

THE GRAND DUKE

OR,

THE STATUTORY DUEL

Libretto by

W. S. Gilbert

Music by

Arthur Sullivan

A new edition based on Sullivan's autograph manuscript, edited by Colin Jagger

Vocal Score

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This new edition was prepared by Colin Jagger in 2021-23 and published in 2023.

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Introduction

The Grand Duke was the last and least successful of the Gilbert & Sullivan collaborations and was only revived once by the D'Oyly Carte Opera Company, 80 years later. The reasons for its relative failure (123 performances) have been widely addressed elsewhere, but much the most significant factor was simply that theatrical taste had evolved and while the G&S operas had been the height of fashion from 1875-90 they had become much less so by the time of *The Grand Duke's* premiere in 1896.

With 19th century fashion no longer an issue, a reassessment is long overdue. The music is clearly some of the finest Sullivan ever composed, and Gilbert's script is very funny, even if the humour is of a slightly different kind to his earlier works. Mounting a production today, however, is fraught with problems: the Chappell vocal score (for more than 100 years the only score on sale) is full of errors and doesn't match the D'Oyly Carte orchestra parts which are full of different errors (until now this has been the only available set). Also until now there has never been a published full score. Trying to perform something which is even reasonably faithful to the authors' intentions has therefore been impossible for 125 years. This new edition seeks to address these problems.

It is important to note that this is not a critical edition to parallel my work on *The Yeomen of the Guard* for Oxford University Press. Rather, it is part of a collection of performance materials, the musical input of which is based primarily on Sullivan's autograph manuscript. As always with Sullivan, this is a fascinating and extremely accurate source and shows the Chappell vocal score to be even more flawed than usual, with errors in around 100 bars of the vocal lines. The piano part is similarly flawed giving frequently incorrect readings of the harmony and orchestration. I have also made reference to Marc Shepherd's 2009 vocal score which is highly authoritative in regards to textual matters, but due to its limited reference to Sullivan's manuscript, preserves many of the Chappell musical errors.

In addition to this vocal score incorporating the dialogue, a full score and complete orchestral material are available on hire or sale from The Amber Ring (robin@amber-ring.co.uk). There is a second free pdf giving a fully cross-referenced chorus score which includes all the music for those principals with limited solo work, so that by photocopying fragments of dialogue, only Rudolph, Ernest, Ludwig, Notary, Baroness, Julia, and Lisa need the vocal score.

Various other materials are available to make the work more accessible to those with limited space and/or resources: a reduced orchestration for a minimum of ten players (this *does* mirror my work on *Yeomen*), an abridged vocal score reducing the length of the piece, and a version for SAB chorus instead of SATB (this works well as there is no double chorus and very little *divisi*). These are available from: cjagger99@gmail.com

A comprehensive set of notes detailing the many differences from the Chappell vocal score and D'Oyly Carte orchestra parts is given in the full score.

Numerical metronome marks are editorial, intended to give tempos that Sullivan would have recognised (often very different from the ‘traditional’ tempos that have become the norm). Otherwise such additions are kept to a minimum, and are usually shown in square brackets. Lyrics shown above the staff in italics are from the Chappell vocal score where those are not simply in error, the one exception being No. 12 bars 525-6 where they are from the libretto (see notes in the full score). Cue-sized notes usually indicate Sullivan’s preferred reading, except in No. 12 bars 7-8 where they simply indicate what is in the Chappell vocal score as opposed to the autograph.

Boxed text in the chorus numbers are references to the Chorus Score page no./system no. to aid rehearsal situations where both scores are in use.

Dramatis Personæ

RUDOLPH (Grand Duke of Pfennig Halbpfennig)	comic baritone
ERNEST DUMMKOPF (a Theatrical Manager)	tenor
LUDWIG (his Leading Comedian)	baritone
DR. TANNHÄUSER (a Notary)	high baritone
THE PRINCE OF MONTE CARLO	baritone
VISCOUNT MENTONE	speaking role
BEN HASHBAZ (a Costumier)	any male voice
HERALD	baritone
THE PRINCESS OF MONTE CARLO (betrothed to RUDOLPH)	soprano
THE BARONESS VON KRAKENFELDT (betrothed to RUDOLPH)	contralto
JULIA JELLICOE (an English Comédienne)	soprano
LISA (a Soubrette)	mezzo-soprano
GRETCHEN (member of ERNEST DUMMKOPF’S Company)	soprano 1
BERTHA (ditto)	soprano 2
ELSA (ditto)	alto 1
OLGA (ditto)	alto 2
MARTHA (ditto)	any female voice

Chorus of Chamberlains, Nobles, Actors, Actresses, etc.

Act I – Scene. Public Square of Speisesaal

Act II – Scene. Hall in the Grand Ducal Palace

Date – 1750

First produced at the Savoy Theatre, London, under the management of
Richard D’Oyly Carte, on Saturday 7 March, 1896.

Vocal ranges and list of musical numbers each character sings in (C3 is middle C):

	<u>Act I</u>	<u>Act II</u>
RUDOLPH, Bb2-F3	9a, 10-12	28, 28a
ERNEST, C2-Ab4	3-8	20, 28
LUDWIG, Bb2-F3	1a, 2, 5-8, 12	14-17, 22, 24
NOTARY, C2-G3	6-8, 12	28
PRINCE, C2-F3	-	25, 27
COSTUMIER, E2	-	25
HERALD, B2-E3	-	23, 25
PRINCESS, C3-A5	-	25
BARONESS, A3-E4	10	17, 18, 21
JULIA, C3-A5	4, 6-8, 12	16, 19, 20
LISA, C3-G4	1a, 6-8, 12	15
GRETCHEN (S1), D3-F#4	1, 12	-
BERTHA (S2), C#3-D4	1, 12	-
ELSA (A1), C#3-D4	1, 12	-
OLGA (A2), D3-E4	1, 12	-
Male Chorus*	9	25
Mixed Chorus	1-3, 5, 12	13, 14, 17-18, 20-23, 27-29

*Not a full chorus, but men drawn to be respectively the seven Chamberlains and six Nobles.

Although the chorus has an enormous amount to do, it is not difficult and always very grateful to sing (the opening chorus is arguably Sullivan's finest). The men rarely sing on their own, and there is quite a lot in unison. There is minimal *divisi*, just: sops/altos No. 12 bars 188-192, tenors none, basses No. 1 bars 21-30 and 50-5, No. 12 bars 503-8, and No. 29 bars 10-19.

For the principals, Ludwig has most to sing, while Julia and Ernest are vocally the most challenging roles, but all the others are extremely manageable even for amateurs. Gretchen, Bertha, Elsa and Olga are chorus girls with two solo fragments each, and one quartet fragment, hence the given S1/2-A1/2 division.

Dialogue plot giving the relevant page numbers (brackets indicate silent presence):

	<u>Act I</u>	<u>Act II</u>
RUDOLPH	76-7, 86, 92-3	218
ERNEST	29, 33-4, 49-50, 57	175, 218
LUDWIG	21, 28-29, 49-50, 57, 92-3	151-2, 165-6, 206, 212, 218
NOTARY	21, 28-29, 49-50, 57	218
PRINCE	-	203, 206, 212, 218
VISCOUNT MENTONE	-	203, (206), (212), (218)
COSTUMIER	-	203, (206), (212), (218)
HERALD	-	(203), (206), (212), (218)
PRINCESS	-	203, (206), 212, 218
BARONESS	76-7	165-6, (206), 212, (218)
JULIA	34, 49-50, 57	151-2, 165-6, 175, (206), 212, 218
LISA	21, 28-29, 49-50, 57	175, (206), 212, 218
GRETCHEN, BERTHA, etc.	21, 28-29	(165-6), (206), (212), (218)

The Grand Duke (1896)

or,
The Statutory Duel

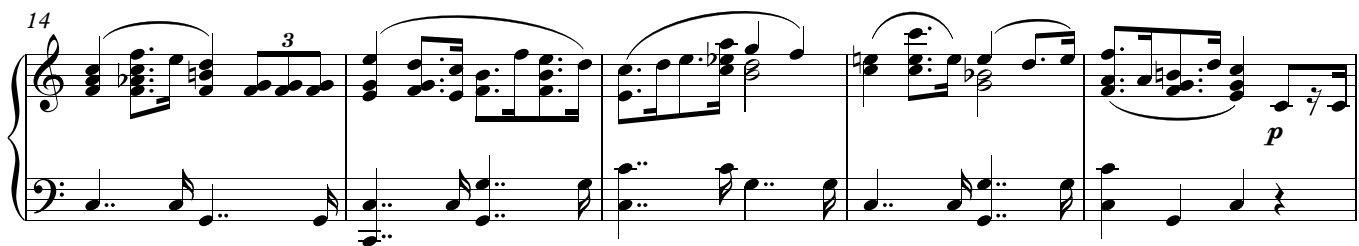
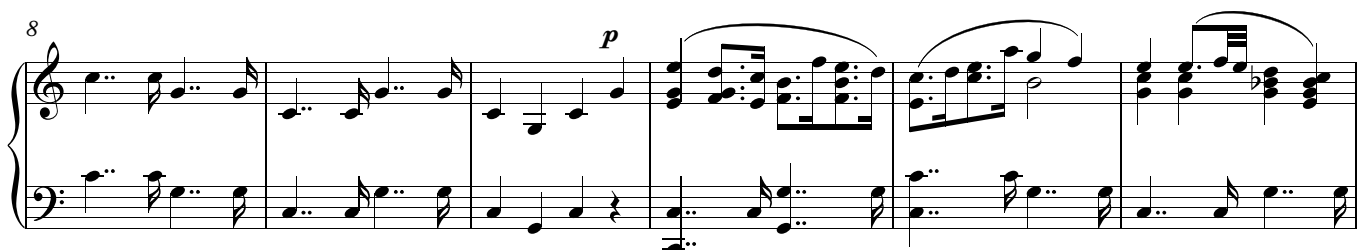
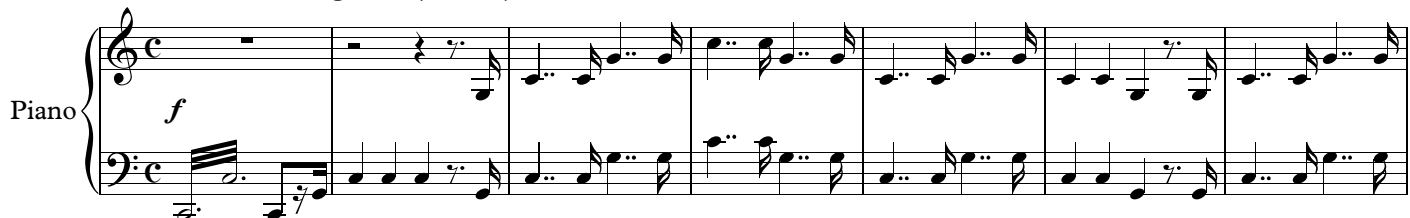
W. S. Gilbert (1836-1911)

Arthur Sullivan (1842-1900)

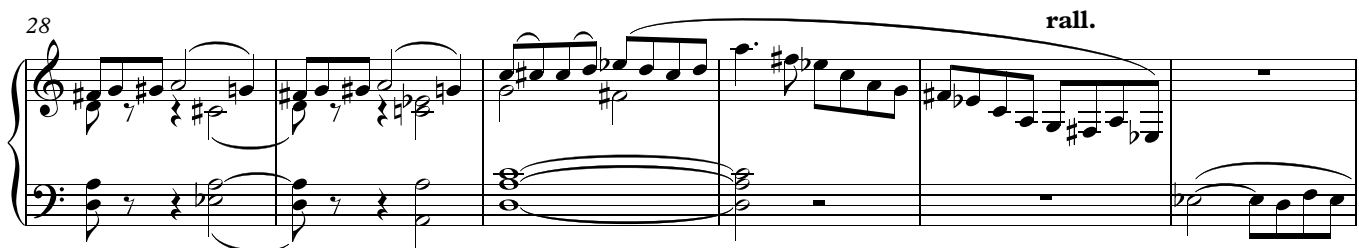
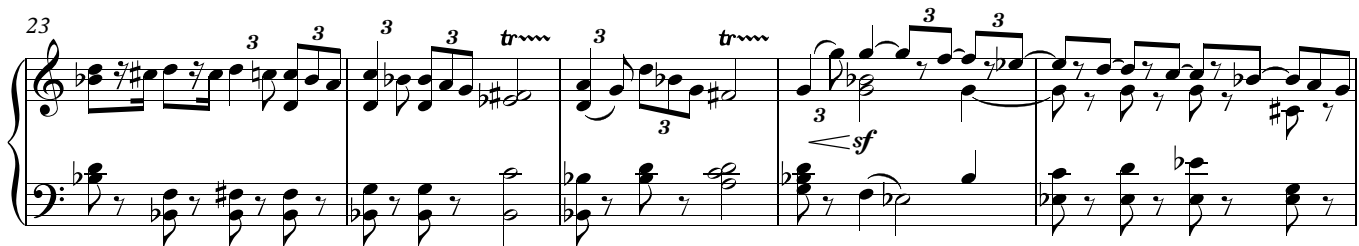
Overture

Andante allegretto (♩ = 108)

Piano



19 **A**



Andante non troppo lento (♩ = 80)

34

p

B

40

47

tr *tr* *tr* *tr*
cresc.

C

54

p

62

tr

69 Allegro vivace e con brio (♩ = 108)

f

76

p *cresc.*

82 D

82 *f*

87

91 *sempre f*

97 E *p*

104 *f*

111 F *sf* *p staccato*

117 *f* *f*

123

f

This system contains measures 123 through 129. The music is written for piano with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

130

G

ff

This system contains measures 130 through 136. It begins with a section marked **G**. The dynamics are fortissimo (*ff*). The right hand has a dense texture of chords, and the left hand continues with eighth-note accompaniment.

137

p

This system contains measures 137 through 143. The dynamics are piano (*p*). The right hand has a more melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

144

dolce

This system contains measures 144 through 151. The dynamics are dolce. The right hand has a melodic line with a long slur, and the left hand has sustained chords.

152

H

This system contains measures 152 through 158. It begins with a section marked **H**. The right hand has a melodic line with a long slur, and the left hand has sustained chords.

159

This system contains measures 159 through 166. The right hand has a melodic line with a long slur, and the left hand has sustained chords.

167

J

p

This system contains measures 167 through 173. It begins with a section marked **J**. The dynamics are piano (*p*). The right hand has a melodic line with a long slur, and the left hand has sustained chords.

177

Musical score for measures 177-183. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in measure 183.

184

Musical score for measures 184-190. The right hand continues with a melodic line, and the left hand plays a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is indicated in measure 184.

191

K

Musical score for measures 191-197, marked with a box 'K'. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present in measure 191.

198

Musical score for measures 198-204. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present in measure 198.

205

Musical score for measures 205-210. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present in measure 205.

211

L

Musical score for measures 211-216, marked with a box 'L'. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *sf* (sforzando) in measure 211 and *p staccato* (piano staccato) in measure 212.

217

Musical score for measures 217-223. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present in measure 217.

223

Musical score for measures 223-228. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some with slurs. The bass clef contains a rhythmic accompaniment of chords and single notes. A dynamic marking *f* is present at the end of the system.

M

229

Musical score for measures 229-234. A box containing the letter 'M' is positioned above the first measure. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and single notes.

235

Musical score for measures 235-240. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and single notes. A dynamic marking *ff* is present in the second measure.

241

Musical score for measures 241-247. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and single notes.

248

Musical score for measures 248-253. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and single notes.

254

Musical score for measures 254-259. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a rhythmic accompaniment of chords and single notes. A dynamic marking *rit.* is present at the end of the system.

Act I. No. 1. Won't it be a pretty wedding?

Chorus with Solos

SCENE—Market Place of Speisesaal, in the Grand Duchy of Pfennig Halbpennig. A well, with decorated ironwork, up L.C. GRETCHEN, BERTHA, OLGA, ELSA, 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 (♩ = 132)

GRETCHEN & BERTHA *always with SOPRANOS.*
 ELSA, OLGA, & MARTHA *always with ALTOS.*

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 wed-ding?

T. *f*
 B. Won't it be a pret-ty wed-ding? Won't it be a pret-ty wed-ding?

A CS2/1

16

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

A. Such a pret-ty, pret-ty wed-ding, Will not Li - sa look de-light-ful? Smiles and tears in plen-ty shed-ding,

T. Such a pret-ty, pret-ty wed-ding, Will not Li - sa look de-light-ful? Smiles and tears in plen-ty shed-ding,

B. Such a pret-ty, pret-ty wed-ding, Will not Li - sa look de-light-ful? Smiles and tears in plen-ty shed-ding,

CS2/2

19

S. shed-ding-Which in brides of course is right - ful. One could say, if one were spite-ful, Con-tra-

A. shed-ding-Which in brides of course is right - ful. One could say, if one were spite-ful, Con-tra-

T. B. Smiles and tears in plen-ty shed-ding-Which in brides of course is right-ful. One could say, if one were spite-ful,

CS2/3

22

S. -dic-tion lit - tle dread-ing, Her bou - quet _____ is sim-ply fright - ful -

A. -dic-tion lit - tle dread-ing, Her bou - quet _____ is sim-ply fright - ful -

T. B. Con-tra-dic-tion lit - tle dread-ing, Her bou-quet is sim-ply, sim-ply fright-ful, sim-ply fright-ful, fright-ful -

CS3/1

25

S. Still 'twill be _____ a pret - ty wed - ding! Oh, 'twill be a pret - ty wed - ding! Such a pret - ty, pret - ty

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

T. B. Still 'twill be a pret - ty wed - ding! Oh, 'twill be a pret - ty, pret - ty wed - ding! Such a pret - ty, pret - ty

CS3/2

28

S. wed - ding! Such__ a pret - ty wed - ding, such a charm - - - ing, - charm - -

A. wed - ding! Such__ a pret - ty wed - ding, such a charm - - - ing, - charm - ing,

T. B. wed - ding! Such__ a pret - ty wed - ding, such a charm - ing, charm - ing, charm - ing,

CS3/3

32

S. - ing wed-ding!

A. charm - ing wed-ding!

T. B. charm - ing wed-ding!

37 **B**

BE. BERTHA

EL. ELSA

If her dress is bad-ly fit-ting, Theirs the fault who made the *trous - seau*.

CS4/1

p

41

BE. gloves are al-ways split-ting, Cheap kid gloves, we know, will do so. OLGA

OL. If up -

CS4/2

44 **GRETCHEN**

GR. *If her hair is ra-ther tum-bled, Still 'twill*

OL. *-on her train she stum-bled, On one's train one's al-ways tread-ing.*

CS4/3

47 **ALL FOUR GIRLS** *cresc.* *(Then with CHORUS.)*

GR. *be a pret-ty wed-ding! Such a pret-ty, pret-ty wed-ding! Such a ve-ry, ve-ry pret-ty wed-ding!*

S. *Such a ve-ry, ve-ry pret-ty wed-ding!*

A. *Such a ve-ry, ve-ry pret-ty wed-ding!*

T. *Such a ve-ry, ve-ry pret-ty wed-ding!*

B. *Such a ve-ry, ve-ry pret-ty wed-ding!*

CS4/4

50 **C** *f* *Won't it be a pret-ty wed-ding? Oh, 'twill be a pret-ty wed-ding, Such a pret-ty, pret-ty*

S. *Won't it be a pret-ty wed-ding? Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty*

A. *Won't it be a pret-ty wed-ding? Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty*

T. *Won't it be a pret-ty wed-ding? Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty*

B. *Won't it be a pret-ty wed-ding? Oh, 'twill be a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty*

CS4/5

53 unis.

S. A. wed- ding, Such a pret- ty wed- ding, Such a charm - - - ing, -

T. B. wed- ding, Such a pret- ty wed- ding, Such a charm - ing, charm - - - ing,

CS5/1

56 charm - - - ing D unis., con forza

S. A. charm - ing, charm - ing wed- ding! Here they come, the cou - ple_

T. B. charm - ing, charm - ing wed- ding! Here they come, the cou - ple_

CS5/2 con forza

f

60

S. A. plight - ed - On life's jour - ney gai - ly start them. Man and maid for aye u -

T. B. plight - ed - On life's jour - ney gai - ly start them. Man and maid for aye u -

CS5/3

64

S. A. - ni - ted, Till di - vorce or death do part them! Man and maid for aye u -

T. B. - ni - ted, Till di - vorce or death do part them! Man and maid for aye u -

CS5/4

68

S. A. - ni - ted, Till di - vorce, di - vorce or death shall part

T. B. - ni - ted, Till di - vorce, di - vorce or death shall part

CS5/5

72

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

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

No. 1a. Pretty Lisa, fair and tasty

Duet (Ludwig & Lisa) with Chorus

76 **E** Allegretto. Tempo di Valse (♩. = 60) LUDWIG *p*

LU. *CS6/1* (LUDWIG and LISA come forward.) Pret-ty Li - sa, fair and tas - ty, Tell me

84 now, and tell me tru - ly, 88 Have-n't you been ra - ther has - ty?

92 **F** Have-n't you been rash un - du - ly? Am I quite the dash - ing

98 spo - so That your fan - cy could de - pict you?

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line for Ludwig (LU.) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Allegretto. Tempo di Valse' with a quarter note equal to 60 beats per minute. The score includes lyrics and performance instructions such as 'LUDWIG p', 'CS6/1 (LUDWIG and LISA come forward.)', and 'F'. The piano part features various textures, including chords and melodic lines, with a triplet marked '3' in the third system.

(She expresses admiration.)

104

LU. P'r'aps you think me on-ly so - so? Well, I will not con-tra - dict you!

sempre p

G

LISA

111

LI. Who am I to raise ob-

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

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

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

CS6/2

G

f *p*

120

125

LI. -jec - tion? I'm a child, un - taught and home - ly - When you tell me you're per - fec - tion,

H

129

LI. Ten-der, truth - ful, true, and come - ly - That in quar - rel no - one's bold - er,

137

LI. Tho' dis - sen - sions al - ways grieve you - Why, my love, you're so much old - er

141

145

LI. That, of course, I must be - lieve you!

149

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

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

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

B. Yes, of course, she must be - lieve you!

CS6/3

f *dim.*

J

154 *p* 159

S. If he ev - er acts un - kind - ly, Shut your eyes and love him blind - ly -

A. *p* If he ev - er acts un - kind - ly, Shut your eyes and love him blind - ly -

T. *p* If he ev - er acts un - kind - ly, Shut your eyes and love him blind - ly -

B. *p* If he ev - er acts un - kind - ly, Shut your eyes and love him blind - ly -

CS6/4

163 167

S. Should he call_ you names un - come - ly, Shut your mouth and love him dumb - ly -

A. Should he call you names un - come - ly, Shut your mouth and love him dumb - ly -

T. Should he call you names un - come - ly, Shut your mouth and love him dumb - ly -

B. Should he call you names un - come - ly, Shut your mouth and love him dumb - ly -

CS7/1

K

171 *cresc.* 175 *f*

S. Should he rate you right - ly - left - ly - Shut your ears and love him deaf - ly.

A. Should he rate you right - ly - left - ly - Shut your ears and love him deaf - ly.

T. B. Should he rate you right - ly - left - ly - Shut your ears and love him deaf - ly.

CS7/2

179 183


S. Ha! ha! ha! Thus and thus a - lone Lud - wig's wife may hold her own!


A. Ha! ha! ha! Thus and thus a - lone Lud - wig's wife may hold her own!


T. B. Ha! ha! ha! Thus and thus a - lone Lud - wig's wife may hold her own!

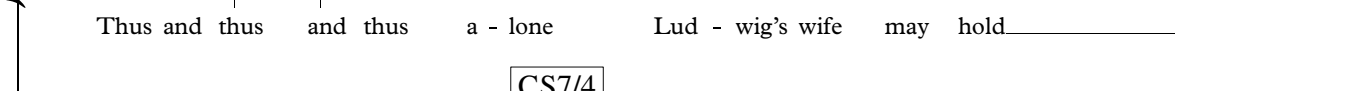
CS7/3

187 191


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

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

T.  Thus and thus and thus a - lone Lud - wig's wife may hold

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

CS7/4



195

S.  her own!

A.  her own!

T.  her own!

B.  her own!

(LUDWIG and LISA sit at table.)



(Enter NOTARY TANNHÄUSER.)

NOTARY. Hallo! Surely I'm not late? (*All chatter unintelligibly in reply.*) But, dear me, you're all at breakfast! Has the wedding taken place? (*All chatter unintelligibly in reply.*) 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. By the mystic regulation

Solo (Ludwig) with Chorus

Allegro marziale e misterioso (♩ = 120)

LU. LUDWIG LUDWIG

CS8/1

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

Alternative beginnings: first 2 bars are the original, then Sullivan's revision.

LU. ³

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

LU. ⁶ (*Producing one.*)

eat a sau - sage-roll! If, in

S. *p*


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


[NOTARY *with* TENORS.] *p*

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

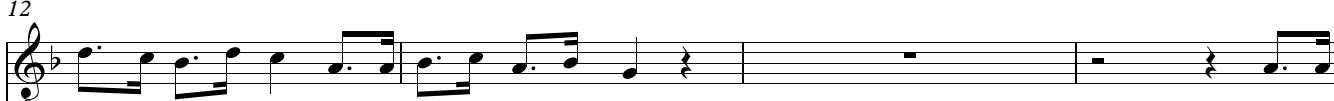
B. (CS8/1)


9


LU.  turn, he eats an-o - ther, That's a sign that he's a bro-ther-Each may ful - ly trust the o - ther. It is




12

LU.  quaint and it is droll, But it's bil-ious on the whole. It's a


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

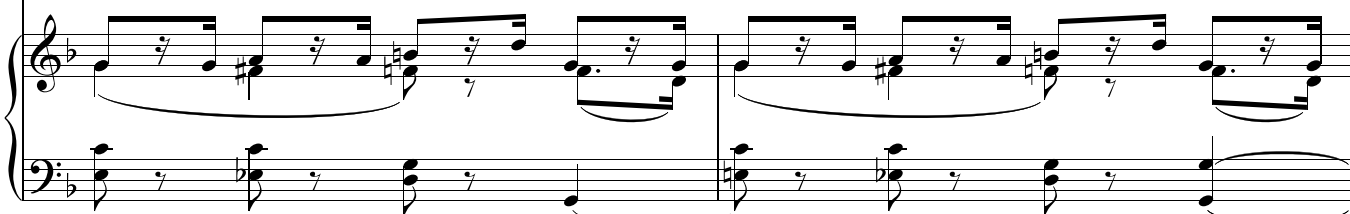
T.  Ve - ry bil-ious, ve - ry bil-ious on the whole.

CS8/2



16 **S**

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



18

LU.

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

20

LU.

fa - vour in our eyes.

S.
A.

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

T.
B.

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

CS8/3

23

LU.

But when you've been six months feed - ing (As we have) on this ex-ceed - ing Bil - ious

26

LU. *8* food, it's no ill-breed - ing If at these re - pul - sive pies Our of -

28 **T**

LU. *8* -fend-ed gor-ges rise! *p* But,

S. *f* Yes, at these re - pul-sive pies Our of - fend-ed gor-ges rise! *unis. p* But,

A. *f* Yes, at these re - pul-sive pies Our of - fend-ed gor-ges rise! *p* But,

T. *f* Yes, at these re - pul-sive pies Our of - fend-ed gor-ges rise! *p* Our of-fend-ed gor-ges rise! Our gor-ges

T

CS8/4

32

LU. but By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

S. but By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

A. but By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

T. rise! unis. By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

B. rise! By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you

CS8/5

35

LU. o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll!

S. o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll! You must

A. o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll! You must

T. o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll! You must

B. o - pen con - ver - sa - tion With an - o - ther kin - dred soul, You must eat a sau - sage - roll! You must

CS9/1

U

38

LU. *f vibrato*
A sau - sage - roll, a sau - sage -

S. *unis. f*
eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a roll, a roll, a roll, a roll, a sau - sage-

T. *f*
B. *unis.*
eat a sau-sage-roll, a sau-sage-roll, A roll, a roll, a roll, a roll, a roll, a roll, a roll, a sau - sage-

CS9/2

f

41

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

S. *unis.*
A. -roll! A roll, a roll, a sau-sage - roll! A sau-sage - roll!
a sau-sage - roll!

T. *unis.*
B. -roll! A roll, a roll, a sau-sage-roll! a roll! A sau-sage - roll!

CS9/3

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?

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! Opoanax, Eloia!'

* If 2a is to be included, it replaces Ludwig's last four words.

No. 2a. Opoanax! Opoanax! Opoanax! Eloia!

Chorus

Andante maestoso (♩ = 92)

S.
A.
T.
B.

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

O - po-po-nax! O-po-po-nax! O-po-po-nax! E -

CS9/4

p *mf* *cresc.*

4

S.
A.

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

T.
B.

-loi - a! E - loi - a! E - loi - a! E - loi - a!

CS9/5

f *ff*

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!

No. 3. Were I a king in very truth

Song (Ernest) with Chorus

Allegro con brio (♩ = 104)

Introduction for piano, marked *ff* and *3*. The music is in 6/8 time and features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A box labeled (CS10) is present in the first measure.

6 ERNEST

ER.

1. Were I a king in ve - ry truth, And had a son - a guile - less youth - In
2. Both A and B re - hear - sal slight - They say they'll be 'all right at night' (They've

Ernest's first entry, starting at measure 6. The vocal line is in 6/8 time. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

11 ER.

pro - ba - ble suc - ces - sion; To teach him pa - tience,
both to go to school yet); C in each act must

Ernest's second entry, starting at measure 11. The vocal line continues with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

16 ER.

teach him tact, How prompt - ly in a fix to act, He should a - dopt, in
change her dress, D will at - tempt to 'square the press'; E won't play Ro - me -

Ernest's third entry, starting at measure 16. The vocal line continues with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

F

20

ER. 

