

THE GRAND DUKE

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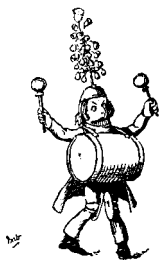
THE STATUTORY DUEL

COMIC OPERA IN TWO ACTS

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MUSIC BY
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Edited with an Introduction by Marc Shepherd



Oakapple Press
New York
2009

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Introduction & Commentary

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PREFACE

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

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

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

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

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

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

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

tions about variants and performance alternatives that are answered in the introduction and appendix.

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

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

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

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

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

I am mindful of my own tendency to allow these types of projects to remain in gestation for many years. Indeed, almost four years elapsed between a widely circulated draft and this final version. Readers who know me are no doubt aware of several other such projects that I have promised, but not yet delivered. In releasing this new edition of *The Grand Duke* now, I hope that I am fulfilling a genuine need, in a manner that will stand the test of time.

Acknowledgments

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

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

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

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

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

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

Marc Shepherd
New York City
October 2009

INTRODUCTION

HISTORICAL CONTEXT

As the nineteenth century entered its final decade, Richard D'Oyly Carte's theatrical empire comprehended the most popular civilized entertainment to be found in the English-speaking world. His Savoy Theatre anchored an extensive network of touring companies that played the operas of W. S. Gilbert and Arthur Sullivan throughout Britain. Their powerful appeal had gradually cemented a collaboration that was the envy of all, and the peer of none. The authors enjoyed and abused the advantages of wealth and luxury. By the virtue and abilities of Carte and his diplomat-wife Helen, the partnership produced prosperity that none of the participants, however talented, could have achieved alone. But after the production of *The Gondoliers* in 1889, the triumvirate unravelled, and though Carte would bring Gilbert and Sullivan together twice more, the partnership's magic touch was gone forever.

The circumstances of this decline and fall are sufficiently well known that I need only summarize them. From 1877–1889, Carte produced a string of ten new Gilbert & Sullivan operas, none of which failed, and most of which were enormously successful. During this period, interruptions to the collaboration were brief; when composer and librettist were reunited, they continued to write new pieces as good as, or better than, the ones that had come before.

But while *The Gondoliers* was playing to packed houses, Gilbert discovered that Carte had charged the partnership £500 for replacing carpets in the Savoy Theatre lobby. Gilbert believed that under the terms of their agreement this expense should be Carte's alone, while Carte believed it was properly chargeable to all three. Sullivan didn't seem to care either way, but when pressed, sided with Carte.

The upshot was that Gilbert withdrew the performance rights to his libretti after *The Gondoliers* closed in 1891, and vowed to write no more for the Savoy. Carte, on his own for the first time since 1877, needed a new repertoire. He turned to other composer-librettist teams, and paired Sullivan with Sydney Grundy to produce *Haddon Hall* (1892). None of these works achieved the success of even the *least* successful opera Gilbert & Sullivan had written for the Savoy.¹ Gilbert, in the meantime, wrote *The Mountebanks* (1892) with Alfred Cellier, finally completing an opera based on the "lozenge plot" that Sullivan had several times refused to set. Later, Gilbert embarrassed himself with *Haste to the Wedding*, (1892; music by George Grossmith), which closed quickly after just 22 performances.

While all of this was going on, Gilbert's dispute with Carte and Sullivan played out in court—and in public. Without retracing every twist and turn of the litigation, two conclusions can be briefly stated. The first is that Gilbert was morally right: Carte *had* indeed been less than forthcoming in his accounting of the partnership's expenses. The second is that Gilbert, in the end, won only a Pyrrhic victory. He had proven Carte wrong, but destroyed the partnership in the process.

¹ The run of *Haddon Hall* was slightly longer than that of *The Sorcerer* (1877), which was not written for the Savoy, and was produced at a time when expectations and expenses were much lower. It also exceeded that of *Thespis*, which was never intended to be a long-running piece (and wasn't a Carte production in any event).

With their legal troubles finally behind them, Gilbert and Sullivan agreed to collaborate again. The reunited team needed a new business arrangement. Previously, Gilbert, Sullivan and Carte had been co-equal partners—sharing production expenses and profits equally. In the carpet quarrel's wake, Carte wanted to ensure that he would never again have to explain his book-keeping to the litigious librettist. For the new opera, Gilbert was guaranteed a flat fee, while Sullivan and Carte partnered under the old arrangement. This agreement relegated Gilbert to the role of writer-for-hire: insulated from loss, but unable to share in any windfall profit.

There was no windfall profit. *Utopia Limited* bowed at the Savoy Theatre on October 7, 1893, for a run of 245 performances. One cannot exactly say the opera failed. Its nine-month run would have been considered more than respectable at most other theatres, but by Gilbert and Sullivan's own standards it had to be reckoned a disappointment. The one certain thing is that only Gilbert made any money from it. The production was lavish, perhaps to excess. Sullivan and Carte bore all the expenses, while Gilbert happily collected his royalty—a situation that cannot have pleased his former partners. It is tempting to wonder if Carte would have let *Utopia* run longer, had all three of them been sharing the expenses, as in the past.

In the four intervening years since *The Gondoliers*, much had changed on the theatrical scene. Richard D'Oyly Carte was no longer London's leading impresario. George Edwardes, a former Carte assistant, was now turning out hit after hit while Carte struggled. Along the way, Edwardes managed to invent a new genre: the musical comedy. These pieces had slender plots and lacked the biting satire of Gilbert's works. They featured colorful settings, dance numbers, abundant spectacle, and songs that were largely interchangeable from one show to the next. More important, Edwardes wasn't dependent on a single writer-composer team. Indeed, many of these musical comedies were practically written by committee. It didn't seem to matter.

The works of Gilbert and Sullivan turned out to be far more durable than anything Edwardes produced, but in 1893 it was musical comedies the public wanted, not comic operas—a trend Gilbert cannot have helped but notice. With its lavish setting, sumptuous costumes, and a lengthy but irrelevant Drawing Room scene dominating the second act, *Utopia Limited* tipped its cap to prevailing tastes. But the result was a jumble: the opera tried to straddle two genres, and as a result, wasn't a great example of either one.

The opera did not have an easy gestation. Sullivan objected to the contralto role of Lady Sophy, which he thought resembled too closely the old ladies with fading charms that figured in so many of the earlier Savoy libretti. Gilbert also restructured his opera around the virtues—and, as it turned out, the limitations—of his latest actress protégée, the American-born soprano Nancy McIntosh, who was brought in to play the heroine of the piece, Princess Zara.

As *Utopia* came to a close, Carte planned a revival of *The Mikado*, for which Gilbert proposed Nancy McIntosh as Yum-Yum. Carte and Sullivan wanted nothing further to do with her, and so the team was at loggerheads once more. The familiar scene repeated itself: Gilbert withdrew the London performance rights to his operas, and Carte had to look elsewhere for a repertory. As before, Carte turned to another composer to keep his theatre booked, while Sullivan looked for a new librettist. By 1894, unable to find anything to his satisfaction, Sullivan instead revised and expanded one of his earliest operas, *The Contrabandista*, which he had written in 1867 with librettist F. C. Burnand. Rechristened *The Chieftain*, with a new second act grafted onto the lightly amended 1867 first act, this failed miserably.

Gilbert too stayed busy, writing his best libretto of the 1890s, *His Excellency* (1894). But for Gilbert's insistence on employing the controversial Miss McIntosh as the heroine, Sullivan likely would have set *His Excellency*, and it likely would have been a success. Instead, the opera went to the minor composer F. Osmond Carr, and Gilbert's ante-penultimate libretto began its journey to almost complete obscurity.

With Gilbert and Sullivan having again tried, and failed, to replicate apart the success they'd had together, the time was ripe for the collaboration to resume. All agreed there would be no role for Nancy McIntosh in the new piece, and Sullivan happily endorsed to the plot outline Gilbert offered him, which the composer said was "as clear and bright as possible."¹

The Grand Duke; or, The Statutory Duel, opened at the Savoy Theatre on March 7, 1896, for a run of 123 performances.² This time, there was no doubt that the partners had failed. Reviews were mixed to negative, and houses fell off quickly. Gilbert had sold the libretto outright for £5,000 and was insulated from losses, which were borne by Sullivan and Carte alone. After just four months, Carte threw in the towel.³ On tour, *The Grand Duke* did no better. The opera opened in the provinces on March 16, 1896 in Nottingham, remaining on tour through April 1897.⁴ After that, the opera disappeared from the D'Oyly Carte repertory.⁵



GENESIS

Shortly after completing *Utopia Limited*, Gilbert started sketching the plot for an opera that would take place in a Germanic land ruled by a detested monarch. Gilbert tossed ideas back and forth in his plot-book, as he usually did.⁶ At one point the hated ruler was to be the Grand Duke of Hesse Halbfennig, who had the nasty custom of choosing his subjects' names out of a vase at random, and compelling them to marry.⁷ But eventually, the detested ruler became the Governor of Elsinore in *His Excellency*, and Hesse Halbfennig was left for another day.

That day was not long in coming. In late November 1894, one Bertram Ellis, editor of the *Keene Evening Sentinel* in New Hampshire, wrote Gilbert a letter enclosing an editorial he had written with the outlines of a proposed comic opera:⁸

¹ Letter of August 11, 1895. Quoted in Hesketh Pearson, *Gilbert: His Life and Strife* (London: Methuen & Co Ltd, 1957), p. 185.

² In contrast, at Daly's Theatre George Edwardes produced *The Geisha* on April 25, 1896, for a run of 760 performances, as well as *The Circus Girl* at the Gaiety on December 5, 1896, for a run of 494 performances. It was these types of shows the public was now flocking to. See Kurt Gänzl, *The British Musical Theatre: Volume I, 1865–1914* (New York: Oxford University Press, 1986), pp. 619, 627.

³ There was no American production. Most curiously, the opera was produced in Berlin at the Theater Unter den Linden on May 20, 1896, where it met with a modest success.

⁴ Cyril Rollins and R. John Witts, comps., *The D'Oyly Carte Opera Company in Gilbert and Sullivan Operas: A Record of Productions 1875–1961*, (London: Michael Joseph, 1962), p. 98.

⁵ In contrast, *Utopia Limited* remained in the provincial touring repertory until March 1900 (Rollins and Witts, p. 109).

⁶ The Gilbert plot books show the librettist in his laboratory, and they are often as fascinating for the ideas *not* pursued as for those that were.

⁷ W. S. Gilbert Papers, British Library Add. MS. 49289, ff. 74–78. The reference to the Grand Duke of Hesse Halbfennig is on f. 77. The volume has Gilbert's sketches for *Utopia Limited* and *His Excellency*, as well as the beginnings of *The Grand Duke* (which he completed in a subsequent volume).

⁸ The letter is quoted in John Wolfson, *Final Curtain: The Last Gilbert and Sullivan Operas* (London: Chappell & Company Limited, 1976), p. 68. The editorial itself is reproduced p. 69. Michael Ainger

Dead, Yet Alive.

The resuscitation of an executed criminal furnishes a theme for the plot of a comic opera worthy the pen of the wittiest, most talented librettist. The legal, financial and social situations and predicaments are complex enough to tax the ingenuity of the most cunning. Suppose the governor of New York should grant the request for permission to experiment upon the next victim of the electrical chair and suppose the victim should be brought back to life after he had been declared dead by the proper authorities, then what would result?

The executed man would be dead. His wife, if he had one, would logically be a widow. Could she marry another man without committing bigamy? Would she be obliged to marry him again in order to be his wife? The man's position would be equally puzzling. His children would be orphans and his wife would be a widow but he would not be a widower. For his wife would not be dead. He therefore could not marry again.

His property, if he had any: where would the title to that be? His death could be proved by the record of the execution. His heirs and next of kin would take the property, perhaps, and the poor resuscitated man would be penniless. An administrator or executor would be appointed and his estate would be settled. But suppose the man were insolvent. Could the creditors collect anything from the man? If he should accumulate property after his revival and should be sued for a former debt, could he prove his own death as a defense?

The poor unfortunate, more dead than alive, would be sorry that he had been brought back to life. Without family or fortune he would be tempted to commit suicide were it not for the fact that, being dead, it would be impossible. The only way left for him would be to begin life anew, to be christened again, to take a new name and seek new fortunes, to be in fact another man, who it is to be hoped would learn a lesson from his first existence and not place himself in a similar predicament a second time by committing another murder and being executed over again.

Gilbert must have appreciated Ellis's sense of whimsy: the reasoning employed is strikingly Gilbertian. Indeed, Gilbert pasted the editorial onto the first page of the plot book for *The Grand Duke*.¹ But Gilbert told Ellis that he was already working on a piece involving "an imaginary law by which under certain circumstances, a man who is physically alive is regarded as civilly & socially dead. Through the agency of a *deus ex machina*, the operation of this law (made to last 100 years) comes suddenly & unexpectedly to life again."²

Wolfson suggests that the Ellis editorial "inspired" *The Grand Duke*,³ but Gilbert's response was quite specific that he was already far advanced with his own work, even saying that Ellis's version "would involve an entire reconstruction of the second act."⁴ If Wolfson is right, then

dates Ellis's letter to November 28, 1894 (Michael Ainger, *Gilbert and Sullivan: A Dual Biography* (Oxford: Oxford University Press, 2002), p. 355, n. 29).

¹ British Library, Add. MS. 49290.

² Letter of January 14, 1895. Quoted in Ainger, p. 356.

³ Wolfson, p. 69

⁴ Ainger, p. 356

Gilbert lied through his teeth. Nevertheless, the coincidence is a remarkable one. Gilbert offered to pay Ellis £50 if he employed any of his ideas in the opera. It is not known if he did so.

The opera was originally destined for the Lyric, to be produced by George Edwardes as a successor to *His Excellency*. An early cast list included most of the key players from that opera, including George Grossmith in the title role (then called Wilhelm, Grand Duke of Hesse Halbfennig), Alice Barnett, Rutland Barrington, Jessie Bond, and Nancy McIntosh as the daughter of the Prince and Princess of Monte Carlo (a character then called Casilda). It also included Richard Temple, creator of *The Mikado* and other principal bass roles, who was not in *His Excellency*, but wasn't then at the Savoy either. But once Nancy McIntosh informed Sullivan that she was leaving the stage,¹ the way was cleared for Gilbert and Sullivan to return to the Savoy. Gilbert negotiated with Helen Carte throughout the first half of 1895, finally signing a contract in August.²

The two commentators who have studied Gilbert's plot books in detail, Jane W. Stedman and John Wolfson, disagree on which ideas came first. In September 1853, a short story by Tom Taylor called "The Duke's Dilemma" appeared in *Blackwood's Magazine*. The story concerns Grand Duke Leopold of Niesenstein, who is destitute and has lost his court. He hires a troupe of itinerant French actors as substitutes, to impress the visiting Princess Wilhelmina of Hanau, whom he hopes to marry. The ruse is successful, and Leopold wins Wilhelmina. Wolfson quotes a line from the story that seems clearly to have made its way into the opera: "The Grand Duke...began to suspect that the government of a grand duchy is a much easier matter than the management of a company of actors."³

In 1889, Henry Brougham Farnie adapted "The Duke's Dilemma" into a comic opera with a score by Tito Mattei that was initially called *The Grand Duke*. There was evidently a problem obtaining rights to the title, and at the last minute it was changed to *The Prima Donna*.⁴ Although it closed after a run of just 60 performances, Gilbert cannot have been unaware of the opera, which hewed rather closely to the original Taylor story.

Wolfson finds additional similarities between Farnie's version and Gilbert's. He mentions the "highly theatrical entrance" of the Prince and Princess of Hanau, where they are greeted by members of the acting company, disguised as courtiers wearing Shakespearean costumes. Wolfson observes that Gilbert moved the Prince and Princess to Monte Carlo, shifted their entrance to the second act, and put Ernest Dummkopf's troupe in *Troilus and Cressida* costumes.⁵

The first plot sketch that Wolfson identifies as clearly resembling *The Grand Duke* begins as follows:

¹ Sullivan responded to Nancy on April 30, 1895, "I am so glad you mean to take up Concert and Oratorio work again, for I am convinced that that, and not the stage, is your proper sphere. I am sure with a little help to start you, you will do well there." Ainger, p. 356.

² Jane W. Stedman, *W. S. Gilbert: A Classic Victorian & His Theatre* (Oxford: Oxford University Press, 1996), p. 305.

³ The quote is precisely the sentiment of Ernest's first song, No. 3 ("Were I a king in very truth"). For a more detailed summary of "The Duke's Dilemma," see Wolfson, p. 70. The first page of the story as printed in *Blackwood's* is reproduced on p. 71.

⁴ Wolfson reproduces the title page of the Lord Chamberlain's license copy, with the original title *The Grand Duke*. The words "Grand Duke" are crossed out, and "Prima Donna" substituted (Wolfson, p. 72).

⁵ Wolfson, p. 73

The Grand Duchy of Hesse Halbfennig is governed by the Grand Duke Wilhelm. This Grand Duchy is only 10 acres in extent, & it has one small town—Spiesesaal [*sic*]. The Grand Duke is not at all popular—he is practically penniless & imposes dreadful taxes which cripple his fifty subjects.

In babyhood he was betrothed to Casilda, daughter of the Prince & Princess of Monaco. He & she have never met for he has never been able to afford to travel to Monaco & the Prince of Monaco has never been able to afford to travel to Hesse Halbfennig. But Casilda is now of age & as the Prince has just won a large sum of money at a game called Roulette which he has just invented, he makes up his mind to pay his future son in law a visit, accompanied by his wife and daughter. This visit is a source of dreadful inconvenience to Wilhelm—who is ashamed to let the Prince & Princess know how poor & insignificant he is, & who, moreover, having fallen in love with one Bertha, a beautiful villager, is altogether anxious to escape from his troth to Casilda.¹

Wolfson says that the conspiracy to overthrow the Duke, the device of the sausage-roll, the Statutory Duel, the theatrical company, and the topsy-turvy consequences of a “civil death,” all now make their way into successive plot drafts. Similarities to “The Duke’s Dilemma” and the Ellis editorial seem to be abundant.

According to Stedman, the connections with “The Duke’s Dilemma” and *The Prima Donna* were widely noted in the press, but Gilbert denied them.² Siding with Gilbert, Stedman concludes that “Instead, the plot of *The Grand Duke* is essentially a throwback to that of *Thespis*, in which actors replace Olympian gods and mythology provides an equivalent of Julia Jellicoe’s professional right to play the Grand Duchess.”³

Stedman is of course correct about the superficial similarities between *The Grand Duke* and *Thespis*, but the progression of ideas in Gilbert’s plot book suggests that this was not the original concept.⁴ The one certainty is that the Julia Jellicoe character and the sub-plot around professional precedence came into the opera quite late. Gilbert read his plot sketch to Sullivan on 8

¹ Facsimile of Gilbert’s *Grand Duke* plot book in Wolfson, p. 76. In my transcription, I have ignored canceled words and have cleaned up the punctuation slightly, but have retained Gilbert’s characteristic use of the ampersand.

² Kurt Gänzl takes it as a given that *The Grand Duke* was based on *The Prima Donna*. See Gänzl, p. 577.

³ Stedman, p. 307, n. 25. Stedman misquotes the title of the original Taylor story as “The Duke’s Difficulties.” She was most likely confusing it with the play Taylor adapted from his story in 1861, *A Duke in Difficulties*. Fitz-Gerald calls the story “The Duke’s Surprise” (S. J. Adair Fitz-Gerald, *The Story of the Savoy Opera*, (London: Stanley Paul & Co., Ltd., 1924, p. 180)). There is no doubt Wolfson is correct about the title, as he reproduces a photo-facsimile of a page from *Blackwood’s* in which the story first appeared.

The entire story, “The Duke’s Dilemma: A Chronicle of Niesenstein,” is reprinted in David Eden *ed.*, *The Grand Duke: 1896–1996*, (n.p.: The Sir Arthur Sullivan Society, 1996), pp. 34–54; and in A. J. Burgess, *The Notary and other Lawyers in Gilbert & Sullivan* (Hadleigh, Suffolk: Jardine Press, 1997), pp. 401–419. Burgess also reprints the complete libretto to *The Prima Donna* (pp. 420–474).

⁴ David Eden agrees with Wolfson and me, against Stedman, that “The Duke’s Dilemma” was the source. See David Eden, “Sources of *The Grand Duke*,” in *The Grand Duke: 1896–1996, op. cit.*, pp. 4–7.

August 1895, and at that point there clearly was no Julia. In a long letter three days later, Sullivan replied:

I have studied the sketch plot very carefully, and like it even more than I did when I heard it first on Thursday. It comes out as clear and bright as possible.

I shall be very pleased to set it, and am prepared to begin (as soon as you have anything ready for me) and have written to Carte to tell him so. There is one very important suggestion I should like to make, which, if you see your way to accept, will relieve me of a vast amount of unnecessary technical labour, and turn difficult situations into easy ones for me. Of course I speak entirely from a musical point of view. How would it do to make Lisa the *principal* soprano part, and make Elsa the contralto. She might be the leading tragedy lady of Ludwig's troupe, and contralto of the Operatic company—not necessarily old, but (if played by Brandram) staid and earnest, a suitable wife for the manager, and from whose mouth the theatrically highflown sentiments from romantic plays would come very forcibly, especially as they would be uttered in rich contralto register. Then see what an advantage this will be to me. In all the concerted music there would be a soprano and contralto, instead of two sopranos, and when Countess Krakenfeld is the only female in concerted pieces we shall have the immense advantage of having a soprano and not a contralto at the top, getting plenty of brightness. This would make everything run as easily as possible for me, for I assure you I am, or rather have been, at my wits' end sometimes to know how to deal with concerted pieces which have no *middle* parts—i.e. no tenor or contralto, or where the top part is cramped by the limited range of the contralto voice.

So, if you see your way to fall in with this suggestion, you will lighten my work, very considerably. Perry would make an admirable young shrewish, nonsense-about-her Countess Krakenfeld.¹

It is remarkable to learn that Sullivan had found it a struggle over the years to “deal with concerted pieces which have no *middle* parts.” For whatever pains it may have cost him, Sullivan did

¹ Pearson, pp. 185–186. Arthur Jacobs quotes a *draft* of what must surely be the same letter—saying the finished copy doesn't survive (Arthur Jacobs, *Arthur Sullivan: A Victorian Musician*, 2nd Ed. (Portland, Oregon: Amadeus Press, 1992, p. 365)). The draft has some important clues not found in the letter as Pearson prints it:

I have made out a rough music plot of your sketch, as I always do, by which you will see that, as it stands at present, there is scarcely anything for Elsa to do. It is however an advantage, as it gives you a *tabula rasa* to work upon, according to the special qualifications of the actress and singer who is to play the part.

I am going to make a startling suggestion with regard to the cast, which although you may not see your way to accept it, I am sure you will not reject without considering it, as it is for a purely musical reason I make it. It will turn very difficult musical situations into very easy ones for me.

How would it be to make *Lisa* the principal soprano part (Palmay) and make Brandram, Elsa?... [The remainder of the draft is similar to the finished version that Pearson prints.]

a masterful job with the three quintets in Act I that involve the two sopranos. In any event, Gilbert was not persuaded:

Of course I quite understand that it would greatly simplify matters for you if Lisa were a soprano and Elsa a contralto – but can't this advantage be secured without such a mortal disruption as your suggestion would involve? To make the ingénue part a (more or less) comic old woman, and to turn the (more or less) comic old woman into a young girl – taking, moreover, the leading characteristics of Lisa and giving them to Elsa and leaving a Lisa a colourless soprano and nothing else, would, I am afraid, involve a total reconstruction and consequently great loss of time – to the manifest detriment of the story. Certainly let Lisa be the leading soprano and Elsa the contralto, but (I suggest) not an elderly and plain contralto but a young, pretty and sympathetic girl. Such a girl (perhaps a mezzo would do?) would not be difficult to find. Then Brandram could play the Countess (who ought certainly to be middle-aged and plain – though not ugly) and Perry the Princess of Monaco.¹

Gilbert's dramatic instincts here were correct. Perry, who played such roles as Nekaya in *Utopia Limited* and Yum-Yum in *The Mikado*, would have been most unsuitable as the Countess (Baroness), while Brandram and Palmay would have competed for attention in the two leading female roles in the theatrical company. But to make room for Palmay, Gilbert transformed Lisa into precisely what he said he *didn't* want—a "colourless soprano."

Sullivan persisted, and apparently secured (or thought he had secured) Gilbert's agreement to exchange Brandram with one of the sopranos. But when he informed Carte, Helen Carte dashed off a patronizing telegram in which she chastised the composer for making side agreements with Gilbert, which she believed threatened to disrupt delicate casting negotiations with the librettist.

LETTER RECEIVED BUT FEAR IT MAKES MATTERS WORSE AND MUCH REGRET YOU TELEGRAPHED GILBERT WITHOUT COMMUNICATING FIRST WITH US AS PROMISED. THE PROPOSED ARRANGEMENT UPSETS EVERYTHING INCLUDING PALMAY ENGAGEMENT ALTOGETHER. PALMAY WOULD BE IMPOSSIBLE AS THE SYMPATHETIC INGÉNU ELSA AND GILBERT CLEARLY CONVEYS THAT THE COUNTESS WOULD NOT FIT PERRY WHOM HE OBVIOUSLY INTENDS FOR ELSA. THIS MEANS THAT EITHER YOU MUST BE CONTENT WITH PERRY AS YOUR SOPRANO OR ELSE THAT SHE PLAYS THE SMALL PART IN SECOND ACT AND OWEN IS SHELVED ENTIRELY AS GILBERT DOES NOT CONSIDER OWEN SUITED TO ELSA AND IN EITHER CASE WE LEAVE OUT PALMAY. MOREOVER GILBERT EVIDENTLY INTENDS MAKING BRANDRAM MORE GROTESQUE AND LAUGHED-AT IN ELSA THAN SHE WOULD HAVE BEEN IN THE COUNTESS. TELEGRAPH ME IMMEDIATELY EXPLAINING WHAT YOU REALLY MEAN ABOUT THE CAST AS IT IS QUITE IMPOSSIBLE WE CAN CONFIRM UNLESS EVERYTHING IS CLEAR ABOUT THE PROPER EMPLOYMENT OF THESE ARTISTS. MONDAY ALL WAS SATISFACTORY NOW ALL IS CONFUSED. PLEASE WIRE GILBERT IMMEDIATELY SAYING

¹ Letter of August 12, 1895. Jacobs, p. 366.

THAT ON CONSIDERATION YOU PREFER REVERTING TO THE FORMER ARRANGEMENT.¹

Helen continued her argument in a letter the same day, which is remarkable for exhibiting the brazen control over the composer that the Cartes now held:

You will remember that on Monday morning I begged you never again *until all questions were settled* to send off important letters or telegrams to Mr. Gilbert without giving us a chance of consulting with you first. You remember that D'Oyly and I (I especially) have had over *six months* of arduous and most anxious correspondence and interviews to bring about what has now happened – and what I knew you wished – and now that in consequence things are in train for a real settlement surely it is not asking much that you should not send off important communications to Mr. Gilbert involving us without giving us a chance of expressing our opinions – especially when they are diametrically opposite to what we have clearly arranged with you at our last meeting. It would seem to me that simply because Mr. Gilbert agreed to a suggestion of yours as to Brandram playing Lisa (a suggestion which you will recall you made *without* consulting us at all) you thought no more of what was to be done with the rest of the cast but instantly expressed yourself delighted.²

The hiring of the Hungarian soprano Ilka Palmay³ is curious. That she was a major talent is undisputed, but the opera had developed to this point with no obvious role for her. Wolfson believes that Gilbert needed a 'star' as a foil to Barrington, once it became clear that Grossmith, Temple and Bond wouldn't be available for the new opera.⁴ It is clear that Gilbert had originally hoped to feature the three former Savoy stalwarts, and it is equally clear that the roles they would have played (the Grand Duke and the Prince & Princess of Monte Carlo respectively) were reduced in prominence as the opera took its final shape.⁵ But the connection between their non-participation and Palmay's engagement seems to be no more than speculation.⁶

¹ Jacobs, p. 366.

² Jacobs, p. 367.

³ The soprano was credited as "MDME ILKA VON PALMAY" in the first-night programme, but according to Jacobs she told the *Sketch* on April 15, 1896, that the correct form was "Ilka Palmay" (Jacobs, p. 365, n. 4). Jacobs calls her "von Palmay" in his main text despite this; Stedman and Ainger both adopt "Palmay."

⁴ Wolfson, pp. 83–84.

⁵ The Library of Congress deposit copy of the libretto (reproduced in Wolfson, pp. 211–279) has a duet for the Prince and Princess, followed by a quintet for Ludwig and his four "wives," both of which were deleted before opening night (deposit copy, pp. 50–52). The plot book also suggests a scene for Ernest and Rudolph in the middle of Act II that never made it into any of the libretto drafts.

⁶ Wolfson quotes from Bond's autobiography, in which she says that her retirement was a secret until after the *Mikado* revival had begun in November 1895 (Wolfson, p. 84). He says, without documentation, that "at the final moment, Mr. Temple and Miss Bond broke the news to Gilbert that they would not be appearing in the new opera" (*ibid.*). Wolfson says further that she "abandoned Gilbert as the rehearsals for *The Grand Duke* approached" (*ibid.*). But the letters between Gilbert, Sullivan, and Helen Carte

What *is* clear is that significant parts of the opera were rewritten or expanded for Palmay, and she became the *de facto* second star of the piece, after Barrington. Her two big duets with Ernest (No. 4, No. 20), her grand concert aria (No. 19), the topsy-turvy references to her foreign accent, and the sub-plot concerning her professional precedence, all entered the opera after the role of Julia was invented for her.

To Wolfson, this was the fatal flaw:

Countess Palmay¹ was an unquestionably fine performer. She has left behind several very fine gramophone records and photographs which prove it. Mme Palmay had a strong European accent which Gilbert had to ‘accommodate’ if he was going to use her in a Savoy production. As all of the other members of the Savoy troupe were English, and as the opera was set in Germany, it appealed to Gilbert’s sense of the ridiculous to have the one Savoyard with an accent portraying the one ‘English’ character in the opera.

Thus Gilbert created the role of Julia Jellicoe the ‘English’ comedienne [*sic*] with the German accent, and her role grew and grew and grew. When it finished growing, the libretto which Sullivan had initially thought to be ‘clear and bright’ was utterly unrecognizable.²

Wolfson later refers to Palmay as “the soprano for whom he destroyed the libretto of *The Grand Duke*.”³ This surely misses the mark in a number of respects. All of the elements that Sullivan had approved in the initial plot sketch remained recognizable in the final text of the opera. It is more accurate to say that with the addition of Julia, and the incidents relating to her, the libretto had a surfeit of promising ideas competing for attention.

