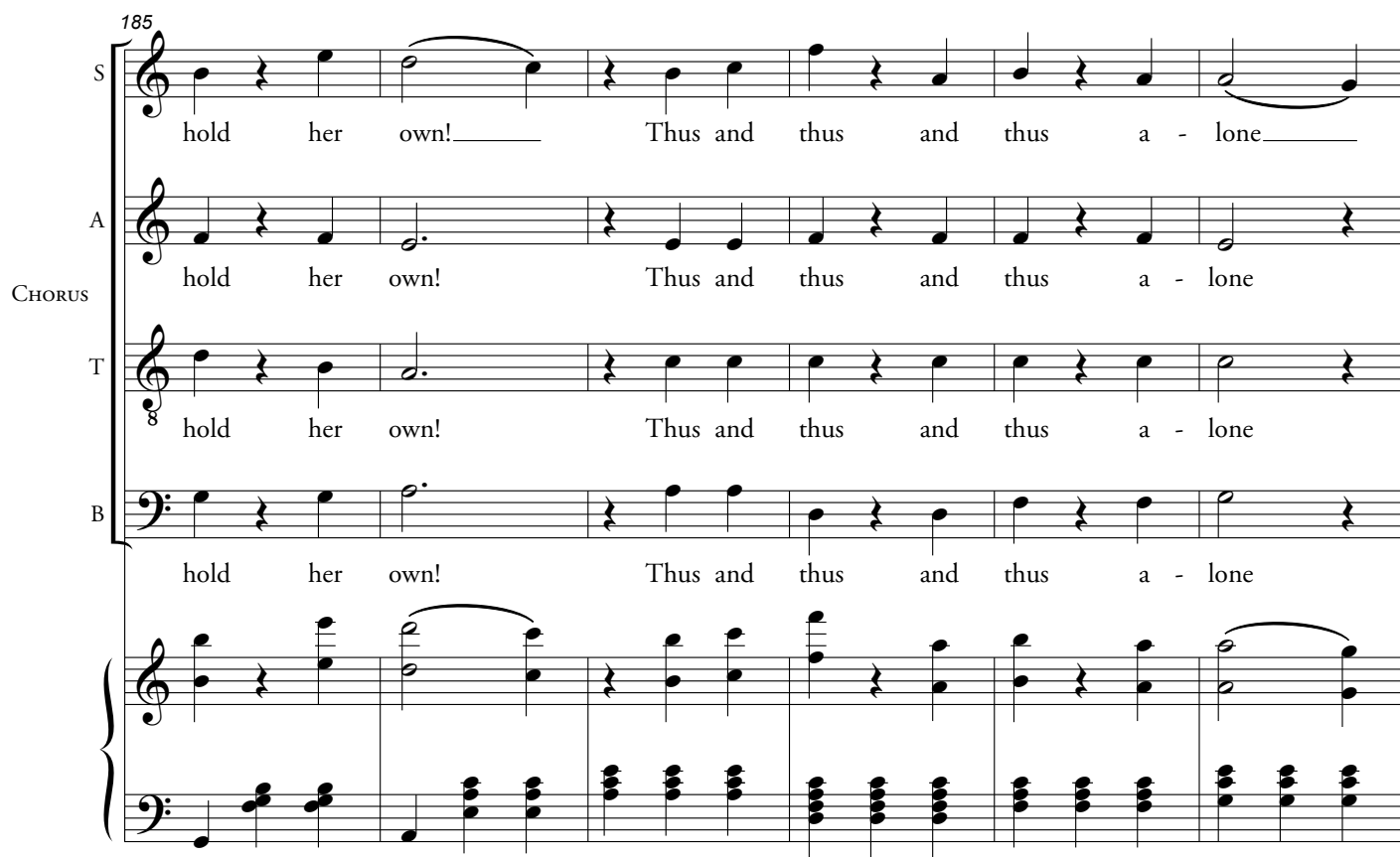
CHORUS

T

hold her own! Thus and thus and thus a - lone

B

hold her own! Thus and thus and thus a - lone



191

S  
Lud - wig's wife may hold her

A  
Lud - wig's wife may hold her

CHORUS  
T  
Lud - wig's wife may hold her

B  
Lud - wig's wife may hold her

196 (LUDWIG and LISA sit at table.)

S  
own! \_\_\_\_\_

A  
own! \_\_\_\_\_

CHORUS  
T  
own! \_\_\_\_\_

B  
own! \_\_\_\_\_



*Enter* NOTARY TANNHÄUSER.

NOTARY. Hallo! Surely I'm not late?

*(All chatter unintelligibly in reply.)*

NOTARY. But, dear me, you're all at breakfast! Has the wedding taken place?

*(All chatter unintelligibly in reply.)*

NOTARY. My good girls, one at a time, I beg. Let me understand the situation. As solicitor to the conspiracy to dethrone the Grand Duke—a conspiracy in which the members of this company are deeply involved—I am invited to the marriage of two of its members. I present myself in due course, and I find, not only that the ceremony has taken place—which is not of the least consequence—but the wedding breakfast is half eaten—which is a consideration of the most serious importance.

*(LUDWIG and LISA come down.)*

LUDWIG. But the ceremony has *not* taken place. We can't get a parson.

NOTARY. Can't get a parson! Why, how's that? They're three a penny!

LUDWIG. Oh, it's the old story—the Grand Duke!

ALL. Ugh!

LUDWIG. It seems that the little imp has selected this, our wedding day, for a convocation of all the clergy in the town to settle the details of his approaching marriage with the enormously wealthy Baroness von Krakenfeldt, and there won't be a parson to be had for love or money until six o'clock this evening!

LISA. And as we produce our magnificent classical revival of *Troilus and Cressida* to-night at seven, we have no alternative but to eat our wedding-breakfast before we've earned it. So sit down, and make the best of it.

GRETCHEN. Oh, I should like to pull his Grand Ducal ears for him, that I should. He's the meanest, the cruellest, the most spiteful little ape in Christendom!

OLGA. Well, we shall soon be freed from his tyranny. To-morrow the Despot is to be dethroned.

LUDWIG. Hush, rash girl! You know not what you say.

OLGA. Don't be absurd! We're all in it—we're all tiled, here.

LUDWIG. That has nothing to do with it. Know ye not that in alluding to our conspiracy without having first given and received the secret sign, you are violating a fundamental principle of our Association?

# No. 2. SOLO—(LUDWIG) *with* CHORUS.

**Allegro marziale e misterioso. *p***

LUDWIG

By the mys - tic re - gu - la - tion Of our

PIANO

*p*

3

LUDWIG

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

6

LUDWIG

(Producing one.)

eat a sau - sage - roll! If, in

S

You must eat a sau - sage - roll! A sau - sage - roll!

A

You must eat a sau - sage - roll! A sau - sage - roll!

CHORUS

T

You must eat a sau - sage - roll! A sau - sage - roll!

B

You must eat a sau - sage - roll! A sau - sage - roll!

9  
LUDWIG

turn, he eats an - o - ther, That's a sign that he's a bro - ther—Each may

11  
LUDWIG

ful - ly trust the o - ther. It is quaint and it is droll, But it's

13  
LUDWIG

bil - ious on the whole. It's a

S

Ve - ry bil - ious, ve - ry bil - ious on the whole.

A

Ve - ry bil - ious, ve - ry bil - ious on the whole.

CHORUS

T

Ve - ry bil - ious, ve - ry bil - ious on the whole.

B

Ve - ry bil - ious, ve - ry bil - ious on the whole.

16 **S**

LUDWIG

grea - sy kind of pas - ty, Which, per - haps, a judg - ment has - ty Might con -

18

LUDWIG

si - der ra - ther tas - ty: Once (to speak with-out dis-guise) It found

20

LUDWIG

fa - vour in our eyes.

**S**

It found fa - vour, it found fa - vour in our eyes.

**A**

It found fa - vour, it found fa - vour in our eyes.

**T**

It found fa - vour, it found fa - vour in our eyes.

**B**

It found fa - vour, it found fa - vour in our eyes.



31

LUDWIG

8

But, but, By the mys - tic re - gu - la - tion Of our

S

But, but, By the mys - tic re - gu - la - tion Of our

A

But, but, By the mys - tic re - gu - la - tion Of our

CHORUS

T

8

But, but, By the mys - tic re - gu - la - tion Of our

B

fend - ed gor - ges rise! Our gor - ges rise! By the mys - tic re - gu - la - tion Of our

34

LUDWIG

8

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

S

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

A

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

CHORUS

T

8

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

B

dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must

37 U *f* *Vibrato.*

LUDWIG  
eat a sau-sage-roll! A sau - sage -

S  
eat a sau-sage-roll! You must eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a

A  
eat a sau-sage-roll! You must eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a

CHORUS  
T  
eat a sau-sage-roll! You must eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a

B  
eat a sau-sage-roll! You must eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a

U *f*

40

LUDWIG  
roll, a sau - - sage roll! A roll, a roll, a sau - sage -

S  
roll, a roll, a roll, a sau - sage - roll! A roll, a roll, a sau - sage

A  
roll, a roll, a roll, a sau - sage - roll! A roll, a roll, a sau - sage

CHORUS  
T  
roll, a roll, a roll, a sau - sage - roll! A roll, a roll, a sau - sage

B  
roll, a roll, a roll, a sau - sage - roll! A roll, a roll, a sau - sage -

42

LUDWIG

roll! A sau-sage - roll!

S

roll! A sau - sage - roll!

A

roll! A sau - sage - roll!

CHORUS

T

roll! A sau - sage - roll!

B

roll! a roll! A sau - sage - roll!

*f*

MARTHA. Oh, bother the secret sign! I've eaten it until I'm quite uncomfortable! I've given it six times already to-day—and (*whimpering*) I can't eat any breakfast!

BERTHA. And it's so unwholesome. Why, we should all be as yellow as frogs if it wasn't for the make-up!

LUDWIG. All this is rank treason to the cause. I suffer as much as any of you. I loathe the repulsive thing—I can't contemplate it without a shudder—but I'm a conscientious conspirator, and if you won't give the sign I will. (*Eats a sausage roll with an effort.*)

LISA. Poor martyr! He's always at it, and it's a wonder where he puts it!

NOTARY. Well now, about *Troilus and Cressida*. What do you play?



Dialogue if No. 2a is Included

LUDWIG (*struggling with his feelings*). If you'll be so obliging as to wait until I've got rid of this feeling of warm oil at the bottom of my throat, I'll tell you all about it. (LISA *gives him some brandy*.) Thank you, my love; it's gone. Well, the piece will be produced upon a scale of unexampled magnificence. It is confidently predicted that my appearance as King Agamemnon, in a Louis Quatorze wig, will mark an epoch in the theatrical annals of Pfennig Halbpennig. I endeavoured to persuade Ernest Dummkopf, our manager, to lend us the classical dresses for our marriage. Think of the effect of a real Athenian wedding procession cavorting through the streets of Speisesaal! Torches burning—cymbals banging—flutes tootling—citharæ twanging—and a throng of fifty lovely Spartan virgins capering before us, all down the High Street, singing:

## No. 2a.

## SOLO—(LUDWIG).

**Andante maestoso.**

LUDWIG

8

O - po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! O -

PIANO

*p* *mf*

4

LUDWIG

8

po - po - nax! O - po - po - nax! O - po - po - nax! E - loi - - a! E -

6

LUDWIG

8

loi - a! E - loi - a! \_\_\_\_\_

*ff*

Dialogue if No. 2a is Included (*cont'd*)

LUDWIG. It would have been tremendous!

NOTARY. And he declined?

LUDWIG. He did, on the prosaic ground that it might rain, and the ancient Greeks didn't carry umbrellas! If, as is confidently expected, Ernest Dummkopf is elected to succeed the dethroned one, mark my words, he will make a mess of it.

*[Exit LUDWIG with LISA.]*

OLGA. He's sure to be elected. His entire company has promised to plump for him on the understanding that all the places about the Court are filled by members of his troupe, according to professional precedence.

*ERNEST enters in great excitement.*

BERTHA (*looking off*). Here comes Ernest Dummkopf. Now we shall know all about it!

ALL. Well—what's the news? How is the election going?

ERNEST. Oh, it's a certainty—a practical certainty! Two of the candidates have been arrested for debt, and the third is a baby in arms—so, if you keep your promises, and vote solid, I'm cocksure of election!

OLGA. Trust to us. But you remember the conditions?

ERNEST. Yes—all of you shall be provided for, for life. Every man shall be ennobled—every lady shall have unlimited credit at the Court Milliner's, and all salaries shall be paid weekly in advance!

GRETCHEN. Oh, it's quite clear he knows how to rule a Grand Duchy!

ERNEST. Rule a Grand Duchy? Why, my good girl, for ten years past I've ruled a theatrical company! A man who can do that can rule anything!

**Go to p. 44.**

Dialogue if No. 2a is Omitted

LUDWIG (*struggling with his feelings*). If you'll be so obliging as to wait until I've got rid of this feeling of warm oil at the bottom of my throat, I'll tell you all about it. (LISA *gives him some brandy*.) Thank you, my love; it's gone. Well, the piece will be produced upon a scale of unexampled magnificence. It is confidently predicted that my appearance as King Agamemnon, in a Louis Quatorze wig, will mark an epoch in the theatrical annals of Pfennig Halbpennig. I endeavoured to persuade Ernest Dummkopf, our manager, to lend us the classical dresses for our marriage. Think of the effect of a real Athenian wedding procession cavorting through the streets of Speisesaal! Torches burning—cymbals banging—flutes tootling—citharæ twanging—and a throng of fifty lovely Spartan virgins capering before us, all down the High Street, singing "Eloia! Eloia! Opoponax, Eloia!" It would have been tremendous!

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GRETCHEN. Oh, it's quite clear he knows how to rule a Grand Duchy!

ERNEST. Rule a Grand Duchy? Why, my good girl, for ten years past I've ruled a theatrical company! A man who can do that can rule anything!

No. 3. SONG—(ERNEST) *with* CHORUS.

Allegro con brio.

PIANO

*ff*

5

ERNEST

1. Were I a king in ve - ry truth, And

9

ERNEST

had a son— a guile - less youth— In pro - ba - ble suc - ces - sion;

13

ERNEST

To teach him pa - tience, teach him tact, How

[p]

17  
ERNEST

prompt - ly in a fix to act, He should a-dopt, in point of fact, A

21  
ERNEST

man - a-ger's pro - fession. To that con - di - tion

25  
ERNEST

he should stoop (De - spite a too fond mo-ther), With eight or ten "stars"

29  
ERNEST

in his troupe, All jea - lous of each o-ther! All jea - lous

33  
ERNEST

8 of each o - ther! Oh, the man who can rule a the - a - tri - cal crew, Each

**G<sub>1</sub>**

*[mf]* *p*

38  
ERNEST

8 mem - ber a ge - nius (and some of them two), And man - age to hu - mour them, ear - ly and late, Can

*[mf]* *[p]*

42  
ERNEST

8 gov - ern this tup - pen - ny State! \_\_\_\_\_

**H<sub>1</sub>**

CHORUS

S A

*f*

Oh, the man who can rule a the - a - tri - cal crew, Each

T B

*f*

Oh, the man who can rule a the - a - tri - cal crew, Each

**H<sub>1</sub>**

*[mf]* *f* *[mf]*

46

CHORUS

S A

mem-ber a ge-nius (and some of them two), And man-age to hu-mour them, ear-ly and late, Can

T B

mem-ber a ge-nius (and some of them two), And man-age to hu-mour them, ear-ly and late, Can

*f* [*mf*]

50

CHORUS

S A

gov-ern this State, \_\_\_\_\_ gov-ern this State! this \_\_\_\_\_ poor

T B

gov-ern this State, \_\_\_\_\_ gov-ern this State! this \_\_\_\_\_ poor

54

CHORUS

S A

State! \_\_\_\_\_

T B

State! \_\_\_\_\_

*ff*

3

59  
ERNEST

2. Both A and B re -

63  
ERNEST

hear - sal slight— They say they'll be "all right at night" (They've both to go to

67  
ERNEST

school yet); C in each act *must*

71  
ERNEST

change her dress, D *will* at-tempt to "square the press"; E won't play Ro - me -



75 F<sub>2</sub>

ERNEST

8 o un-less His grand - mo-ther plays Ju-liet; F

79

ERNEST

8 claims all hoy - dens as her rights (She's play'd them thir - ty sea-sons); And

83

ERNEST

8 G must show her - self in tights For two con-vinc - ing rea-sons— Two

87 G<sub>2</sub>

ERNEST

8 ve - ry well - shap'd rea - sons! Oh, the man who can drive a the -

92

ERNEST

a - tri - cal team, With wheel - ers and lead - ers in or - der su - preme, Can gov - ern and rule, with a

[*mf*] *p* [*mf*] [*p*]

96

ERNEST

wave of his fin, All Eu - rope— with Ire - land thrown in! —

H2

S

A

CHORUS

T

B

Oh, the man who can drive a the-

Oh, the man who can drive a the-

H2

[*mf*]

100

S

A

CHORUS

T

B

a - tri - cal team, With wheel - ers and lead - ers in or - der su - preme, Can

a - tri - cal team, With wheel - ers and lead - ers in or - der su - preme, Can

*f* [*mf*] *f* [*mf*]

103

S  
A

CHORUS

T  
B

gov-ern and rule, with a wave of his fin, All Eu-rope, all Eu - - - rope— with

107

S  
A

CHORUS

T  
B

Ire - - - land ——— thrown in! ———

Ire - - - land ——— thrown in! ———

111

115

(Exeunt all but ERNEST.)

ERNEST. Elected by my fellow-conspirators to be Grand Duke of Pfennig Halbpfennig as soon as the contemptible little occupant of the historical throne is deposed—here is promotion indeed! Why, instead of playing Troilus of Troy for a month, I shall play Grand Duke of Pfennig Halbpfennig for a lifetime! Yet, am I happy? No—far from happy! The lovely English *comédienne*—the beautiful Julia, whose dramatic ability is so overwhelming that our audiences forgive even her strong English accent—that rare and radiant being treats my respectful advances with disdain unutterable! And yet, who knows? She is haughty and ambitious, and it may be that the splendid change in my fortunes may work a corresponding change in her feelings towards me!

*Enter* JULIA JELLICOE.

JULIA. Herr Dummkopf, a word with you, if you please.

ERNEST. Beautiful English maiden—

JULIA. No compliments, I beg. I desire to speak with you on a purely professional matter, so we will, if you please, dispense with allusions to my personal appearance, which can only tend to widen the breach which already exists between us.

ERNEST (*aside*). My only hope shattered! The haughty Londoner still despises me! (*Aloud.*) It shall be as you will.

JULIA. I understand that the conspiracy in which we are all concerned is to develop to-morrow, and that the company is likely to elect you to the throne on the understanding that the posts about the Court are to be filled by members of your theatrical troupe, according to their professional importance.

ERNEST. That is so.

JULIA. Then all I can say is that it places me in an extremely awkward position.

ERNEST (*very depressed*). I don't see how it concerns you.

JULIA. Why, bless my heart, don't you see that, as your leading lady, I am bound under a serious penalty to play the leading part in all your productions?

ERNEST. Well?

JULIA. Why, of course, the leading part in this production will be the Grand Duchess!

ERNEST. My wife?

JULIA. That is another way of expressing the same idea.

ERNEST (*aside—delighted*). I scarcely dared even to hope for this!

JULIA. Of course, as your leading lady, you'll be mean enough to hold me to the terms of my agreement. Oh, that's so like a man! Well, I suppose there's no help for it—I shall have to do it.

ERNEST (*aside*). She's mine! (*Aloud.*) But—do you really think you would care to play that part? (*Taking her hand.*)

JULIA (*withdrawing it*). Care to play it? Certainly not—but what am I to do? Business is business, and I am bound by the terms of my agreement.

ERNEST. It's for a long run, mind—a run that may last many, many years—no understudy—and once embarked upon there's no throwing it up.

JULIA. Oh, we're used to these long runs in England: they are the curse of the stage—but, you see, I've no option.

ERNEST. You think the part of the Grand Duchess will be good enough for you?

JULIA. Oh, I think so. It's a very good part in Gerolstein, and oughtn't to be a bad one in Pfennig Halbpennig. Why, what did you suppose I was going to play?

ERNEST (*keeping up a show of reluctance*). But, considering your strong personal dislike to me and your persistent rejection of my repeated offers, won't you find it difficult to throw yourself into the part with all the impassioned enthusiasm that the character seems to demand? Remember, it's a strongly emotional part, involving long and repeated scenes of rapture, tenderness, adoration, devotion—all in luxuriant excess, and all of the most demonstrative description.

JULIA. My good sir, throughout my career I have made it a rule never to allow private feeling to interfere with my professional duties. You may be quite sure that (however distasteful the part may be) if I undertake it, I shall consider myself professionally bound to throw myself into it with all the ardour at my command.

ERNEST (*aside—with effusion*). I'm the happiest fellow alive! (*Aloud.*) Now—would you have any objection—to—to give me some idea—if it's only a mere sketch—as to how you would play it? It would be really interesting—to me—to know your conception of—of—the part of my wife.

JULIA. How would I play it? Now, let me see—let me see. (*Considering.*) Ah, I have it!

# No. 4. SONG—(JULIA) & DUET—(JULIA & ERNEST).

*Allegretto grazioso.*

JULIA

How would I play this

ERNEST

PIANO

*f* *p*

6

JULIA

part— The Grand Duke's Bride? All ran-cour in my heart I'd du - ly

12

JULIA

hide— I'd drive it from my re - col - lec - tion And 'whelm him with a

**Q**

16  
JULIA

mock af-fec-tion, Well cal-cu-la-ted to de-fy de-tec-tion— That's how I'd play this part— The

21  
JULIA

Grand Duke's Bride. With ma-n-y a win-some smile I'd witch and woo; With

27  
JULIA

gay and girl-ish— guile I'd fren-zy you— I'd mad-den you— with

*rit.* **R** *a tempo.*

*rit.* *a tempo.*

32  
JULIA

my ca-res-sing, Like tur-tle, her— first— love con-fess-ing— That it was "mock" no mor-tal

*cresc.*

36  
JULIA

would be guess-ing— With so much win-some wile I'd witch and woo!

41 **S** RECIT.  
JULIA

Did a - ny o - ther maid With you suc - ceed, I'd pinch the for-ward jade—I would in -

45  
JULIA

deed! With jea - lous fren-zy a-gi - ta-ted (Which would, of course, be sim-u - la-ted), I'd

50 *string.*  
JULIA

make her wish she'd nev-er been cre-a-ted— I'd make her wish she'd nev-er been cre - a - ted— I'd



54 *f* *Con fuoco.* *rall.*

JULIA

make her wish she'd nev-er been cre - a - ted— Did a-ny o-ther maid With you suc-ceed!— And

*f* *dim.* *colla voce.*

58 **T** *Tempo 1 mo.*

JULIA

should there come to— me, Some sum - mers hence, In all the child - ish—

*Tempo 1 mo.*

63 *[rall.]* **U** *a tempo.*

JULIA

glee Of in - no - cence, Fair babes, a - glow with— beau-ty ver-nal,

*[rall.]* *a tempo.*

68

JULIA

My heart would bound with joy di - ur-nal! This sweet dis-play of sym-pa - thy ma-ter-nal,

72

JULIA

Well, that would al - so — be A mere pre - tence! My his - tri - o - nic

*cresc.*

77

JULIA

art, Though you — de - ride, That's how I'd play that part — The

ERNEST

82

JULIA

Grand — Duke's bride! — My boy, when two

ERNEST

Oh joy! when two

*Allegro vivace.*

*f* *p*

86

JULIA

glow - ing young hearts, From the rise of the cur-tain, Thus

ERNEST

glow - ing young hearts, From the rise of the cur-tain, Thus

89

JULIA

throw\_\_\_\_\_ them-selves in - to their parts, Suc - cess is most cer-tain! most

ERNEST

throw\_\_\_\_\_ them-selves in - to their parts, Suc - cess is most cer-tain! If the

93

JULIA

cer - tain! The

ERNEST

rôle you're pre-par'd, you're pre - par'd to en-dow, to en - dow With such del - i - cate

96

JULIA

*rôle* I'm pre-par'd to en - dow With most del - i - cate touch - es!

ERNEST

touch - es, By the heav'n, by the heav - en a - bove us, I vow You shall

99

JULIA

Yes, the *rôle* ——— I'm pre - par'd to en - dow With most

ERNEST

be my — Grand Duch - ess! If the *rôle* ——— you're pre - par'd to en - dow With such

103

JULIA

del - i - cate touch - es, By the heav - en, the heav - en a - bove us, I vow, I

ERNEST

del - i - cate touch - es, By the heav - en, the heav - en a - bove us, I vow, I

107

JULIA *f*  
vow \_\_\_\_\_ I \_\_\_\_\_ will

ERNEST *f*  
vow \_\_\_\_\_ You \_\_\_\_\_ shall

8

111

JULIA *(Dance.)*  
be \_\_\_\_\_ your Grand Duch-ess! \_\_\_\_\_

ERNEST *(Dance.)*  
be \_\_\_\_\_ my Grand Duch-ess! \_\_\_\_\_

8

117

121

*Segue.*

# No. 5. CHORUS & SONG—(LUDWIG).

*Enter all the Chorus with LUDWIG, NOTARY, and LISA—all greatly agitated.*

**Allegro agitato.**

**Excited Chorus. *f***

S  
A  
CHORUS  
T  
B

My good-ness me! what shall I do? Why, what a dread-ful sit - u -

13

CHORUS

S A

a - tion! I'm sure I don't know where to

T B

[*f*] (*to LUDWIG*).  
It's all your fault, you boo-by you— you lump of in-dis-crim-in - a-tion!

16

CHORUS

S A

go— it's put me in - to such a tet - ter— But this, at all e-vents, I

T B

It's put me in - to such a tet - ter—

19

CHORUS

S A

know— the soon-er we are off, the bet-ter! Yes, the soon-er off, the

T B

Yes, the soon-er off, the bet-ter! Yes, the soon-er off, the

22

ERNEST

RECIT.

What means this *a - gi - ta - to*? What d'ye seek? As your Grand

CHORUS

S A

bet-ter!

T B

bet-ter!

26

ERNEST

*Allegro con spirito.*

Duke e-lect I bid you speak!

30

LUDWIG

1. Ten min - utes since I met a chap Who bow'd an ea - sy sa - lu -



34  
LUDWIG

ta - tion— Thinks I, “This gen - tle - man, may-hap, Be - longs to our As - so - ci - a - tion.” But,

39 **J1**  
LUDWIG

on the whole, Un - cer-tain yet, A sau-sage-roll I took and eat—That chap re-plied (I

44 **K1**  
LUDWIG

don't em-bel-lish) By eat-ing *three* with ob-vious rel-ish.

**CHORUS**

S (angrily). *f* Why, gra - cious

A (angrily). *f* Why, gra - cious, gra - cious

T (angrily). [*f*] Why, gra - cious pow'rs, why, gra - cious

B (angrily). *f* Why, gra-cious pow'rs, why, gra - cious, gra - cious

**K1**

*f*

49

S pow'rs, No chum of ours *Could* eat three sau - sage - rolls with rel-ish! No

A pow'rs, No chum of ours *Could* eat three sau - sage - rolls with rel-ish! No

CHORUS

T pow'rs, No chum of ours *Could* eat three sau - sage - rolls with rel-ish! No

B pow'rs, No chum of ours *Could* eat three sau - sage - rolls with rel-ish! No

53

LUDWIG

2. Then

S chum of ours *Could* eat, *could* eat three sau - sage - rolls with rel-ish!

A chum of ours *Could* eat, *could* eat three sau - sage - rolls with rel-ish!

CHORUS

T chum of ours *Could* eat, *could* eat three sau - sage - rolls with rel-ish!

B chum of ours *Could* eat, *could* eat three sau - sage - rolls with rel-ish!

57  
LUDWIG

re - as-sur'd, I let him know Our plot—each in - ci - dent ex - plain-ing; That

61  
LUDWIG

stran - ger chuc - kled much, as though He thought me high - ly en - ter - tain-ing. I

65 **J2**  
LUDWIG

told him all, Both bad and good; I bade him call— He said he would: I

69  
LUDWIG

ad - ded much— the more I muck-led, The more that chuck - ling

72 **K2**

LUDWIG

chum-my chuc-kled!

S

(angrily). **f**

A bat could see He could - n't be A chum of

A

(angrily). **f**

A bat, a bat could see He could - n't be A chum of

CHORUS

T

(angrily). [**f**]

A bat could see, a bat could see He could - n't be A chum of

B

(angrily). **f**

A bat could see, a bat, a bat could see He could - n't be A chum of

**K2**

77

S

ou - rs if he chuc-kled! He could-n't, could - n't be A chum of ou - rs if he

A

ou - rs if he chuc-kled! He could-n't, could - n't be A chum of ou - rs if he

CHORUS

T

ou - rs if he chuc-kled! He could-n't, could - n't be A chum of ou - rs if he

B

ou - rs if he chuc-kled! He could-n't, could - n't be A chum of ou - rs if he

82 L

LUDWIG  3. Well, as I bow'd to his ap-*pl*ause, Down dropp'dhe with hys-te-ric bel-low— And

S  chuc-kled!

A  chuc-kled!

CHORUS

T  chuc-kled!

B  chuc-kled!

 *p*

87

LUDWIG  *that* seem'd right e - nough, be-cause I *am* a dev'-lish fun-ny fel - low. Then



91 M

LUDWIG  sud-den-ly, As still he squeal'd, It flashed on me That I'd re-veal'd Our plot, with all de -



96 *rall.* . . . . .

LUDWIG  
8 tails ef-fec-tive, To GrandDuke Rudolph's own de-tec-tive!

S *f a tempo.*  
What fol - ly fell, To go and tell—

A *f*  
What fol - ly fell, To go and tell—

CHORUS  
T *f*  
What fol - ly fell, To go and tell—

B *f* [ff]  
What fol - ly fell, To go and tell—What

*colla voce.* *f a tempo.*

101 **O** *ff*  
S What fol - ly fell, To go— and— tell— Our plot to

A [ff]  
What fol - ly, fol - ly fell, To go and tell Our plot to

CHORUS  
T [ff]  
What fol - ly fell, What fol - ly fell, To go and tell Our plot to

B  
fol - ly fell, What fol - ly, fol - ly fell, To go and tell Our plot to

**O**

105

S a - ny one's de - tec - tive! What fol - ly fell, Our plot to tell To

A a - ny one's de - tec - tive! What fol - ly fell, Our plot to tell To

CHORUS

T a - ny one's de - tec - tive! What fol - ly fell, Our plot to tell To

B a - ny one's de - tec - tive! What fol - ly fell, Our plot to tell To

109

S a - ny one's de - tec - tive! You boo - by dense— You oaf im - mense, With

A a - ny one's de - tec - tive! You boo - by dense— You oaf im - mense, With

CHORUS

T a - ny one's de - tec - tive! Boo - by, boo - by! O you oaf! Boo - by,

B a - ny one's de - tec - tive! Boo - by, boo - by! O you oaf! Boo - by,

(Attacking LUDWIG.)