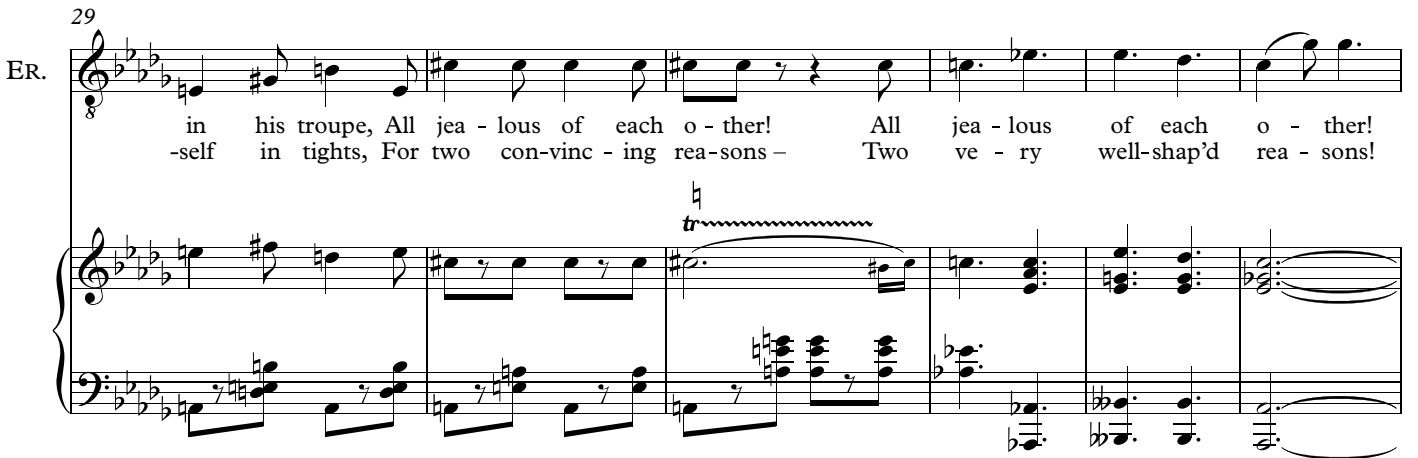
point of fact, A man - a - ger's pro - fes - sion. To that con - di - tion
-o un - less His grand - mo - ther plays Ju - liet; *F* claims all hoy - dens

25

ER. 

he should stoop (De - spite a too fond mo - ther), With eight or ten 'stars'
as her rights (She's play'd them thir - ty sea - sons); And *G* must show her -

29

ER. 

in his troupe, All jea - lous of each o - ther! All jea - lous of each o - ther!
-self in tights, For two con - vinc - ing rea - sons - Two ve - ry well - shap'd rea - sons!

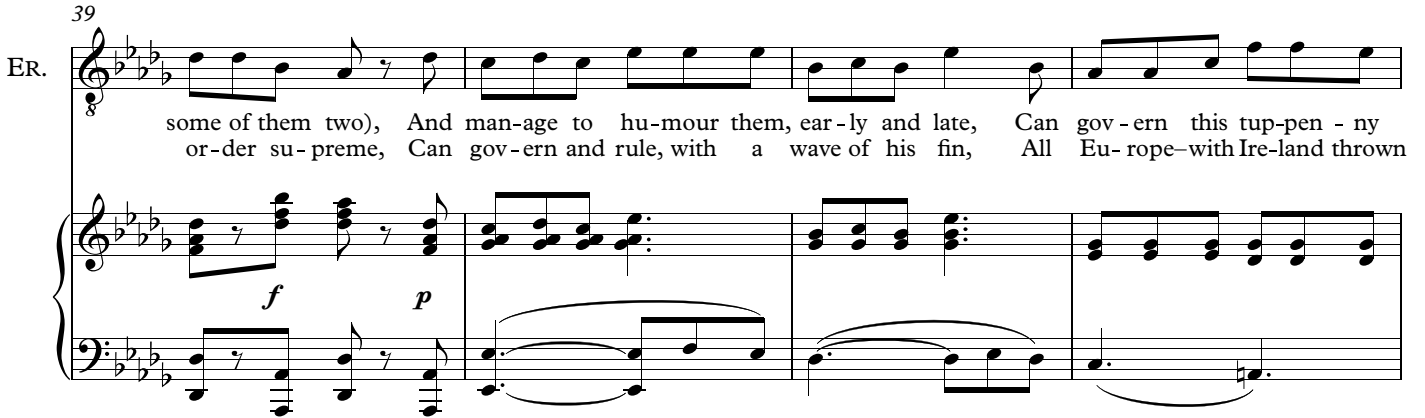
G

35

ER. 

Oh, the man who can rule a the - a - tri - cal crew, Each mem - ber a ge - nius (and
Oh, the man who can drive a the - a - tri - cal team, With wheel - ers and lead - ers in

39

ER. 

some of them two), And man-age to hu-mour them, ear-ly and late, Can gov-ern this tup-pen - ny
or-der su-preme, Can gov-ern and rule, with a wave of his fin, All Eu-rope-with Ire-land thrown

f *p*

43 **H**

ER. 

State! _____
in! _____

S. *f* *unis.*
A. 

1. Oh, the man who can rule a the - a - tri-cal crew, Each mem-ber a ge-nius (and
2. Oh, the man who can drive a the - a - tri-cal team, With wheel-ers and lead-ers in

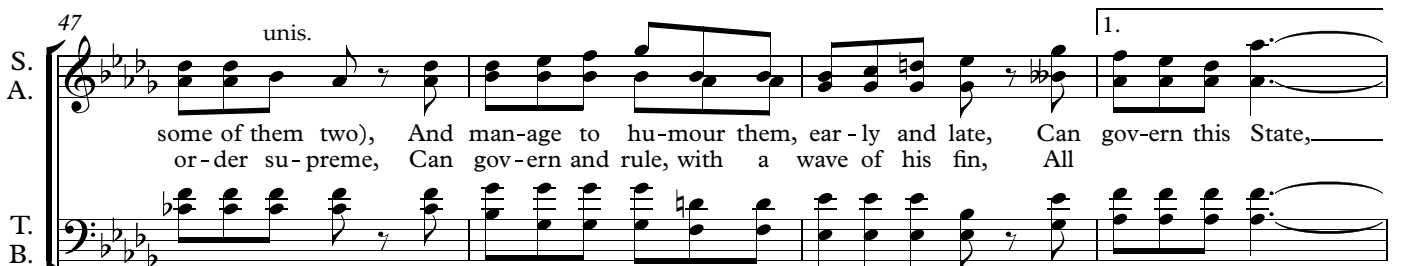
T. *f*
B. 

1. Oh, the man who can rule a the - a - tri-cal crew, Each mem-ber a ge-nius (and
2. Oh, the man who can drive a the - a - tri-cal team, With wheel-ers and lead-ers in

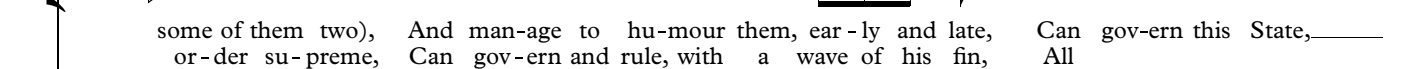
H

CS10/1 

47 *unis.*

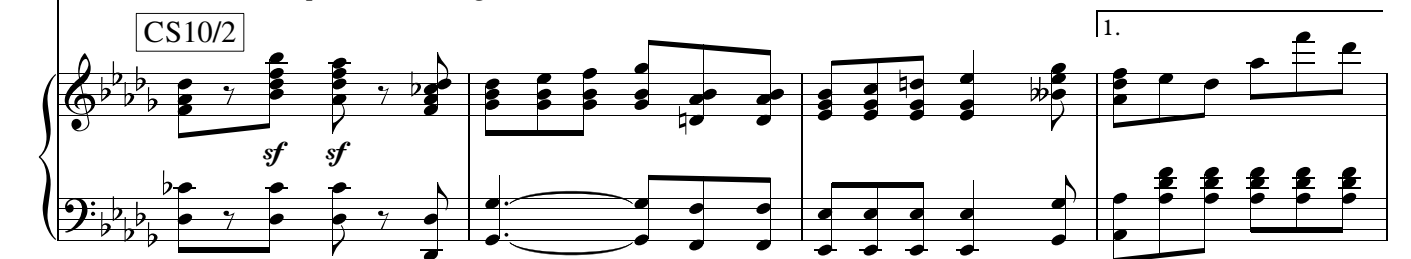
S. 

some of them two), And man-age to hu-mour them, ear-ly and late, Can gov-ern this State, _____
or-der su-preme, Can gov-ern and rule, with a wave of his fin, All

T. 

some of them two), And man-age to hu-mour them, ear-ly and late, Can gov-ern this State, _____
or-der su-preme, Can gov-ern and rule, with a wave of his fin, All

H

CS10/2 

51 *State! this*

S. A. — gov-ern this poor State! — poor State!

T. B. — gov-ern this poor State! — poor State!

CS10/3 *ff*³

56 *2.*

S. A. Eu-rop-e, all Eu - rope - with Ire - land thrown in! *(Exeunt all but ERNEST.)*

T. B. Eu-rop-e, all Eu - rope - with Ire - land thrown in!

CS10/4 *ff*³

63

ERNEST. Elected by my fellow-conspirators to be Grand Duke of Pfennig Halbpennig 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 Halbpennig 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 JELICOE.)

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 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 Halbfennig. 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. How would I play this part

Song (Julia) & Duet (Julia & Ernest)

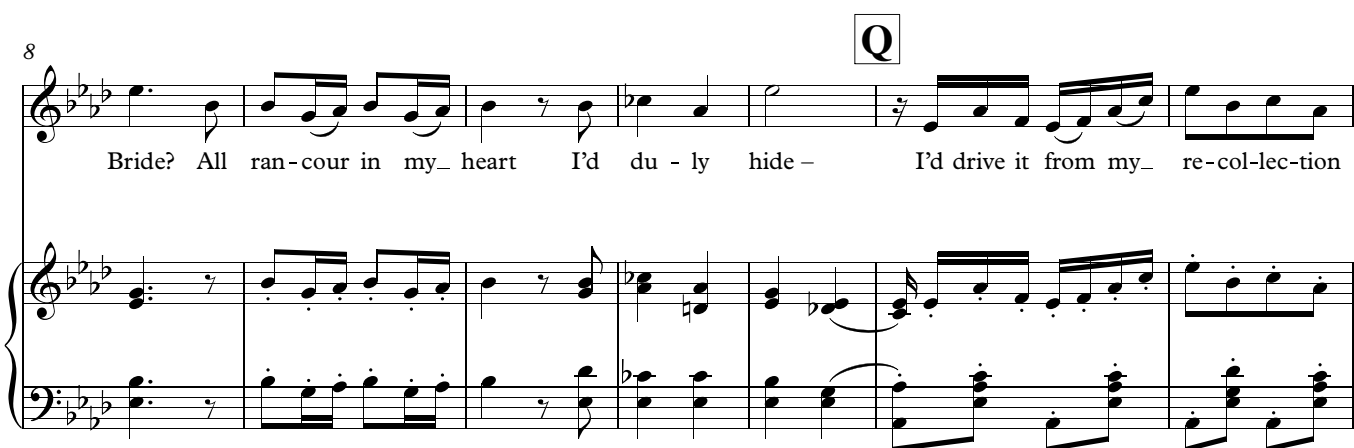
Allegretto grazioso (♩ = 76)

JULIA

JU. 

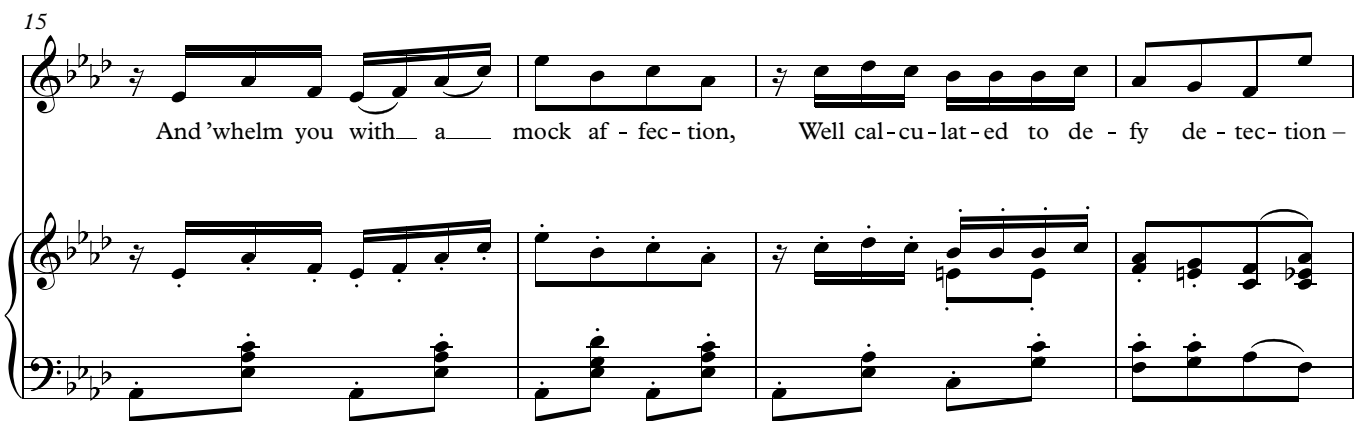
How would I play this part – The Grand Duke's

8 Q

JU. 

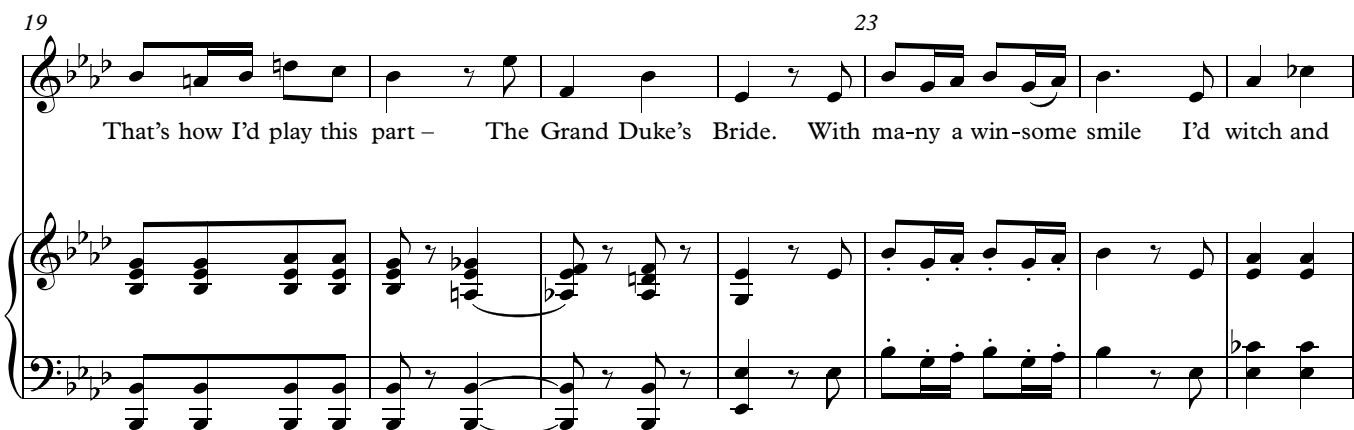
Bride? All ran-cour in my heart I'd du - ly hide – I'd drive it from my re-col-lec-tion

15

JU. 

And 'whelm you with a mock af - fec-tion, Well cal-cu-lat-ed to de - fy de - tec-tion –

19 23

JU. 

That's how I'd play this part – The Grand Duke's Bride. With ma - ny a win - some smile I'd witch and

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

JU. woo; With gay and girl-ish_ guile I'd fren-zy you - I'd mad-den you with my car-ess-ing,

33

JU. Like tur-tle, her_ first_ love con-fess-ing - That it was 'mock' no mor-tal would be guess-ing -

37 **S** RECIT.

JU. With so much win-some wile I'd witch and woo! Did a-nyo-ther maid With you suc-

43

JU. -ceed, I'd pinch the for-ward jade-I would in - deed! With jea-lous fren-zy a-gi-ta-ted (Which

48 **string.**

JU. would, of course, be sim-u - la - ted), I'd make her wish she'd nev-er been cre-a - ted - I'd make her wish she'd

53 *f con fuoco* **rall.**

JU. nev - er been cre - a - ted - I'd make her wish she'd nev - er been cre - a - ted - Did a - ny o - ther

56 **T** tempo primo (♩ = 76)

JU. maid With you suc-ceed! And should there come to me, Some sum - mers hence, In

62 **U** poco rall. a tempo

JU. all the child-ish glee Of in - no - cence, Fair babes, a - glow with beau-ty ver-nal,

68

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

cresc.

72

JU. Well, that would al - so be A mere pre - tence! My his-tri - o - nic art, Though

p *cresc.*

78

JU. you de - ride, That's how I'd play that part - The Grand Duke's

f

83 **Allegro vivace** (♩ = 108)

JU. Bride! My boy, when two glow-ing young hearts, From the rise of the

ERNEST

Oh joy! when two glow-ing young hearts, From the rise of the

p

88

JU. cur-tain, Thus throw _____ them-selves in - to their parts, Suc - cess is most

ER. cur-tain, Thus throw _____ them-selves in - to their parts, Suc - cess is most

92

V

JU. cer-tain! most cer - tain! The

ER. cer-tain! If the rôle you're pre-par'd, you're pre-par'd to en-dow, to en - dow With such del - i - cate

96

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

ER. touch-es, By the heav'n, by the heav-en a - bove us, I vow You shall be my Grand

W

100

JU. Yes, the rôle I'm pre-par'd to en-dow With most del - i - cate

ER. Duch-ess! If the rôle you're pre-par'd to en-dow With such del - i - cate

104

JU. touch-es, By the heav-en, the heav-en a - bove us, I vow, I vow

ER. touch-es, By the heav-en, the heav-en a - bove us, I vow, I vow

108

JU. I will be your Grand

ER. You shall be my Grand

115 (They dance.) Attacca

JU. Duch-ess! _____

ER. Duch-ess! _____

No. 5. My goodness me! what shall I do?
Chorus, Recitative (Ernest) & Song (Ludwig)

Allegro agitato (♩ = 160)

(Enter all the Chorus with LUDWIG, NOTARY, and LISA – all greatly agitated.)

4

8

11 *f*

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

(To LUDWIG.)

T. B. *f*

It's all your fault, you boo-by

(CS11/1) CS11/2

14

S. A. I'm sure I don't know where to go - it's put me in - to such a

T. B. you-you lump of in - dis-crim-in - a - tion!

CS11/3

17

S. A. tet - ter - But this, at all e-vents, I know-the soon-er we are off, the

T. B. It's put me in - to such a tet - ter -

CS11/4

20

S.
A.

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

T.
B.

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

23 ERNEST RECIT.

ER.

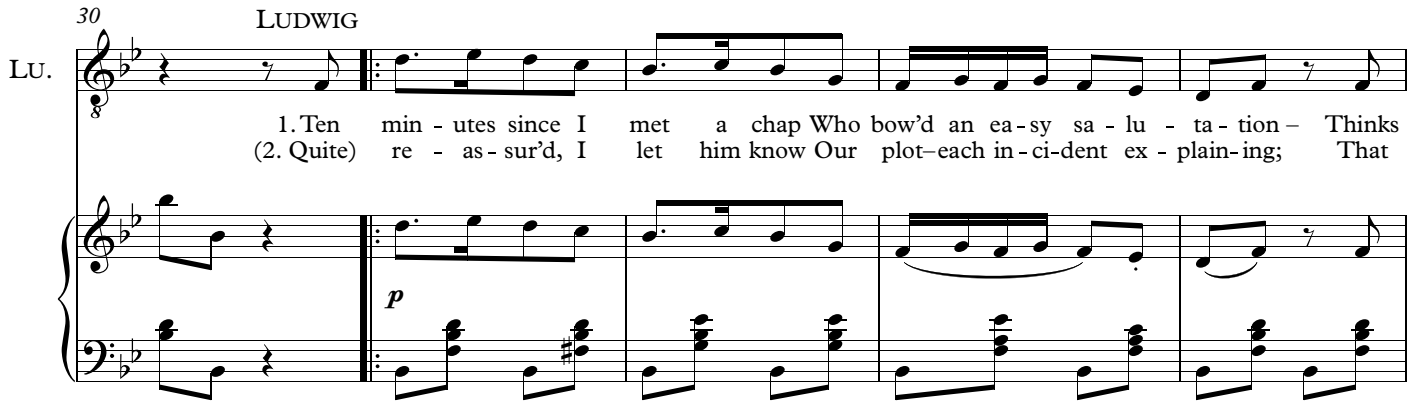
8 What means this a - gi - ta - to? What d'ye seek? As your Grand

26 **Allegro con spirito** (♩ = 104)

ER.

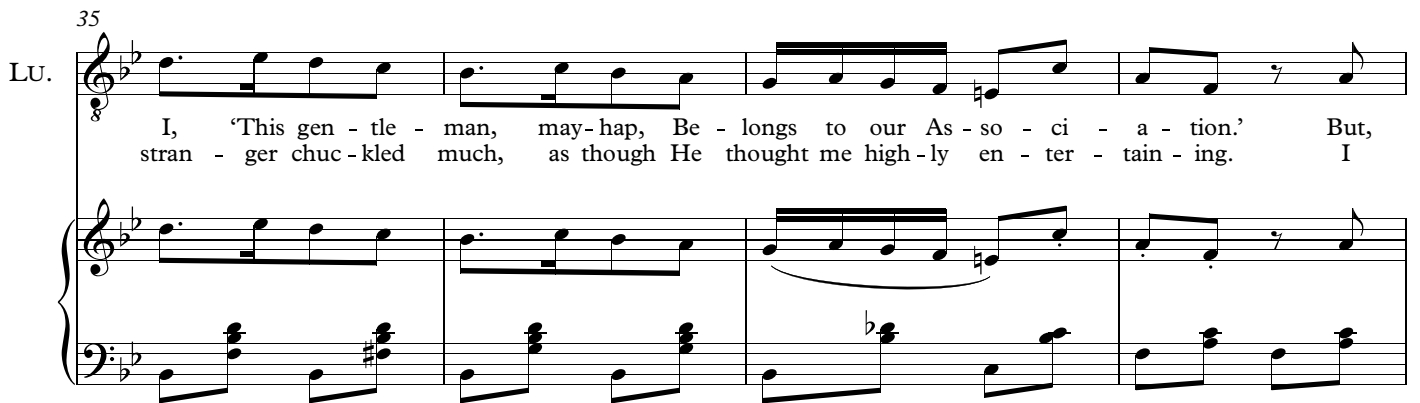
8 Duke e - lect I bid you speak!

30 LUDWIG

LU. 

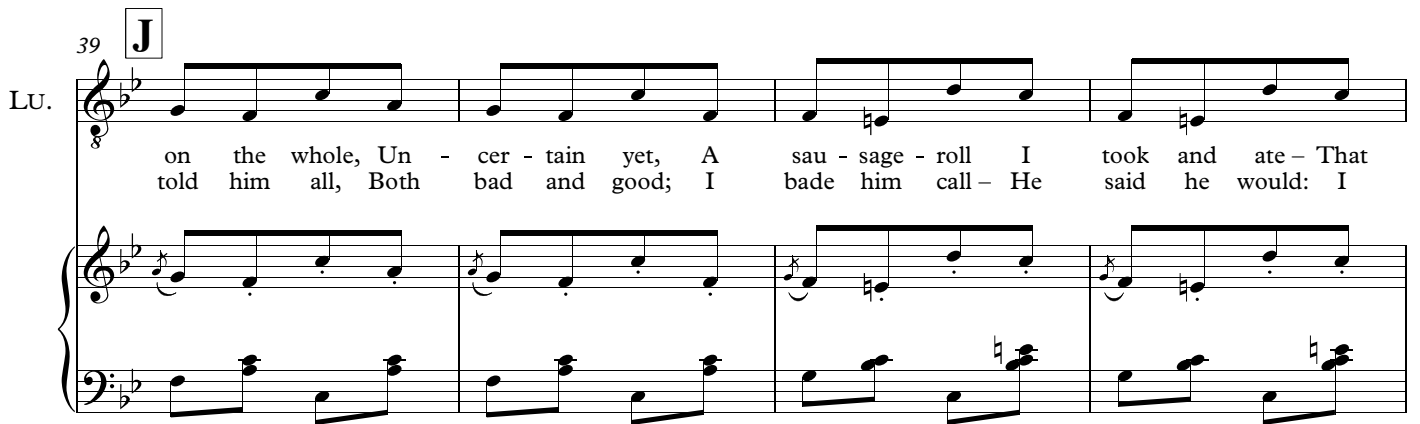
1. Ten min - utes since I met a chap Who bow'd an ea - sy sa - lu - ta - tion - Thinks
 (2. Quite) re - as - sur'd, I let him know Our plot - each in - ci - dent ex - plain - ing; That

35

LU. 

I, 'This gen - tle - man, may - hap, Be - longs to our As - so - ci - a - tion.' But,
 stran - ger chuc - kled much, as though He thought me high - ly en - ter - tain - ing. I

39 **J**

LU. 

on the whole, Un - cer - tain yet, A sau - sage - roll I took and ate - That
 told him all, Both bad and good; I bade him call - He said he would: I

43 **K**

LU. 

chap re - plied (I don't em - bel - lish) By eat - ing *three* with ob - vious rel - ish.
 add - ed much - the more I muc - kled, The more that chuck - ling chum - my chuc - kled!

B. 

CHORUS BASSES (*angrily*) *f*

CS12/1

1. Why,
 2. A



47 *(Angrily.) f*

S. *(Angrily.) f*

A. *(Angrily.) f*

T. *(Angrily.) f*

B. *(Angrily.) f*

1. Why, gra-cious pow'rs, No chum of ours *Could* eat three sau-sage-rolls with
 2. A bat could see He could-n't be A chum of ou-rs if he

1. Why, gra-cious, gra-cious pow'rs, No chum of ours *Could* eat three sau-sage-rolls with
 2. A bat, a bat could see He could-n't be A chum of ou-rs if he

1. Why, gra-cious pow'rs, why, gra-cious pow'rs, No chum of ours *Could* eat three sau-sage-rolls with
 2. A bat could see, a bat could see He could-n't be A chum of ou-rs if he

gra-cious pow'rs, why, gra-cious, gra-cious pow'rs, No chum of ours *Could* eat three sau-sage-rolls with
 bat could see, a bat, a bat could see He could-n't be A chum of ou-rs if he

CS12/2

52

LU. 1. 2. Then 2. 3.

S. 2. Quite 3. Well,

rel-ish! No chum of ours *Could* eat, *could* eat three sau-sage-rolls with rel-ish!
 chuc-kled! He could-n't, could-n't be A chum of ou-rs if he chuc-kled!

rel-ish! No chum of ours *Could* eat, *could* eat three sau-sage-rolls with rel-ish!
 chuc-kled! He could-n't, could-n't be A chum of ou-rs if he chuc-kled!

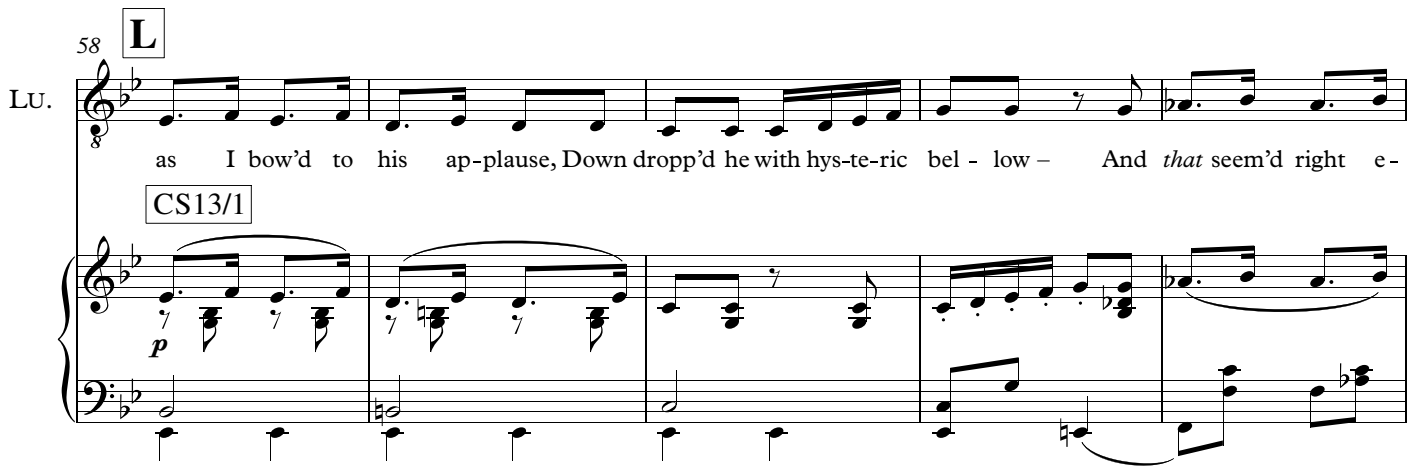
rel-ish! No chum of ours *Could* eat, *could* eat three sau-sage-rolls with rel-ish!
 chuc-kled! He could-n't, could-n't be A chum of ou-rs if he chuc-kled!

rel-ish! No chum of ours *Could* eat, *could* eat three sau-sage-rolls with rel-ish!
 chuc-kled! He could-n't, could-n't be A chum of ou-rs if he chuc-kled!

1. 2.