Furthermore, Julia is at least arguably the most interesting character in the opera. The role offers what is probably the greatest comic potential of any that Gilbert and Sullivan wrote for a soprano. In the hands of a capable actress, Julia’s scenes are among the highlights of the piece—as most of the first-night critics seem to have recognized.

It is doubtful whether even the *initial* conception was as “clear and bright” as Sullivan thought.⁴ Throughout the late 1880s and early 1890s, Gilbert’s libretti became progressively more complicated, and *The Grand Duke* had fallen victim to that trend long before Ilka Palmay came on the scene. As Stedman explains:

[I]n his librettos of the 1890s, he relaxed his long-held principles of comic construction. More than his contemporaries, he had hitherto adhered to the unities of French drama in his librettos, a form in which other writers notoriously

quoted above make clear that, by August 1895, there was no role in the opera for Jessie Bond. When and why Grossmith and Temple decided not to participate remains unexplained.

¹ Palmay was a Countess by virtue of her marriage in the early 1890s to Austrian Count Eugen Kinsky. A sentence later, Wolfson demotes her to “Mme.,” the style she adopted on the stage.

² Wolfson, pp. 88–91.

³ Wolfson, p. 91.

⁴ Sullivan agreed to a number of projects that turned out badly—including some, like *The Chieftain*, that he should have known were dubious ideas. His judgment of an unelaborated plot sketch must be taken with some caution.

sprawled. His best plots are neat, ingenious, and single (or so balanced as to seem single), and are confined to two acts between which little time elapses. Although the incidents may be melodramatic, they are arranged in a framework of logical alternatives, often beginning with an absurd premise related to a seemingly simple romantic problem. This initiating problem, ostensibly solved in Act 1, gives rise to a more difficult problem for Act 2, the solution of which allows the first solution to be put into effect, as in *The Mikado*.

The post-1890 librettos, however (except for *Haste to the Wedding*), have multiple plots, often with enough incident to furnish two of Gilbert's early operas. This loosening had begun unnoticed in *The Gondoliers* with its three pairs of lovers, its dramatis personae whom Gilbert determined 'all shall equal be', and its long time-lapse between acts. Fortunately, the brilliance of the lyrics and score concealed the suggestion of diffuseness in the structure, but Cellier and Carr were not Sullivan.¹

The intrigues of the Grand Duke's betrothal-in-infancy to the Princess of Monte Carlo, the topsy-turvy consequences of a "civil death," and the comic situation of a theatrical troupe replacing the Grand Duke's courtiers, were probably as much material as the opera needed. To bring it all together, Gilbert needed to invent the Statutory Duel, and he needed to arrange for two of these to be fought in the first act. To create a reason for the two duels, he needed a conspiracy to dethrone the Grand Duke, the wholly irrelevant device of the sausage-roll, and the contrived coincidence of Ludwig choosing the Grand Duke's detective as a confidant. All of this is merely exposition to the story Gilbert *really* wanted to tell.

Arthur Jacobs condemns the mechanical nature of the plot:

It was the most heartless and mechanical of all Gilbert's works for Sullivan. Such extravagances as the love-potion in *The Sorcerer* or the gallery of ghosts in *Ruddigore* still left room for the play of genuine tenderness and the arousal – even through laughter – of genuine sympathy; but in *The Grand Duke* contrivance is all, and the pairing of male and female characters at the end is like tidying the board after a game. Even the contrivance itself is not water-tight, since the conspiracy to dethrone the Grand Duke, a vital motive to the plot at first, is forgotten by the end. (So is the comic signal of eating a sausage roll.) A weakening of artistic resolve must have caused Sullivan to accept a plot and a treatment which in earlier years he would have rejected as lacking in those genuine human feelings to which his music responded so happily.²

Wolfson is, of course, correct that the addition of Julia Jellicoe to the story made the plot even more convoluted. However, it is hard to agree with Wolfson's ultimate conclusion that Gilbert had irreparably harmed a "clear and bright" idea. The story had long since acquired too many characters and sub-plots for its own good.

The libretto suffered from other structural problems, as well. The title character makes a striking impression in Act I, but then entirely disappears from the action until the final moments of

¹ Stedman, pp. 304–305.

² Jacobs, p. 371.

Act II. Gilbert himself must have recognized this as a weakness, but a contemplated scene in the middle of Act II for Ernest and the Grand Duke never made it into the opera.¹

Gilbert often ended his operas with a startling revelation or a trick of logic, but the contrivance that ends *The Grand Duke*—the discovery that the Ace counts lowest in a Statutory Duel—is not one of his better ones. Gilbert originally had another idea: “resuscitation must be through the agency of the Alteration of the Calendar.”² Wolfson finds this “too complicated for even a Gilbert plot,” although it cannot have been worse than the solution he ultimately settled upon.



PRODUCTION

It took Gilbert and Sullivan a number of months to get the new opera ready. In the meantime, Carte once again secured Gilbert’s permission to perform his libretti, and a successful revival of *The Mikado* was mounted on November 6, 1895. Gilbert rehearsed the cast, and Sullivan conducted the first night. George Grossmith, Rutland Barrington, Jessie Bond, and Rosina Brandram were all on hand to reprise their original roles, with Richard Temple joining in January.³ After *The Mikado* opened, Sullivan went to Germany to supervise a production of *Ivanhoe* in late November that was not successful.

Rehearsals for *The Grand Duke* began in January. Wolfson notes, “Sullivan’s diary for the rehearsal period is empty. This is a bad sign. The only other times when Sullivan had failed to make diary entries were during periods of illness, depression, or the rehearsals of *The Chieftain*. Sullivan could tell in advance when something wasn’t working.”⁴ Wolfson may be jumping to conclusions, but it is certainly true that there are no diary entries between December 22, 1895 and March 6, 1896. Whatever the reason for it, Sullivan’s silence, and the lack of any significant correspondence or eyewitness accounts, leaves us without any accounts of what must have been a tumultuous rehearsal period.

We get some idea of the changes undertaken in rehearsal from the U. S. Library of Congress deposit copy.⁵ In this text, the title character is called Wilhelm, his Grand Duchy is Hesse

¹ A number of amateur productions have invented their own solutions to this problem. Peter Kline suggested interpolating the “capital plot” trio from *Utopia Limited* for Ernest, Rudolph, and the Notary. Kline offers his proposed solution royalty-free, but one cannot help concluding that the cure is worse than the disease (Peter Kline, *Gilbert and Sullivan Production*, (New York: Richards Rosen Press, Inc., 1972), p. 230). Somewhat more effectively, in a 2005 production, New York City’s Blue Hill Troupe introduced a scene for Rudolph and Ernest in the middle of Act II, transferring Rudolph’s “Well, you’re a pretty kind of fellow” (with some word changes) and making it a duet for the two characters. This, at least, had the merit of repurposing music from within *The Grand Duke* itself.

² That is, the introduction of the Gregorian calendar, decreed by Pope Gregory XIII in 1582 to correct for leap-year errors in the earlier Julian calendar. Many countries, including parts of Germany, did not adopt the Gregorian calendar until much later, leaving the world with two calendars ten or more days apart. The last countries to adopt the Gregorian calendar did so in 1919. Britain and its colonies did so in 1752. Gilbert set the date of *The Grand Duke* as 1750.

³ Stedman suggests that Carte did the new opera a disservice, as *The Mikado* “reminded audiences of the standard they themselves had set” (Stedman, p. 308).

⁴ Wolfson, p. 91.

⁵ Reproduced in a photo-facsimile in Wolfson, pp. 211–279.

Halbpfennig, and Ludwig's first bride is Elsa. The names "Wilhelm" and "Hesse Halbpfennig" bore too close a resemblance to those of Queen Victoria's German relatives, and were changed before the opening to the unobjectionable "Rudolph" and "Pfennig Halbpfennig." Elsa was renamed Lisa, and a separate minor character named Elsa introduced. This last change seems entirely unmotivated, and must have been awfully confusing for the cast and composer.¹

The Grand Duke's second solo in Act I was originally a lyric imported from *The Mountebanks*, "When your clothes, from your hat to your socks." The song was set—by Cellier or possibly his assistant—and included in the vocal score published in America, but was never heard in England. Gilbert replaced it with "When you find you're a broken-down critter," retaining many of the verbal ideas, but giving Sullivan a less wordy lyric to set. It had been a patter song in *The Mountebanks*; Sullivan took a much different approach.

Lastly, there were a number of large cuts in Act II, mostly in the last part of the act—perhaps simply to bring an overly-long opera to an overdue conclusion, or perhaps to reduce the importance of the Prince and Prince of Monte Carlo. There was also a quartet for Ludwig, Julia, Elsa, and the Baroness deleted from the middle of the act.²

What we *don't* know is when all these changes took place. The Library of Congress deposit copy is date-stamped March 5, 1896, but it was printed in America. Gilbert would have had to allow time for the libretto to travel across the Atlantic, to be re-set and printed in time for deposit in advance of the London première.³ Unusually for a Gilbert libretto, the copy submitted to the Lord Chamberlain for licensing was identical to the text offered for public sale on the first night, which suggests that there were no significant alterations made in the final days before the production.⁴

¹ In Gilbert's plot drafts, before the character of Julia was introduced, the two principal female characters in the theatrical troupe were Lisa and Elsa. Apparently Gilbert had trouble deciding which name he liked better.

² Wolfson says, "The rehearsal text of *The Grand Duke*...differs greatly from that performed at the Savoy on opening night.... Most of the rewrites for *The Grand Duke* were made *after* rehearsals had begun." (Wolfson, p. 109.) I am not persuaded that the amount of change was all that unusual. The difference between the two *Grand Duke* texts is not as great as the difference between the two *Pirates of Penzance* texts (license and first-night). There too, the two texts were an ocean (and at least a month) apart.

Wolfson identifies one other significant change purportedly undertaken during the opera's gestation. He quotes "The Stroller's Song" (pp. 85–86; facsimile of Gilbert's draft on p. 87), which he believes is the precursor to Ernest's song, "Were I a king in very truth." But the Stroller's Song is *not* in the *Grand Duke* plot book. It is bound into a volume that contains fragments from a number of works, from *H.M.S. Pinafore* to *The Fortune Hunter*. The plot draft that precedes the Stroller's Song mentions a traveling theatrical company, but it *also* includes a South Pacific king who has no knowledge of European courts. On the whole, the draft bears a greater resemblance to *Utopia Limited* (with the theatrical troupe taking the place of the Flowers of Progress) than it does to *The Grand Duke*. See W. S. Gilbert Papers, British Library Add. MS. 49306, ff. 93–101.

³ Wolfson says that, "Before 1900 a copyright could only be secured in America on a work which had been printed from plates which had been set in the United States. It was also necessary to secure the American copyright *before* the first English performance" (Wolfson, p. 108).

⁴ Among the Gilbert & Sullivan operas, only *Thespis*, *Princess Ida* and *The Grand Duke* have identical license and first-night texts. It is, of course, possible that changes were made in later rehearsals that Gilbert did not bother to transmit to the printer.

When Sullivan returned to his diary on Friday, March 6, it was only to report: “Busy. Full dress rehearsal at 2.30. Rehearsed overture at 1.45. Opera went without stoppage. It was enthusiastically received by large audience.”¹

He was less sanguine after the première the next day: “Began new opera “Grand Duke” at ¼ past 8 – usual reception – opera went well – out at 11.15. Parts of it dragged a little – dialogue too redundant but success great and genuine I think. Supped at Savoy with Oppenheim &c. – then home. Thank God opera is finished & out.”²

Reviews published the next day gave him encouragement. He wrote in his diary, “Newspaper notices of new opera all splendid.” The première had been a glittering occasion, with the house no doubt filled with long-standing devotees of the Savoy Operas, who were prepared to be elated at a new Gilbert & Sullivan production, and who weren’t going to let anything disappoint them. But once the opera settled into a run, the reviews were far from uniformly “splendid,” with the libretto coming in for some particularly harsh criticism.

Reginald Allen presented a cross-section of the contemporary reviews in *The First Night Gilbert and Sullivan*, and I will allow just a few of these to stand as typical. “Mr. Gilbert has stood still, but Sir Arthur Sullivan has advanced,” wrote *Man of the World*. “Sir Arthur Sullivan has done better than his librettist, and perhaps would have done better still if he had not been dulened by that Sausage Roll,” offered the *Musical Standard*. “Mr. Gilbert has lost all his gaiety and nearly all his old brilliance,” chimed the *City*.³

The *Athenæum* pronounced the opera to be of “average merit.” The *Musical Times* said the opera found Gilbert “exercising a familiar art upon still fresh matter amid peals of approving laughter.” And perhaps, most famously, *The Times*: “*The Grand Duke* is not by any means another *Mikado*, and, though it is far from being the least attractive of the series, signs are not wanting that the rich vein which the collaborators and their various followers have worked for so many years is at last dangerously near exhaustion.”⁴ The opera had its share of favourable reviews, but it was notices like this one that, whether fairly or not, came to be seen as representative of what Gilbert and Sullivan—and particularly Gilbert—had achieved.



¹ For their 1890s operas, Gilbert & Sullivan had invited dress rehearsals—a practice they had not employed in earlier years. It is the invited audience to which the composer is referring.

² The passage has been widely excerpted. There is a photo-facsimile in Wolfson, p. 95.

³ For all of the quotes in this paragraph, see Reginald Allen, *The First Night Gilbert and Sullivan, Centennial Edition* (London: Chappell & Co. Ltd., 1975), p. 419.

⁴ All of the reviews excerpted in this paragraph are printed in full in the Appendix.

"THE GRAND DUKE."

No. 23.

Un peu plus lente.

HERALD.

The Prince of Mon-te Cas-ty- . . . From Me-di-ter-ra-nean wa-ter, Has

PIANO

come here to be-true On you his be-er-ty - ful daughter. They re-paid off all they owe, As

For-ty states man ought-- That Prince of Mon-te Cas-ty- And his be-er-ty - ful daughter!

CHORUS. WOMEN.

Thy

Men.

Thy

CHORUS & CO.

Sir Arthur Sullivan's music is full of that instinctive sense of that consummate knowledge of the have long learned to associate with act contains charming numbers, appropriate. The burlesque conspiracy, regulation of our dark Association, mingling of the serious and the comic, Baroness von Krakenfeldt and the entrance in essence; and all the musical entrance of the Grand Duke and

XXV

POST-PRODUCTION

Like most of the Gilbert and Sullivan operas, the text of *The Grand Duke* was altered after the opening night to account for audience reaction and the experience of live performance.¹ The changes on this occasion were more radical than usual. In addition to numerous dialogue cuts throughout the opera, the duet for Rudolph and the Baroness (No. 10, “As o’er our penny roll we sing”) was cut in half, and there were several cuts in the Act I finale. In Act II, three entire songs were cut: the Baroness’s drinking song (No. 21, “Come, bumpers—aye, ever so many”), the Prince’s roulette song (No. 27, “Take my advice—when deep in debt”), and Rudolph’s patter song (No. 28a, “Well, you’re a pretty kind of fellow”).

Normally, Gilbert and Sullivan worked together on any post-première changes. Whether they did so after *The Grand Duke* remains an open question. Sullivan did not refer to the opera in his diary again after mentioning the “splendid” notices it had received the morning after. The opera opened on a Saturday, and by Wednesday Sullivan was recuperating in Monte Carlo. According to Wolfson, the cuts mentioned above were all effected within a week—that is, by the following Saturday.² When could Sullivan—whether in person or by letter—have discussed them?

Yet, several of the cuts required changes to the surrounding music. David Russell Hulme reports that these changes are notated in Sullivan’s autograph in the hand of “what I am reasonably sure is that of his secretary and musical assistant Wilfred Bendall.”³ In parts of the Act I finale, these changes went as far as *recomposing* the passages in question. Would Bendall have so fundamentally altered the work without the composer’s agreement? Of course, Sullivan might have been sick of *The Grand Duke* by this time, and may simply have told Gilbert and Carte that they could do with it whatever they wanted.

Whether Sullivan approved some, all, or none of these cuts—and whether his approval took the form of active participation or resigned acquiescence—has yet to be discovered. Hulme notes that the cuts were *not* incorporated in the vocal score, which he takes as evidence that Gilbert had acted unilaterally. However, Hulme apparently did not realize that the vocal score was published during the first week of performances, probably before any major cuts were decided on (see Figure 1, p. xxv). The failure of the opera may have rendered moot the possibility of a revised edition.

Wolfson blames the cuts entirely on Gilbert, and like many commentators, he is not convinced they were the right ones.⁴ The Baroness’s drinking song and the Prince’s roulette song have proven to be the two most popular detached songs in the opera. In the hands of capable performers, both songs generally make a strong impression. Wolfson has it right when he observes that, “The opera could have been far better served if *other* numbers had been cut.”⁵ Unlike the other two songs, Rudolph’s Act II patter song is not particularly distinguished, but its dele-

¹ *Princess Ida* seems to be the only Gilbert and Sullivan opera that had no significant change to the words or music after the opening night, although it did have one cosmetic change: the renumbering of the acts.

² Wolfson, p. 100. I have not found any other source that confirms the changes were made within a week.

³ David Russell Hulme, “The Operettas of Sir Arthur Sullivan: A Study of Available Autograph Full Scores,” Diss. University of Wales, 1986, p. 293.

⁴ Stedman, too, presumes the cuts were entirely the librettist’s doing (Stedman, p. 309).

⁵ Wolfson, p. 100.

tion left the title character with scarcely more than a cameo at the end of the opera.¹ Dialogue cuts in the final scene turned an already abrupt ending into a cipher.

As late as May 3, 1896, Gilbert sent Helen Carte a revised libretto, apparently responding to cuts she had recommended: "I return your book with the suggestions for cuts. I have agreed to all that appear to me to be possible—I have given my reasons for objecting to those to which I *have* objected."² No one yet has identified what those cuts were, or whether they were put into performance. In any case, it was too late to save *The Grand Duke*.³

Gilbert's final disposition of the material came in a revision of *Songs of a Savoyard*.⁴ Three lyrics from *The Grand Duke* were selected to stand alongside the Bab Ballads and other lyrics from Gilbert's operas. They are worth noting here, if only to indicate what the librettist thought was his best work from the opera:

- "Were I a king in very truth" (title: "A Manager's Perplexities")
- "When you find you're a broken-down critter" (title: "Out of Sorts")
- "At the outset I may mention" (title: "A Classic Revival")

In 1909, Gilbert proposed to Charles H. Workman that he would write a new comic opera with Edward German (*Fallen Fairies*), and then launch a season of revivals, consisting of the operas not then in the D'Oyly Carte Opera Company repertory. "These," he wrote, "along with the opera I am writing with German, & the opera I hope to follow that with—ought to give a season of 18 months."⁵

For Gilbert to do this, he actually had to buy the rights to these operas *back* from Helen Carte, to whom he'd sold an exclusive performance license earlier in the decade. He wrote to her on April 16, 1909:

The only suggestion I have to make arises out of your last letter in which you suggest that if you decide to produce, on tour, any of the operas that are not in

¹ In my experience, in lieu of cutting the song entirely, a more common solution in modern performances is to retain Rudolph's Act II patter song, but to trim it by a verse.

² Ainger, p. 363.

³ The official production prompt books for many of the Savoy Operas reside in the D'Oyly Carte archives, now located in the Theatre Museum in London. Unfortunately, the prompt books for several operas, including *The Grand Duke*, are missing. Clearly they were available for John Wolfson to consult before *Final Curtain* was published in 1976 (an excerpt is pictured on p. 92 of that book), but by the time the collection went to the Theatre Museum, they had disappeared. These prompt books might help settle the matter of which cuts were made when.

⁴ W. S. Gilbert, *The Bab Ballads, with which are included Songs of a Savoyard*, 2nd Ed., (London: George Routledge and Sons, 1898). Many of the lyrics included in the volume were slightly altered to fit the new context. For instance, in "A Manager's Perplexities," the lyric ends with "Can govern and rule, with a wave of his fin, | All Europe *and Asia*—with Ireland thrown in" (emphasis mine). The matching line in the first verse is changed to "Can govern a tuppenny—ha'penny State" (note the change from *this* to *a*).

⁵ Letter of April 9, 1909. British Library, Add. MS. 49339, f. 120. Gilbert must not have had high expectations for his new operas. In the old days, a run of eighteen months for just one opera was not an unreasonable expectation. Here, it was his forecast for *Fallen Fairies*, another new opera not specified, and a season of multiple revivals—albeit of operas that were previously unsuccessful.

your repertoire, after they have been produced in London by me, you shall be entitled to have the use of any alterations I may make or authorize.

It occurs to me that in such a case the amounts paid by Bertie Sullivan and myself (or by myself alone in the cases of *The Mountebanks* and *His Excellency*) should be returned to us as (1) it would be the success of the piece in London that would prompt you to add it to your repertoire and (2) the alterations would probably be very material, especially in *Ruddigore* [*sic*], *Utopia Limited* and *The Grand Duke*.

I do not make this a condition, as I rely upon your being appealed to by its reasonableness.¹

Fallen Fairies failed miserably. Gilbert fell out with Workman over the dismissal of Nancy McIntosh early in the run, and the season of revivals never happened. Gilbert was on record as to what he thought was wrong with *Ruddigore*, but we do not know what he would have altered in *Utopia Limited* or *The Grand Duke*. It is one of the great might-have-beens in the history of the Savoy Operas.



LEGACY

Gilbert and Sullivan may have agreed on very little in 1896, but they agreed on at least one thing: the libretto was *The Grand Duke's* undoing. On March 12, 1896, the composer wrote to F. C. Burnand from Monte Carlo, "Why reproach me? *I* didn't write the book!"² Gilbert rendered a similar verdict in a letter to Mrs. Bram Stoker just two days after the première: "I have had a rather bad time of it, but now that the baby is born I shall soon recover. I pick up very quickly (thank God!) after these little events. I'm not at all a proud Mother, and I never want to see the ugly misshapen little brat again!"³ With both of its creators disowning it, the D'Oyly Carte Opera Company had no reason even to *consider* reviving *The Grand Duke*.⁴

For most of the twentieth century, scarcely anyone had anything good to say about the opera, although most writers who touched upon it would have done so without the benefit of hearing a professional performance (or perhaps *any* performance). A brief survey of critical opinion will serve to illustrate just how low the work's reputation had sunk.

By twenty-six years after the première, H. M. Walbrook regarded the opera as entirely forgotten:

Its run was the shortest in the annals of Gilbert and Sullivan . . . and it has never been seen since. It is never mentioned. Even of those who saw it, the majority have forgotten it, or remember it only as a vastly dull affair of which the less said the better.

¹ Letter of April 16, 1909. British Library, Add. MS. 49339, f. 122. Also quoted in Pearson, p. 249.

² Allen, p. 420.

³ *Ibid.*

⁴ *Utopia Limited* likewise remained out of the repertory, although it was considered for revival several times (and rejected—primarily due to cost) before finally returning during the 1975 centenary season.

The failure here must sorrowfully be put down to the librettist. Plot, dialogue, characterization, wit, everything, is mechanical. It reads like the work of a tired man. . . . There is his manner but not his wit, his lyrical fluency but not his charm. . . . Its libretto was as cold as the snows of the Jungfrau, without a touch of their beauty.

Even Sullivan with all his *joie de vivre* could not breathe life into it. Here and there, of course, he had his moments...but, for the most part, the lyrics were uninspiring and the melodies uninspired. In short, *The Grand Duke* must be admitted as making a quite curiously feeble and depressing ending to the long and brilliant collaborative achievement.¹

In 1928, in the first musical analysis of Sullivan's operas, Thomas F. Dunhill was dismissive:

The Grand Duke, or The Statutory Duel was the last work in which the two men wrote together in double harness, and truth to tell, it proved to be such a poverty-stricken affair that one would gladly draw a veil over the whole proceedings. In no respect whatever can it compare with any of their previous productions. Even *Utopia Ltd*, in its weakest pages, had at least an air of successful resuscitation. *The Grand Duke* could not possibly be galvanized into any kind of life at all, although an able company of players struggled hard to do their best for it.

It was as if Gilbert and Sullivan were trying to extract ore from an old mine that was worked out. The wealth of humour and melody, brought forth with such regularity, had once seemed inexhaustible. Now, alas, it completely failed. The plot was involved and almost unintelligible; the lyrics were mostly commonplace in idea and clumsy in execution; the music (though it could not help having a certain facility in rhythm) seemed like the work of an utterly tired and worn-out man. It was impossible even to pretend to be interested in the doings of the dull puppets which peopled the stage. They obviously depressed Sullivan so much that only two or three times in the course of the proceedings was he able to throw out a stray hint of the old tunefulness, and the old skill.

If the quasi-Greek chorus which opens the second act could be rescued from its surroundings, and provided with new words, it would give pleasure, for it has a dignified style which is truly characteristic of the composer: [*Here, Dunhill quotes a few measures of "As before you we defile, Eloia! Eloia!"*]

The soprano solo, "Take care of him," a tiny fragment of graceful melody, and the Herald's song, proclaiming the approach of the Prince of Monte Carlo, are also a little more than a mere dim echo of past successes, though the latter is spoilt by some commonplace phrases. For the rest there cannot be the slightest chance of survival, even in the mental recollection of those who heard the work at the Savoy.

¹ Walbrook, pp. 122–124.

The opera was performed 123 times (it is amazing that it survived so long) and, in justice to Sullivan's memory, as well as Gilbert's, it is to be hoped that it will never be heard again.¹

Isaac Goldberg, in one of the best early historical surveys of the partnership, is a bit less categorical in his condemnation, although he condemns it all the same:

Gilbert, in the last libretto that he was to do for Sullivan, was clearly the "played out humorist" that he had sung in *His Excellency*. The plot has more coherency than that of *Utopia*, but is far less consequential. The pen of the author strays; as in *Utopia*, he announces themes and, having secured his initial laughter, forgets to develop them. The construction is swollen, the manner is florid; the old self-censorship has relaxed. The verses are good, in a routine manner, but they recall, inevitably, the happier days of the selfsame hand. The tale, built on a pack of cards, collapses like a house built of the same material.

The eating of a sausage roll, employed as a sign of recognition by members of the secret society, might meet with approval from dealers in delicatessen, but from Gilbert it comes as rather indigestible humour. . . . When Ernest makes nothing of rulership over a grand duchy as compared with the direction of a theatrical troupe . . . Gilbert is reverting to his second last opera and to his very first, almost in confession of sterility. Julia's ballad, "How would I play this part" is Elsie's [*sic*] "Were I thy bride" in thin disguise. Rudolph's patter, "When you find you're a broken down critter" is a sorry attempt to duplicate the glorious nightmare of the Lord Chancellor in *Iolanthe*. On the other hand, the opening of the second act is of distinctly individual caliber, and Sullivan, as usual, responded with a lift in the music. The hyper-intellectual patter-song of Ludwig, with its French and Latin and Greek, recalls for a moment the learned fays of *Iolanthe*, but it has a swing and a wit all its own; for verbal jugglery and metrical click it is unsurpassed in the series. . . .

There is little, essentially, to say for the music which Sullivan, out of his weariness, wrote for *The Grand Duke*. It is clear that in this piece, as in *Utopia*, his grip upon the text was relaxing; he pays less attention to the words, setting them with less regard than formerly to their natural rhythms, and exhibiting less conscience in his arbitrary treatment of their natural accents. He tries, as in *Utopia* he tried, to write the waltz as Offenbach and the Viennese understood it, but he falls into the undistinguished dance of musical comedy. His music, always so dependent upon cleverly repeated patterns, becomes a search chiefly for new sequences, until—if the pun may be pardoned—in its very excess of sequence it becomes inconsequential. The patter songs, especially, betray a fountain run dry.

Yet there are dying spurts. The Introduction and Chorus that opens Act II is in the vein of the Greek dance in *Patience*, and betters it. The quintet in Act I, "Strange the views some people hold," deserves a place only second to the Madrigals in *The Mikado*, *Ruddigore* and *The Yeomen of the Guard*. The music to the entrance of the Grand Duke (also used as the opening *motif* of the potpourri that

¹ Thomas F. Dunhill, *Sullivan's Comic Operas*, (London: Edward Arnold & Co., 1928), pp. 210–211.

passes as an overture) sounds suspiciously like a parody of the fourths and fifths that make up the theme of Wagner's Flying Dutchman.

There was not lacking the usual reception of a Gilbert and Sullivan opera; there were those who, even now, could sing rhapsodies to this decaying formula. Carte himself must have felt, however, that death was in the air. The manner in which he bedizened *Utopia* and *The Grand Duke* suggests, in the pathos of distance, the rouging of a corpse. Or, perhaps, he too was declining towards the empty pomps of musical comedy. . . .

The opera ran through one hundred and twenty-three performances, took cold from the frost and died. It is the least known—if known at all—of the Gilbert and Sullivan operas, and the least likely to be revived. The machine had run down.¹

It is notable that the three critics quoted here at length—Walbrook, Dunhill and Goldberg—are far more dismissive of the work than even the least-enthusiastic critics who actually *saw* the opera in 1896. One cannot help concluding that they were ratifying what appeared to be posterity's judgment, rather than evaluating the opera afresh.

To the extent *The Grand Duke* registered on the radar screen during this period, it was through the occasional amateur production. The obstacles to performing it, if only psychological, must have been daunting. Besides the overwhelming critical consensus that there was nothing in it of merit, amateur groups are usually reluctant to produce an opera they have not *heard*, and opportunities to hear *The Grand Duke* were rare.² When the opera was produced, G&S aficionados would travel long distances to see it. An academic conference in Kansas in 1970 drew an international audience, in large part because a production of *The Grand Duke* was on the program.

It is difficult to know just how often the opera was performed before the 1960s, but in January 1965 the *Gilbert & Sullivan Journal* reported that a production in Leicester the preceding November was "the first in this country for seven years."³ Just a month later, the Geoids Amateur Operatic Society in London mounted a production "probably as complete musically as any revival of that opera can hope to be," which Bridget D'Oyly Carte attended.⁴

Activity picked up in the U.S. in the 1960s, as well. The American Savoyards under Dorothy Raedler mounted the first American professional production in June 29, 1959, at their summer

¹ Isaac Goldberg, *The Story of Gilbert and Sullivan or The 'Compleat' Savoyard*, (London: John Murray, 1929), pp. 424-429.