113

S no pre-tence To com-mon sense! A stu - pid muff Who's made of stuff Not worth a pinch of

A no pre-tence To com-mon sense! A stu - pid muff Who's made of stuff Not worth a pinch of

CHORUS

T boo-by! O you oaf! Stu - pid muff Who's made of stuff Not worth a puff of can-dle -

B boo-by! O you oaf! Stu - pid muff Who's made of stuff Not worth a puff of can-dle -

118

S **P** snuff! Pack up at once and off we go, un-less we're an - xious to ex -

A snuff! Pack up at once and off we go, un-less we're an - xious to ex -

CHORUS

T snuff! Pack up at once and off we go, un-less we're an - xious to ex -

B snuff! Pack up at once and off we go, un-less we're an - xious to ex -

**P**



122

S  
hi - bit Our fai - ry forms all in a row, strung up up - on the Cas - tle

A  
hi - bit Our fai - ry forms all in a row, strung up up - on the Cas - tle

CHORUS

T  
8  
hi - bit Our fai - ry forms all in a row, strung up up - on the Cas - tle

B  
hi - bit Our fai - ry forms all in a row, strung up up - on the Cas - tle

126

S  
gib-bet! Pack up at once, off we go! Pack up at once, off we go! Pack up at

A  
gib-bet! Pack up at once, off we go! Pack up at once, off we go! Pack up at

CHORUS

T  
8  
gib-bet! Pack up at once, off we go! Pack up at once, off we go!

B  
gib-bet! Pack up at once, off we go! Pack up at once, off we go!

131 *ff*

S once \_\_\_\_\_ and off we go! \_\_\_\_\_

A *ff*

once and off we go! \_\_\_\_\_

CHORUS

T *ff*

Off, \_\_\_\_\_ aye, off we go! \_\_\_\_\_

B *ff*

Off, aye, off we go! \_\_\_\_\_

*ff*

137

143

(Exeunt Chorus. Manent LUDWIG, LISA, ERNEST, JULIA, and NOTARY.)

JULIA. Well, a nice mess you've got us into! There's an end of our precious plot! All up—pop—fizzle—bang—done for!

LUDWIG. Yes, but—ha! ha!—fancy my choosing the Grand Duke's private detective, of all men, to make a confidant of! When you come to think of it, it's really devilish funny!

ERNEST (*angrily*). When you come to think of it, it's extremely injudicious to admit into a conspiracy every pudding-headed baboon who presents himself!

LUDWIG. Yes—I should never do that. If I were chairman of this gang, I should hesitate to enrol *any* baboon who couldn't produce satisfactory credentials from his last Zoological Gardens.

LISA. Ludwig is far from being a baboon. Poor boy, he could not help giving us away—it's his trusting nature—he was deceived.

JULIA (*furiously*). His trusting nature! (*To LUDWIG.*) Oh, I should like to talk to you in my own language for five minutes—only five minutes! I know some good, strong, energetic English remarks that would shrivel your trusting nature into raisins—only you wouldn't understand them!

LUDWIG. Here we perceive one of the disadvantages of a neglected education!

ERNEST (*to JULIA*). And I suppose you'll never be my Grand Duchess, now!

JULIA. Grand Duchess? My good friend, if you don't produce the piece how can I play the part?

ERNEST. True. (*To LUDWIG.*) You see what you've done.

LUDWIG. But, my dear sir, you don't seem to understand that the man ate three sausage-rolls. Keep that fact steadily before you. Three large sausage-rolls.

JULIA. Bah!—Lots of people eat sausage-rolls who are not conspirators.

LUDWIG. Then they shouldn't. It's bad form. It's not the game. When one of the Human Family proposes to eat a sausage-roll, it is his duty to ask himself, "Am I a conspirator?" And if, on examination, he finds that he is *not* a conspirator, he is bound in honour to select some other form of refreshment.

LISA. Of course he is. One should always play the game. (*To NOTARY, who has been smiling placidly through this.*) What are you grinning at, you greedy old man?

NOTARY. Nothing—don't mind me. It is always amusing to the legal mind to see a parcel of laymen bothering themselves about a matter which to a trained lawyer presents no difficulty whatever.

ALL. No difficulty!

NOTARY. None whatever! The way out of it is quite simple.

ALL. Simple?

NOTARY. Certainly! Now attend. In the first place, you two men fight a Statutory Duel.

ERNEST. A Statutory Duel?

JULIA. A Stat-tat-tatutory Duel! Ach! what a crack-jaw language this German is.

LUDWIG. Never heard of such a thing.

NOTARY. It is true that the practice has fallen into abeyance through disuse. But all the laws of Pfennig Halbpennig run for a hundred years, when they die a natural death, unless, in the meantime, they have been revived for another century. The Act that institutes the Statutory Duel was passed a hundred years ago, and as it has never been revived, it expires to-morrow. So you're just in time.

JULIA. But what is the use of talking to us about Statutory Duels when we none of us know what a Statutory Duel is?

NOTARY. Don't you? Then I'll explain.

## No. 6.

## SONG—(NOTARY).

**Allegretto.**

NOTARY

8

1. A - bout a cen-tury since, The

PIANO

*f*

*p*

7

NOTARY

8

code of the—du - el-lo To sud - dendeathFor want of breath Sent many a strap-ping fel-low. The

13

NOTARY

8

then pre-sid-ing Prince (Who use-less blood-shed ha-ted), He pass'd an Act, Short and com-pact, Which

19

NOTARY

8

may be brief-ly sta-ted. **A1** Un - like the com-pli - ca - ted—laws A Par-lia-men-t'ry

25

**JULIA** *f* We know the com - pli - ca - ted laws A

**LISA** *f* We know the com - pli - ca - ted laws A

**ERNEST** *f* We know the com - pli - ca - ted laws A

**NOTARY** *f* draughts - man — draws, It may be brief - ly sta - ted. We know the com - pli - ca - ted — laws A

**LUDWIG** *f* We know the com - pli - ca - ted — laws A

30

**JULIA** Par - lia - men - t'ry draughts - man draws Can - not — be brief - ly sta - ted.

**LISA** Par - lia - men - t'ry draughts - man draws Can - not — be brief - ly sta - ted.

**ERNEST** Par - lia - men - t'ry draughts - man draws Can - not be brief - ly sta - ted.

**NOTARY** Par - lia - men - t'ry draughts - man draws Can - not be brief - ly sta - ted. 2. By this in - ge - nious

**LUDWIG** Par - lia - men - t'ry draughts - man draws Can - not be — brief - ly sta - ted.

[p]

35

NOTARY

law, If a - ny two—shall quar-rel, They may not fight With fal - chions bright (Which

40

NOTARY

seem'd to him im - mor-al); But each a card shall draw, And he who draws the

45

NOTARY

low-est Shall (so 'twas said) Be hence-forth dead— In fact, a le - gal “gho-est.”

50

NOTARY

**A2**

(When ex - i-gence of rhyme com - pels, Or - tho-gra-phy fore - goes her spells, And

55

JULIA *(aside.) f* With what an em-pha - sis he dwells Up - on "or - tho - gra -

LISA *(aside.) f* With what an em - pha - sis he dwells Up - on "or - tho - gra -

ERNEST *(aside.) f* With what an em-pha - sis he dwells Up - on "or - tho - gra -

NOTARY *(aside.) f* "ghost" is writ - ten "gho-est.") With what an em-pha - sis I\_\_ dwell Up - on "or - tho - gra -

LUDWIG *(aside.) f* With what an em-pha - sis he\_\_dwells Up - on "or - tho - gra -

60

JULIA phy" and "spells"! That\_\_ kind\_\_ of fun's the low-est.

LISA phy" and "spells"! That\_\_ kind\_\_ of fun's the low-est.

ERNEST phy" and "spells"! That kind of fun's the low-est.

NOTARY phy" and\_\_ "spells"! That kind of fun's the low-est. 3. When

LUDWIG phy" and\_\_ "spells"! That kind of\_\_ fun's the low-est.

*dim. p*



64 **B**

NOTARY

off the los - er's popp'd (By pleas-ing le - gal fic-tion), And friend and foe\_\_ Have\_\_

67

NOTARY

wept their woe In coun - ter - feit af - flic-tion, The win-ner must a-dopt The

71

NOTARY

los-er's poor re-la-tions— Dis - charge his debts, Pay all his bets, And take his ob - li-

*cresc.* *f*

75 **C**

NOTARY

ga-tions. The win-ner must a - dopt The los-er's poor re - la-tions— Dis -

*[mf]* *dim.* *p*

80

NOTARY

charge his debts, Pay all his bets, Dis - charge his debts, Pay all his bets, And

84

NOTARY

*poco rall.* **D** *a tempo.*

take his ob - li - ga-tions. In short, to brief - ly sum the case, The win - ner takes the

*poco rall.* *p a tempo.*

89

JULIA

*cresc.*

LISA

*cresc.*

ERNEST

*cresc.*

NOTARY

*cresc.*

LUDWIG

*cresc.*

*cresc.*

How neat-ly law-yers state a case! The

How neat - ly law - yers state a case! The

How neat-ly law-yers state a case! The

los - er's place, With all its ob - li - ga-tions! How neat-ly law-yers state a case! The

How neat-ly law-yers state a case! The

94

JULIA *f*  
win - ner takes the los - er's place, With all its ob - li - ga-tions! How

LISA *f*  
win - ner takes the los - er's place, With all its ob - li - ga-tions! How

ERNEST *f*  
win - ner takes the los - er's place, With all its ob - li - ga-tions! How

NOTARY *f*  
win - ner takes the los - er's place, With all its ob - li - ga-tions. How

LUDWIG *f*  
win - ner takes the los - er's place, With all its ob - li - ga-tions! How

98 **E**

JULIA  
neat - ly law - yers state a case! The win - ner takes the los - er's place. How

LISA  
neat - ly law - yers state a case! The win - ner takes the los - er's place. How

ERNEST *f*  
neat - ly law - yers state a case! The win - ner takes the los - er's place. How

NOTARY *f*  
neat - ly law - yers state a case! The win - ner takes the los - er's place. How

LUDWIG *f*  
neat - ly law - yers state a case! The win - ner takes the los - er's place. How

102

JULIA

LISA

ERNEST

NOTARY

LUDWIG

neat-ly law-yers state a case! The win-ner takes the los-er's place, With all its ob - li - ga-tions, ob-li -

neat-ly law-yers state a case! The win-ner takes the los-er's place, With all its ob - li - ga-tions, ob-li -

neat-ly law-yers state a case! The win-ner takes the los-er's place, With all its ob - li - ga-tions, ob-li -

neat-ly law-yers state a case! The win-ner takes the los-er's place, With all its ob - li - ga-tions, ob-li -

neat-ly law-yers state a case! The win-ner takes the los-er's place, With all its ob - li - ga-tions, ob-li -

106

JULIA

LISA

ERNEST

NOTARY

LUDWIG

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

LUDWIG. I see. The man who draws the lowest card—

NOTARY. Dies, *ipso facto*, a social death. He loses all his civil rights—his identity disappears—the Revising Barrister expunges his name from the list of voters, and the winner takes his place, whatever it may be, discharges all his functions and adopts all his responsibilities.

ERNEST. This is all very well, as far as it goes, but it only protects one of us. What's to become of the survivor?

LUDWIG. Yes, that's an interesting point, because *I* might be the survivor.

NOTARY. The survivor goes at once to the Grand Duke, and, in a burst of remorse, denounces the dead man as the moving spirit of the plot. He is accepted as King's evidence, and, as a matter of course, receives a free pardon. To-morrow, when the law expires, the dead man will, *ipso facto*, come to life again—the Revising Barrister will restore his name to the list of voters, and he will resume all his obligations as though nothing unusual had happened.

JULIA. When he will at once be arrested, tried, and executed on the evidence of the informer! Candidly, my friend, I don't think much of your plot.

NOTARY. Dear, dear, dear, the ignorance of the laity! My good young lady, it is a beautiful maxim of our glorious Constitution that a man can only die once. Death expunges crime, and when he comes to life again, it will be with a clean slate.

ERNEST. It's really very ingenious.

LUDWIG (*to* NOTARY). My dear sir, we owe you our lives!

LISA (*aside to* LUDWIG). May I kiss him?

LUDWIG. Certainly not: you're a big girl now. (*To* ERNEST.) Well, miscreant, are you prepared to meet me on the field of honour?

ERNEST. At once. By Jove, what a couple of fire-eaters we are!

LISA. Ludwig doesn't know what fear is.

LUDWIG. Oh, I don't mind this sort of duel!

ERNEST. It's not like a duel with swords. I hate a duel with swords. It's not the blade I mind—it's the blood.

LUDWIG. And I hate a duel with pistols. It's not the ball I mind—it's the bang.

NOTARY. Altogether it is a great improvement on the old method of giving satisfaction.

## No. 7. QUINTET—(JULIA, LISA, ERNEST, NOTARY, &amp; LUDWIG).

*Allegro moderato.*

LISA

1. Strange the views some

ERNEST

1. Strange the views some

NOTARY

1. Strange the views some

LUDWIG

1. Strange the views some

*Allegro moderato.*

PIANO

*f*

*p*

6

JULIA

Strange the views some— peo - ple hold!

LISA

peo - ple hold! Two young fel - lows quar - rel— Then they fight, for

ERNEST

peo - ple hold! Two young fel - lows quar - rel— Then they fight, for

NOTARY

peo - ple hold! Two young fel - lows quar - rel— Then they fight, for

LUDWIG

peo - ple hold! Two young fel - lows quar - rel— Then they fight, for

PIANO



18

JULIA *p*  
dong! — Ding, ding dong, ding dong, dong! — There's an end to fur - ther

LISA *p*  
dong! — Ding, ding dong, ding dong, dong! — There's an end to fur - ther

ERNEST *p*  
dong! — Ding, ding dong, ding dong, dong! — There's an end to fur - ther

NOTARY *p*  
dong! — Ding, ding dong, ding dong, dong! — There's an end to fur - ther

LUDWIG *p*  
dong! — Ding, ding dong, ding dong, dong! — There's an end to fur - ther

*sf* *p*

22

JULIA *cresc.*  
ac - tion, And this bar - bar-ous trans - ac - tion Is des - cribed as "sat - is -

LISA *cresc.*  
ac - tion, And this bar - bar-ous trans - ac - tion Is des - cribed as "sat - is -

ERNEST *cresc.*  
ac - tion, And this bar - bar-ous trans - ac - tion Is des - cribed as "sat - is -

NOTARY *cresc.*  
ac - tion, And this bar - bar-ous trans - ac - tion Is des - cribed as "sat - is -

LUDWIG *cresc.*  
ac - tion, And this bar - bar-ous trans - ac - tion Is des - cribed as "sat - is -



26

JULIA *f*  
fac - tion"! Ha! ha! ha! ha! sat - is - fac - tion! Ding, ding dong, ding dong,

LISA *f*  
fac - tion"! Ha! ha! ha! ha! sat - is - fac - tion! Ding, ding dong, ding dong,

ERNEST *f*  
fac - tion"! Ha! ha! ha! ha! sat - is - fac - tion! Ding

NOTARY *f*  
fac - tion"! Ha! ha! ha! ha! sat - is - fac - tion! *sf* Ding

LUDWIG *f*  
fac - tion"! Ha! ha! ha! ha! sat - is - fac - tion! *sf* Ding

*f*

30

JULIA *B1*  
dong! Ding, ding dong, ding dong, dong! Each is laid in

LISA *B1*  
dong! Ding, ding dong, ding dong, dong! Each is laid in

ERNEST *B1*  
dong, ding dong! Ding dong, ding dong! Each is laid in

NOTARY *sf*  
dong! Each is laid in

LUDWIG *sf*  
dong! Each is laid in

*B1*  
*p*

34

JULIA *cresc. poco rit.*  
church-yard mould— Strange the views some peo - ple hold! Strange the views—

LISA *poco rit. f*  
church-yard mould— Strange the views some peo - ple hold! Strange the

ERNEST *poco rit. f*  
church-yard mould— Strange the views some peo - ple hold! Strange the

NOTARY *poco rit. f*  
church-yard mould— Strange the views some peo - ple hold! Strange the

LUDWIG *poco rit. f*  
church-yard mould— Strange the views some peo - ple hold! Strange the

*cresc. f*

38

JULIA *a tempo.* *ad lib.*  
— some peo - ple hold!— Strange, strange,—

LISA *a tempo.* *ad lib.*  
views, Strange the views some peo - ple hold! Strange,—

ERNEST *a tempo.* *ad lib.*  
views, Strange the views some peo - ple hold! Strange,

NOTARY *a tempo.* *ad lib.*  
views, Strange the views some peo - ple hold! Strange,

LUDWIG *a tempo.* *ad lib.*  
views, Strange the views some peo - ple hold! Strange,

*p* *colla voce.*

42

*dim.* [a tempo.]

JULIA — Oh, strange the views.

*dim.* [a tempo.]

LISA Oh, strange the views. 2. Bet - ter than the me - thod old,

*dim.* [a tempo.]

ERNEST Oh, strange the views. 2. Bet - ter than the me - thod old,

*dim.* [a tempo.]

NOTARY Oh, strange the views. 2. Bet - ter than the me - thod old,

*dim.* [a tempo.]

LUDWIG Oh, strange the views. 2. Bet - ter than the me - thod old,

[a tempo.]

*p*

46

JULIA Bet - - - ter than the me - thod old,

LISA Which was coarse and cru - el, Is the plan that we've ex-toll'd.

ERNEST Which was coarse and cru - el, Is the plan that we've ex-toll'd.

NOTARY Which was coarse and cru - el, Is the plan that we've ex-toll'd.

LUDWIG Which was coarse and cru - el, Is the plan that we've ex-toll'd.



58

JULIA *p*  
sing song, sing song, song! ——— Sword or pis - tol nei - ther u - ses — Play-ing

LISA *p*  
sing song, sing song, song! ——— Sword or pis - tol nei - ther u - ses — Play-ing

ERNEST *p*  
8 sing song, sing song, song! ——— Sword or pis - tol nei - ther u - ses — Play-ing

NOTARY *p*  
8 sing song, sing song, song! ——— Sword or pis - tol nei - ther u - ses — Play-ing

LUDWIG *p*  
sing song, sing song, song! ——— Sword or pis - tol nei - ther u - ses — Play-ing

62

JULIA *cresc.* *f*  
card he light - ly choos - es, And the — los - er sim - ply los - es! Ha! ha! ha!

LISA *cresc.* *f*  
card he light - ly choos - es, And the los - er sim - ply los - es! Ha! ha! ha!

ERNEST *cresc.* *f*  
8 card he light - ly choos - es, And the los - er sim - ply los - es! Ha! ha! ha!

NOTARY *cresc.* *f*  
8 card he light - ly choos - es, And the los - er sim - ply los - es! Ha! ha! ha!

LUDWIG *cresc.* *f*  
card he light - ly choos - es, And the los - er sim - ply los - es! Ha! ha! ha!

66

JULIA

ha! sim-ply los - es! Sing, sing song, sing song, song! Sing,

LISA

ha! sim-ply los - es! Sing, sing song, sing song, song! Sing,

ERNEST

8 ha! sim-ply los - es! Sing song, sing song!

NOTARY

8 ha! sim-ply los - es! *sf* Sing *sf* song!

LUDWIG

ha! sim-ply los - es! *sf* Sing *sf* song!

70

JULIA

sing song, sing song, song! *p* If so - ci - e - ty were poll'd,

LISA

sing song, sing song, song! *p* If so - ci - e - ty were poll'd,

ERNEST

8 Sing song, sing song! *p* If so - ci - e - ty were poll'd,

NOTARY

8 *p* If so - ci - e - ty were poll'd,

LUDWIG

*p* If so - ci - e - ty were poll'd,

B2

74

JULIA *cresc. poco rit.*  
Who'd sup-pose the me-thod old? Strange the views\_\_\_\_\_ some peo-ple

LISA *poco rit. f*  
Who'd sup-pose the me-thod old? Strange the views,

ERNEST *poco rit. f*  
Who'd sup-pose the me-thod old? Strange the views,

NOTARY *poco rit. f*  
Who'd sup-pose the me-thod old? Strange the views,

LUDWIG *poco rit. f*  
Who'd sup-pose the me-thod old? Strange the views,

*poco rit. f*  
*cresc. f*

78

JULIA *a tempo.* *ad lib.* *dim.*  
hold!\_\_\_\_\_ Strange, strange,\_\_\_\_\_ Oh, strange the

LISA *a tempo.* *ad lib.* *dim.*  
Strange the views some peo-ple hold! Strange,\_\_\_\_\_ Oh, strange the

ERNEST *a tempo.* *ad lib.* *dim.*  
Strange the views some peo-ple hold! Strange,\_\_\_\_\_ Oh, strange the

NOTARY *a tempo.* *ad lib.* *dim.*  
Strange the views some peo-ple hold! Strange,\_\_\_\_\_ Oh, strange the

LUDWIG *a tempo.* *ad lib.* *dim.*  
Strange the views some peo-ple hold! Strange,\_\_\_\_\_ Oh, strange the

*a tempo. p* *colla voce.*

82

**JULIA** *p* views. Ding dong, *dim.*

**LISA** *p* views. Ding dong, *dim.*

**ERNEST** *p* 8 views. Ding, ding dong, ding dong, dong! Ding, ding dong, *dim.*

**NOTARY** *p* 8 views. Ding dong, *dim.*

**LUDWIG** *p* views. Ding dong, *dim.*

*p* *dim.*

85

**JULIA** *pp* ding dong, dong, dong! *pp*

**LISA** *pp* ding dong, dong, dong! *pp*

**ERNEST** *pp* ding dong, dong, dong, dong! *pp*

**NOTARY** *pp* ding dong, dong, dong! *pp*

**LUDWIG** *pp* ding dong, dong, dong! *pp*

*pp*

Attacca.



## No. 8. QUINTET—(JULIA, LISA, ERNEST, NOTARY, &amp; LUDWIG).

**Allegro vivace.**

**PIANO**

**ff**

**p**

**6** *Con brio. (offering a card to ERNEST).*

**NOTARY**

1. Now take a card and gai-ly sing How lit-tle you care for For-tune's rubs—

**12**

**JULIA** *(dancing). f* A King!— He's

**LISA** *(dancing). f* A King!— He's

**ERNEST** *(drawing a card). f* Hur-rah, hur - rah!—I've drawn a King! I've

**NOTARY** *(dancing). f* A King!— He's

**LUDWIG** *(dancing). f* A King!— He's

**f**

**3**

**3**

17

JULIA *p* drawn \_\_\_\_\_ a King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and -

LISA *p* drawn \_\_\_\_\_ a King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and

ERNEST *p* drawn \_\_\_\_\_ a King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and

NOTARY *p* drawn \_\_\_\_\_ a King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and

LUDWIG *p* drawn \_\_\_\_\_ a King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and

*J<sub>1</sub>*

22

JULIA *f* Dia-monds, Spades and Clubs! How strange a thing! He's drawn a King! An ex - cell'nt card— his chance it

LISA *f* Dia-monds, Spades and Clubs! How strange a thing! He's drawn a King! An ex - cell'nt card— his chance it

ERNEST *f* Dia-monds, Spades and Clubs! How strange a thing! I've drawn a King! An ex - cell'nt card— my chance it

NOTARY *f* Dia-monds, Spades and Clubs! How strange a thing! He's drawn a King! An ex - cell'nt card— his chance it

LUDWIG *f* Dia-monds, Spades and Clubs! He's drawn a King! His chance it

*f*

27

**K1** *mf*

JULIA aids! Sing Di - a - monds, Hearts, and

LISA aids! Sing Di - a - monds, Hearts, and

ERNEST aids! Sing Di - a - monds, Hearts, and

NOTARY aids! Sing Di - a - monds, Hearts, and

LUDWIG aids! Sing Di - a - monds, Hearts, and

*p* *mf*

33

JULIA Spades and Clubs— Di - a - monds, Hearts, and Clubs and Spades! Sing *f*

LISA Spades and Clubs— Di - a - monds, Hearts, and Clubs and Spades! Sing *f*

ERNEST Spades and Clubs— Di - a - monds, Hearts, and Clubs and Spades! Sing *f*

NOTARY Spades and Clubs— Di - a - monds, Hearts, and Clubs and Spades! Sing *f*

LUDWIG Spades and Clubs— Di - a - monds, Hearts, and Clubs and Spades! Sing *f*

*f*

39

JULIA  
Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing Hearts and Dia-monds,

LISA  
Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing Hearts and Dia-monds,

ERNEST  
Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing Hearts and Dia-monds,

NOTARY  
Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing Hearts and Dia-monds,

LUDWIG  
Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing Hearts and Dia-monds,



44

JULIA  
Spades and Clubs— Sing Hearts \_\_\_\_\_ and Spades!

LISA  
Spades and Clubs— Sing Hearts \_\_\_\_\_ and Spades!

ERNEST  
Spades and Clubs— Sing Hearts \_\_\_\_\_ and Spades!

NOTARY  
Spades and Clubs— Sing Hearts \_\_\_\_\_ and Spades!

LUDWIG  
Spades and Clubs— Sing Hearts \_\_\_\_\_ and Spades!



50 *Con brio. (to LUDWIG).*

NOTARY 8 2. Now take a card with heart of grace— (What-ev-er our

56 fate, let's play our parts).

LUDWIG (drawing card). *f* Hur-rah! hur-rah!— I've drawn an

61 *(dancing) f* **J2** *p* An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

LISA *(dancing) f* *p* An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

ERNEST *(dancing) f* *p* An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

NOTARY 8 *(dancing) f* *p* An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

LUDWIG Ace! I've drawn an Ace! Sing Clubs and Dia-monds, Spades and

**J2** *p*

67

JULIA *f*  
Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

LISA *f*  
Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

ERNEST *f*  
Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

NOTARY *f*  
Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

LUDWIG *f*  
Hearts! Sing Clubs and Dia-monds, Spades and Hearts! I've drawn an Ace!

72

JULIA *K2* *mf*  
for-tune falls to few! Sing Di-a-monds,

LISA *mf*  
for-tune falls to few! Sing Di-a-monds,

ERNEST *mf*  
for-tune falls to few! Sing Di-a-monds,

NOTARY *mf*  
for-tune falls to few! Sing Di-a-monds,

LUDWIG *mf*  
Good for-tune too! Sing Di-a-monds,

78

JULIA

Hearts, and Spades and Clubs— Di - a - monds, Hearts, and Clubs and

LISA

Hearts, and Spades and Clubs— Di - a - monds, Hearts, and Clubs and

ERNEST

8 Hearts, and Spades and Clubs— Di - a - monds, Hearts, and Clubs and

NOTARY

8 Hearts, and Spades and Clubs— Di - a - monds, Hearts, and Clubs and

LUDWIG

Hearts, and Spades and Clubs— Di - a - monds, Hearts, and Clubs and

84

JULIA

*f* Spades! Sing Hearts and Dia-monds, Spades and Clubs— Sing Dia-monds, Hearts, and Clubs and Spades! Sing

LISA

*f* Spades! Sing Hearts and Dia-monds, Spades and Clubs— Sing Dia-monds, Hearts, and Clubs and Spades! Sing

ERNEST

8 *f* Spades! Sing Hearts and Dia-monds, Spades and Clubs— Sing Dia-monds, Hearts, and Clubs and Spades! Sing

NOTARY

*f* Spades! Sing Hearts and Dia-monds, Spades and Clubs— Sing Dia-monds, Hearts, and Clubs and Spades! Sing

LUDWIG

*f* Spades! Sing Hearts and Dia-monds, Spades and Clubs— Sing Dia-monds, Hearts, and Clubs and Spades! Sing

89

JULIA

Hearts and Dia-monds, Spades and Clubs— Sing Hearts\_\_\_\_\_ and Spades!

LISA

Hearts and Dia-monds, Spades and Clubs— Sing Hearts\_\_\_\_\_ and Spades!

ERNEST

Hearts and Dia-monds, Spades and Clubs— Sing Hearts\_\_\_\_\_ and Spades!

NOTARY

Hearts and Dia-monds, Spades and Clubs— Sing Hearts\_\_\_\_\_ and Spades!

LUDWIG

Hearts and Dia-monds, Spades and Clubs— Sing Hearts\_\_\_\_\_ and Spades!

**L**

*f*

94

NOTARY

**M** *Con brio.*

3. That both these

*p*

100

NOTARY

maids may keep their troth, And nev-er mis - for-tune them be - fall, I'll hold 'em as trus-tee for



105

JULIA *f* [sf] He'll hold 'em both! He'll hold 'em both! Yes, he'll hold 'em

LISA *f* [sf] He'll hold 'em both! He'll hold 'em both! Yes, he'll hold 'em

ERNEST *f* [sf] He'll hold 'em both! He'll hold 'em both! Yes, he'll hold 'em

NOTARY both—

LUDWIG *f* [sf] He'll hold 'em both! He'll hold 'em both! Yes, he'll hold 'em

*f* *sf*

111

JULIA *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

LISA *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

ERNEST *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

NOTARY *p* Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

LUDWIG *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

*p*

116

JULIA *f* *3*  
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep our

LISA *f* *3*  
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep our

ERNEST *f* *3*  
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep their

NOTARY *f* *3*  
 cree As our trus - tee This No - tary they will now in - stal— In cus - to - dy let me keep their

LUDWIG *f* *3*  
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep their

*cresc.* *f*

121 *dim* ----- *in* ----- *uendo.*

JULIA  
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

LISA *dim* ----- *in* ----- *uendo.*  
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

ERNEST *dim* ----- *in* ----- *uendo.*  
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

NOTARY *dim* ----- *in* ----- *uendo.*  
 hearts. By joint de - cree As their trus - tee, As their trus - tee This No - tary they will now in -

LUDWIG *dim* ----- *in* ----- *uendo.*  
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

*dim* ----- *in* ----- *uendo.*

126

*p* *mf* **P** *Marcato.*

JULIA  
stal— Sing Di - a - monds,

LISA  
stal— Sing Di - a - monds,

ERNEST  
8 *p* *f* *mf*  
stal— As our trus - tee. Sing Di - a - monds,

NOTARY  
8 *p* *mf*  
stal— Sing Di - a - monds,

LUDWIG  
*p* *f* *mf*  
stal— As our trus - tee. Sing Di - a - monds,

*p* *f* *dim.* **P** *p*

131

JULIA  
Hearts, and Spades and Clubs! Di - a - monds, Hearts, and

LISA  
Hearts, and Spades and Clubs! Di - a - monds, Hearts, and

ERNEST  
8 Hearts, and Spades and Clubs! Di - a - monds, Hearts, and

NOTARY  
8 Hearts, and Spades and Clubs! Di - a - monds, Hearts, and

LUDWIG  
Hearts, and Spades and Clubs! Di - a - monds, Hearts, and

136

**JULIA** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs, Sing Dia-monds, Hearts, and

**LISA** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs, Sing Dia-monds, Hearts, and

**ERNEST** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs, Sing Dia-monds, Hearts, and

**NOTARY** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs, Sing Dia-monds, Hearts, and

**LUDWIG** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs, Sing Dia-monds, Hearts, and

**Piano** *f*

141

**JULIA** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts— and all!

**LISA** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts— and all!

**ERNEST** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts— and all!

**NOTARY** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts— and all!

**LUDWIG** *f*  
Clubs and Spades! Sing Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts— and all!

**Piano** *f*

147 *ff*

JULIA

Hearts \_\_\_\_\_ and all! \_\_\_\_\_

LISA

Hearts \_\_\_\_\_ and all! \_\_\_\_\_

ERNEST

8 Hearts \_\_\_\_\_ and all! \_\_\_\_\_

NOTARY

8 Hearts \_\_\_\_\_ and all! \_\_\_\_\_

LUDWIG

Hearts \_\_\_\_\_ and all! \_\_\_\_\_

*ff*

*f*

153

159

(Dance and Exeunt—LUDWIG R., ERNEST L., and NOTARY off C. with the two Girls.)