CS12/3

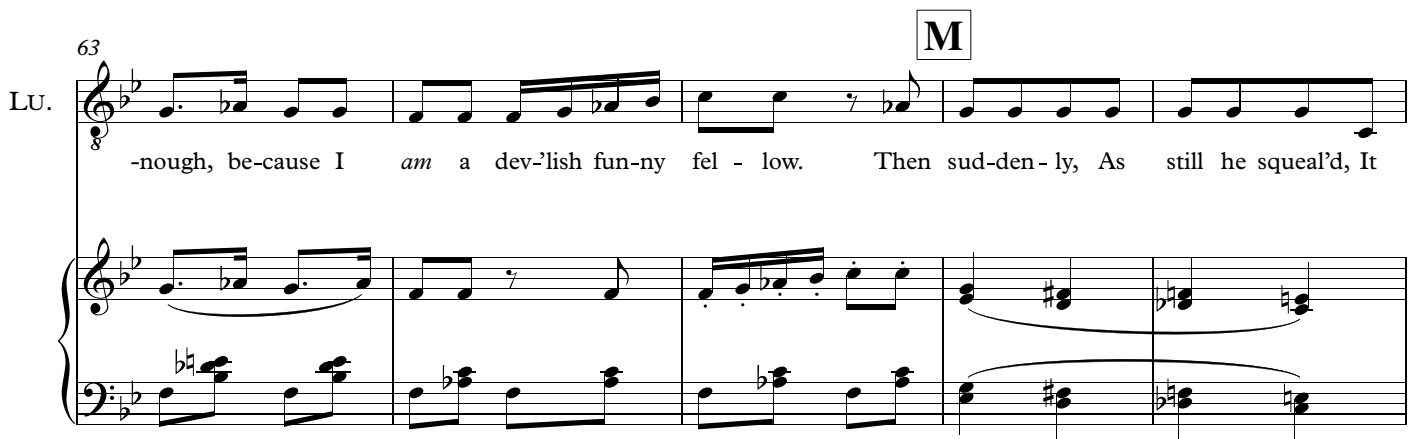
58 **L**

LU. 

as I bow'd to his ap-*plause*, Down dropp'd he with hys-te-ric bel - low - And *that* seem'd right e-

CS13/1

63 **M**

LU. 

-nough, be-cause I *am* a dev-'lish fun-ny fel - low. Then sud-den-ly, As still he squeal'd, It

68 **rall.**

LU. 

flashed on me That I'd re-veal'd Our plot, with all de - tails ef - fec - tive, To Grand Duke Ru-dolph's

73 **a tempo** (♩ = 104) **O**

LU. *own de-tec-tive!*

S. *f* *ff*
 What fol-ly fell, To go and tell - What fol-ly fell, To go and tell Our plot to

A. *f* *ff*
 What fol-ly fell, To go and tell - What fol - ly, fol-ly fell, To go and tell Our plot to

T. *f* *ff*
 What fol-ly fell, To go and tell - What fol - ly fell, What fol-ly fell, To go and tell Our plot to

B. *f* *ff*
 What fol-ly fell, To go and tell- What fol-ly fell, What fol - ly, fol-ly fell, To go and tell Our plot to

(CS13/1) **a tempo** (♩ = 104) **O** CS13/2

80 *(Attacking LUDWIG.)*

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

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

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

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

CS13/3

86 (unis.)

S. A. boo-by dense-You oaf im-mense, With no pre-tence To com-mon sense! A stu-pid muff Who's

T. B. boo-by! O you oaf! Boo-by, boo-by! O you oaf! Stu-pid muff Who's made of

CS14/1

91 **P**

S. A. made of stuff Not worth a pinch of snuff! Pack up at once and off we go, un-less we're

T. B. stuff Not worth a puff of can-dle-snuff! Pack up at once and off we go, un-less we're

CS14/2

96

S. A. an-xious to ex-hi-bit Our fai-ry forms all in a row, strung up up-on the Cas-tle

T. B. an-xious to ex-hi-bit Our fai-ry forms all in a row, strung up up-on the Cas-tle

CS14/3

101

S. A. gib-bet! Pack up at once, off_ we go! Pack up at once, off_ we go! Pack up at

T. B. gib-bet! Pack up at once, off_ we go! Pack up at once, off_ we go!

CS14/4

106 *ff* once and

S. A. once and off we go! Off, aye,

T. B. Off, aye, off we go!

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

CS14/5

115

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. About a century since

Song (Notary) with Lisa, Julia, Ernest & Ludwig

Allegretto (♩ = 92)

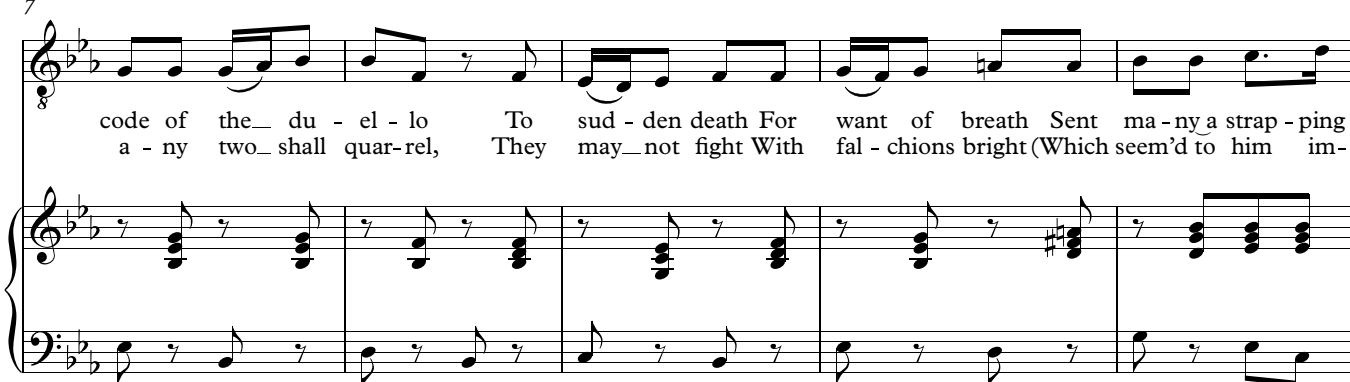
No. 8

NOTARY

1. A - bout a cen-tury since, The
(2. By) this in - ge-nious law, If


The musical score is for a song in 2/4 time, marked 'Allegretto' with a tempo of 92 beats per minute. It features a vocal line for the Notary and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest for 8 measures, then enters with the lyrics. The piano accompaniment starts with a forte (f) dynamic and includes a piano (p) section. The score includes first and second endings for the vocal line.

7

No. 


code of the du - el - lo To sud - den death For want of breath Sent ma - ny a strap - ping
a - ny two shall quar - rel, They may not fight With fal - chions bright (Which seem'd to him im -

12

No. 


fel - low. The then pre - sid - ing Prince (Who use - less blood - shed hat - ed), He
-mor - al); But each a card shall draw, And he who draws the low - est Shall

17 (2.) hence - forth

No. 

pass'd an Act, Short and com - pact, Which may be brief - ly stat - ed. Un -
(so 'twas said) Be thence - forth dead - In fact, a le - gal 'gho - est'. (When

22 **A**

No. 

-like the com - pli - cat - ed laws A Par - lia - men - t'ry draughts - man draws, It may be brief - ly
ex - i - gence of rhyme com - pels, Or - tho - gra - phy fore - goes her spells, And 'ghost' is writ - ten

27

JULIA

JU. 1. We know the com - pli - cat - ed laws A par - lia - men - t'ry draughts - man draws, Can -
 2. (*aside*) With what an em - pha - sis he dwells Up - on 'or - tho - gra - phy' and 'spells!' That

LISA

LI. 1. We know the com - pli - cat - ed laws A par - lia - men - t'ry draughts - man draws, Can -
 2. (*aside*) With what an em - pha - sis he dwells Up - on 'or - tho - gra - phy' and 'spells!' That

ERNEST

ER. 1. We know the com - pli - cat - ed laws A par - lia - men - t'ry draughts - man draws, Can -
 2. (*aside*) With what an em - pha - sis he dwells Up - on 'or - tho - gra - phy' and 'spells!' That

NO. stat - ed. We know the com - pli - cat - ed laws A par - lia - men - t'ry draughts - man draws, Can -
 ('gho - est'.) With what an em - pha - sis I dwell Up - on 'or - tho - gra - phy' and 'spells!' That

LUDWIG

LU. 1. We know the com - pli - cat - ed laws A par - lia - men - t'ry draughts - man draws, Can -
 2. (*aside*) With what an em - pha - sis he dwells Up - on 'or - tho - gra - phy' and 'spells!' That

32

JU. 1. -not be brief - ly stat - ed. low - est.
 kind of fun's the

LI. 1. -not be brief - ly stat - ed. low - est.
 kind of fun's the

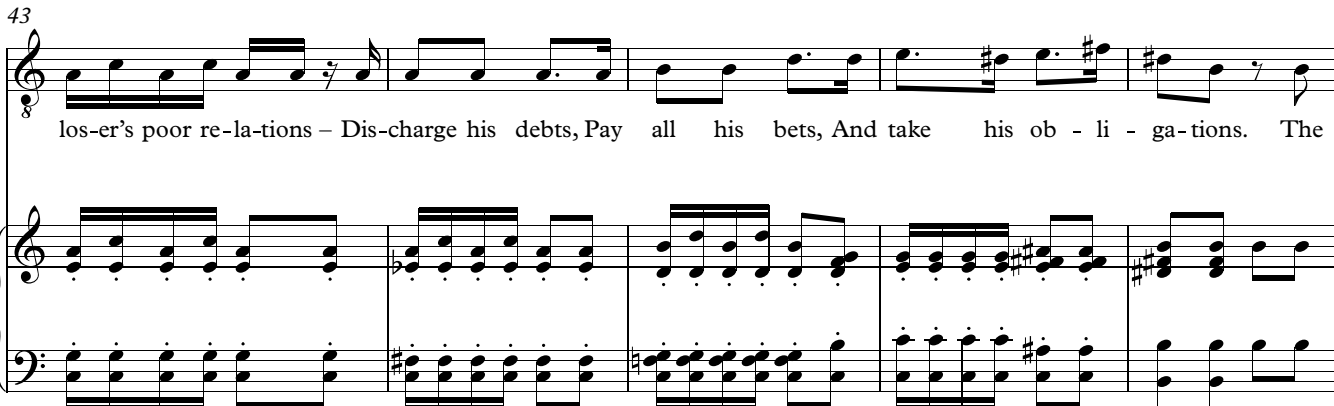
ER. 1. -not be brief - ly stat - ed. low - est.
 kind of fun's the

NO. -not be brief - ly stat - ed. 2. By 3. When off the los - er's popp'd (By pleas - ing le - gal fic - tion), And
 kind of fun's the low - est.

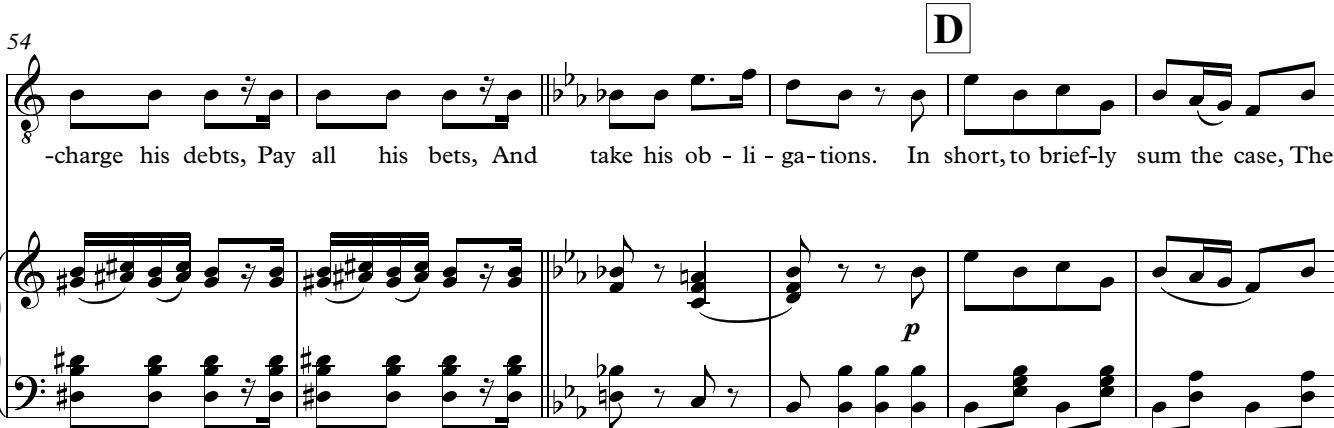
LU. 1. -not be brief - ly stat - ed. low - est.

B

38
 No.  friend and foe_ Have wept their woe In coun-ter - feit af - flic - tion, The win-ner must a-dopt The

43
 No.  los-er's poor re-la-tions - Dis-charge his debts, Pay all his bets, And take his ob - li - ga-tions. The

48 **C**
 No.  win-ner must a - dopt The los-er's poor re - la - tions - Dis - charge his debts, Pay all his bets, Dis-

54 **D**
 No.  -charge his debts, Pay all his bets, And take his ob - li - ga-tions. In short, to brief-ly sum the case, The

p

60 JULIA 64

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

LI. LISA How neat - ly law - yers state a case! The

ER. ERNEST How neat-ly law-yers state a case! The

NO. win-ner takes the los - er's place, With all its ob - li - ga - tions. How neat-ly law-yers state a case! The

LU. LUDWIG How neat-ly law-yers state a case! The

66 **E** *f*

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

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

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

NO. win-ner takes the los - er's place, With all its ob - li - ga - tions! How neat-ly law-yers state a case! The

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

E *cresc.* *f*

72

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

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

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

NO. win-ner takes the los-er's place. How neat-ly law-yers state a case! The win-ner takes the los-er's place, With

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

76

JU. all its ob-li - ga - tions, ob-li - ga - tions!

LI. all its ob-li - ga - tions, ob-li - ga - tions!

ER. all its ob-li - ga - tions, ob-li - ga - tions!

NO. all its ob-li - ga - tions, ob-li - ga - tions!

LU. all its ob-li - ga - tions, ob-li - ga - tions!

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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 be at once 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. Strange the views some people hold!

Quintet (Julia, Lisa, Ernest, Notary, & Ludwig)

Allegro moderato (♩ = 112)

The musical score is presented on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The score begins with a forte (*f*) dynamic. The first staff contains a series of notes, including a half note and a quarter note. The second staff continues with a half note and a quarter note. The third staff features a half note and a quarter note, with a *dim.* (diminuendo) dynamic marking. The fourth staff concludes with a half note and a quarter note, marked with a piano (*p*) dynamic. The score is enclosed in a large brace on the left side.

5

JULIA

JU. 

LISA

1. Strange the views some peo - ple hold! Two young fel - lows quar - rel -
2. Bet - ter than the me - thod old, Which was coarse and cru - el,

ERNEST

1. Strange the views some peo - ple hold! Two young fel - lows quar - rel -
2. Bet - ter than the me - thod old, Which was coarse and cru - el,

NOTARY

1. Strange the views some peo - ple hold! Two young fel - lows quar - rel -
2. Bet - ter than the me - thod old, Which was coarse and cru - el,

LUDWIG

1. Strange the views some peo - ple hold! Two young fel - lows quar - rel -
2. Bet - ter than the me - thod old, Which was coarse and cru - el,

p



9

JU. 

hold!
old, Strange, oh, - strange
Bet - ter, - bet - -

LISA

Then they fight, for both are bold - Rage of both is un - con - troll'd - Both are stretch'd out,
Is the plan that we've ex - toll'd. Sing thy vir - tues man - i - fold (Bet - ter than re -

ERNEST

Then they fight, for both are bold - Rage of both is un - con - troll'd - Both are stretch'd out,
Is the plan that we've ex - toll'd. Sing thy vir - tues man - i - fold (Bet - ter than re -

NO.

Then they fight, for both are bold - Rage of both is un - con - troll'd - Both are stretch'd out,
Is the plan that we've ex - toll'd. Sing thy vir - tues man - i - fold (Bet - ter than re -

LU.

Then they fight, for both are bold - Rage of both is un - con - troll'd - Both are stretch'd out,
Is the plan that we've ex - toll'd. Sing thy vir - tues man - i - fold (Bet - ter than re -



A

14

JU. — their views, Pri-thee where's the mo - ral? Ding, ding dong, ding dong, dong! — Ding,
- ter is the Sta - tu - to - ry Du - el! Sing, sing song, sing song, song! — Sing,

LI. stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong, dong! — Ding,
- fi - ned gold), Sta - tu - to - ry Du - el! Sing, sing song, sing song, song! — Sing,

ER. stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong, dong! — Ding,
- fi - ned gold), Sta - tu - to - ry Du - el! Sing, sing song, sing song, song! — Sing,

NO. stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong, dong! — Ding,
- fi - ned gold), Sta - tu - to - ry Du - el! Sing, sing song, sing song, song! — Sing,

LU. stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong, dong! — Ding,
- fi - ned gold), Sta - tu - to - ry Du - el! Sing, sing song, sing song, song! — Sing,

19

JU. ding dong, ding dong, dong! — There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
sing song, sing song, song! — Sword or pis - tol nei - ther u - ses - Play - ing card he light - ly

LI. ding dong, ding dong, dong! — There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
sing song, sing song, song! — Sword or pis - tol nei - ther u - ses - Play - ing card he light - ly

ER. ding dong, ding dong, dong! — There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
sing song, sing song, song! — Sword or pis - tol nei - ther u - ses - Play - ing card he light - ly

NO. ding dong, ding dong, dong! — There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
sing song, sing song, song! — Sword or pis - tol nei - ther u - ses - Play - ing card he light - ly

LU. ding dong, ding dong, dong! — There's an end to fur - ther ac - tion, And this bar - bar - ous trans -
sing song, sing song, song! — Sword or pis - tol nei - ther u - ses - Play - ing card he light - ly

24

JU. *cresc.* *f*
 -ac - tion Is des - cribed as 'sat - is - fac - tion!' Ha! ha! ha! ha! sat - is - fac - tion! Ding,
 choos - es, And the los - er sim - ply los - es! Ha! ha! ha! ha! sim - ply los - es! Sing,

LI. *cresc.* *f*
 -ac - tion Is des - cribed as 'sat - is - fac - tion!' Ha! ha! ha! ha! sat - is - fac - tion! Ding,
 choos - es, And the los - er sim - ply los - es! Ha! ha! ha! ha! sim - ply los - es! Sing,

ER. *cresc.* *f*
 -ac - tion Is des - cribed as 'sat - is - fac - tion!' Ha! ha! ha! ha! sat - is - fac - tion!
 choos - es, And the los - er sim - ply los - es! Ha! ha! ha! ha! sim - ply los - es!

NO. *cresc.* *f* *sf*
 -ac - tion Is des - cribed as 'sat - is - fac - tion!' Ha! ha! ha! ha! sat - is - fac - tion! Dong
 choos - es, And the los - er sim - ply los - es! Ha! ha! ha! ha! sim - ply los - es! Song

LU. *cresc.* *f* *sf*
 -ac - tion Is des - cribed as 'sat - is - fac - tion!' Ha! ha! ha! ha! sat - is - fac - tion! Dong
 choos - es, And the los - er sim - ply los - es! Ha! ha! ha! ha! sim - ply los - es! Song

29

JU.
 ding dong, ding dong, dong! Ding, ding dong, ding dong, dong!
 sing song, sing song, song! Sing, sing song, sing song, song!

LI.
 ding dong, ding dong, dong! Ding, ding dong, ding dong, dong!
 sing song, sing song, song! Sing, sing song, sing song, song!

ER.
 Ding dong, ding dong!
 Sing song, sing song!

NO. *sf*
 dong!
 song!

LU. *sf*
 dong!
 song!

B

33 *p* *poco rit.*
cresc. *f*

JU. Each is laid in church-yard mould - Strange the views some peo - ple hold! } Strange the views
If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old? } *f*

LI. Each is laid in church-yard mould - Strange the views some peo - ple hold! } Strange the
If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old? } *f*

ER. ⁸ Each is laid in church-yard mould - Strange the views some peo - ple hold! } Strange the
If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old? } *f*

NO. ⁸ Each is laid in church-yard mould - Strange the views some peo - ple hold! } Strange the
If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old? } *f*

LU. ⁸ Each is laid in church-yard mould - Strange the views some peo - ple hold! } Strange the
If so - ci - e - ty were poll'd, Who'd sup - pose the me - thod old? } *f*

p *cresc.*

38 **a tempo** (♩ = 112) *ad lib.* *dim.* **rall.** 1.

JU. — some peo - ple hold! Strange, strange, — Oh, strange the views.

LI. views, Strange the views some peo - ple hold! Strange, Oh, strange the views. *dim.*

ER. ⁸ views, Strange the views some peo - ple hold! Strange, Oh, strange the views. *dim.*

NO. ⁸ views, Strange the views some peo - ple hold! Strange, Oh, strange the views. *dim.*

LU. ⁸ views, Strange the views some peo - ple hold! Strange, Oh, strange the views. *dim.*

p *colla voce* 1.

44 ^{2.} **a tempo** *Attacca*

JU. *p* *dim.* *pp*
views. _____ Ding dong, _____ ding dong, dong, dong!

LI. *p* *dim.* *pp*
views. _____ Ding dong, _____ ding dong, dong, dong!

ER. *p* *dim.* *pp*
views. Ding ding, dong, ding dong, dong! Ding ding, dong, ding dong, dong, dong, dong!

NO. *p* *dim.* *pp*
views. _____ Ding dong, _____ ding dong, dong, dong!

LU. *p* *dim.* *pp*
views. _____ Ding dong, _____ ding dong, dong, dong!

^{2.} *p* *dim.* *pp*

No. 8. Now take a card and gaily sing

Quintet (Julia, Lisa, Ernest, Notary, & Ludwig)

Allegro vivace (♩ = 126)

7 NOTARY (*con brio*, offering a card to ERNEST, then in verse 2 to LUDWIG)

NO. *p* *f*

1. Now take a card and gai - ly sing How lit - tle you care for For - tune's rubs -
2. Now take a card with heart of grace - (What - ev - er our fate, let's play our parts).

13

JULIA *f*

1. A King! He's drawn a
 2. An Ace! He's drawn an

LISA *f*

1. A King! He's drawn a
 2. An Ace! He's drawn an

ERNEST (*drawing a card*) *f*

1. Hur-rah, hur-rah! - I've drawn a King! I've drawn a
 2. An Ace! He's drawn an

NO.

LUDWIG (*drawing a card*)

A King! He's drawn a
 An Ace! He's drawn an

LU.

2. Hur-rah, hur-rah! - I've drawn an Ace! I've drawn an

p *f*

19 **J**

JULIA *p*

King! Sing Hearts and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and
 Ace! Sing Clubs and Dia-monds, Spades and Hearts! Sing Clubs and Dia-monds, Spades and

LISA *p*

King! Sing Hearts and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and
 Ace! Sing Clubs and Dia-monds, Spades and Hearts! Sing Clubs and Dia-monds, Spades and

ERNEST *p*

King! Sing Hearts and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and
 Ace! Sing Clubs and Dia-monds, Spades and Hearts! Sing Clubs and Dia-monds, Spades and

NO.

LUDWIG *p*

King! Sing Hearts and Dia-monds, Spades and Clubs! Sing Hearts and Dia-monds, Spades and
 Ace! Sing Clubs and Dia-monds, Spades and Hearts! Sing Clubs and Dia-monds, Spades and

p

23 *f* (All dancing.)

JU. Clubs! How strange a thing! He's drawn a King! An ex-cell'nt card-his chance it aids!
Hearts! He's drawn an Ace! Ob - serve his face-Such rare good for-tune falls to few!

LI. Clubs! How strange a thing! He's drawn a King! An ex-cell'nt card-his chance it aids!
Hearts! He's drawn an Ace! Ob - serve his face-Such rare good for-tune falls to few!

ER. Clubs! How strange a thing! I've drawn a King! An ex-cell'nt card-my chance it aids!
Hearts! He's drawn an Ace! Ob - serve his face-Such rare good for-tune falls to few!

NO. Clubs! How strange a thing! He's drawn a King! An ex-cell'nt card-his chance it aids!
Hearts! He's drawn an Ace! Ob - serve his face-Such rare good for-tune falls to few!

LU. Clubs! He's drawn a King! His chance it aids!
Hearts! I've drawn an Ace! Good for-tune too!

29 **K** *mf marcato* 35

JU. 1.&2. Sing Di - a - monds, Hearts, and Spades and Clubs - Di - a - monds, Hearts, and

LI. 1.&2. Sing Di - a - monds, Hearts, and Spades and Clubs - Di - a - monds, Hearts, and

ER. 1.&2. Sing Di - a - monds, Hearts, and Spades and Clubs - Di - a - monds, Hearts, and

NO. 1.&2. Sing Di - a - monds, Hearts, and Spades and Clubs - Di - a - monds, Hearts, and

LU. 1.&2. Sing Di - a - monds, Hearts, and Spades and Clubs - Di - a - monds, Hearts, and

37 *f*

JU. Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

LI. Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

ER. Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

NO. Clubs and Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

LU. Clubs, and Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

L

43

JU. Hearts and Dia-monds, Spades and Clubs—Sing Hearts _____ and Spades!

LI. Hearts and Dia-monds, Spades and Clubs—Sing Hearts _____ and Spades!

ER. Hearts and Dia-monds, Spades and Clubs—Sing Hearts _____ and Spades!

NO. Hearts and Dia-monds, Spades and Clubs—Sing Hearts _____ and Spades!

LU. Hearts and Dia-monds, Spades and Clubs—Sing Hearts _____ and Spades!

51 M *con brio*

NO. 8

3. That both these maids may keep their

55

NO. 8

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

59 O *p*

JU. *f*

LI. *f* *p*

ER. *f* *p*

NO. *p*

LU. *f* *p*

He'll hold 'em both! He'll hold 'em both! Yes, — he'll hold — 'em both! Sing Hearts, Clubs,

both - Sing Hearts, Clubs,

O *p*

66

JU. *cresc.*
Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de-cree As our trus-

LI. *cresc.*
Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de-cree As our trus-

ER. *cresc.*
Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de-cree As our trus-

NO. *cresc.*
Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de-cree As their trus-

LU. *cresc.*
Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de-cree As our trus-

71

JU. *f* *dim.*
-tee This No - tary we will now in- stal- In cus-to-dy let him keep our hearts. By joint de - cree As our trus-

LI. *f* *dim.*
-tee This No - tary we will now in- stal- In cus-to-dy let him keep our hearts. By joint de - cree As our trus-

ER. *f* *dim.*
-tee This No - tary we will now in- stal- In cus-to-dy let him keep their hearts. By joint de - cree As our trus-

NO. *f* *dim.*
-tee This No - tary they will now in- stal- In cus-to-dy let me keep their hearts. By joint de - cree As their trus-

LU. *f* *dim.*
-tee This No - tary we will now in- stal- In cus-to-dy let him keep their hearts. By joint de - cree As our trus-

77

JU. *p* *mf marcato*
-tee, As our trus - tee This No-tary we will now in-stal! Sing

LI. *p* *mf marcato*
-tee, As our trus - tee This No-tary we will now in-stal! Sing

ER. *p* *f* *mf marcato*
-tee, As our trus - tee This No-tary we will now in-stal! As our trus - tee. Sing

NO. *p* *mf marcato*
-tee, As their trus - tee This No-tary they will now in-stal! Sing

LU. *p* *f* *mf marcato*
-tee, As our trus - tee This No-tary we will now in-stal! As our trus - tee. Sing

dim. *p*

84 **P** 88

JU. Di - a-monds, Hearts, and Spades and Clubs - Di - a-monds, Hearts, and Clubs and

LI. Di - a-monds, Hearts, and Spades and Clubs - Di - a-monds, Hearts, and Clubs and

ER. Di - a-monds, Hearts, and Spades and Clubs - Di - a-monds, Hearts, and Clubs and

NO. Di - a-monds, Hearts, and Spades and Clubs - Di - a-monds, Hearts, and Clubs and

LU. Di - a-monds, Hearts, and Spades and Clubs - Di - a-monds, Hearts, and Clubs and

p 3

91

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

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

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

NO. *f* Spades! Sing Hearts and Dia-monds, Spades and Clubs—Sing Dia-monds, Hearts, and Clubs and Spades! Sing

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

96

JU. *sf* *ff* Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts and all! Hearts and all!

LI. *sf* *ff* Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts and all! Hearts and all!

ER. *sf* *ff* Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts and all! Hearts and all!

NO. *sf* *ff* Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts and all! Hearts and all!

LU. *sf* *ff* Hearts and Dia-monds, Spades and all! Sing Di-a-monds, Hearts and all! Hearts and all!

(Dance and exeunt LUDWIG, ERNEST, and NOTARY with the two Girls.)

106

f

Musical score for measures 106-112. The score is in 3/4 time and features a piano accompaniment. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present at the beginning of the first measure.

113

Musical score for measures 113-118. The score continues the piano accompaniment from the previous system, maintaining the same melodic and harmonic patterns.

119

Musical score for measures 119-124. The score concludes with a final cadence. The right hand plays a melodic line that ends with a whole note chord, and the left hand provides a harmonic accompaniment. The piece ends with a double bar line and a fermata over the final chord.

Attacca

No. 9. The good Grand Duke

Entrance and Chorus of Chamberlains

CS15/1

Andante allegretto (♩ = 108)

Musical notation for measures 1-5. The score is in G major and common time. The piano part begins with a dynamic marking of *p* (piano) and a hairpin crescendo. The right hand has rests for the first four measures, followed by a melodic line in the fifth measure.

6 (March. Enter the seven Chamberlains of the GRAND DUKE RUDOLPH.)

Musical notation for measures 6-10. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 11-14. The right hand has a melodic line with some slurs, and the left hand continues with its accompaniment. Measure 14 shows a more complex chordal texture in the right hand.

Musical notation for measures 15-18. The right hand features a triplet of eighth notes in measure 16 and continues with a melodic line. The left hand maintains the accompaniment.