² Stephen Turnbull reports that there was "a steady trickle" of amateur productions in the first half of the twentieth century, although he notes only one—a "full scale production with orchestra for five nights in 1931" by the Musical Society in Pickering. He adds, "From 1962 onwards the lists of amateur productions of G & S operas published in *The Savoyard* gives a useful though incomplete indication of a gradually growing popularity from (on average) just one production a year in the early 1960s to three or four a year by 1980." Stephen Turnbull, "The Grand Duke Since 1896," in *The Grand Duke: 1896-1996*, *op. cit.*, p. 22.

³ PARAMOUNT, "A Thing of Shreds and Patches," in *The Gilbert & Sullivan Journal*, Vol. VIII, No. 16 (January 1965), p. 266. We are also told that a Mr. and Mrs. Freckingham saw all seven performances, plus the dress rehearsal.

⁴ "Ourselves and the Operas: Random Notes by the Editor," in *The Gilbert & Sullivan Journal*, Vol. VIII, No. 17 (May 1965), p. 279.

home in Monmouth, Maine,¹ and repeated it in New York at the Greenwich Mews Theatre on May 11, 1961.² The Lyric Theater Company of Washington, D. C., gave four performances in 1962. Peter S. Diggins wrote in the *Washington Post*, “[T]he difficulties were worth surmounting, for the work is a delight. . . . Throughout the work are echoes of their earlier and more successful collaborations, but Pfennig Halbpennig retains a flavor all its own.”³

The opera was completely ignored in the early days of the gramophone.⁴ The first recordings came in the 1960s, once it became economically feasible for amateur groups to produce recordings of their own shows. First to appear was a 1962 recording by the aforementioned Lyric Theater Company, which presented a slightly abridged text and an orchestration derived from the vocal score.

The same company produced and recorded the opera again in 1965, this time a word- and note-complete performance of the first-night text (or, what Lyric *thought* to be a first-night text) with the original orchestration. Paul Hume of the *Washington Post* was not amused: “If the world can struggle along without hearing every single note of Mozart and Beethoven, would it not be the part of wisdom, economic, artistic, and esthetic, to confine the excellent energies and talents of this company to those things that are worth them? Last night . . . was an interminable, insufferable bore in every way for 99 per cent of the time. Alas.”⁵

In 1966, the BBC broadcast a complete cycle of the Savoy Operas, with former D’Oyly Carte patter baritone Peter Pratt taking the comic roles throughout the series. Pratt, of course, had never played *The Grand Duke* on stage, but he had an innate sense of the required style. The opera received a crackling performance. The recording was never published due to artist rights issues, though copies taken off-the-air have circulated widely.

Next up were three more amateur recordings: the Mt. Oread G&S Company in 1970 (the Kansas production referred to above); the University of Michigan Gilbert and Sullivan Society in 1973; and the Cheam Operatic Society in 1974, whose recording was published commercially on the Pearl label. All of these recordings were distributed in the international Gilbert and Sullivan community, and all had a role in the opera’s rehabilitation.

¹ I am grateful to Stan DeOrsey for providing details of the production in Maine.

² Louis Weissman, Letter to the Editor in *The Gilbert & Sullivan Journal*, Vol. VIII, No. 6 (September 1961), p. 75. The editorially supplied caption described it as the “New York Premiere,” but this was incorrect: New York’s Blue Hill Troupe had performed the opera in 1937. The first known amateur production in America was given by the Philadelphia’s Savoy Company in 1936.

The semi-professional Light Opera of Manhattan (LOOM) produced the opera a number of times, including a one-week run during the 1975 centenary season and at least two other occasions in the 1980s.

³ Published August 3, 1962; quoted in Kline, p. 214.

⁴ So far as I am aware, the first recording of any material from *The Grand Duke* came in 1950, on a disc of instrumental excerpts called “Gilbert and Sullivan Favourites” (New Symphony Orchestra of London; Stanford Robinson, *cond.* Decca LK4099), which included the Dance from Act II (No. 26). Obviously Robinson took the word “favourites” loosely—to his credit.

⁵ Paul Hume, “Revival Fails to Revive Feeble Musical.” My copy of the review is a press cutting that omits the date.

What really turned the tide was the D'Oyly Carte recording in 1976. The company had included a concert performance of the work during the 1975 centenary cycle,¹ which was a rag-tag affair, coming as it did just twenty-four hours after the company's first new production of *Utopia Limited* since the nineteenth century.² But the recording the following year was a strong performance. The recording took the same Act I cuts as the original production, but it included the three "lost" songs from Act II. For the first time since the original production, *The Grand Duke* could be widely heard in a performance at least approximating what the creators had intended.

The change in the opera's fortunes was dramatic. Over the next ten to twenty years, most performing groups specializing in Gilbert and Sullivan added *The Grand Duke* to their regular rotation. Today, one can count on several worldwide productions of it per year. In any given place, of course, one may have to wait a number of years for its return, but there is no longer a sense that *The Grand Duke* is a great rarity. As Stedman notes, "the twentieth century has proved that *The Grand Duke* is by no means unplayable."³

Indeed, many performers who specialize in G&S find it liberating to tackle an opera for which there are no settled expectations. There is no "tradition," no standard set of moves, inflections and gags. The audience doesn't mouth the words before they're spoken, or laugh at the jokes before they're made. This doesn't make performing *The Grand Duke* a superior experience to that of the other operas; it is just a *different* experience.

Audiences usually come to *The Grand Duke* without expecting very much. Generally, they are pleasantly surprised, for while the work is undoubtedly too long if performed without cuts, it is full of bright comic situations and Gilbert's characteristic topsy-turvy wit. Sullivan's contribution has been considered first-rate from the beginning. The opera shows him branching out into a more harmonically adventurous Continental operetta style. For all of his complaints about working with Gilbert, his old collaborator had brought out the best in him after all.

A failure in its own day and largely ignored for almost eighty years thereafter, *The Grand Duke* now enjoys a modest renaissance.



¹ In the twentieth century, the opera's only other live professional performance in England came on 29 June 1996 at Oxford Town Hall, with David Steadman conducting the National Concert Orchestra, the Oxford Operatic Society, and a line-up of soloists that included Richard Suart (Rudolph), David Fieldsend (Ernest), Leon Berger (Ludwig), Michael Rayner (Notary and Herald), John Ayldon (Prince), Kate Flowers (Julia), Pauline Birchall (Lisa), Gillian Knight (Baroness) and Catherine Mikic (Princess).

In the United States, the Light Opera of Manhattan performed the opera professionally on a number of occasions in the 1970s and '80s.

² "But things that fortnight did not stop even with *Utopia Limited*. For the final—Saturday—night the Company completed the G. & S. cycle by turning to the even less known *Grand Duke*. In this case what they came up with was not a proper production, but simply a concert version, with the cast sitting in three rows across the stage.... With the exception of Julia Goss in Ilka von Palmay's original part, however, and John Ayldon, whose rendering of the Prince of Monte Carlo's "Roulette" song towards the end won him the only encore of the evening, none of the singers overcame the restrictions this type of performance imposes; and the effect, after the previous night's virtuoso effort, was unmistakable anti-climax. It seemed a disappointing way to end a historic—and otherwise sparkling—season." Tony Joseph, *The D'Oyly Carte Opera Company: 1875–1882*, (Bristol: Bunthorne Books, 1994), p. 331.

³ Stedman, p. 309.

ASSESSMENT

Whereas criticism of *The Grand Duke* published in the period 1900–1960 was almost uniformly unfavorable, criticism published since then has taken a much more balanced view. In *Gilbert and Sullivan Production*, Peter Kline argued that Gilbert's achievement had been misunderstood:

The Grand Duke suffers by comparison with other Gilbert and Sullivan operas not so much because of its inferiority as because its merits are of a different nature and tend not to be seen if one looks at it with too many preconceptions. It is a sad irony that Gilbert and Sullivan were so often accused of repeating themselves, and yet when they genuinely struck out into new territory the results went unappreciated. . . .

The Grand Duke represents new territory for both Gilbert and Sullivan. Its plot is pure farce that rises at times to comedy but almost never to the satire that had previously been Gilbert's trademark. As farce it has a kind of significance better appreciated by devotees of the theatre of the absurd than by those schooled in the tradition of comedy of manners. Indeed, *The Grand Duke* explores some of the same thematic material later developed by Eugene Ionesco; in it, role-playing is carried to extremes that altogether break the bonds of rationality. Topsy-turvydom depends for its effect on the assumption of a rational world in which, for humorous effect, relationships that are conventionally understood in one light are reversed in order to be viewed in some other light. The basis of seeing the world as philosophically absurd is a perception that there is no meaningful rational order: no right way for things to be.¹

Max Keith Sutton observes that "It takes a certain perversity to defend a work so often maligned (or ignored) as the last Gilbert and Sullivan opera."² He finds "possibly decadent reasons for considering it a significant work," echoing many of the same themes that Kline did:³

The libretto is significant, first of all, in dealing with . . . the way that social roles can obscure a person's sense of identity, especially as the individual shapes his personality to fit his role and lets himself be defined by forces outside himself. In *The Grand Duke*, "law" is the name for the external forces—law in the form of a dramatic contract or a provision whereby a man can undergo "social death" . . . To exist in the opera means to have a legally defined part, a professional role, and the role can become radically split from one's needs and desires as a human being.

¹ Kline, pp. 215–216.

² Max Keith Sutton, "The Significance of *The Grand Duke*," in James Helyar, ed., *Gilbert and Sullivan: Papers Presented at the International Conference Held at the University of Kansas in May 1970*, (Lawrence, Kansas: University of Kansas Libraries, 1971), p. 221.

³ Kline's book actually came out in 1972, slightly later than Sutton's paper was delivered, but I suspect Kline formulated his views while working on Lyric Theater Company's productions in 1962 and 1965. I have no evidence that Kline heard Sutton's paper in 1970, although it is conceivable he did.

My second reason for valuing the opera concerns its forms as much as its themes. I remember Gilbert's words—the brat was “misshapen”: some speeches are too long, some songs may be unnecessary—but I still find the work well-conceived. Why? Mainly because the action enforces the satire upon theatricality and role-playing. The plot extends the satire in two directions by dramatizing an equation between the theatre and politics, the point of Ernest's first song. . . . Such juxtapositions are typical of Gilbert, but here his skill in constructing a plot which reveals actors politicking and politicians acting keeps the satire dynamic, moving continually in two directions. Perhaps it reminds us of how showmanship has become a requirement for political success. . . . In this country, at least, it may remind us of how actors really do become governors or senators, if not grand dukes. . . .

The moral decadence within the world of the opera is clearly focused on one dominant character. This is Julia Jellicoe, the most compulsive role-player and the most articulate denier of human individuality. Bent on the one goal of winning the highest possible status, she seems to have no other personal concerns. . . . Through Gilbert's frequent allusions, *Troilus and Cressida* provides a sinister backdrop for the farcical disorder of *The Grand Duke*, and Cressida's pretenses and disloyalty set a pattern for Julia Jellicoe. On Julia and her unstable world, falls the shadow of Shakespeare's “dragon wing of night,”¹ of personal ambition and pride eclipsing loyalty and integrity. Dressed in the second act for their role in Shakespeare's play, Gilbert's characters manifest some of the flaws of their counterparts. The worst of these flaws is falseness—not simply through lying but through denying any responsibility for the chaos that snowballs around them. This trait is the essential link between Julia and that tantalizing, fickle, irresponsible woman whom emblemizes the breakdown of loyalty, reason, and civilized order in *Troilus and Cressida*.²

Lastly, Sutton emphasizes the importance of games and artifice in the libretto:

Figuratively, the characters play games with each other. . . . A pack of cards determines the winner of a Statutory Duel; a roulette wheel earns the dowry for the Princess of Monte Carlo.... The mood of carousal and license in [Act II] demands that [the Prince's] song be restored. Sullivan gives it both verve and hearty vulgarity in mimicking the style of the *café chantant*; and Gilbert's words supply apt images for the world of the opera. With the actors crowding about the roulette wheel, staking their fortunes on a game of chance, the scene acquires symbolic dimensions: we glimpse the world as a “cosmic game”

Gilbert sacrificed the gambling scene because it must have looked untidy once he began second-guessing, but he should have realized that the loose and playful

¹ Sutton is quoting *Troilus and Cressida*, V, ix, lines 17–18: “ACHILLES. The dragon wing of night o'erspreads the earth | And, stickler-like, the armies separates [*sic*]” (Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works*, Compact Edition, (Oxford: Oxford University Press, 1988), p. 748).

² Sutton, pp. 221–226.

form of Aristophanic comic opera had room for it. For the whole opera resembles an elaborate game. Real actors imitate actors on the stage; the fictional actors in turn play at dueling, and at running a grand duchy. The importance of costumes and ceremony—as in the arrival of the Prince of Monte Carlo—makes the opera seem almost like a series of charades. Ludwig invites the audience to participate in the game when he outlines the ground rules for them at the start of Act II, and the constant allusions to artifice allow no one to forget that each event is a staged spectacle. There is even a fictitious set of spectators on the stage—or just behind it—whose assumed presence launches the Act I finale on a perfect note of comic self-consciousness.

This calling attention to its own artifice is a final strong point of *The Grand Duke*. However ugly it may be in theme and characterization, it is very much a “play”—a playful exposure of man’s foolishness. Man can pretend that his professional role is everything, that he has no personal freedom, that life is a cosmic game of roulette.¹

In *A Most Ingenious Paradox*, Gayden Wren offers a mixed assessment of the work. He says it “is in most respects Gilbert’s most incoherent libretto.”² He elaborates:

In part, this is because the plot mechanism itself creaks. A key event, such as Ludwig’s persuading the Grand Duke to stage his own death, is made possible literally by the luck of the draw—Ludwig draws a higher card than Ernest. In *The Mikado*, similarly bizarre developments occur frequently, but they are done through characters negotiating, pleading, and arguing, offering a sound character basis for the superficially implausible ensuing developments. . . .

The Grand Duke is built on an inherently weak plot framework. Most of the previous Gilbert & Sullivan operas rely on a single preposterous element—the witch’s curse in *Ruddigore*, for example. . . .

This is not the case with *The Grand Duke*. The implausibility of the statutory duel itself could be worked through, but it is joined by the infant engagement of Rudolph and the Princess of Monte Carlo, a conspiracy of actors, a good-humored detective, the invention of roulette, and so on.

To add to the unlikeliness of it all, as Alan Jefferson points out, the mechanism of the opera requires that all of the opera’s key events, including the weddings of Ludwig and of Rudolph, the Princess’s birthday, the expiration of the Statutory Duel law, and the overthrow of the Grand Duke, take place on the same day. None has any relation to each other—they occur simultaneously simply because the plot won’t work any other way. . . .³

Finally, Wren points out that the gimmick that ends the piece “is an arbitrary one at that, since it takes two coincidences—Ludwig happening to draw an ace against Ernest and then

¹ Sutton, pp. 226–227.

² Gayden Wren, *A Most Ingenious Paradox*, (New York: Oxford University Press, 2001), p. 261.

³ Wren, pp. 261–262.

Ludwig and Rudolph likewise happening to use an ace in their staged duel—to make the mistake relevant. Had Ludwig drawn a 10 to Ernest’s 9, the opera would presumably end unhappily.”¹

At the same time, Wren finds *The Grand Duke* an outstanding example of metatheater—that is, “theatre that is about theatre—about the act of the play itself. It breaks down the hypothetical fourth wall separating the audience from the actors, and rejects suspension of disbelief in favour of blurring the line between art and reality.”² To be sure, Gilbert had experimented with the genre before. In *Our Island Home*, Thomas German Reed’s acting company appeared “as themselves, supposedly marooned on a desert island while touring...*Ages Ago*.”³ And in *A Sensation Novel*, another comic opera for the German Reeds, “a novelist faces a rebellion by his own characters.”⁴

In *The Grand Duke*, everyone is play-acting. The actors’ rules of professional precedence determine the roles they’ll play as members of the Grand Duke’s court. The real-life Hungarian accent of Ilka Palmay becomes the play-acting English accent of Julia Jellicoe. The Prince arrives with a company of actors (“supernumeraries”) who have been dressed by a “very well known costumier.”

At least one reviewer sharply criticized Gilbert for using the lame rhyme “lowest”/“ghost.” But Wren points out that Gilbert is, in fact, doing something clever here, for after the Notary commits this solecism, he goes on to chide the author for doing so: “When exigence of rhyme compels, | Orthography foregoes her spells, | And ‘ghost’ is written ‘ghoest.” The rest of the characters then get into the act, retorting, “With what an emphasis he dwells | Upon ‘orthography’ and ‘spells’! | That kind of fun’s the lowest.” As Wren notes, “This is an exceptionally rich passage, with several levels of self-referential humor.”⁵

In this survey of modern criticism, I give the last word to the characteristically succinct Harry Benford:

The Grand Duke is a much neglected opera. Its principal shortcoming is that it is too long. Its principal virtue grows out of that very shortcoming: a competent director can omit songs, chop paragraphs of dialog, and come out with a jolly evening’s entertainment. Try it; you’ll see.⁶

¹ Wren, p. 262.

² Wren, p. 264.

³ Wren, *loc. cit.*

⁴ Wren, p. 265.

⁵ Wren, p. 269.

⁶ Harry Benford, *The Gilbert & Sullivan Lexicon*, Third Edition, (Houston, Texas: Queensbury Press, 1999), p. 199.

THE GRAND DUKE

Dramatis Personæ.

RUDOLPH (*Grand Duke of Pfennig Halbpfennig*)

ERNEST DUMMKOPF (*a Theatrical Manager*)

LUDWIG (*his Leading Comedian*)

DR. TANNHÄUSER (*a Notary*)

THE PRINCE OF MONTE CARLO

VISCOUNT MENTONE

BEN HASHBAZ (*a Costumier*)

HERALD

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

THE BARONESS VON KRAKENFELDT (*betrothed to Rudolph*)

JULIA JELlicOE (*an English Comédienne*)

LISA (*a Soubrette*)

OLGA

GRETCHEN

BERTHA

ELSA

MARTHA

} (*Members of Ernest Dummkopf's Company*)

Chamberlains, Nobles, Actors, Actresses, &c.

ACT I.—*Public Square of Speisesaal.*

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

DATE: 1750

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

THE GRAND DUKE

WRITTEN BY
W. S. GILBERT.

COMPOSED BY
ARTHUR SULLIVAN.

OVERTURE.

Andante allegretto.

PIANO *f*

5

9

13

17

p

A

20

23

26

29

33

Andante non troppo lento.

Bar omitted in band parts.

37

41 B

46

51

56

61 C

66

Allegro vivace e con brio.

70

f

75

p

79

cresc.

83

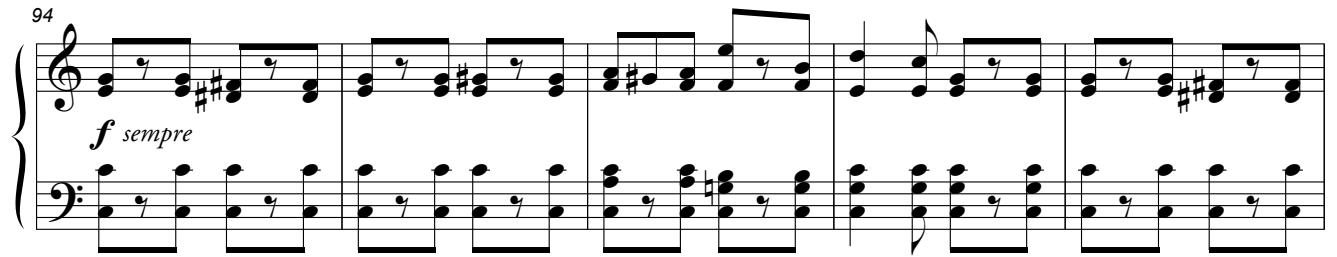
86

D

90

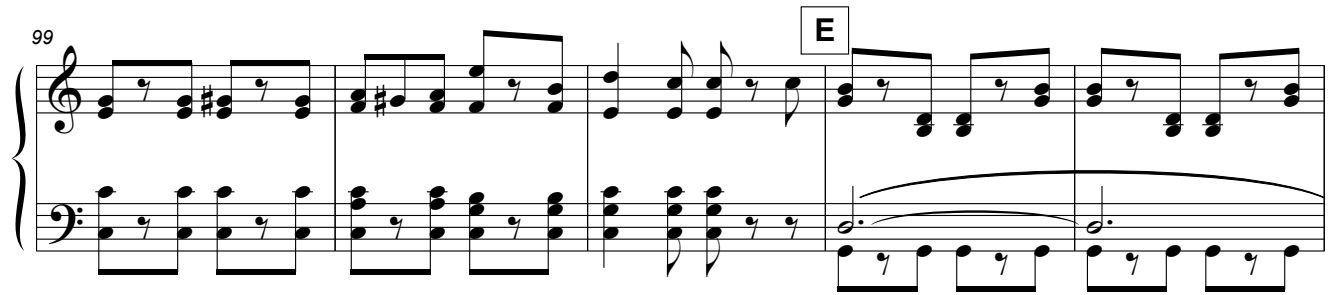
94

f sempre

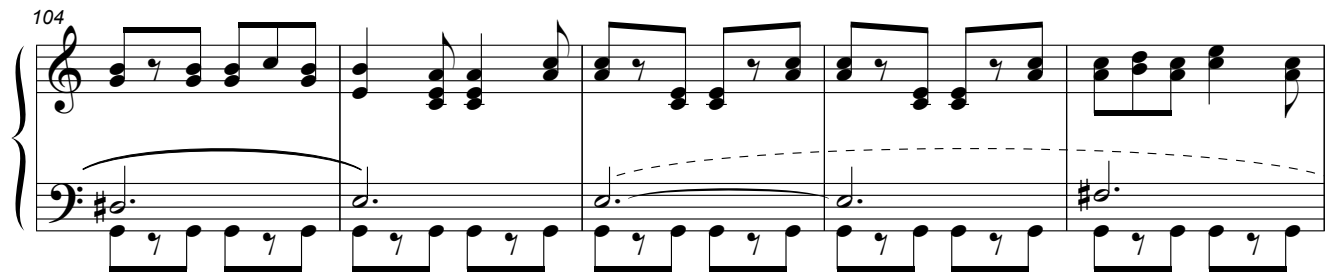


99

E



104



109

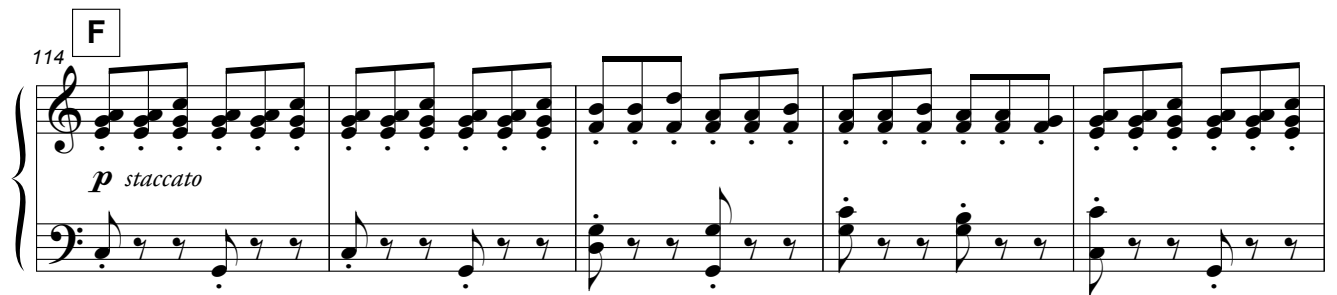
p *f*



114

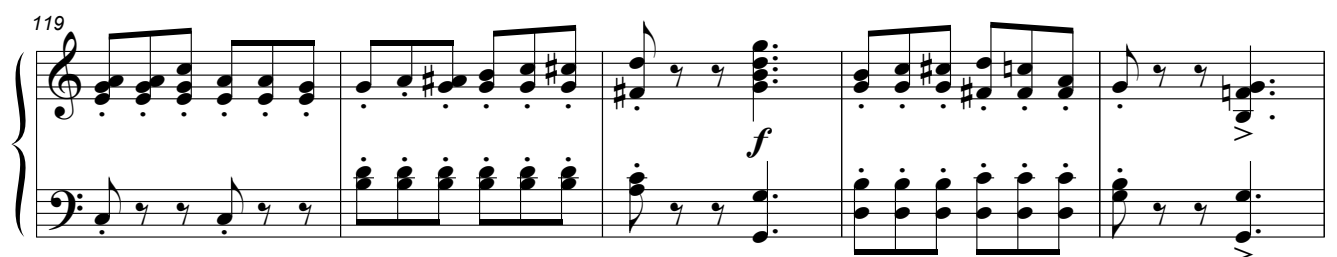
F

p staccato



119

f



124

129

G

f

134

139

144

p

148

The musical score is written for piano in G major, featuring a treble and bass staff. It consists of six systems of music. The first system (measures 124-128) shows a rhythmic pattern of eighth and sixteenth notes in the treble, with a steady eighth-note accompaniment in the bass. The second system (measures 129-133) introduces a chordal texture in the treble, marked with a 'G' in a box and a forte 'f' dynamic. The third system (measures 134-138) continues with dense block chords in the treble and a more active bass line. The fourth system (measures 139-143) features a mix of chords and moving lines in both staves. The fifth system (measures 144-147) includes a piano 'p' dynamic and a long melodic line in the treble. The sixth system (measures 148-152) concludes with sustained chords in the bass and a final melodic phrase in the treble.

153

H

158

Ossia:

Ossia:

163

168

J

p

174

174 175 176 177 178 179

180

180 181 182 183 184

cresc.

185

185 186 187 188 189

f

190

190 191 192 193 194

K

f

195

195 196 197 198 199

200

200 201 202 203 204

205

210

p

f

This musical system contains two systems of music. The first system, starting at measure 205, consists of a grand staff with a treble and bass clef. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the end of the system. The second system, starting at measure 210, continues the melodic and accompanimental patterns. A forte (*f*) dynamic marking is placed in the middle of the system.

Original Version: mm. 214a–223a

214a

L_a

p

219a

f

[mf]

This musical system contains two systems of music. The first system, starting at measure 214a, is marked with a box containing 'L_a' and a piano (*p*) dynamic. It features a grand staff with a treble staff playing a dense texture of chords and a bass staff with a simple eighth-note accompaniment. The second system, starting at measure 219a, continues this texture. A forte (*f*) dynamic marking is placed in the middle of the system, and a mezzo-forte (*[mf]*) dynamic marking appears at the end.

Revised Version: mm. 214b–221b

214b

L_b

p

218b

[mf]

This musical system contains two systems of music. The first system, starting at measure 214b, is marked with a box containing 'L_b' and a piano (*p*) dynamic. It features a grand staff with a treble staff playing a dense texture of chords and a bass staff with a simple eighth-note accompaniment. The second system, starting at measure 218b, continues this texture. A mezzo-forte (*[mf]*) dynamic marking appears at the end.

224

224 225 226 227

228

228 229 230 231 *f*

M

232

232 233 234 235

236

236 237 238 239

240

240 241 242 243 *ff*

244

244 245 246 247

248

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

253

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

257

Measures 257-261 of the Overture. The right hand continues with eighth-note patterns, and the left hand features a more active accompaniment with eighth-note chords. The piece concludes with a final chord in measure 261.

ACT I.

No. 1. OPENING CHORUS *with SOLOS.*

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

Allegro giojoso.

PIANO

f

p

cresc.

f

A

13

S

f

Won't it be — a pret - ty

A

f

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

T

f

8

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

B

f

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

CHORUS

A

16

S

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

A

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

T

8

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

B

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

CHORUS

19

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

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

CHORUS

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

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

21

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

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

CHORUS

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

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

24

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

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

CHORUS
T
fright-ful, sim-ply fright-ful, fright-ful— Still 'twill be a pretty wedding! Oh, 'twill be a pretty, pretty

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

27

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

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

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

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

30

S

A

CHORUS

T

B

ing, — charm — — — — — ing wed-ding!

ing, charm ing, charm — ing wed-ding!

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

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

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

8

34

ELSA. **B**

If her dress is bad-ly

p

39

ELSA

BERTHA.

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

42

BERTHA

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

OLGA.

45

OLGA

GRETCHEN.

FOUR GIRLS.

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

48

FOUR GIRLS

pret-ty, pret-ty wed-ding!

(FOUR GIRLS with CHORUS.)