165

[Attacca.]

**No. 9. ENTRANCE OF CHAMBERLAINS & GRAND DUKE.***March. Enter the seven Chamberlains of GRAND DUKE RUDOLPH.*

**Andante allegretto.**

PIANO

*p*

*p*

5

9

13

17

*f*

This musical score is for a piano piece titled 'Entrance of Chamberlains & Grand Duke'. It is in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andante allegretto'. The score begins with a piano (p) dynamic and a crescendo hairpin. The first system shows the initial four measures, with the right hand mostly resting and the left hand playing a rhythmic pattern. The second system (measures 5-8) and third system (measures 9-12) show both hands with a more active melody. The fourth system (measures 13-16) features a more complex texture with triplets in the right hand. The fifth system (measures 17-20) concludes with a forte (f) dynamic and an accent (>) on the final note.

21 **CHORUS OF CHAMBERLAINS.** 4 TENORS.

CHORUS T 8 The good Grand Duke of Pfen-nig

B 3 BASSES. The good Grand Duke of Pfen-nig

*meno f*

24

CHORUS T 8 Halb - pfen - nig, Tho', in his own o - pi-nion, ve - ry, ve - ry big, In

B Halb - pfen - nig, Tho', in his own o - pi-nion, ve - ry, ve - ry big, In

27

CHORUS T 8 point of fact he's no-thing but a mis-er - a - ble prig, Is the good Grand Duke of Pfen-nig

B point of fact he's no-thing but a mis-er - a - ble prig, Is the good Grand Duke of Pfen-nig

30

CHORUS

T 8 Halb-pfen-nig!

B 8 Halb-pfen-nig!

*p*

34

CHORUS

T 8 Though quite con - temp-ti - ble, as ev - 'ry one a - grees, We\_\_

B 8 Though quite con - temp-ti - ble, as ev - 'ry one a - grees, We\_\_

37

CHORUS

T 8 must dis - sem-ble if we want our bread and cheese, So hail him in a cho - rus, with en -

B 8 must dis - sem-ble if we want our bread and cheese, So hail him in a cho - rus, with en -

*cresc.*

*cresc.*

*cresc.*

60



40

CHORUS

T

B

8

*f*

thu-si - a-sm big, The good Grand Duke of Pfen-nig Halb-pfen-nig! The good,

thu-si - a-sm big, The good Grand Duke of Pfen-nig Halb-pfen-nig! The good,

44

CHORUS

T

B

8

— the good Grand Duke of Pfen - nig Halb - pfen - nig!

— the good Grand Duke of Pfen - nig Halb - pfen - nig!

*Enter the GRAND DUKE RUDOLPH. He is meanly and miserably dressed in old and patched clothes, but blazes with a profusion of orders and decorations. He is very weak and ill, from low living.*

48

52

*f>*

## No. 9a.

## SONG—(RUDOLPH).

56  
RUDOLPH  
8  
1. A pat-tern to pro-fes-sors of mon - ar - chi-cal au-to - no-my, I

PIANO  
[p]

59  
RUDOLPH  
8  
don't in-dulge in lev - i - ty or com - pro-mis - ing bon - ho-mie, But

61  
RUDOLPH  
8  
dig - ni-fied for-mal - i - ty, Con - sis - tent with e - co - no-my, A -

63  
RUDOLPH  
8  
bove all o - ther vir - tues I par - tic - u - lar - ly prize. I

65  
RUDOLPH

nev - er join in mer - ri - ment— I don't see joke or jape a - ny— I

67  
RUDOLPH

nev - er to - ler - ate fa - mi - li - a - ri - ty in shape a - ny— This,

69  
RUDOLPH

joined with an ex - tra - va - gant re - spect for tup - pence ha' - pen - ny, A

71  
RUDOLPH

key - note to my cha - rac - ter suf - fi - cient - ly sup - plies. Ob - serve. My

[(Speaking.)] (To Chamberlains.)

*(The snuff-box is passed with much ceremony from the Junior Chamberlain, through all the others, until it is presented by the Senior Chamberlain to RUDOLPH, who uses it.)*

74  
RUDOLPH

snuff box!

*dolce.*  
[*mf*]

77  
RUDOLPH

80  
RUDOLPH

82  
RUDOLPH

That in - ci - dent a key - note to my cha - rac - ter sup - plies. 2. I

*f*

84  
RUDOLPH

8 weigh out tea and su - gar with pre - ci - sion ma - the - ma - ti - cal— In -

[p]

86  
RUDOLPH

8 stead of beer, a pen - ny each— my or - ders are em - phat - i - cal— (Ex -

88  
RUDOLPH

8 tra - va - gance un - par - don - a - ble, a - ny more than that I call), But,

90  
RUDOLPH

8 on the o - ther hand, my Du - cal dig - ni - ty to keep— All

92  
RUDOLPH

Court - ly ce - re - mo - ni - al— to put it com - pre - hen - sive - ly— I

94  
RUDOLPH

ri - gid - ly in - sist up - on (but not, I hope, of - fen - sive - ly) When-

96  
RUDOLPH

ev - er ce - re - mo - ni - al can be prac - tised in - ex - pen - sive - ly— And,

98  
RUDOLPH

when you come to think of it, it's real - ly ve - ry cheap! Ob - serve. My

101  
RUDOLPH

*(Handkerchief is handed by Junior Chamberlain to the next in order, and so on until it reaches RUDOLPH, who is much inconvenienced by the delay.)*

hand - ker-chief! [*(Keeping back a sneeze.)*]

*dolce.*  
[*mf*]

104  
RUDOLPH

107  
RUDOLPH

109  
RUDOLPH

It's state - ly and im - pres-sive, and it's real - ly ve - ry cheap!

*f*

RUDOLPH. My Lord Chamberlain, as you are aware, my marriage with the wealthy Baroness von Krakenfeldt will take place to-morrow, and you will be good enough to see that the rejoicings are on a scale of unusual liberality. Pass that on. (*Chamberlain whispers to Vice-Chamberlain, who whispers to the next, and so on.*) The sports will begin with a Wedding Breakfast Bee. The leading pastrycooks of the town will be invited to compete, and the winner will not only enjoy the satisfaction of seeing his breakfast devoured by the Grand Ducal pair, but he will also be entitled to have the Arms of Pfennig Halbpennig tatto'd between his shoulder-blades. The Vice-Chamberlain will see to this. All the public fountains of Speisesaal will run with Gingerbierheim and Currantweimilch at the public expense. The Assistant Vice-Chamberlain will see to this. At night, everybody will illuminate; and as I have no desire to tax the public funds unduly, this will be done at the inhabitants' private expense. The Deputy Assistant Vice-Chamberlain will see to this. All my Grand Ducal subjects will wear new clothes, and the Sub-Deputy Assistant Vice-Chamberlain will collect the usual commission on all sales. Wedding presents (which, on this occasion, should be on a scale of extraordinary magnificence) will be received at the Palace at any hour of the twenty-four, and the Temporary Sub-Deputy Assistant Vice-Chamberlain will sit up all night for this purpose. The entire population will be commanded to enjoy themselves, and with this view the Acting Temporary Sub-Deputy Assistant Vice-Chamberlain will sing comic songs in the Market Place from noon to nightfall. Finally, we have composed a Wedding Anthem, with which the entire population are required to provide themselves. It can be obtained from our Grand Ducal publishers at the usual discount price, and all the Chamberlains will be expected to push the sale. (*Chamberlains bow and exeunt.*)

## No. 9b. (*optional*) EXIT OF CHAMBERLAINS.

Andante allegretto.

PIANO

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems of staves. The first system begins with a forte (*f*) dynamic. The second system contains a triplet of eighth notes. The third system concludes with a piano (*p*) dynamic. The melody is primarily in the right hand, often using arpeggiated chords, while the left hand provides a steady accompaniment with moving bass lines and occasional rests.



RUDOLPH. I don't feel at all comfortable. I hope I'm not doing a foolish thing in getting married. After all, it's a poor heart that never rejoices, and this wedding of mine is the first little treat I've allowed myself since my christening. Besides, Caroline's income is very considerable, and as her ideas of economy are quite on a par with mine, it ought to turn out well. Bless her tough old heart, she's a mean little darling! Oh, here she is, punctual to her appointment!

*Enter BARONESS VON KRAKENFELDT.*

BARONESS. Rudolph! Why, what's the matter?

RUDOLPH. Why, I'm not quite myself, my pet. I'm a little worried and upset. I want a tonic. It's the low diet, I think. I am afraid, after all, I shall have to take the bull by the horns and have an egg with my breakfast.

BARONESS. I shouldn't do anything rash, dear. Begin with a jujube. *(Gives him one.)*

RUDOLPH *(about to eat it, but changes his mind)*. I'll keep it for supper. *(He sits by her and tries to put his arm round her waist.)*

BARONESS. Rudolph, don't! What in the world are you thinking of?

RUDOLPH. I was thinking of embracing you, my sugarplum. Just as a little cheap treat.

BARONESS. What, here? In public? Really you appear to have no sense of delicacy.

RUDOLPH. No sense of delicacy, Bon-bon!

BARONESS. No. I can't make you out. When you courted me, all your courting was done publicly in the Market Place. When you proposed to me, you proposed in the Market Place. And now that we're engaged you seem to desire that our first *tête-à-tête* shall occur in the Market Place! Surely you've a room in your Palace—with blinds—that would do?

RUDOLPH. But, my own, I can't help myself. I'm bound by my own decree.

BARONESS. Your own decree?

RUDOLPH. Yes. You see, all the houses that give on the Market Place belong to me, but the drains (which date back to the reign of Charlemagne) want attending to, and the houses wouldn't let—so, with a view of increasing the value of the property, I decreed that all love-episodes between affectionate couples should take place, in public, on this spot, every Monday, Wednesday, and Friday, when the band doesn't play.

BARONESS. Bless me, what a happy idea! So moral too! And have you found it answer?

RUDOLPH. Answer? The rents have gone up fifty per cent, and the sale of opera glasses (which is a Grand Ducal monopoly) has received an extraordinary

stimulus! So, under the circumstances, *would* you allow me to put my arm round your waist? As a source of income! Just once!

BARONESS. But it's so very embarrassing. Think of the opera glasses!

RUDOLPH. My good girl, that's just what I *am* thinking of. Hang it all, we must give them *something* for their money! What's that?

BARONESS (*unfolding paper, which contains a large letter, which she hands to him*). It's a letter which your detective asked me to hand to you. I wrapped it up in yesterday's paper to keep it clean.

RUDOLPH. Oh, it's only his report! That'll keep. But, I say, you've never been and bought a newspaper?

BARONESS. My dear Rudolph, do you think I'm mad? It came wrapped round my breakfast.

RUDOLPH (*relieved*). I thought you were not the sort of girl to go and buy a newspaper! Well, as we've got it, we may as well read it. What does it say?

BARONESS. Why—dear me—here's your biography! "Our Detested Despot!"

RUDOLPH. Yes—I fancy that refers to me.

BARONESS. And it says—Oh, it can't be!

RUDOLPH. What can't be?

BARONESS. Why, it says that although you're going to marry me to-morrow, you were betrothed in infancy to the Princess of Monte Carlo!

RUDOLPH. Oh yes—that's quite right. Didn't I mention it?

BARONESS. Mention it! You never said a word about it!

RUDOLPH. Well, it doesn't matter, because, you see, it's practically off.

BARONESS. Practically off?

RUDOLPH. Yes. By the terms of the contract the betrothal is void unless the Princess marries before she is of age. Now, her father, the Prince, is stony-broke, and hasn't left his house for years for fear of arrest. Over and over again he has implored me to come to him to be married—but in vain. Over and over again he has implored me to advance him the money to enable the Princess to come to me—but in vain. I am very young, but not as young as that; and as the Princess comes of age at two to-morrow, why at two to-morrow I'm a free man, so I appointed that hour for our wedding, as I shall like to have as much marriage as I can get for my money.

BARONESS. I see. Of course, if the married state is a happy state, it's a pity to waste any of it.

RUDOLPH. Why, every hour we delayed I should lose a lot of you and you'd lose a lot of me!

BARONESS. My thoughtful darling! Oh, Rudolph, we ought to be very happy!

RUDOLPH. If I'm not, it'll be my first bad investment. Still there *is* such a thing as a slump even in Matrimonials.

BARONESS. I often picture us in the long, cold, dark December evenings, sitting close to each other and singing impassioned duets to keep us warm, and thinking of all the lovely things we could afford to buy if we chose, and, at the same time, planning out our lives in a spirit of the most rigid and exacting economy!

RUDOLPH. It's a most beautiful and touching picture of connubial bliss in its highest and most rarefied development!

<p><b>Duet in two verses is on next page</b> <b>Duet in one verse is on p. 137</b></p>
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No. 10. DUET—(BARONESS & RUDOLPH).  
*Original Version: Two Verses*

*Allegretto comodo.*

BARONESS

1. As o'er our pen - ny roll we sing, It is not re - pre -

RUDOLPH

8

PIANO

6

BARONESS

hen - sive To think what joys our wealth would bring Were we dis - pos'd to do the thing Up -

11

BARONESS

on a scale ex - ten - sive. There's rich mock - tur - tle— thick and clear—

RUDOLPH

8

(confidentially).

Per - haps we'll have it

16 *(delighted).*

BARONESS You are an o - pen - hand-ed dear! No

RUDOLPH once a year! Tho', mind you, it's ex - pen-sive.

21 **A1**

BARONESS doubt, it *is* ex - pen-sive. How fleet - ing are the glut-ton's joys!\_\_\_\_\_

RUDOLPH How fleet - ing are the glut-ton's joys!\_\_\_\_\_

26

BARONESS With fish and fowl he light - ly toys,\_\_\_\_\_

RUDOLPH With fish and fowl he light - ly toys,\_\_\_\_\_ And

31 *(surprised).*

BARONESS

RUDOLPH

8

pays for such ex - pen - sive tricks Some times as much as two-and-six!

As two-and-six?

36

BARONESS

RUDOLPH

8

Some - times as much as two - and -

As two - and - six. Some - times as much as two - and -

41

BARONESS

RUDOLPH

8

six! It gives him no ad - van - tage, mind—

six!

B1

B1

46

BARONESS

For you and he have on - ly dined, And

RUDOLPH



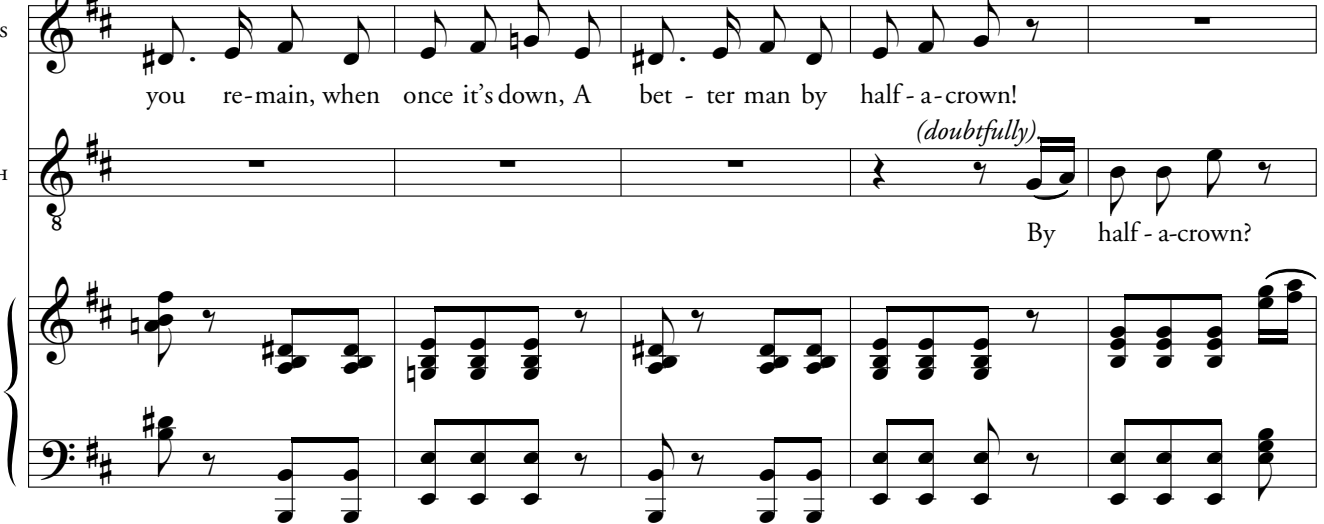
51

BARONESS

you re-main, when once it's down, A bet - ter man by half - a-crown!

RUDOLPH

*(doubtfully)*  
By half - a-crown?



56

BARONESS

*(decisively).*  
By half - a - crown! Yes, two - and-six is half - a -

RUDOLPH

Yes, two - and-six is half - a -



61 *(Dancing.)* **C1**

BARONESS crown! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH crown! Then let us be mod-est - ly mer-ry, And re -

65

BARONESS joice with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring—It's a

RUDOLPH joice with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring—It's a

69

BARONESS joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -



73

BARONESS

joice with a der-ry down der-ry, For to laugh and to sing No ex - tra-va-gance bring— It's a

RUDOLPH

joice with a der-ry down der-ry, For to laugh and to sing No ex - tra-va-gance bring— It's a

77

BARONESS

joy e - co-nom - i - cal, ve - ry!

RUDOLPH

joy e - co-nom - i - cal, ve - ry!

81

BARONESS

2. Al - though, as you're of course a - ware (I nev - er tried to

RUDOLPH

86

BARONESS

hide it), I moist - en my in - si - pid fare With wa - ter—which I can't a - bear—

RUDOLPH

8 Nor

91

BARONESS

This pleas - ing fact our souls will cheer, With fif - ty thou-sand

RUDOLPH

8 I— I can't a - bide it.

96

BARONESS

pounds a year We *could* in-dulge in ta-ble beer! We could—I've tried it!

RUDOLPH

8 *(incredulously).*  
Get out! Yes,

101 A2

BARONESS Oh, he who has an in-come clear—

RUDOLPH yes, of course you've tried it! Oh, he who has an in-come clear—

106

BARONESS Of fif - ty thou - sand pounds a year— Can

RUDOLPH Of fif - ty thou - sand pounds a year—

111 *(doubtfully).*

BARONESS pur-chase all his fan - cy loves— Con - spi - cuous hats— Two-shil-ling gloves?

RUDOLPH Two - shil - ling gloves—

116

BARONESS

Yes, think of that, two - shil - ling

RUDOLPH

*(positively).*  
Two - shil - ling gloves— Yes, think of that, two - shil - ling

121

BARONESS

gloves! Cheap shoes and ties of gau - dy hue,

RUDOLPH

gloves!

B<sub>2</sub>

126

BARONESS

And Wa - ter - bu - ry watch - es, too— And

RUDOLPH

131

BARONESS

think that he could buy the lot Were he a don-key— Oh no, he's *not!*

RUDOLPH

Which he's *not!*

136

BARONESS

That kind of don-key he is

RUDOLPH

Oh no, he's *not!* That kind of don-key he is

141

BARONESS

*not!* Then let us be mod-est - ly mer-ry, And re -

RUDOLPH

*not!* Then let us be mod-est - ly mer-ry, And re -

(Dancing.)

C2

145

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing—It's a

149

BARONESS

joy e - co-nom-i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH

joy e - co-nom-i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

153

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

157 D

BARONESS joy e - co - nom - i - cal, ve - ry!

RUDOLPH joy e - co - nom - i - cal, ve - ry!

161

165

169

173 E

177

Measures 177-180. Treble clef: 177 (quarter, eighth, eighth, quarter, quarter), 178 (quarter, eighth, eighth, quarter, quarter), 179 (triplet eighth, triplet eighth, triplet eighth, quarter, quarter), 180 (triplet eighth, triplet eighth, triplet eighth, quarter, quarter). Bass clef: 177 (chord, eighth, eighth, quarter), 178 (chord, eighth, eighth, quarter), 179 (chord, eighth, eighth, quarter), 180 (chord, eighth, eighth, quarter).

181

Measures 181-185. Treble clef: 181 (chord, eighth, eighth, quarter, quarter), 182 (chord, eighth, eighth, quarter, quarter), 183 (chord, eighth, eighth, quarter, quarter), 184 (chord, eighth, eighth, quarter, quarter), 185 (triplet eighth, triplet eighth, triplet eighth, quarter, quarter). Bass clef: 181 (chord, eighth, eighth, quarter), 182 (chord, eighth, eighth, quarter), 183 (chord, eighth, eighth, quarter), 184 (chord, eighth, eighth, quarter), 185 (chord, eighth, eighth, quarter).

186

Measures 186-190. Treble clef: 186 (triplet eighth, eighth, eighth, quarter, quarter), 187 (quarter, eighth, eighth, quarter, quarter), 188 (quarter, eighth, eighth, quarter, quarter), 189 (triplet eighth, eighth, eighth, quarter, quarter), 190 (quarter, eighth, eighth, quarter, quarter). Bass clef: 186 (chord, eighth, eighth, quarter), 187 (chord, eighth, eighth, quarter), 188 (chord, eighth, eighth, quarter), 189 (chord, eighth, eighth, quarter), 190 (chord, eighth, eighth, quarter).

191

Measures 191-195. Treble clef: 191 (chord, eighth, eighth, quarter, quarter), 192 (chord, eighth, eighth, quarter, quarter), 193 (chord, eighth, eighth, quarter, quarter), 194 (chord, eighth, eighth, quarter, quarter), 195 (chord, eighth, eighth, quarter, quarter). Bass clef: 191 (chord, eighth, eighth, quarter), 192 (chord, eighth, eighth, quarter), 193 (chord, eighth, eighth, quarter), 194 (chord, eighth, eighth, quarter), 195 (chord, eighth, eighth, quarter).

(Exit BARONESS.)

Go To Page 144.



No. 10. DUET—(BARONESS & RUDOLPH).  
(Abridged Version: One Verse)

*Allegretto comodo.*

BARONESS

As o'er our pen - ny roll we sing, It is not re - pre -

RUDOLPH

hen - sive To think what joys our wealth would bring Were we dis-pos'd to do the thing Up -

BARONESS

on a scale ex - ten - sive. There's rich mock - tur - tle— thick and clear—

RUDOLPH

*(confidentially).*  
Per - haps we'll have it

PIANO

16 *(delighted).*

BARONESS You are an o - pen - hand-ed dear! No

RUDOLPH once a year! Tho', mind you, it's ex - pen-sive.

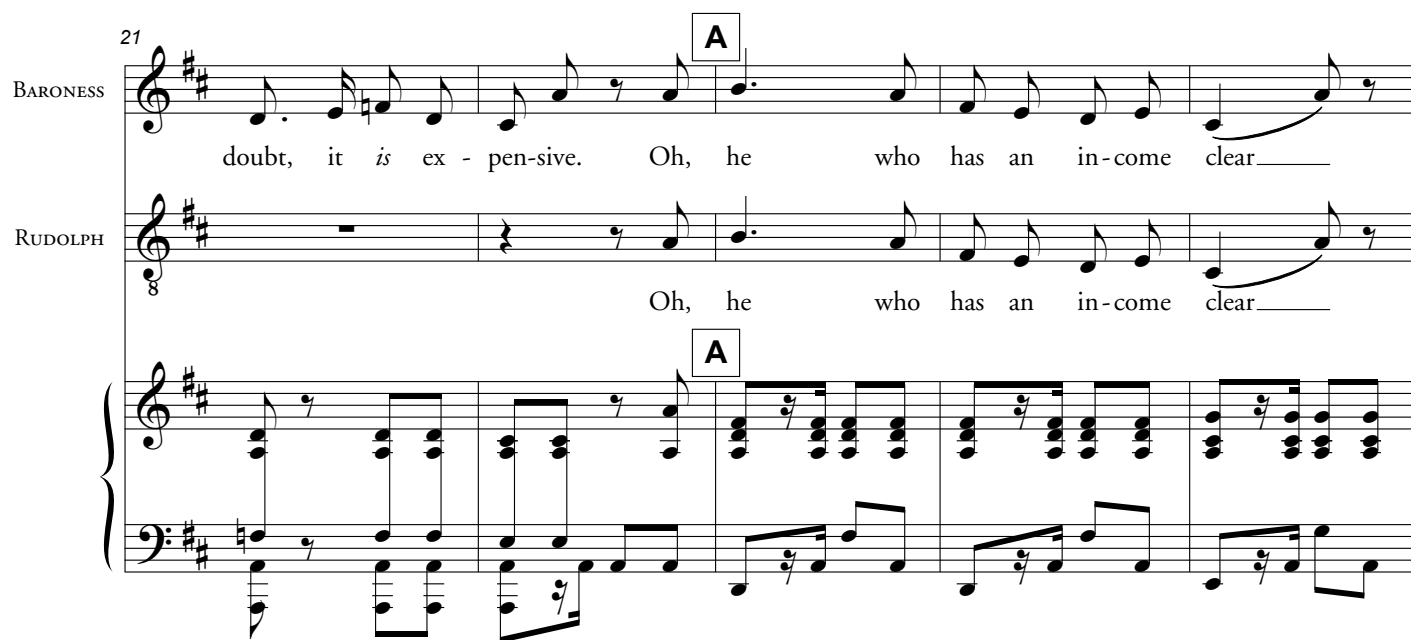


21 **A**

BARONESS doubt, it is ex - pen-sive. Oh, he who has an in-come clear\_\_\_\_\_

RUDOLPH Oh, he who has an in-come clear\_\_\_\_\_

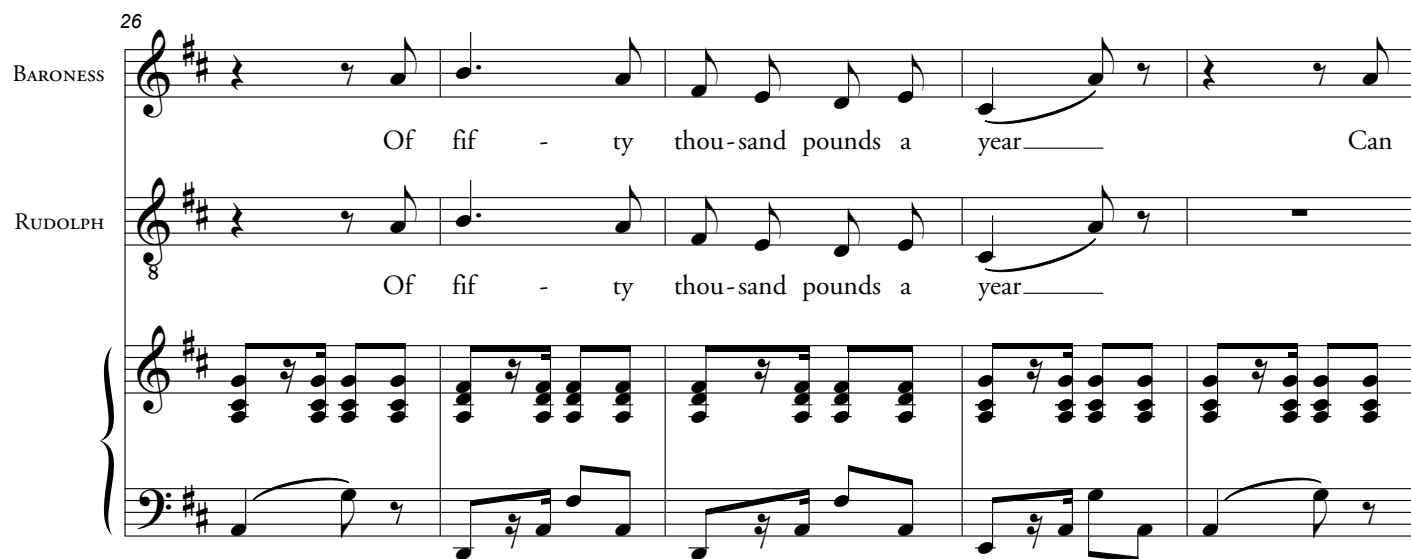
**A**



26

BARONESS Of fif - ty thou-sand pounds a year\_\_\_\_\_ Can

RUDOLPH Of fif - ty thou-sand pounds a year\_\_\_\_\_



31 *(doubtfully).*

BARONESS pur - chase all his fan - cy loves—Con - spi - cuous hats— Two - shil - ling gloves?

RUDOLPH Two - shil - ling gloves—

36

BARONESS Yes, think of that, two - shil - ling

RUDOLPH *(positively).* Two - shil - ling gloves— Yes, think of that, two - shil - ling

41 **B**

BARONESS gloves! Cheap shoes and ties of gau - dy hue,

RUDOLPH gloves! **B**

46

BARONESS

And Wa - ter - bu - ry watch - es, too— And

RUDOLPH

8

51

BARONESS

think that he could buy the lot Were he a don-key— Oh— no, he's *not!*

RUDOLPH

8

Which he's *not!*

56

BARONESS

That kind of don-key he is

RUDOLPH

8

Oh no, he's *not!* That kind of don-key he is

61 *(Dancing.)* **C**

BARONESS *not!* Then let us be mod-est - ly mer-ry, And re -

RUDOLPH *not!* Then let us be mod-est - ly mer-ry, And re -

65

BARONESS joy e - co-nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

RUDOLPH joy e - co-nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

69

BARONESS joy e - co-nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH joy e - co-nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

73

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

77

BARONESS

joy e - co-nom - i - cal, ve-ry!