CHORUS OF CHAMBERLAINS
4 TENORS & 3 BASSES

19

Chs

f

The

(CS15/1)

23

Cbs

Tho', in his own o - pi - nion, ve - ry, ve - ry big,
good Grand Duke of Pfen-nig Halb-pfen - nig, Tho' he may be of Ger-man roy - al - ty a sprig, In

meno f

CS15/2

27

Cbs

Is the
point of fact he's no-thing but a mis-er-a-ble pig, To the good Grand Duke of Pfen-nig Halb-pfen - nig!

CS15/3

p

31

Cbs

unis. *mf*

Though

CS15/4

35

Chs

quite con-temp-ti-ble, as ev-'ry-one a-grees, We_ must dis-sem-ble if we want our bread and cheese, So

CS15/5

mf

39

Chs

hail him in a cho-rus, with en-thu-si-a-sm big, The good Grand Duke of Pfen-nig Halb-pfen-nig! The

CS15/6

cresc. *f* *unis.*

43

Chs

Grand, _____ the good Grand Duke of Pfen-nig Halb - pfen-nig!

CS15/7

good, *p*

(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

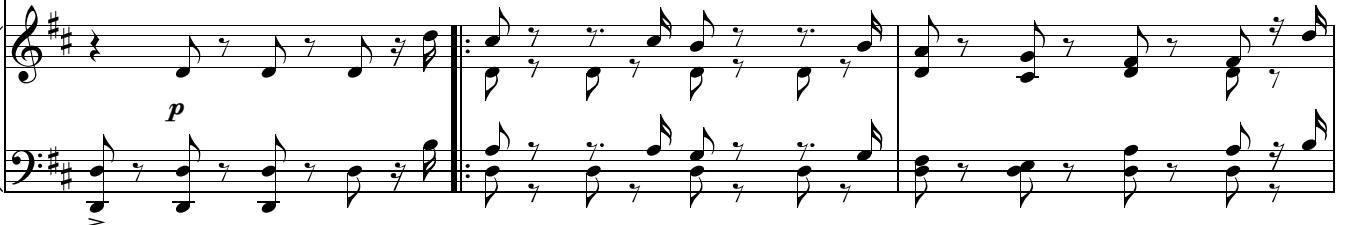
No. 9a. A pattern to professors of monarchical autonomy

Song (Rudolph)


56 RUDOLPH

RU. 

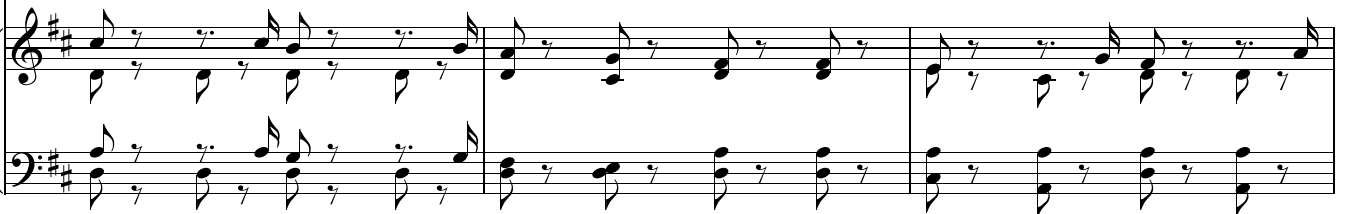
1. A pat - tern to pro - fes - sors of mon - ar - chi - cal au - to - no - my, I
 (2. I) weigh out tea and su - gar with pre - ci - sion ma - the - ma - ti - cal - In -




59

RU. 

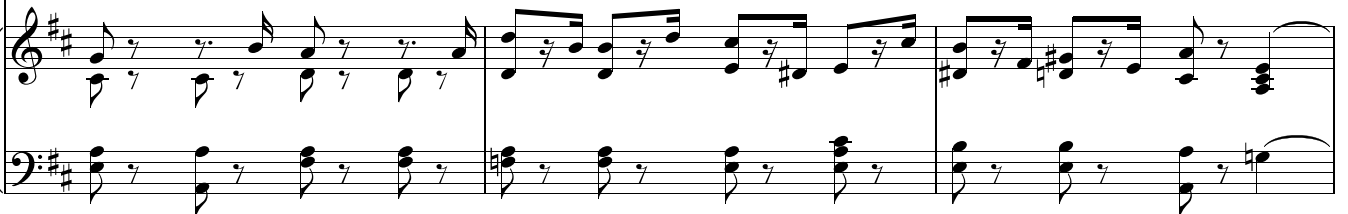
don't in - dulse in lev - i - ty or com - pro - mis - ing bon - ho - mie, But dig - ni - fied for - mal - i - ty, Con -
 - stead of beer, a pen - ny each - my or - ders are em - phat - i - cal - (Ex - tra - va - gance un - par - don - a - ble,




62

RU. 


-sis - tent with e - co - no - my, A - bove all o - ther vir - tues I par - tic - u - lar - ly prize. I
 a - ny more than that I call), But, on the o - ther hand, my Du - cal dig - ni - ty to keep - All



65

RU. 

nev - er join in mer - ri - ment - I don't see joke or jape a - ny - I nev - er to - ler - ate fa - mi - li -
 Court - ly ce - re - mo - ni - al - to put it com - pre - hen - sive - ly - I ri - gid - ly in - sist up - on (but



68

RU.

71 (To Chamberlains.)

RU.

74 *(V.1: 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.)*

RU.

(V.2: 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.)

dolce

78

82

RU.

1. 2.

2. I cheap!

f *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 pastry-cooks 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 tattoo'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. Exit of Chamberlains

Instrumental

Andante allegretto (♩ = 108)

The musical score is for an instrumental piece in G major, 3/4 time, marked 'Andante allegretto' with a tempo of 108 beats per minute. It consists of two systems of music. The first system has five measures, and the second system starts at measure 6 and also has five measures. The music is written for piano with a treble and bass clef. The first system begins with a piano (*p*) dynamic. The melody in the treble clef features a mix of eighth and sixteenth notes, often beamed together, with some triplets. The bass clef provides a steady accompaniment with eighth notes and rests. The piece concludes with a final chord in the treble clef.

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 sugar-plum. 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 to 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!

No. 10. As o'er our penny roll we sing

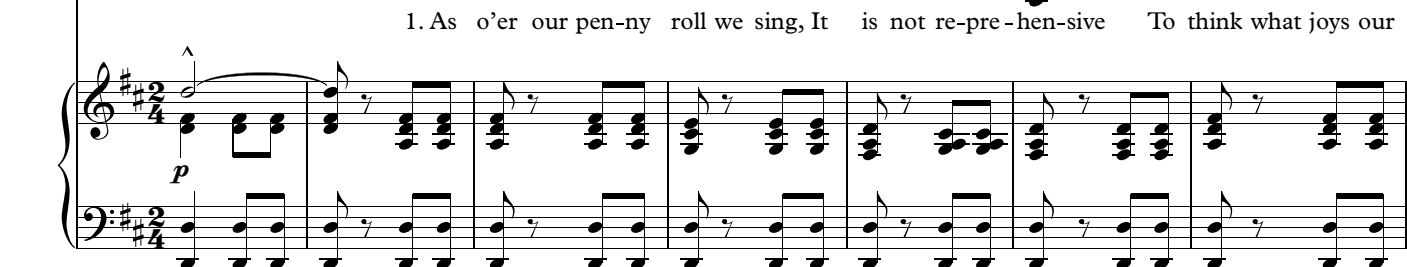
Duet (Baroness & Rudolph)

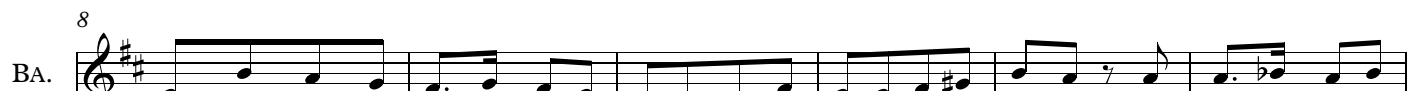
Allegretto comodo (♩ = 100)

BARONESS

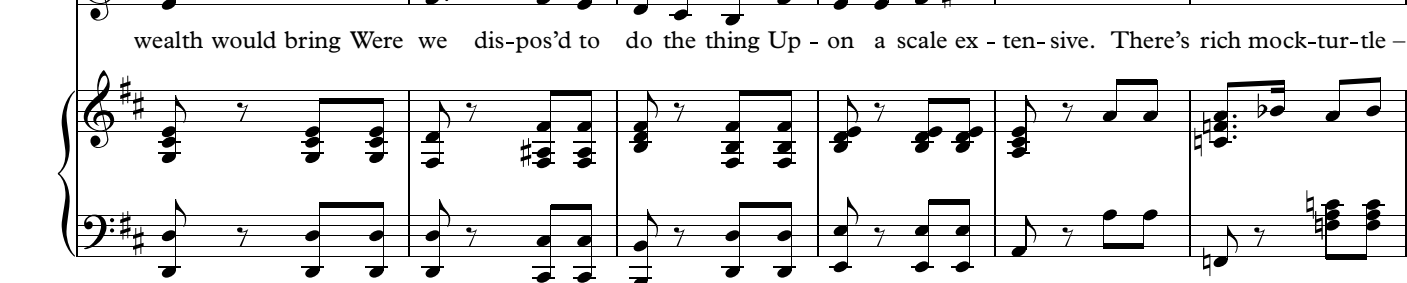
BA.  *p*

1. As o'er our pen-ny roll we sing, It is not re-pre-hen-sive To think what joys our



BA.  *p*

wealth would bring Were we dis-pos'd to do the thing Up - on a scale ex - ten - sive. There's rich mock-tur-tle -



BA.  *(Delighted.)*

thick and clear - You are an op-en-hand-ed dear! No

RU.  *(confidentially)*

Per-haps we'll have it once a year! Tho', mind you, it's ex - pen - sive.



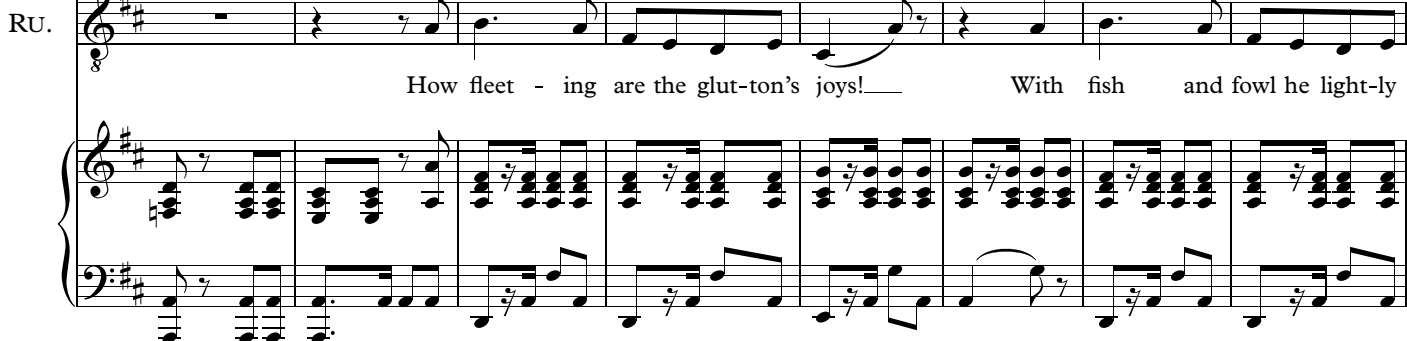
A N.B. An 80-bar cut was made early in the original production: to do likewise, cut from the last ♩ of bar 22 to the last ♩ before letter A2 (turn 2 pages).

BA.  *p*

doubt, it is ex - pen - sive. How fleet - ing are the glut-ton's joys! — With fish and fowl he light-ly

RU.  *p*

How fleet - ing are the glut-ton's joys! — With fish and fowl he light-ly



29 34 (Surprised.)

BA. toys, — As two-and-six?

RU. toys, — And pays for such ex - pen - sive tricks Some - times as much as two-and-six!

36 39 B

BA. Some - times as much as two - and - six! It

RU. As two-and-six. Some - times as much as two - and - six! It

43 47

BA. gives him no ad - van - tage, mind - For you and he have on - ly dined,

RU. gives him no ad - van - tage, mind - For you and he have on - ly dined,

50 (Decisively.)

BA.

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

RU.

(Doubtfully.)
By_ half-a-crown?

57 C (They dance.)

BA.

half-a-crown! Yes, two-and-six is half - a - crown! Then let us be mo-dest-ly

RU.

Yes, two-and-six is half - a - crown! Then let us be mo-dest-ly

64

BA.

mer-ry, And re-joyce with a der-ry downder-ry, For to laugh and to sing No ex-tra-va-gance bring-It's a

RU.

mer-ry, And re-joyce with a der-ry downder-ry, For to laugh and to sing No ex-tra-va-gance bring-It's a

69

BA. joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

RU. joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

più f

74

BA. der - ry, For to laugh and to sing No ex - tra - va - gance bring - It's a joy e - co - no - mi - cal, ve - ry!

RU. der - ry, For to laugh and to sing No ex - tra - va - gance bring - It's a joy e - co - no - mi - cal, ve - ry!

79

BA. *[Silence]*

83

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

p

85

BA. nev - er tried to hide it), I moist - en my in - si - pid fare With wa - ter - which I

90 93

BA. can't a-bear - This pleas-ing fact our souls will cheer, With fif-ty thou-sandpounds a year We

RU. Nor I - I can't a - bide it.

97 A2

BA. could in-dulge in ta-ble beer! We could-I've tried it! Oh, he who
(Incredulously.)

RU. Get out! Yes, yes, of course you've tried it! Oh, he who

104

BA. has an in-come clear Of fif - ty thou-sand pounds a year Can

RU. has an in-come clear Of fif - ty thou-sand pounds a year Can

111 (Doubtfully.)

BA. pur-chase all his fan-cy loves - Con-spi-cuous hats - Two-shil-ling gloves?

RU. pur-chase all his fan-cy loves - Two-shil-ling gloves -

B2

117

BA. Yes, think of that, two - shil - ling gloves! Cheap

(Positively.)


RU. Two-shil-ling gloves - Yes, think of that, two - shil - ling gloves! Cheap

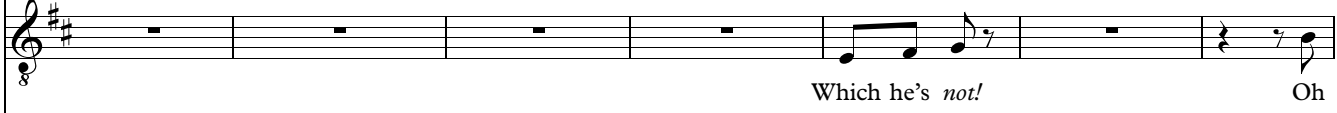
123 127

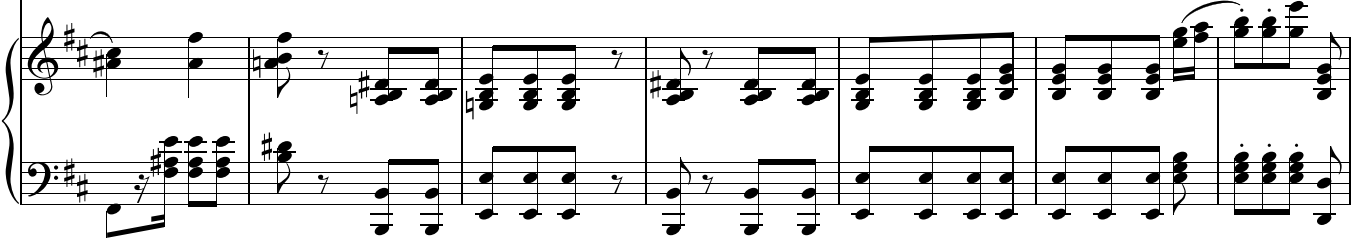
BA. shoes and ties of gau - dy hue, And Wa-ter - bu-ry watch - es, too -

RU. shoes and ties of gau - dy hue, And Wa-ter - bu-ry watch - es, too -

130 134

BA.  And think that he could buy the lot Were he a don-key - Oh no, he's *not!*

RU.  Which he's *not!* Oh



137 **C2** (They dance.)

BA.  That kind of don-key he is *not!* Then let us be modestly

RU.  no, he's *not!* That kind of don-key he is *not!* Then let us be modestly



144 147

BA.  mer-ry, And re-joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing-It's a

RU.  mer-ry, And re-joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing-It's a



149

BA. joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

RU. joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

più f

154

BA. der - ry, For to laugh and to sing Is a ra - tion - al thing - It's a joy e - co - no - mi - cal, ve - ry!

RU. der - ry, For to laugh and to sing Is a ra - tion - al thing - It's a joy e - co - no - mi - cal, ve - ry!

p

D

159

165

E

171

177

F

183

(Exit
BARONESS.)

189

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 to-morrow! 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. When you find you're a broken-down critter

Song (Rudolph)

Allegretto doloroso (♩ = 84)

RUDOLPH

RU.

1. When you find you're a bro-ken-down

8

RU.

crit-ter, Who is all in a trim-mle and twit-ter, With your pa-late un-plea-sant-ly bit-ter, As

13

RU.

if you'd just bit-ten a pill - When your legs are as thin as di - vi - ders, And you're plagu'd with un - ru - ly 'in-

18

RU.

-si - ders', And your spine is all creep-y with spi-ders, And you're high-ly gam-boge in the gill -

23 (Almost spoken.)

RU. *Creep-y! Creep-y! When you've got a bee-hive in your*

dim. pp p

27

RU. *head, And a sew-ing ma-chine in each ear, And you feel that you've eat-en your*

31 **B**

RU. *bed, And you've got a bad head-ache, a head-ache down here—*

35

RU. *When such facts are a-bout, And those symp-toms you find In your bo-dy or— crown, It's a*

p

40
RU. sha-dy look out-You may make up your mind That you'd bet-ter lie down - Go at

44
RU. once, go at once and_ lie down!

50
RU. 2. When your lips are all smear-y - like tal-low, And your tongue is de-cid-ed - ly

54
RU. yal-low, With a pint of warm oil in your swal-low, And a pound of tin-tacks in your

58 **D**

RU. chest - When you're down in the mouth with the va-pours, And all o-ver your Mor-ris wall-

62

RU. -pa-pers Black bee-tles are cut-ting their ca-pers, And— crawl-y things nev-er at

66 **un poco ritenuto** **E** a tempo (♩ = 84)

RU. rest - Craw-ly things! Craw-ly things! When you doubt if your head is your

71

RU. own, And you jump when an o-pen door slams - Then you've got to a state, to a

75
 RU.
 state which is known To the me - di - cal world as 'jim - jams'.

79 **F**
 RU.
 If such symp-toms you find In your bo-dy or head, They're not ea-sy to quell - You may

84
 RU.
 make up your mind You are bet-ter in bed, For you're not at all well, No, you're not at all well, not at

89 *tr* *(Sinks exhausted and weeping at foot of well.)*
 RU.
 all 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-flings 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 win?

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!

No. 12. Act I Finale

(CS16) Go, summon all the people! (Rudolph, Ludwig, Chorus, Notary, & Solos)

Allegro vivace e agitato (♩ = 132)

The piano introduction is in 2/4 time, marked *ff*. The right hand features a rapid sixteenth-note melody, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

4 **RUDOLPH** *Come hi - ther, all you peo - ple - When you hear the fear - ful news,*

RU.

Go, sum-mon all the peo-ple! When they hear the fear-ful news,

LU.

LUDWIG

All the pret-ty wo-men weep-'ll, Men will

8

RU.

And they'll all cry 'Lord, de-fend us!' When they learn the fact tre-men-dous That to

LU.

And they'll all cry 'Lord, de-fend us!' When they learn the fact tre-men-dous
shi-ver in their shoes.

fp

The piano accompaniment for the vocal lines is in 2/4 time, marked *fp*. It features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, often using chords and grace notes. The key signature changes to two sharps (D major) at measure 8.

11

RU. give this man his gru - el This ple - bei - an man of shod - dy -

LU. In a Sta - tu - to - ry Du - el - This con -

14

RU. Your Grand Duke does not re - fuse!

LU. -temp - ti - ble no - bo - dy - Your Grand Duke does not re - fuse!

17

S. **A** *p* With fal - t'ring feet, And our

A. *(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.)*

T. *p* With fal - t'ring feet, And our

B.

CS16/1

21 *mus-cles in a qui-ver,*

S. A. arms and legs a-qui-ver, Ou-r fate we meet With our feel-ings all un-strung! If our plot com-plete He has

T. B. arms and legs a-qui-ver, Ou-r fate we meet With our feel-ings all un-strung! If our plot com-plete He has

CS16/2

25

S. A. man-ag'd to dis-ki-ver, There is no re-treat - There is no re-treat - We shall cer-tain - ly be hung!

T. B. man-ag'd to dis-ki-ver, There is no re-treat - no re-treat - We shall cer-tain - ly be hung!

CS16/3

CS16/4

unis.

30

S. A. - tain - ly be hung!

T. B. - tain - ly be hung!

p

35 RUDOLPH (*aside to LUDWIG*)

RU. Now you be - gin and pitch it strong-walk in - to me a - bu-sive - ly -

LU. LUDWIG (*aside to RUDOLPH*)
I've sev-'ral

39

LU. e - pi-thets that I've re-serv'd for you ex - clu-sive - ly. A choice se - lec-tion I have here when you are

43

RU. Now, you be - gin - No, you be - gin - No, you be - gin!

LU. rea - dy to be - gin. No, you be - gin - No, you be - gin! No, you be - gin!

S. A. (*Trembling.*) *p* unis.
Has it happ'd as we ex -

T. B. (*Trembling.*) *p*
Has it happ'd as we ex -

CS16/5

B Allegro non troppo e pesante (♩ = 100)

47

S. A. -pect-ed? Is our lit-tle plot de - tect-ed?

T. B. -pect-ed? Is our lit-tle plot de - tect-ed?

52 RUDOLPH (*furiously*)

RU. 1. Big bombs, small bombs, great guns and lit-tle ones! Put him in a pil-lo-ry! Rack him with ar-til-le-ry!

LU.

56

RU.

LU. LUDWIG (*furiously*)

Long swords, short swords, tough swords and brit - tle ones! Fright him in - to fits!

59

RU. You muff, sir! E - nough, sir! A

LU. Blow him in - to bits! You lout, sir! Get out, sir!

(Pushes him.)

f

62

RU. hit, sir! It's tit, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's -

LU. Take that, sir! For tat, sir! Tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's -

(Slaps him.)

cresc.

66

CHORUS (*appalled*)

S. A. When two dought - y he - roes thun - der, All the world looks on in won - der; *is lost*

T. B. When two dought - y he - roes thun - der, All the world looks on in won - der;

CS17/1

f

N.B. The second verse of this was cut early in the original production:
to do likewise, cut bars 70-93 (all of this page and the next, resuming at letter C).

70

S. A. When such men their tem-per lose,— Aw - ful are the words they use!

T. B. *unis.* Aw - ful, aw - ful, aw - ful! are the words they use!

CS17/2

76

RU. *(Fostling him.)* Whom are you al-lud-ing to?

LU. *(Fostling him.)* 2. Tall snobs, small snobs, rich snobs and need-y ones! Where are you in-trud-ing to?

p *f*

80

RU. Fat snobs, thin snobs, swell snobs and seed - y ones!

LU. I ra - ther think you err. To

p

83

RU. *To you, sir! I do, sir! I*

LU. *whom do you re - fer? To me, sir? We'll see, sir!*

86 *(Makes a face at LUD.)*

RU. *jeer, sir! Gri-mace, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's -*

LU. *(Makes a face at RUD.)*

LU. *Look here, sir- A face, sir! Tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's -*

90 **CHORUS** *(appalled)* *the ef - fect's*

S. *f* *When two he - roes, once pa - ci - fic, Quar - rel, then the row's ter - ri - fic!*

T. *f* *When two he - roes, once pa - ci - fic, Quar - rel, then the row's ter - ri - fic!*

B. *(CS17/3)*

C

94

S. A. *the ef -*
When two he - roes, once pa - ci - fic, Quar - rel, then the

T. B. *the ef - fect's*
When two he - roes, once pa - ci - fic, Quar - rel, then the row's ter - ri - fic! When two he - roes quar - rel, quar - rel,

CS17/4

[(During the 'quarrel', LISA & NOTARY have entered to see what all the fuss is about.)]

100 *-fect's*

S. A. *The ef - fect's* *The ef - fect's*
row's ter - ri - fic! Then the row's ter - ri - fic! Then the row's ter - ri - fic!

T. B. *The ef - fect's* *The ef - fect's* *The ef - fect's*
Then the row's ter - ri - fic! Then the row's ter - ri - fic! Then the row's ter - ri - fic!

CS17/5

D **Un poco più lento**

105

RU. **RUDOLPH**
He has in - sult - ed me, and, in a breath, This day we fight a

LU. **LUDWIG**
He has in - sult - ed me, and, in a breath, This

fp

Recit.

111

RU. *du-el to the death!*

LU. *day we fight a du-el to the death!* NOTARY (*checking them*) *You mean, of course, by du-el (ver-bum sat.), A*

Moderato (♩ = 58)

117

No. *Sta-tu-to-ry Du-el. Ac-cord-ing to es-tab-lish'd le-gal u - ses, A*

S. A. *Why! what's that?*

T. B. *Why! what's that?*

(CS18/1)

Moderato (♩ = 58)

121

No. *card a-piece each bold dis-pu-tant choos-es - Dead as a door-nail is the dog who los-es - The*

125 *steps*

No. win-ner walks in-to the dead man's shoes-es!

S. A. *steps*
Dead as a door-nail is the dog who los-es - The win-ner walks in-to the

T. B.
Dead as a door-nail is the dog who los-es - The win-ner walks in-to the

CS18/2

130 **E** Più vivo (♩ = 63) **Recit.**
Come, come,

RU. A-greed! A-greed! Come, quick, the pack!
(LUDWIG produces one.)

LU. A-greed! A-greed! Be-hold it

S. A. *unis.*
dead man's shoes-es! A-greed!

T. B. *unis.*
dead man's shoes-es! A-greed!

CS18/3

E Più vivo (♩ = 63) **Recit.**

134 **a tempo** **Recit.** **a tempo**

RU. *I'm on the rack!*

LU. *here!* *I quake with fear!* *First draw to you!*

(Hands pack to NOTARY.) *(NOTARY offers card to LUDWIG.)* *(Indicating RUDOLPH.)*

138 *(Drawing card from his sleeve.)*

RU. *If that's the case -* *Be-hold the King!*

LU. *Be-hold the*

(Same business.)

142 **Molto vivace** (♩ = 138)

LU. *Ace!*

S. A. *[LISA with SOPRANOS.] f*

T. B. *f*

Hur - rah, hur-rah! Our Lud-wig's won, And wick-ed Ru-dolph's course is

Hur - rah, hur-rah! Our Lud-wig's won, And wick-ed Ru-dolph's course is

Molto vivace (♩ = 138)

ff

CS18/3 **CS18/4**

146

S. A. unis. run - So Lud - wig will as Grand Duke reign Till Ru - dolph comes to

T. B. unis. run - So Lud - wig will as Grand Duke reign Till Ru - dolph comes to life a -

CS18/5

150

RU. Which will oc-cur to - mor-row! Yes,

S. A. life a - gain, Till Ru-dolph comes to life a - gain -

T. B. -gain, Till Ru-dolph comes to life a - gain -

p

155

RU. yes, I'll come to life to - mor-row!

Andante non troppo lento (♩. = 80) GRETCHEN (*with mocking curtsey*)

159

GR.  My Lord Grand Duke, fare - well!_____ A pleas-ant jour-ney,

CS19/1

p 

164

GR.  ve-ry, To your con-ve - nient cell In yon - der ce - me - te-ry!

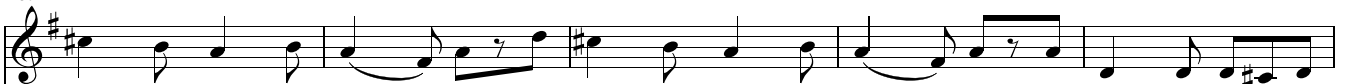
ELSA (*curtseying*)

EL.  Though

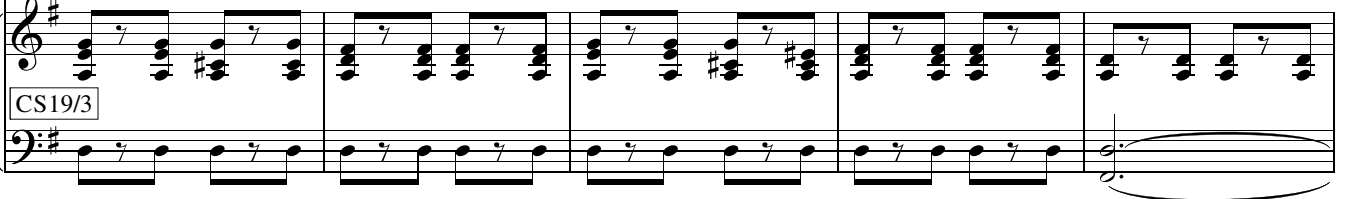
CS19/2



169

EL.  mal - con-tents a - buse___ you, We're much dis-tress'd to lose___ you! You were, when you_ were

CS19/3



174

BE.  So mer - ci-ful, so gen - tle! So

EL.  liv - ing, So lib - 'ral, so___ for - giv - ing!

CS19/4



F

179

BE. high - ly or - na - ment - al!

OLGA

And now that you've de - part - ed, You leave us bro - ken-

CS19/5

184

GR. *(All pretending to weep.)*

BE. Yes, tru - ly, tru - ly, tru - ly, tru - ly - Tru - ly bro - ken-heart-ed! Yes,

EL.