S

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

A

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

CHORUS

T

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

B

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

cresc.

f

51

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

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

CHORUS

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

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

54

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

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

CHORUS

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

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

57 **D**

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

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

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

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

D
f

60

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

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

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

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

63

S

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

A

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

CHORUS

T

8

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

B

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



66

S

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

A

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

CHORUS

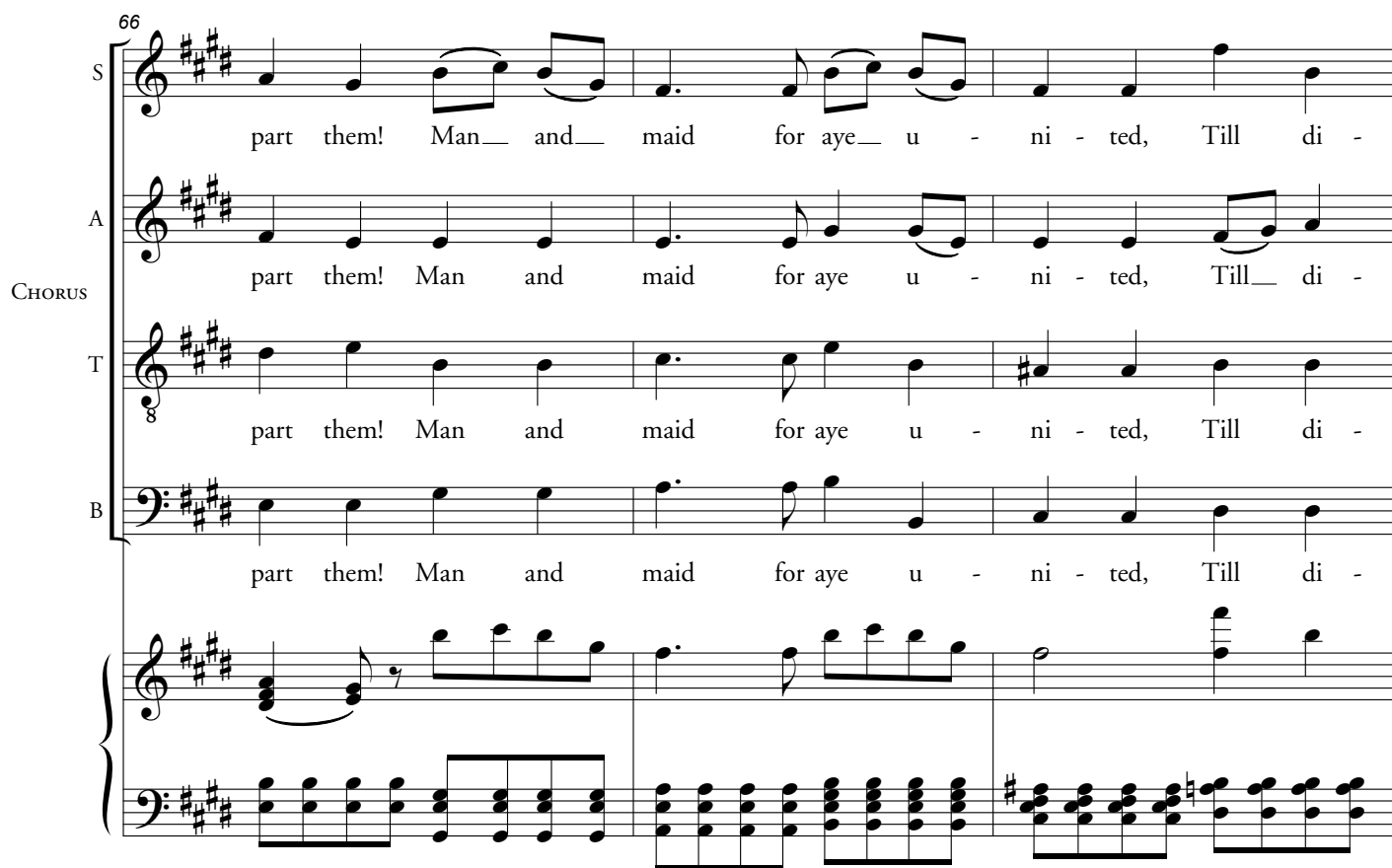
T

8

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

B

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



69

S

voice, _____ di - vorce or death shall part _____

A

voice, _____ di - vorce or death shall part

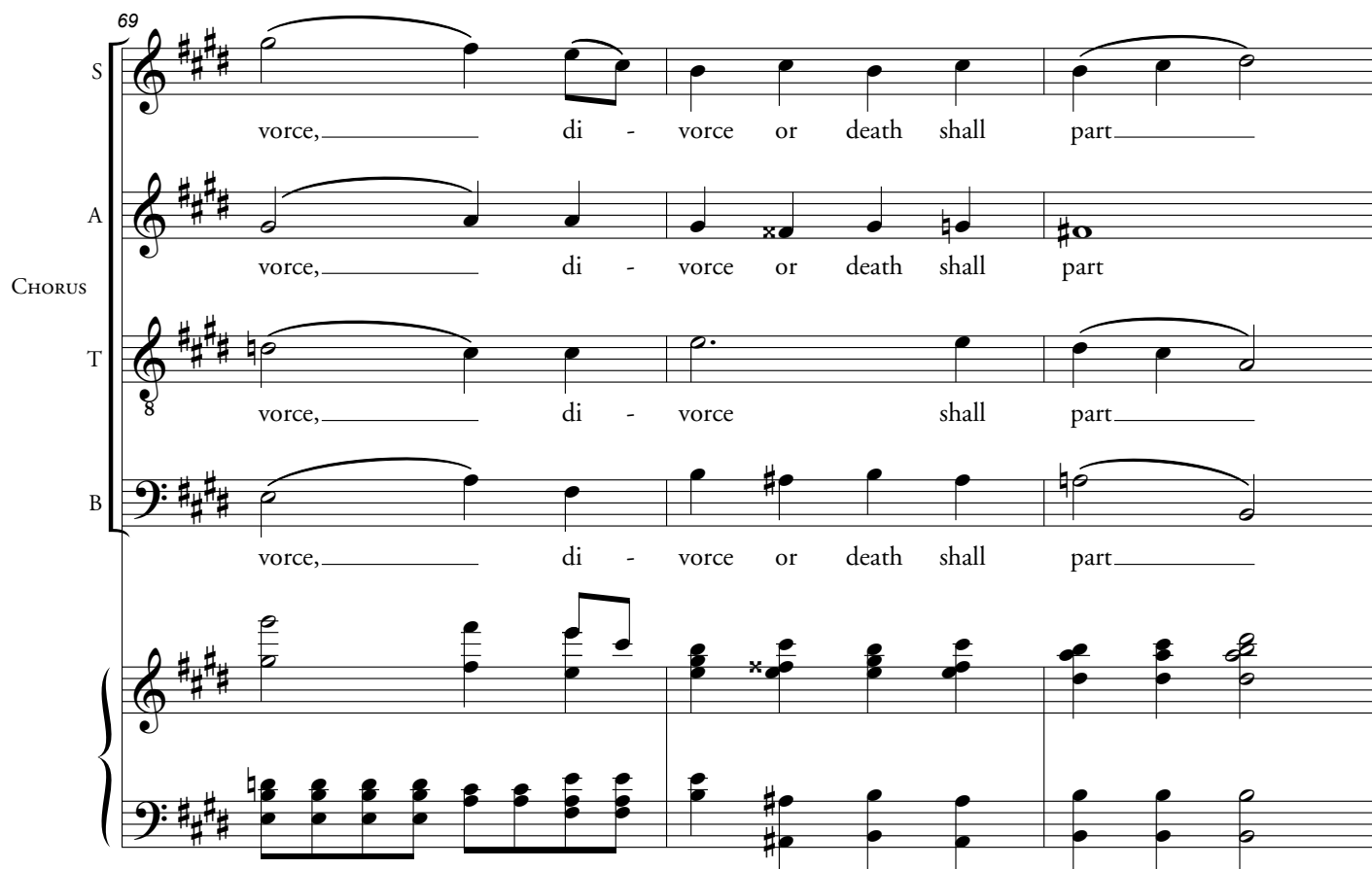
CHORUS

T

voice, _____ di - vorce shall part _____

B

voice, _____ di - vorce or death shall part _____



72

S

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

A

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

CHORUS

T

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

B

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



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

(LUDWIG and LISA come forward.)

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

LISA

LUDWIG

p

Pret - ty Li - sa,

E

p

81

LUDWIG

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

87

LUDWIG

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

92 F

LUDWIG

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

97

LUDWIG

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

101

LUDWIG

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

p

105 *(She expresses admiration.)*

LUDWIG

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

111 *f* **G**

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

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

CHORUS

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

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

f **G** *p*

117

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

123

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

128

LISA

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

133 H

LISA

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

138

LISA

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

143

LISA

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

149 *f* J

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

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

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

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

f J *[dim.]*

155 *[p]*

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

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

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

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

[p]

160

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

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

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

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

165

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

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

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

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

170

K *[cresc.]*

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

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

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

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

cresc.

175

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

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

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

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

f

180

S

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

A

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

CHORUS

T

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

B

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



185

S

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

A

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

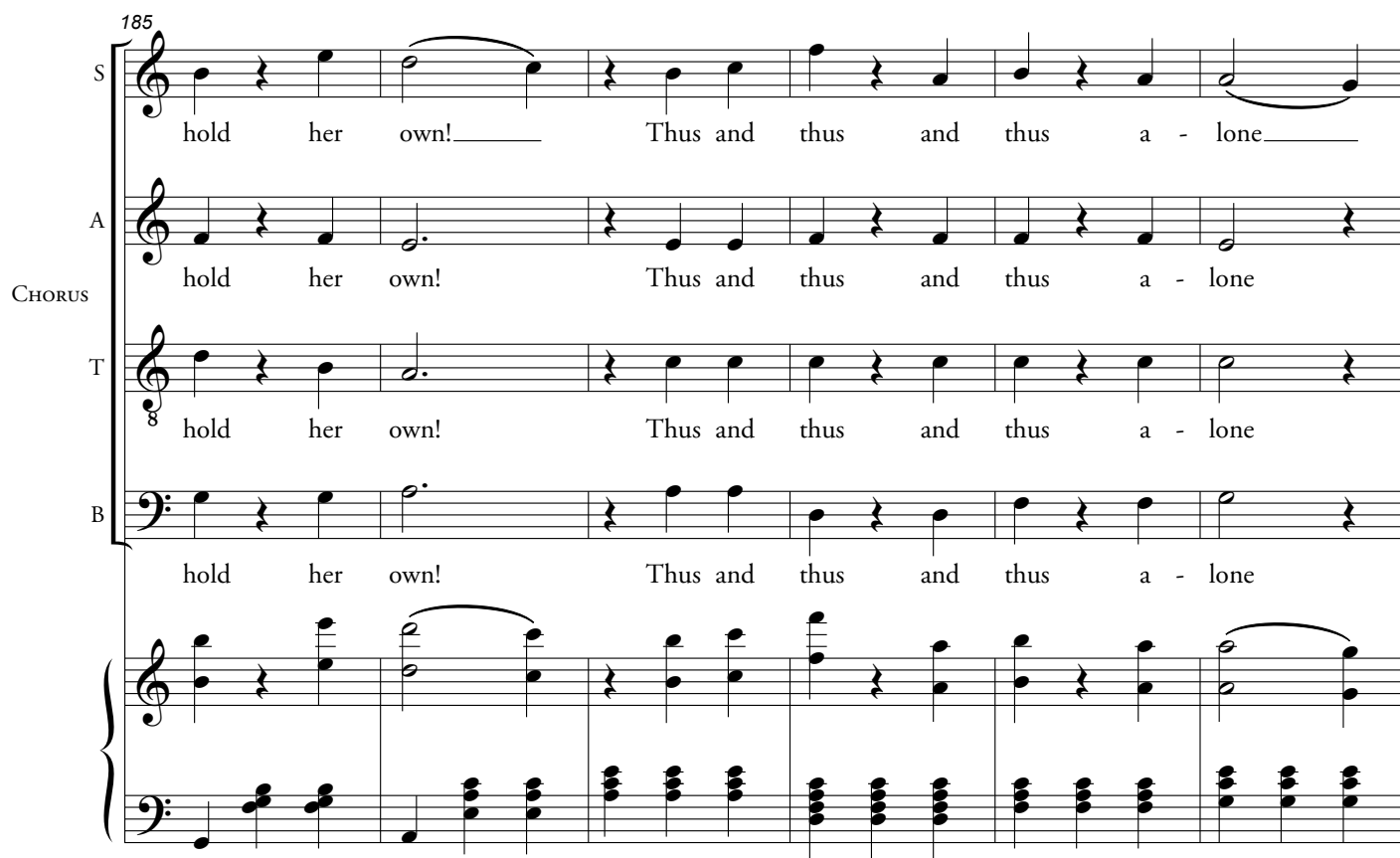
CHORUS

T

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

B

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



191

S
Lud - wig's wife may hold her

A
Lud - wig's wife may hold her

CHORUS
T
Lud - wig's wife may hold her

B
Lud - wig's wife may hold her

196

S
own! (LUDWIG and LISA sit at table.)

A
own!

CHORUS
T
own!

B
own!

Enter NOTARY TANNHÄUSER.

NOTARY. Hallo! Surely I'm not late?

(All chatter unintelligibly in reply.)

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

(All chatter unintelligibly in reply.)

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

(LUDWIG and LISA come down.)

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

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

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

ALL. Ugh!

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

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

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

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

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

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

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

No. 2. SOLO—(LUDWIG) *with* CHORUS.

Allegro marziale e misterioso. *p*

LUDWIG

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

PIANO

p

3

LUDWIG

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

6

LUDWIG

(Producing one.)

eat a sau - sage - roll! If, in

S

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

A

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

CHORUS

T

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

B

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

The musical score is written for Ludwig and a Chorus. Ludwig's part is in a single melodic line with lyrics. The Piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The Chorus part includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo and mood are 'Allegro marziale e misterioso. p'. The key signature has one flat (B-flat). The time signature is common time (C). The score is divided into three systems. The first system shows the beginning of the piece. The second system starts at measure 3. The third system starts at measure 6 and includes the chorus entry. The piano part for the chorus is written below the vocal staves.

9
LUDWIG

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

11
LUDWIG

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

13
LUDWIG

bil - ious on the whole. It's a

S

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

A

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

CHORUS

T

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

B

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

16 **S**

LUDWIG

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

18

LUDWIG

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

20

LUDWIG

fa - vour in our eyes.

S

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

A

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

CHORUS

T

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

B

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

31

LUDWIG

8

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

S

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

A

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

CHORUS

T

8

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

B

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

34

LUDWIG

8

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

S

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

A

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

CHORUS

T

8

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

B

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

37

U

f *Vibrato.*

LUDWIG

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

S

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

A

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

CHORUS

T

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

B

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

U

40

LUDWIG

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

S

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

A

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

CHORUS

T

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

B

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

42

LUDWIG

roll! A sau-sage - roll!

S

roll! A sau - sage - roll!

A

roll! A sau - sage - roll!

CHORUS

T

roll! A sau - sage - roll!

B

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

f

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

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

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

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

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

Dialogue if No. 2a is Included

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

No. 2a.

SOLO—(LUDWIG).

Andante maestoso.

LUDWIG

8

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

PIANO

p *mf*

4

LUDWIG

8

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

6

LUDWIG

8

loi - a! E - loi - a! _____

ff

Dialogue if No. 2a is Included (<i>cont'd</i>)

LUDWIG. It would have been tremendous!

NOTARY. And he declined?

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

[Exit LUDWIG with LISA.]

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

ERNEST *enters in great excitement.*

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

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

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

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

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

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

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

Go to p. 44.

Dialogue if No. 2a is Omitted

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

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.]

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

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

No. 3. SONG—(ERNEST) *with* CHORUS.

Allegro con brio.

PIANO

ff

5

ERNEST

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

9

ERNEST

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

13

ERNEST

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

[p]

17
ERNEST

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

21
ERNEST

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

25
ERNEST

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

29
ERNEST

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

33
ERNEST

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

G₁

[mf] *p*

38
ERNEST

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

[mf] *[p]*

42
ERNEST

8 gov - ern this tup - pen - ny State! _____

H₁

S
A

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

f

T
B

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

f

H₁

[mf] *f* *[mf]*

46

CHORUS

S A

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

T B

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

f [*mf*]

50

CHORUS

S A

gov-ern this State, _____ gov-ern this State! this _____ poor

T B

gov-ern this State, _____ gov-ern this State! this _____ poor

54

CHORUS

S A

State! _____

T B

State! _____

ff

3

59
ERNEST

8

2. Both A and B re -

63
ERNEST

8

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

67
ERNEST

8

school yet); C in each act *must*

71
ERNEST

8

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

75 F₂

ERNEST

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

79

ERNEST

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

83

ERNEST

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

87 G₂

ERNEST

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

92

ERNEST

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

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

96

ERNEST

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

H2

S

A

CHORUS

T

B

Oh, the man who can drive a the-

Oh, the man who can drive a the-

H2

[*mf*]

100

S

A

CHORUS

T

B

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

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

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

103

S
A

CHORUS

T
B

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

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

107

S
A

CHORUS

T
B

Ire - - - land ——— thrown in! ———

Ire - - - land ——— thrown in! ———

111

115

(Exeunt all but ERNEST.)

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

Enter JULIA JELlicoe.

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

ERNEST. Beautiful English maiden—

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

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

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

ERNEST. That is so.

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

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

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

ERNEST. Well?

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

ERNEST. My wife?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Allegretto grazioso.

JULIA

How would I play this

ERNEST

PIANO

f *p*

6

JULIA

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

12

JULIA

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

Q

16
JULIA

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

21
JULIA

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

27
JULIA

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

32
JULIA

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

36
JULIA

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

41 **S** RECIT.
JULIA

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

45
JULIA

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

50 *string.*
JULIA

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

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

JULIA

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

f *dim.* *colla voce.*

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

JULIA

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

Tempo 1 mo.

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

JULIA

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

[rall.] *a tempo.*

68

JULIA

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

72

JULIA

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

cresc.

77

JULIA

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

ERNEST

82

JULIA

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

ERNEST

Oh joy! when two

Allegro vivace.

f *p*

86

JULIA

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

ERNEST

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

89

JULIA

throw_____ them-selves in - to their parts, Suc - cess is most cer-tain! most

ERNEST

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

93

JULIA

cer - tain! The

ERNEST

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

96

JULIA

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

ERNEST

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

99

JULIA

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

ERNEST

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

103

JULIA

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

ERNEST

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

107

JULIA *f*
vow _____ I _____ will

ERNEST *f*
vow _____ You _____ shall

8

111

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

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

8

117

121

Segue.

No. 5.

CHORUS & SONG—(LUDWIG).

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

Allegro agitato.

4

sf

cresc. molto.

The image shows the beginning of a musical score for 'The Swan' from 'The Nutcracker'. It features a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The score starts with a measure marked '4'. The first measure has a forte dynamic marking 'sf'. The second measure has a 'cresc. molto.' marking. The music consists of chords in the treble and single notes in the bass.

7

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for piano (p) and features a treble and bass staff. The melody in the treble staff is composed of eighth and quarter notes, with a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment using chords and single notes. The piece concludes with a final chord in the bass staff.

10

EXCITED CHORUS. *f*

S
A

CHORUS

T
B

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

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the bass staff. The score is divided into four measures by vertical bar lines. The first measure has a treble staff with a melody and a bass staff with an accompaniment. The second measure has a treble staff with a melody and a bass staff with an accompaniment. The third measure has a treble staff with a melody and a bass staff with an accompaniment. The fourth measure has a treble staff with a melody and a bass staff with an accompaniment. The score ends with a double bar line.

13

CHORUS

S A

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

T B

[*f*] (*to* LUDWIG).

It's all your fault, you boo-by you— you lump of in-dis-crim-in - a-tion!

16

CHORUS

S A

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

T B

It's put me in - to such a tet - ter—

19

CHORUS

S A

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

T B

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

22

ERNEST

RECIT.

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

CHORUS

S A

bet-ter!

T B

bet-ter!

26

ERNEST

Allegro con spirito.

Duke e-lect I bid you speak!

30

LUDWIG

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

34
LUDWIG

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

39 **J1**
LUDWIG

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

44 **K1**
LUDWIG

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

CHORUS

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

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

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

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

K1

f

49

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

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

CHORUS

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

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

53

LUDWIG

2. Then

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

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

CHORUS

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

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

57
LUDWIG

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

61
LUDWIG

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

65 J2
LUDWIG

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

69
LUDWIG

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

72 **K2**

LUDWIG

chum-my chuc-kled!

S

(angrily). **f**

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

A

(angrily). **f**

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

CHORUS

T

(angrily). [**f**]

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

B

(angrily). **f**

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

K2

77

S

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

A

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

CHORUS

T

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

B

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

82 L

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

S  chuc-kled!

A  chuc-kled!

CHORUS

T  chuc-kled!

B  chuc-kled!

 *p*

87

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



91 M

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



96 *rall.*

LUDWIG

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

S *f a tempo.*

What fol - ly fell, To go and tell—

A *f*

What fol - ly fell, To go and tell—

CHORUS

T *f*

What fol - ly fell, To go and tell—

B *f* [ff]

What fol - ly fell, To go and tell—What

colla voce. *f a tempo.*

101 **O** *ff*

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

A [ff]

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

CHORUS

T [ff]

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

B

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

O

105

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

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

CHORUS

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

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

109

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

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

CHORUS

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

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

(Attacking LUDWIG.)

113

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

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

CHORUS

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

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

118

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

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

CHORUS

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

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

P

122

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

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

CHORUS

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

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

126

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

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

CHORUS

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

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

131 *ff*

S
once _____ and off we go! _____

A *ff*
once and off we go! _____

CHORUS

T *ff*
Off, _____ aye, off we go! _____

B *ff*
Off, aye, off we go! _____

137

143

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALL. No difficulty!

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

ALL. Simple?

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

ERNEST. A Statutory Duel?

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

LUDWIG. Never heard of such a thing.

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

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

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

No. 6.

SONG—(NOTARY).

Allegretto.

NOTARY

8

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

PIANO

f

p

7

NOTARY

8

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

13

NOTARY

8

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

19

NOTARY

8

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

25

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

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

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

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

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

30

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

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

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

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

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

[p]

35

NOTARY

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

40

NOTARY

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

45

NOTARY

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

50

NOTARY

A2

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

55

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

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

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

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

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

60

JULIA phy" and "spells"! That__ kind__ of fun's the low-est.

LISA phy" and "spells"! That__ kind__ of fun's the low-est.

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

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

LUDWIG phy" and__ "spells"! That kind of__ fun's the low-est.

dim. p

64 **B**

NOTARY

off the los - er's popp'd (By pleas-ing le - gal fic-tion), And friend and foe__ Have__

67

NOTARY

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

71

NOTARY

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

cresc. *f*

75 **C**

NOTARY

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

[mf] *dim.* *p*

80

NOTARY

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

84

NOTARY

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

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

89

JULIA

cresc.

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

LISA

cresc.

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

ERNEST

cresc.

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

NOTARY

cresc.

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

LUDWIG

cresc.

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

94

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

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

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

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

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

98 **E**

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

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

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

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

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

102

JULIA

LISA

ERNEST

NOTARY

LUDWIG

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

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

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

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

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

106

JULIA

LISA

ERNEST

NOTARY

LUDWIG

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

ga - - - - - tions!

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

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

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

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

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

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

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

ERNEST. It's really very ingenious.

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

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

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

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

LISA. Ludwig doesn't know what fear is.

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

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

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

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

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

Allegro moderato.

LISA

1. Strange the views some

ERNEST

1. Strange the views some

NOTARY

1. Strange the views some

LUDWIG

1. Strange the views some

Allegro moderato.

PIANO

f

p

6

JULIA

Strange the views some— peo - ple hold!

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

PIANO

18

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

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

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

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

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

sf *p*

22

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

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

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

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

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

26

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

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

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

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

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

f

30

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

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

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

NOTARY *sf*
dong! Each is laid in

LUDWIG *sf*
dong! Each is laid in

B1
p

34

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

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

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

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

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

cresc. f

38

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

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

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

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

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

p colla voce.

42 *dim.* [a tempo.]

JULIA — Oh, strange the views.

LISA *dim.* [a tempo.]
Oh, strange the views. 2. Bet - ter than the me - thod old,

ERNEST *dim.* [a tempo.]
Oh, strange the views. 2. Bet - ter than the me - thod old,

NOTARY *dim.* [a tempo.]
Oh, strange the views. 2. Bet - ter than the me - thod old,

LUDWIG *dim.* [a tempo.]
Oh, strange the views. 2. Bet - ter than the me - thod old,

p

46

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

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

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

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

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

58

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

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

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

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

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

p

62

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

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

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

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

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

66

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

70

JULIA

sing song, sing song, song! — **B₂** *p* If so - ci - e - ty were poll'd,

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

B₂ *p*

74

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

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

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

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

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

poco rit. f
cresc. f

78

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

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

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

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

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

a tempo. p *colla voce.*

82

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

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

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

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

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

p *dim.*

85

JULIA *pp* ding dong, dong, dong!

LISA *pp* ding dong, dong, dong!

ERNEST *pp* ding dong, dong, dong!

NOTARY *pp* ding dong, dong, dong!

LUDWIG *pp* ding dong, dong, dong!

pp

Attacca.

17

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

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

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

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

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

J₁

22

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

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

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

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

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

f

27

K1 *mf*

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

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

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

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

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

p *mf*

33

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

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

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

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

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

f

39

JULIA

LISA

ERNEST

NOTARY

LUDWIG

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

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

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

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

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

44

JULIA

LISA

ERNEST

NOTARY

LUDWIG

Spades and Clubs— Sing Hearts and Spades!

Spades and Clubs— Sing Hearts and Spades!

Spades and Clubs— Sing Hearts and Spades!

Spades and Clubs— Sing Hearts and Spades!

Spades and Clubs— Sing Hearts and Spades!

f

50

NOTARY

8

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

56

NOTARY

8

fate, let's play our parts).

LUDWIG

(drawing card).

Hur-rah! hur - rah!— I've drawn an

61

JULIA

(dancing) *f*

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

LISA

(dancing) *f*

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

ERNEST

(dancing) *f*

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

NOTARY

(dancing) *f*

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

LUDWIG

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

50

Con brio. (to LUDWIG).

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

fate, let's play our parts).

(drawing card).

Hur-rah! hur - rah!— I've drawn an

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

An Ace! He's drawn an Ace! Sing Clubs and Dia-monds, Spades and

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

67

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

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

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

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

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

72

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

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

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

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

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

78

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

84

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

89

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

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

L

f

94

NOTARY

M *Con brio.*

3. That both these

p

100

NOTARY

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

105

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

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

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

NOTARY both—

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

f *sf*

111

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

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

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

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

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

p

116

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

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

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

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

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

cresc. *f*

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

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

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

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

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

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

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

126

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

JULIA
stal— Sing Di - a - monds,

LISA
stal— Sing Di - a - monds,

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

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

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

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

131

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

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

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

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

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

136

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

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

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

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

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

f

141

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

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

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

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

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

f

147 *ff*

JULIA

Hearts _____ and all! _____

LISA

Hearts _____ and all! _____

ERNEST

8 Hearts _____ and all! _____

NOTARY

8 Hearts _____ and all! _____

LUDWIG

Hearts _____ and all! _____

ff

f

153

159

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

165

[Attacca.]

No. 9. ENTRANCE OF CHAMBERLAINS & GRAND DUKE.

March. Enter the seven Chamberlains of GRAND DUKE RUDOLPH.

Andante allegretto.

Andante allegretto.

PIANO

p

p

5

Example 1 (continued)

9

13

Musical score for 'The Rose Tree' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music is written in 3/4 time. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures. The first measure contains a treble staff with a melody and a bass staff with a harmonic accompaniment. The second measure contains a treble staff with a melody and a bass staff with a harmonic accompaniment. The third measure contains a treble staff with a melody and a bass staff with a harmonic accompaniment. The fourth measure contains a treble staff with a melody and a bass staff with a harmonic accompaniment. The score ends with a double bar line.

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

CHORUS

T 8 The good Grand Duke of Pfen-nig

B 3 BASSES.

B The good Grand Duke of Pfen-nig

meno f

24

CHORUS

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

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

27

CHORUS

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

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

30

CHORUS

T 8 Halb-pfen-nig!

B 8 Halb-pfen-nig!

p

34

CHORUS

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

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

37

CHORUS

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

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

cresc.

cresc.

cresc.

60

40

CHORUS

T

B

8

f

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

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

44

CHORUS

T

B

8

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

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

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

48

52

f

f>

No. 9a.

SONG—(RUDOLPH).

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

PIANO
[p]

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

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

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

65
RUDOLPH

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

67
RUDOLPH

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

69
RUDOLPH

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

71
RUDOLPH

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

[(Speaking.)] (To Chamberlains.)

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

74
RUDOLPH

snuff box!

dolce.
[*mf*]

77
RUDOLPH

80
RUDOLPH

82
RUDOLPH

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

f

84
RUDOLPH

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

[p]

86
RUDOLPH

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

88
RUDOLPH

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

90
RUDOLPH

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

92
RUDOLPH

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

94
RUDOLPH

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

96
RUDOLPH

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

98
RUDOLPH

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

(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.)

101
RUDOLPH

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

dolce.
[*mf*]

104
RUDOLPH

8

107
RUDOLPH

8

109
RUDOLPH

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

f

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

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

Andante allegretto.

PIANO

The musical score is for a piano piece titled 'EXIT OF CHAMBERLAINS'. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Andante allegretto'. The score is written for piano, indicated by the 'PIANO' instruction and the 'p' dynamic marking at the end. The score consists of three systems of music. The first system starts with a forte (f) dynamic. The second system includes a triplet of eighth notes. The third system ends with a piano (p) dynamic. The score is written for piano with a treble and bass staff joined by a brace.

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

Enter BARONESS VON KRAKENFELDT.

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

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

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

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

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

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

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

RUDOLPH. No sense of delicacy, Bon-bon!

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

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

BARONESS. Your own decree?

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

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

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

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

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

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

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

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

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

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

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

RUDOLPH. Yes—I fancy that refers to me.

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

RUDOLPH. What can't be?

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

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

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

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

BARONESS. Practically off?

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

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

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

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

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

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

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

<p>Duet in two verses is on next page Duet in one verse is on p. 137</p>

No. 10. DUET—(BARONESS & RUDOLPH).
Original Version: Two Verses

Allegretto comodo.

BARONESS

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

RUDOLPH

8

PIANO

6

BARONESS

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

11

BARONESS

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

RUDOLPH

8

(confidentially).

Per - haps we'll have it

16 *(delighted).*

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

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

21 **A1**

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

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

26

BARONESS With fish and fowl he light - ly toys,_____

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

31 *(surprised).*

BARONESS

RUDOLPH

8

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

As two-and-six?

36

BARONESS

RUDOLPH

8

Some - times as much as two - and -

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

41 **B1**

BARONESS

RUDOLPH

8

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

six! **B1**

46

BARONESS

For you and he have on - ly dined, And

RUDOLPH



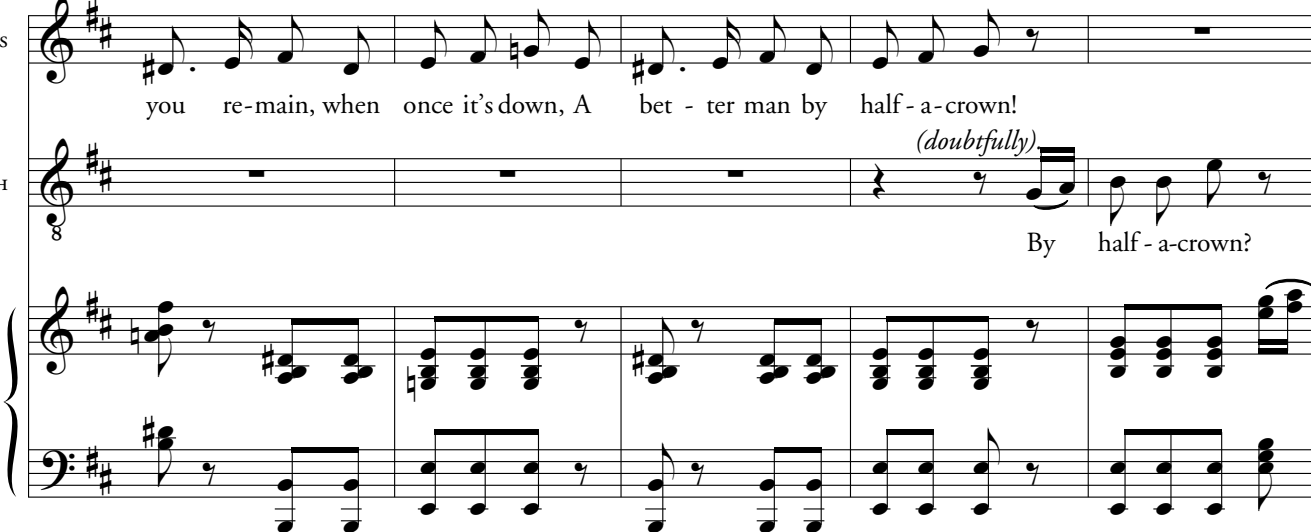
51

BARONESS

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

RUDOLPH

(doubtfully)
By half - a-crown?