RUDOLPH

joy e - co-nom - i - cal, ve-ry!

D

81

85

89

89 90 91 92

93

93 94 95 96

97

97 98 99 100

101

101 102 103 104 105

106

106 107 108 109 110

111

111 112 113 114 115

(Exit BARONESS.)

RUDOLPH. Oh, now for my detective's report. (*Opens letter.*) What's this! Another conspiracy! A conspiracy to depose *me!* And my private detective was so convulsed with laughter at the notion of the conspirator selecting him for a confidant that he was physically unable to arrest the malefactor! Why, it'll come off! This comes of engaging a detective with a keen sense of the ridiculous! For the future I'll employ none but Scotchmen. And the plot is to explode tomorrow! My wedding day! Oh, Caroline, Caroline! (*Weeps.*) This is perfectly frightful! What's to be done? I don't know! I ought to keep cool and think, but you *can't* think when your veins are full of hot soda water, and your brain's fizzing like a firework, and all your faculties are jumbled in a perfect whirlpool of tumblication! And I'm going to be ill! I know I am! I've been living too low, and I'm going to be very ill indeed!



## No. 11.

## SONG—(RUDOLPH).

*Allegretto doloroso.*

RUDOLPH

PIANO.

*f*

*dim.*

5

RUDOLPH

1. When you find you're a bro-ken-down crit-ter, Who is

*p*

9

RUDOLPH

all in a trim-mle and twit-ter, With your pa-late un-plea-sant-ly bit-ter, As

13

RUDOLPH

if you'd just bit - ten a pill— When your legs are as thin as di -

16  
RUDOLPH

vi - ders, And you're plagu'd with un - ru - ly "in - si - ders," And your

19  
RUDOLPH

spine is all creep-y with spi-ders, And you're high-ly gam-boge in the gill—

23  
RUDOLPH

*(Almost spoken.)*

Creep-y! Creep-y! When you've got a bee-hive in your

27  
RUDOLPH

head, And a sew-ing ma-chine in each ear, And you feel that you've eat - en your

31 B

RUDOLPH

bed, And you've got a bad head-ache, a head-ache down here—

35

RUDOLPH

When such facts are a-bout, And those symp-toms you find In your bo-dy or—

39

RUDOLPH

crown, It's a sha-dy look out—You may make up your mind That you'd bet-ter lie

43

RUDOLPH

down— Go at once, go at once and— lie down!

47 **C**

RUDOLPH

2. When your lips are all smear-y—like

52

RUDOLPH

tal-low, And your tongue is de-cid-ed-ly yal-low, With a pint of warm oil in your

56

RUDOLPH

swal-low, And a pound of tin-tacks in your chest— When you're

59 **D**

RUDOLPH

down in the mouth with the va-pours, And all o-ver your Mor-ris wall -

62

RUDOLPH

8

pa-pers Black bee-tles are cut-ting their ca-pers, And— craw-ly things nev-er at

66

RUDOLPH

8

rest— Craw-ly things! Craw-ly things! When you

*[(Almost spoken.)]* *[a tempo.]*

*pp un poco rit.*

70

RUDOLPH

8

doubt if your head is your own, And you jump when an o-pen door slams— Then you've

*p a tempo.* *fz*

74

RUDOLPH

8

got to a state, to a state which is known To the me-di-cal world as "jim-jams."—

78 **F**

RUDOLPH

If such symp-toms you find In your bo-dy or head, They're not

82

RUDOLPH

ea-sy to— quell— You may make up your mind You are bet-ter in bed, For you're

86

RUDOLPH

not at all well, No, you're not at all well, not at all well!—

*rall.* *tr*

*[a tempo.]* *f*

91

RUDOLPH

(Sinks exhausted and weeping at foot of well.)

*Enter LUDWIG.*

LUDWIG. Now for my confession and full pardon. They told me the Grand Duke was dancing duets in the Market Place, but I don't see him. (*Sees RUDOLPH.*) Hallo! Who's this? (*Aside.*) Why, it *is* the Grand Duke!

RUDOLPH (*sobbing*). Who are you, sir, who presume to address me in person? If you've anything to communicate, you must fling yourself at the feet of my Acting Temporary Sub-Deputy Assistant Vice-Chamberlain, who will fling himself at the feet of his immediate superior, and so on, with successive foot-flingings through the various grades—your communication will, in course of time, come to my august knowledge.

LUDWIG. But when I inform your Highness that in me you see the most unhappy, the most unfortunate, the most completely miserable man in your whole dominion—

RUDOLPH (*still sobbing*). *You* the most miserable man in my whole dominion? How can you have the face to stand there and say such a thing? Why, look at me! Look at me! (*Bursts into tears.*)

LUDWIG. Well, I wouldn't be a cry-baby.

RUDOLPH. A cry-baby? If you had just been told that you were going to be deposed to-morrow, and perhaps blown up with dynamite for all I know, wouldn't *you* be a cry-baby? I do declare if I could only hit upon some cheap and painless method of putting an end to an existence which has become insupportable, I would unhesitatingly adopt it!

LUDWIG. You would? (*Aside.*) I see a magnificent way out of this! By Jupiter, I'll try it! (*Aloud.*) Are you, by any chance, in earnest?

RUDOLPH. In earnest? Why, look at me!

LUDWIG. If you are really in earnest—if you really desire to escape scot free from this impending—this unspeakably horrible catastrophe—without trouble, danger, pain, or expense—why not resort to a Statutory Duel?

RUDOLPH. A Statutory Duel?

LUDWIG. Yes. The Act is still in force, but it will expire to-morrow afternoon. You fight—you lose—you are dead for a day. To-morrow, when the Act expires, you will come to life again and resume your Grand Duchy as though nothing had happened. In the meantime, the explosion will have taken place and the survivor will have had to bear the brunt of it.

RUDOLPH. Yes, that's all very well, but who'll be fool enough to *be* the survivor?

LUDWIG (*kneeling*). Actuated by an overwhelming sense of attachment to your Grand Ducal person, I unhesitatingly offer myself as the victim of your subjects' fury.

RUDOLPH. You do? Well, really that's very handsome. I daresay being blown up is not nearly as unpleasant as one would think.

LUDWIG. Oh, yes it is. It mixes one up, awfully!

RUDOLPH. But suppose I were to lose?\*

LUDWIG. Oh, that's easily arranged. (*Producing cards.*) I'll put an Ace up my sleeve—you'll put a King up yours. When the drawing takes place, I shall seem to draw the higher card and you the lower. And there you are!

RUDOLPH. Oh, but that's cheating.

LUDWIG. So it is. I never thought of that. (*Going.*)

RUDOLPH (*hastily*). Not that I mind. But I say—you won't take an unfair advantage of your day of office? You won't go tipping people, or squandering my little savings in fireworks, or any nonsense of that sort?

LUDWIG. I am hurt—really hurt—by the suggestion.

RUDOLPH. You—you wouldn't like to put down a deposit, perhaps?

LUDWIG. No. I don't think I should like to put down a deposit.

RUDOLPH. Or give a guarantee?

LUDWIG. A guarantee would be equally open to objection.

RUDOLPH. It would be more regular. Very well, I suppose you must have your own way.

LUDWIG. Good. I say—we must have a devil of a quarrel!

RUDOLPH. Oh, a devil of a quarrel!

LUDWIG. Just to give colour to the thing. Shall I give you a sound thrashing before all the people? Say the word—it's no trouble.

RUDOLPH. No, I think not, though it would be very convincing and it's extremely good and thoughtful of you to suggest it. Still, a devil of a quarrel!

LUDWIG. Oh, a devil of a quarrel!

RUDOLPH. No half measures. Big words—strong language—rude remarks. Oh, a devil of a quarrel!

LUDWIG. Now, the question is, how shall we summon the people?

RUDOLPH. Oh, there's no difficulty about that. Bless your heart, they've been staring at us through those windows for the last half hour!

---

\* Gilbert seems to have slipped here. Rudolph *wants* to lose. The line should either be "But suppose you were to lose?" or "But suppose I were to win?"



## No. 12.

FINALE.  
(Original Version)

**Allegro vivace ed agitato.**

RUDOLPH

PIANO *ff*

4

RUDOLPH

LUDWIG

*fp* *p*

7

RUDOLPH

LUDWIG

pret-ty wo-men weep'll, Men will shi-ver in their shoes. And they'll all cry "Lord, de-fend us!" When they

And they'll all cry "Lord, de-fend us!" When they

10

RUDOLPH

8 learn the fact tre-men-dous That to give his man his gru-el This ple -

LUDWIG

8 learn the fact tre-men-dous In a Sta-tu-to-ry Du-el—

13

RUDOLPH

8 bei-an man of shod-dy— YourGrand Duke does not re -

LUDWIG

8 This con-temp-ti-ble no-bod-y— YourGrand Duke does not re -

16

RUDOLPH

8 fuse!

LUDWIG

8 fuse!

*(During this, Chorus of men and women have entered, all trembling with apprehension under the impression that they are to be arrested for their complicity in the conspiracy.)*

*f* *dim.*

19

*p* **A**

S With fal - t'ring feet, And our mus-cles in a qui-ver, Our

A *p* With fal - t'ring feet, And our mus-cles in a qui-ver, Our

CHORUS

T *p* With fal - t'ring feet, And our mus-cles in a qui-ver, Our

B *p* With fal - t'ring feet, And our mus-cles in a qui-ver, Our

22

S fate we meet With our feel-ings all un-strung! If our plot com - plete He has

A fate we meet With our feel-ings all un-strung! If our plot com - plete He has

CHORUS

T fate we meet With our feel-ings all un-strung! If our plot com - plete He has

B fate we meet With our feel-ings all un-strung! If our plot com - plete He has

25

S  
man-ag'd to dis-ki-ver, There is no re - treat— There is no re - treat— We shall

A  
man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

CHORUS  
T  
8  
man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

B  
man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

28

S  
cer - tain - ly be hung! -tain - ly be hung!

A  
cer - tain - ly be hung! -tain - ly be hung!

CHORUS  
T  
8  
cer - tain - ly be hung! -tain - ly be hung!

B  
cer - tain - ly be hung! -tain - ly be hung!

33 *(aside to LUDWIG).*  
 RUDOLPH Now you be - gin and pitch it strong— walk

37  
 RUDOLPH in - to me a - bu - sive - ly—

LUDWIG *(aside to RUDOLPH.)*  
 I've sev - 'ral

40  
 LUDWIG e - pi - thets that I've re-serv'd for you ex - clu-sive-ly. A choice se -

43  
 RUDOLPH No, you be-gin— No,

LUDWIG lec-tion I have here when you are rea - dy to be-gin. No, you be-gin—

46

RUDOLPH

you be-gin— No, you be-gin!

LUDWIG

No, you be-gin! No, you be-gin!

CHORUS

*p* (trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

*p* (trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

49 **B** Allegro Vivace.

CHORUS

tect - ed?

tect - ed?

**B** Allegro Vivace.

*f*

3

53 (furiously).

RUDOLPH

1. Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry!

*p*

56

RUDOLPH

8 Rack him with ar - til - le - ry!

LUDWIG

(furiously).

8 Long swords, short swords, tough swords and brit - tle ones!

*f*

59

RUDOLPH

8 You muff, sir! E - nough, sir! A

LUDWIG

8 Frighthim in-to fits! Blow him in-to bits! You lout, sir! Get out, sir!

(Pushes him.)

*f*

63

RUDOLPH

8 hit, sir! It's tit, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

LUDWIG

(Slaps him.)

8 Take that, sir! For tat, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

*cresc.*

67 *f* (appalled).

S When two dought-y he - roes thun - der, All the world is lost in won - der;

A *f* (appalled).

When two dought-y he - roes thun - der, All the world is lost in won - der;

CHORUS

T *f* (appalled).

When two dought-y he - roes thun - der, All the world is lost in won - der;

B *f* (appalled).

When two dought-y he - roes thun - der, All the world is lost in won - der;

*f*

71

S When such men their tem-per lose, Aw - ful are the words they use!

A When such men their tem-per lose, Aw - ful are the words they use!

CHORUS

T Aw - ful, aw - ful, aw - ful! are the words they use!

B Aw - ful, aw - ful, aw - ful! are the words they use!



76

RUDOLPH

LUDWIG

2. Tall snobs, small snobs, rich snobs and need - y ones!

*p*

79

RUDOLPH

LUDWIG

*(jostling him).*  
Whom are you al - lud - ing to? Fat snobs, thin snobs,

*(jostling him).*  
Where are you in - tru - ding to?

*f*

82

RUDOLPH

LUDWIG

swell snobs and seed - y ones! To

I ra - ther think you err. To whom do you re - fer?

*f*

85 *(makes a face at LUDWIG).*

RUDOLPH  
you, sir! I do, sir! I jeer, sir! Gri-mace, sir!

LUDWIG  
To me, sir? We'll see, sir! Look

*cresc.*

88

RUDOLPH  
I jeer, sir! Gri-mace, sir! I jeer, sir! Gri-mace, sir! I—

LUDWIG  
*(makes a face at RUDOLPH).*  
here, sir—A face, sir! Look here, sir—A face, sir! Look here, sir—A face, sir! Look—

91 **C** *f* (*appalled*).

S  
When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

A  
*f* (*appalled*).

CHORUS  
When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

T  
*f* (*appalled*).

B  
*f* (*appalled*).

When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

**C** *f*

95

**CHORUS**

S *f* When two he - roes, once pa -

A *f* When two he - roes, once pa -

T *f* When two he - roes, once pa - ci - fic, Quar - rel, the ef -

B *f* When two he - roes, once pa - ci - fic, Quar - rel, the ef -

*f*

98

**CHORUS**

S ci - fic, Quar - rel, the ef - fect's ter -

A ci - fic, Quar - rel, the ef - fect's ter -

T *f* fect's ter - ri - fic! When two he - roes quar - rel, quar - rel, The ef - fect's ter -

B fect's ter - ri - fic! When two he - roes quar - rel, quar - rel, The ef - fect's ter -

*f*

102

S  
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

A  
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

CHORUS  
T  
8  
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

B  
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

106

RUDOLPH  
8  
He has in - sult - ed me, and, in a

LUDWIG  
8  
He has in - sult - ed me,

110

RUDOLPH  
8  
breath, This day we fight a du - el to the death!

LUDWIG  
8  
and, in a breath, This day we fight a du - el to the death!

115 NOTARY. [RECIT.] (*checking them*).

You mean, of course, by du - el (*ver-bum sat.*), A

118

**Moderato.**

NOTARY

Sta-tu-to-ry Du-el. Ac - cord - ing to es-tab - lish'd le - gal

S  
A

What is that?

CHORUS

T  
B

What is that?

**Moderato.**

What is that?

121

NOTARY

u - ses, A card a-piece each bold dis - pu - tant choos - es—

u - ses, A card a-piece each bold dis - pu - tant choos - es—

124

NOTARY

Dead as a doornail is the dog who los-es— The win - ner steps in-to the dead man's shoes-es!

Dead as a doornail is the dog who los-es— The win - ner steps in-to the dead man's shoes-es!

128

S  
A

CHORUS

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

T  
B

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

131

RUDOLPH

**E** *Più vivo.*

A-greed! A - greed!

LUDWIG

A - greed! A - greed!

S  
A

CHORUS

*unis.*

dead man's shoes-es! A - greed!

T  
B

dead man's shoes-es! *unis.* A - greed!

**E** *Più vivo.*

134

RECIT. *a tempo.* RECIT.

RUDOLPH

8 Come, come, the pack! I'm on the rack!

(producing pack of cards). (hands pack to NOTARY).

LUDWIG

Be-hold it here! I quake with

RECIT. *a tempo.* RECIT.

137 *a tempo.*

RUDOLPH

If that's the case—

(NOTARY offers card to LUDWIG.)

LUDWIG

fear! First draw to you!

*a tempo.*

140 (Drawing card from his sleeve.)

RUDOLPH

Be-hold the King!

(Same business.)

LUDWIG

Be-hold the

143 **Molto vivace.**

LUDWIG

Ace!

CHORUS

Hur - rah, hur-rah! Our Lud - wig's won, And

Hur - rah, hur-rah! Our Lud - wig's won, And

**Molto vivace.**

146

CHORUS

S A

wick-ed Ru-dolph's course is run— So Lud - wig will as

T B

wick-ed Ru-dolph's course is run— So Lud - wig will as Grand Duke

149

CHORUS

S A

Grand Duke reign Till Ru - dolf comes to life a - gain, Till

T B

reign Till Ru - dolf comes to life a - gain, Till

152

RUDOLPH

8

Which will oc-cur to - mor - row! Yes,

CHORUS

S A

Ru - dolf comes to life a - gain—

T B

Ru - dolf comes to life a - gain—

*p*

*p*



156  
RUDOLPH

yes. I'll come to life to - mor-row!

*p*

160  
GRETCHEN

*Andante non troppo lento.*

(with mocking curtsy). My Lord Grand Duke, fare - well! — A pleas - ant jour - ney,

165  
GRETCHEN

ve-ry, To your con-ve - nient cell In yon - der ce - - me - te-ry!

ELSA

(curtseying).  
Though

170  
ELSA

mal - con-tents a - buse — you, We're much dis-tress'd to lose — you! You were, when you — were

175

ELSA

liv - ing, So lib - 'ral, so — for - giv - ing!

BERTHA

So mer - ci - ful, — so gen - tle! So

180

BERTHA

high - ly or - na ment - al!

OLGA

And now that you've — de - part - ed, You leave us bro - ken -

185

GRETCHEN

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

ELSA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

BERTHA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

OLGA

(pretending to weep).

heart-ed! Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

The musical score is written for four vocalists (Elsa, Bertha, Olga, Gretchen) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 175-180) features Elsa and Bertha. Elsa's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The second system (measures 180-185) features Bertha and Olga. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Olga's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same pattern. The third system (measures 185-190) features Gretchen, Elsa, Bertha, and Olga. Gretchen's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Elsa's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Olga's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same pattern.

189

GRETCHEN

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

ELSA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

BERTHA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

OLGA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

S

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

A

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

CHORUS

T

8

We're

B

We're

GRETCHEN & ELSA with Sops.  
BERTHA & OLGA with Altos.  
*unis.*

194

CHORUS

S A

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

T B

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

198

CHORUS

S A

*unis.* We're tru - ly bro - ken - heart— Ha! ha! ha! *(Laughs, mocking him.)* *unis.* We're tru - ly

T B

*unis.* We're tru - ly bro - ken - heart— Ha! ha! ha! *unis.* We're tru - ly

202

CHORUS

S A

bro - ken - heart-ed!

T B

bro - ken - heart-ed!

**G** Allegro molto vivace con fuoco.

*ff*

205  
 RUDOLPH  
 R - r - r - r - r - r - rap - scal-lions! in pe-ni-ten-tial fires, You'll

209  
 RUDOLPH  
 rue the ri-bald-ry that from you falls! To-mor-row af-ter-noon the law ex-pires, And

213  
 RUDOLPH  
 then— look out for squalls! *(Exit RUDOLPH, amid general ridicule.)*

216 **Allegretto non troppo.**  
 S  
 A  
 CHORUS  
 Give thanks, give thanks to way - ward fate— By

T  
 B  
 Give thanks, give thanks to way - ward fate— By

**Allegretto non troppo.**

220

CHORUS

S A

mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

T B

mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

224

CHORUS

S A

one de-light-ful day! We hail you, sir! We greet you, sir! Re -

T B

one de-light-ful day! hail you, sir! greet you, sir!

*unis. (To LUDWIG.)*

*mf*

228

CHORUS

S A

gale you, sir! We treat you, sir! Our ru - ler he By fate's de-cree For

T B

-gale you, sir! treat you, sir! Our ru - ler he By fate's de-cree For

*f*

232

CHORUS

S A

T B

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!\_\_\_\_\_

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!\_\_\_\_\_

236 *L'istesso tempo.*

NOTARY

8

You've done it neat - ly! Pi - ty that your pow'rs\_ Are\_

CHORUS

S A

T B

*L'istesso tempo.*

*p*

239

LUDWIG

8

No mat-ter, tho' the

NOTARY

8

li - mit-ed to four-and-twen-ty hours!

243 *rall.*

LUDWIG

time will quick-ly run, In hours twen-ty-four much may be done!

*colla voce.*

# No. 12a. SONG—(LUDWIG) *with* CHORUS.

*Allegro con brio.*

246 *[f]*

LUDWIG

1. Oh, a mon-arch who boasts in - tel - lect - u - al gra-ces Can do, if he likes, a good

*p*

254

LUDWIG

deal in a day— Can put all his friends in con - spi-cu-ous pla-ces, With plen-ty to eat and with



258  
LUDWIG  
no-thing to pay! You'll tell me, no doubt, with un -

262  
LUDWIG  
plea-sant gri-ma-ces, To-mor-row, de-priv'd of your rib-bons and la-ces, You'll

265  
LUDWIG  
get your dis-mis-sal— with ve-ry long fa-ces— But wait! on that to-pic I've

268  
LUDWIG *(Dancing.)* **H1**  
some-thing to say! I've some-thing to say— I've something to say!

S  
A  
CHORUS  
T  
B  
**H1**  
*f*  
He's  
He's

271

S  
A

CHORUS

some-thing, he's some-thing, he's some-thing, he's some-thing to say!\_\_\_\_\_

T  
B

some-thing, he's some-thing, he's some-thing, he's some-thing to say!\_\_\_\_\_

274

LUDWIG

8

Oh,\_\_\_\_\_ our rule shall be mer - ry— I'm not an as - cet - tic— And

*p*

277

LUDWIG

8

while the sun shines we will get up our hay—By a push - ing young Mon-arch, of

280

LUDWIG

8

turn en - er - get - ic, A ve - ry great deal may be done in a day!

283 **J1** (During this, LUDWIG whispers to NOTARY, who writes.)

CHORUS

S A Oh, his rule will be mer - ry— He's not an as - cet - ic— And

T B Oh, his rule will be mer - ry— He's not an as - cet - ic— And

**J1**

*f*

286

CHORUS

S A while the sun shines we will get up our hay—By a push - ing young Mon - arch of

T B while the sun shines we will get up our hay—By a push - ing young Mon - arch of

289

CHORUS

S A turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B turn e - ner - get - ic, A ve - ry great deal may be done in a day!

292

LUDWIG

8

2. For —

*p*

296

LUDWIG

8

(alluding to NOTARY).

in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to -

299

LUDWIG

8

mor - row will die— The Duke will re - vive, and you'll cer - tain - ly rue it— He'll

302

LUDWIG

8

give you "what for" and he'll let you know why! But in

306  
LUDWIG  
8  
tween - ty - four hours there's time to re - new it— With a cen - tu - ry's life I've the

309  
LUDWIG  
8  
right to im - bue it— It's ea - sy to do—and, by Jin - go, I'll do it! It's

312  
LUDWIG  
8  
done! Till I per - ish your Mon-arch am I! Your Mon-arch am I— Your  
[☺] (*Signing paper, which NOTARY presents.*) H2  
f

315  
LUDWIG  
8  
Mon-arch am I!

CHORUS  
S  
A  
f  
Our Monarch, our Mon-arch, our Mon-arch, our Mon-arch is he!\_\_\_\_\_

T  
B  
f  
Our Monarch, our Mon-arch, our Mon-arch, our Mon-arch is he!\_\_\_\_\_

319  
LUDWIG

Though I do not pre-tend to be ve-ry pro-phet-ic, I fan-cy I know what you're

*p*

323  
LUDWIG

go-ing to say— By a push-ing young Monarch, of turn en-er-get-ic, A ve-ry great deal may be

327  
LUDWIG

done in a day!

*(astonished).*

Oh, it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

Oh, it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

*f*

*J2*

331

CHORUS

S A

T B

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

334

CHORUS

S A

T B

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

337

LUDWIG

8

(Enter JULIA, at back.)

This

**K** **Andante.**

341 **LUDWIG**

ve-ry af-ter-noon— at two (a-bout)— The Court ap-point-ments will be gi-ven out To

343 **LUDWIG**

each and all (for that was the con-di-tion) Ac - cord-ing to pro - fes-sion-al po-si - tion!

**CHORUS**

**S** Hur-

**A** Hur-

**T**

**B**

345 **JULIA. (coming forward.)**

Oh, Heav'n! Ac -

**CHORUS**

**S** rah! hur-rah! What's the mat-ter?

**A** rah! hur-rah! What's the mat-ter?

**T**

**B**

**p**



347 **L**

JULIA

cord-ing to pro-fes-sion-al po - si-tion? Then,

CHORUS

S A

Ac - cord-ing to pro-fes-sion-al po - si-tion!

T B

Ac - cord-ing to pro-fes-sion-al po - si-tion!

**L**

## No. 12b. SONG—(JULIA) *with* CHORUS.

349

JULIA

hor - ror! hor-ror! hor-ror! hor-ror! hor-ror!

CHORUS

S A

Why, what's the mat-ter? What's the

T B

Why, what's the mat-ter? What's the

351 *Andante (l'istesso tempo).* (LISA clinging to her.)

JULIA

Ah, pi - ty me, my

CHORUS

S A

mat-ter? What's the mat-ter? What's the mat-ter?

T B

mat-ter? What's the mat-ter? What's the mat-ter?

*Andante (l'istesso tempo).*

354

JULIA

com-rades true, Who love, as well I know you do, This gen-tle child,

357

JULIA

To me so fond-ly dear!

CHORUS

S A

What's the

T B

Why, what's the mat-ter?

360

JULIA

Our sis-ter-love so true and deep From many an

CHORUS

S A

mat-ter?

T B

363

JULIA

eye un-used to weep Hath oft be - guiled The

366

JULIA

coy, re - luc-tant tear! Each

CHORUS

S A

T B

What's the mat-ter?

Why, what's the mat-ter?

369

JULIA

**M**

sym - pa-thet - ic heart 'twill bruise When you have heard the fright-ful

372

JULIA

news\_\_\_\_ (O will it not?) That I must now im - part!\_\_\_\_\_

*più f*

375

JULIA

Her love for him is

S A

What's the mat-ter?

CHORUS

T B

Why, what's the mat-ter? What's the mat-ter?

*f*

378

JULIA

all in all! Ah, curs - ed fate!\_\_\_\_ that it should fall Un-to *my* lot To

*p*

381  
JULIA  
break, \_\_\_\_\_ to break my dar - ling's heart! \_\_\_\_\_

384  
N  
LUDWIG.  
What means our Ju - lia by these

CHORUS  
S A  
What's the mat-ter?

T B  
Well, what's the matter?

387  
JULIA  
Ah, curs - ed fate! Ah, curs - ed fate!

LUDWIG  
fate - ful looks? Please do not keep us all on ten - ter hooks— Now, what's the

390

JULIA

Ah, curs - ed fate!

LUDWIG

8 mat-ter? What's the mat-ter?

S  
A

CHORUS

What's the mat-ter? What's the mat-ter?

T  
B

What's the mat-ter? What's the mat-ter?

392

JULIA

**Un poco più vivo.**

Our du-ty, if we're wise, we nev-er shun. This

395

JULIA

Spar-tan rule ap-plies To ev - 'ry one. In thea-tres, as in life,

398

JULIA

Each has her line— This part—the Grand Duke's wife (Oh a-gon-y!) is

CHORUS

Well, what's the mat-ter?

Well, what's the mat-ter?

402

JULIA

mine! A

CHORUS

Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

**Vivace.**

**ff**

**p**

406

JULIA

max-im new I do not start— The ca-nons of dra - ma - tic art De-cree that this re -

409 **Moderato.**

JULIA pul-sive part (The Grand Duke's wife) is mine!  
(*appalled, to LUDWIG*).

LISA Can this be so?

LUDWIG I do not

**Moderato.**

413

LUDWIG know— But time will show If this be so.

S A Time will show If this be so.

CHORUS T B Time will show If this be so.

## No. 12c. DUET—(JULIA & LISA) *with* CHORUS.

416 **P** **Allegretto grazioso.**

LISA Oh, lis - ten to me, dear— I love him

*p*



420  
LISA

on - ly, dar - ling! Re - mem - ber, oh, my pet, On him my heart is

424  
LISA

set! This kind-ness do me, dear— Nor leave me lone - ly,

428  
LISA

dar-ling! Be mer - ci-ful, my pet,— On him my love is— set!

433  
Q JULIA.

Now don't be— fool-ish dear— You couldn't

437  
JULIA

play it, dar-ling! It's "lead-ing bus-'ness," pet, And you're but a sou-

441  
JULIA

brette. So don't be mul-ish, dear— Al-tho' I

445  
JULIA

say it, dar-ling, It's not your line, my pet—

[cresc.] dim.

449  
JULIA

I play that part, you bet! I play it—

tr

453 (LISA overwhelmed with grief.)

JULIA

I play that part, you bet! you bet! you bet!

457 R

NOTARY.

The la - dy's right. The la - dy's right, Tho' Ju-lia's en-gage-ment

461

NOTARY

Was for the stage meant— It cer-tain-ly frees Ludwig from his Con-nu-bi-al pro-mise. Tho'

464

NOTARY

mar-riage contracts—or whate'er you call'em— Are ve-ry so-lemn, Dra-mat-ic contracts (which you all a-dore so)

467

NOTARY

Are ev - en more so!

CHORUS

S A

That's ve - ry true! Though mar - riage con - tracts are ve - ry sol - emn, Dra -

T B

That's ve - ry true! Though mar - riage con - tracts are ve - ry sol - emn, Dra -

469

S

ma - tic con - tracts are ev - en more so!

CHORUS

T B

ma - tic con - tracts are ev - en more so!

*f* *p rall.*

No. 12d. SONG—(LISA) *with* CHORUS.

474

LISA

The die is cast, My hopes\_\_\_\_\_ have

*p*

478  
LISA

per - ish'd! Fare-well, O Past, Too bright to

482  
LISA

last, Yet fond - ly che - rish'd! My hope has

486  
LISA

fled, my life is dead, Its doom,

490  
LISA

its doom is spo - ken! My day is

494

LISA

night, My wrong— is right, is right In all

S

*p* Her day is night, is right In all, *cresc.*

A

*p* Her day is night, is right In all, *cresc.*

CHORUS

T

*p* Her day is night, is right In all, *cresc.*

B

*p* Her day is night, is right In all, *cresc.*

498

LISA

— men's sight, In all — men's sight— Ah — me!