-heart-ed! OL. Yes, tru - ly, tru - ly, tru - ly, tru - ly - Tru - ly bro - ken-heart-ed! Yes,

S. *(Pretending to weep.)*

Yes,

A. *(Pretending to weep.)*

Yes,

T. B.

CS20/1

189 GRETCHEN and BERTHA with SOPRANOS.

GR. BE. *tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!*

EL. OL. *tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!*

S. *tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!* *unis. p*

A. *tru - ly, tru - ly, Tru - ly bro - ken - heart - ed!* *unis. p*

T. B. *(Pretending to weep.) p*

We're tru - ly bro - ken -

We're tru - ly bro - ken -

We're tru - ly bro - ken -

CS20/2

194 *(Mocking him.) unis. (Mocking him.)*

S. A. *-heart - ed, Tru - ly, tru - ly bro - ken - heart - Ha! ha! ha! We're tru - ly bro - ken - heart - Ha! ha! ha!*

T. B. *(Mocking him.) unis. (Mocking him.)*

-heart - ed, Tru - ly, tru - ly bro - ken - heart - Ha! ha! ha! We're tru - ly bro - ken - heart - Ha! ha! ha!

CS20/3

200 **G** Allegro molto vivace con fuoco ($\text{♩} = 152$) RUDOLPH (*furious*)

RU. **CS20/4** R - r - r - r - rap - scal - lions!

S. unis. We're tru - ly bro - ken - heart-ed!

A. We're tru - ly bro - ken - heart-ed!

T. unis. We're tru - ly bro - ken - heart-ed!

G Allegro molto vivace con fuoco ($\text{♩} = 152$)

tr *b* *ff* *p* *f*

206

RU. in pe-ni-ten-tial fires, You'll rue the ri-bald-ry that from you falls! To-mor-row af-ter-noon the

p *f* *p* *f*

211 (Exit RUDOLPH, amid general ridicule.)

RU. law ex-pires, And then - look out for squalls!

sf *f*

Allegretto non troppo (♩ = 126)

215 *f*

S. A. Give thanks, give thanks to way-ward fate—By mys-tic for-tune's sway, Our Lud-wig guides the

T. B. Give thanks, give thanks to way-ward fate—By mys-tic for-tune's sway, Our Lud-wig guides the

CS21/1

(To LUDWIG.)

222 unis.

S. A. helm of State For one de-light-ful day! We hail you, sir! We greet you, sir! Re-

T. B. helm of State For one de-light-ful day! hail you, sir! greet you, sir!

CS21/2

mf

227

S. A. -gale you, sir! We treat you, sir! Our ru - ler he By fate's de-cree For one de-light - ful

T. B. -gale you, sir! treat you, sir! Our ru - ler he By fate's de-cree For one de-light - ful

CS21/3

f

L'istesso tempo

NOTARY

232

No.

S. A.

T. B.

CS21/4

L'istesso tempo

237

No.

LUDWIG

241

LU.

rall.

No. 12a. Oh, a monarch who boasts intellectual graces

Song (Ludwig) with Chorus

Allegro con brio (♩. = 108)

245

CS22/1 *f*

249 LUDWIG V.2: (Alluding to NOTARY.)

1. Oh, a mon-arch who boasts in - tel - lect - u - al gra - ces Can do, if he likes, a good
 2. For — in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els - to -

p

253


deal in a day - Can put all his friends in con - spi - cu - ous pla - ces, With plen - ty to eat and with
 - mor - row will die - The Duke will re - vive, and you'll cer - tain - ly rue it - He'll give you 'what for' and he'll


257

no - thing to pay!
 let you know why!

You'll tell me, no doubt, with un -
 But in twen - ty - four hours there's


261

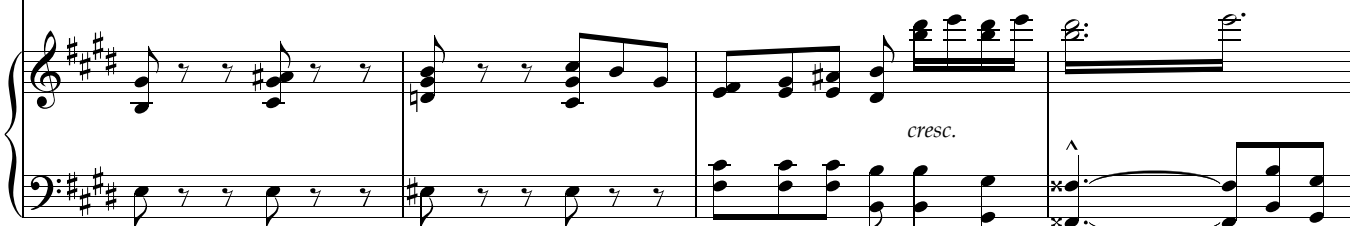
LU.  *-plea-sant gri-ma-ces, To - mor-row, de-priv'd of your rib-bons and la-ces, You'll get your dis-mis-sal-with time to re-new it-With a cen-tu-ry's life I've the right to im-bue it- It's ea-sy to do-and, by*



H

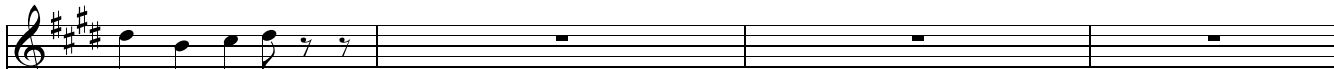
265 V.2: (*Signing paper, which NOTARY presents.*) V.1: (*Dancing.*)

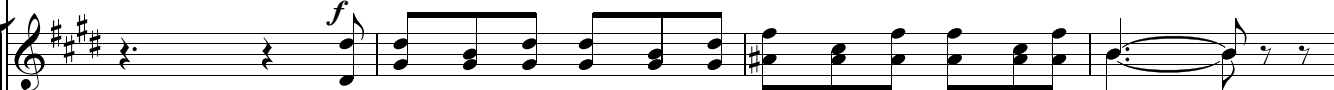
LU.  *ve-ry long fa-ces-But wait! on that to-pic I've some-thing to say! I've some-thing to say- I've Jin-go, I'll do it! It's done! Till I per-ish your mon-arch am I! Your mon-arch am I- Your*

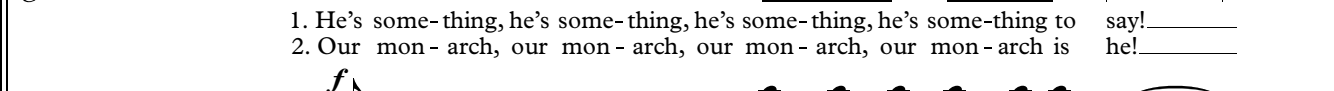


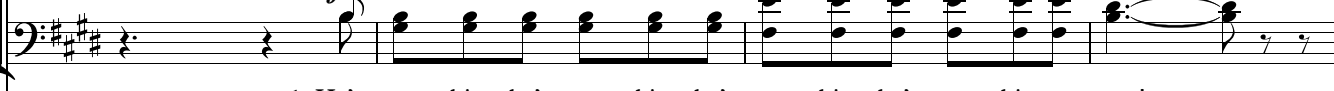
cresc.

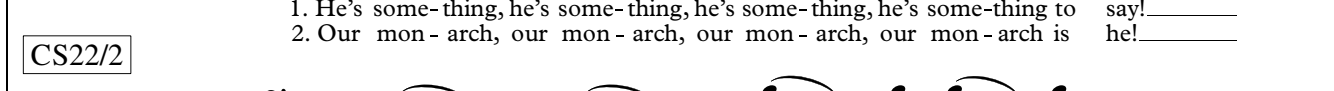
269

LU.  *some-thing to say! mon-arch am I!*

S.  *f*


A.  *f*

T.  *f*

B.  *f*

1. He's some-thing, he's some-thing, he's some-thing, he's some-thing to say! _____
 2. Our mon-arch, our mon-arch, our mon-arch, our mon-arch is he! _____

CS22/2



273

LU.

Oh, — our rule shall be mer-ry—I'm not an as - ce - tic—And while the sun shines we will get up our hay—By a
Though I do not pre-tend to be ve-ry pro-phet-ic, I fan - cy I know what you're go-ing to say—

278

LU.

push-ing young mon-arch, of turn en - er - get - ic, A ve - ry great deal may be done in a day!

J V.1: (During this, LUDWIG whispers to NOTARY, who writes.)
V.2: CHORUS (astonished)

282

S.
A.

Oh, — his rule will be mer-ry—He's not an as - ce - tic—And while the sunshines we will get up our hay—By a
Oh, — it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's per-fect-ly right—we were going to say—

T.
B.

Oh, — his rule will be mer-ry—He's not an as - ce - tic—And while the sunshines we will get up our hay—By a
Oh, — it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's per-fect-ly right—we were going to say—

CS22/3

287

S.
A.

push-ing young mon-arch, of turn en - er - get - ic, A ve - ry great deal may be done in a day!

T.
B.

push-ing young mon-arch, of turn en - er - get - ic, A ve - ry great deal may be done in a day!

CS22/4

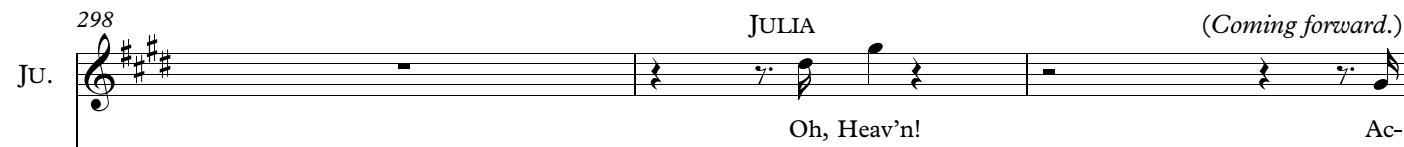
K

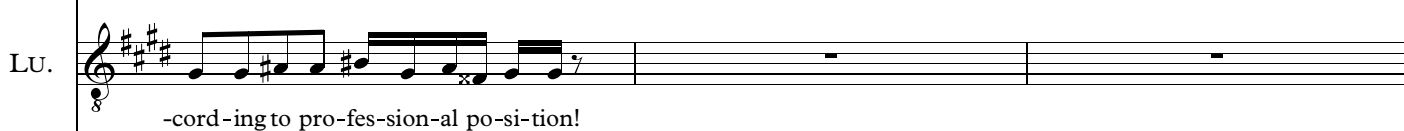
291 (Enter JULIA, at back.)

LUDWIG **Andante moderato** (♩ = 76)

LU. 

LU. 

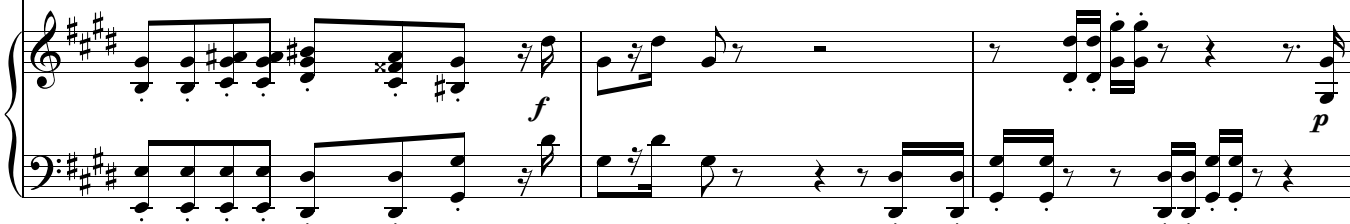
JU. **JULIA** (Coming forward.) 

LU. 

S. A. 

T. B. 

CS23/1



301 **L**

JU. *Ac-cord-ing to pro-fes-sion-al po-si-tion? Then,*

S. *Ac-cord-ing to pro-fes-sion-al po-si-tion!*

T. *Ac-cord-ing to pro-fes-sion-al po-si-tion!*

CS23/2

303

JU. *hor - ror! hor - ror! hor-ror! hor-ror! hor-ror!*

S. *Why, what's the mat-ter? What's the*

T. *Why, what's the mat-ter? What's the*

CS23/3

No. 12b. Ah, pity me, my comrades true

Song (Julia) with Chorus & Ludwig

305 **Andante (l'istesso tempo)** JULIA (LISA clinging to her)

JU. Ah, pi - ty me, my

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?

CS23/4 **Andante (l'istesso tempo)**

dim. *p*

308

JU. com-rades true, Who love, as well I know you do, This gen-tle child, To me so

312

JU. fond-ly dear! Our sis - ter-love so

S. A. *p* What's the mat-ter?

T. B. *p* Why, what's the mat-ter?

CS24/1

tr

316

JU. true and deep From ma-ny an eye un-used to weep Hath oft be - guiled The

320

JU. coy, re - luc - tant tear! Each

S. A. What's the mat-ter?

T. B. Why, what's the mat-ter?

(CS24/2)

tr

M

323

JU. sym - pa-thet-ic heart 'twill bruise When you have heard the fright-ful news (O will it not?)

più f

327

JU. That I must now im - part!_____

S. A. _____

T. B. _____

What's the mat-ter? *cresc.*

Why, what's the mat-ter? *cresc.* What's the

CS24/3

330

JU. Her love for him is all in all! Ah, curs-ed fate!_ that it should

S. A. _____

T. B. _____

mat-ter?

334

JU. fall Un-to my lot To break,_____ to break my dar - ling's heart!_____

338

N

JU.

LU.

LUDWIG

S. A.

T. B.

What means our Ju - lia by these

What's the mat-ter?

Why, what's the mat-ter?

N

CS25/2

341

JU.

LU.

Ah, curs - ed fate!

Ah, curs - ed fate!

fate - ful looks? Please do not keep us all on ten - ter - hooks - Now, what's the

344

JU. Ah, curs - ed fate!

LU. mat-ter? What's the mat-ter?

S. A. What's the mat-ter? What's the mat-ter?

T. B. What's the mat-ter? What's the mat-ter?

CS25/3

346 **Un poco più vivo** (♩ = 108)

JU. Our du-ty, if we're wise, we nev-er shun. This Spar-tan rule ap-plies To ev-'ry-

p

350

JU. -one. In thea-tres, as in life, Each has her line - This part-the Grand Duke's

O Vivace (♩ = 132)

354

JU. wife (Oh a-gon-y!) is mine!

S. *f* Well, what's the mat-ter? Oh!

T. *f* Well, what's the mat-ter? Oh!

(CS26/1) (CS26/2)

O Vivace (♩ = 132)

358

JU. **Recit.** A max-im new I do not start - The ca-nons of dra-

S. *that's* the mat-ter, *that's* the mat-ter, is it?

T. *that's* the mat-ter, *that's* the mat-ter, is it?

Recit.

p

362 Moderato (♩ = 100)

JU. *-ma-tic art De-cree that this re - pul-sive part (The Grand Duke's wife) Is mine!*

LI. *LISA (appalled, to LUDWIG)*
Can this be

CS26/3

366

LI. *so?*

LUDWIG

LU. *I do not know—But time will show If this be so.*

S. *unis.*
Time will show If this be so.

A. *unis.*
Time will show If this be so.

T. *unis.*
Time will show If this be so.

B. *Time will show If this be so.*

No. 12c. Oh, listen to me, dear

Duet (Lisa & Julia) with Chorus

P Allegretto grazioso (♩ = 84)

370 LISA

Oh, lis-ten to me, dear - I love him on-ly, dar-ling! Re-mem-ber, oh, my pet, On

377 *heart*

him my love is set! This kind-ness do me, dear - Nor leave me lone-ly, dar-ling! Be

383 *Our love do not for - get!* **Q**

mer - ci - ful, my pet, — On him my love is — set!

388 JULIA

Now don't be fool-ish dear - You could-n't play it, dar-ling! It's 'lead-ing bus-'ness', pet,

394

JU. *And you're but a sou-brette. So don't be mul-ish, dear - Al-tho' I*

399

JU. *say it, dar-ling, It's not your line, my pet - I play that part, you bet!*

405

JU. *I play it - I play that part, you bet! you bet! you bet!* *(LISA is overwhelmed with grief.)*

411 NOTARY **R**

NO. *The la - dy's_ right. The la-dy's right. Tho' Ju-lia's en-gage-ment Was for the stage meant - It*

416

No.

cer-tain-ly frees Lud-wig from his Con - nu-bi-al pro-mise. Tho' mar-riage con-tracts-or what-e'er you call 'em-

419

No.

Are ve - ry so-lemn, Dra - mat - ic con-tracts (which you all a - dore so)

421

No.

Are ev - en more so!

S. *unis. f*

A. That's ve - ry true! Though mar-riage con-tracts are ve - ry sol-lemn, Dra -

T. *unis. f*

B. That's ve - ry true! Though mar-riage con-tracts are ve - ry sol-lemn, Dra -

CS27/1

423 S rall.

S. A. *3* *3* *3* *3*
-ma-tic con-tracts are ev-en more so!

T. B. *3* *3* *3* *3*
-ma-tic con-tracts are ev-en more so!

CS27/2 *3* *dim.* *p*

No. 12d. The die is cast

Song (Lisa) with Chorus

Andante con molto espressione (♩ = 76)

428 LISA 433

LI. The die is cast, My hopes___ have per - ish'd! Fare-well, O Past,___

p

435

LI. Too bright to last, Yet fond - ly che - rish'd! My hope has fled,___ my

441

LI. life is dead,___ Its doom,___ its doom is spo - - ken!___ My

447

LI. *cresc.* *f*
 day — is night, My wrong — is right, is right In all — men's sight, In

S. *p* *cresc.* *f*
 Her day is night, is right In all, — all men's sight,
 all men's sight,

T. *p* *cresc.* *f*
 Her day is night, is right In all men's,

CS28/1

453 *dim.* 456
 LI. all — men's sight — Ah — me! — Ah — me! —

S. *dim.*
 all — men's sight! —

T. *dim.*
 all — men's sight! —

CS28/2

458 (Exit LISA, weeping.)

LI. 

My heart is bro-ken, is bro-ken. My heart__ is__ bro - ken!_

S. 

A. 

T. 

B. 

bro - ken!_

CS28/3

pp 

466 LUDWIG

LU. 

Poor child! Where will she go? What will she do?

fp 

472 JULIA

JU. 

That is - n't in your part, you know.

LU. 

Quite true! (Sighing.) (With an effort.)

De - pres - sing to - pics we'll not



475

LU. touch up-on - Let us be - gin as we are go - ing on! For

No. 12e. For this will be a jolly Court

Solo (Ludwig) with Chorus & Julia

479 **Allegro vivace** (♩ = 96)

LU. this will be a jol-ly Court, for lit-tle and for big! From

S. A. *f* Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

T. B. *f* Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

[CS29/1] [JULIA with SOPRANOS, NOTARY with TENORS.]

Allegro vivace (♩ = 96)

p *f* *p*

483

LU. morn to night our lives shall be as mer-ry as a grig! All


S. A. Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!


T. B. Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

[CS29/2]


f *p*

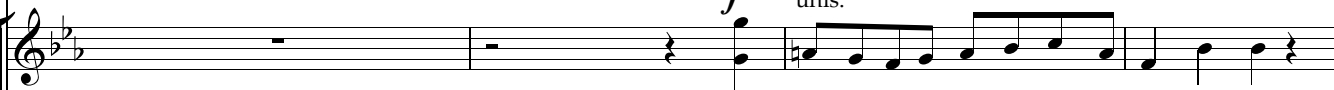
487

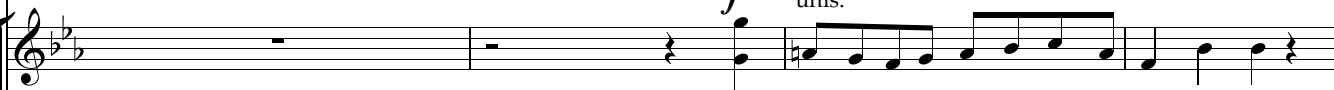
LU.  state and cer-e-mo-ny we'll e - ter-nal-ly a-bol-ish- We don't mean to in-sist up-on un - ne-ces-sa-ry pol-ish- And,

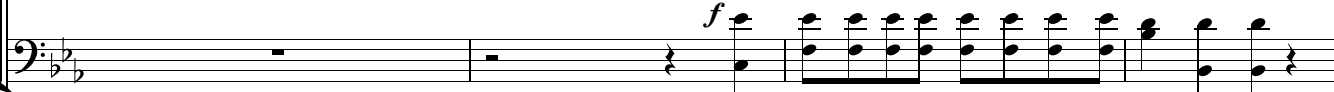


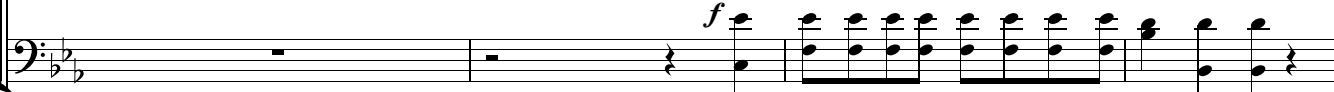
491


LU.  on the whole, I ra-ther think you'll find our rule tol-lol-ish! The

S. *f* unis.  Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

A.  Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

T. *f*  Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

B.  Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

CS29/4 

495

LU.  jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The The

S.  The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

A.  The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

T.  The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

B.  The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

CS30/1 

499 T

LU. *p*
 jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! For

S. *unis. p*
 jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! For

T. *p*
 jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! For

CS30/2

503

LU. *f*
 this will be a jol-ly Court, for lit-tle and for big! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

S. *f p*
 this will be a jol-ly Court, for lit-tle and for big! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From

T. *f unis. p*
 this will be a jol-ly Court, for lit-tle and for big! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From

CS30/3

U

507

LU. *f*
Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

S. *f*
morn to night our lives shall be as mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

A. *f*
morn to night our lives shall be as mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

T. *f* unis.
morn to night our lives shall be as mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nigHalb-pfen-nig!

B. *f*

CS30/4

f *dim.*

512

JU. JULIA
But stay - our new made Court With - out a court-ly coat is. We

p

3

517

JU. shall re-quire Some Court at - tire, And at a mo-ment's no-tice! In clothes of com-mon

3

3

522

JU. *Your new no-lesse Must have a dress*
sort Your cour-tiers must not gro-vel - Your proud *no-lesse* Should wear a dress O - ri - gi-nal and

528

JU. *no-vel!*

S. *f* unis.
 Now let us guess what kind of dress Would be both neat and no-vel!

T. *f* unis.
 Now let us guess what kind of dress Would be both neat and no-vel!

CS31/1

f *p*

534

LUDWIG **V**

LU. *8*
 Old A-thens let's ex - hume! The ne - ces - sa - ry dress - es, Cor -


p *3*


541

LU. *8*
 -rect and true (And all brand new), The com - pa - ny pos - sess - es. Hence - forth our Court cos -

3

546

LU. 
 -tume_ Shall live in song and sto - ry, For we'll up-raise The dead old days Of A - thens in her



552

LU. 
 glo - ry! [JULIA with SOPRANOS.]

S. 
 Yes, let's up - raise The dead old days Of A - thens in her glo - ry! Hur -

A. 
 unis.

T. 
 Yes, let's up - raise The dead old days Of A - thens in her glo - ry! Hur -


B. 
 Yes, let's up - raise The dead old days Of A - thens in her glo - ry! Hur -

CS31/3




557

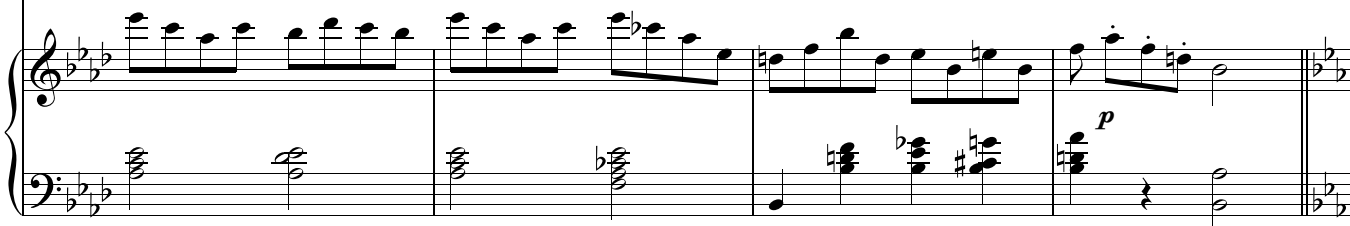
LU. 
 CS31/4 For

S. 
 unis.

A. 
 -rah! Hur-rah! Hur-rah! Hur-rah! A-greed, a - greed, a - greed!

T. 
 -rah! Hur-rah! Hur-rah! Hur-rah! A-greed, a - greed, a - greed!

B. 
 -rah! Hur-rah! Hur-rah! Hur-rah! A-greed, a - greed, a - greed!



561

LU. *8* this will be a jol-ly Court, for lit-tle and for big! From

S. A. unis. *f* Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

T. B. unis. *f* Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

CS32/1

565

LU. *8* morn to night our lives shall be as mer-ry as a grig!

S. A. Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

T. B. Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

CS32/2

569 **W** [LUDWIG *with* BASSES.]

S. A. Sing hey, _____ the jol - ly, jol - ly, jol - ly jinks, Sing hey, _____

T. B. Sing hey, the jol - ly, jol - ly jinks, the jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly

CS32/3

ff

575

S. A. _____ sing hey, sing hey, _____ sing hey, _____ Sing hey, the

T. B. jinks, _____ sing hey, _____ sing hey, _____ Sing hey, the

CS32/4

582 **X**

S. A. jol - ly jinks of Pfen - nig Halb - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

T. B. jol - ly jinks of Pfen - nig Halb - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

CS33/1

587

S. A. jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!

T. B. jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!

CS33/2

(They carry LUDWIG round stage and deposit him on the ironwork of well.
 (♩ = ♩ before) JULIA stands by him, and the rest group round them.)

591

595

598

601

End of Act I

Act II. No. 13. As before you we defile

Introduction & Chorus

SCENE—*Entrance Hall of the Grand Ducal Palace (the next morning)*

Andante maestoso (♩ = 92)

A

Curtain

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.

B

25 *f* 30

T. B. *f* As be-fore you we de-file, E - loi - a! E - loi - a! Pray you, gen-tles, do not

CS34/2

31 35

T. B. smile— If we shout, in clas-sic style, E-loi - a! Lud-wig and his Ju-lia true

CS34/3

37 *f*

S. A. O-

T. B. Wed-ded are each o-ther to - So we sing, till all is blue, E - loi - a! E - loi - a!

CS34/4

43 **C**

S. A. -po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! O - po-po-nax! O-po-po-nax! O-po-po-nax! E-

CS34/5

meno f

46 unis.

S. A. -loi - a! E - loi - a! Wreaths of bay and i - vy twine, E - loi - a! E - loi - a!

T. B. Wreaths of bay and i - vy twine, E - loi - a! E - loi - a!

CS34/6

più f

53

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!

CS35/1

58 **D**

S. A. For as gai-ly we pass on Pro - ba-bly we shall, a - non, Sing a Di - er-get - i - con - E-

T. B. For as gai-ly we pass on Pro - ba-bly we shall, a - non, Sing a Di - er-get - i - con - E-

CS35/2

64

S. A. -loi - a! E - loi - a! E - 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! E - loi - a! E - loi - a! O-

CS35/3

69

S. A. -loi - - a! O - po - po - nax! O - po - po - nax! O - po - po - nax! E -

T. B. -po - po - nax! O - po - po - nax! O - po - po - nax! E - loi - - a! E -

CS35/4

71

S. A. -loi - a! E - loi - a! E - loi - a!

T. B. -loi - a! E - loi - a! E - loi - a!

CS35/5

Attacca

ff

No. 14. Your loyalty our Ducal heart-strings touches

Recit. & Song (Ludwig) with Chorus

Andante (♩ = 92) LUDWIG

LU. 8 Your loy - al - ty our Du - cal heart-strings touch-es: Al -

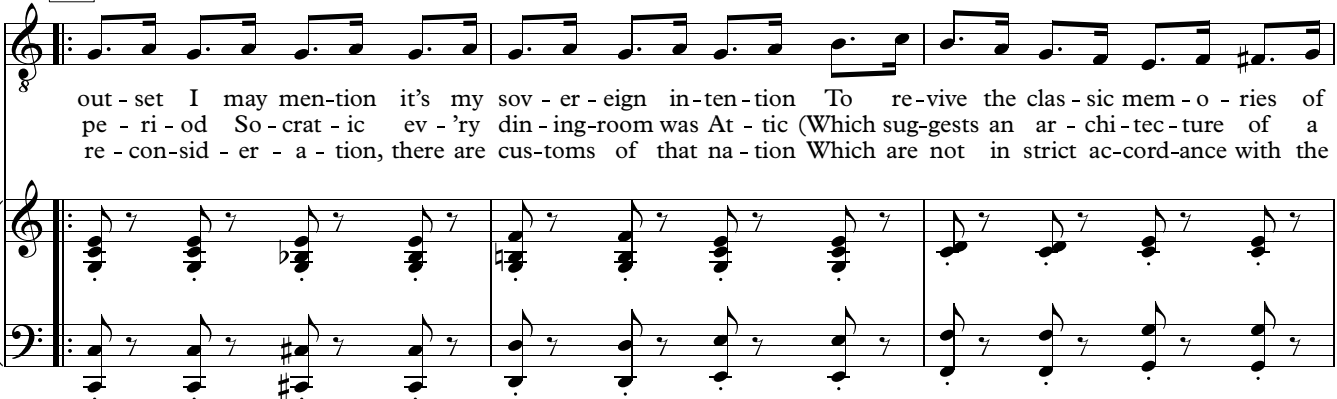
3 8 -low me to pre-sent your new Grand Duch-ess. Should she of-fend, you'll gra-cious-ly ex-cuse her - And

5 LU. 8 kind-ly re-col-lect I did-n't choose her!

Allegretto (♩ = 120)

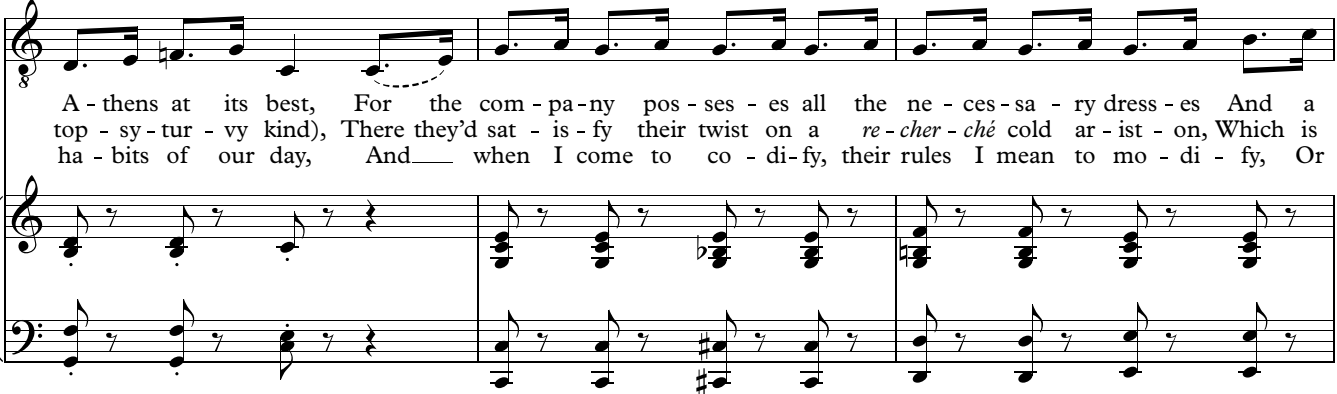
7 LU. 8 1. At the

10 **A**

LU. 