56

BARONESS

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

RUDOLPH

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



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

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

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

65

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

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

69

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

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

73

BARONESS

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

RUDOLPH

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

77

BARONESS

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

RUDOLPH

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

81

BARONESS

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

RUDOLPH

86

BARONESS

hide it), I moist - en my in - si - pid fare With wa - ter—which I can't a - bear—

RUDOLPH

8 Nor

91

BARONESS

This pleas - ing fact our souls will cheer, With fif - ty thou-sand

RUDOLPH

8 I— I can't a - bide it.

96

BARONESS

pounds a year We *could* in-dulge in ta-ble beer! We could—I've tried it!

RUDOLPH

8 *(incredulously).* Get out! Yes,

101 **A2**

BARONESS Oh, he who has an in-come clear—

RUDOLPH yes, of course you've tried it! Oh, he who has an in-come clear—

106

BARONESS Of fif - ty thou - sand pounds a year— Can

RUDOLPH Of fif - ty thou - sand pounds a year—

111 *(doubtfully).*

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

RUDOLPH Two - shil - ling gloves—

116

BARONESS

Yes, think of that, two - shil - ling

RUDOLPH

(positively).
Two - shil - ling gloves— Yes, think of that, two - shil - ling

121

BARONESS

gloves! Cheap shoes and ties of gau - dy hue,

RUDOLPH

gloves!

B₂

126

BARONESS

And Wa - ter - bu - ry watch - es, too— And

RUDOLPH

131

BARONESS

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

RUDOLPH

Which he's *not!*

136

BARONESS

That kind of don-key he is

RUDOLPH

Oh no, he's *not!* That kind of don-key he is

141

BARONESS

not! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH

not! Then let us be mod-est - ly mer-ry, And re -

(Dancing.)

C2

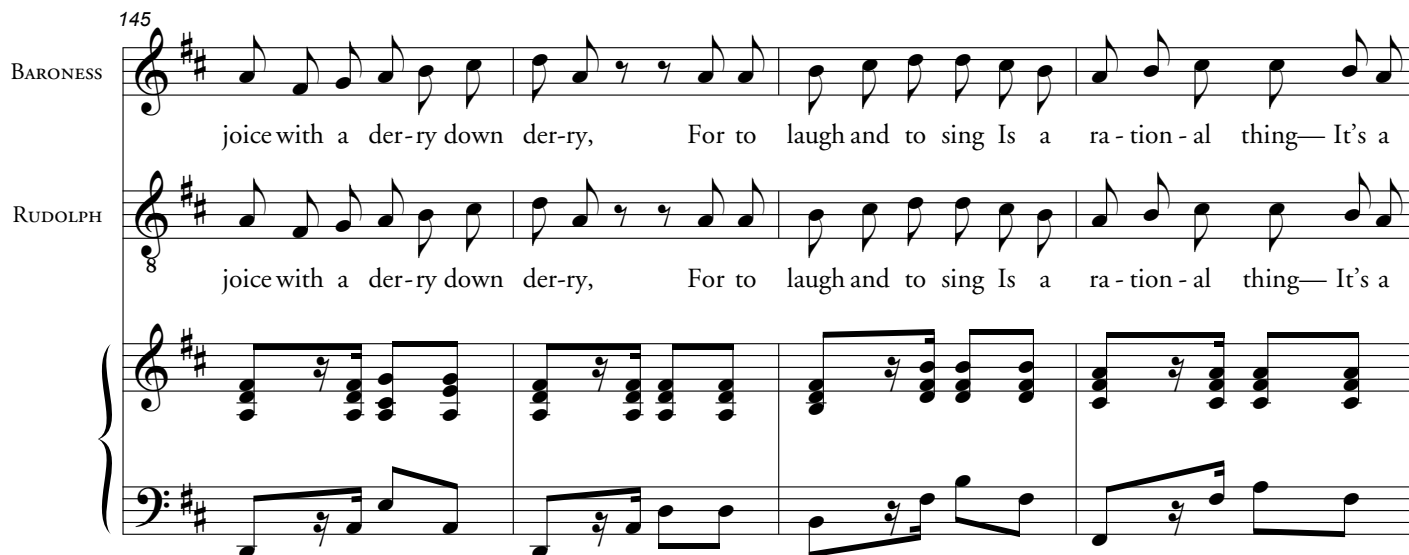
145

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing Is a ra-tion-al thing—It's a



149

BARONESS

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

RUDOLPH

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



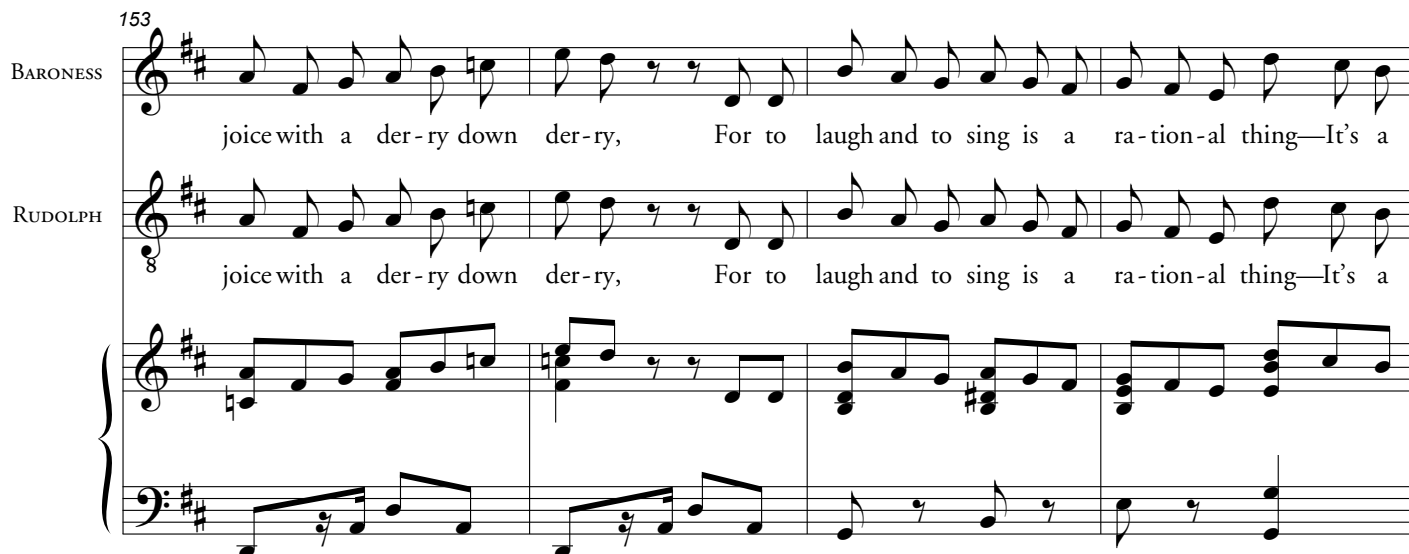
153

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a



157 D

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

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

161

165

169

173 E

177

Measures 177-180. Treble clef: 177 (quarter, eighth, eighth, quarter), 178 (quarter, eighth, eighth, quarter), 179 (triplet eighth, triplet eighth, quarter), 180 (triplet eighth, triplet eighth, quarter). Bass clef: 177 (chord, quarter), 178 (chord, quarter), 179 (chord, quarter), 180 (chord, quarter).

181

Measures 181-185. Treble clef: 181 (chord, quarter), 182 (chord, quarter), 183 (chord, quarter), 184 (chord, quarter), 185 (triplet eighth, triplet eighth, quarter). Bass clef: 181 (chord, quarter), 182 (chord, quarter), 183 (chord, quarter), 184 (chord, quarter), 185 (chord, quarter).

186

Measures 186-190. Treble clef: 186 (triplet eighth, eighth, quarter), 187 (quarter, eighth, eighth, quarter), 188 (quarter, eighth, eighth, quarter), 189 (triplet eighth, eighth, quarter), 190 (quarter, eighth, eighth, quarter). Bass clef: 186 (chord, quarter), 187 (chord, quarter), 188 (chord, quarter), 189 (chord, quarter), 190 (chord, quarter).

191

Measures 191-195. Treble clef: 191 (chord, quarter), 192 (chord, quarter), 193 (chord, quarter), 194 (chord, quarter), 195 (chord, quarter). Bass clef: 191 (chord, quarter), 192 (chord, quarter), 193 (chord, quarter), 194 (chord, quarter), 195 (chord, quarter).

(Exit BARONESS.)

Go To Page 144.

No. 10. DUET—(BARONESS & RUDOLPH).
(Abridged Version: One Verse)

Allegretto comodo.

BARONESS

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

RUDOLPH

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

BARONESS

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

RUDOLPH

(confidentially).
Per - haps we'll have it

PIANO

16 *(delighted).*

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

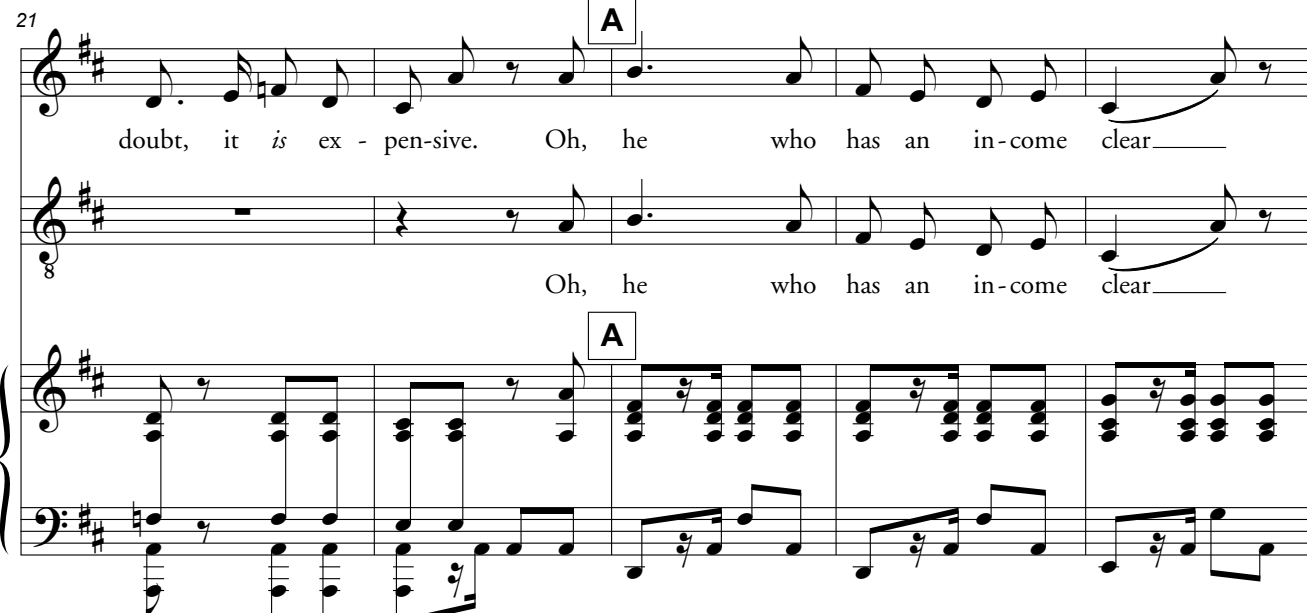
RUDOLPH once a year! Tho', mind you, it's ex - pen-sive.



21 **A**

BARONESS doubt, it is ex - pen-sive. Oh, he who has an in-come clear_____


RUDOLPH Oh, he who has an in-come clear_____



26

BARONESS Of fif - ty thou-sand pounds a year_____ Can

RUDOLPH Of fif - ty thou-sand pounds a year_____



31 *(doubtfully).*

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

RUDOLPH Two - shil - ling gloves—

36

BARONESS Yes, think of that, two - shil - ling

RUDOLPH *(positively).* Two - shil - ling gloves— Yes, think of that, two - shil - ling

41 **B**

BARONESS gloves! Cheap shoes and ties of gau - dy hue,

RUDOLPH gloves! **B**

46

BARONESS

And Wa - ter - bu - ry watch - es, too— And

RUDOLPH

8

51

BARONESS

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

RUDOLPH

8

Which he's *not!*

56

BARONESS

That kind of don-key he is

RUDOLPH

8

Oh no, he's *not!* That kind of don-key he is

61 *(Dancing.)* **C**

BARONESS *not!* Then let us be mod-est - ly mer-ry, And re -

RUDOLPH *not!* Then let us be mod-est - ly mer-ry, And re -

65

BARONESS joy e - co-nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

RUDOLPH joy e - co-nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

69

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

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

73

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing is a ra-tion-al thing—It's a

77

BARONESS

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

RUDOLPH

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

D

81

85

89

89 90 91 92

93

93 94 95 96

97

97 98 99 100

101

101 102 103 104 105

106

106 107 108 109 110

111

111 112 113 114 115

(Exit BARONESS.)

RUDOLPH. Oh, now for my detective's report. (*Opens letter.*) What's this! Another conspiracy! A conspiracy to depose *me!* And my private detective was so convulsed with laughter at the notion of the conspirator selecting him for a confidant that he was physically unable to arrest the malefactor! Why, it'll come off! This comes of engaging a detective with a keen sense of the ridiculous! For the future I'll employ none but Scotchmen. And the plot is to explode tomorrow! My wedding day! Oh, Caroline, Caroline! (*Weeps.*) This is perfectly frightful! What's to be done? I don't know! I ought to keep cool and think, but you *can't* think when your veins are full of hot soda water, and your brain's fizzing like a firework, and all your faculties are jumbled in a perfect whirlpool of tumblication! And I'm going to be ill! I know I am! I've been living too low, and I'm going to be very ill indeed!

No. 11.

SONG—(RUDOLPH).

Allegretto doloroso.

RUDOLPH

PIANO.

f

dim.

5

RUDOLPH

1. When you find you're a bro-ken-down crit-ter, Who is

p

9

RUDOLPH

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

13

RUDOLPH

if you'd just bit - ten a pill— When your legs are as thin as di -

16
RUDOLPH

vi - ders, And you're plagu'd with un - ru - ly "in - si - ders," And your

19
RUDOLPH

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

23
RUDOLPH

(Almost spoken.)

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

27
RUDOLPH

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

31 B

RUDOLPH

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

35

RUDOLPH

When such facts are a-bout, And those symp-toms you find In your bo-dy or—

39

RUDOLPH

crown, It's a sha-dy look out—You may make up your mind That you'd bet-ter lie

43

RUDOLPH

down— Go at once, go at once and— lie down!

47 **C**

RUDOLPH

2. When your lips are all smear-y—like

52

RUDOLPH

tal-low, And your tongue is de-cid-ed-ly yal-low, With a pint of warm oil in your

56

RUDOLPH

swal-low, And a pound of tin-tacks in your chest— When you're

59 **D**

RUDOLPH

down in the mouth with the va-pours, And all o-ver your Mor-ris wall-

62

RUDOLPH

8

pa-pers Black bee-tles are cut-ting their ca-pers, And— craw-ly things nev-er at

66

RUDOLPH

8

rest— Craw-ly things! Craw-ly things! When you

[(Almost spoken.)] [a tempo.]

pp un poco rit.

70

RUDOLPH

8

doubt if your head is your own, And you jump when an o-pen door slams— Then you've

p a tempo.

E

74

RUDOLPH

8

got to a state, to a state which is known To the me-di-cal world as "jim-jams."—

78 **F**

RUDOLPH

If such symp-toms you find In your bo-dy or head, They're not

82

RUDOLPH

ea-sy to— quell— You may make up your mind You are bet-ter in bed, For you're

86

RUDOLPH

not at all well, No, you're not at all well, not at all well!—

rall. *tr*

[a tempo.] *f*

91

RUDOLPH

(Sinks exhausted and weeping at foot of well.)

Enter LUDWIG.

LUDWIG. Now for my confession and full pardon. They told me the Grand Duke was dancing duets in the Market Place, but I don't see him. (*Sees RUDOLPH.*) Hallo! Who's this? (*Aside.*) Why, it *is* the Grand Duke!

RUDOLPH (*sobbing*). Who are you, sir, who presume to address me in person? If you've anything to communicate, you must fling yourself at the feet of my Acting Temporary Sub-Deputy Assistant Vice-Chamberlain, who will fling himself at the feet of his immediate superior, and so on, with successive foot-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 lose?*

LUDWIG. Oh, that's easily arranged. (*Producing cards.*) I'll put an Ace up my sleeve—you'll put a King up yours. When the drawing takes place, I shall seem to draw the higher card and you the lower. And there you are!

RUDOLPH. Oh, but that's cheating.

LUDWIG. So it is. I never thought of that. (*Going.*)

RUDOLPH (*hastily*). Not that I mind. But I say—you won't take an unfair advantage of your day of office? You won't go tipping people, or squandering my little savings in fireworks, or any nonsense of that sort?

LUDWIG. I am hurt—really hurt—by the suggestion.

RUDOLPH. You—you wouldn't like to put down a deposit, perhaps?

LUDWIG. No. I don't think I should like to put down a deposit.

RUDOLPH. Or give a guarantee?

LUDWIG. A guarantee would be equally open to objection.

RUDOLPH. It would be more regular. Very well, I suppose you must have your own way.

LUDWIG. Good. I say—we must have a devil of a quarrel!

RUDOLPH. Oh, a devil of a quarrel!

LUDWIG. Just to give colour to the thing. Shall I give you a sound thrashing before all the people? Say the word—it's no trouble.

RUDOLPH. No, I think not, though it would be very convincing and it's extremely good and thoughtful of you to suggest it. Still, a devil of a quarrel!

LUDWIG. Oh, a devil of a quarrel!

RUDOLPH. No half measures. Big words—strong language—rude remarks. Oh, a devil of a quarrel!

LUDWIG. Now, the question is, how shall we summon the people?

RUDOLPH. Oh, there's no difficulty about that. Bless your heart, they've been staring at us through those windows for the last half hour!

* Gilbert seems to have slipped here. Rudolph *wants* to lose. The line should either be "But suppose you were to lose?" or "But suppose I were to win?"

No. 12.

FINALE.
(Original Version)

Allegro vivace ed agitato.

RUDOLPH

PIANO *ff*

4

RUDOLPH

LUDWIG

fp *p*

7

RUDOLPH

LUDWIG

pret-ty wo-men weep'll, Men will shi-ver in their shoes. And they'll all cry "Lord, de-fend us!" When they

And they'll all cry "Lord, de-fend us!" When they

10

RUDOLPH

8 learn the fact tre-men-dous That to give his man his gru-el This ple -

LUDWIG

8 learn the fact tre-men-dous In a Sta-tu-to-ry Du-el—

13

RUDOLPH

8 bei-an man of shod-dy— YourGrand Duke does not re -

LUDWIG

8 This con-temp-ti-ble no-bod-y— YourGrand Duke does not re -

(During this, Chorus of men and women have entered, all trembling with apprehension under the impression that they are to be arrested for their complicity in the conspiracy.)

16

RUDOLPH

8 fuse!

LUDWIG

8 fuse!

f *dim.*

19

p **A**

S With fal - t'ring feet, And our mus-cles in a qui-ver, Our

A With fal - t'ring feet, And our mus-cles in a qui-ver, Our

CHORUS

T With fal - t'ring feet, And our mus-cles in a qui-ver, Our

B With fal - t'ring feet, And our mus-cles in a qui-ver, Our

22

S fate we meet With our feel-ings all un-strung! If our plot com - plete He has

A fate we meet With our feel-ings all un-strung! If our plot com - plete He has

CHORUS

T fate we meet With our feel-ings all un-strung! If our plot com - plete He has

B fate we meet With our feel-ings all un-strung! If our plot com - plete He has

25

S
man-ag'd to dis-ki-ver, There is no re - treat— There is no re - treat— We shall

A
man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

CHORUS
T
8 man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

B
man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

28

S
cer - tain - ly be hung! -tain - ly be hung!

A
cer - tain - ly be hung! -tain - ly be hung!

CHORUS
T
8 cer - tain - ly be hung! -tain - ly be hung!

B
cer - tain - ly be hung! -tain - ly be hung!

33 *(aside to LUDWIG).*
 RUDOLPH Now you be - gin and pitch it strong— walk

37
 RUDOLPH in - to me a - bu - sive - ly—

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

40
 LUDWIG e - pi - thets that I've re-serv'd for you ex - clu-sive-ly. A choice se -

43
 RUDOLPH No, you be-gin— No,

LUDWIG lec-tion I have here when you are rea - dy to be-gin. No, you be-gin—

46

RUDOLPH

you be-gin— No, you be-gin!

LUDWIG

No, you be-gin! No, you be-gin!

CHORUS

p (trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

p (trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

49 **B** Allegro Vivace.

CHORUS

tect - ed?

tect - ed?

B Allegro Vivace.

f

3

53 (furiously).

RUDOLPH

1. Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry!

p

56

RUDOLPH

8 Rack him with ar - til - le - ry!

LUDWIG

(furiously).

8 Long swords, short swords, tough swords and brit - tle ones!

f

59

RUDOLPH

8 You muff, sir! E - nough, sir! A

LUDWIG

8 Frighthim in-to fits! Blow him in-to bits! You lout, sir! Get out, sir!

(Pushes him.)

f

63

RUDOLPH

8 hit, sir! It's tit, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

LUDWIG

(Slaps him.)

8 Take that, sir! For tat, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

cresc.

67 *f* (appalled).

S When two dought-y he - roes thun - der, All the world is lost in won - der;

A *f* (appalled).

When two dought-y he - roes thun - der, All the world is lost in won - der;

CHORUS

T *f* (appalled).

8 When two dought-y he - roes thun - der, All the world is lost in won - der;

B *f* (appalled).

When two dought-y he - roes thun - der, All the world is lost in won - der;

f

71

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

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

CHORUS

T Aw - ful, aw - ful, aw - ful! are the words they use!

B Aw - ful, aw - ful, aw - ful! are the words they use!

76

RUDOLPH

LUDWIG

2. Tall snobs, small snobs, rich snobs and need - y ones!

p

79

RUDOLPH

(jostling him).
Whom are you al - lud - ing to? Fat snobs, thin snobs,

LUDWIG

(jostling him).
Where are you in - tru - ding to?

f

82

RUDOLPH

swell snobs and seed - y ones! To

LUDWIG

I ra - ther think you err. To whom do you re - fer?

f

85 *(makes a face at LUDWIG).*

RUDOLPH
you, sir! I do, sir! I jeer, sir! Gri-mace, sir!

LUDWIG
To me, sir? We'll see, sir! Look

cresc.

88

RUDOLPH
I jeer, sir! Gri-mace, sir! I jeer, sir! Gri-mace, sir! I—

LUDWIG
(makes a face at RUDOLPH).
here, sir—A face, sir! Look here, sir—A face, sir! Look here, sir—A face, sir! Look—

91 **C** *f* (*appalled*).

S
When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

A
f (*appalled*).

CHORUS
When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

T
f (*appalled*).

B
f (*appalled*).

When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

C *f*

95

CHORUS

S *f* When two he - roes, once pa -

A *f* When two he - roes, once pa -

T *f* When two he - roes, once pa - ci - fic, Quar - rel, the ef -

B *f* When two he - roes, once pa - ci - fic, Quar - rel, the ef -

f

98

CHORUS

S ci - fic, Quar - rel, the ef - fect's ter -

A ci - fic, Quar - rel, the ef - fect's ter -

T *f* fect's ter - ri - fic! When two he - roes quar - rel, quar - rel, The ef - fect's ter -

B fect's ter - ri - fic! When two he - roes quar - rel, quar - rel, The ef - fect's ter -

f

102

S
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

A
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

CHORUS
T
8
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

B
ri - - - fic! The ef-fect's ter - ri-fic! The ef-fect's ter - ri-fic!

106

RUDOLPH
8
He has in - sult - ed me, and, in a

LUDWIG
8
He has in - sult - ed me,

110

RUDOLPH
8
breath, This day we fight a du - el to the death!

LUDWIG
8
and, in a breath, This day we fight a du - el to the death!

115 NOTARY. [RECIT.] (*checking them*).

You mean, of course, by du - el (*ver-bum sat.*), A

118

Moderato.

NOTARY

Sta-tu-to-ry Du-el. Ac - cord - ing to es-tab - lish'd le - gal

S
A

What is that?

CHORUS

T
B

What is that?

Moderato.

121

NOTARY

u - ses, A card a-piece each bold dis - pu - tant choos - es—

124

NOTARY

Dead as a doornail is the dog who los-es— The win - ner steps in-to the dead man's shoes-es!

128

S
A

CHORUS

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

T
B

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

131

RUDOLPH

E *Più vivo.*

A-greed! A-greed!

LUDWIG

A-greed! A-greed!

S
A

CHORUS

unis.

dead man's shoes-es! A-greed!

T
B

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

E *Più vivo.*

134

RECIT. *a tempo.* RECIT.

RUDOLPH

8 Come, come, the pack! I'm on the rack!

(producing pack of cards). (hands pack to NOTARY).

LUDWIG

Be-hold it here! I quake with

RECIT. *a tempo.* RECIT.

137 *a tempo.*

RUDOLPH

If that's the case—

(NOTARY offers card to LUDWIG.)

LUDWIG

fear! First draw to you!

a tempo.

140 (Drawing card from his sleeve.)

RUDOLPH

Be-hold the King!

(Same business.)

LUDWIG

Be-hold the

143 **Molto vivace.**

LUDWIG

Ace!

CHORUS

Hur - rah, hur-rah! Our Lud - wig's won, And

Hur - rah, hur-rah! Our Lud - wig's won, And

Molto vivace.

146

CHORUS

S A

wick-ed Ru-dolph's course is run— So Lud - wig will as

T B

wick-ed Ru-dolph's course is run— So Lud - wig will as Grand Duke

149

CHORUS

S A

Grand Duke reign Till Ru - dolf comes to life a - gain, Till

T B

reign Till Ru - dolf comes to life a - gain, Till

152

RUDOLPH

8

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

CHORUS

S A

Ru - dolf comes to life a - gain—

T B

Ru - dolf comes to life a - gain—

p

p

156

RUDOLPH

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

p

160

GRETCHEN

Andante non troppo lento.

(with mocking curtsy). My Lord Grand Duke, fare - well! — A pleas - ant jour - ney,

165

GRETCHEN

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

ELSA

Though

170

ELSA

mal - con - tents a - buse — you, We're much dis - tress'd to lose — you! You were, when you — were

175

ELSA

liv - ing, So lib - 'ral, so — for - giv - ing!

BERTHA

So mer - ci - ful, — so gen - tle! So

180

BERTHA

high - ly or - na ment - al!

OLGA

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

185

GRETCHEN

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

ELSA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

BERTHA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

OLGA

(pretending to weep).

heart-ed! Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

The musical score is written for four vocalists (Elsa, Bertha, Olga, Gretchen) and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 175-180) features Elsa and Bertha. Elsa's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The second system (measures 180-185) features Bertha and Olga. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Olga's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same pattern. The third system (measures 185-190) features Gretchen, Elsa, Bertha, and Olga. Gretchen's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Elsa's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Bertha's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. Olga's part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with the same pattern.

189

GRETCHEN

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

ELSA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

BERTHA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

OLGA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

S

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____ We're

A

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____ We're

CHORUS

T

8

We're

B

We're

GRETCHEN & ELSA with Sops.
BERTHA & OLGA with Altos.
unis.

unis.

194

CHORUS

S A

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

T B

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

198

CHORUS

S A

unis. We're tru - ly bro - ken - heart— Ha! ha! ha! *(Laughs, mocking him.)* *unis.* We're tru - ly

T B

unis. We're tru - ly bro - ken - heart— Ha! ha! ha! *unis.* We're tru - ly

202

CHORUS

S A

bro - ken - heart-ed!

T B

bro - ken - heart-ed!

G Allegro molto vivace con fuoco.

ff

205
 RUDOLPH
 R - r - r - r - r - r - rap - scal-lions! in pe-ni-ten-tial fires, You'll

209
 RUDOLPH
 rue the ri-bald-ry that from you falls! To-mor-row af-ter-noon the law ex-pires, And

213
 RUDOLPH
 then— look out for squalls! *(Exit RUDOLPH, amid general ridicule.)*

216 **Allegretto non troppo.**
 S
 A
 CHORUS
 Give thanks, give thanks to way - ward fate— By

T
 B
 Give thanks, give thanks to way - ward fate— By

Allegretto non troppo.

220

CHORUS

S A

mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

T B

mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

224

CHORUS

S A

one de-light-ful day! We hail you, sir! We greet you, sir! Re -

T B

one de-light-ful day! hail you, sir! greet you, sir!

unis. (To LUDWIG.)

mf

228

CHORUS

S A

gale you, sir! We treat you, sir! Our ru - ler he By fate's de-cree For

T B

-gale you, sir! treat you, sir! Our ru - ler he By fate's de-cree For

f

232

CHORUS

S A

T B

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!_____

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!_____

236 *L'istesso tempo.*

NOTARY

8

You've done it neat - ly! Pi - ty that your pow'rs_ Are_

CHORUS

S A

T B

L'istesso tempo.

p

239

LUDWIG

8

No mat-ter, tho' the

NOTARY

8

li - mit-ed to four-and-twen-ty hours!

243 *rall.*

LUDWIG 8 time will quick-ly run, In hours twen - ty-four much may be done!

colla voce.

No. 12a. SONG—(LUDWIG) *with* CHORUS.

Allegro con brio.