S

*dim.* all — men's sight!

A

*dim.* all men's sight, all — men's sight!

CHORUS

T

*dim.* all men's sight, all — men's sight!

B

*dim.* men's, all — men's sight!

10/09

502

LISA

Ah me! My heart is bro - ken, is bro - ken. My

*p* *pp*

507

LISA

heart is bro - ken! (Exit LISA, weeping.)

S  
A

*pp*

bro - ken!

CHORUS

T  
B

*pp*

bro - ken!

513

LUDWIG. [RECIT.]

Poor child! Where will she go?

*fp*

517 *(Spoken.)*

JULIA

*That isn't in your part, you know.*

LUDWIG

*(sighing) (with an effort).*

What will she do? Quite true! De-pres-sing to-pics we'll not

521

LUDWIG

touch up-on— Let us be - gin as we are go - ing on! For

## No. 12e. SOLO—(LUDWIG) & CHORUS.

525 **Allegro Vivace.**

LUDWIG

this will be a jol - ly Court, for lit - tle and for big!

S

A

CHORUS

*f unis.*

Sing hey, the jol - ly jinks of Pfen-nig

T

B

*f unis.*

Sing hey, the jol - ly jinks of Pfen-nig

**Allegro Vivace.**

*p*

*f*



528

LUDWIG

From morn to night our lives shall be as mer-ry as a grig!

S A

CHORUS

Halb - pfen - nig! Sing

T B

Halb - pfen - nig! Sing

*p* *f*

531

LUDWIG

All state and cer - e - mo - ny we'll e -

S A

CHORUS

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

T B

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

*p* 3

534

LUDWIG

ter-nal-ly a - bol-ish—We don't mean to in - sist up-on un - ne - ces - sa - ry pol-ish— And,

3

537

LUDWIG

on the whole, I ra-ther think you'll find our rule tol-lol-ish!

CHORUS

Sing hey, the jol-ly jinks of Pfen-nig

Sing hey, the jol-ly jinks of Pfen-nig

540

LUDWIG

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks,

CHORUS

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

544

LUDWIG

The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

CHORUS

jol-ly, jol-ly jinks, The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

jol-ly, jol-ly jinks, The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

547 **T**

LUDWIG *p* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

CHORUS *p unis.* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

T B *p* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

551

LUDWIG *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

CHORUS *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

T B *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

554

LUDWIG *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

CHORUS *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

T B *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

557 U JULIA.

JULIA But stay— Our new made Court With -

561 out a court - ly coat is— We shall re - quire Some

564 Court at - tire, And at a mo - ment's no - tice! In

567 clothes of com - mon sort, Your cour - tiers must not

570 gro - vel— Your new no - blesse Must have a dress O -

573

JULIA

ri - gi-nal and no - vel.

CHORUS

S A

Now let us guess what kind of dress Would

T B

Now let us guess what kind of dress Would

*f*

577

CHORUS

S A

be both neat and no - vel.

T B

be both neat and no - vel.

*p*

581

LUDWIG

Old A - thens let's ex - hume! The

*p*

V

585  
LUDWIG

ne - ces - sa - ry dress - es, Cor - rect and true And

588  
LUDWIG

all brand new, The com - pa - ny pos - sess - es. Hence -

591  
LUDWIG

forth our Court cos - tume Shall live in song and

594  
LUDWIG

sto - ry, For we'll up - raise the dead old days Of

597

LUDWIG

A - thens in her glo - ry!

CHORUS

Yes, let's up - raise The

Yes, let's up - raise The

600

CHORUS

dead old days Of A - thens in her glo - ry! Hur -

dead old days Of A - thens in her glo - ry! Hur - *unis.*

603

LUDWIG

For

CHORUS

rah! Hur-rah! Hur-rah! Hurrah! *unis.* A - greed, a - greed, a - greed!

rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed!

607

LUDWIG

this will be a jol-ly Court, for lit-tle and for big! From

S

Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

A

Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

CHORUS

T

Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

B

Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

[p] f [p]

611

LUDWIG

morn to night our life shall be as mer-ry as a grig!

S

Sing hey, the jol - ly jinks of Pfen-nig

A

Sing hey, the jol - ly jinks of Pfen-nig

CHORUS

T

Sing hey, the jol - ly jinks of Pfen-nig

B

Sing hey, the jol - ly jinks of Pfen-nig

[f]



614 W

S Halb-pfen - nig! Sing hey, \_\_\_\_\_ the jol - ly,

A Halb-pfen - nig! Sing hey, \_\_\_\_\_ the jol - ly,

CHORUS

T Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

B Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

*ff*

618

S jol - ly, jol - ly jinks, Sing hey, \_\_\_\_\_ sing

A jol - ly, jol - ly, jinks, Sing hey, \_\_\_\_\_ sing

CHORUS

T jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, \_\_\_\_\_

B jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, \_\_\_\_\_

622

S  
hey, sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_ Sing

A  
hey, sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

CHORUS  
T  
\_\_\_\_\_ Sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

B  
\_\_\_\_\_ Sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

626

S  
hey, \_\_\_\_\_ the jinks, the jol - ly jinks of Pfen - - nig

A  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

CHORUS  
T  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

B  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

630 X

S Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

A Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

CHORUS

T Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

B Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

X

*(They carry LUDWIG round stage and deposit him on the ironwork of well. JULIA stands by him, and the rest group round them.)*

633

S jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!\_\_\_\_\_

A jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!\_\_\_\_\_

CHORUS

T jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!\_\_\_\_\_

B jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!\_\_\_\_\_

**Z** L'istesso tempo. (♩. = ♩ before.)

637



639



641



643



645



648

*End of First Act.*

## No. 12.

FINALE.  
(Abridged Version)

**Allegro vivace ed agitato.**

RUDOLPH

PIANO *ff*

4

RUDOLPH

LUDWIG

*fp* *p*

7

RUDOLPH

LUDWIG

pret-ty wo-men weep'll, Men will shi-ver in their shoes. And they'll all cry "Lord, de-fend us!" When they

And they'll all cry "Lord, de-fend us!" When they

10

RUDOLPH

learn the fact tre-men-dous That to give his man his gru-el This ple -

LUDWIG

learn the fact tre-men-dous In a Sta-tu-to-ry Du-el—

13

RUDOLPH

bei - an man of shod-dy— Your Grand Duke does not re -

LUDWIG

This con - temp-ti-ble no-bod-y— Your Grand Duke does not re -

*(During this, Chorus of men and women have entered, all trembling with apprehension under the impression that they are to be arrested for their complicity in the conspiracy.)*

16

RUDOLPH

fuse!

LUDWIG

fuse!

*f* *dim.*

19 **A** *p*

S With fal - t'ring feet, And our mus-cles in a qui-ver, Our

CHORUS *p*

A With fal - t'ring feet, And our mus-cles in a qui-ver, Our

T *p*

B With fal - t'ring feet, And our mus-cles in a qui-ver, Our

**A** *p*

22

S fate we meet With our feel-ings all un-strung! If our plot com - plete He has

CHORUS

A fate we meet With our feel-ings all un-strung! If our plot com - plete He has

T *p*

B fate we meet With our feel-ings all un-strung! If our plot com - plete He has

25

S man-ag'd to dis-ki-ver, There is no re - treat— There is no re - treat— We shall

A man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

CHORUS

T man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

B man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

28

S cer - tain - ly be hung! -tain - ly be hung!

A cer - tain - ly be hung! -tain - ly be hung!

CHORUS

T cer - tain - ly be hung! -tain - ly be hung!

B cer - tain - ly be hung! -tain - ly be hung!

*sf* *p*



33  
 RUDOLPH *(aside to LUDWIG).*  
 Now you be -

36  
 RUDOLPH gin and pitch it strong— walk in - to me a - bu - sive - ly—  
 LUDWIG *(aside to RUDOLPH.)*  
 I've sev - 'ral

39  
 LUDWIG e - pi - thets that I've re - serv'd for you ex - clu - sive - ly. A choice se -

42  
 RUDOLPH No, you be - gin— No,  
 LUDWIG lec - tion I have here when you are rea - dy to be - gin. No, you be - gin—

45

RUDOLPH

you be-gin— No, you be-gin!

LUDWIG

No, you be-gin! No, you be-gin!

CHORUS

*p*

(trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

*p*

(trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

48 **B** Allegro Vivace.

CHORUS

tect - ed?

tect - ed?

**B** Allegro Vivace.

*f*

52 (*furiously*).

RUDOLPH

Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry!

*p*

55

RUDOLPH

8 Rack him with ar - til - le - ry!

(furiously).

LUDWIG

8 Long swords, short swords, tough swords and brit-tle ones!

*f*

58

RUDOLPH

8 You muff, sir! E-nough, sir! A

LUDWIG

8 Fright him in-to fits! Blow him in-to bits! You lout, sir! Get out, sir!

(Pushes him.)

*f*

62

RUDOLPH

8 hit, sir! It's tit, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

(Slaps him.)

LUDWIG

8 Take that, sir! For tat, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

*cresc.*

66 *f* (*appalled*).

S When two dought-y he - roes thun - der, All the world is lost in won - der;

A *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

CHORUS

T *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

B *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

*f*

70 **C** *f*

S When two he - roes, once pa - ci - fic,

A *f*

When two he - roes, once pa - ci - fic,

CHORUS

T *f*

When two he - roes, once pa - ci - fic, Quar-rel, the ef - fect's ter - ri - fic!

B *f*

When two he - roes, once pa - ci - fic, Quar-rel, the ef - fect's ter - ri - fic!

**C** *f*

74

S

Quar - rel, the ef - fect's ter - ri - - -

A

Quar - rel, the ef - fect's ter - ri - - -

CHORUS

T

8 When two he - roes quar - rel, quar - rel, The effect's ter - ri - - -

B

When two he - roes quar - rel, quar - rel, The effect's ter - ri - - -

78

S

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

A

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

CHORUS

T

8 fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

B

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

82 **D**

RUDOLPH

He has in - sult - ed me, and, in a breath, This

LUDWIG

He has in - sult - ed me, and, in a

**D**

86

RUDOLPH

day we fight a du - el to the death!

LUDWIG

breath, This day we fight a du - el to the death!

90 **NOTARY.** [RECIT.] (*checking them*).

You mean, of course, by du - el (*ver-bum sat.*), A Sta-tu-to-ry Du-el.

94 **Moderato.**

NOTARY

Ac - cord - ing to es - tab - lish'd le - gal u - ses, A

S  
A

CHORUS

What is that?

T  
B

What is that?

**Moderato.**

*f* *p*

97

NOTARY

card a-piece each bold dis - pu - tant choos - es— Dead as a door-nail is the

*p*

100

NOTARY

dog who los - es— The win - ner steps in - to the dead man's shoes-es!

103

S  
A

CHORUS

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

T  
B

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

106

RUDOLPH

8

**E** *Più vivo.*

A-greed! A-greed!

LUDWIG

8

A-greed! A-greed!

S  
A

CHORUS

*unis.*

dead man's shoes-es! A-greed!

T  
B

dead man's shoes-es! *unis.* A-greed!

**E** *Più vivo.*

109

RUDOLPH

8

RECIT. *a tempo.* RECIT.

Come, come, the pack! I'm on the rack!

(producing pack of cards) (hands pack to NOTARY).

LUDWIG

8

Be-hold it here! I quake with

RECIT. *a tempo.* RECIT.



112 *a tempo.*

RUDOLPH

If that's the case—

(NOTARY offers card to LUDWIG.)

LUDWIG

fear! First draw to you!

*a tempo.*

115 (*Drawing card from his sleeve.*)

RUDOLPH

Be-hold the King!

(*Same business.*)

LUDWIG

Be-hold the

118 **Molto vivace.**

LUDWIG

Ace!

S  
A

Hur - rah, hur-rah! Our Lud - wig's won, And

T  
B

Hur - rah, hur-rah! Our Lud - wig's won, And

**Molto vivace.**

121

CHORUS

S A

wick-ed Ru-dolph's course is run— So Lud - wig will as

T B

wick-ed Ru-dolph's course is run— So Lud - wig will as Grand Duke

124

CHORUS

S A

Grand Duke reign Till Ru - dolf comes to life a - gain, Till

T B

reign Till Ru - dolf comes to life a - gain, Till

127

RUDOLPH

8

Which will oc-cur to - mor - row! Yes,

CHORUS

S A

Ru - dolf comes to life a - gain—

T B

Ru - dolf comes to life a - gain—

*p*

*p*

131  
RUDOLPH

yes. I'll come to life to - mor-row!

*p*

135 *Andante non troppo lento.*  
GRETCHEN

(with mocking curtsey). My Lord Grand Duke, fare - well! — A pleas - ant jour - ney,

140  
GRETCHEN

ve-ry, To your con-ve - nient cell In yon - der ce - - me - te-ry!

ELSA

(curtseying).  
Though

145  
ELSA

mal - con-tents a - buse\_ you, We're much dis-tress'd to lose\_ you! You were, when you\_ were

150

ELSA

liv - ing, So lib - 'ral, so — for - giv - ing!

BERTHA

So mer - ci - ful, — so gen - tle! So

155

BERTHA

high - ly or - na ment - al!

OLGA

And now that you've de - part - ed, You leave us bro - ken -

160

GRETCHEN

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

ELSA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

BERTHA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

OLGA

(pretending to weep).

heart-ed! Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

**F**

**F**

164

GRETCHEN

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

ELSA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

BERTHA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

OLGA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_

S

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

A

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

CHORUS

T

8

We're

B

We're

GRETCHEN & ELSA *with Sops.*  
BERTHA & OLGA *with Altos.*  
*unis.*

169

CHORUS

S A

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

T B

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

173

CHORUS

S A

*unis.* We're tru - ly bro - ken - heart— Ha! ha! ha! *(Laughs, mocking him.)* *unis.* We're tru - ly

T B

*unis.* We're tru - ly bro - ken - heart— Ha! ha! ha! *unis.* We're tru - ly

**G** Allegro molto vivace con fuoco.

177

CHORUS

S A

bro - ken - heart-ed!

T B

bro - ken - heart-ed!

**G** Allegro molto vivace con fuoco.

*ff*

180

RUDOLPH

R - r - r - r - r - r - r - rap - scallions! in pe-ni-tential fires, You'll

[p] [f] p f [p]

184

RUDOLPH

rue the ri-bald-ry that from you falls! To-mor-row af-ter-noon the law ex-pires, And

188

RUDOLPH

then— look out for squalls! (Exit RUDOLPH, amid general ridicule.)

*sf* *f*

191

Allegretto non troppo.

S A

CHORUS

T B

Give thanks, give thanks to way - ward fate— By

Give thanks, give thanks to way - ward fate— By

Allegretto non troppo.

*f* *f*

195

CHORUS

S A mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

T B mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

199

CHORUS

S A *unis. (To LUDWIG.)* one de-light-ful day! We hail you, sir! We greet you, sir! Re -

T B one de-light-ful day! hail you, sir! greet you, sir!

*mf*

203

CHORUS

S A gale you, sir! We treat you, sir! Our ru - ler he By fate's de-cree For

T B -gale you, sir! treat you, sir! Our ru - ler he By fate's de-cree For

*f*



207

CHORUS

S A

T B

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!\_\_\_\_\_

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!\_\_\_\_\_

211

NOTARY

S A

T B

CHORUS

*L'istesso tempo.*

8 You've done it neat - ly! Pi - ty that your pow'rs\_ Are\_

*L'istesso tempo.*

*p*

214

LUDWIG

NOTARY

8

No mat-ter, tho' the

li-mit-ed to four-and-twen-ty hours!

218 *rall.*

LUDWIG

time will quick-ly run, In hours twen - ty - four much may be done!

*colla voce.*

# No. 12a. SONG—(LUDWIG) *with* CHORUS.

*Allegro con brio.*

221 *[f]*

225

LUDWIG

1. Oh, a mon-arch who boasts in - tel - lect - u - al gra-ces Can do, if he likes, a good

*p*

229

LUDWIG

deal in a day— Can put all his friends in con - spi-cu-ous pla-ces, With plen-ty to eat and with

233  
LUDWIG

no-thing to pay! You'll tell me, no doubt, with un -

237  
LUDWIG

plea-sant gri-ma-ces, To-mor-row, de-priv'd of your rib-bons and la-ces, You'll

240  
LUDWIG

get your dis-mis-sal— with ve-ry long fa-ces—But wait! on that to-pic I've

243  
LUDWIG

(Dancing.) **H<sub>1</sub>**

some-thing to say! I've some-thing to say— I've some-thing to say!

S A T B CHORUS

He's He's

**H<sub>1</sub>**

*f*

246

S  
A

CHORUS

some-thing, he's some-thing, he's some-thing, he's some-thing to say!\_\_\_\_\_

T  
B

some-thing, he's some-thing, he's some-thing, he's some-thing to say!\_\_\_\_\_

249

LUDWIG

8

Oh,\_\_\_\_\_ our rule shall be mer - ry— I'm not an as - cet - tic— And

*p*

252

LUDWIG

8

while the sun shines we will get up our hay—By a push - ing young Mon-arch, of

255

LUDWIG

8

turn en - er - get - ic, A ve - ry great deal may be done in a day!

258 **J1** *(During this, LUDWIG whispers to NOTARY, who writes.)*

CHORUS

S A Oh, — his rule will be mer - ry— He's not an as - cet - ic— And

T B Oh, — his rule will be mer - ry— He's not an as - cet - ic— And

**J1**

*f*

261

CHORUS

S A while the sun shines we will get up our hay—By a push - ing young Mon - arch of

T B while the sun shines we will get up our hay—By a push - ing young Mon - arch of

264

CHORUS

S A turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B turn e - ner - get - ic, A ve - ry great deal may be done in a day!

267

LUDWIG

8

2. For —

*p*

271

LUDWIG

8

(alluding to NOTARY).

in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to -

274

LUDWIG

8

mor - row will die— The Duke will re - vive, and you'll cer - tain - ly rue it— He'll

277

LUDWIG

8

give you "what for" and he'll let you know why! But in

281  
LUDWIG  
8  
twen - ty - four hours there's time to re - new it— With a cen - tu - ry's life I've the

284  
LUDWIG  
8  
right to im - bue it— It's ea - sy to do—and, by Jin - go, I'll do it! It's

287  
LUDWIG  
8  
done! Till I per - ish your Mon-arch am I! Your Mon-arch am I— Your

[☺] (*Signing paper, which NOTARY presents.*) H2

290  
LUDWIG  
8  
Mon-arch am I!

S  
A  
CHORUS  
T  
B  
Our Mon-arch, our Mon-arch, our Monarch, our Monarch is he!\_\_\_\_\_

Our Mon-arch, our Mon-arch, our Monarch, our Monarch is he!\_\_\_\_\_

294

LUDWIG

8

Though— I do not pre-tend to be ve-ry pro-phet-ic, I fan-cy I know what you're

*p*

298

LUDWIG

8

go-ing to say— By a push-ing young Monarch, of turn en-er-get-ic, A ve-ry great deal may be

302

LUDWIG

8

done in a day!

**J2**

S

A

(astonished).

Oh,— it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

CHORUS

T

B

Oh,— it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

**J2**

*f*



306

CHORUS

S A

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

T B

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

309

CHORUS

S A

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

312

LUDWIG

8

(Enter JULIA, at back.)

This

**K** **Andante.**

316 **LUDWIG**

ve-ry af-ter-noon— at two (a-bout)— The Court ap-point-ments will be gi-ven out To

318 **LUDWIG**

each and all (for that was the con-di-tion) Ac-cord-ing to pro-fes-sion-al po-si-tion!

**CHORUS**

**S** Hur-

**A** Hur-

**T** Hur-

**B** Hur-

320 **JULIA. (coming forward).**

Oh, Heav'n! Ac-

**CHORUS**

**S** rah! hur-rah! What's the mat-ter?

**A** rah! hur-rah! What's the mat-ter?

**T** rah! hur-rah! What's the mat-ter?

**B** rah! hur-rah! What's the mat-ter?

322 **L**

JULIA

cord-ing to pro-fes-sion-al po - si-tion? Then,

CHORUS

S A

Ac - cord-ing to pro-fes-sion-al po - si-tion!

T B

Ac - cord-ing to pro-fes-sion-al po - si-tion!

**L**

## No. 12b.

## SONG—(JULIA) WITH CHORUS.

324

JULIA

hor - ror! hor-ror! hor-ror! hor-ror! hor-ror!

CHORUS

S A

Why, what's the mat-ter? What's the

T B

Why, what's the mat-ter? What's the

326 **Andante (l'istesso tempo).** (LISA clinging to her.)

JULIA

Ah, pi - ty me, my

CHORUS

S A

mat-ter? What's the mat-ter? What's the mat-ter?

T B

mat-ter? What's the mat-ter? What's the mat-ter?

**Andante (l'istesso tempo).**

329

JULIA

com-rades true, Who love, as well I know you do, This gen-tle child,

332

JULIA

To me so fond-ly dear!

CHORUS

S A

What's the

T B

Why, what's the mat-ter?

335

JULIA

Each sym - pa-thet - ic heart 'twill bruise\_\_\_\_\_ When

CHORUS

mat-ter?

M

M

338  
JULIA

you have heard the fright - ful news Her love for him is

*f*

341  
JULIA

all in all! Ah, curs - ed fate! that it should fall Un-to my lot To

*p*

344  
JULIA

break, to break my dar - ling's heart!

347 **N** Un poco più vivo.

JULIA  
Our du-ty, if we're wise, we never

CHORUS  
S A What's the mat-ter?

T B Well, what's the matter?

**N** Un poco più vivo.

350

JULIA  
shun. This Spar-tan rule ap-plies To ev'-ry one. In thea-tres, as in life,

354

JULIA  
Each has her line— This part—the Grand Duke's wife (Oh a-gon-y!) is

CHORUS  
S A Well, what's the mat-ter?

T B Well, what's the mat-ter?

358 **Vivace.** [RECI.]

JULIA mine! A

CHORUS S A Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

T B Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

**Vivace.**

*ff* *p*

362

JULIA max-im new I do not start— The ca-nons of dra - ma-tic art De-cree that this re -

365 **Moderato.**

JULIA pul-sive part (The Grand Duke's wife) is mine!

LISA (appalled, to LUDWIG). Can this be so?

LUDWIG I do not

**Moderato.**

369

LUDWIG

know— But time will show If this be so.

S A

CHORUS

Time will show If this be so.

T B

Time will show If this be so.

## No. 12c. DUET—(JULIA & LISA) *with* CHORUS.

372 **P** Allegretto grazioso.

LISA

Oh, lis - ten to me, dear— I love him

*p*

376

LISA

on - ly, dar - ling! Re - mem - ber, oh, my pet, On him my heart is



380

LISA

set! This kind-ness do me, dear— Nor leave me lone - ly,

*cresc.*

384

LISA

dar-ling! Be mer - ci-ful, my pet,— On him my love is— set!

*dim.*

389 **Q**

JULIA.

Now don't— be— fool-ish dear— You couldn't

393

JULIA

play it, dar-ling! It's "lead-ing bus-'ness," pet, And you're but a sou-

397

JULIA

brette. So don't be mul-ish, dear— Al-tho' I

401

JULIA

say it, dar-ling, It's not your line, my pet—

[cresc.] dim.

405

JULIA

I play that part, you bet! I play it—

tr

409

JULIA

I play that part, you bet! you bet! you bet!

(LISA overwhelmed with grief.)

**413** R **NOTARY.**

The la - dy's right. The la - dy's right, Tho' Ju-lia's en-gage - ment

**417** **NOTARY**

Was for the stage meant— It cer-tain-ly frees Ludwig from his Con - nu-bi-al pro-mise. Tho'

**420** **NOTARY**

mar-riage con-tracts—or whate'er you call'em— Are ve-ry so-lemn, Dra-mat-ic con-tracts(which you all a-dore so)

**423** **NOTARY**

Are ev - en more so!

**CHORUS**

**S** That's ve - ry true! Though mar - riage con - tracts are ve - ry sol-lemn, Dra -

**A** That's ve - ry true! Though mar - riage con - tracts are ve - ry sol-lemn, Dra -

**T** That's ve - ry true! Though mar - riage con - tracts are ve - ry sol-lemn, Dra -

**B** That's ve - ry true! Though mar - riage con - tracts are ve - ry sol-lemn, Dra -

425

S

mat-ic con-tracts are ev-en more so!

CHORUS

T

mat-ic con-tracts are ev-en more so!

S

*f* 3

*p rall.*

## No. 12d.

SONG—(LISA) *with* CHORUS.

430

LISA

The die is cast, My hopes\_\_\_\_\_ have

*p*

434

LISA

per - ish'd! Fare-well, O Past,\_\_\_\_\_ Too bright to

438

LISA

last, Yet fond - ly che - rish'd! My hope has

442

LISA

fled, \_\_\_\_\_ my life is dead, \_\_\_\_\_ Its doom, \_\_\_\_\_

446

LISA

\_\_\_\_\_ its doom is spo - - - ken! \_\_\_\_\_ My day \_\_\_\_\_ is

450

LISA

night, My wrong \_\_\_\_\_ is right, is right In all \_\_\_\_\_ *f*

S

*p* Her day is night, \_\_\_\_\_ is right In all, \_\_\_\_\_ *cresc.*

A

*p* Her day is night, \_\_\_\_\_ is right In all, \_\_\_\_\_ *cresc.*

CHORUS

T

*p* Her day is night, \_\_\_\_\_ is right In all, \_\_\_\_\_ *cresc.*

B

*p* Her day is night, \_\_\_\_\_ is right In all, \_\_\_\_\_ *cresc.*

*f*

454

LISA

men's sight, In all men's sight— Ah me!

S

all men's sight!

A

all men's sight, all men's sight!

CHORUS

T

all men's sight, all men's sight!

B

men's, all men's sight!

dim.

dim.

dim.

dim.

458

LISA

Ah me! My heart is bro - ken, is bro - ken. My

p

pp

463 *(Exit LISA, weeping.)*

LISA heart is bro - - - ken!

CHORUS *pp* bro - - - ken!

T B *pp* bro - - - ken!

467 LUDWIG. [RECIT.]

Poor child! Where will she go?

*fp*

471 *(Spoken.)*

JULIA That isn't in your part, you know.

LUDWIG *(sighing).* *(with an effort).*

What will she do? Quite true! De-pres-sing to-pics we'll not

475

LUDWIG

touch up-on— Let us be - gin as we are go - ing on! For

# No. 12e. SOLO—(LUDWIG) & CHORUS.

479 **Allegro Vivace.**

LUDWIG

this will be a jol - ly Court, for lit - tle and for big!

CHORUS

Sing hey, the jol - ly jinks of Pfen-nig

Sing hey, the jol - ly jinks of Pfen-nig

**Allegro Vivace.**

*p* *f*

482

LUDWIG

From morn to night our lives shall be as mer - ry as a grig!

CHORUS

Halb - pfen - nig! Sing

Halb - pfen - nig! Sing

*p* *f*



485

LUDWIG

8

All state and cer - e - mo - ny we'll e -

CHORUS

S A

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

T B

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

*p*

3

488

LUDWIG

8

ter - nal - ly a - bol-ish— We don't mean to in - sist up-on un - ne - ces - sa - ry pol-ish—And,

3

491

LUDWIG

8

on the whole, I ra - ther think you'll find our rule tol-lol-ish!

CHORUS

S A

Sing hey, the jol - ly jinks of Pfen-nig

T B

Sing hey, the jol - ly jinks of Pfen-nig

*f*

3

494

LUDWIG

8

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks,

CHORUS

S A

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

T B

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

*p* *f* *p* *f*

498

LUDWIG

8

The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

CHORUS

S A

jol - ly, jol - ly jinks, The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

T B

jol - ly, jol - ly jinks, The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

501

LUDWIG

8

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

*p* *f*

*p unis.* *f*

CHORUS

S A

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

T B

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

*p* *f*

*p* *f*

10/09

505

LUDWIG

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

S A

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

CHORUS

T B

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

*p*

508

LUDWIG

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

S A

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

CHORUS

T B

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

*f*

511

JULIA.

But stay— Our new made Court With -

*dim.*

*p*

515  
JULIA

out a court - ly coat is— We shall re-quire Some

518  
JULIA

Court at - tire, And— at a mo - ment's no - tice! In

521  
JULIA

clothes of com - mon sort, Your cour - tiers must not

524  
JULIA

gro - vel— Your new no - blesse Must have a dress O -

527

JULIA

ri - gi-nal and no - vel.

CHORUS

S A

Now let us guess what kind of dress Would

T B

Now let us guess what kind of dress Would

*f*

531

CHORUS

S A

be both neat and no - vel.

T B

be both neat and no - vel.

*p*

535

LUDWIG

Old A - thens let's ex - hume! The

*p*

V

539  
LUDWIG

ne - ces - sa - ry dress - es, Cor - rect and true And

542  
LUDWIG

all brand new, The com - pa - ny pos - sess - es. Hence -

545  
LUDWIG

forth our Court cos - tume Shall live in song and

548  
LUDWIG

sto - ry, For we'll up - raise the dead old days Of

551

LUDWIG

8 A - thens in her glo - ry!

CHORUS

S A Yes, let's up - raise The

T B Yes, let's up - raise The

554

CHORUS

S A dead old days Of A - thens in her glo - ry! Hur -

T B dead old days Of A - thens in her glo - ry! Hur - *unis.*

557

LUDWIG

8 For

CHORUS

S A rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed! *unis.*

T B rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed!

561

LUDWIG

8 this will be a jol-ly Court, for lit-tle and for big! From

S

*f* Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

A

*f* Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

CHORUS

T

*f* Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

B

*f* Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

[p] *f* [p]

565

LUDWIG

8 morn to night our life shall be as mer-ry as a grig!

S

Sing hey, the jol - ly jinks of Pfen-nig

A

Sing hey, the jol - ly jinks of Pfen-nig

CHORUS

T

Sing hey, the jol - ly jinks of Pfen-nig

B

Sing hey, the jol - ly jinks of Pfen-nig

[f]



568 W

S Halb-pfen - nig! Sing hey, \_\_\_\_\_ the jol - ly,

A Halb-pfen - nig! Sing hey, \_\_\_\_\_ the jol - ly,

CHORUS

T Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

B Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

*ff*

572

S jol - ly, jol - ly jinks, Sing hey, \_\_\_\_\_ sing

A jol - ly, jol - ly, jinks, Sing hey, \_\_\_\_\_ sing

CHORUS

T jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, \_\_\_\_\_

B jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, \_\_\_\_\_

576

S  
hey, sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_ Sing

A  
hey, sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

CHORUS  
T  
\_\_\_\_\_ Sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

B  
\_\_\_\_\_ Sing hey, \_\_\_\_\_ sing hey, \_\_\_\_\_

580

S  
hey, \_\_\_\_\_ the jinks, the jol - ly jinks of Pfen - - nig

A  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

CHORUS  
T  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

B  
\_\_\_\_\_ Sing hey, the jol - ly jinks of Pfen - - nig

584 X

S Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

A Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

CHORUS

T Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

B Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

X

*(They carry LUDWIG round stage and deposit him on the ironwork of well. JULIA stands by him, and the rest group round them.)*

587

S jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

A jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

CHORUS

T jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

B jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

**Z** L'istesso tempo. (♩ = ♩ before.)

591

593

595

597

599

*End of First Act.*

# ACT II.

## No. 13.

## INTRODUCTION & CHORUS.

(THE NEXT MORNING.)