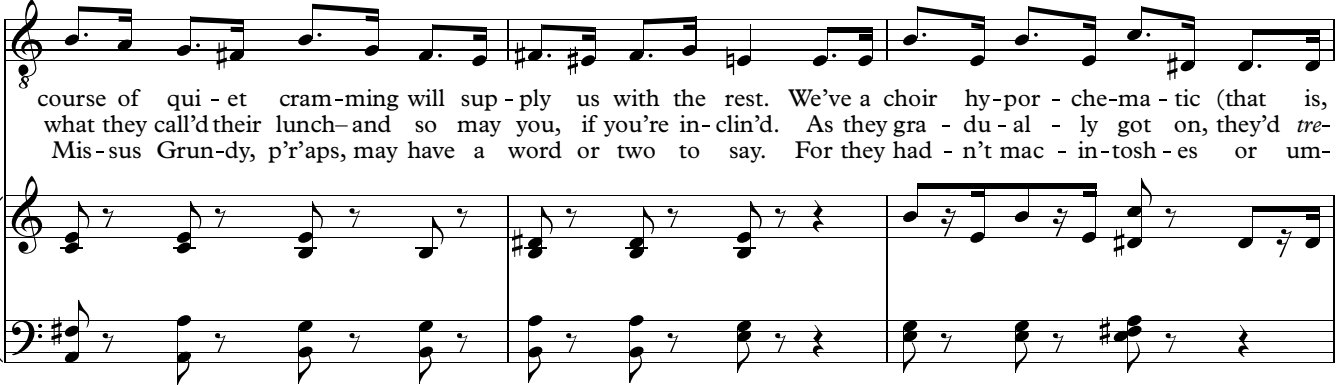
out - set I may men - tion it's my sov - er - eign in - ten - tion To re - vive the clas - sic mem - o - ries of
pe - ri - od So - crat - ic ev - 'ry din - ing - room was At - tic (Which sug - gests an ar - chi - tec - ture of a
re - con - sid - er - a - tion, there are cus - toms of that na - tion Which are not in strict ac - cord - ance with the

13

LU. 

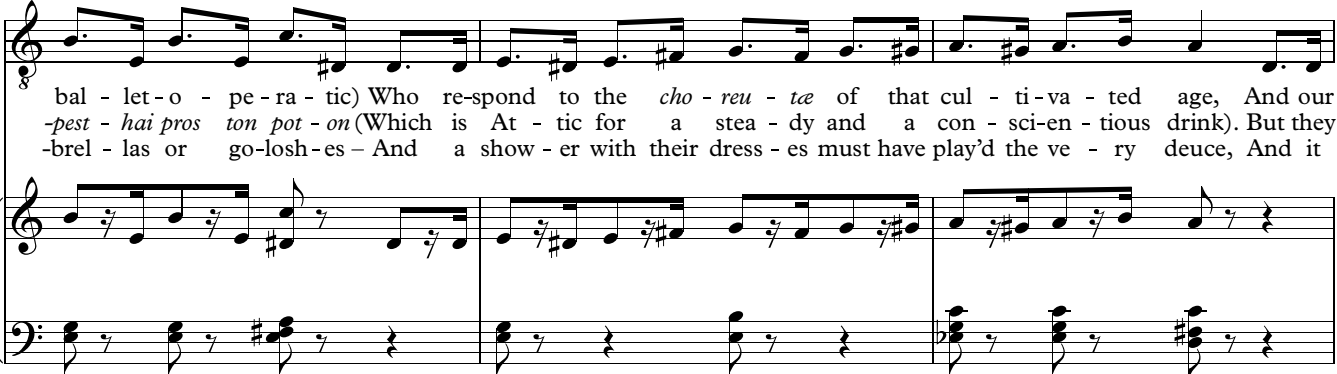
A - thens at its best, For the com - pa - ny pos - ses - es all the ne - ces - sa - ry dress - es And a
top - sy - tur - vy kind), There they'd sat - is - fy their twist on a *re - cher - ché* cold ar - ist - on, Which is
ha - bits of our day, And — when I come to co - di - fy, their rules I mean to mo - di - fy, Or

16

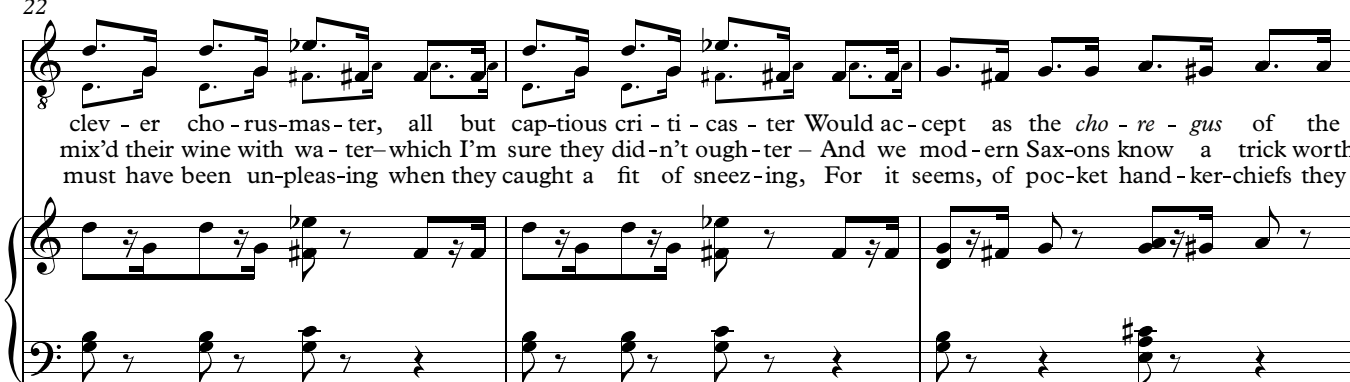
LU. 

course of qui - et cram - ming will sup - ply us with the rest. We've a choir hy - por - che - ma - tic (that is,
what they call'd their lunch - and so may you, if you're in - clin'd. As they gra - du - al - ly got on, they'd *tre -*
Mis - sus Grun - dy, p'r'aps, may have a word or two to say. For they had - n't mac - in - tosh - es or um -

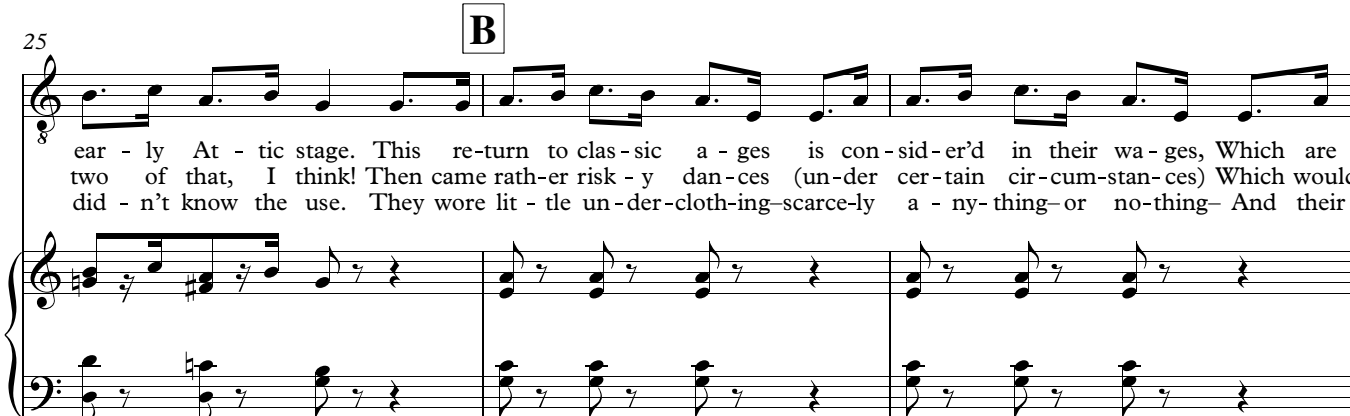
19

LU. 

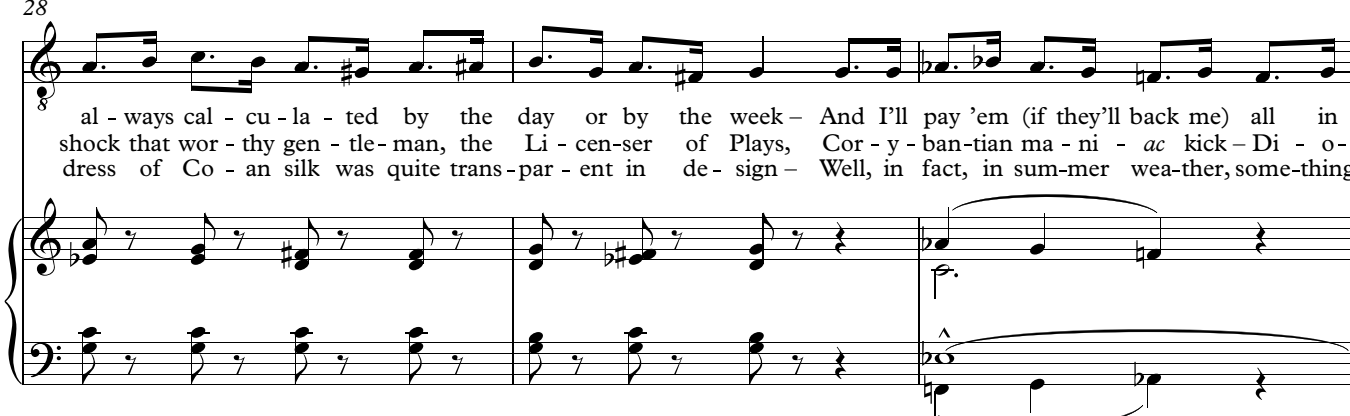
bal - let - o - pe - ra - tic) Who re - spond to the *cho - reu - te* of that cul - ti - va - ted age, And our
- pest - hai pros ton pot - on (Which is At - tic for a stea - dy and a con - sci - en - tious drink). But they
- brel - las or go - losh - es - And a show - er with their dress - es must have play'd the ve - ry deuce, And it

22
LU. 

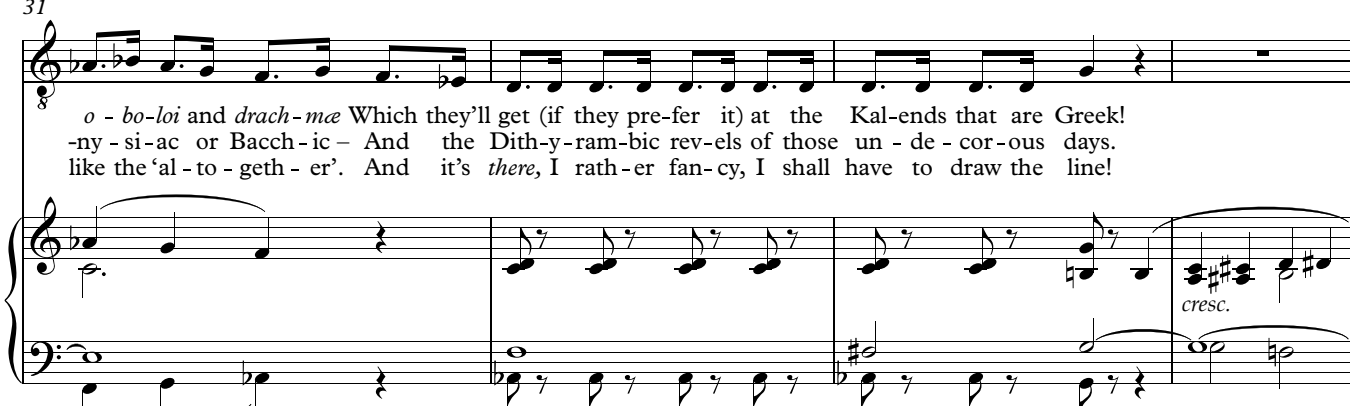
clev - er cho - rus - mas - ter, all but cap - tious cri - ti - cas - ter Would ac - cept as the *cho - re - gus* of the
mix'd their wine with wa - ter - which I'm sure they did - n't ough - ter - And we mod - ern Sax - ons know a trick worth
must have been un - pleas - ing when they caught a fit of sneez - ing, For it seems, of poc - ket hand - ker - chiefs they

25 **B**
LU. 

ear - ly At - tic stage. This re - turn to clas - sic a - ges is con - sid - er'd in their wa - ges, Which are
two of that, I think! Then came rath - er risk - y dan - ces (un - der cer - tain cir - cum - stan - ces) Which would
did - n't know the use. They wore lit - tle un - der - cloth - ing - scarce - ly a - ny - thing - or no - thing - And their

28
LU. 


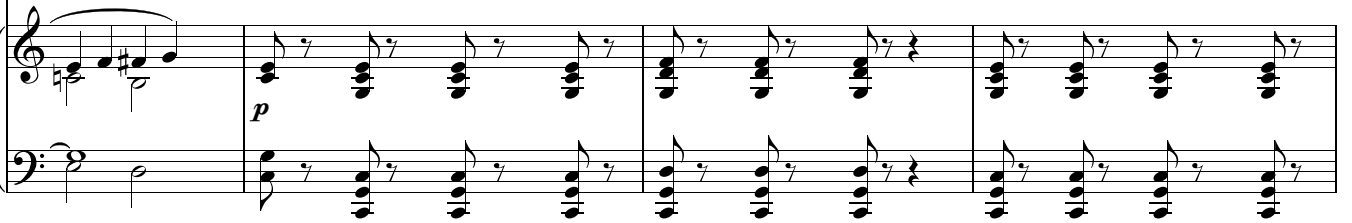
al - ways cal - cu - la - ted by the day or by the week - And I'll pay 'em (if they'll back me) all in
shock that wor - thy gen - tle - man, the Li - cen - ser of Plays, Cor - y - ban - tian ma - ni - ac kick - Di - o -
dress of Co - an silk was quite trans - par - ent in de - sign - Well, in fact, in sum - mer wea - ther, some - thing

31
LU. 

o - bo - loi and *drach - mae* Which they'll get (if they pre - fer it) at the Kal - ends that are Greek!
- ny - si - ac or Bacch - ic - And the Dith - y - ram - bic rev - els of those un - de - cor - ous days.
like the 'al - to - geth - er'. And it's *there*, I rath - er fan - cy, I shall have to draw the line!

cresc.



35 (Confidentially to audience.)

LU.  

At this juncture I may mention That this e - ru - di - tion sham Is but clas - si - cal pre - ten - sion, The re -
 And per - haps I'd bet - ter men - tion, Lest a - larm - ing you I am, That it is - n't our in - ten - tion To per -
 And a - gain I wish to men - tion That this e - ru - di - tion sham Is but clas - si - cal pre - ten - sion, The re -



C

39

LU.  

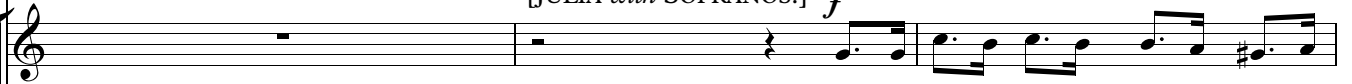
-sult of stea - dy 'cram': Pe - ri - phras - tic me - thods spurn - ing, To this au - di - ence dis - cern - ing I ad -
 -form a Dith - y - ramb - It dis - plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of
 -sult of stea - dy 'cram'. Yet my clas - sic lore ag - gres - sive (If you'll par - don the pos - ses - sive) Is ex -

42

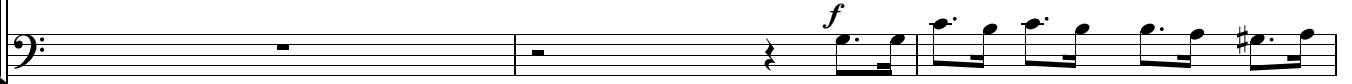
LU.  

-mit this show of learn - ing Is the fruit of stea - dy 'cram'!
 course I'm on - ly mock - ing At the pre - va - lence of 'cram'.
 -ceed - ing - ly im - pres - sive When you're pas - sing an ex - am.

[JULIA with SOPRANOS.] *f*



S. 

- 1. Pe - ri - phras - tic me - thods spurn - ing, To this
- 2. It dis - plays a lot of stock - ing, Which is
- 3. Yet his clas - sic lore ag - gres - sive (If you'll

T. 

- 1. Pe - ri - phras - tic me - thods spurn - ing, To this
- 2. It dis - plays a lot of stock - ing, Which is
- 3. Yet his clas - sic lore ag - gres - sive (If you'll

CS36/3

45

S. A. 1.2.
 au - di - ence dis - cern - ing he ad - mits this show of learn - ing Is the fruit of stea - dy 'cram'!
 al - ways ve - ry shock - ing, And of course he's on - ly mock - ing At the pre - va - lence of 'cram'.
 par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

T. B.
 au - di - ence dis - cern - ing he ad - mits this show of learn - ing Is the fruit of stea - dy 'cram'!
 al - ways ve - ry shock - ing, And of course he's on - ly mock - ing At the pre - va - lence of 'cram'.
 par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

CS36/4

1.2. *ff* 3

48

LU. 3. 3/4

2. In the
 3. Yes, on

S. A. 3/4
 pass - ing an ex - am.

T. B. 3/4
 pass - ing an ex - am.

3. *p* CS36/5 *f* 3

53 **D** Andante con moto (♩ = 92)
 unis. *f*

S. A. CS37/1
 Wreaths of bay and i - vy twine, E - loi - a! E - loi - a!

T. B. unis. *f*
 Wreaths of bay and i - vy twine, E - loi - a! E - loi - a!

f con forza

59

S. A. Fill the bowl with Les - bian wine, — And to re - vel-ry in - cline - E - loi - a! O -

T. B. Fill the bowl with Les - bian wine, — And to re - vel-ry in - cline - E - loi - a!

CS37/2

63

S. A. -po - po - nax! O - po - po - nax! O - po - po - nax! E - loi - a! O -

T. B. O - po - po - nax! O - po - po - nax! O - po - po - nax! E -

CS37/3

65

S. A. -po-po-nax! O-po-po-nax! O-po-po-nax! E - loi - a! E - loi - a! E - loi - a! _____

T. B. -loi - a! E - loi - a! E - loi - a! E - loi - a! _____

CS37/4

ff

Segue

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

No. 15. Yes, Ludwig and his Julia are mated!

Recit. (Ludwig) & Song (Lisa)

Recit. LUDWIG

LU. 8

Yes, Lud - wig and his Ju - lia are ma - ted!

LU. 4

For when an ob - scure co - me - dian, whom the law backs, To sov - reign rank is prompt - ly el - e - va - ted, He

(LISA, through this, has expressed intense distress at having to surrender LUDWIG.)

LU. 8

takes it with its in - ci - den - tal draw - backs! So Ju - lia and I are du - ly ma - ted!

Andante con
espressione (♩ = 80)

A

LISA

12

LI.

1. Take care of him - he's much too good to live! With him you must be ve - ry
2. His moods you must as - sid - u - ous - ly watch: When he suc - cumbs to sor - row

17

LI.

gen - - tle: Poor fel - low, he's so high - ly sen - si - tive, And O, so sen - ti - like
tra - - - gic, Some hard - bake or a bit of but - ter - scotch Will work on him

22

LI.

-men - tal! Be sure you nev - er let him sit up late In chil - ly o - pen air con -
ma - gic. To con - tra - dict a cha - rac - ter so rich In trust - ing love were sim - ple

B

28

LI.

-vers - ing - Poor dar - ling, he's ex - tre - me - ly de - li - cate, And wants a deal of nurs -
blind - ness - He's one of those ex - al - ted na - tures which Will on - ly yield to kind -

34

LI.

LU.

LUDWIG

1. I want a deal_____ of nurs - ing!
2. I on - ly yield_____ to kind - ness!

39

LI.

he is cross with pain, A flow - er and a kiss - A sim - ple flow'r - a ten - der kiss Will
O, the pre - sent pain! That flow - er and that kiss - That sim - ple flow'r - that ten - der kiss I

44

LI.

1. bring him round a - gain! 2. ne'er shall give_____ a - gain! (Exit LISA, weeping.)

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. Now Julia, come

Duet (Ludwig & Julia)

Allegretto moderato (♩ = 100)

LUDWIG

LU.

LU.

LU.

12 JULIA

JU. I'm

LU. *his*
give the deuce her due) A sweet (O, jim-in-y!) Mim-in-y-pim-in-y, In-no-cent in-ge-*noo!*

15

JU. much o-blig'd to you, I don't think that would do - To play (O, jim-in-y!) Mim-in-y-pim-in-y,

LU. A sweet (O, jim-in-y!) Mim-in-y-pim-in-y,

18 **A**

JU. In-no-cent in-ge-*noo!* You for-get my spe-cial ma-gic (In a high dra-ma-tic sense) Lies in

LU. In-no-cent in-ge-*noo!*

22

JU. sit - u - a - tions tra - gic - Un - de - ni - a - bly in - tense. As I've jus - ti - fied pro - mo - tion In the

25

JU. his - tri - on - ic art, I'll sub - mit to you my no - tion Of a first - rate part.

LU. Well, let us see your no - tion Of a

JULIA (*spoken, dramatically*):
I have a rival! Frenzy-thrilled,
I find you both together!

29

LU. *Melos*
first - rate part! My heart with horror Hard as the mill -
stands still - chilled - stone nether! Then

33

softly, slyly, snailly, snaky - Crawly, creepy, quailly, quaky - I track her on her homeward way,
As panther tracks her fated prey!

(*Furiously.*) 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!

And then – Remorse! Remorse!

O cold unpleasant corpse,
Avaunt! Avaunt!

That lifeless form
I gaze upon –

37

That face, still warm
But weirdly wan –

Those eyes of glass
I contemplate –

And then, alas,
Too late – too late!

I find she is –
your Aunt!

(Shuddering.)
Then,

41

mad – mad – mad!

With fancies wild –
chimerical –

Now sorrowful –
silent – sad –

Now hullabaloo
hysterical!

45

Ha! ha! ha! ha! But whether I'm sad or whether I'm glad,

Mad! mad! mad! mad!

(Wait till JULIA
springs up.)

49

B

54

JU.

This calls for the re-sour-ces of a high-class art, And sat-is-fies my no-tion of a

58

JU. first - rate part, And sat - is - fies my no - tion of a first - - - rate

LU. And sat - is - fies her no - tion of a first - - - rate

61 *Attacca*

JU. part!

LU. part!

ff

No. 17. Your Highness, there's a party at the door

Chorus with Solos (Baroness & Ludwig)

(Enter all the Chorus, hurriedly, and in great excitement.)

CS37/5 **Allegro con brio** (♩ = 88)

f

5

10 **A**

S. *sf*
A. Your High-ness, there's a par-ty at the door – Your High-ness, at the door there is a par-ty – She

T. *sf*
B. Your High-ness, there's a par-ty at the door – Your High-ness, at the door there is a par-ty – She

CS38/1

15

S. says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be-fore! With

T. says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be-fore! With

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-fore! With

CS38/2

19

S. rage and in-dig-na-tion she is rife, Be - cause our wel-come was-n't ve-ry heart- y - She's as

A. rage and in-dig-na-tion she is rife, Be - cause our wel-come was-n't ve-ry heart- y - She's as

T. rage and in-dig-na-tion she is rife, Be - cause our wel-come was-n't ve-ry heart- y - She's as

B. rage and in-dig-na-tion she is rife, Be - cause our wel-come was-n't ve-ry heart- y - She's as

CS38/3

23

S. A. sul-ky as a su-per, And she's swear-ing like a troop-er, O, you nev-er heard such lan-guage in your life! You

T. B. sul-ky as a su-per, And she's swear-ing like a troop-er, O, you nev-er heard such lan-guage in your life! You

CS38/4

27

BA. **L'istesso tempo** BARONESS

(Enter BARONESS VON KRAKENFELDT, in a fury.) With

S. A. nev-er heard such lan-guage in your life!

T. B. nev-er heard such lan-guage in your life!


CS38/5

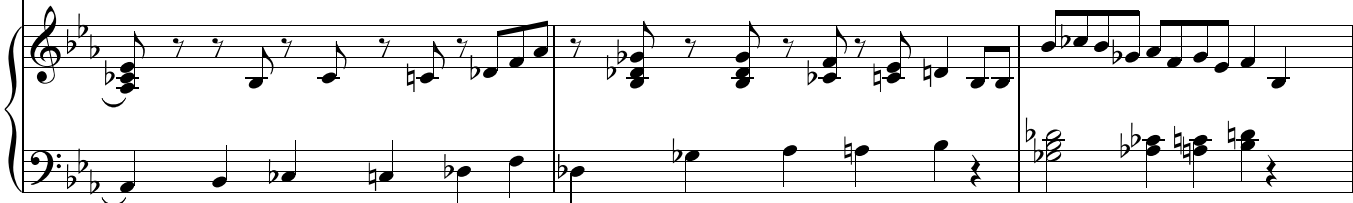
L'istesso tempo

30

BA. fu - ry in - de - scri - ba - ble I burn! With rage I'm near - ly rea - dy to ex - plode! There'll be

32

BA. 
 grief and tri-bu-la-tion when I learn To whom this slight un-bear-a-ble is owed! For what-




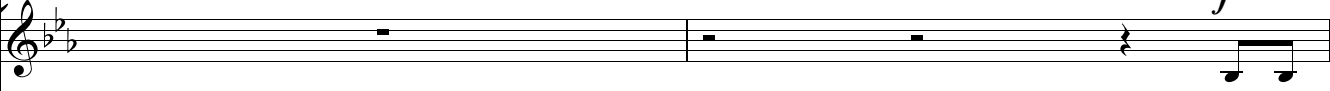
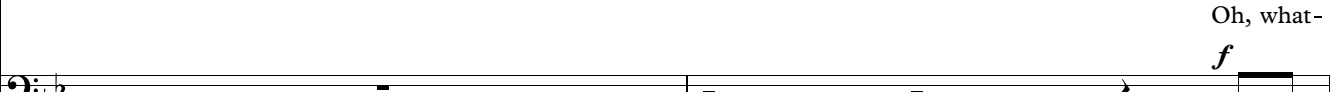


35

BA. 
 -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

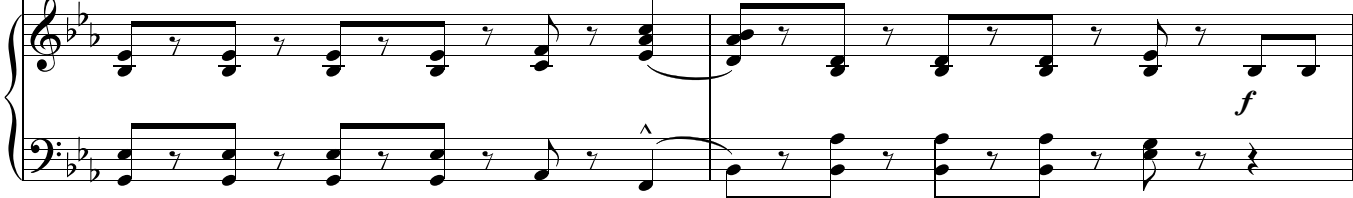


37

BA. 
 hur - ly - bur - ly and a hub-ble-bub-ble I'll pay you for this pret - ty e - pi - sode!

S. 
 A. 
 T. 
 B. 
 Oh, what- *f*
 Oh, what- *f*

(CS38/5)



39

S. A. -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

CS39/1

41

S. A. don't know what she means by 'hub - ble - bub - ble' - No doubt it's an ex - pres - sion *à la mode*.

T. B. don't know what she means by 'hub - ble - bub - ble' - No doubt it's an ex - pres - sion *à la mode*.

CS39/2

B Allegro vivace (♩ = 108)
(To LUDWIG.)

43

BA. Do you know who I am? This

LUDWIG (*examining her*)
I don't; Your coun - te - nance I can't fix, my dear.

CS39/3

49 (*Showing pocket-handkerchief.*)

BA. proves I'm not a sham. Ex -

(*Examining it.*)

LU. It won't; It on - ly says 'Kra - ken - fel dt, Six', my dear.

53

BA. -press your grief pro - found! Ru -

LU. I shan't! This tone I nev - er al - low, my love.

57 (*Astonished.*) **C**

BA. -dolph at once pro - duce! He is - n't at home just

LU. I can't; He is - n't at home just now, my love.