246 *[f]*

LUDWIG 8 1. Oh, a mon-arch who boasts in - tel - lect - u - al gra-ces Can do, if he likes, a good

p

254 deal in a day— Can put all his friends in con - spi-cu-ous pla-ces, With plen-ty to eat and with

258
LUDWIG
no-thing to pay! You'll tell me, no doubt, with un -

262
LUDWIG
plea-sant gri-ma-ces, To-mor-row, de-priv'd of your rib-bons and la-ces, You'll

265
LUDWIG
get your dis-mis-sal— with ve-ry long fa-ces— But wait! on that to-pic I've

268
LUDWIG *(Dancing.)* **H1**
some-thing to say! I've some-thing to say— I've something to say!

S
A
CHORUS
T
B
H1
f
He's
He's

271

S
A

CHORUS

some-thing, he's some-thing, he's some-thing, he's some-thing to say!_____

T
B

some-thing, he's some-thing, he's some-thing, he's some-thing to say!_____

274

LUDWIG

8

Oh,_____ our rule shall be mer-ry— I'm not an as-cet-tic— And

p

277

LUDWIG

8

while the sun shines we will get up our hay—By a push-ing young Mon-arch, of

280

LUDWIG

8

turn en-er-get-ic, A ve-ry great deal may be done in a day!

283 **J1** (During this, LUDWIG whispers to NOTARY, who writes.)

CHORUS

S A Oh, his rule will be mer - ry— He's not an as - cet - ic— And

T B Oh, his rule will be mer - ry— He's not an as - cet - ic— And

J1

f

286

CHORUS

S A while the sun shines we will get up our hay—By a push - ing young Mon - arch of

T B while the sun shines we will get up our hay—By a push - ing young Mon - arch of

289

CHORUS

S A turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B turn e - ner - get - ic, A ve - ry great deal may be done in a day!

292

LUDWIG

8

2. For —

p

296

LUDWIG

8

(alluding to NOTARY).

in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to -

299

LUDWIG

8

mor - row will die— The Duke will re - vive, and you'll cer - tain - ly rue it— He'll

302

LUDWIG

8

give you "what for" and he'll let you know why! But in

306
LUDWIG
8
tween - ty - four hours there's time to re - new it— With a cen - tu - ry's life I've the

309
LUDWIG
8
right to im - bue it— It's ea - sy to do—and, by Jin - go, I'll do it! It's

312
LUDWIG
8
done! Till I per - ish your Mon-arch am I! Your Mon-arch am I— Your
[☺] (*Signing paper, which NOTARY presents.*) H2
f

315
LUDWIG
8
Mon-arch am I!

CHORUS
S
A
f
Our Monarch, our Mon-arch, our Mon-arch, our Mon-arch is he!_____

T
B
f
Our Monarch, our Mon-arch, our Mon-arch, our Mon-arch is he!_____

319
LUDWIG

Though I do not pre-tend to be ve-ry pro-phet-ic, I fan-cy I know what you're

p

323
LUDWIG

go-ing to say— By a push-ing young Monarch, of turn en-er-get-ic, A ve-ry great deal may be

327
LUDWIG

done in a day!

(astonished).

Oh, it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

Oh, it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

f

331

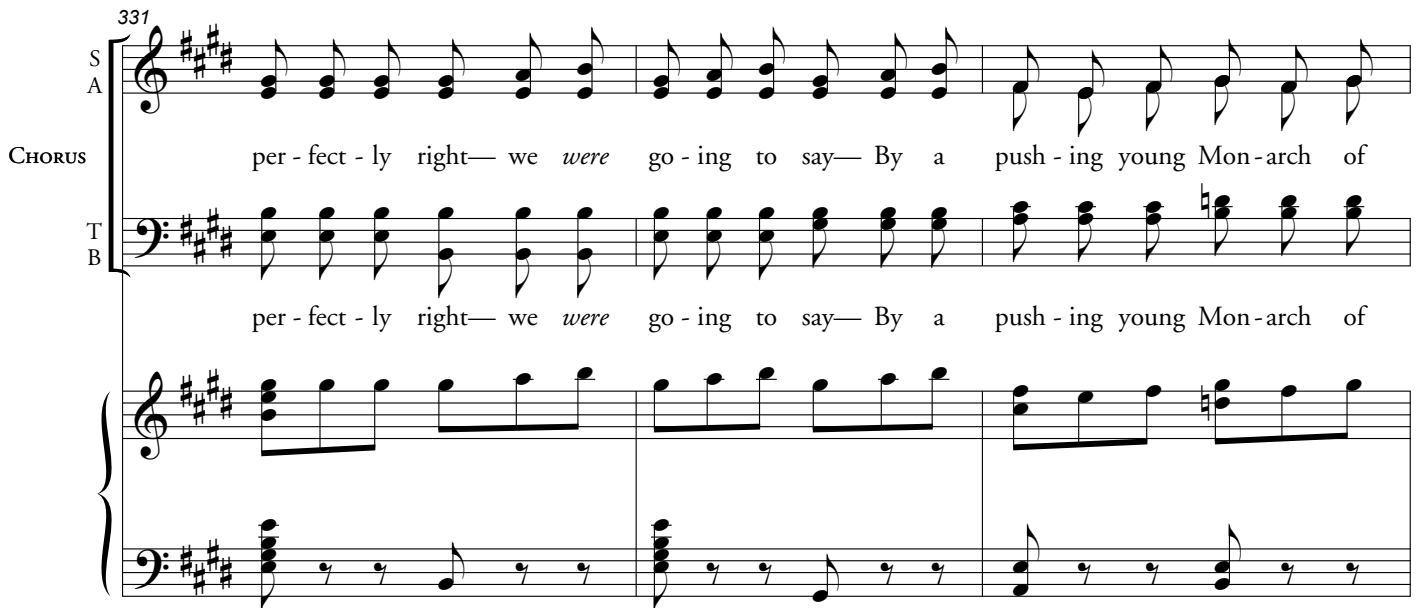
CHORUS

S A

T B

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of



334

CHORUS

S A

T B

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

turn e - ner - get - ic, A ve - ry great deal may be done in a day!



337

LUDWIG

8

(Enter JULIA, at back.)

This



K **Andante.**

341 **LUDWIG**

ve-ry af-ter-noon— at two (a-bout)— The Court ap-point-ments will be gi-ven out To

343 **LUDWIG**

each and all (for that was the con-di-tion) Ac - cord-ing to pro - fes-sion-al po-si - tion!

CHORUS

S Hur-

A Hur-

T

B

345 **JULIA. (coming forward.)**

Oh, Heav'n! Ac -

CHORUS

S rah! hur-rah! What's the mat-ter?

A rah! hur-rah! What's the mat-ter?

T

B

p

347 **L**

JULIA

cord-ing to pro-fes-sion-al po - si-tion? Then,

CHORUS

S A

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

T B

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

L

No. 12b. SONG—(JULIA) *with* CHORUS.

349

JULIA

hor - ror! hor-ror! hor-ror! hor-ror! hor-ror!

CHORUS

S A

Why, what's the mat-ter? What's the

T B

Why, what's the mat-ter? What's the

351 **Andante (l'istesso tempo).** (LISA clinging to her.)

JULIA

Ah, pi - ty me, my

CHORUS

S A

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

T B

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

Andante (l'istesso tempo).

354

JULIA

com-rades true, Who love, as well I know you do, This gen-tle child,

357

JULIA

To me so fond-ly dear!

CHORUS

S A

What's the

T B

Why, what's the mat-ter?

360

JULIA

Our sis-ter-love so true and deep From many an

CHORUS

S A

mat-ter?

T B

363

JULIA

eye un-used to weep Hath oft be - guiled The

366

JULIA

coy, re - luc-tant tear! Each

CHORUS

S A

T B

What's the mat-ter?

Why, what's the mat-ter?

369

JULIA

M

sym - pa-thet - ic heart 'twill bruise When you have heard the fright-ful

372

JULIA

news____ (O will it not?) That I must now im - part!_____

più f

375

JULIA

Her love for him is

S
A

What's the mat-ter?

CHORUS

T
B

Why, what's the mat-ter? What's the mat-ter?

f

378

JULIA

all in all! Ah, curs - ed fate!____ that it should fall Un-to *my* lot To

p

381
JULIA
break, _____ to break my dar - ling's heart! _____

384
N
LUDWIG.
What means our Ju - lia by these

CHORUS
S A
What's the mat-ter?

T B
Well, what's the matter?

387
JULIA
Ah, curs - ed fate! Ah, curs - ed fate!

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

390

JULIA

Ah, curs - ed fate!

LUDWIG

8 mat-ter? What's the mat-ter?

S
A

CHORUS

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

T
B

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

392

JULIA

Un poco più vivo.

Our du-ty, if we're wise, we nev-er shun. This

395

JULIA

Spar-tan rule ap-plies To ev - 'ry one. In thea-tres, as in life,

398

JULIA

Each has her line— This part—the Grand Duke's wife (Oh a-gon-y!) is

CHORUS

Well, what's the mat-ter?

Well, what's the mat-ter?

402

JULIA

mine! [RECIT.] A

CHORUS

Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

Vivace.

ff **p**

406

JULIA

max-im new I do not start— The ca-nons of dra - ma - tic art De-cree that this re -

409 **Moderato.**

JULIA pul-sive part (The Grand Duke's wife) is mine!
(*appalled, to LUDWIG*).

LISA Can this be so?

LUDWIG I do not

Moderato.

413

LUDWIG know— But time will show If this be so.

S A Time will show If this be so.

CHORUS T B Time will show If this be so.

No. 12c. DUET—(JULIA & LISA) *with* CHORUS.

416 **P** **Allegretto grazioso.**

LISA Oh, lis - ten to me, dear— I love him

p

420
LISA

on - ly, dar - ling! Re - mem - ber, oh, my pet, On him my heart is

424
LISA

set! This kind-ness do me, dear— Nor leave me lone - ly,

428
LISA

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

433
Q JULIA.

Now don't be— fool-ish dear— You couldn't

437
JULIA

play it, dar-ling! It's "lead-ing bus-'ness," pet, And you're but a sou-

441
JULIA

brette. So don't be mul-ish, dear— Al-tho' I

445
JULIA

say it, dar-ling, It's not your line, my pet—

[cresc.] dim.

449
JULIA

I play that part, you bet! I play it—

tr

453 (LISA overwhelmed with grief.)

JULIA

I play that part, you bet! you bet! you bet!

457 NOTARY. R

The la - dy's right. The la - dy's right, Tho' Ju-lia's en-gage-ment

461 NOTARY

Was for the stage meant— It cer-tain-ly frees Ludwig from his Con-nu-bi-al pro-mise. Tho'

464 NOTARY

mar-riage contracts—or whate'er you call'em— Are ve-ry so-lemn, Dra-mat-ic contracts (which you all a-dore so)

467

NOTARY

Are ev - en more so!

CHORUS

S A

T B

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

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

469

S

ma - tic con - tracts are ev - en more so!

T B

ma - tic con - tracts are ev - en more so!

S

f *3* *p rall.*

No. 12d. SONG—(LISA) *with* CHORUS.

474

LISA

The die is cast, My hopes_____ have

p

478
LISA

per - ish'd! Fare-well, O Past, Too bright to

482
LISA

last, Yet fond - ly che - rish'd! My hope has

486
LISA

fled, my life is dead, Its doom,

490
LISA

its doom is spo - - - ken! My day is

494

LISA

night, My wrong— is right, is right In all

S

p Her day is night, is right In all, *cresc.*

A

p Her day is night, is right In all, *cresc.*

CHORUS

T

p Her day is night, is right In all, *cresc.*

B

p Her day is night, is right In all, *cresc.*

f

498

LISA

— men's sight, In all — men's sight— Ah — me!

S

dim. all — men's sight!

A

dim. all men's sight, all — men's sight!

CHORUS

T

dim. all men's sight, all — men's sight!

B

dim. men's, all — men's sight!

dim.

502

LISA

Ah me! My heart is bro - ken, is bro - ken. My

p *pp*

507

LISA

heart is bro - ken! (Exit LISA, weeping.)

S
A

pp

bro - ken!

T
B

pp

bro - ken!

CHORUS

513

LUDWIG. [RECIT.]

Poor child! Where will she go?

fp

517 *(Spoken.)*

JULIA

That isn't in your part, you know.

LUDWIG

(sighing) (with an effort).

What will she do? Quite true! De-pres-sing to-pics we'll not

521

LUDWIG

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

No. 12e. SOLO—(LUDWIG) & CHORUS.

525 **Allegro Vivace.**

LUDWIG

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

S

A

CHORUS

f unis.

Sing hey, the jol - ly jinks of Pfen-nig

T

B

f unis.

Sing hey, the jol - ly jinks of Pfen-nig

Allegro Vivace.

p

f

528

LUDWIG

From morn to night our lives shall be as mer-ry as a grig!

CHORUS

S A Halb - pfen - nig! Sing *unis.*

T B Halb - pfen - nig! Sing *unis.*

p *f*

531

LUDWIG

All state and cer - e - mo - ny we'll e -

CHORUS

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

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

p 3

534

LUDWIG

ter-nal-ly a - bol-ish—We don't mean to in - sist up-on un - ne - ces - sa - ry pol-ish— And,

3

537

LUDWIG

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

CHORUS

Sing hey, the jol-ly jinks of Pfen-nig

Sing hey, the jol-ly jinks of Pfen-nig

540

LUDWIG

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks,

CHORUS

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

544

LUDWIG

The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

CHORUS

jol-ly, jol-ly jinks, The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

jol-ly, jol-ly jinks, The jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly

547 **T**

LUDWIG *p* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

CHORUS *p unis.* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

T B *p* *f*

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

551

LUDWIG *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

CHORUS *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

T B *p*

hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! From morn to night our life shall be as

554

LUDWIG *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

CHORUS *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

T B *f*

mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig!

557 U JULIA.

JULIA But stay— Our new made Court With -

561 out a court - ly coat is— We shall re - quire Some

564 Court at - tire, And at a mo - ment's no - tice! In

567 clothes of com - mon sort, Your cour - tiers must not

570 gro - vel— Your new no - blesse Must have a dress O -

573

JULIA

ri - gi-nal and no - vel.

CHORUS

S A

Now let us guess what kind of dress Would

T B

Now let us guess what kind of dress Would

f

577

CHORUS

S A

be both neat and no - vel.

T B

be both neat and no - vel.

p

581

LUDWIG

Old A - thens let's ex - hume! The

p

V

585
LUDWIG

ne - ces - sa - ry dress - es, Cor - rect and true And

588
LUDWIG

all brand new, The com - pa - ny pos - sess - es. Hence -

591
LUDWIG

forth our Court cos - tune Shall live in song and

594
LUDWIG

sto - ry, For we'll up - raise the dead old days Of

597

LUDWIG

A - thens in her glo - ry!

CHORUS

S A Yes, let's up - raise The

T B Yes, let's up - raise The

f

600

CHORUS

S A dead old days Of A - thens in her glo - ry! Hur -

T B dead old days Of A - thens in her glo - ry! Hur - *unis.*

603

LUDWIG

For

CHORUS

S A rah! Hur-rah! Hur-rah! Hurrah! *unis.* A - greed, a - greed, a - greed!

T B rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed!

607

LUDWIG

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

S

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

A

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

CHORUS

T

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

B

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

[p] f [p]

611

LUDWIG

morn to night our life shall be as mer-ry as a grig!

S

Sing hey, the jol - ly jinks of Pfen-nig

A

Sing hey, the jol - ly jinks of Pfen-nig

CHORUS

T

Sing hey, the jol - ly jinks of Pfen-nig

B

Sing hey, the jol - ly jinks of Pfen-nig

[f]

614 W

S Halb-pfen - nig! Sing hey, _____ the jol - ly,

A Halb-pfen - nig! Sing hey, _____ the jol - ly,

CHORUS

T Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

B Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

ff

618

S jol - ly, jol - ly jinks, Sing hey, _____ sing

A jol - ly, jol - ly, jinks, Sing hey, _____ sing

CHORUS

T jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, _____

B jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, _____

622

S
hey, sing hey, _____ sing hey, _____ Sing

A
hey, sing hey, _____ sing hey, _____

CHORUS
T
_____ Sing hey, _____ sing hey, _____

B
_____ Sing hey, _____ sing hey, _____

626

S
hey, _____ the jinks, the jol - ly jinks of Pfen - - nig

A
_____ Sing hey, the jol - ly jinks of Pfen - - nig

CHORUS
T
_____ Sing hey, the jol - ly jinks of Pfen - - nig

B
_____ Sing hey, the jol - ly jinks of Pfen - - nig

630 X

S Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

A Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

CHORUS

T Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

B Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

X

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

633

S jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!_____

A jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!_____

CHORUS

T jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!_____

B jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks!_____

Z L'istesso tempo. (♩. = ♩ before.)

637



639



641



643



645



648



End of First Act.

No. 12.

FINALE.
(Abridged Version)

Allegro vivace ed agitato.

RUDOLPH

PIANO *ff*

4

RUDOLPH

Come hi-ther, all you peo-ple—When you hear the fear-ful news,

LUDWIG

All the

fp *p*

7

RUDOLPH

And they'll all cry "Lord, de-fend us!" When they

LUDWIG

pret-ty wo-men weep'll, Men will shi-ver in their shoes. And they'll all cry "Lord, de-fend us!" When they

10

RUDOLPH

learn the fact tre-men-dous That to give his man his gru-el This ple -

LUDWIG

learn the fact tre-men-dous In a Sta-tu-to-ry Du-el—

13

RUDOLPH

bei - an man of shod-dy— Your Grand Duke does not re -

LUDWIG

This con - temp-ti-ble no-bod-y— Your Grand Duke does not re -

(During this, Chorus of men and women have entered, all trembling with apprehension under the impression that they are to be arrested for their complicity in the conspiracy.)

16

RUDOLPH

fuse!

LUDWIG

fuse!

f *dim.*

19 **A**

p

S With fal - t'ring feet, And our mus-cles in a qui-ver, Our

A With fal - t'ring feet, And our mus-cles in a qui-ver, Our

CHORUS

T With fal - t'ring feet, And our mus-cles in a qui-ver, Our

B With fal - t'ring feet, And our mus-cles in a qui-ver, Our

A

p

22

S fate we meet With our feel-ings all un-strung! If our plot com - plete He has

A fate we meet With our feel-ings all un-strung! If our plot com - plete He has

CHORUS

T fate we meet With our feel-ings all un-strung! If our plot com - plete He has

B fate we meet With our feel-ings all un-strung! If our plot com - plete He has

25

S man-ag'd to dis-ki-ver, There is no re - treat— There is no re - treat— We shall

A man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

CHORUS

T man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

B man-ag'd to dis-ki-ver, There is no re - treat— no re - treat— We shall

28

S cer - tain - ly be hung! -tain - ly be hung!

A cer - tain - ly be hung! -tain - ly be hung!

CHORUS

T cer - tain - ly be hung! -tain - ly be hung!

B cer - tain - ly be hung! -tain - ly be hung!

sf *p*

33
 RUDOLPH *(aside to LUDWIG).*
 Now you be -

36
 RUDOLPH gin and pitch it strong— walk in - to me a - bu - sive - ly—
 LUDWIG *(aside to RUDOLPH.)*
 I've sev - 'ral

39
 LUDWIG e - pi - thets that I've re - serv'd for you ex - clu - sive - ly. A choice se -

42
 RUDOLPH No, you be - gin— No,
 LUDWIG lec - tion I have here when you are rea - dy to be - gin. No, you be - gin—

45

RUDOLPH

you be-gin— No, you be-gin!

LUDWIG

No, you be-gin! No, you be-gin!

CHORUS

p

(trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

p

(trembling). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de -

48 **B** Allegro Vivace.

CHORUS

tect - ed?

tect - ed?

B Allegro Vivace.

f

52 (*furiously*).

RUDOLPH

Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry!

p

55

RUDOLPH

8 Rack him with ar - til - le - ry!

(furiously).

LUDWIG

8 Long swords, short swords, tough swords and brit-tle ones!

f

58

RUDOLPH

8 You muff, sir! E-nough, sir! A

LUDWIG

8 Fright him in-to fits! Blow him in-to bits! You lout, sir! Get out, sir!

(Pushes him.)

f

62

RUDOLPH

8 hit, sir! It's tit, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

(Slaps him.)

LUDWIG

8 Take that, sir! For tat, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's—

cresc.

66 *f* (*appalled*).

S When two dought-y he - roes thun - der, All the world is lost in won - der;

A *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

CHORUS

T *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

B *f* (*appalled*).

When two dought-y he - roes thun - der, All the world is lost in won - der;

f

70 **C** *f*

S When two he - roes, once pa - ci - fic,

A *f*

When two he - roes, once pa - ci - fic,

CHORUS

T *f*

When two he - roes, once pa - ci - fic, Quar-rel, the ef - fect's ter - ri - fic!

B *f*

When two he - roes, once pa - ci - fic, Quar-rel, the ef - fect's ter - ri - fic!

C *f*

74

S

Quar - rel, the ef - fect's ter - ri - - -

A

Quar - rel, the ef - fect's ter - ri - - -

CHORUS

T

8 When two he - roes quar - rel, quar - rel, The effect's ter - ri - - -

B

When two he - roes quar - rel, quar - rel, The effect's ter - ri - - -

78

S

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

A

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

CHORUS

T

8 fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

B

fic! The ef - fect's ter - ri - fic! The ef - fect's ter - ri - fic!

82 **D**

RUDOLPH

He has in - sult - ed me, and, in a breath, This

LUDWIG

He has in - sult - ed me, and, in a

D

86

RUDOLPH

day we fight a du - el to the death!

LUDWIG

breath, This day we fight a du - el to the death!

90 **NOTARY.** [RECIT.] (*checking them*).

You mean, of course, by du - el (*ver-bum sat.*), A Sta-tu-to-ry Du-el.

94 **Moderato.**

NOTARY

Ac - cord - ing to es - tab - lish'd le - gal u - ses, A

S
A

CHORUS

What is that?

T
B

What is that?

Moderato.

f

p

97

NOTARY

card a-piece each bold dis - pu - tant choos - es— Dead as a door-nail is the

p

100

NOTARY

dog who los - es— The win - ner steps in - to the dead man's shoes-es!

103

S
A

CHORUS

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

T
B

Dead as a door-nail is the dog who los-es— The win-ner steps in-to the

106

RUDOLPH

8

E *Più vivo.*

A-greed! A-greed!

LUDWIG

8

A-greed! A-greed!

S
A

CHORUS

unis.

dead man's shoes-es! A-greed!

T
B

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

E *Più vivo.*

109

RUDOLPH

8

RECIT. *a tempo.* RECIT.

Come, come, the pack! I'm on the rack!

(producing pack of cards) (hands pack to NOTARY).

LUDWIG

8

Be-hold it here! I quake with

RECIT. *a tempo.* RECIT.

112 *a tempo.*

RUDOLPH

If that's the case—

(NOTARY offers card to LUDWIG.)

LUDWIG

fear! First draw to you!

a tempo.

115 (*Drawing card from his sleeve.*)

RUDOLPH

Be-hold the King!

(*Same business.*)

LUDWIG

Be-hold the

f

118 **Molto vivace.**

LUDWIG

Ace!

S
A

Hur - rah, hur-rah! Our Lud - wig's won, And

T
B

Hur - rah, hur-rah! Our Lud - wig's won, And

Molto vivace.

f

121

CHORUS

S A

wick-ed Ru-dolph's course is run— So Lud - wig will as

T B

wick-ed Ru-dolph's course is run— So Lud - wig will as Grand Duke

124

CHORUS

S A

Grand Duke reign Till Ru - dolf comes to life a - gain, Till

T B

reign Till Ru - dolf comes to life a - gain, Till

127

RUDOLPH

8

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

CHORUS

S A

Ru - dolf comes to life a - gain—

T B

Ru - dolf comes to life a - gain—

p

p

131
RUDOLPH

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

p

135 *Andante non troppo lento.*
GRETCHEN

(with mocking curtsey). My Lord Grand Duke, fare - well! — A pleas - ant jour - ney,

140
GRETCHEN

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

ELSA

(curtseying).
Though

145
ELSA

mal - con-tents a - buse — you, We're much dis-tress'd to lose — you! You were, when you — were

150

ELSA

liv - ing, So lib - 'ral, so — for - giv - ing!

BERTHA

So mer - ci - ful, — so gen - tle! So

155

BERTHA

high - ly or - na ment - al!

OLGA

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

160

GRETCHEN

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

ELSA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

BERTHA

(pretending to weep).

Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

OLGA

(pretending to weep).

heart-ed! Yes, tru - ly, tru - ly, tru - ly, tru - ly — Tru - ly bro - ken -

F

F

164

GRETCHEN

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

ELSA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

BERTHA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

OLGA

heart-ed! Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____

S

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____ We're

A

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!_____ We're

CHORUS

T

8

We're

B

We're

GRETCHEN & ELSA *with Sops.*
BERTHA & OLGA *with Altos.*
unis.

169

CHORUS

S A

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

T B

tru - ly bro - ken - heart-ed, Tru-ly, tru - ly bro-ken - heart—

173

CHORUS

S A

unis. We're tru - ly bro - ken - heart— Ha! ha! ha! *(Laughs, mocking him.)* *unis.* We're tru - ly

T B

unis. We're tru - ly bro - ken - heart— Ha! ha! ha! *unis.* We're tru - ly

G Allegro molto vivace con fuoco.

177

CHORUS

S A

bro - ken - heart-ed!

T B

bro - ken - heart-ed!

G Allegro molto vivace con fuoco.

ff

180

RUDOLPH

R - r - r - r - r - r - r - rap - scallions! in pe-ni-tential fires, You'll

[p] [f] p f [p]

184

RUDOLPH

rue the ri-bald-ry that from you falls! To-mor-row af-ter-noon the law ex-pires, And

188

RUDOLPH

then— look out for squalls! (Exit RUDOLPH, amid general ridicule.)

sf *f*

191

Allegretto non troppo.

S A

CHORUS

T B

Give thanks, give thanks to way - ward fate— By

Give thanks, give thanks to way - ward fate— By

Allegretto non troppo.

f *f*

195

CHORUS

S A mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

T B mys - tic for - tune's sway, Our Lud - wig guides the helm of State For

199

CHORUS

S A *unis. (To LUDWIG.)* one de-light-ful day! We hail you, sir! We greet you, sir! Re -

T B one de-light-ful day! hail you, sir! greet you, sir!

mf

203

CHORUS

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

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

f

207

CHORUS

S A

T B

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!_____

one de-light - ful day! Hur-rah! hur - rah! hur-rah! hur - rah!_____

211

NOTARY

S A

T B

L'istesso tempo.

8 You've done it neat - ly! Pi - ty that your pow'rs_ Are_

L'istesso tempo.

p

214

LUDWIG

NOTARY

8

No mat-ter, tho' the

li-mit-ed to four-and-twen-ty hours!

218 *rall.*

LUDWIG

time will quick-ly run, In hours twen - ty - four much may be done!

colla voce.

No. 12a. SONG—(LUDWIG) *with* CHORUS.

Allegro con brio.

221 *[f]*

225

LUDWIG

1. Oh, a mon-arch who boasts in - tel - lect - u - al gra-ces Can do, if he likes, a good

p

229

LUDWIG

deal in a day— Can put all his friends in con - spi-cu-ous pla-ces, With plen-ty to eat and with

233
LUDWIG

no-thing to pay! You'll tell me, no doubt, with un -

237
LUDWIG

plea-sant gri-ma-ces, To-mor-row, de-priv'd of your rib-bons and la-ces, You'll

240
LUDWIG

get your dis-mis-sal— with ve-ry long fa-ces—But wait! on that to-pic I've

243
LUDWIG

(Dancing.) **H₁**

some-thing to say! I've some-thing to say— I've some-thing to say!

S
A

CHORUS

T
B

H₁

He's
He's

f

246

S
A

CHORUS

some-thing, he's some-thing, he's some-thing, he's some-thing to say!_____

T
B

some-thing, he's some-thing, he's some-thing, he's some-thing to say!_____

249

LUDWIG

8

Oh,_____ our rule shall be mer - ry— I'm not an as - cet - tic— And

p

252

LUDWIG

8

while the sun shines we will get up our hay—By a push - ing young Mon-arch, of

255

LUDWIG

8

turn en - er - get - ic, A ve - ry great deal may be done in a day!

258 **J1** *(During this, LUDWIG whispers to NOTARY, who writes.)*

CHORUS

S A Oh, — his rule will be mer - ry— He's not an as - cet - ic— And

T B Oh, — his rule will be mer - ry— He's not an as - cet - ic— And

J1

f

261

CHORUS

S A while the sun shines we will get up our hay—By a push - ing young Mon - arch of

T B while the sun shines we will get up our hay—By a push - ing young Mon - arch of

264

CHORUS

S A turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B turn e - ner - get - ic, A ve - ry great deal may be done in a day!

267
LUDWIG

2. For —

p

271
LUDWIG

(alluding to NOTARY).

in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to -

274
LUDWIG

mor - row will die— The Duke will re - vive, and you'll cer - tain - ly rue it— He'll

277
LUDWIG

give you “what for” and he'll let you know why! But in

281
LUDWIG
8
twen - ty - four hours there's time to re - new it— With a cen - tu - ry's life I've the

284
LUDWIG
8
right to im - bue it— It's ea - sy to do—and, by Jin - go, I'll do it! It's

287
LUDWIG
8
done! Till I per - ish your Mon-arch am I! Your Mon-arch am I— Your
[☺] (*Signing paper, which NOTARY presents.*) H2

290
LUDWIG
8
Mon-arch am I!

S
A
CHORUS
T
B
Our Mon-arch, our Mon-arch, our Monarch, our Monarch is he!_____

Our Mon-arch, our Mon-arch, our Monarch, our Monarch is he!_____

294

LUDWIG

Though— I do not pre-tend to be ve-ry pro-phet-ic, I fan-cy I know what you're

p

298

LUDWIG

go-ing to say— By a push-ing young Monarch, of turn en-er-get-ic, A ve-ry great deal may be

302

LUDWIG

done in a day!

(astonished).

Oh,— it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

Oh,— it's sim-ply un-can-ny, His pow-er pro-phet-ic, It's

f

306

CHORUS

S A

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

T B

per - fect - ly right— we *were* go - ing to say— By a push - ing young Mon - arch of

309

CHORUS

S A

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

T B

turn e - ner - get - ic, A ve - ry great deal may be done in a day!

312

LUDWIG

8

(Enter JULIA, at back.)

This

K **Andante.**

316 **LUDWIG**

ve-ry af-ter-noon— at two (a-bout)— The Court ap-point-ments will be gi-ven out To

318 **LUDWIG**

each and all (for that was the con-di-tion) Ac-cord-ing to pro-fes-sion-al po-si-tion!

CHORUS

S Hur-

A Hur-

T Hur-

B Hur-

320 **JULIA. (coming forward).**

Oh, Heav'n! Ac-

CHORUS

S rah! hur-rah! What's the mat-ter?