SCENE. *Entrance Hall of the Grand Ducal Palace.*

*Enter a procession of the members of the theatrical company (now dressed in the costumes of Troilus and Cressida), carrying garlands, playing on pipes, citharæ, and cymbals, and heralding the return of LUDWIG and JULIA from the marriage ceremony, which has just taken place.*

**Andante maestoso.**

**PIANO**

***f***

Measures 1-8 of the musical score. The score is in 3/4 time, key of D major. It features a piano introduction with a forte (*f*) dynamic and a chorus section. The introduction consists of measures 1-4, and the chorus begins in measure 5. The score includes triplets and various chordal textures. A box labeled 'A' is placed above measure 8.

12

16 *cresc.*

20 **B**

24 **Andante.**

S A

CHORUS

T B

*unis.*

As be - fore you we de - file, E - loi - a! E -

**Andante.**

*con forza.*

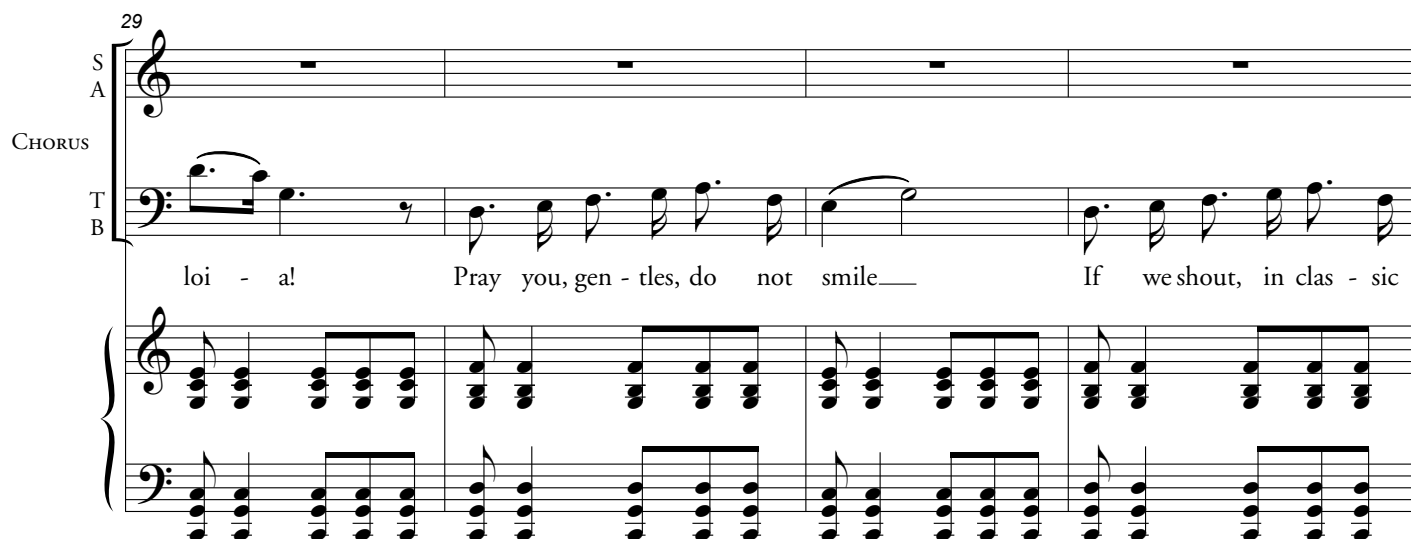
29

S  
A

CHORUS

T  
B

loi - a! Pray you, gen - tles, do not smile— If we shout, in clas - sic



33

S  
A

CHORUS

T  
B

style, E-loi - a! Lud - wig and his Ju - lia true



37

S  
A

CHORUS

T  
B

Wed - ded are each o - ther to— So we sing, till all is blue, E -



41

S A

CHORUS

O - po-ponax! O-po-ponax! O-po-ponax! E - loi - a! O-

T B

loi - a! E - loi - a!

45

C

S A

CHORUS

po-ponax! O-po-ponax! O-po-ponax! E - loi - a! *unis.* E - loi - a! Wreaths of

T B

Wreaths of

C

*più f*

49

S A

CHORUS

bay and i - vy twine, E - loi - a! E - loi - a!

T B

bay and i - vy twine, E - loi - a! E - loi - a!



53

CHORUS

S A

Fill the bowl with Les - bian wine,— And to re - vel-ry in - cline— E-loi - a!

T B

Fill the bowl with Les - bian wine,— And to re - vel-ry in - cline— E-loi - a!

57

CHORUS

S A

For as gai - ly we pass on Pro - bably we shall, a-

T B

For as gai - ly we pass on Pro - bably we shall, a-

D

61

CHORUS

S A

non, Sing a Di - er-get - i - con— E - loi - a! E - loi - a! E -

T B

non, Sing a Di - er-get - i - con— E - loi - a! E - loi - a! E -

66

CHORUS

S A

loi - a! E - loi - a! O - po - po-nax! O - po - po-nax! O - po - po-nax! E -

T B

loi - a! E - loi - a! O -

69

CHORUS

S A

loi - a! O - po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! E -

T B

po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! E - loi - a! E -

72

CHORUS

S A

loi - a! E - loi - a!

T B

loi - a! E - loi - a!

*ff*

*Attacca.*

# No. 14. RECIT. & SONG—(LUDWIG) *with* CHORUS.

**Andante.**

LUDWIG **RECIT.**

8 Your loy - al - ty our Duc - al heart-strings touch-es: Al -

PIANO *p*

3

LUDWIG 8 low me to pre-sent your new GrandDuch-ess. Should she of-fend, you'll gra-cious-ly ex-cuse her— And

5

LUDWIG 8 kind - ly re - col - lect I did - n't choose her!

**Allegretto.**

5a *f*

*p*

9 **A1**

LUDWIG

1. At the out - set I may men - tion it's my sov - er-eign in - ten - tion To re -

12

LUDWIG

vive the clas - sic mem - o - ries of A - thens at its best, For the com - pa - ny pos - sess - es all the

15

LUDWIG

ne - ces - sa - ry dress - es And a course of qui - et cram - ming will sup - ply us with the rest. We've a

18

LUDWIG

choir hy - por - che - ma - tic (that is, bal - let - o - pe - ra - tic) Who re -

20

LUDWIG

spond to the *cho-reu - ta* of that cul - ti - va - ted age, And our

22 *Ossia:*

LUDWIG

clev - er cho - rus-mas - ter, all but cap - tious cri - ti - cas - ter Would ac -

24

LUDWIG

cept as the *cho-re - gus* of the ear - ly At - tic stage. This re - turn to clas - sic a - ges is con-

27

LUDWIG

sid - er'd in their wa - ges, Which are al - ways cal - cu - la - ted by the day or by the week— And I'll

30  
LUDWIG

pay 'em (if they'll back me) all in o - bo - loi and drach - mæ Which they'll

32  
LUDWIG

get (if they pre-fer it) at the Kal - ends that are Greek!

35 *(Confidentially to audience.)*  
LUDWIG

At this junc - ture I may men - tion That this e - ru - di - tion sham Is but

38  
LUDWIG

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram.": Pe - ri -

40 **C1**

LUDWIG

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing I ad -

42

LUDWIG

mit this show of learn - ing Is the fruit of stea - dy "cram."!

CHORUS

S A

Pe - ri -

T B

Pe - ri -

44

CHORUS

S A

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing he ad -

T B

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing he ad -

46

S  
A

CHORUS

mits this show of learn - ing Is the fruit of stea - dy "cram."!

T  
B

mits this show of learn - ing Is the fruit of stea - dy "cram."!

*ff*

3

48

LUDWIG

**A2**

2. In the pe - ri - od So - crat - ic ev - 'ry din - ing - room was At - tic (Which sug -

*[p]*

51

LUDWIG

gests an ar - chi - tec - ture of a top - sy - tur - vy kind), There they'd sat - is - fy their twist on a re -

54

LUDWIG

cher - ché cold ᾠ - ρισ - τον, Which is what they call'd their lunch— and so may

*[a - ris - ton,]*



56  
LUDWIG

you, if you're in-clin'd. As they gra - du - al - ly got on, they'd τρέ -  
[tre -

58  
LUDWIG

πες-θαι πρὸς τὸν πό-τον (Which is At - tic for a stea - dy and a con - sci-en-tious drink). But they  
pes - thai pros ton po - ton]

61 *Ossia:*  
LUDWIG

mix'd their wine with wa - ter—which I'm sure they did - n't ough - ter—And we

63  
LUDWIG

mod - ern Sax - ons know a trick worth two of that, I think! Then came

65 **B2**

LUDWIG

rath - er risk - y dan - ces (un - der cer - tain cir - cum-stan - ces) Which would

67

LUDWIG

shock that wor - thy gen - tle-man, the Li - cen-ser of Plays, Cor - y -

69

LUDWIG

ban - tian ma - ni - ac kick— Di - o - ny - si - ac or Bacch - ic— And the

71

LUDWIG

Dith - y - ram - bic rev - els of those un - de-cor - ous days.

cresc.

74 *(Confidentially to audience.)*

LUDWIG

And per-haps I'd bet-ter men-tion, Lest a-larm-ing you I am, That it

77

LUDWIG

is - n't our in-ten-tion To per-form a Dith-y-ramb— It dis -

79

C2

LUDWIG

plays a lot of stock-ing, Which is al-ways ve-ry shock-ing, And of

81

LUDWIG

course I'm on-ly mock-ing At the pre-va-lence of "cram."

CHORUS

S

It dis -

T

It dis -

83

CHORUS

S  
A

plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of

T  
B

plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of

*f*

85

CHORUS

S  
A

course he's on - ly mock - ing At the pre - va - lence of "cram."

T  
B

course he's on - ly mock - ing At the pre - va - lence of "cram."

*ff*

3

87

LUDWIG

**A3**

3. Yes, on re - con - sid - er - a - tion, there are cust - oms of that na - tion Which are

*[p]*

90  
LUDWIG

not in strict ac-cord-ance with the ha-bits of our day, And— when I come to co-di-fy, their

93  
LUDWIG

rules I mean to mo-di-fy, Or Mis-sus Grun-dy, p'r'aps, may have a

95  
LUDWIG

word or two to say. For they had-n't mac-in-tosh-es or um-

97  
LUDWIG

brel-las or go-losh-es— And a show-er with their dress-es must have play'd the ve-ry deuce, And it

100 *Ossia:*

LUDWIG

must have been un-pleas - ing when they caught a fit of sneez - ing, For it

102

LUDWIG

seems, of poc - ket hand - kerchiefs they did - n't know the use. They wore

104 **B3**

LUDWIG

lit - tle un - der-cloth - ing— scarce - ly a - ny-thing— or no - thing—And their

106

LUDWIG

dress of Co - an silk was quite trans - par - ent in de-sign— Well, in

108

LUDWIG

fact, in sum - mer wea - ther, some - thing like the "al - to - geth - er." And it's

110

LUDWIG

there, I rath - er fan - cy, I shall have to draw the line!

*cresc.*

113 *(Confidentially to audience.)*

LUDWIG

And a - gain I wish to men - tion That this e - ru - di - tion sham Is but

[p]

116

LUDWIG

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram." Yet my

118 **C3**

LUDWIG

clas - sic lore ag-gres - sive (If you'll par - don the pos-ses - sive) Is ex -

120

LUDWIG

ceed - ing - ly im-pres - sive When you're pas - sing an ex-am.

CHORUS

S A

Yet his

T B

Yet his

122

CHORUS

S A

clas-sic lore ag-gres-sive (If you'll par-don the pos-ses-sive) is ex - ceed - ing-ly im-pres - sive When you're

T B

clas-sic lore ag-gres-sive (If you'll par-don the pos-ses-sive) is ex - ceed - ing-ly im-pres - sive When you're



125

S  
A

CHORUS

pass - ing an ex - am.

T  
B

pass - ing an ex - am.

**D**

129 *Andante maestoso.* *f*

S  
A

CHORUS

Wreaths of bay and i - vy twine, E - loi - a! E -

T  
B

Wreaths of bay and i - vy twine, E - loi - a! E -

**D** *Andante maestoso.*

134

S  
A

CHORUS

loi - a! Fill the bowl with Les - bian wine, — And to re - vel-ry in -

T  
B

loi - a! Fill the bowl with Les - bian wine, — And to re - vel-ry in -

138

CHORUS

S A

cline— E - loi - a! O - po - po - nax! O - po - po - nax! O - po - po - nax! E -

T B

cline— E - loi - a! O -

140

CHORUS

S A

loi - a! O - po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! E -

T B

po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! E - loi - a! E -

143

CHORUS

S A

loi - a! E - loi - a! (Exeunt Chorus. Manent LUDWIG, JULIA, and LISA.)

T B

loi - a! E - loi - a!

*ff*

[Attacca.]

## No. 15. RECIT. (LUDWIG) &amp; SONG—(LISA).

LUDWIG

RECIT.

Yes, Lud-wig and his Ju - lia are ma - ted! For when an ob-sure co-

PIANO

*p*

5

LUDWIG

me-dian, whom the law backs, To sov'-reign rank is prompt-ly el - e - va - ted, He

8

LUDWIG

takes it with its in-ci-den-tal drawbacks! So Ju - lia and I are du-ly ma - ted!

(LISA, through this, has expressed intense distress at having to surrender LUDWIG.)

**A<sub>1</sub>**

12

LISA

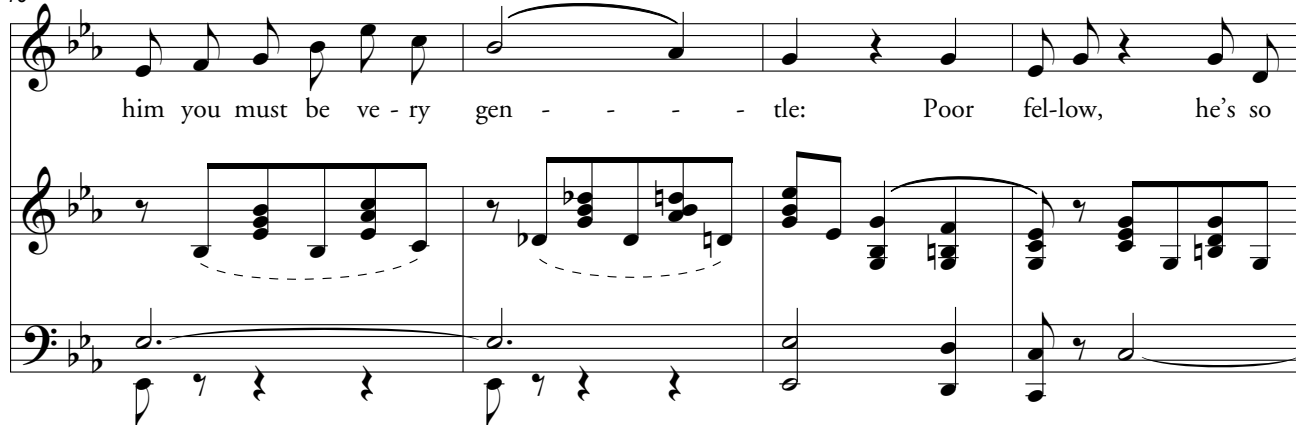
**Andante con espressione.**

1. Take care of him— he's much too good to live! With

*[p]*

16

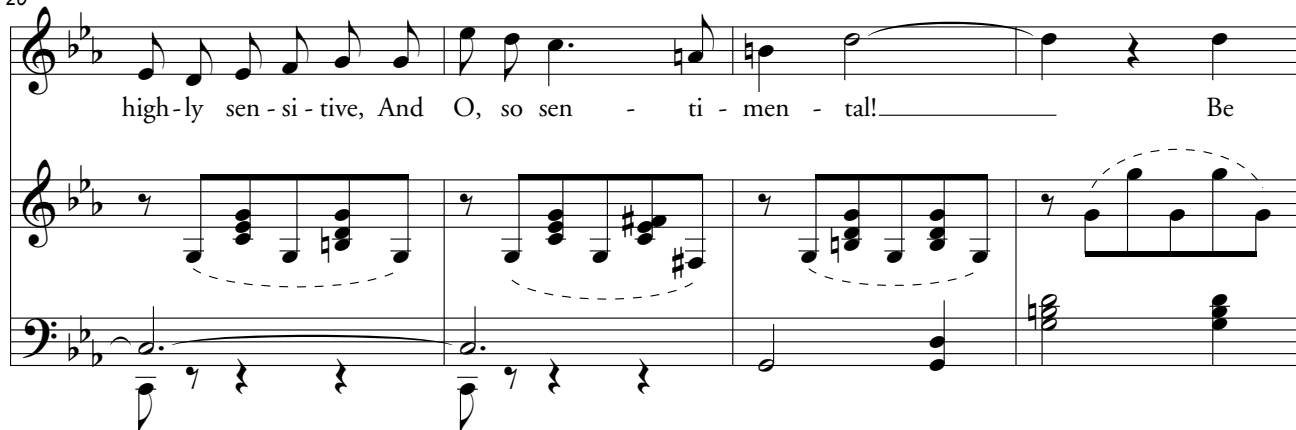
LISA



him you must be ve - ry gen - - - tle: Poor fel-low, he's so

20

LISA



high-ly sen - si - tive, And O, so sen - ti - men - tal! Be

24

LISA




sure you nev - er let him sit up late In chil - ly o - pen air con -

28

LISA

**B1**



ver - - - sing— Poor dar-ling, he's ex - treme - ly de -

32

LISA

- li-cate, And wants a deal of nurs - ing!

LUDWIG

I want a deal \_\_\_\_\_ of

36

LISA

And O, re-mem - ber this— When he is cross with

LUDWIG

nurs - ing!

*cresc.*

40

LISA

pain, A flow-er and a kiss— A sim-ple flow'r— a ten-der kiss Will \_\_\_\_\_

*f*

5

44

LISA

bring him round a - gain! 2. His moods you must as -

*[p]*

A2

48

LISA

sid-u-ous-ly watch: When he suc-cumbs to sor-row tra - - - gic, Some

52

LISA

hard-bake or a bit of but-ter-schotch Will work on him like ma - gic.

56

LISA

To con - tra-dict a cha-rac-ter so rich In

60

LISA

**B<sub>2</sub>**

trust-ing love were sim-ple blind - - - ness— He's one of those ex -

64

LISA

al - ted na - tures which Will on - ly yield to kind - ness!

LUDWIG

I on - ly

68

LISA

And O, the by - gone bliss! And

LUDWIG

yield to kind - ness!

cresc.

72

LISA

O, the pre - sent pain! That flow-er and that kiss—That sim-ple flow'r— that ten-der

76

LISA

kiss I ne'er shall give a - gain!

(Exit, weeping.)

*f*

JULIA. And now that everybody has gone, and we're happily and comfortably married, I want to have a few words with my new-born husband.

LUDWIG (*aside*). Yes, I expect you'll often have a few words with your new-born husband! (*Aloud.*) Well, what is it?

JULIA. Why, I've been thinking that as you and I have to play our parts for life, it is most essential that we should come to a definite understanding as to how they shall be rendered. Now, I've been considering how I can make the most of the Grand Duchess.

LUDWIG. Have you? Well, if you'll take my advice, you'll make a very fine part of it.

JULIA. Why, that's quite *my* idea.

LUDWIG. I shouldn't make it one of your hoity-toity vixenish viragoes.

JULIA. You think not?

LUDWIG. Oh, I'm quite clear about that. I should make her a tender, gentle, submissive, affectionate (but not too affectionate) child-wife—timidly anxious to coil herself into her husband's heart, but kept in check by an awestruck reverence for his exalted intellectual qualities and his majestic personal appearance.

JULIA. Oh, that is your idea of a good part?

LUDWIG. Yes—a wife who regards her husband's slightest wish as an inflexible law, and who ventures but rarely into his august presence, unless (which would happen seldom) he should summon her to appear before him. A crushed, despairing violet, whose blighted existence would culminate (all too soon) in a lonely and pathetic death-scene! A fine part, my dear.

JULIA. Yes. There's a good deal to be said for your view of it. Now there are some actresses whom it would fit like a glove.

LUDWIG (*aside*). I wish I'd married one of 'em!

JULIA. But, you see, I *must* consider my temperament. For instance, my temperament would demand some strong scenes of justifiable jealousy.

LUDWIG. Oh, there's no difficulty about that. You shall have *them*.

JULIA. With a lovely but detested rival—

LUDWIG. Oh, *I'll* provide the rival.

JULIA. Whom I should stab—stab—stab!

LUDWIG. Oh, I wouldn't stab her. It's been done to death. I should treat her with a silent and contemptuous disdain, and delicately withdraw from a position which, to one of your sensitive nature, would be absolutely untenable. Dear me, I can see you delicately withdrawing, up centre and off!

JULIA. *Can* you?

LUDWIG. Yes. It's a fine situation—and in your hands, full of quiet pathos!



## No. 16.

## DUET—(JULIA &amp; LUDWIG).

**Allegro moderato.**

LUDWIG

Now Ju-lia, come, Con-sid-er it from This

PIANO

*f* *p*

4

LUDWIG

dain-ty point of view— A tim-id ten-der Fem-in-ine gen-der, Prompt to coy-ly coo— Yet

7

LUDWIG

si-lence seek-ing, Sel-dom speak-ing Till she's spo-ken to— A com-fy, co-sy, Ro-sy-po-sy

10

LUDWIG

in-no-cent in-gen-oo! The part you're suit-ed to— (To give the deuce his due) A

13

JULIA

I'm much o - blig'd to you, I

LUDWIG

8 sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny In-no-cent in-gen-oo!

16

JULIA

don't think that would do— To play (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

LUDWIG

8 O sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

19

JULIA

**A**

You for - get my spe - cial ma - gic (In a

21

JULIA

high dra - ma - tic sense) Lies in sit - u - a - tions tra - gic— Un - de - ni - a - bly in - tense. As I've

24  
JULIA  
jus - ti - fied pro - mo - tion In the his - tri - on - ic art, I'll sub - mit to you my no - tion Of a

27  
JULIA  
first - rate part.

LUDWIG  
Well, let us see your no - tion Of a first - rate part!

31  
(spoken, dramatically). [C] JULIA  
{ I have a rival! Frenzy-thrilled,  
I find you both together! } My heart stands still—with horror chilled—Hard as the millstone nether! Then

34  
JULIA  
softly, slyly, snailly, snaky—Crawly, creepy, quailly, quaky—{ I track her on her homeward way  
As panther tracks her fated prey! }

37 *(Furiously.)*  

JULIA

{ I fly at her soft white throat— The lily-white  
laughing leman! On her agonized gaze I  
gloat With the glee of a dancing demon! }

{ My rival she—I have no doubt of her—So I hold on—till  
the breath is out of her!—till the breath is out of her! }

*ff* *p* 

40 

JULIA

{ And then—Remorse! Remorse! O cold  
unpleasant corse, Avaunt! Avaunt! }

{ That lifeless form I gaze upon— That face, still warm But weirdly wan— }

*pp*

43

JULIA

{ Those eyes of glass  
I contemplate— }

{ And then, alas,  
Too late—too late! }

I find she is—your Aunt! Then, mad— mad—

*ff* *p*

47

JULIA

mad! With fancies wild—chimerical— Now sorrowful—silent—sad— Now hullabaloo hysterical!

*pp*

50  
JULIA

Ha! ha! ha! ha! But whether I'm sad or whether I'm glad, Mad! mad! mad! mad!

54  
JULIA

(Wait till JULIA springs up.) This calls for the re-sour-ces of a high - class art, And

58  
JULIA

sat - is - fies my no-tion of a first - rate part, And sat - is - fies my no-tion of a

LUDWIG

And sat - is - fies her no-tion of a

61  
JULIA

first - rate part! (Exit JULIA.)

LUDWIG

first - rate part!

*ff*

[Attacca.]

# No. 17. CHORUS *with* SOLOS—(BARONESS & LUDWIG).

*Enter all the Chorus, hurriedly, and in great excitement.*

**Allegro con brio.**

**PIANO**

*f*

5

9

**CHORUS**

**S**  
**A**

*sf*

Your High-ness, there's a par - ty at the

**T**  
**B**

*sf*

Your High-ness, there's a par - ty at the

**A**

12

**CHORUS**

**S**  
**A**

door— Your High-ness, at the door there is a par - ty— She

**T**  
**B**

door— Your High-ness, at the door there is a par - ty— She

15

CHORUS

S A

T B

says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be -

says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be -

18

CHORUS

S A

T B

fore! With rage and in - dig - na - tion she is rife, Be -

fore! With rage and in - dig - na - tion she is rife, Be -

*f*

21

CHORUS

S A

T B

cause our wel-come was-n't ve - ry heart - y— She's as sul - ky as a su - per, And she's

cause our wel-come was-n't ve - ry heart - y— She's as sul - ky as a su - per, And she's

24

S  
A

CHORUS

swear-ing like a troop-er, O, you nev - er heard such lan-guage in your life! You

T  
B

swear-ing like a troop-er, O, you nev - er heard such lan-guage in your life! You

27

S  
A

CHORUS

nev - er heard such lan - guage in your life!

T  
B

nev - er heard such lan - guage in your life!

*L'istesso tempo.*

*Enter BARONESS VON KRAKENFELDT, in a fury.*

29

BARONESS

With fu - ry in - de - scri - ba - ble I burn! With

*p*



31  
BARONESS

rage I'm near-ly rea-dy to ex-plode! There'll be grief and tri-bu-la-tion when I learn To

33  
BARONESS

whom this slight un-bear-a-ble is owed! For what-

35  
BARONESS

ev-er may be due I'll pay it dou-ble— There'll be ter-ror in-de-scri-ba-ble and trou-ble! With a

37  
BARONESS

hur-ly bur-ly and a hub-ble-bub-ble I'll pay you for this pret-ty e-pi-sode!

S  
A

CHORUS

T  
B

Oh, what-

Oh, what-

*f*

39

S  
A

CHORUS

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

T  
B

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

41

S  
A

CHORUS

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression *à la mode*.

T  
B

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression *à la mode*.

42a

**B** Allegro vivace. (To LUDWIG.)

BARONESS

Do you know who I am?

LUDWIG

(examining her).  
I don't; Your

**B** Allegro vivace.

*f* *p*

47 *(Showing pocket-handkerchief.)*

BARONESS This proves I'm not a sham.

LUDWIG *(examining it.)*  
coun - te - nance I can't fix, my dear. It won't; It

51

BARONESS Ex - press your grief pro - found!

LUDWIG on - ly says "Kra-ken-feldt, Six," my dear. I sha'n't! This

55

BARONESS Ru - dolf at once pro - duce!

LUDWIG tone I nev - er al - low, my love. I can't; He

59 *(astonished).* **C**

BARONESS He is - n't at home just

LUDWIG is - n't at home just now, my love.

62

BARONESS now!

CHORUS *f* He is - n't at home just now! *f* *(dancing derisively).* He has an ap-ointment par -

T B *f* He is - n't at home just now! *f* He has an ap-ointment par -

66

CHORUS ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

T B ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

70

CHORUS

S A

T B

mak-ing so mer-ry, For he is - n't at home just now! He is - n't at home just

*f*

74

BARONESS

S A

T B

CHORUS

now!

now!

D

*f* *p*

78

BARONESS

son - i - fied! I've come here to be ma - tri - mo - ni - al - ly ma - tri -

82

BARONESS

mo - ni-fied!

LUDWIG

For a - ny dis - ap - point - ment I am sor - ry un - af -

86

LUDWIG

fect - ed - ly, But yes - ter-day that no - ble-man ex - pir'd quite un - ex -

**F**

90

LUDWIG

pect - ed - ly—

S

A

CHORUS

*unis. p (sobbing).*

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

*unis. p*

T

B

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

*p*

94 *f* (then laughing wildly).

CHORUS

S A lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

T B lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

99

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

103

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

Dialogue if No. 17a is Included

BARONESS. But this is most unexpected. He was well enough at a quarter to twelve yesterday.

LUDWIG. Yes. He died at half-past eleven.

BARONESS. Bless me, how very sudden!

LUDWIG. It *was* sudden.

BARONESS. But what in the world am I to do? I was to have been married to him to-day!

## No. 17a.

## CHORUS.

CHORUS

S A

T B

For a - ny dis - ap - point - ment we are sor - ry un - af -

PIANO

*f* [p]

CHORUS

S A

T B

fec - ted-ly, But yes - ter - day that no - ble-man ex - pired—quite un - ex - pec - ted-ly—

fec - ted-ly, But yes - ter - day that no - ble-man ex - pired—quite un - ex - pec - ted-ly—



10 *[f]*

CHORUS

S A

T B

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay!

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay!

14

CHORUS

S A

T B

Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

18

CHORUS

S A

T B

Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

Dialogue if No. 17a is Omitted &  
Continuation if No. 17a is Included

BARONESS. Is this Court Mourning or a Fancy Ball?

LUDWIG. Well, it's a delicate combination of both effects. It is intended to express inconsolable grief for the decease of the late Duke and ebullient joy at the accession of his successor. *I am his successor. Permit me to present to you my Grand Duchess. (Indicating JULIA.)*

BARONESS. Your Grand Duchess? Oh, your Highness! (*Curtseying profoundly.*)

JULIA (*sneering at her*). Old frump!

BARONESS. Humph! A recent creation, probably?

LUDWIG. We were married only half-an-hour ago.

BARONESS. Exactly. I thought she seemed new to the position.

JULIA. Ma'am, I don't know who you are, but I flatter myself I can do justice to *any* part on the very shortest notice.

BARONESS. My dear, under the circumstances you are doing admirably—and you'll improve with practice. It's so difficult to be a lady when one isn't born to it.

JULIA (*in a rage, to LUDWIG*). Am I to stand this? Am I not to be allowed to pull her to pieces?

LUDWIG (*aside to JULIA*). No, no—it isn't Greek. Be a violet, I beg.

BARONESS. And now tell me all about this distressing circumstance. How did the Grand Duke die?