62

BA. *now!*

S. *f* He is - n't at home just now! *f* He has an ap - point - ment par - *(Dancing derisively.)*

A. He is - n't at home just now! He has an ap - point - ment par -

T. He is - n't at home just now! He has an ap - point - ment par -

B. He is - n't at home just now! He has an ap - point - ment par -

(CS39/3)

66

S. -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

A. -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. -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

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

(CS39/4)

70

BA. *But*

S. mak - ing so mer - ry, For he is - n't at home just now! He is - n't at home just now!

A. mak - ing so mer - ry, For he is - n't at home just now! He is - n't at home just now!

T. mak - ing so mer - ry, For he is - n't at home just now! He is - n't at home just now!

B. mak - ing so mer - ry, For he is - n't at home just now! He is - n't at home just now!

(CS39/5)

75 **D**

BA.

bless my heart and soul a-live, it's im - pu-dence per-son - i-fied! I've come here to be

80

BA.

ma - tri-mo - ni - al - ly ma - tri - mo - ni-fied!

LU.

For a - ny dis - ap-point - ment I am

85 **E**

LU.

sor - ry un - af-fect - ed-ly, But yes - ter-day that no - ble-man ex - pir'd quite un - ex-pect - ed-ly -

91 *(Sobbing.)* *p* *f (Then laughing wildly.)*

S. A. 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!

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!

CS40/1 CS40/2

97

S. A. Tol the rid-dle lol! lol lol lay! Tol the rol lid-dle lol, lid-dle lol, lid-dle lol! Tol the rid-dle lol

T. B. Tol the rid-dle lol! lol lol lay! Tol the rol lid-dle lol, lid-dle lol, lid-dle lol! Tol the rid-dle lol

CS40/3

102

S. A. lay! Tol the rol lid-dle lol, lid-dle lol, lid-dle lol! Tol the rid-dle lol lay!

T. B. lay! Tol the rol lid-dle lol, lid-dle lol, lid-dle lol! Tol the rid-dle lol lay!

CS40/4

Dialogue if No. 17a is to be included (if not, cut to the dialogue following 17a):

BARONESS. But this is most unexpected. He was well enough at half-past eleven yesterday.

LUDWIG. Yes. He died at a quarter to twelve.

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. For any disappointment we are sorry unaffectedly

Allegro vivace (♩ = 108)

Chorus

f (Dancing.)

S. A. For a - ny dis - ap - point - ment we are sor - ry un - af - fect - ed - ly, But yes - ter - day that

T. B. *f* (Dancing.) For a - ny dis - ap - point - ment we are sor - ry un - af - fect - ed - ly, But yes - ter - day that

CS40/5

7

S. A. no - ble - man ex - pir'd quite un - ex - pect - ed - ly - Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

T. B. no - ble - man ex - pir'd quite un - ex - pect - ed - ly - Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

CS41/1

13

S. A. lol lol lay! Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay! _____

T. B. lol lol lay! Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay! _____

CS41/2

18

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! _____

CS41/3

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 you to 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?

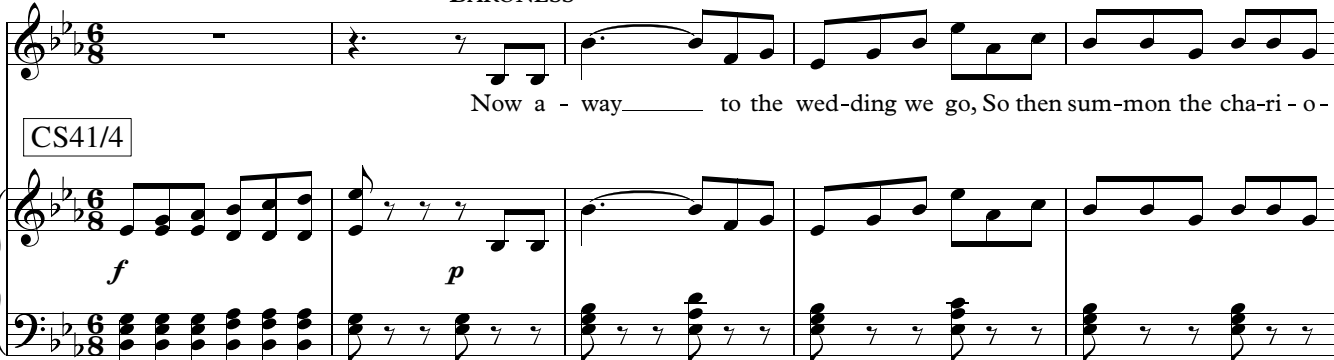
LUDWIG. My good girl, she has the law on her side. Let us both bear this calamity with resignation. If you must struggle, go away and struggle in the seclusion of your chamber.

No. 18. Now away to the wedding we go

Song (Baroness) & Chorus

Allegro vivace (♩ = 108)


BARONESS

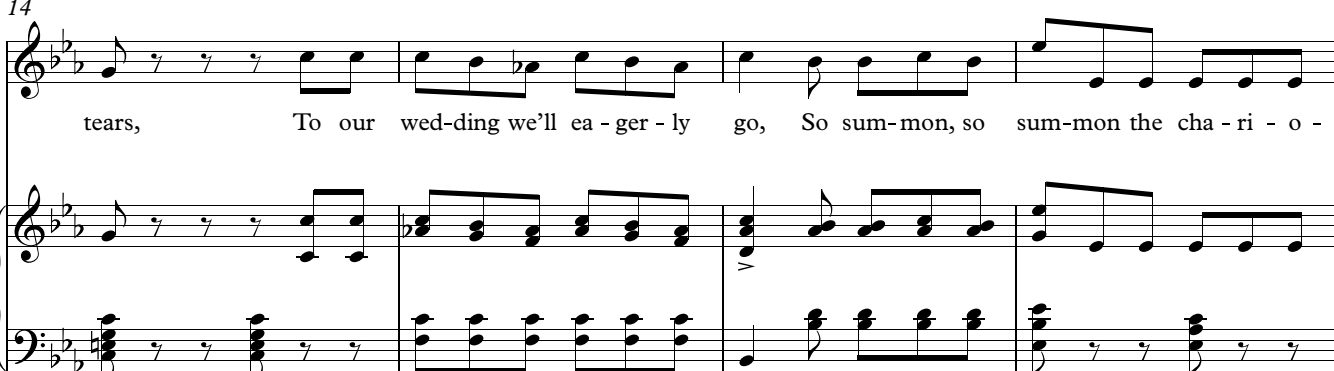
BA. 
 Now a - way _____ to the wed-ding we go, So then sum-mon the cha-ri - o -

CS41/4

f *p*

6 BA. 
 -teers, No kind _____ of re - luc-tance we show To em - bark on our mar-ried ca -

10 BA. 
 -reers. Tho' Ju - lia's e - mo-tion may flow In the form of im - pet - u - ous

14 BA. 
 tears, To our wed-ding we'll ea - ger - ly go, So sum-mon, so sum-mon the cha-ri - o -

J

18

BA. *-teers!_____*

S. **CHORUS** *f* *unis.*

A. *To the wed-ding we'll ea-ger-ly go, So sum-mon, so sum-mon the cha-ri-o-teers!*

T. *f* *unis.*

B. *To the wed-ding we'll ea-ger-ly go, So sum-mon, so sum-mon the cha-ri-o-teers!*

CS41/5

J

(All dance off to wedding except JULIA.)

23

28

K

33

dim. *p*

L'istesso tempo

Segue

39

4

No. 19. So ends my dream

Recit. & Solo (Julia)

L Andante (♩ = 80)

Recit. JULIA

JU. 

So ends my dream – so fades my vi-sion fair! Of hope no gleam – dis-trac-tion and des-

JU. 

10 *dream,* 15
-pair! My cher-ish'd scheme, the Du-cal throne to share, That aim su-preme has fad-ed in-to

JU. 

17 **M** Andante con molto espressione (♩ = 80)
air! _____ All_ is dark - some -

JU. 

22 25
all_ is drea - ry. Bro - ken ev - 'ry pro - mise plight - ed -

28

JU. Sad and sor - ry - weak and wea - ry, Ev - 'ry new-born hope_ is blight-ed!

36 **N** 40

JU. Death the Friend or Death the Foe, Shall I call up - on_ thee? No!

p

44 48

JU. I_ will go on liv - ing, liv - ing, tho' Sad and sor-ry-__ weak_ and wea - ry!

52 **O** 56

JU. Death the Friend or Death the Foe, Shall I call up - on_ thee? No!

p

60 *cresc.* 64 *dim.* **P**

JU. I will go on liv - ing, liv - ing, Sad and sor - ry - wea - ry and weak!

68 *p* 72 *dim.*

JU. Sad and sor - ry, weak and wea - ry! Sad and sor - ry - weak and wea - ry!

JU. I will go on liv - ing, Though sad and sor - ry -

Sad and sor - ry -

82 *p* **Lento** (♩ = 60) *ad lib.* **a tempo**

JU. Sad and sor - ry - Sad and sor - ry - weak and wea - ry!

89 **Q** Allegro vivace (♩ = 132)

JU. *No, no!* *No, no!*

f

97 **R**

JU. *No, no!* *No, no!* *Ah!*

cresc.

109 *f gaily* 114

JU. *No, no! Let the by-gone go by! For no good ev-er came of re-pin - ing:*

p

118 122

JU. *If to-day there are clouds o'er the sky, Yet to-mor-row the sun may be shin - ing!*

126 S 131

JU. To-mor-row, be kind, To-mor-row, to me! With loy-al-ty blind I bow me to thee! To-

135 140

JU. -mor-row, be kind, To-mor-row, to me! With loy-al-ty blind.

145 T

JU. — I bow me to thee! To-day is a day of il-lu-sion and sor-row, So

155 160

JU. vi-va To-mor-row! God save you, To-mor-row! Your ser-vant,

164 168

JU. *To - mor - row! God save you, To - mor - row! Your ser - vant, To -*

173 U

JU. *-mor - row! God save you, To - mor - row! Your ser - vant, To - mor - row!*

182 187

JU. *God save you, To - mor - row! Your ser - vant, To - mor - row!*

191 (Exit JULIA.)

JU. *Your ser - vant, To - mor - row!*

(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.*) Come here – don't be a little fool – I want you. (*LISA suddenly turns and bolts off.*) 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.*) Then you've not married Ludwig? You are still true to me? (*JULIA turns and bolts in grotesque horror. ERNEST follows and stops her.*) 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 bogie!

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. If the light of love's lingering ember

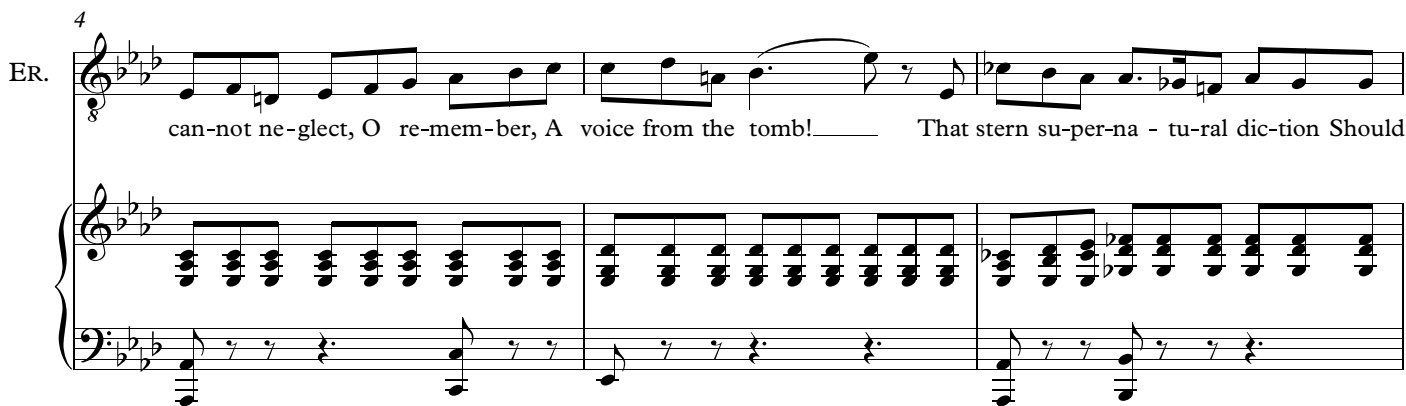
Duet (Ernest & Julia) & Chorus

Andante moderato (♩ = 66)

ERNEST

ER. 

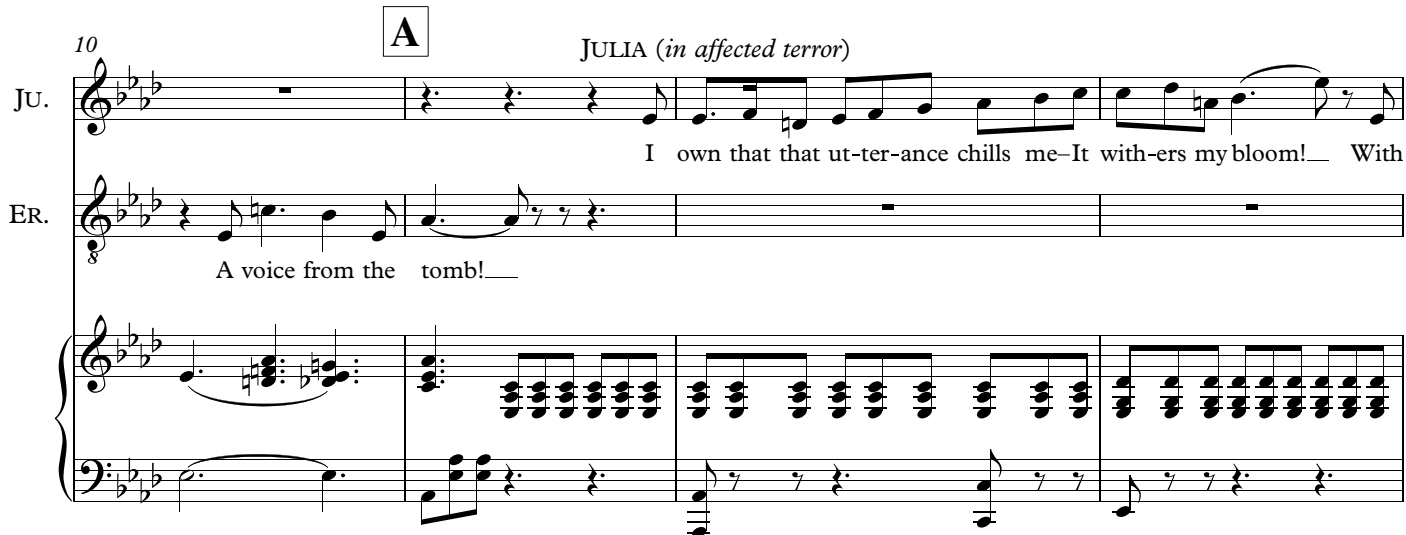
If the light of love's ling-er-ing em-ber Has fa-ded in gloom,—— You

ER. 

can-not ne-glect, O re-mem-ber, A voice from the tomb!—— That stern su-per-na - tu-ral dic-tion Should

ER. 


act as a sol-emn re-strict-ion, Al - tho' by a mere le - gal fic-tion A voice from the tomb!

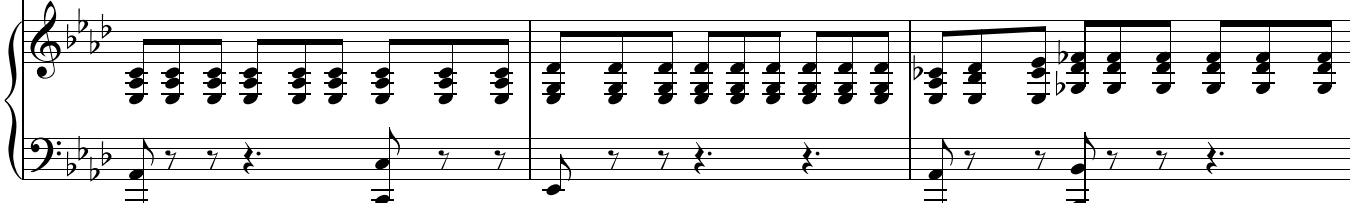
A 

JU. *JULIA (in affected terror)*
I own that that ut-ter-ance chills me-It with-ers my bloom!— With

ER. A voice from the tomb!——

14

JU.  aw - ful e - mo - tion it thrills me - That voice from the tomb! _____ Oh, spec - tre, won't a - ny - thing lay thee? Tho'




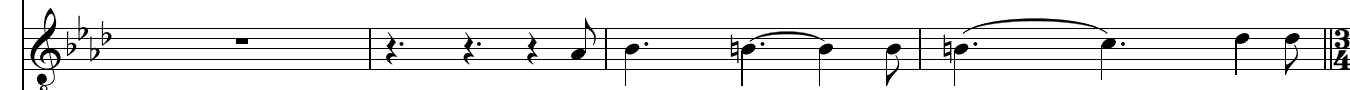
17

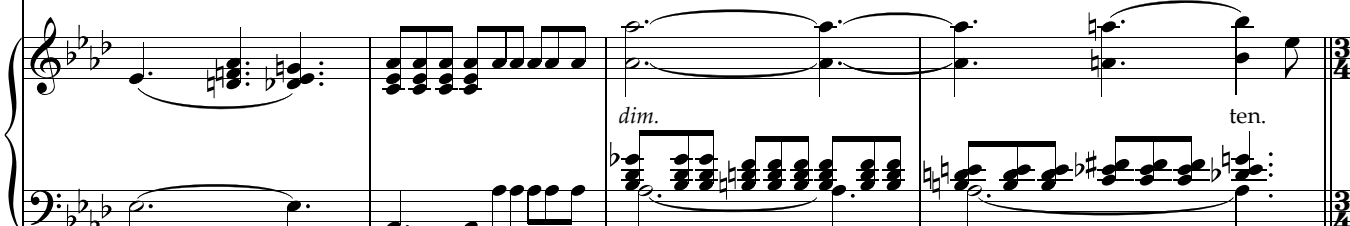
JU.  pain'd to de - ny or gain - say thee, In this case I can - not o - bey thee, Thou voice from the tomb!



20

JU.  Thou voice from the tomb! _____ Thou voice from _____ the tomb! _____ So,

ER.  Thou voice from _____ the tomb, _____ from the



24 **B** Allegretto grazioso. Tempo di Valse (♩. = 66) 28

(Dancing.)

JU.  spec - tre ap - pal - ling, I bid you good - day - Per - haps you'll be call - ing When pass - ing this way. Your

ER.  tomb!



32 C

JU. bo-gey-dom scorn-ing, And all your love-lorn-ing, I bid you good-morn-ing, I bid you good - day. Good-

40 44

JU. -morn-ing, good-morn-ing, good-morn-ing, good - day!_ Ah! So,

48 D

JU. spec-tre ap - pal-ling, I bid you good-day!

ER. *(Furious.)* My of-fer re - cal-ling, Your words I o - bey - Your fate is ap-

57 60

ER. -pal-ling, And full of dis-may. To pay for this scorn-ing I give you fair_ warn-ing I'll haunt you each

E

65

JU. Well, spec-tre ap-

ER. morn-ing, Each night, and each day! I'll haunt _____ you morn-ing, night, and day!

p

73

JU. -pal-ling, I bid you good-day - Per-haps you'll be call - ing When pass-ing this way. — Your bo - gey-dom

ER. To pay _____ this scorn-ing I give _____ you warn-ing I'll haunt _____

76

81

JU. scorn-ing, And all your love - lorn - ing, I bid you good-morn - ing, I bid you good - day. Good-

ER. _____ you each morn-ing, Each night, and each day! — Each

84

88 **F** 92

JU. -morn-ing, good-morn-ing, good-morn-ing, good - day! Ah! So,

ER. morn-ing, each morn-ing, each morn-ing, each morn-ing! I'll haunt, I'll

96 100

JU. spec-tre ap - pal-ling, I bid you good - day! I bid you good - day!

ER. haunt you each night, and each day! I'll haunt you each night,

cresc. molto

103 **G**

JU. good - day! (Exeunt in opposite directions.)

ER. and day!

f

(Re-enter the Wedding Procession, dancing.)

112 **H**

Allegro vivace come primo (♩ = 104)

117 *f* unis. 122

S. A. Now bride-groom and bride let us toast In a mag-num of mer-ry cham-pagne – Let us make___ of this

T. B. Now bride-groom and bride let us toast In a mag-num of mer-ry cham-pagne – Let us make___ of this

CS42/2 CS42/3

123 unis. 126

S. A. mo-ment the most, We may not be so luck-y a - gain. So drink___ to our sov-er-eign host And his

T. B. mo-ment the most, We may not be so luck-y a - gain. So drink___ to our sov-er-eign host And his

CS42/4

128 130 unis.

S. A. high-ly in-tel-li-gent reign – His health and his bride's let us toast In a mag-num, a mag-num of mer-ry cham-

T. B. high-ly in-tel-li-gent reign – His health and his bride's let us toast In a mag-num, a mag-num of mer-ry cham-

CS42/5

133 **J**

S. A. -pagne!

T. B. -pagne!

ff

N.B. No. 21 was cut early in the original production: to do likewise, keep the final triplet of No. 20, and add the first LH ♩ of No. 21 to No. 22.

138

No. 21. Come, bumpers – aye, ever-so-many

Brindisi (Baroness) with Chorus

Allegro con brio (♩ = 80)

BARONESS

BA. (CS43)

1. Come, bump - ers – aye, ev - er - so - ma - ny – And
 (2. I) once gave an ev - en - ing par - ty (A)

5

BA. then, if you will, ma - ny more! This wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry,
 sand - wich and cut - o - range ball), But my guests had such ap - pe - tites heart - y That I could - n't en -

9

BA.

Pom - mé-ry, Sev-en - ty - four! Old wine is a true pa - na - ce - a For ev - 'ry con -
-joy it, en - joy it at all! I made a he - ro - ic en - dea - vour To look un - con -

13

BA.

-cei - va - ble ill, When you cher - ish the sooth - ing i - de - a That some - bo - dy
-cern'd, but in vain, And I vow'd that I nev - er - oh nev - er - Would ask an - y -

17

BA.

else - pays the bill! Old wine is a plea - sure that's hol - low When
- bo - dy a - gain! But there's a dis - tinc - tion de - ci - ded - A

21

BA.

at your own ta - ble you sit, For you're think - ing each mouth - ful you swal - low Has cost you, has
dif - fer - ence tru - ly im - mense - When the wine that you drink is pro - vi - ded, pro - vi - ded At

25

Un poco rit.**a tempo** (♩ = 80)

BA.

cost you a three-pen-ny bit! ___ So bump-ers- aye, ev-er-so - ma - ny - And then, if you will, ma-ny
some-bo-dy el - se's ex - pense. ___ So bump-ers- aye, ev-er-so - ma - ny - The cost we may safe - ly ig -

30

BA.

more! ___ This wine does-n't cost us a pen-ny, Tho' it's Pom-mé- ry, Seven - ty -
-nore! ___ For the wine does-n't cost us a pen-ny, Tho' it's Pom-mé- ry, Seven - ty -

34

BA.

-four! ___
-four! ___

S.
A.

1. So, bump-ers- aye, ev - er-so - ma - ny - And then, if you will, ma - ny more! ___ This
2. So, bump-ers- aye, ev - er-so - ma - ny - The cost we may safe - ly ig - nore! ___ For the

T.
B.

1. So, bump-ers- aye, ev - er-so - ma - ny - And then, if you will, ma - ny more! ___ This
2. So, bump-ers- aye, ev - er-so - ma - ny - The cost we may safe - ly ig - nore! ___ For the

CS43/1

39

S.
A.

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four! —
 wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty -

T.
B.

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four! —
 wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty -

CS43/2

1. (No 1st/2nd time bar in CS.)

p

44

BA.

2. I

S.
A.

- four! —

T.
B.

- four! —

2.

Attacca

No. 22. Why, who is this approaching?

Solo (Ludwig) & Chorus

Allegro marziale (♩ = 120)

(Cornet, behind the scenes.)

ff 3 3 3 3

5 3 3 3 3 *p* trill

8 LUDWIG

LU. Why, who is this ap-proach-ing, Up - on our joy en-croach-ing? Some

12 LUDWIG

LU. ras - cal come a - poach - ing Who's heard that wine we're broach - ing?

K CS43/3 trill

16

S. A. *p* 3 Who may this be? Who may this

T. B. *p* 3 Who may this be? Who may this be?

19

S. A. be? Who is he?

T. B. Who is he?

CS43/4

22

S. A. Who is he? (Enter HERALD.)

T. B. unis. Who is he?

Attacca

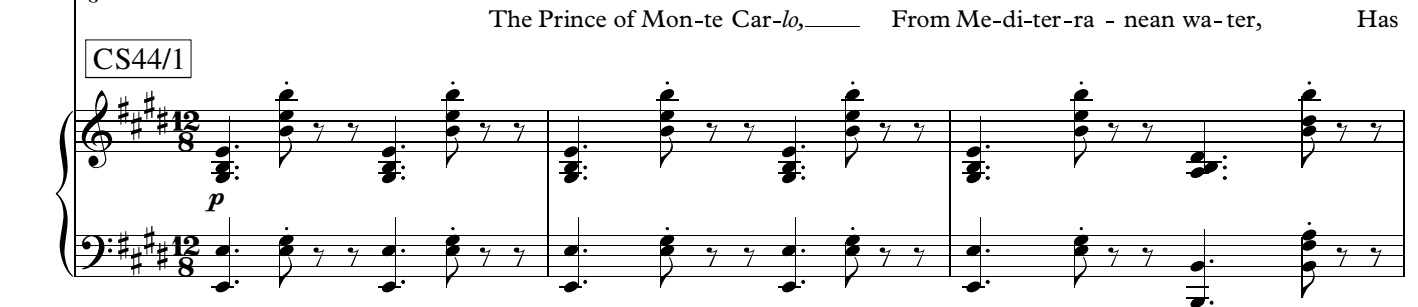
No. 23. The Prince of Monte Carlo

Song (Herald) & Chorus

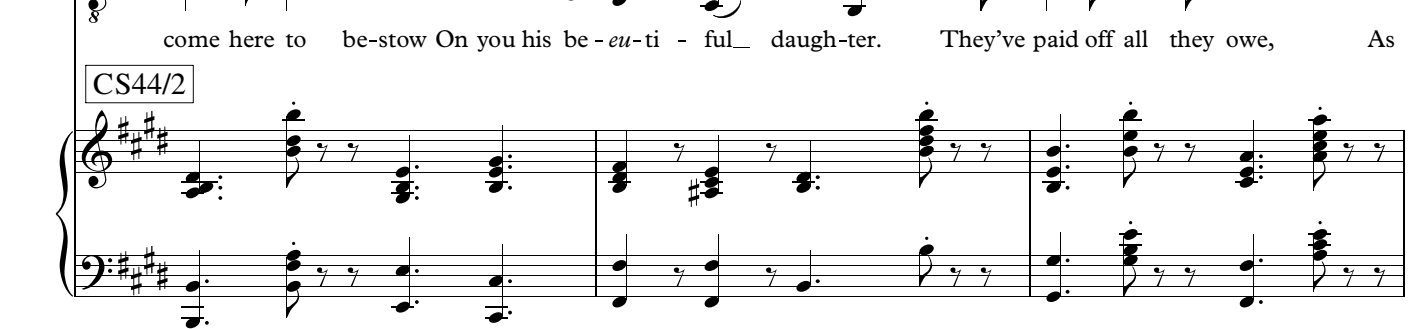
Un poco più lento (♩ = 88)


HERALD


HE. 

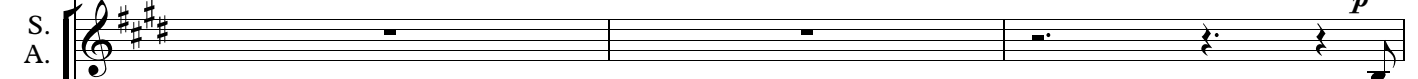
CS44/1 


HE. 

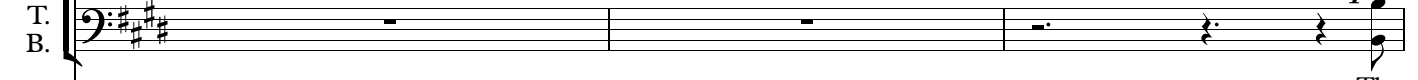
CS44/2 


HE. 

S. 

A. 

T. 

B. 

CS44/3 

10 **L**

HE.  From Me-di-ter-ra - nean wa-ter, On you his be-


CS44/4

S.  Prince of Mon-te Car-lo, — Has come here to be-stow

A.  Prince of Mon-te Car-lo, — Has come here to be-stow

T.  Prince of Mon-te Car-lo, — Has come here to be-stow

B.  Prince of Mon-te Car-lo, — Has come here to be-stow



13

HE.  -eu-ti - daugh-ter. As ev - 'ry states-man ough-er - That

S.  - ful daugh-ter. They've paid off all they owe, —

A.  - ful daugh-ter. They've paid off all they owe, —

T.  - ful daugh-ter. They've paid off all they owe, —

B.  - ful daugh-ter. They've paid off all they owe, —

CS44/5



16

HE. *8* Prince of Mon-te Car-lo

S. A. And his be - eu - ti - ful daugh-ter!

T. B. And his be - eu - ti - ful daugh-ter!

CS45/1

19

HE. *8* **M** The Prince of Mon-te Car-lo, Who is so ve-ry par-tick-ler, Has

CS45/2

22

HE. *8* heard that you're al-so For ce - re - mo - ny a stick-ler - There-fore he lets you know By

CS45/3

25 **un poco rit.**

HE. word of mouth au-ric-'lar - (That Prince of Mon-te Car-lo Who is so ve - ry par-tick-'lar) - That

CS45/4

28 **N a tempo (♩ = 88)**

HE. Prince of Mon-te Car - lo, _____ Has

S. *p* From Me - di - ter - ra - nean wa - ter,

A. *p* From Me - di - ter - ra - nean wa - ter,

T. *p* From Me - di - ter - ra - nean wa - ter,

B. *p* From Me - di - ter - ra - nean wa - ter,

N a tempo (♩ = 88)

30

HE. 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.