A rah! hur-rah! What's the mat-ter?

T rah! hur-rah! What's the mat-ter?

B rah! hur-rah! What's the mat-ter?

322 **L**

JULIA

cord-ing to pro-fes-sion-al po - si-tion? Then,

CHORUS

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

T B

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

L

No. 12b. SONG—(JULIA) WITH CHORUS.

324

JULIA

hor - ror! hor-ror! hor-ror! hor-ror! hor-ror!

CHORUS

Why, what's the mat-ter? What's the

T B

Why, what's the mat-ter? What's the

326 **Andante (l'istesso tempo).** (LISA clinging to her.)

JULIA

Ah, pi - ty me, my

CHORUS

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

T B

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

Andante (l'istesso tempo).

329

JULIA

com-rades true, Who love, as well I know you do, This gen-tle child,

332

JULIA

To me so fond-ly dear!

CHORUS

S A

What's the

T B

Why, what's the mat-ter?

335

JULIA

Each sym - pa-thet - ic heart 'twill bruise_____ When

CHORUS

S A

mat-ter?

T B

M

M

338
JULIA

you have heard the fright - ful news Her love for him is

f

341
JULIA

all in all! Ah, curs - ed fate! that it should fall Un-to my lot To

p

344
JULIA

break, to break my dar - ling's heart!

347 **N** Un poco più vivo.

JULIA
Our du-ty, if we're wise, we never

CHORUS
S A What's the mat-ter?

T B Well, what's the matter?

N Un poco più vivo.

350

JULIA
shun. This Spar-tan rule ap-plies To ev'-ry one. In thea-tres, as in life,

354

JULIA
Each has her line— This part—the Grand Duke's wife (Oh a-gon-y!) is

CHORUS
S A Well, what's the mat-ter?

T B Well, what's the mat-ter?

358 **Vivace.** [RECI.]

JULIA mine! A

CHORUS S A Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

T B Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

Vivace.

ff *p*

362

JULIA max-im new I do not start— The ca-nons of dra - ma-tic art De-cree that this re -

365 **Moderato.**

JULIA pul-sive part (The Grand Duke's wife) is mine!

LISA (appalled, to LUDWIG). Can this be so?

LUDWIG I do not

Moderato.

369

LUDWIG

know— But time will show If this be so.

S A

CHORUS

Time will show If this be so.

T B

Time will show If this be so.

No. 12c. DUET—(JULIA & LISA) *with* CHORUS.

372 **P** Allegretto grazioso.

LISA

Oh, lis - ten to me, dear— I love him

p

376

LISA

on - ly, dar - ling! Re - mem - ber, oh, my pet, On him my heart is

380

LISA

set! This kind-ness do me, dear— Nor leave me lone - ly,

cresc.

384

LISA

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

dim.

389 **Q**

JULIA.

Now don't— be— fool-ish dear— You couldn't

393

JULIA

play it, dar-ling! It's "lead-ing bus-'ness," pet, And you're but a sou-

397

JULIA

brette. So don't be mul-ish, dear— Al-tho' I

401

JULIA

say it, dar-ling, It's not your line, my pet—

[cresc.] dim.

405

JULIA

I play that part, you bet! I play it—

tr

409

JULIA

I play that part, you bet! you bet! you bet!

(LISA overwhelmed with grief.)

413 R **NOTARY.**

The la - dy's right. The la - dy's right, Tho' Ju-lia's en-gage - ment

417 **NOTARY**

Was for the stage meant— It cer-tain-ly frees Ludwig from his Con - nu-bi-al pro-mise. Tho'

420 **NOTARY**

mar-riage con-tracts—or whate'er you call'em— Are ve-ry so-lemn, Dra-mat-ic con-tracts(which you all a-dore so)

423 **NOTARY**

Are ev - en more so!

CHORUS

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

T That's ve - ry true! Though mar - riage con - tracts are ve - ry sol-lemn, Dra -

425

S

mat-ic con-tracts are ev-en more so!

CHORUS

T

mat-ic con-tracts are ev-en more so!

S

f 3

p rall.

No. 12d.

SONG—(LISA) *with* CHORUS.

430

LISA

The die is cast, My hopes_____ have

p

434

LISA

per - ish'd! Fare-well, O Past,_____ Too bright to

438

LISA

last, Yet fond - ly che - rish'd! My hope has

442

LISA

fled, _____ my life is dead, _____ Its doom, _____

446

LISA

_____ its doom is spo - - - ken! _____ My day _____ is

450

LISA

night, My wrong _____ is right, is right In all _____

S

p Her day is night, _____ is right In all, _____ *cresc.*

A

p Her day is night, _____ is right In all, _____ *cresc.*

CHORUS

T

p Her day is night, _____ is right In all, _____ *cresc.*

B

p Her day is night, _____ is right In all, _____ *cresc.*

f

454

LISA

men's sight, In all men's sight— Ah me!

S

all men's sight!

A

all men's sight, all men's sight!

CHORUS

T

all men's sight, all men's sight!

B

men's, all men's sight!

dim.

dim.

dim.

dim.

458

LISA

Ah me! My heart is bro - ken, is bro - ken. My

p

pp

463 *(Exit LISA, weeping.)*

LISA heart is bro - - - ken!

S *pp* bro - - - ken!

A

CHORUS

T *pp* bro - - - ken!

B

467 LUDWIG. [RECIT.]

Poor child! Where will she go?

fp

471 *(Spoken.)*

JULIA That isn't in your part, you know.

LUDWIG *(sighing).* *(with an effort).*

What will she do? Quite true! De-pres-sing to-pics we'll not

475

LUDWIG

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

No. 12e. SOLO—(LUDWIG) & CHORUS.

479 **Allegro Vivace.**

LUDWIG

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

CHORUS

Sing hey, the jol - ly jinks of Pfen-nig

Sing hey, the jol - ly jinks of Pfen-nig

Allegro Vivace.

p *f*

482

LUDWIG

From morn to night our lives shall be as mer - ry as a grig!

CHORUS

Halb - pfen - nig! Sing

Halb - pfen - nig! Sing

p *f*

485

LUDWIG

8

All state and cer - e - mo - ny we'll e -

CHORUS

S A

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

T B

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

p

3

488

LUDWIG

8

ter - nal - ly a - bol-ish— We don't mean to in - sist up-on un - ne - ces - sa - ry pol-ish—And,

3

491

LUDWIG

8

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

CHORUS

S A

Sing hey, the jol - ly jinks of Pfen-nig

T B

Sing hey, the jol - ly jinks of Pfen-nig

f

3

494

LUDWIG

8

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks,

CHORUS

S A

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

T B

Halb - pfen - nig! The jol-ly, jol-ly jinks, The

p *f* *p* *f*

498

LUDWIG

8

The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

CHORUS

S A

jol - ly, jol - ly jinks, The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

T B

jol - ly, jol - ly jinks, The jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

501

LUDWIG

8

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

p *f*

CHORUS

S A

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

p unis. *f*

T B

jinks! For this will be a jol - ly Court, for lit - tle and for big! Sing

p *f*

505

LUDWIG

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

S A

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

CHORUS

T B

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

p

508

LUDWIG

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

S A

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

CHORUS

T B

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

f

511

JULIA.

But stay— Our new made Court With -

dim.

p

515
JULIA

out a court - ly coat is— We shall re-quire Some

518
JULIA

Court at - tire, And— at a mo - ment's no - tice! In

521
JULIA

clothes of com - mon sort, Your cour - tiers must not

524
JULIA

gro - vel— Your new no - blesse Must have a dress O -

527

JULIA

ri - gi-nal and no - vel.

CHORUS

S A

Now let us guess what kind of dress Would

T B

Now let us guess what kind of dress Would

f

531

CHORUS

S A

be both neat and no - vel.

T B

be both neat and no - vel.

p

535

LUDWIG

Old A - thens let's ex - hume! The

p

V

539
LUDWIG

ne - ces - sa - ry dress - es, Cor - rect and true And

542
LUDWIG

all brand new, The com - pa - ny pos - sess - es. Hence -

545
LUDWIG

forth our Court cos - tume Shall live in song and

548
LUDWIG

sto - ry, For we'll up - raise the dead old days Of

551

LUDWIG

8 A - thens in her glo - ry!

CHORUS

S A Yes, let's up - raise The

T B Yes, let's up - raise The

554

CHORUS

S A dead old days Of A - thens in her glo - ry! Hur -

T B dead old days Of A - thens in her glo - ry! Hur - *unis.*

557

LUDWIG

8 For

CHORUS

S A rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed! *unis.*

T B rah! Hur-rah! Hur-rah! Hurrah! A - greed, a - greed, a - greed!

561

LUDWIG

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

S

f Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

A

f Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

CHORUS

T

8 *f* Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

B

f Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

[p] *f* [p]

565

LUDWIG

8 morn to night our life shall be as mer-ry as a grig!

S

Sing hey, the jol - ly jinks of Pfen-nig

A

Sing hey, the jol - ly jinks of Pfen-nig

CHORUS

T

8 Sing hey, the jol - ly jinks of Pfen-nig

B

Sing hey, the jol - ly jinks of Pfen-nig

[f]

568 W

S Halb-pfen - nig! Sing hey, _____ the jol - ly,

A Halb-pfen - nig! Sing hey, _____ the jol - ly,

CHORUS

T Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

B Halb-pfen - nig! Sing hey, the jol - ly jol - ly jinks, the

ff

572

S jol - ly, jol - ly jinks, Sing hey, _____ sing

A jol - ly, jol - ly, jinks, Sing hey, _____ sing

CHORUS

T jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, _____

B jol - ly, jol - ly jinks, Sing hey, the jol - ly, jol - ly jinks, _____

576

S
hey, sing hey, _____ sing hey, _____ Sing

A
hey, sing hey, _____ sing hey, _____

CHORUS
T
_____ Sing hey, _____ sing hey, _____

B
_____ Sing hey, _____ sing hey, _____

580

S
hey, _____ the jinks, the jol - ly jinks of Pfen - - nig

A
_____ Sing hey, the jol - ly jinks of Pfen - - nig

CHORUS
T
_____ Sing hey, the jol - ly jinks of Pfen - - nig

B
_____ Sing hey, the jol - ly jinks of Pfen - - nig

584 X

S Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

A Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

CHORUS

T Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

B Halb - - - pfen - nig! The jol - ly, jol - ly jinks, the jol - ly, jol - ly

X

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

587

S jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

A jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

CHORUS

T jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

B jinks, the jol-ly, jol-ly, jol-ly, jol-ly, jol-ly, jol-ly jinks! 12/8

Z L'istesso tempo. (♩ = ♩ before.)

591

593

595

597

599

End of First Act.

The piano score consists of five systems of music. Each system has a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The tempo is marked 'L'istesso tempo' with a note indicating the quarter note equals the quarter note from the previous section. The score begins at measure 591 and ends at measure 599. The final measure (599) features a full chord in both staves with a fermata above the treble staff, indicating the end of the first act.

ACT II.

No. 13.

INTRODUCTION & CHORUS.

(THE NEXT MORNING.)

SCENE. *Entrance Hall of the Grand Ducal Palace.*

Enter a procession of the members of the theatrical company (now dressed in the costumes of Troilus and Cressida), carrying garlands, playing on pipes, citharæ, and cymbals, and heralding the return of LUDWIG and JULIA from the marriage ceremony, which has just taken place.

Andante maestoso.

PIANO

f

The musical score is written for piano and consists of four systems of music. The first system is marked 'Andante maestoso' and 'PIANO'. The second system is marked 'f'. The third system is marked 'f'. The fourth system is marked 'f' and includes a section labeled 'A'. The score is in 3/4 time and features various musical notations including triplets, slurs, and dynamic markings.

12

16 *cresc.*

20 **B**

24 **Andante.**

S
A

CHORUS

T
B

unis.

As be - fore you we de - file, E - loi - a! E -

Andante.

con forza.

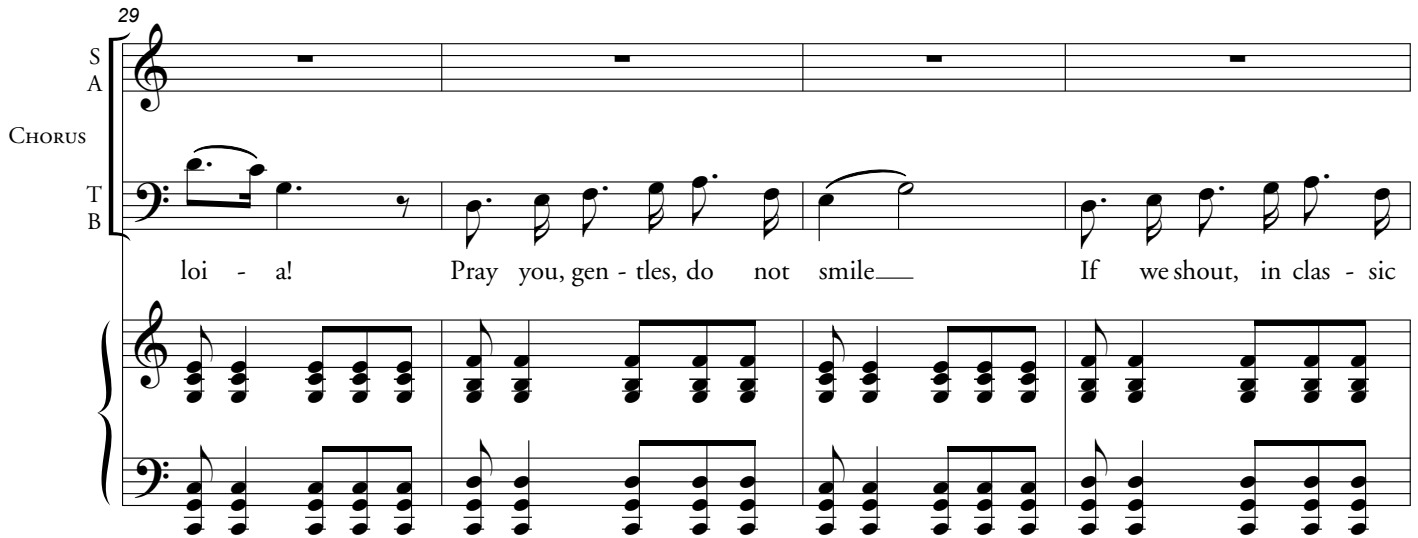
29

S
A

CHORUS

T
B

loi - a! Pray you, gen - tles, do not smile— If we shout, in clas - sic



33

S
A

CHORUS

T
B

style, E-loi - a! Lud - wig and his Ju - lia true



37

S
A

CHORUS

T
B

Wed - ded are each o - ther to— So we sing, till all is blue, E -



41

S A

CHORUS

O - po-ponax! O-po-ponax! O-po-ponax! E - loi - a! O-

T B

loi - a! E - loi - a!

45

C

S A

CHORUS

po-ponax! O-po-ponax! O-po-ponax! E - loi - a! *unis.* E - loi - a! Wreaths of

T B

Wreaths of

C

più f

49

S A

CHORUS

bay and i - vy twine, E - loi - a! E - loi - a!

T B

bay and i - vy twine, E - loi - a! E - loi - a!

53

CHORUS

S A

Fill the bowl with Les - bian wine,— And to re - vel-ry in - cline— E-loi - a!

T B

Fill the bowl with Les - bian wine,— And to re - vel-ry in - cline— E-loi - a!

57

CHORUS

S A

For as gai - ly we pass on Pro - bably we shall, a-

T B

For as gai - ly we pass on Pro - bably we shall, a-

D

61

CHORUS

S A

non, Sing a Di - er-get - i - con— E - loi - a! E - loi - a! E -

T B

non, Sing a Di - er-get - i - con— E - loi - a! E - loi - a! E -

D

66

CHORUS

S A

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

T B

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

69

CHORUS

S A

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

T B

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

72

CHORUS

S A

loi - a! E - loi - a!

T B

loi - a! E - loi - a!

ff

Attacca.

No. 14. RECIT. & SONG—(LUDWIG) *with* CHORUS.

Andante.

LUDWIG **RECIT.**

8 Your loy - al - ty our Duc - al heart-strings touch-es: Al -

PIANO *p*

3

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

5

LUDWIG 8 kind - ly re - col - lect I did - n't choose her!

Allegretto.

5a *f* *p*

9 **A1**

LUDWIG

1. At the out - set I may men - tion it's my sov - er-eign in - ten - tion To re -

12

LUDWIG

vive the clas - sic mem - o - ries of A - thens at its best, For the com - pa - ny pos - sess - es all the

15

LUDWIG

ne - ces - sa - ry dress - es And a course of qui - et cram - ming will sup - ply us with the rest. We've a

18

LUDWIG

choir hy - por - che - ma - tic (that is, bal - let - o - pe - ra - tic) Who re -

20

LUDWIG

spond to the *cho-reu - ta* of that cul - ti - va - ted age, And our

22 *Ossia:*

LUDWIG

clev - er cho - rus-mas - ter, all but cap - tious cri - ti - cas - ter Would ac -

24

LUDWIG

cept as the *cho-re - gus* of the ear - ly At - tic stage. This re - turn to clas - sic a - ges is con-

27

LUDWIG

sid - er'd in their wa - ges, Which are al - ways cal - cu - la - ted by the day or by the week— And I'll

30
LUDWIG

pay 'em (if they'll back me) all in o - bo - loi and drach - mæ Which they'll

32
LUDWIG

get (if they pre-fer it) at the Kal - ends that are Greek!

cresc.

35 *(Confidentially to audience.)*
LUDWIG

At this junc - ture I may men - tion That this e - ru - di - tion sham Is but

[p]

38
LUDWIG

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram.": Pe - ri -

40 **C1**

LUDWIG

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing I ad -

42

LUDWIG

mit this show of learn - ing Is the fruit of stea - dy "cram."!

CHORUS

S

Pe - ri -

T

Pe - ri -

44

CHORUS

S

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing he ad -

T

phras - tic me - thods spurn - ing, To this au - di-ence dis-cern - ing he ad -

46

S
A

CHORUS

mits this show of learn - ing Is the fruit of stea - dy "cram."!

T
B

mits this show of learn - ing Is the fruit of stea - dy "cram."!

ff

3

48

LUDWIG

8

A2

2. In the pe - ri - od So - crat - ic ev - 'ry din - ing - room was At - tic (Which sug -

[p]

51

LUDWIG

8

gests an ar - chi - tec - ture of a top - sy - tur - vy kind), There they'd sat - is - fy their twist on a re -

54

LUDWIG

8

cher - ché cold ᾶ - ρισ - τον, Which is what they call'd their lunch— and so may

[a - ris - ton,]

56
LUDWIG

you, if you're in-clin'd. As they gra - du - al - ly got on, they'd τρέ -
[tre -

58
LUDWIG

πες-θαι πρὸς τὸν πό-τον (Which is At - tic for a stea - dy and a con - sci-en-tious drink). But they
pes - thai pros ton po - ton]

61 *Ossia:*
LUDWIG

mix'd their wine with wa - ter—which I'm sure they did - n't ough - ter—And we

63
LUDWIG

mod - ern Sax - ons know a trick worth two of that, I think! Then came

65 **B2**

LUDWIG

rath - er risk - y dan - ces (un - der cer - tain cir - cum-stan - ces) Which would

67

LUDWIG

shock that wor - thy gen - tle-man, the Li - cen-ser of Plays, Cor - y -

69

LUDWIG

ban - tian ma - ni - ac kick— Di - o - ny - si - ac or Bacch - ic— And the

71

LUDWIG

Dith - y - ram - bic rev - els of those un - de-cor - ous days.

cresc.

74 *(Confidentially to audience.)*

LUDWIG

And per-haps I'd bet-ter men-tion, Lest a-larm-ing you I am, That it

77

LUDWIG

is - n't our in-ten-tion To per-form a Dith-y-ramb— It dis -

79

C2

LUDWIG

plays a lot of stock-ing, Which is al-ways ve-ry shock-ing, And of

81

LUDWIG

course I'm on-ly mock-ing At the pre-va-lence of "cram."

CHORUS

S
A

It dis -

T
B

It dis -

83

CHORUS

S
A

plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of

T
B

plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of

f

85

CHORUS

S
A

course he's on - ly mock - ing At the pre - va - lence of "cram."

T
B

course he's on - ly mock - ing At the pre - va - lence of "cram."

ff

3

87

LUDWIG

A3

3. Yes, on re - con - sid - er - a - tion, there are cust - oms of that na - tion Which are

[p]

90
LUDWIG

not in strict ac-cord-ance with the ha-bits of our day, And when I come to co-di-fy, their

93
LUDWIG

rules I mean to mo-di-fy, Or Mis-sus Grun-dy, p'r'aps, may have a

95
LUDWIG

word or two to say. For they had-n't mac-in-tosh-es or um-

97
LUDWIG

brel-las or go-losh-es— And a show-er with their dress-es must have play'd the ve-ry deuce, And it

100 *Ossia:*

LUDWIG

must have been un-pleas - ing when they caught a fit of sneez - ing, For it

102

LUDWIG

seems, of poc - ket hand - kerchiefs they did - n't know the use. They wore

104 **B3**

LUDWIG

lit - tle un - der-cloth - ing— scarce - ly a - ny-thing— or no - thing—And their

106

LUDWIG

dress of Co - an silk was quite trans - par - ent in de-sign— Well, in

108
LUDWIG

fact, in sum - mer wea - ther, some - thing like the "al - to - geth - er." And it's

110
LUDWIG

there, I rath - er fan - cy, I shall have to draw the line!

113 *(Confidentially to audience.)*
LUDWIG

And a - gain I wish to men - tion That this e - ru - di - tion sham Is but

116
LUDWIG

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram." Yet my

118 **C3**

LUDWIG

clas - sic lore ag-gres - sive (If you'll par - don the pos-ses - sive) Is ex -

120

LUDWIG

ceed - ing - ly im-pres - sive When you're pas - sing an ex-am.

CHORUS

S A

Yet his

T B

Yet his

122

CHORUS

S A

clas-sic lore ag-gres-sive (If you'll par-don the pos-ses-sive) is ex - ceed - ing-ly im-pres - sive When you're

T B

clas-sic lore ag-gres-sive (If you'll par-don the pos-ses-sive) is ex - ceed - ing-ly im-pres - sive When you're

f

125

CHORUS

S A

T B

pass - ing an ex - am.

pass - ing an ex - am.

D

129 *Andante maestoso.* *f*

CHORUS

S A

T B

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

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

D *Andante maestoso.*

134

CHORUS

S A

T B

loi - a! Fill the bowl with Les - bian wine, — And to re - vel-ry in -

loi - a! Fill the bowl with Les - bian wine, — And to re - vel-ry in -

138

S
A
CHORUS

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

T
B

cline— E - loi - a! O -

140

S
A
CHORUS

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

T
B

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

143

S
A
CHORUS

loi - a! E - loi - a! (Exeunt Chorus. Manent
LUDWIG, JULIA, and LISA.)

T
B

loi - a! E - loi - a!

ff

[Attacca.]

No. 15. RECIT. (LUDWIG) & SONG—(LISA).

LUDWIG

RECIT.

Yes, Lud-wig and his Ju - lia are ma - ted! For when an ob-sure co-

PIANO

p

5

LUDWIG

me-dian, whom the law backs, To sov'-reign rank is prompt-ly el - e - va - ted, He

8

LUDWIG

takes it with its in-ci-den-tal drawbacks! So Ju - lia and I are du-ly ma - ted!

(LISA, through this, has expressed intense distress at having to surrender LUDWIG.)

A₁

12

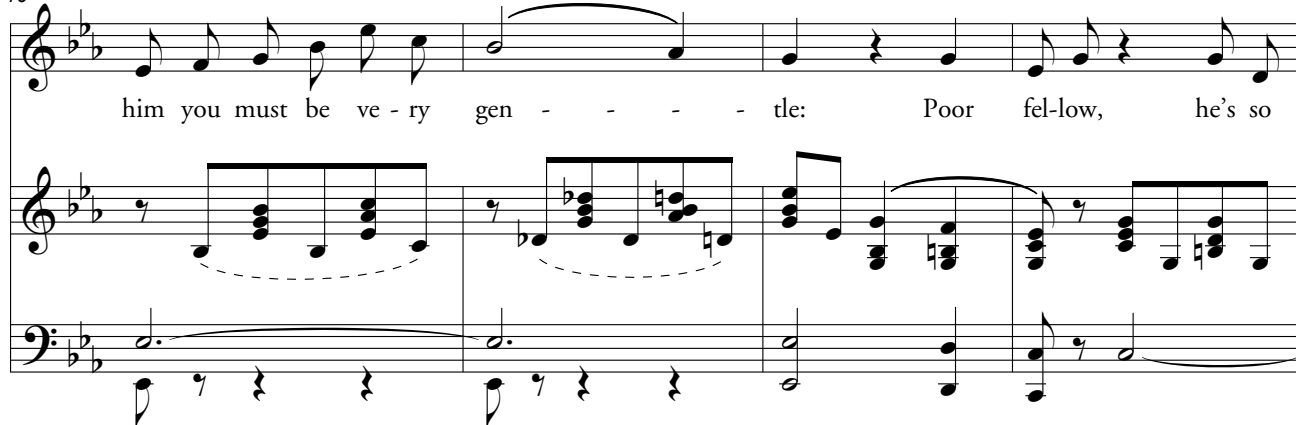
LISA

Andante con espressione.

1. Take care of him— he's much too good to live! With

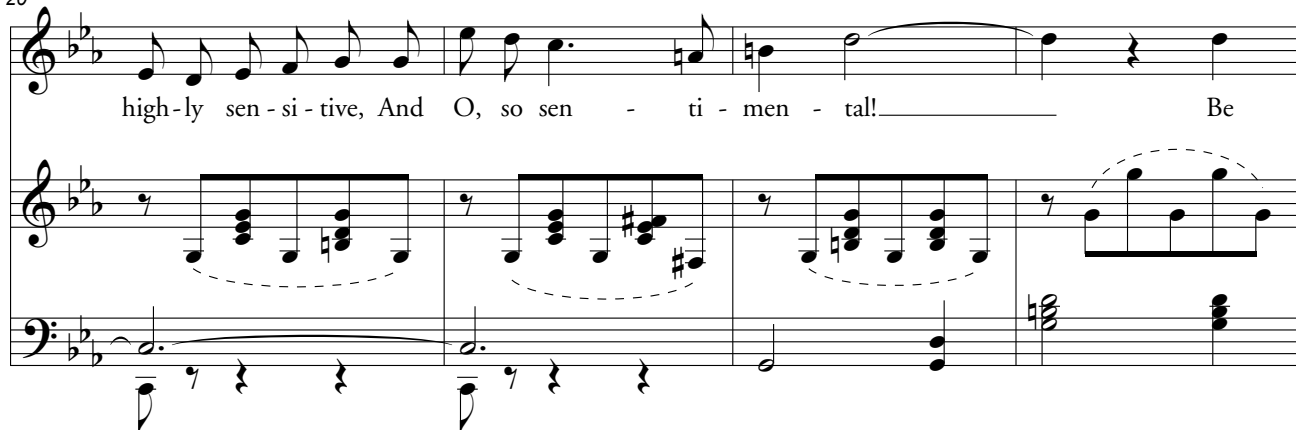
[p]

16
LISA



him you must be ve - ry gen - - - tle: Poor fel-low, he's so

20
LISA



high-ly sen - si - tive, And O, so sen - ti - men - tal! Be


24
LISA



sure you nev - er let him sit up late In chil - ly o - pen air con -

28
LISA

B1



ver - - - sing— Poor dar-ling, he's ex - treme - ly de -

32

LISA

- li-cate, And wants a deal of nurs - ing!

LUDWIG

I want a deal _____ of

36

LISA

And O, re-mem - ber this— When he is cross with

LUDWIG

nurs - ing!

cresc.

40

LISA

pain, A flow-er and a kiss— A sim-ple flow'r— a ten-der kiss Will _____

f

5

44

LISA

bring him round a - gain! 2. His moods you must as -

[p]

A2

48

LISA

sid-u-ous-ly watch: When he suc-cumbs to sor-row tra - - - gic, Some

52

LISA

hard-bake or a bit of but-ter-scoth Will work on him like ma - gic.

56

LISA

To con - tra-dict a cha-rac-ter so rich In

60

LISA

B₂

trust-ing love were sim-ple blind - - - ness— He's one of those ex -

64

LISA

al - ted na - tures which Will on - ly yield to kind - ness!

LUDWIG

I on - ly

68

LISA

And O, the by - gone bliss! And

LUDWIG

yield to kind - ness!

cresc.

72

LISA

O, the pre - sent pain! That flow-er and that kiss—That sim-ple flow'r— that ten-der

76

LISA

kiss I ne'er shall give a - gain!

(Exit, weeping.)

f

JULIA. And now that everybody has gone, and we're happily and comfortably married, I want to have a few words with my new-born husband.

LUDWIG (*aside*). Yes, I expect you'll often have a few words with your new-born husband! (*Aloud.*) Well, what is it?

JULIA. Why, I've been thinking that as you and I have to play our parts for life, it is most essential that we should come to a definite understanding as to how they shall be rendered. Now, I've been considering how I can make the most of the Grand Duchess.

LUDWIG. Have you? Well, if you'll take my advice, you'll make a very fine part of it.

JULIA. Why, that's quite *my* idea.

LUDWIG. I shouldn't make it one of your hoity-toity vixenish viragoes.

JULIA. You think not?

LUDWIG. Oh, I'm quite clear about that. I should make her a tender, gentle, submissive, affectionate (but not too affectionate) child-wife—timidly anxious to coil herself into her husband's heart, but kept in check by an awestruck reverence for his exalted intellectual qualities and his majestic personal appearance.

JULIA. Oh, that is your idea of a good part?

LUDWIG. Yes—a wife who regards her husband's slightest wish as an inflexible law, and who ventures but rarely into his august presence, unless (which would happen seldom) he should summon her to appear before him. A crushed, despairing violet, whose blighted existence would culminate (all too soon) in a lonely and pathetic death-scene! A fine part, my dear.

JULIA. Yes. There's a good deal to be said for your view of it. Now there are some actresses whom it would fit like a glove.

LUDWIG (*aside*). I wish I'd married one of 'em!

JULIA. But, you see, I *must* consider my temperament. For instance, my temperament would demand some strong scenes of justifiable jealousy.

LUDWIG. Oh, there's no difficulty about that. You shall have *them*.

JULIA. With a lovely but detested rival—

LUDWIG. Oh, *I'll* provide the rival.

JULIA. Whom I should stab—stab—stab!