LUDWIG. He perished nobly—in a Statutory Duel.

BARONESS. In a Statutory Duel? But that's only a civil death!—and the Act expires to-night, and then he will come to life again!

LUDWIG. Well, no. Anxious to inaugurate my reign by conferring some inestimable boon on my people, I signalized this occasion by reviving the law for another hundred years.

BARONESS. For another hundred years? Then set the merry joybells ringing! Let festive epithalamia resound through these ancient halls! Cut the satisfying sandwich—broach the exhilarating Marsala—and let us rejoice to-day, if we never rejoice again!

LUDWIG. But I don't think I quite understand. We have already rejoiced a good deal.

BARONESS. Happy man, you little reck of the extent of the good things you are in for. When you killed Rudolph you adopted all his overwhelming responsibilities. Know then that I, Caroline von Krakenfeldt, am the most overwhelming of them all!

LUDWIG. But stop, stop—I've just been married to somebody else!

JULIA. Yes, ma'am, to somebody else, ma'am! Do you understand, ma'am? To somebody else!

BARONESS. Do keep this young woman quiet; she fidgets me!

JULIA. Fidgets you!

LUDWIG (*aside to JULIA*). Be a violet—a crushed, despairing violet.

JULIA. Do you suppose I intend to give up a magnificent part without a struggle?

LUDWIG. My good girl, she has the law on her side. Let us both bear this calamity with resignation. If you must struggle, go away and struggle in the seclusion of your chamber.

## No. 18. SONG—(BARONESS) &amp; CHORUS.

*Allegro vivace.*

BARONESS

Now a - way ——— to the wedding we go, So then

CHORUS

S  
A

T  
B

*Allegro vivace.*

PIANO

*f*

5

BARONESS

sum-mon the cha - ri - o - teers— No kind ——— of re - luc-tance we show To em -

9

BARONESS

bark on our mar-ried ca - reers. Tho' Ju - lia's e - mo-tion may flow In the

13

BARONESS

form of im-pet-u-ous tears, To our wed-ding we'll ea-ger-ly go, So summon, so

17

BARONESS

**H**

sum-mon the cha-ri-o-teers!\_\_\_\_\_

CHORUS

S  
A

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

T  
B

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

**H**

21

CHORUS

S  
A

sum-mon the cha-ri-o-teers!

T  
B

sum-mon the cha-ri-o-teers!

**J**

(All dance off to wedding except JULIA.)

25

Measures 25-28: Treble clef contains a melody with eighth and sixteenth notes, some beamed together. Bass clef contains a steady accompaniment of eighth notes.

29

Measures 29-32: Treble clef continues the melody. Bass clef has a more complex accompaniment with some rests.

33

Measures 33-36: Treble clef has a more active melody. Bass clef has a steady accompaniment.

37

**K**

*p*

4

Measures 37-41: Measure 37 is marked with a 'K' in a box and a piano 'p' dynamic. Measure 40 has a '4' marking. The key signature changes to D major. The system ends with a 2/4 time signature change.

42

Measures 42-45: Treble clef has a melody. Bass clef has a steady accompaniment. The system ends with a double bar line.

*Segue No. 19.*

## No. 19. RECIT. &amp; SOLO—(JULIA).

**L** *Andante.* *RECIT.*

JULIA So ends my dream— so fades my vi-sion fair! Of

PIANO *p*

7 JULIA hope no gleam— dis - trac-tion and des - pair! My cher-ish'd dream, the Du-cal throne to

13 JULIA share, That aim su-preme has fa - ded in - to

**M** *Andante con molto espressione.*

17 JULIA air! \_\_\_\_\_ All\_ is dark - some—

PIANO *p* *pp*

22  
JULIA

All is dreary. Broken every promise

27  
JULIA

plighted— Sad and sorry— weak and wea - - -

32  
JULIA

ry, Every new-born hope is blighted! Death the

37  
JULIA

Friend or Death the Foe, Shall I call up -



42 JULIA

on — thee? No! I — will go on liv - ing,

47 JULIA

liv - ing, tho' Sad — and sor - ry — weak — and wea - ry!

52 JULIA

Death — the Friend or Death — the Foe,

56 JULIA

Shall I call up - on — thee? No!

60

JULIA

I — will go on liv - ing, liv - ing, Sad — and

*cresc.*

65

JULIA

sor - ry — wea - ry and weak! — Sad — and sor - ry,

**P** *p*

70

JULIA

weak — and wea - ry! Sad and sor - ry — weak — and

*dim.*

75

JULIA

wea - ry! I — will go on liv - ing,

*cresc.*

79 *Ossia:*

Though \_\_\_\_\_ sad and

JULIA

Sad \_\_\_\_\_ and \_\_\_\_\_ sor - ry— Sad and

*f* *dim.*

83 *Lento.* *ad lib.*

JULIA

sor - ry— Sad and sor - ry—weak and wea - - -

*p* *colla voce.*

87 **Q** *Allegro vivace.*

JULIA

ry! \_\_\_\_\_ No, no!

*f* [*a tempo.*] *p* *f*

92

JULIA

No, no! No,

98

JULIA

no! No, no! Ah!

**R**

105

JULIA

No, no! Let the

*f* Gaily.

*p*

112

JULIA

by - gone go by! For no good ev - er came of re - pin - - ing:

118

JULIA

If to - day there are clouds o'er the sky, Yet to - mor - row the sun may be

124 S

JULIA

shin - ing! To - mor - row, be kind, To - mor - row, to

130

JULIA

me! With loy - al - ty blind I bow me to thee! To - mor - row,

136

JULIA

be kind, — To - mor - row, to me! —

142

JULIA

With loy - al - ty blind — I bow — me

*cresc . . . . . molto.* ***f***

148 T

JULIA

to thee! To - day is a day of il - lu - sion and

*dim. .... p*

154

JULIA

sor - row, So vi - va To - mor - row! God save you,

*pp*

160

JULIA

To - mor - row! Your ser - vant, To - mor - row!

166

JULIA

God save you, To - mor - row! Your ser -

172 U

JULIA

vant, To - mor - row! God save you, To - mor - row!

178

JULIA

Your ser - vant, To - mor - row! God save you,

184

JULIA

To - mor - row! Your ser - vant, To - mor - row!

*mf*

191 *[rall.]* (Exit JULIA.)

JULIA

Your ser - vant, To-mor-row!

*rall.* *ff a tempo.*

*Enter ERNEST.*

ERNEST. It's of no use—I can't wait any longer. At any risk I must gratify my urgent desire to know what is going on. (*Looking off.*) Why, what's that? Surely I see a wedding procession winding down the hill, dressed in my *Troilus and Cressida* costumes! That's Ludwig's doing! I see how it is—he found the time hang heavy on his hands, and is amusing himself by getting married to Lisa. No—it can't be to Lisa, for here she is!

*Enter LISA.*

LISA (*not seeing him*). I really cannot stand seeing my Ludwig married twice in one day to somebody else!

ERNEST. Lisa!

(*LISA sees him, and stands as if transfixed with horror.*)

ERNEST. Come here—don't be a little fool—I want you.

(*LISA suddenly turns and bolts off.*)

ERNEST. Why, what's the matter with the little donkey? One would think she saw a ghost! But if he's not marrying Lisa, whom *is* he marrying? (*Suddenly.*) Julia! (*Much overcome.*) I see it all! The scoundrel! He had to adopt all my responsibilities, and he's shabbily taken advantage of the situation to marry the girl I'm engaged to! But no, it can't be Julia, for here *she* is!

*Enter JULIA.*

JULIA (*not seeing him*). I've made up my mind. I won't stand it! I'll send in my notice at once!

ERNEST. Julia! Oh, what a relief!

(*JULIA gazes at him as if transfixed.*)

ERNEST. Then you've not married Ludwig? You are still true to me?

(*JULIA turns and bolts in grotesque horror. ERNEST follows and stops her.*)

ERNEST. Don't run away! Listen to me. Are you all crazy?

JULIA (*in affected terror*). What would you with me, spectre? Oh, ain't his eyes sepulchral! And ain't his voice hollow! What are you doing out of your tomb at this time of day—apparition?

ERNEST. I do wish I could make you girls understand that I'm only technically dead, and that physically I'm as much alive as ever I was in my life!

JULIA. Oh, but it's an awful thing to be haunted by a technical bogey!



ERNEST. You won't be haunted much longer. The law must be on its last legs, and in a few hours I shall come to life again—resume all my social and civil functions, and claim my darling as my blushing bride!

JULIA. Oh—then you haven't heard?

ERNEST. My love, I've heard nothing. How could I? There are no daily papers where I come from.

JULIA. Why, Ludwig challenged Rudolph and won, and now *he's* Grand Duke, and he's revived the law for another century!

ERNEST. What! But you're not serious—you're only joking!

JULIA. My good sir, I'm a light-hearted girl, but I don't chaff bogies.

ERNEST. Well, that's the meanest dodge I ever heard of!

JULIA. Shabby trick, *I* call it.

ERNEST. But you don't mean to say that you're going to cry off!

JULIA. I really can't afford to wait until your time is up. You know, I've always set my face against long engagements.

ERNEST. Then defy the law and marry me now. We will fly to your native country, and I'll play broken-English in London as you play broken-German here!

JULIA. No. These legal technicalities cannot be defied. Situated as you are, you have no power to make me your wife. At best you could only make me your widow.

ERNEST. Then be my widow—my little dainty, winning, winsome widow!

JULIA. Now what would be the good of that? Why, you goose, I should marry again within a month!

# No. 20. DUET—(JULIA & ERNEST) *and* CHORUS.

**Andante moderato.**

ERNEST

8

If the light of love's ling - er - ing em - ber Has

PIANO

*p*

3

ERNEST

8

fa - ded in gloom, \_\_\_\_\_ You can - not ne - glect, O re - mem - ber, A

5

ERNEST

8

voice from the tomb! \_\_\_\_\_ That stern su - per - na - tu - ral dic - tion Should

7

ERNEST

8

act as a sol - emn re - stric - tion, Al - tho' by a mere le - gal fic - tion A

9 *(in affected terror).*

JULIA

ERNEST

voice from the tomb! A voice from the tomb!\_\_\_\_\_

12 **A**

JULIA

own that that ut - ter - ance chills me— It with-ers my bloom!\_\_\_\_\_ With

14

JULIA

aw - ful e - mo - tion it thrills me— That voice from the tomb!\_\_\_\_\_ Oh,

16

JULIA

spec - tre, won't a - ny - thing lay thee? Tho' pain'd to de - ny or gain-say thee, In

18

JULIA

this case I can-not o-bey thee, Thou voice from the tomb! Thou voice from the

21

JULIA

tomb! Thou voice from the

ERNEST

Thou voice from the

23

JULIA

(dancing). **B** Allegretto grazioso. Tempo di Valse.

tomb! So, spec - tre ap - pal - ling, I bid you good -

ERNEST

tomb, from the tomb!

27  
JULIA

day— Per - haps you'll be cal - ling When pass - ing this way.— Your

32  
JULIA

bo - gey-dom scorn - ing, And all your love - lorn - ing, I bid you good -

37  
JULIA

morn - ing. I bid you good - day. Good - morn-ing, good - morn-ing, good -

42  
JULIA

morn - ing, good - day!— Ah!—

47

JULIA

So, spec - tre ap - pal - ling, I bid you good - day!

ERNEST

(furious).

My of - fer re -

**D**

**f**



53

ERNEST

cal - ling, Your words I o - bey— Your fate is ap - pal - ling, And



58

ERNEST

full of dis - may. To pay for this— scorn - ing I give you fair—

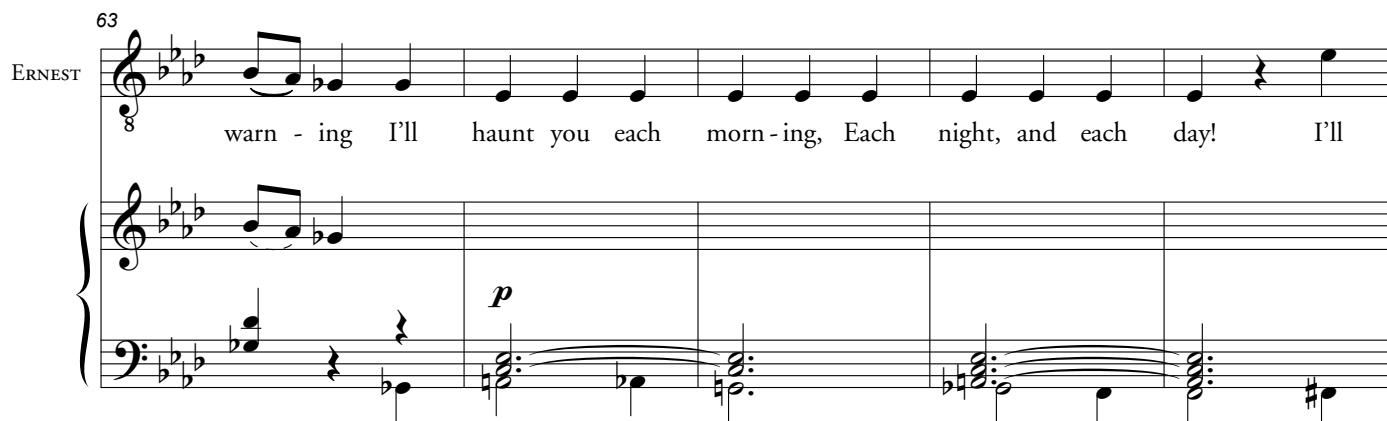


63

ERNEST

warn - ing I'll haunt you each morn - ing, Each night, and each day! I'll

**p**



68

JULIA

Well, spec - tre ap -

ERNEST

haunt — you — morn - ing, — night, — and day!

*p*

E

73

JULIA

pal - ling, I bid you good - day! Per - haps you'll be call - ing When

ERNEST

To pay — this — scorn - ing I

78

JULIA

pass - ing this way. — Your bo - gey-dom scorn - ing, And

ERNEST

give — you — warn - ing I'll haunt —

82

JULIA

all your love - lorn - ing, I bid you good - morn - ing, I bid you good -

ERNEST

you each morn-ing, Each night, and each

87

JULIA

day! Good - morn-ing, good - morn-ing, good - morn-ing, good - day!—

ERNEST

day!— Each morn-ing, each morn-ing, each morn-ing, each morn-ing! I'll

92

JULIA

Ah! So, spec - tre ap -

ERNEST

haunt, I'll haunt



97

JULIA

pal - ling, I bid you good - day! I bid you good -

ERNEST

— you each night and each day! I'll haunt you each

*f*

102

JULIA

day! good - day! \_\_\_\_\_

ERNEST

night and day! \_\_\_\_\_

*f*

**G** (*Exeunt in opposite directions.*)

107

*Re-enter the Wedding Procession, dancing.*

112

**Allegro vivace come 1 mo.**

116 **H**

CHORUS

*f*

Now bride - groom and bride let us toast In a

*f*

Now bride - groom and bride let us toast In a

**H**

120

CHORUS

*unis.*

mag-num of mer-ry cham - pagne— Let us make \_\_\_\_\_ of this mo-ment the most, We may

*unis.*

mag-num of mer-ry cham - pagne— Let us make \_\_\_\_\_ of this mo-ment the most, We may

*unis.*

mag-num of mer-ry cham - pagne— Let us make \_\_\_\_\_ of this mo-ment the most, We may

124

CHORUS

not be so luck-y a - gain. So drink \_\_\_\_\_ to our sov - er - eign host And his

not be so luck-y a - gain. So drink \_\_\_\_\_ to our sov - er - eign host And his

128

CHORUS

S A high - ly in - tel - li - gent reign— His health and his bride's let us

T B high - ly in - tel - li - gent reign— His health and his bride's let us

131

CHORUS

S A toast In a mag-num, a mag-num of mer - ry cham - pagne! *unis.* **J**

T B toast In a mag-num, a mag-num of mer - ry cham - pagne! *unis.*

134

138

*3* Segue No. 21.

# No. 21. SONG—(BARONESS) *with* CHORUS.

**Allegro con brio.**

BARONESS

1. Come, bump-ers— aye, ev-er-so - ma-ny— And

S  
A  
CHORUS  
T  
B

*f* *p*

5

BARONESS

then, if you will, ma-ny more! This wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry,

9

BARONESS

Pom - mé-ry, Sev-en-ty - four! — Old wine is a true pa-na - ce - a For ev-'ry con-

13  
BARONESS

cei - - - va - ble ill, When you cher - ish the sooth - ing i -

16  
BARONESS

de - a That some - bo - dy else pays the bill! Old

19  
BARONESS

wine is a plea - sure that's hol - low When at your own ta - ble you sit, For you're

23  
BARONESS

think - ing each mouth - ful you swal - low Has cost you, has cost you a three - pen - ny bit! — So

*Un poco rit.*

27 *a tempo.*

BARONESS

bump-ers— aye, ev-er-so - ma-ny— And— then, if you will, ma-ny more!— This

*a tempo.*

39

S  
A

CHORUS

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!\_\_\_\_

T  
B

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!\_\_\_\_

43

BARONESS

2. I once gave an ev - en - ing par - ty (A

47

BARONESS

sand-wich and cut - o - range ball) But my guests had such ap - pe - tites

50

BARONESS

heart-y That I could - n't en - joy it, en-joy it at all!\_\_\_\_\_ I made a he-ro-ic en -

54  
BARONESS

dea - your To look un - con - cern'd, but in vain, And I

57  
BARONESS

vow'd that I nev - er— oh nev - er— Would ask an - y - bo - dy a -

60  
BARONESS

gain! But there's a dis - tinc - tion de - ci - ded— A dif - fer - ence tru - ly im -

64  
BARONESS

mense— When the wine that you drink is pro - vi - ded, pro - vi - ded At



67 *Un poco rit.* *a tempo.*

BARONESS

some - bo - dy el - se's ex - pense. — So bump - ers—aye, ev - er - so - ma - ny— The—

*Un poco rit.* *a tempo.*

71

BARONESS

cost we may safe - ly ig - nore! — For the wine does - n't cost us a

74

BARONESS

pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! —

CHORUS

*f* So, bump - ers—aye, ev - er - so -

*f* So, bump - ers—aye, ev - er - so -

78

S  
A

CHORUS

ma - ny— The— cost we may safe - ly ig - nore!— For the

T  
B

ma - ny— The— cost we may safe - ly ig - nore!— For the

81

S  
A

CHORUS

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

T  
B

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

84

S  
A

CHORUS

four!—

T  
B

four!—

[[Exit BARONESS.]]

Attacca.

## No. 22. SOLO—(LUDWIG) &amp; CHORUS.

*March heard.***Allegro marziale.**

PIANO *ff*

4

8 LUDWIG

Why, who is this ap - proach - ing, Up -

10 LUDWIG

on our joy en - croach - ing? Some ras - cal come a -

13  
LUDWIG  
8  
poach - ing Who's heard that wine we're broach - ing?

16  
S  
A  
CHORUS  
T  
B  
Who may this be?

18  
S  
A  
CHORUS  
T  
B  
Who may this be? Who is he?

21  
S  
A  
CHORUS  
T  
B  
Who is he? Who is he? Who is he?

(Enter HERALD.)

unis.

[Attacca.]

## No. 23. SONG—(HERALD) &amp; CHORUS.

*Un poco più lento.*

HERALD

8 The Prince of Mon-te Car-lo, From

PIANO

*p*

3

HERALD

8 Me-di-ter-ra-nean wa-ter, Has come here to be-stow On you his be-

5

HERALD

8 eu-ti-ful daugh-ter. They've paid off all they owe, As

7

HERALD

8 ev-'ry states-man ought-er— That Prince of Mon-te Car-lo And his be-

9

HERALD

eu - ti - ful daugh - ter! From

S A

CHORUS

The Prince of Mon - te Car - lo!

T B

The Prince of Mon - te Car - lo!

11

HERALD

Me - di - ter - ra - nean wa - ter, On you his be -

S A

CHORUS

Has come here to be - stow

T B

Has come here to be - stow

13

HERALD

eu - ti - daugh - ter. As

S A

CHORUS

ful daugh - ter. They've paid off all they owe, —

T B

ful daugh - ter. They've paid off all they owe, —

10/09

15

HERALD

8

ev - 'ry states - man ought - er— That Prince of Mon - te Car - lo

S

And his be -

A

And his be -

CHORUS

T

8

And his be -

B

And his be -

17

HERALD

8

The

S

eu - ti ful daugh - ter!

A

eu - ti - ful daugh - ter!

CHORUS

T

8

eu - ti - ful daugh - ter!

B

eu - ti - ful daugh - ter!

20 **M**

HERALD

8 Prince of Mon-te Car-lo, \_\_\_\_\_ Who is so ve-ry par-tick-ler, Has

*p*

22

HERALD

8 heard that you're al-so For ce-re-mo-ny a stick-ler— There-

24

HERALD

8 fore he lets you know \_\_\_\_\_ By word of mouth au-ric-'lar— (That

26 *un poco rit.*

HERALD

8 Prince of Mon-te Car-lo Who is so ve-ry par-tick-'lar)— That

*un poco rit.*



28 **N** *a tempo.*

HERALD

Prince of Mon-te Car-lo \_\_\_\_\_ Has

S

From Me-di-ter-ra - nean wa-ter,

A

From Me-di-ter-ra - nean wa-ter,

CHORUS

T

From Me-di-ter-ra - nean wa-ter,

B

From Me-di-ter-ra - nean wa-ter,

**N** *a tempo.*

30

HERALD

come here to be-stow On you They've

S

His be - eu - ti - ful daugh-ter.

A

His be - eu - ti - ful daugh-ter.

CHORUS

T

His be - eu - ti - ful daugh-ter.

B

His be - eu - ti - ful daugh-ter.

32

HERALD

8 paid off all they owe, That

S

As ev - 'ry states - man ought - er—

A

As ev - 'ry states - man ought - er—

CHORUS

T

8 As ev - 'ry states - man ought - er—

B

As ev - 'ry states - man ought - er—

34

HERALD

8 Prince of Mon-te Car-lo—

S

And his be - eu - ti - ful daugh-ter.

A

And his be - eu - ti - ful daugh-ter.

CHORUS

T

8 And his be - eu - ti - ful daugh-ter.

B

And his be - eu - ti - ful daugh-ter. His be-eu - ti - ful

36

HERALD

8

[rall.] 2 2

The Prince of Mon-te Car-lo, He lets you

S

[p] rall.

His daugh - - - - -

A

[p] rall.

His daugh - - - - -

CHORUS

T

[p] rall.

His daugh - - - - -

B

[p] rall.

daugh - - - - - ter, His daugh - - - - -

rall.

38

HERALD

8

2 2

know he's here to be-stow His be-eu-ti-ful daugh-ter!

S

- - - - - ter!

A

- - - - - ter!

CHORUS

T

8

- - - - - ter!

B

- - - - - ter!

f

[Attacca.]

## No. 24.

## RECIT.—(LUDWIG).

**Allegro con brio.** [RECIT.]

LUDWIG

8

His High - ness we know not—

PIANO

*f* *p*

3

LUDWIG

8

nor the lo - ca - li - ty In which is si - tu - ate his Prin - ci -

6

LUDWIG

8

pa - li - ty;

*f* *p*

8

LUDWIG

8

But, as he guess - es by some odd fa - ta - li - ty,

10  
LUDWIG

This *is* the shop for cut and dried for - ma - li - ty! Let him ap - pear—

13  
LUDWIG

He'll find that we're Re - mark - a - ble for cut-and dried for - ma - li - ty!

**O** Moderato a la Marcia.

(Exit HERALD.)

(LUDWIG beckons his Court.)

LUDWIG. I have a plan—I'll tell you all the plot of it—  
He wants formality—he shall have a lot of it!  
(*Whispers to them through symphony.*)  
Conceal yourselves, and when I give the cue,  
Spring out on him—you all know what to do!

(All conceal themselves behind the draperies that enclose the stage.)

16

19

22 *Più vivace.*

*pp*

26

29

32

35

38 *Attacca.*

# ENTRANCE *of* PRINCE & PRINCESS *with* COSTUMIER & SIX NOBLES.

No. 25.

DUET—(PRINCE *and* PRINCESS).

*Pompous March. Enter the PRINCE and PRINCESS OF MONTE CARLO,  
attended by six theatrical-looking nobles and the Court Costumier.*

**Allegro a la marcia.**

**PIANO** *ff*

3

5

7

9 **S** **L'istesso tempo.**

**PRINCE**

1. We're rigged out in mag-ni-fi-cent ar-

*p*

12

PRINCE

ray \_\_\_\_\_ (Our \_\_\_\_\_ own \_\_\_\_\_ clothes \_\_\_\_\_ are much gloom - ier) In

15

PRINCE

cos - tumes which we've hired by the day \_\_\_\_\_ From a ve - ry well -

18

(alternative)

PRINCESS

With a

(original)

PRINCESS

With a

PRINCE

known cos - tu - mier.

(bowing).

COSTUMIER

I am the ve - ry well-known cos - tu - mier.



20 **T1**

(alternative) PRINCESS bril-liant staff a Prince should make a show (It's a rule that nev - er

(original) PRINCESS bril-liant staff a Prince should make a show (It's a rule that—

**T1**

23

(alternative) PRINCESS va - ries), So we've en - gag'd from the Thea - tre Mo - na - co

(original) PRINCESS nev - er va - ries), So we've en-gag'd from the Thea - tre Mo - - - -

26

(alternative) PRINCESS Six su - per - nu - me - ra - ries.

(original) PRINCESS - na - co Six su - per - nu - me - ra - ries.

NOBLES 8 We're the su - per - nu - me - ra - ries.

29 **U<sub>1</sub>**

PRINCESS

PRINCE

HERALD

COSTUMIER

T<sub>1</sub>

T<sub>2</sub>

NOBLES

T<sub>3</sub>  
T<sub>4</sub>

B<sub>1</sub>  
B<sub>2</sub>

At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

**U<sub>1</sub>**

32

PRINCESS

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! V<sub>1</sub>

PRINCE

Six su-per-nu - me - ra - ries! Six su-per-nu - me ra-ries! Ah!

HERALD

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

COSTUMIER

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

T<sub>1</sub>

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

T<sub>2</sub>

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah!

NOBLES

T<sub>3</sub>  
T<sub>4</sub>

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

B<sub>1</sub>  
B<sub>2</sub>

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

V<sub>1</sub>  
*p*

36

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3

T4

B1

B2

Ah!

pp

40

PRINCE

2. They do not speak, for they break our gram-mar's laws,

[p]

43  
PRINCE  
8  
— And their lan-guage is la - ment - a - ble— And they nev - er take off theirgloves, be -

46  
PRINCE  
8  
cause— Their nails are not pre - sent - a - ble!

NOBLES  
8  
Our

49  
PRINCESS. T<sub>2</sub>  
To ac - count for these short-com-ings ma - ni - fest—

NOBLES  
8  
nails are not pre-sent - a - ble! T<sub>2</sub>

52  
PRINCESS  
We ex-plain in whis-per ba - ted, They'reworth-y mem-bers of the brew-ing in - ter -

55

PRINCESS

est ————— To the Peer - age — e - le - va - ted.

58

PRINCESS

U<sub>2</sub>

They are ve - ry, ve - ry rich And ac -

PRINCE

They are ve - ry, ve - ry rich And ac -

HERALD

They are ve - ry, ve - ry rich And ac -

COSTUMIER

They are ve - ry, ve - ry rich, And ac -

T<sub>1</sub>

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

T<sub>2</sub>

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

NOBLES

T<sub>3</sub>

T<sub>4</sub>

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

B<sub>1</sub>

B<sub>2</sub>

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

U<sub>2</sub>

61

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3  
T4

B1  
B2

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

65 **V2**

PRINCESS

ted! Ah! Ah!

PRINCE

ted! Ah! Ah!

HERALD

ted! Ah! Ah! Ah!

COSTUMIER

ted! Ah! Ah! Ah!

T1

ted! Ah! Ah! Ah!

T2

ted! Ah! Ah!

NOBLES

T3

T4

ted! Ah! Ah! Ah!

B1

B2

ted! Ah! Ah! Ah!

**V2**

*p* *pp*

Detailed description: This is a page of a musical score for 'The Grand Duke', page 368. The score is for a scene starting at measure 65. It includes vocal parts for a Princess, Prince, Herald, Costumier, T1, T2, Nobles (T3, T4), B1, and B2. The vocal parts are written in treble and bass clefs with a key signature of one flat (B-flat major). The lyrics for the vocal parts are 'ted! Ah! Ah!'. The piano accompaniment is written in grand staff (treble and bass clefs) and includes dynamic markings 'p' (piano) and 'pp' (pianissimo). The score is marked with a 'V2' in a box at the beginning of the vocal parts and the piano part. The time signature is 8/8.



68

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3  
T4

B1  
B2

The musical score is written for a full vocal ensemble and piano. The vocal parts are arranged in a vertical stack. The PRINCESS part starts at measure 68 with a melodic line. The PRINCE, HERALD, COSTUMIER, T1, T2, and NOBLES parts feature long, sustained notes with phrasing slurs. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

PRINCE. Well, my dear, here we are at last—just in time to compel Duke Rudolph to fulfil the terms of his marriage contract. Another hour and we should have been too late.

PRINCESS. Yes, papa, and if you hadn't fortunately discovered a means of making an income by honest industry, we should never have got here at all.

PRINCE. Very true. Confined for the last two years within the precincts of my palace by an obdurate bootmaker who held a warrant for my arrest, I devoted my enforced leisure to a study of the doctrine of chances—mainly with the view of ascertaining whether there was the remotest chance of my ever going out for a walk again—and this led to the discovery of a singularly fascinating little round game which I have called Roulette, and by which, in one sitting, I won no less than five thousand francs! My first act was to pay my bootmaker—my second, to engage a good useful working set of second-hand nobles—and my third, to hurry you off to Pfennig Halbpennig as fast as a *train de luxe* could carry us!

PRINCESS. Yes, and a pretty job-lot of second-hand nobles you've scraped together!

PRINCE (*doubtfully*). Pretty, you think? Humph! I don't know. I should say tol-lol, my love—only tol-lol. They are not wholly satisfactory. There is a certain air of unreality about them—they are not convincing.

COSTUMIER. But, my goot friend, vhat can you expect for eighteen-pence a day!

PRINCE. Now take this Peer, for instance. What the deuce do you call *him*?

COSTUMIER. Him? Oh, he's a swell—he's the Duke of Riviera.

PRINCE. Oh, he's a Duke, is he? Well, that's no reason why he should look so confoundedly haughty. (*To NOBLE.*) Be affable, sir! (*NOBLE takes attitude of affability.*) That's better. (*Passing to another.*) Now, who's this with his moustache coming off?