T. His be - eu - ti - ful daugh-ter.

B. His be - eu - ti - ful daugh-ter.

CS45/6

32

HE. *8* paid off all they owe, That

S. A. As ev - 'ry states - man ought - er -

T. B. As ev - 'ry states - man ought - er -

CS46/1

34

HE. *8* Prince of Mon-te Car-lo

S. A. And his be - eu - ti - ful daugh-ter. *sf p*

T. B. And his be - eu - ti - ful daugh-ter. His be - eu - ti - ful

CS46/2

36 **rall.**

HE.  The Prince of Mon-te Car-lo, He lets you


S.  His daugh - - -


T.  daugh - - - ter, His daugh - - -


CS46/3 **rall.**




38 **Attacca**

HE.  know he's here to be-stow His be - eu - ti - ful daugh - ter!

S.  - - - - - ter!

T.  - - - - - ter!

CS46/4 **Attacca**

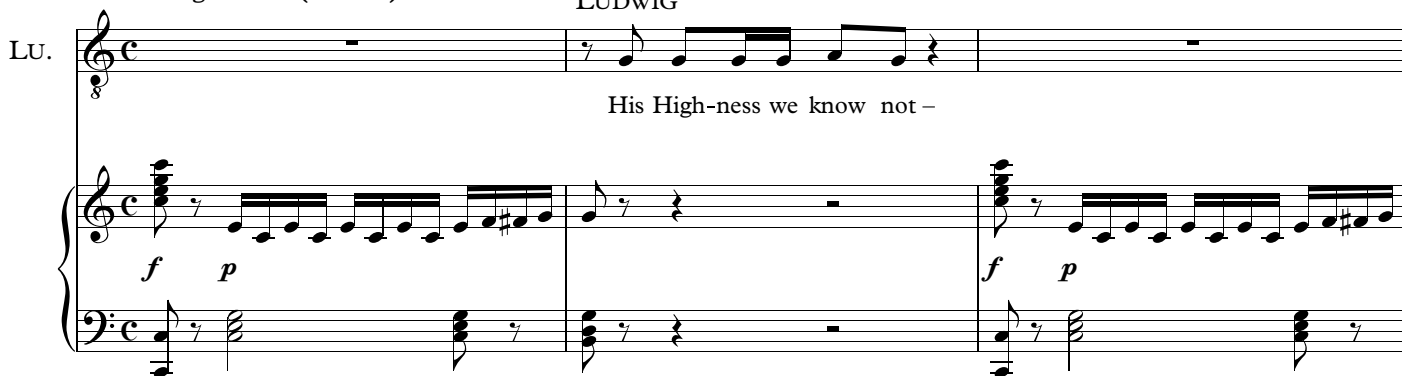


No. 24. His Highness we know not

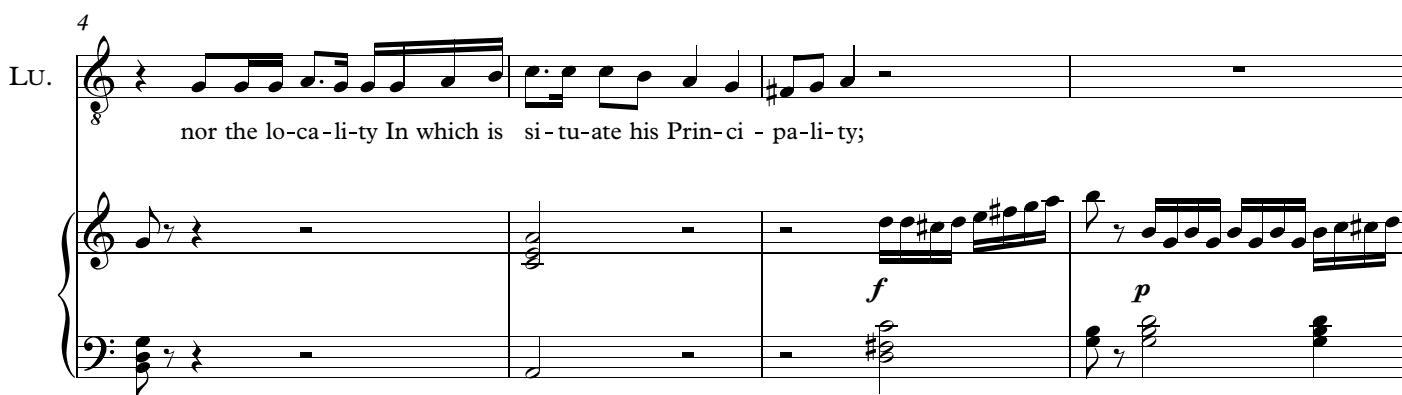
Recit. (Ludwig)

Allegro vivo (♩ = 120)

LUDWIG

LU. 

His High-ness we know not -

LU. 

nor the lo-ca-li-ty In which is si-tu-ate his Prin-ci - pa-li-ty;

LU. 

But, as he guess-es by some odd fa - ta - li-ty, This is the shop for cut and dried for-

LU. 

-ma-li-ty! Let him ap-pear - He'll find that we're Re-mark-a-ble for cut and dried for-

15 **O** Moderato à la Marcia (♩ = 108) (Exit HERALD. LUDWIG beckons his Court.)

LU. *-ma - li - ty!*

LUDWIG *speaks*: I have a plan – I'll tell you all the plot of it –
He wants formality – he shall have a lot of it!

19

23 **Q** Più vivace (♩ = 132). *Melos* LUDWIG *whispers to them*: Conceal yourselves, and when I give the cue,
Spring out on him – you all know what to do!

23

28 **R** (All conceal themselves behind the draperies that enclose the stage.)

28

32

36 *Attacca*

No. 25. We're rigged out in magnificent array

Entrance of Prince & Princess with Costumier, Herald, & Six Nobles
Duet (Prince & Princess of Monte Carlo)

(Pompous March. Enter the PRINCE and PRINCESS OF MONTE CARLO, attended by six theatrical-looking nobles, the Court Costumier and Herald.)

Allegro à la Marcia (♩ = 104)

ff

S L'istesso tempo (♩ = 104)
p

10 PRINCE
PR. 1. We're rigged out in mag - ni - fi - cent ar - ray

(CS47/1) CS47/2

13 PR. (Our own clothes are much gloom - ier) In cos - tumes which we've hired by the


CS47/3

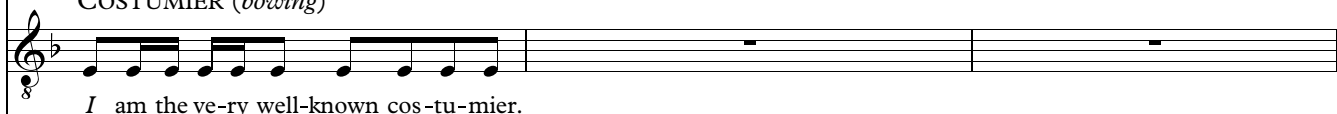
16

PR.  day From a ve - ry well - known cos - tu - mier.




19

PR.  PRINCESS **T** With a bril-liant staff a Prince should make a show.

CO.  COSTUMIER (*bowing*) I am the ve-ry well-known cos-tu-mier.

CS47/4



22

PR.  (It's a rule that nev - er va - ries), So we've en-gag'd from the Thea-tre

CS47/5



25

PR.  Mo - - - na - co Six su - per - nu - me - ra - ries.

CS47/6



U

28

PR. At a sa - la-ry im-mense, Quite re-gard-less of ex-pense,

2 TENOR NOBLES
NBS. We're the su-per-nu-me-ra-ries. At a sa - la-ry im-mense, Quite re-gard-less of ex-pense,

HERALD
HE. At a sa - la-ry im-mense, Quite re-gard-less of ex-pense,

PRINCE
PR. At a sa - la-ry im-mense, Quite re-gard-less of ex-pense,

4 BASS NOBLES
NBS. We're the su-per-nu-me-ra-ries. At a sa - la-ry im-mense, Quite re-gard-less of ex-pense,

CS48/1

V

32

PR. Six su - per - nu - me - ra - ries! Six su - per - nu - me - ra - ries! Ah! _____

NBS. Six su - per - nu - me - ra - ries! Six su - per - nu - me - ra - ries! Ah! _____

HE. Six su - per - nu - me - ra - ries! Six su - per - nu - me - ra - ries! Ah! _____

PR. Six su - per - nu - me - ra - ries! Six su - per - nu - me - ra - ries! Ah! _____

NBS. Six su - per - nu - me - ra - ries! Six su - per - nu - me - ra - ries! Ah! _____

CS48/2

p

36

PR.  Ah!

NBS  Ah!

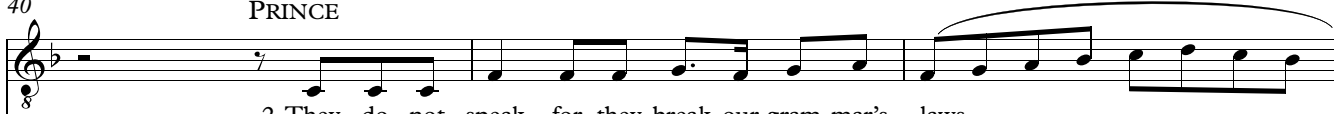
HE.  Ah!


PR.  Ah!

NBS  Ah!

CS49/1  *dim.* *pp*

40 PRINCE

PR.  2. They do not speak, for they break our gram-mar's laws,

CS49/2  *p*

43

PR.  And their lan-guage is la - ment - a - ble - And they nev - er take off their gloves, be -

CS49/3 

46

PR. *8* -cause _____ Their nails are not pre - sent - a - ble!

NBS _____ SIX NOBLES
Our

CS49/4

49

PR. PRINCESS **T2** _____
To ac - count for these short-com-ings ma - ni - fest _____

NBS _____
nails are not pre-sent - a - ble!

CS49/5

pp *p*

52

PR. _____ We ex-plain in whis-per ba - ted, They're wealth-y mem-bers of the brew-ing in - ter -

CS49/6

55

PR. 

-est To the Peer - age e - le - va - ted.

CS50/1



58

PR. 

They are ve - ry, ve-ry rich And ac - cord - ing - ly, as sich, To the

2 TENOR NOBLES

NBS 

To the Peer-age e - le - va - ted. We are ve - ry, ve-ry rich And ac - cord - ing - ly, as sich, To the

HERALD

HE. 

They are ve - ry, ve-ry rich And ac - cord - ing - ly, as sich, To the

PRINCE

PR. 

They are ve - ry, ve-ry rich And ac - cord - ing - ly, as sich, To the

4 BASS NOBLES

NBS 

To the Peer-age e - le - va - ted. We are ve - ry, ve-ry rich And ac - cord - ing - ly, as sich, To the

CS50/2

U2



62 V2

PR. Peer - age e - le - va - ted, E - le - va - ted! Ah!

NBS Peer - age e - le - va - ted, E - le - va - ted! Ah!

HE. Peer - age e - le - va - ted, E - le - va - ted! Ah!

PR. Peer - age e - le - va - ted, E - le - va - ted! Ah!

NBS Peer - age e - le - va - ted, E - le - va - ted! Ah!

CS50/3

p

66

PR. Ah!

NBS Ah!

HE. Ah!

PR. Ah!

NBS Ah!

CS51/1

dim. *pp*

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!

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 (♩ = 160)

50 53

3

3

57 **C** 61

65 69

73 **D** 77

f

81 85

88 **E** 92

ff

3

3

3

The musical score consists of three systems of piano music. The first system begins at measure 97 and features a dynamic marking 'F' in a box above measure 99. The second system starts at measure 106. The third system starts at measure 113. The score is written for piano with treble and bass staves.

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 ingenious 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. Take my advice – when deep in debt

Song (Prince of Monte Carlo) with Chorus

Allegro con brio (♩. = 104)

PRINCE

PR. 

(NOBLES bring forward a double
Roulette table, which they unfold.)

1. Take my ad - vice - when deep in debt, Set up a
(2. A cos - mic) game is this Rou - lette! The lit - tle

CS51/2

f *p*

PR. 

bank and play Rou - lette! At once dis - trust you sure - ly lull, And rook the pi - geon and the
ball's a true co - quette - A mai - den coy whom 'num - bers' woo - Whom six - and - thir - ty sui - tors

CS51/3

PR. 

A

gull. The bird will stake his ev - 'ry franc In wild at - tempt to break the bank - But you may
sue! Of all com - plex - ions, too, good luck! For some are red and some are black, And some must

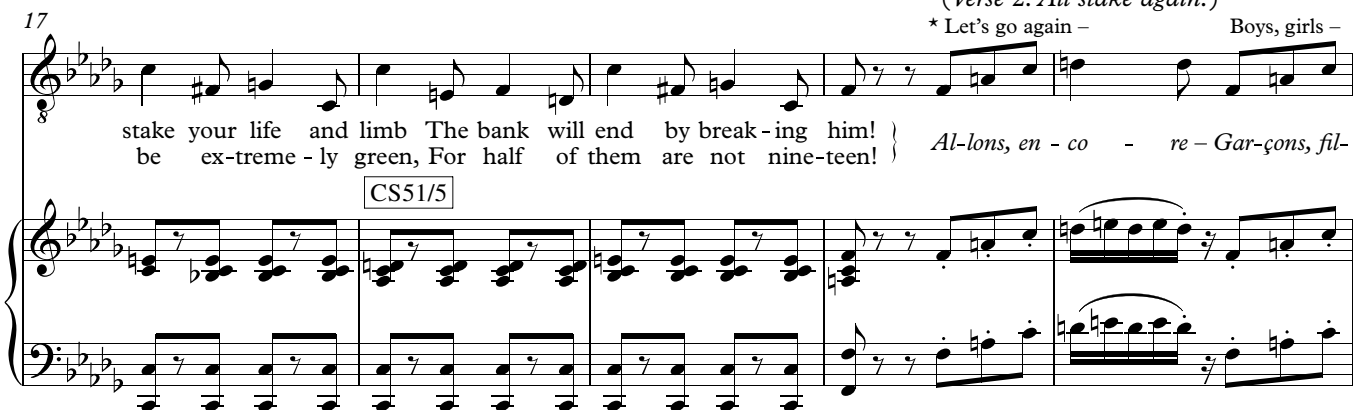
CS51/4

(Verse 1: All crowd round and eagerly
stake gold on the board.)

(Verse 2: All stake again.)

* Let's go again -

Boys, girls -

PR. 

stake your life and limb The bank will end by break - ing him! }
be ex - treme - ly green, For half of them are not nine - teen! } *Al - lons, en - co - re - Gar - çons, fil -*

CS51/5

22 Your golden louis – Your cartwheels! Hello!

PR. *8*

-let - tes - Vós lou-is d'or - e - Vós roues d'char - ret- te! Ho - là! ho-là! Ho - là! ho-là! ho - là! _____

CS51/6

p cresc.

28 **B** But place your bets – Come on, class – The time is going on – The bank is breaking –
Come on, crowd! The wheel spins – The time is running out –

PR. *8*

*Mais faites vos jeux - Al-lons, la clas - se - Le temps se pas - se - La banque se cas - se -
Mais faites vos jeux - Al-lons, la fou - le! Ça roule-ça rou - le - Le temps s'é - cou - le -*

CS52/1

f p mf

34 No more bets! The seventeen black, odd and manqué!
Spoken (both verses): *Rien ne va plus!* The thirty-five red – odd and passé!

PR. *8*

*Le dix - sept noir, im-pair et man - que! Ho -
Le trente-cinque rouge - im-pair et pas - sel! Très*

CS52/2

pp

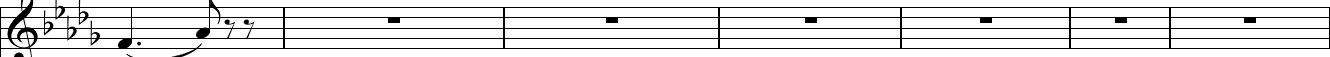
39 Hello! hello! long live the bank!
Well done, students of the class!

PR. *8*


*-là! ho-là! vi - ve la ban - que! For ev - 'ry time the board you spin, The bank is bound to
bien, é - tu-dians de la clas - se! The mo - ral's safe - when you be - gin, The bank is bound to*

CS52/3


44 **C**

PR.  win!____
win!____

(During Chorus, PRINCESS and COSTUMIER rake in all the stakes.)

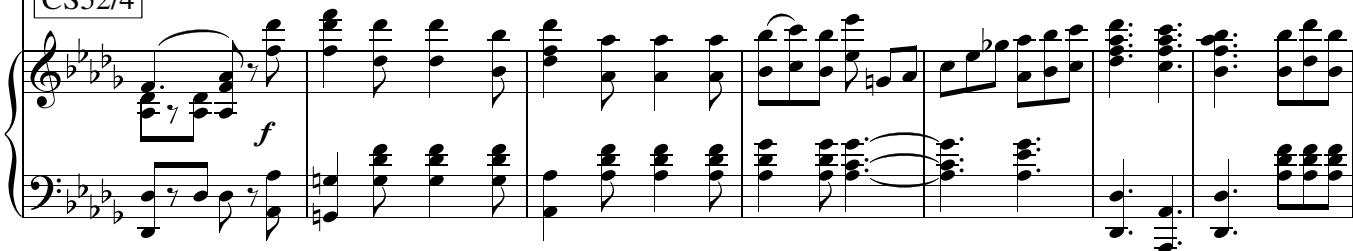
S.  *f*

A. 1. For ev - 'ry time the board you spin, The bank is bound____ to win!____
2. The mo - ral's safe - when you be - gin, The bank is bound____ to win!____

T.  *f*

B. 1. For ev - 'ry time the board you spin, The bank is bound____ to win!____
2. The mo - ral's safe - when you be - gin, The bank is bound____ to win!____

C


CS52/4  *f*

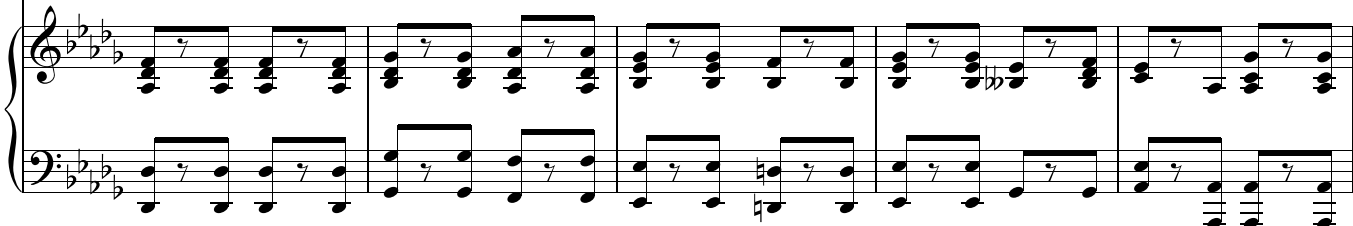
51

PR.  2. A cos - mic
3. The lit - tle ball's a flirt in - bred - She flirts with black - she flirts with

CS52/5  *p*

56

PR.  red; From this_ to that she hops a - bout, Then back to this_ as if in doubt. To call_ her

CS52/6 

61 **A2**

PR. *8* thought-less were un-kind - The child is mak - ing up her mind, For all the world like all the

CS52/7

colla voce

Let's go again -
a tempo (♩ = 104)

66 (All stake again.) Boys, girls -

PR. *8* rest, Which pré-ten-dant will pay the best! Al-lons, en - co - re - Gar-çons, fil - let - tes - Vós lou-is

CS53/1

71 Your golden louis - Your cartwheels! Hello!

PR. *8* d'or - e - Vós roues d'char-ret - te! Ho - là! ho-là! Ho - là! ho-là! ho - là! Mais

B2

CS53/2

p cresc.

77 But place your bets - No more bets!

PR. *8* **f** Who made a loss A long time ago Will win today! Spoken: Rien ne va plus!

faites vos jeux - Qui per-te fit Au temps ja - dis Gagne au-jour-d'hui!

CS53/3

f p mf pp

84 Tra la la la! the double zero! You lose everything, my noble heroes!

PR. 

CS53/4 Tra la la la! le dou - ble zé - ro! Vous per-dez tout, mes no-bles hé - ros! Wher-e'er at last the CS53/5



90 **C2**

PR. 

ball pops in, The bank is bound to win! (PRINCE gathers in the stakes. The Nobles fold up table and take it away.)

S. 

A. 

T. 

B. 

Wher-e'er at last the ball pops in, The *f*

Wher-e'er at last the ball pops in, The *f*

C2 CS53/6



95 **rall.** **a tempo** (♩ = 104)

PR. 

bank is bound to win!

S. 

A. 

T. 

B. 

bank is bound to win!

rall. **a tempo** (♩ = 104)



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! (*Embracing him.*)

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? Get 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 – (*These three lines spoken together.*)

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. Hurrah! Now away to the wedding we go

Ensemble & Song (Rudolph)

Allegro con brio (♩ = 108) CHORUS (as they dance towards exit)

S. A. *f* Hur-rah! hur-rah! hur-rah! hur-rah! hur - rah! _____ Now a-
unis.

T. B. *f* Hur-rah! hur-rah! hur-rah! hur-rah! hur - rah! _____ Now a-
unis.

CS54/1

7

S. A. -way _____ to the wed-ding we go, So then sum-mon the cha-ri - o - teers - _____ No kind _____ of re-

T. B. -way _____ to the wed-ding we go, So then sum-mon the cha-ri - o - teers - _____ No kind _____ of re-

CS54/2

12

ER. NO. RU. For - bear! _____ For - bear! _____ For -

S. A. -luc-tance we show To em-bark on our mar-ried ca-reers. (At this moment RUDOLPH, ERNEST, and NOTARY appear. All kneel in astonishment.)

T. B. -luc-tance we show To em-bark on our mar-ried ca-reers.

CS54/3

ff

ER. NO. RU. 19 22 *p*

-bear! This may not be! Frus-

ER. NO. RU. 25

-tra-ted are your plans! With pa-ra-mount de-cre The Law for-bids the banns! The

ER. NO. RU. 31 **A**

Law for-bids the banns!

cresc.

N.B. No. 28a was cut early in the original production:
use the two bars under the bracket only if doing likewise.

S. A. 38 *f* *p*

The Law for-bids the banns!

T. B. *f* *p*

The Law for-bids the banns!

CS54/4

No. 28a. Well, you're a pretty kind of fellow

Song (Rudolph) with Chorus

43 **Allegro molto vivace** (♩ = 120)

S. A. *banns!*

T. B. *banns!*

CS54/5

f

48 **RUDOLPH** (*furiously*)

RU. 1. Well, you're a pret - ty kind of fel - low, thus my life_ to shat - ter, O! My
 (2. My) dain - ty bride - my bride e - lect - you whee - dle and_ you flat - ter, O! With
 (3. For) O, you vul - gar va - ga - bond, you fount of i - dle chat - ter, O! You've

p

53 **B**

RU. lit - tle store of gold and sil - ver reck - less - ly_ you scat - ter, O! You guz - zle and you
 coarse and clum - sy com - pli - ment her sen - ses you_ be - spat - ter, O! You fas - ci - nate her
 done a deed on which I vow you won't get a - ny fat - ter, O! You fan - cy you've re -

58

RU. gor - man - dize all day with cup and plat - ter, O! And eat my food and drink my wine - es -
 tough old heart with vain and vul - gar pat - ter, O! Al - tho' - the deuce con - found you - you're un -
 -viv'd the Law - mere emp - ty brag and clat - ter, O! You can't - you shan't - you don't - you won't - you

63

RU. *f*
 -pe - cial-ly the lat - ter, O!
 -wor - thy to look at her, O!
 thing of rag and tat - ter, O!

S. *f*
 1. The lat - ter, O! The lat - ter, O! Es - pe - cial-ly the lat - ter, O! The
 2. Look at her, O! Look at her, O! Un - wor - thy to look at her, O! Look
 3. Of tat - ter, O! Of tat - ter, O! You thing of rag and tat - ter, O! Of

A. *f*
 1. The lat - ter, O! Es - pe - cial - ly the
 2. Look at her, O! Un - wor - thy to look
 3. Of tat - ter, O! You thing of rag and

T. B. *f*
 1. The lat - ter, O! Es - pe - cial - ly the
 2. Look at her, O! Un - wor - thy to look
 3. Of tat - ter, O! You thing of rag and

CS55/1

69

RU. *C*
 But when com-par'd with o - ther crimes, for
 But e - ven this, com-par'd with deeds that
 For this you'll suf - fer a - go - nies like

S. *C*
 lat - ter, O! The lat - ter, O! Es - pe - cial-ly the lat - ter, O!
 at her, O! Look at her, O! Un - wor - thy to look at her, O!
 tat - ter, O! Of tat - ter, O! You thing of rag and tat - ter, O!

A. *C*
 lat - ter, O! The lat - ter, O! Es - pe - cial-ly the lat - ter, O!
 at her, O! Look at her, O! Un - wor - thy to look at her, O!
 tat - ter, O! Of tat - ter, O! You thing of rag and tat - ter, O!

T. B. *C*
 lat - ter, O! The lat - ter, O! Es - pe - cial-ly the lat - ter, O!
 at her, O! Look at her, O! Un - wor - thy to look at her, O!
 tat - ter, O! Of tat - ter, O! You thing of rag and tat - ter, O!

CS55/2

p

75

RU.

which your head I'll bat - ter, O! This flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce - ly seems to
drive me mad as hat - ter, O! This flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce - ly seems to
rat in clutch of rat - ter, O! This flib-ber-ty gib-ber-ty Kind of a lib-er-ty 's quite an - o - ther

80

RU.

mat - ter, O!
mat - ter, O!
mat - ter, O!

S.

But when com-par'd with o - ther crimes, for which our heads he'll bat - ter, O! This
But e - ven this, com-par'd with deeds that drive him mad as hat - ter, O! This
For this we'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

A.

But when com-par'd with o - ther crimes, for which our heads he'll bat - ter, O! This
But e - ven this, com-par'd with deeds that drive him mad as hat - ter, O! This
For this we'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

T.

But when com-par'd with o - ther crimes, for which our heads he'll bat - ter, O! This
But e - ven this, com-par'd with deeds that drive him mad as hat - ter, O! This
For this we'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

B.

But when com-par'd with o - ther crimes, for which our heads he'll bat - ter, O! This
But e - ven this, com-par'd with deeds that drive him mad as hat - ter, O! This
For this we'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

CS55/3

85 (CHORUS: no need to turn.)

S.

flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty 's quite an - o - ther mat - ter, O!

A.

flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty 's quite an - o - ther mat - ter, O!

T.

flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty 's quite an - o - ther mat - ter, O!

B.

flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!
flib-ber - ty gib-ber - ty Kind of a lib - er - ty 's quite an - o - ther mat - ter, O!

CS55/4

(Piano: 4 chords prior to repeat.)

89

1.2. | 3.

RU.

2. My
3. For

(RUDOLPH *sinks exhausted*
into NOTARY'S arms.)

The first version of Ludwig's line is for use if No. 28a is cut, the second for use if not:

LUDWIG. Not a bit of it! I've revived the Law for another century!

LUDWIG. 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.

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!

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!

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.*)

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!

No. 29. Act II Finale

Happy couples, lightly treading (Chorus)

Allegro gioioso (♩ = 132)

[PRINCIPALS *with* CHORUS.]

4

S. *f*
Hap-py cou - ples, light - ly tread-ing, Cas - tle cha-pel will be quite full!

A. *f*
Hap-py cou-ples, light-ly tread-ing, Hap - py cou-ples, light-ly tread-ing, Cas-tle cha-pel will be quite full!

T. *f*
B. Hap-py cou-ples, light-ly tread-ing, Hap - py cou-ples, light-ly tread-ing, Cas-tle cha-pel will be quite full!

CS56/2

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 wed - ding, wed - ding, As, of course, is on - ly right - ful, Tho' the

T. *f*
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,

CS56/3

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 -

T. 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 -

CS56/4

13

S. -light - ful - Such a pret - ty wed-ding, Such a pret-ty, pret-ty wed-ding,

A. -light - ful - Such a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding,

T. B. This will be a day de-light-ful - Such a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding,

CS56/5

16

S. Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wed-ding, such a charm - - ing,

A. Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wed-ding, such a charm - - ing,

T. B. Such a pret-ty, pret-ty wed-ding, Such a pret - ty, pret-ty wed-ding, such a charm - ing, charm - ing,

CS57/1

A

20

S. charm - - - ing wed-ding! Hap - py cou-ples, light - ly_ tread - ing, Cas - tle

A. charm - ing, charm - ing wed-ding! Hap - py cou-ples, light - ly_ tread - ing, Cas - tle

T. B. charm - ing, charm - ing wed-ding! Hap - py cou-ples, light - ly_ tread - ing, Cas - tle

CS57/2

f

unis.

25

S. cha - pel will be_ quite full! Each shall have a pret - ty_ wed - ding, As, of course, ___ is_

A. cha - pel will be_ quite full! Each shall have a pret - ty_ wed - ding, As, of course, ___ is

T. B. cha - pel will be_ quite full! Each shall have a pret - ty wed - ding, As, of course, ___ is

CS57/3

30

S. on - ly right - ful, right - ful! Hap - py cou - ples, each shall have, _____ shall

A. on - ly right - ful, right - ful! Hap - py cou - ples, each shall have, _____ shall
on - ly

T. B. on - ly right - ful, right - ful! Hap - py cou - ples, each shall have, _____ shall

CS57/4

35

S. have, shall have a wed - - -

A. have, shall have a wed - - -

T. B. have, shall have a wed - - -

CS57/5

40 **Più lento** *(All dance off to get married as the curtain falls.)*

S. -ding!

A. -ding!

T. B. -ding!

End of Opera