COSTUMIER. Vhy, you're Viscount Mentone, ain't you?

NOBLE. Blest if I know. (*Turning up his sword-belt.*) It's wrote here—yes, Viscount Mentone.

COSTUMIER. Then vhy don't you say so? 'Old yerself up—you ain't carryin' sandwich boards now. (*Adjusts his moustache.*)

PRINCE. Now, once for all, you Peers—when His Highness arrives, don't stand like sticks, but appear to take an intelligent and sympathetic interest in what is going on. You needn't say anything, but let your gestures be in accordance with the spirit of the conversation. Now take the word from me. Affability! (*attitude*). Submission! (*attitude*). Surprise! (*attitude*). Shame! (*attitude*). Grief! (*attitude*). Joy! (*attitude*). That's better! You can do it if you like!

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!\* I can't help feeling that Rudolph wants to get out of it because I'm poor. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far as to say that. I should rather describe him as an enthusiastic collector of coins—of the realm—and we must not be too hard upon a numismatist if he feels a certain disinclination to part with some of his really very valuable specimens. It's a pretty hobby: I've often thought I should like to collect some coins myself.

PRINCESS. Papa, I'm sure there's some one behind that curtain. I saw it move!

PRINCE. Then no doubt they are coming. Now mind, you Peers—haughty affability combined with a sense of what is due to your exalted ranks, or I'll fine you half a franc each—upon my soul I will!

---

\* The first-night libretto has a longer version of this passage that sheds additional light on the characters:

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!

PRINCE. Well, my love, you must remember that we have taken Duke Rudolph somewhat by surprise. These small German potentates are famous for their scrupulous adherence to ceremonial observances, and it may be that the etiquette of this Court demands that we should be received with a certain elaboration of processional pomp—which Rudolph may, at this moment, be preparing.

PRINCESS. I can't help feeling that he wants to get out of it. First of all you implored him to come to Monte Carlo and marry me there, and he refused on account of the expense. Then you implored him to advance us the money to enable us to go to him—and again he refused, on account of the expense. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far...

## No. 26.

## DANCE.

(Gong. The curtains fly back and the Court are discovered. They give a wild yell and rush on to the stage dancing wildly, with PRINCE, PRINCESS, and NOBLES, who are taken by surprise at first, but eventually join in a reckless dance. At the end all fall down exhausted.)

**Allegro vivace e con fuoco.**

PIANO *ff*

5

10

16

22

*ff*

*f*

*ff*

A

3

28

3

3

34

3

40

B

*p*

46

3

52

3

3

57 **C**

Measures 57-62: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature 'C'. The melody consists of eighth and sixteenth notes with slurs. The bass line features chords and single notes.

63

Measures 63-68: Continuation of the musical piece. The treble staff continues the melodic line, and the bass staff provides harmonic support with chords and moving lines.

69 **D**

Measures 69-74: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature 'D'. The melody continues with slurs. The bass line includes a forte 'f' dynamic marking in measure 73.

75

Measures 75-80: Continuation of the musical piece. The treble staff shows a more active melodic line with eighth notes. The bass staff continues with a steady accompaniment.

81

Measures 81-86: Continuation of the musical piece. The treble staff features chords and moving lines. The bass staff includes a key signature change to two sharps (F# and C#) in measure 85.

87 **E** *ff* 3 3

93 3

99 **F**

105 *p* *f* *p*

110 *f*

115

Detailed description: This page of a musical score, Act II, page 375, contains measures 87 through 115. The music is written for piano in a key with two sharps (F# and C#). The score is organized into six systems, each with a grand staff (treble and bass clefs). Measure 87 begins with a boxed 'E' above the treble staff and a fortissimo (*ff*) dynamic. Measures 93 and 99 have boxed 'E' and 'F' respectively. Measure 105 features piano (*p*), forte (*f*), and piano (*p*) dynamics. Measure 110 has a forte (*f*) dynamic. Measure 115 ends with a double bar line. The notation includes various chords, arpeggios, and triplets (indicated by a '3' over a group of notes). The bass line is particularly active with many chords and arpeggios.

Dialogue if Roulette Song is Omitted

LUDWIG. There, what do you think of that? That's our official ceremonial for the reception of visitors of the very highest distinction.

PRINCE (*puzzled*). It's very quaint—very curious indeed. Prettily footed, too. Prettily footed.

LUDWIG. Would you like to see how we say “good-bye” to visitors of distinction? That ceremony is also performed with the foot.

PRINCE. Really, this tone—ah, but perhaps you have not completely grasped the situation?

LUDWIG. Not altogether.

PRINCE. Ah, then I'll give you a lead over. (*Significantly.*) I am the father of the Princess of Monte Carlo. Doesn't that convey any idea to the Grand Ducal mind?

LUDWIG (*stolidly*). Nothing definite.

PRINCE (*aside*). H'm—very odd! Never mind—try again! (*Aloud.*) This is the daughter of the Prince of Monte Carlo. Do you take?

LUDWIG (*still puzzled*). No—not yet. Go on—don't give it up—I daresay it will come presently.

PRINCE. Very odd—never mind—try again. (*With sly significance.*) Twenty years ago! Little doddle doddle! *Two* little doddle doddles! Happy father—hers and yours. Proud mother—yours and hers! Hah! *Now* you take? I see you do! I see you do!

LUDWIG. Nothing is more annoying than to feel that you're not equal to the intellectual pressure of the conversation. I wish he'd say something intelligible.

PRINCE. You didn't expect me?

LUDWIG (*jumping at it*). No, no. I grasp that—thank you very much. (*Shaking hands with him.*) No, I did *not* expect you!

PRINCE. I thought not. But ha! ha! at last I have escaped from my enforced restraint. (*General movement of alarm.*) (*To crowd, who are stealing off.*) No, no—you misunderstand me. I mean I've paid my debts!

ALL. Oh! (*They return.*)

PRINCESS (*affectionately*). But, my darling, I'm afraid that even now you don't quite realize who I am! (*Embracing him.*)

BARONESS. Why, you forward little hussy...

Go to p. 388.



Dialogue if Roulette Song is Included
---------------------------------------

LUDWIG. There, what do you think of that? That's our official ceremonial for the reception of visitors of the very highest distinction.

PRINCE (*puzzled*). It's very quaint—very curious indeed. Prettily footed, too. Prettily footed.

LUDWIG. Would you like to see how we say “good-bye” to visitors of distinction? That ceremony is also performed with the foot.

PRINCE. Really, this tone—ah, but perhaps you have not completely grasped the situation?

LUDWIG. Not altogether.

PRINCE. Ah, then I'll give you a lead over. (*Significantly.*) I am the father of the Princess of Monte Carlo. Doesn't that convey any idea to the Grand Ducal mind?

LUDWIG. (*stolidly*). Nothing definite.

PRINCE (*aside*). H'm—very odd! Never mind—try again! (*Aloud.*) This is the daughter of the Prince of Monte Carlo. Do you take?

LUDWIG (*still puzzled*). No—not yet. Go on—don't give it up—I daresay it will come presently.

PRINCE. Very odd—never mind—try again. (*With sly significance.*) Twenty years ago! Little doddle doddle! *Two* little doddle doddles! Happy father—hers and yours. Proud mother—yours and hers! Hah! *Now* you take? I see you do! I see you do!

LUDWIG. Nothing is more annoying than to feel that you're not equal to the intellectual pressure of the conversation. I wish he'd say something intelligible.

PRINCE. You didn't expect me?

LUDWIG (*jumping at it*). No, no. I grasp that—thank you very much. (*Shaking hands with him.*) No, I did *not* expect you!

PRINCE. I thought not. But ha! ha! at last I have escaped from my enforced restraint. (*General movement of alarm.*) (*To crowd, who are stealing off.*) No, no—you misunderstand me. I mean I've paid my debts! And how d'you think I did it? Through the medium of Roulette!

ALL. Roulette?

LUDWIG. Now you're getting obscure again. The lucid interval has expired.

PRINCE. I'll explain. It's an invention of my own—the simplest thing in the world—and what is most remarkable, it comes just in time to supply a distinct and long-felt want! I'll tell you all about it.

# No. 27. SONG—(PRINCE OF MONTE CARLO) *with* CHORUS.

(NOBLES bring forward a double Roulette table, which they unfold.)

**Allegro con brio.**

PRINCE

8

1. Take my ad -

PRINCE

5

8

vice— when deep in debt Set up a bank and play Rou - lette! At once— dis -

PRINCE

9

8

trust you sure - ly lull, And rook the pi - geon and the gull. The bird— will

PRINCE

13

8

stake his ev - 'ry franc In wild— at - tempt to break the bank— But you may

PIANO

*f*

*p*

17  
PRINCE

stake your life and limb The bank will end by break - ing him! *Al-lons, en -*

(All crowd round and eagerly stake gold on the board.)

21 **A1**  
PRINCE

co - re— Gar-çons, fil - let - tes— Vos lou - is d'or - e— Vos roues d'char -

24  
PRINCE

ret - te! Ho - là! ho - là! Ho - là! ho - là! ho - là!

*p cresc.*

28 **B1**  
PRINCE

Mais faites vos jeux— *Al-lons, la clas - se— Le temps se*

*f p*

32 (Spoken.)

PRINCE

pas - se— La banque se cas - se— Rien n'va plus!

*mf* *pp*

36

PRINCE

Le dix-sept noir, im-pair et man - que! Ho - là! ho - là! vi - ve la

40 C1

PRINCE

ban - que! For ev - 'ry time the board you spin, The bank is bound to

44 (During Chorus, PRINCESS and COSTUMIER rake in all the stakes.)

PRINCE

win!\_\_\_\_\_

S  
A

CHORUS

For ev - 'ry time the board you spin, The bank is bound\_\_\_\_\_

T  
B

For ev - 'ry time the board you spin, The bank is bound\_\_\_\_\_

*f*

48

CHORUS

S  
A

to win!

T  
B

to win!

[f]

52

PRINCE

2. A cos-mic game is this Rou-lette! The lit-tle ball's a true co-

p

56

PRINCE

quette— A mai - den coy whom "num - bers" woo—Whom six - and thir - ty sui - tors

60

PRINCE

sue! Of all com - plex - ions, too, good lack! For some are red and some are

64  
PRINCE

black, And some must be ex-treme - ly green, For half of them are not nine-

68  
PRINCE

(All stake again.) **A2**

teen! Al-lons, en - co - re— Garçons, fil - let - tes— Vos lou - is

71  
PRINCE

d'or - e— Vos roues d'char - ret - te! Ho - là! ho - là! Ho - là! ho - là! ho -

75  
PRINCE

**B2**

là! Mais faites vos jeux— Al-lons, la fou - le! Ça roule—ça

*p cresc.* *f* *p*

80 (Spoken.)

PRINCE

rou - le— Le temps s'é - cou - le— Rien n'va plus!

84

PRINCE

Le trente-cinq rouge— im-pair et pas - se! Très bien, é - tu-dians de la

88 **C2**

PRINCE

clas - se! The mo - ral's safe— when you be-gin, The bank is bound to

92 (PRINCE rakes in all the stakes.)

PRINCE

win!\_\_\_\_\_

S  
A

CHORUS

The mo - ral's safe— when you be-gin, The bank is bound\_\_\_\_\_

T  
B

The mo - ral's safe— when you be-gin, The bank is bound\_\_\_\_\_

*mf* *pp* *f*

96

S  
A

CHORUS

T  
B

to win!

to win!

[f]

100

PRINCE

8

3. The lit-tle ball's a flirt in-bred— She flirts with black— she flirts with

p

104

PRINCE

8

red; From this— to that she hops a-bout, Then back to this— as if in

108

PRINCE

8

D

doubt. To call— her thought-less were un-kind— The child— is mak-ing up her



112 *un poco rit.*

PRINCE

mind, For all the world like all the rest, Which *pré - ten - dant* will pay the

*colla voce.*

116 *[(All stake again.)] a tempo.* **E**

PRINCE

best! *Al - lons, en - co - re— Garçons, fil - let - tes— Vos lou - is*

*a tempo.*

119

PRINCE

*d'or - e— Vos roues d'char - ret - te! Ho - là! ho - là! Ho - là! ho - là! ho -*

123 **F** *f*

PRINCE

*là! Mais faites vos jeux— Qui per - te fit Au temps ja -*

*p cresc. f p*

128 *(Spoken.)*

PRINCE

dis Gagne au - jour - d'hui! Rien n'va plus!

*mf* *pp*

132 **G**

PRINCE

Tra la la la! le dou - ble zé - ro! Vous per - dez tout, mes no - bles

136

PRINCE

hé - ros! Wher - e'er at last the ball pops in, The bank is bound to

140 *rall.*

PRINCE

win! \_\_\_\_\_ The bank is bound \_\_\_\_\_

S A

CHORUS

Wher - e'er at last the ball pops in, The bank is bound \_\_\_\_\_

T B

Wher - e'er at last the ball pops in, The bank is bound \_\_\_\_\_

*f* *rall.*

144

PRINCE

8

to win! \_\_\_\_\_

[a tempo.] (PRINCE gathers in the stakes. NOBLES fold up table and take it away.)

S

A

CHORUS

T

B

to win! \_\_\_\_\_

to win! \_\_\_\_\_

[a tempo.]

LUDWIG. Capital game.—Haven't a penny left!\*

PRINCE. Pretty toy, isn't it? Have another turn?

LUDWIG. Thanks, no. I should only be robbing you.

PRINCESS (*affectionately*). Do, dearest—it's such fun!

\* The four lines of dialogue on this page were cut after the first night, in consequence of the Roulette Song also being cut. The rest of the dialogue, printed on the next page, is the same whether the Roulette Song is performed or not.

BARONESS. Why, you forward little hussy, how dare you?

(*Takes her away from LUDWIG.*)

LUDWIG. You mustn't do that, my dear—never in the presence of the Grand Duchess, I beg!

PRINCESS (*weeping*). Oh, papa, he's got a Grand Duchess!

LUDWIG. A Grand Duchess! My good girl, I've got three Grand Duchesses!

PRINCESS. Well, I'm sure! Papa, let's go away—this is not a respectable Court.

PRINCE. All these Grand Dukes have their little fancies, my love. This Potentate appears to be collecting wives. It's a pretty hobby—I should like to collect a few myself. This (*admiring* BARONESS) is a charming specimen—an antique, I should say—of the early Merovingian period, if I'm not mistaken; and here's another—a Scotch lady, I think (*alluding to* JULIA), and (*alluding to* LISA) a little one thrown in. Two half-quarterns and a makeweight! (*To* LUDWIG.) Have you such a thing as a catalogue of the Museum?

PRINCESS. But I cannot permit Rudolph to keep a museum—

LUDWIG. Rudolph? Go along with you, I'm not Rudolph! Rudolph died yesterday!

PRINCE *and* PRINCESS. What!

LUDWIG. Quite suddenly—of—of—a cardiac affection.

PRINCE *and* PRINCESS. Of a cardiac affection?

LUDWIG. Yes, a pack-of-cardiac affection. He fought a Statutory Duel with me and lost, and I took over all his engagements—including this imperfectly preserved old lady, to whom he has been engaged for the last three weeks.

PRINCESS. Three weeks! But I've been engaged to him for the last twenty years!

BARONESS, LISA, *and* JULIA. Twenty years!

PRINCE (*aside*). It's all right, my love—they can't get over that. (*Aloud.*) He's yours—take him, and hold him as tight as you can!

PRINCESS. My own! (*Embracing* LUDWIG.)

LUDWIG. Here's another!—the fourth in four-and-twenty hours! Would anybody else like to marry me? You, ma'am—or you—anybody! I'm getting used to it!

BARONESS. But let me tell you, ma'am—

JULIA. Why, you impudent little hussy—

LISA. Oh, here's another—here's another! (*Weeping.*)

PRINCESS. Poor ladies, I'm very sorry for you all; but, you see, I've a prior claim. Come, away we go—there's not a moment to be lost!

## No. 28.

## ENSEMBLE.

**Allegro con brio.** (*as they dance towards exit*).

CHORUS

S A  
T B

Hur - rah! hur-rah! hur - rah! hur-rah! hur -

Hur - rah! hur-rah! hur - rah! hur-rah! hur -

PIANO

*f*

5

CHORUS

S A  
T B

rah! Now a - way to the wedding we go, So

rah! Now a - way to the wedding we go, So

*unis.*

9

CHORUS

S A  
T B

summon the cha - ri - o - teers— No kind of re - luc-tance we show To em -

summon the cha - ri - o - teers— No kind of re - luc-tance we show To em -

(At this moment RUDOLPH, ERNEST, and NOTARY appear. All kneel in astonishment.)

13

ERNEST

8

For - bear!\_\_\_\_\_ For - bear!\_\_\_\_\_

NOTARY

8

For - bear!\_\_\_\_\_ For - bear!\_\_\_\_\_

RUDOLPH

8

For - bear!\_\_\_\_\_ For - bear!\_\_\_\_\_

S  
A

CHORUS

bark on our mar-ried ca - reers.

T  
B

bark on our mar-ried ca - reers.

*ff*

18

ERNEST

8

For - bear!\_\_\_\_\_

NOTARY

8

For - bear!\_\_\_\_\_

RUDOLPH

8

For - bear!\_\_\_\_\_

22

ERNEST

NOTARY

RUDOLPH

*p*

This may not be! Frus - tra - ted are your plans! With

*p*

This may not be! Frus - tra - ted are your plans! With

*p*

This may not be! Frus - tra - ted are your plans! With

*p*

27

ERNEST

NOTARY

RUDOLPH

pa - ra-mount de - cree The Law for - bids the banns! The Law \_\_\_\_\_

pa - ra-mount de - cree The Law for - bids the banns! The Law \_\_\_\_\_

pa - ra-mount de - cree The Law for - bids the banns! The Law \_\_\_\_\_

**A**

32

ERNEST

NOTARY

RUDOLPH

for - bids the banns!

for - bids the banns!

for - bids the banns!

*cresc.*

## Ending if No. 28a is Omitted:

38a

CHORUS

S A

The Law \_\_\_\_\_ for - bids the banns!

T B

The Law \_\_\_\_\_ for - bids the banns!

*f* *p* *ff*

## Ending if No. 28a is Included:

38b

CHORUS

S A

The law \_\_\_\_\_ for - bids the

T B

The law \_\_\_\_\_ for - bids the

*f* *p*

No. 28a. SONG—(RUDOLPH) *with* CHORUS.

43 Allegro molto vivace.

CHORUS

S A

banns!

T B

banns!

*f*

This chord is omitted in some sets of band parts. In the editor's view, the most satisfactory transition from No. 28 to No. 28a is to perform mm. 38a–44a, and *then* begin No. 28a with the pick-up note on the third beat of the measure.



47 *(furiously).*

RUDOLPH

1. Well, you're a pret - ty kind of fel - low, thus my life— to

52

RUDOLPH

shat - ter, O! My lit - tle store of gold and sil - ver reck - less-ly— you

56 **B1**

RUDOLPH

scat - ter, O! You guz - zle and you gor - man-dize all day with cup and

60

RUDOLPH

plat - ter, O! And eat my food and drink my wine— es - pe - cial-ly the

64

RUDOLPH

lat - ter, O!

S

*f*

The lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O! The

CHOR. A

*f*

The lat - ter, O! Es - pe - cial - ly the

T B

*f*

The lat - ter, O! Es - pe - cial - ly the

*f*

69

RUDOLPH

But when compar'd with

S

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

CHOR. A

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

T B

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

*p*

C1

C1

74  
RUDOLPH  
8  
o - ther crimes, for which your head I'll bat - ter, O! This flib-ber-ty gib-ber-ty

78  
RUDOLPH  
8  
Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

CHORUS  
S  
A  
T  
B  
f  
But when compar'd with

But when compar'd with

82  
CHORUS  
S  
A  
T  
B  
o - ther crimes, for which our heads he'll bat - ter, O! This flib-ber-ty gib-ber-ty

o - ther crimes, for which our heads he'll bat - ter, O! This flib-ber-ty gib-ber-ty

86

S  
A

CHORUS

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

T  
B

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

90

RUDOLPH

2. My dain - ty bride— my bride e - lect— you whee - dle and— you

94

RUDOLPH

flat - ter, O! With coarse and clum - sy com - pli-ment her sen - ses you— be -

98

RUDOLPH

**B2**

spat - ter, O! You fas - ci-nate her tough old heart with vain and vul - gar

The musical score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into four systems, each corresponding to a different section of the music. The first system (measures 86-89) is for the Chorus, with lyrics 'Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!'. The second system (measures 90-93) is for Rudolph, with lyrics '2. My dain - ty bride— my bride e - lect— you whee - dle and— you'. The third system (measures 94-97) is also for Rudolph, with lyrics 'flat - ter, O! With coarse and clum - sy com - pli-ment her sen - ses you— be -'. The fourth system (measures 98-101) is for Rudolph, with lyrics 'spat - ter, O! You fas - ci-nate her tough old heart with vain and vul - gar'. The piano accompaniment consists of chords and single notes, providing harmonic support for the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

102  
RUDOLPH  
pat - ter, O! Al - tho'— the deuce con - found you—you're un - wor - thy to look

106  
RUDOLPH  
at her, O!

S  
*f*  
Look at her, O! Look at her, O! Un - wor - thy to look

CHOR. A  
*f*  
Look at \_\_\_\_\_ her, O! \_\_\_\_\_ Un - wor - thy

T  
B  
*f*  
Look at \_\_\_\_\_ her, O! \_\_\_\_\_ Un - wor - thy

110  
S  
at her, O! Look at her, O! Look at her, O! Un - wor - thy to look

CHOR. A  
to look at her, O! Look at her, O! Un - wor - thy to look

T  
B  
to look at her, O! Look at her, O! Un - wor - thy to look

114 C2

RUDOLPH *8* But e - ven this, com-par'd with deeds that drive me mad as hat - ter, O! This

S at her, O!

CHORUS A at her, O!

*p*

119

RUDOLPH *8* flib-ber-ty gib-ber-ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

S *f* But

CHORUS A *f* But

T *f* But

B *f* But

123

S e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

CHORUS A e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

T e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

B e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

127

CHORUS

S  
A

flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce-ly seems to mat-ter, O!

T  
B

flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce-ly seems to mat-ter, O!

131

RUDOLPH

8

3. For O, you vul-gar va-ga-bond, you

*p*

135

RUDOLPH

8

fount of i-dle chat-ter, O! You've done a deed on which I vow you

139

RUDOLPH

8

won't get a-ny fat-ter, O! You fan-cy you've re-viv'd the Law— mere

**B<sub>3</sub>**

143

RUDOLPH

emp - ty brag and chat - ter, O! You can't— you shan't— you don't— you won't— you

147

RUDOLPH

thing— of rag and tat - ter, O!

S

Of tat - ter, O! Of tat - ter, O! You

CHOR. A

Of tat - - - ter, O! You

T B

Of tat - - - ter, O! You

151

S

thing— of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You

CHOR. A

thing of rag and tat - ter, O! Of tat - ter, O! You

T B

thing of rag and tat - ter, O! Of tat - ter, O! You



155

RUDOLPH

8

C<sub>3</sub>

For this you'll suf - fer

S

thing— of rag and tat - ter, O!

CHOR. A

thing of rag and tat - ter, O!

T B

thing of rag and tat - ter, O!

C<sub>3</sub>

*p*

158

RUDOLPH

8

a - go - nies like rat in clutch of rat - ter, O! This

161

RUDOLPH

8

flib - ber - ty gib - ber - ty Kind of a lib - er - ty 's quite— an - o - ther

164

RUDOLPH

mat - ter, O!

CHORUS

S A

*f*

For this we'll suf - fer a - go - nies like rat in clutch of

T B

*f*

For this we'll suf - fer a - go - nies like rat in clutch of

*f*

168

CHORUS

S A

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

T B

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

171

CHORUS

S A

's quite — an - o - ther mat - ter, O! (RUDOLPH *sinks exhausted* into NOTARY's arms.)

T B

's quite an - o - ther mat - ter, O!

LUDWIG. Not a bit of it! I've revived the Law for another century!\*

RUDOLPH. You didn't revive it! You couldn't revive it! You—you are an impostor, sir—a tuppenny rogue, sir! You—you never were, and in all human probability never will be—Grand Duke of Pfennig Anything!

ALL. What!!!

RUDOLPH. Never—never, never! (*Aside.*) Oh, my internal economy!

LUDWIG. That's absurd, you know. I fought the Grand Duke. He drew a King, and I drew an Ace. He perished in inconceivable agonies on the spot. Now, as that's settled, we'll go on with the wedding.

RUDOLPH. It—it isn't settled. You—you can't. I—I—(*To NOTARY.*) Oh, tell him—tell him! I can't!

NOTARY. Well, the fact is, there's been a little mistake here. On reference to the Act that regulates Statutory Duels, I find it is expressly laid down that the Ace shall count invariably as lowest!

ALL. As lowest!

RUDOLPH (*breathlessly*). As—lowest—lowest—lowest! So *you're* the ghoest—ghoest—ghoest! (*Aside.*) Oh, what *is* the matter with me inside here!

ERNEST. Well, Julia, as it seems that the law hasn't been revived—and as, consequently, I shall come to life in about three minutes—(*consulting his watch*)—

JULIA. My objection falls to the ground. (*Resignedly.*) Very well!‡

---

\* Productions that include Rudolph's song, No. 28a, might consider restoring the first-night version of Ludwig's line: "My good sir, it's no use your saying that I can't revive the Law, in face of the fact that I *have* revived it."

‡ Gilbert seems to have nodded off here. As Ernest drew a King, he actually *won* the first statutory duel, never "died," and therefore cannot "come to life." Julia's change-of-heart seems to be nonsense, but lines from the first-night text at least make it a bit funnier:

JULIA. My objection falls to the ground. (*Resignedly.*) Very well. But will you promise to give me some strong scenes of justifiable jealousy?

ERNEST. Justifiable jealousy? My love, I couldn't do it?

JULIA. Then I won't play.

ERNEST. Well, well, I'll do my best! (*They retire up together.*)

PRINCESS. And am I to understand that I was on the point of marrying a dead man without knowing it? (*To RUDOLPH, who revives.*) Oh, my love, what a narrow escape I've had!

RUDOLPH. Oh—you are the Princess of Monte Carlo, and you've turned up just in time! Well, you're an attractive little girl, you know, but you're as poor as a rat! \* (*They retire up together.*)

LISA. That's all very well, but what is to become of *me*? (*To LUDWIG.*) If you're a dead man— (*Clock strikes three.*)

LUDWIG. But I'm not. Time's up—the Act has expired—I've come to life—the parson is still in attendance, and we'll all be married directly.

ALL. Hurrah!

---

\* Productions that include the Roulette Song, No. 27, might consider restoring these lines from the first-night libretto:

PRINCE. Pardon me—there you mistake. Accept her dowry—with a father's blessing! (*Gives him a small Roulette board, then flirts with BARONESS.*)

RUDOLPH. Why, what do you call this?

PRINCESS. It's my little Wheel of Fortune. I'll tell you all about it. (*They retire up, conversing.*)

## No. 29.

## FINALE.

**Allegro giojoso.**

SOPRANO

ALTO

CHORUS

TENOR

BASS

PIANO

*f*

4

S Hap-py cou - ples, light - ly tread-ing, Cas-tle cha-pel will be quite full!

A Hap-py cou-ples, light-ly, light - ly tread-ing, Cas-tle cha-pel will be quite full, cha-pel will be quite full!

CHORUS

T Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

B Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

7

S

Each shall have a pret - ty wed-ding, As, of course, is on - ly right - ful, Tho' the

A

Each shall have a pret - ty, pret - ty wed-ding, As, of course, is on - ly right - ful, Tho' the

CHORUS

T

Each shall have a pret - ty wed-ding, Each shall have a pret - ty wed-ding, As, of course, is on - ly right - ful,

B

Each shall have a pret - ty wed-ding, Each shall have a pret - ty wed-ding, As, of course, is on - ly right - ful,

10

S

brides be fair or fright-ful. Con-tra - dic-tion lit - tle dread-ing, This will be a day de -

A

brides be fair or fright-ful. Con-tra - dic-tion lit - tle dread-ing, This will be a day de -

CHORUS

T

Tho' the brides be fair or fright-ful. Con-tra-dic-tion lit - tle dread-ing, This will be a day de-light-ful—

B

Tho' the brides be fair or fright-ful. Con-tra-dic-tion lit - tle dread-ing, This will be a day de-light-ful—

13

S  
light - ful— Such a pret - ty wed-ding, Such a pretty, pret-ty wed-ding,

A  
light - ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

CHORUS

T  
8  
This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

B  
This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

16

S  
Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wedding, such a charm -

A  
Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wedding, such a charm -

CHORUS

T  
8  
Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wedding, such a charm - ing,

B  
*unis.*  
Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wedding, such a charm - ing,

19

S

A

CHORUS

T

B

8

ing, — charm — — — ing

ing, — charm — — — ing, charm — — — ing

charm — — — ing, charm — — — ing, charm — — — ing

charm — — — ing, *unis.* charm — — — ing, charm — — — ing

wed-ding! Hap - py cou - ples, light - ly — tread - ing, Cas - tle

wed-ding! Hap - py cou - ples, light - ly — tread - ing, Cas - tle

wed-ding! Hap - py cou - ples, light - ly — tread - ing, Cas - tle

wed-ding! Hap - py cou - ples, light - ly — tread - ing, Cas - tle

**A**

**A**

*f*

*>*



25

S

cha - pel will be\_\_\_ quite full! Each shall have a pret - ty\_\_\_

A

cha - pel will be\_\_\_ quite full! Each shall have a pret - ty\_\_\_

CHORUS

T

8

cha - pel will be\_\_\_ quite full! Each shall have a pret - ty

B

cha - pel will be\_\_\_ quite full! Each shall have a pret - ty

28

S

wed - ding, As, of course,\_\_\_ is\_\_\_ on - ly right - ful,

A

wed - ding, As,\_\_\_ of course,\_\_\_ is on - ly right - ful,

CHORUS

T

8

wed - ding, As, of course,\_\_\_ is right - - - ful,

B

wed - ding, As, of course,\_\_\_ is on - ly right - ful,

31

S  
right - - - - ful! Hap - - - py cou - ples, each shall

A  
right - - - - ful! Hap - - - py cou - ples, each shall

CHORUS

T  
right - - - - ful! Hap - - - py cou - ples, each shall

B  
right - - - - ful! Hap - - - py cou - ples, each shall

34

S  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

A  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

CHORUS

T  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

B  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

37

S

a wed - - - - -

A

a wed - - - - -

CHORUS

T

a wed - - - - -

B

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*Più lento.*

*ff*

*End of Opera.*