LUDWIG. Oh, I wouldn't stab her. It's been done to death. I should treat her with a silent and contemptuous disdain, and delicately withdraw from a position which, to one of your sensitive nature, would be absolutely untenable. Dear me, I can see you delicately withdrawing, up centre and off!

JULIA. *Can* you?

LUDWIG. Yes. It's a fine situation—and in your hands, full of quiet pathos!

No. 16.

DUET—(JULIA & LUDWIG).

Allegro moderato.

LUDWIG

Now Ju-lia, come, Con-sid-er it from This

PIANO

f *p*

4

LUDWIG

dain-ty point of view— A tim-id ten-der Fem-in-ine gen-der, Prompt to coy-ly coo— Yet

7

LUDWIG

si-lence seek-ing, Sel-dom speak-ing Till she's spo-ken to— A com-fy, co-sy, Ro-sy-po-sy

10

LUDWIG

in-no-cent in-gen-oo! The part you're suit-ed to— (To give the deuce his due) A

13

JULIA

I'm much o - blig'd to you, I

LUDWIG

8 sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny In-no-cent in-gen-oo!

16

JULIA

don't think that would do— To play (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

LUDWIG

8 O sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

19

JULIA

A You for - get my spe - cial ma - gic (In a

21

JULIA

high dra-ma-tic sense) Lies in sit - u - a - tions tra-gic—Un-de - ni - a - bly in-tense. As I've

24
JULIA
jus - ti - fied pro - mo - tion In the his - tri - on - ic art, I'll sub - mit to you my no - tion Of a

27
JULIA
first - rate part.

LUDWIG
Well, let us see your no - tion Of a first - rate part!

31
(spoken, dramatically). [C] JULIA
{ I have a rival! Frenzy-thrilled,
I find you both together! } My heart stands still—with horror chilled—Hard as the millstone nether! Then

34
JULIA
softly, slyly, snailly, snaky—Crawly, creepy, quailly, quaky—{ I track her on her homeward way
As panther tracks her fated prey! }

37 *(Furiously.)*  

JULIA

{ I fly at her soft white throat— The lily-white
laughing leman! On her agonized gaze I
gloat With the glee of a dancing demon! }

{ My rival she—I have no doubt of her—So I hold on—till
the breath is out of her!—till the breath is out of her! }

ff *p* 

40 

JULIA

{ And then—Remorse! Remorse! O cold
unpleasant corse, Avaunt! Avaunt! }

{ That lifeless form I gaze upon— That face, still warm But weirdly wan— }

pp

43

JULIA

{ Those eyes of glass
I contemplate— }

{ And then, alas,
Too late—too late! }

I find she is—your Aunt! Then, mad— mad—

ff *p*

47

JULIA

mad! With fancies wild—chimerical— Now sorrowful—silent—sad— Now hullabaloo hysterical!

pp

50
JULIA

Ha! ha! ha! ha! But whether I'm sad or whether I'm glad, Mad! mad! mad! mad!

54
JULIA

(Wait till JULIA springs up.) This calls for the re-sour-ces of a high - class art, And

58
JULIA

sat - is - fies my no-tion of a first - rate part, And sat - is - fies my no-tion of a

LUDWIG

And sat - is - fies her no-tion of a

61
JULIA

first - rate part! (Exit JULIA.)

LUDWIG

first - rate part!

ff

[Attacca.]

No. 17. CHORUS *with* SOLOS—(BARONESS & LUDWIG).

Enter all the Chorus, hurriedly, and in great excitement.

Allegro con brio.

PIANO

f

5

9

CHORUS

S
A

sf

Your High-ness, there's a par - ty at the

T
B

sf

Your High-ness, there's a par - ty at the

A

12

CHORUS

S
A

door— Your High-ness, at the door there is a par - ty— She

T
B

door— Your High-ness, at the door there is a par - ty— She

15

CHORUS

S A

T B

says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be -

says that we ex-pect her, But we do not re-col-lect her, For we nev-er saw her coun-te-nance be -

18

CHORUS

S A

T B

fore! With rage and in - dig - na - tion she is rife, Be -

fore! With rage and in - dig - na - tion she is rife, Be -

f

21

CHORUS

S A

T B

cause our wel-come was-n't ve - ry heart - y— She's as sul - ky as a su - per, And she's

cause our wel-come was-n't ve - ry heart - y— She's as sul - ky as a su - per, And she's

24

S
A

CHORUS

swear-ing like a troop-er, O, you nev - er heard such lan-guage in your life! You

T
B

swear-ing like a troop-er, O, you nev - er heard such lan-guage in your life! You

27

S
A

CHORUS

nev - er heard such lan - guage in your life!

T
B

nev - er heard such lan - guage in your life!

L'istesso tempo.

Enter BARONESS VON KRAKENFELDT, in a fury.

29

BARONESS

With fu - ry in - de - scri - ba - ble I burn! With

p

31
BARONESS

rage I'm near-ly rea-dy to ex-plode! There'll be grief and tri-bu-la-tion when I learn To

33
BARONESS

whom this slight un-bear-a-ble is owed! For what-

35
BARONESS

ev-er may be due I'll pay it dou-ble— There'll be ter-ror in-de-scri-ba-ble and trou-ble! With a

37
BARONESS

hur-ly bur-ly and a hub-ble-bub-ble I'll pay you for this pret-ty e-pi-sode!

S
A

CHORUS

T
B

Oh, what-

Oh, what-

f

39

S
A

CHORUS

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

T
B

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

41

S
A

CHORUS

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression *à la mode*.

T
B

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression *à la mode*.

42a

B Allegro vivace. (To LUDWIG.)

BARONESS

Do you know who I am?

LUDWIG

(examining her).

I don't; Your

B Allegro vivace.

f *p*

47 *(Showing pocket-handkerchief.)*

BARONESS This proves I'm not a sham.

LUDWIG *(examining it.)*
coun - te - nance I can't fix, my dear. It won't; It

51

BARONESS Ex - press your grief pro - found!

LUDWIG on - ly says "Kra-ken-feldt, Six," my dear. I sha'n't! This

55

BARONESS Ru - dolf at once pro - duce!

LUDWIG tone I nev - er al - low, my love. I can't; He

59 *(astonished).* **C**

BARONESS He is - n't at home just

LUDWIG is - n't at home just now, my love.

62

BARONESS now!

CHORUS *f* He is - n't at home just now! *f* *(dancing derisively).* He has an ap-ointment par -

T B *f* He is - n't at home just now! *f* He has an ap-ointment par -

66

CHORUS ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

T B ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

70

CHORUS

S A

T B

mak-ing so mer-ry, For he is - n't at home just now! He is - n't at home just

f

74

BARONESS

S A

T B

CHORUS

now!

now!

D

f *p*

78

BARONESS

son - i - fied! I've come here to be ma - tri - mo - ni - al - ly ma - tri -

82

BARONESS

mo - ni-fied!

LUDWIG

For a - ny dis - ap - point - ment I am sor - ry un - af -

86

LUDWIG

fect - ed - ly, But yes - ter-day that no - ble-man ex - pir'd quite un - ex -

F

90

LUDWIG

pect - ed - ly—

S

A

CHORUS

unis. p (sobbing).

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

unis. p

T

B

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!

p

94 *f* (then laughing wildly).

CHORUS

S A lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

T B lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

99

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

103

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

Dialogue if No. 17a is Included

BARONESS. But this is most unexpected. He was well enough at a quarter to twelve yesterday.

LUDWIG. Yes. He died at half-past eleven.

BARONESS. Bless me, how very sudden!

LUDWIG. It *was* sudden.

BARONESS. But what in the world am I to do? I was to have been married to him to-day!

No. 17a.

CHORUS.

CHORUS

S A

T B

PIANO

f [*p*]

For a - ny dis - ap - point - ment we are sor - ry un - af -

For a - ny dis - ap - point - ment we are sor - ry un - af -

CHORUS

S A

T B

fec - ted-ly, But yes - ter - day that no - ble-man ex - pired—quite un - ex - pec - ted-ly—

fec - ted-ly, But yes - ter - day that no - ble-man ex - pired—quite un - ex - pec - ted-ly—

10 *[f]*

CHORUS

S A Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay!

T B *[f]* Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay!

14

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

18

CHORUS

S A Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

T B Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!_____

Dialogue if No. 17a is Omitted &
Continuation if No. 17a is Included

BARONESS. Is this Court Mourning or a Fancy Ball?

LUDWIG. Well, it's a delicate combination of both effects. It is intended to express inconsolable grief for the decease of the late Duke and ebullient joy at the accession of his successor. *I am his successor. Permit me to present to you my Grand Duchess. (Indicating JULIA.)*

BARONESS. Your Grand Duchess? Oh, your Highness! (*Curtseying profoundly.*)

JULIA (*sneering at her*). Old frump!

BARONESS. Humph! A recent creation, probably?

LUDWIG. We were married only half-an-hour ago.

BARONESS. Exactly. I thought she seemed new to the position.

JULIA. Ma'am, I don't know who you are, but I flatter myself I can do justice to *any* part on the very shortest notice.

BARONESS. My dear, under the circumstances you are doing admirably—and you'll improve with practice. It's so difficult to be a lady when one isn't born to it.

JULIA (*in a rage, to LUDWIG*). Am I to stand this? Am I not to be allowed to pull her to pieces?

LUDWIG (*aside to JULIA*). No, no—it isn't Greek. Be a violet, I beg.

BARONESS. And now tell me all about this distressing circumstance. How did the Grand Duke die?

LUDWIG. He perished nobly—in a Statutory Duel.

BARONESS. In a Statutory Duel? But that's only a civil death!—and the Act expires to-night, and then he will come to life again!

LUDWIG. Well, no. Anxious to inaugurate my reign by conferring some inestimable boon on my people, I signalized this occasion by reviving the law for another hundred years.

BARONESS. For another hundred years? Then set the merry joybells ringing! Let festive epithalamia resound through these ancient halls! Cut the satisfying sandwich—broach the exhilarating Marsala—and let us rejoice to-day, if we never rejoice again!

LUDWIG. But I don't think I quite understand. We have already rejoiced a good deal.

BARONESS. Happy man, you little reck of the extent of the good things you are in for. When you killed Rudolph you adopted all his overwhelming responsibilities. Know then that I, Caroline von Krakenfeldt, am the most overwhelming of them all!

LUDWIG. But stop, stop—I've just been married to somebody else!

JULIA. Yes, ma'am, to somebody else, ma'am! Do you understand, ma'am? To somebody else!

BARONESS. Do keep this young woman quiet; she fidgets me!

JULIA. Fidgets you!

LUDWIG (*aside to JULIA*). Be a violet—a crushed, despairing violet.

JULIA. Do you suppose I intend to give up a magnificent part without a struggle?

LUDWIG. My good girl, she has the law on her side. Let us both bear this calamity with resignation. If you must struggle, go away and struggle in the seclusion of your chamber.

No. 18. SONG—(BARONESS) & CHORUS.

Allegro vivace.

BARONESS

Now a - way ——— to the wedding we go, So then

S
A

CHORUS

T
B

Allegro vivace.

f

5

BARONESS

sum-mon the cha - ri - o - teers— No kind ——— of re - luc-tance we show To em -

9

BARONESS

bark on our mar-ried ca - reers. Tho' Ju - lia's e - mo-tion may flow In the

13

BARONESS

form of im-pet-u-ous tears, To our wed-ding we'll ea-ger-ly go, So summon, so

17

BARONESS

H

sum-mon the cha-ri-o-teers!_____

CHORUS

S

A

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

T

B

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

H

21

CHORUS

S

A

sum-mon the cha-ri-o-teers!

T

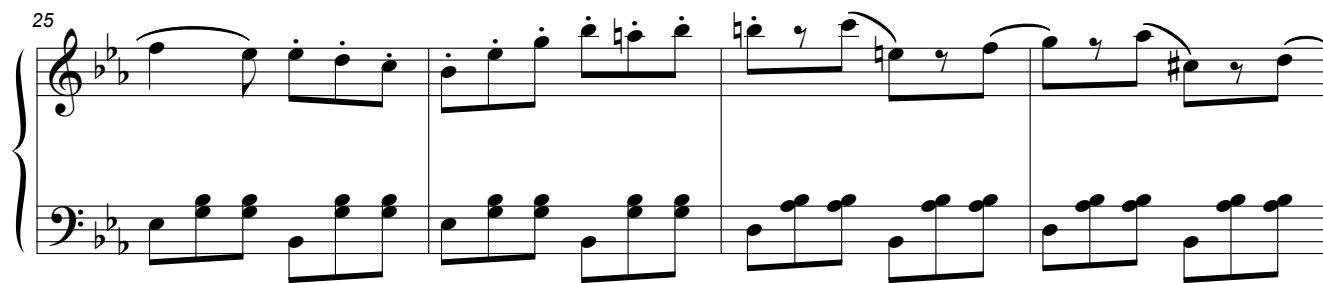
B

sum-mon the cha-ri-o-teers!

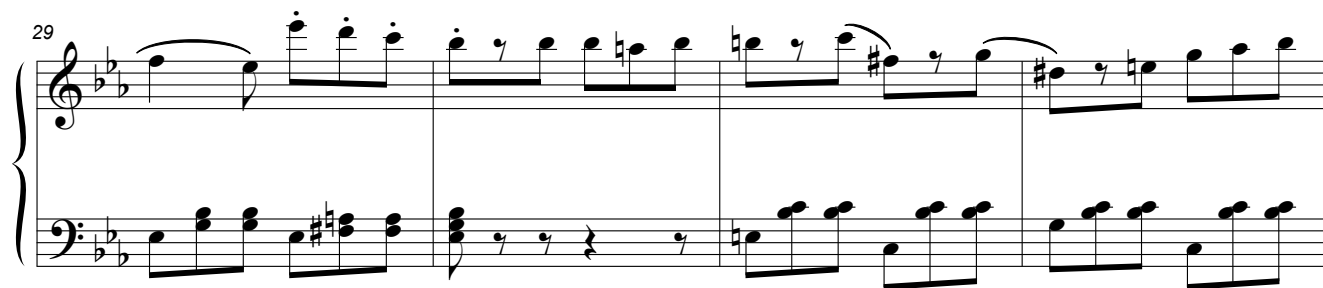
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(All dance off to wedding except JULIA.)

25



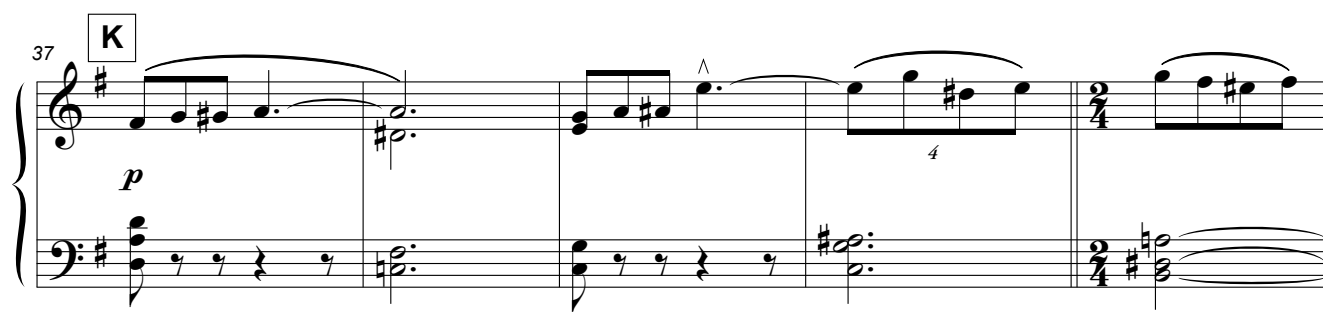
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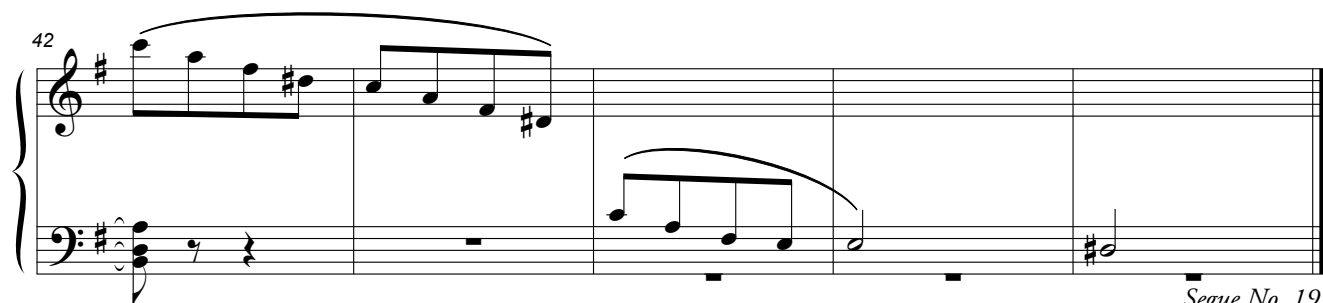
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37 **K**



42

*Segue No. 19.*

No. 19. RECIT. & SOLO—(JULIA).

L *Andante.* RECIT.

JULIA So ends my dream— so fades my vi-sion fair! Of

PIANO *p*

7 JULIA hope no gleam— dis - trac-tion and des - pair! My cher-ish'd dream, the Du-cal throne to

13 JULIA share, That aim su-preme has fa - ded in - to

M *Andante con molto espressione.*

17 JULIA air! _____ All_ is dark - some—

PIANO *p* *pp*

22
JULIA

All is dreary. Broken every promise

27
JULIA

plighted— Sad and sorry— weak and wea—

32
JULIA

ry, Every new-born hope is blighted! Death the

37
JULIA

Friend or Death the Foe, Shall I call up—

42 JULIA

on — thee? No! I — will go on liv - ing,

47 JULIA

liv - ing, tho' Sad — and sor - ry — weak — and wea - ry!

52 JULIA

Death — the Friend or Death — the Foe,

56 JULIA

Shall I call up - on — thee? No!

60

JULIA

I — will go on liv - ing, liv - ing, Sad — and

cresc.

65

JULIA

sor - ry — wea - ry and weak! — Sad — and sor - ry,

P *p*

70

JULIA

weak — and wea - ry! Sad and sor - ry — weak — and

dim.

75

JULIA

wea - ry! I — will go on liv - ing,

cresc.

79 *Ossia:*

Though _____ sad and

JULIA

Sad _____ and _____ sor - ry— Sad and

f *dim.*

83 *Lento.* *ad lib.*

JULIA

sor - ry— Sad and sor - ry—weak and wea - - -

p *colla voce.*

87 **Q** *Allegro vivace.*

JULIA

ry! _____ No, no!

f [*a tempo.*] *p* *f*

92

JULIA

No, no! No,

98 JULIA

no! No, no! Ah!

R

105 JULIA

No, no! Let the

f Gaily.

p

112 JULIA

by - gone go by! For no good ev - er came of re - pin - - ing:

118 JULIA

If to - day there are clouds o'er the sky, Yet to - mor - row the sun may be

124 S

JULIA

shin - ing! To - mor - row, be kind, To - mor - row, to

130

JULIA

me! With loy - al - ty blind I bow me to thee! To - mor - row,

136

JULIA

be kind, ____ To - mor - row, to me! ____

142

JULIA

With loy - al - ty blind ____ I bow ____ me

cresc molto. ***f***

148 T

JULIA

to thee! To - day is a day of il - lu - sion and

dim. p

154

JULIA

sor - row, So vi - va To - mor - row! God save you,

pp

160

JULIA

To - mor - row! Your ser - vant, To - mor - row!

166

JULIA

God save you, To - mor - row! Your ser -

172 U

JULIA

vant, To - mor - row! God save you, To - mor - row!

178

JULIA

Your ser - vant, To - mor - row! God save you,

184

JULIA

To - mor - row! Your ser - vant, To - mor - row!

mf

191 *[rall.]* (Exit JULIA.)

JULIA

Your ser - vant, To-mor-row!

rall. *ff a tempo.*

Enter ERNEST.

ERNEST. It's of no use—I can't wait any longer. At any risk I must gratify my urgent desire to know what is going on. (*Looking off.*) Why, what's that? Surely I see a wedding procession winding down the hill, dressed in my *Troilus and Cressida* costumes! That's Ludwig's doing! I see how it is—he found the time hang heavy on his hands, and is amusing himself by getting married to Lisa. No—it can't be to Lisa, for here she is!

Enter LISA.

LISA (*not seeing him*). I really cannot stand seeing my Ludwig married twice in one day to somebody else!

ERNEST. Lisa!

(*LISA sees him, and stands as if transfixed with horror.*)

ERNEST. Come here—don't be a little fool—I want you.

(*LISA suddenly turns and bolts off.*)

ERNEST. Why, what's the matter with the little donkey? One would think she saw a ghost! But if he's not marrying Lisa, whom *is* he marrying? (*Suddenly.*) Julia! (*Much overcome.*) I see it all! The scoundrel! He had to adopt all my responsibilities, and he's shabbily taken advantage of the situation to marry the girl I'm engaged to! But no, it can't be Julia, for here *she* is!

Enter JULIA.

JULIA (*not seeing him*). I've made up my mind. I won't stand it! I'll send in my notice at once!

ERNEST. Julia! Oh, what a relief!

(*JULIA gazes at him as if transfixed.*)

ERNEST. Then you've not married Ludwig? You are still true to me?

(*JULIA turns and bolts in grotesque horror. ERNEST follows and stops her.*)

ERNEST. Don't run away! Listen to me. Are you all crazy?

JULIA (*in affected terror*). What would you with me, spectre? Oh, ain't his eyes sepulchral! And ain't his voice hollow! What are you doing out of your tomb at this time of day—apparition?

ERNEST. I do wish I could make you girls understand that I'm only technically dead, and that physically I'm as much alive as ever I was in my life!

JULIA. Oh, but it's an awful thing to be haunted by a technical bogey!

ERNEST. You won't be haunted much longer. The law must be on its last legs, and in a few hours I shall come to life again—resume all my social and civil functions, and claim my darling as my blushing bride!

JULIA. Oh—then you haven't heard?

ERNEST. My love, I've heard nothing. How could I? There are no daily papers where I come from.

JULIA. Why, Ludwig challenged Rudolph and won, and now *he's* Grand Duke, and he's revived the law for another century!

ERNEST. What! But you're not serious—you're only joking!

JULIA. My good sir, I'm a light-hearted girl, but I don't chaff bogies.

ERNEST. Well, that's the meanest dodge I ever heard of!

JULIA. Shabby trick, *I* call it.

ERNEST. But you don't mean to say that you're going to cry off!

JULIA. I really can't afford to wait until your time is up. You know, I've always set my face against long engagements.

ERNEST. Then defy the law and marry me now. We will fly to your native country, and I'll play broken-English in London as you play broken-German here!

JULIA. No. These legal technicalities cannot be defied. Situated as you are, you have no power to make me your wife. At best you could only make me your widow.

ERNEST. Then be my widow—my little dainty, winning, winsome widow!

JULIA. Now what would be the good of that? Why, you goose, I should marry again within a month!

No. 20. DUET—(JULIA & ERNEST) *and* CHORUS.

Andante moderato.

ERNEST

8

If the light of love's ling - er - ing em - ber Has

PIANO

p

3

ERNEST

8

fa - ded in gloom, _____ You can - not ne - glect, O re - mem - ber, A

5

ERNEST

8

voice from the tomb! _____ That stern su - per - na - tu - ral dic - tion Should

7

ERNEST

8

act as a sol - emn re - stric - tion, Al - tho' by a mere le - gal fic - tion A

9 *(in affected terror).*

JULIA

ERNEST

voice from the tomb! A voice from the tomb!_____

12 **A**

JULIA

own that that ut - ter - ance chills me— It with-ers my bloom!_____ With

14

JULIA

aw - ful e - mo - tion it thrills me— That voice from the tomb!_____ Oh,

16

JULIA

spec - tre, won't a - ny - thing lay thee? Tho' pain'd to de - ny or gain-say thee, In

18

JULIA

this case I can-not o-bey thee, Thou voice from the tomb! Thou voice from the

21

JULIA

tomb! Thou voice from the

ERNEST

Thou voice from the

23

JULIA

(dancing). **B** Allegretto grazioso. Tempo di Valse.

tomb! So, spec - tre ap - pal - ling, I bid you good -

ERNEST

tomb, from the tomb!

B

27
JULIA

day— Per - haps you'll be cal - ling When pass - ing this way.— Your

32
JULIA

bo - gey-dom scorn - ing, And all your love - lorn - ing, I bid you good -

37
JULIA

morn - ing. I bid you good - day. Good - morn-ing, good - morn-ing, good -

42
JULIA

morn - ing, good - day!— Ah!—

47

JULIA

So, spec - tre ap - pal - ling, I bid you good - day!

ERNEST

(furious).

My of - fer re -

D

D

f

53

ERNEST

cal - ling, Your words I o - bey— Your fate is ap - pal - ling, And

58

ERNEST

full of dis - may. To pay for this— scorn - ing I give you fair—

63

ERNEST

warn - ing I'll haunt you each morn - ing, Each night, and each day! I'll

p

68

JULIA

Well, spec - tre ap -

ERNEST

haunt — you — morn - ing, — night, — and day!

p

E

73

JULIA

pal - ling, I bid you good - day! Per - haps you'll be call - ing When

ERNEST

To pay — this — scorn - ing I

78

JULIA

pass - ing this way. — Your bo - gey-dom scorn - ing, And

ERNEST

give — you — warn - ing I'll haunt —

82

JULIA

all your love - lorn - ing, I bid you good - morn - ing, I bid you good -

ERNEST

you each morn-ing, Each night, and each

87

JULIA

day! Good - morn-ing, good - morn-ing, good - morn-ing, good - day!—

ERNEST

day!— Each morn-ing, each morn-ing, each morn-ing, each morn-ing! I'll

92

JULIA

Ah! So, spec - tre ap -

ERNEST

haunt, I'll haunt

97

JULIA

pal - ling, I bid you good - day! I bid you good -

ERNEST

— you each night and each day! I'll haunt you each

f

102

JULIA

day! good - day! _____

ERNEST

night and day! _____

f

G (*Exeunt in opposite directions.*)

107

Re-enter the Wedding Procession, dancing.

112

Allegro vivace come 1 mo.

116 **H**

CHORUS

f

Now bride - groom and bride let us toast In a

f

Now bride - groom and bride let us toast In a

H

120

CHORUS

unis.

mag-num of mer-ry cham - pagne— Let us make _____ of this mo-ment the most, We may

unis.

mag-num of mer-ry cham - pagne— Let us make _____ of this mo-ment the most, We may

unis.

124

CHORUS

not be so luck-y a - gain. So drink _____ to our sov - er - eign host And his

not be so luck-y a - gain. So drink _____ to our sov - er - eign host And his

128

CHORUS

S A high - ly in - tel - li - gent reign— His health and his bride's let us

T B high - ly in - tel - li - gent reign— His health and his bride's let us

131

CHORUS

S A toast In a mag-num, a mag-num of mer - ry cham - pagne! *unis.* **J**

T B toast In a mag-num, a mag-num of mer - ry cham - pagne! *unis.*

134

138

3 Segue No. 21.

No. 21. SONG—(BARONESS) *with* CHORUS.

Allegro con brio.

BARONESS

1. Come, bump-ers— aye, ev-er-so - ma - ny— And

S
A

CHORUS

T
B

f *p*

5

BARONESS

then, if you will, ma - ny more! This wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry,

9

BARONESS

Pom - mé - ry, Sev - en - ty - four! — Old wine is a true pa - na - ce - a For ev' - ry con -

13
BARONESS

cei - - - va - ble ill, When you cher - ish the sooth - ing i -

16
BARONESS

de - a That some - bo - dy else pays the bill! Old

19
BARONESS

wine is a plea - sure that's hol - low When at your own ta - ble you sit, For you're

23
BARONESS

think - ing each mouth - ful you swal - low Has cost you, has cost you a three - pen - ny bit! — So

Un poco rit.

27 *a tempo.*

BARONESS

bump-ers— aye, ev-er-so - ma-ny— And— then, if you will, ma-ny more!— This

a tempo.

31

BARONESS

wine does'n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty four!—

S A *f* So,

T B *f* So,

CHORUS

35

S A bump-ers—aye, ev - er-so - ma-ny— And— then, if you will, ma-ny more!— This

T B bump-ers—aye, ev - er-so - ma-ny— And— then, if you will, ma-ny more!— This

CHORUS

39

S
A

CHORUS

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!____

T
B

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!____

43

BARONESS

2. I once gave an ev - en - ing par - ty (A

47

BARONESS

sand-wich and cut - o - range ball) But my guests had such ap - pe - tites

50

BARONESS

heart-y That I could - n't en - joy it, en-joy it at all!_____ I made a he-ro-ic en -

54
BARONESS

dea - your To look un - con - cern'd, but in vain, And I

57
BARONESS

vow'd that I nev - er— oh nev - er— Would ask an - y - bo - dy a -

60
BARONESS

gain! But there's a dis - tinc - tion de - ci - ded— A dif - fer - ence tru - ly im -

64
BARONESS

mense— When the wine that you drink is pro - vi - ded, pro - vi - ded At

67 *Un poco rit.* *a tempo.*

BARONESS

some - bo - dy el - se's ex - pense. — So bump - ers—aye, ev - er - so - ma - ny— The—

Un poco rit. *a tempo.*

71

BARONESS

cost we may safe - ly ig - nore! — For the wine does - n't cost us a

74

BARONESS

pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! —

S
A

CHORUS

T
B

f So, bump - ers—aye, ev - er - so -

f So, bump - ers—aye, ev - er - so -

78

S
A

CHORUS

ma - ny— The— cost we may safe - ly ig - nore!— For the

T
B

ma - ny— The— cost we may safe - ly ig - nore!— For the

81

S
A

CHORUS

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

T
B

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

84

S
A

CHORUS

four!—

T
B

four!—

[[Exit BARONESS.]]

Attacca.

No. 22. SOLO—(LUDWIG) & CHORUS.

*March heard.***Allegro marziale.**

PIANO

ff

4

8

LUDWIG

Why, who is this ap - proach - ing, Up -

10

LUDWIG

on our joy en - croach - ing? Some ras - cal come a -

13
LUDWIG

8 poach - ing Who's heard that wine we're broach - ing?

16
S A
CHORUS
T B

p Who may this be?

18
S A
CHORUS
T B

Who may this be?

Who may this be? Who is he?

21
S A
CHORUS
T B

Who is he? Who is he? (Enter HERALD.)

unis. Who is he?

[Attacca.]

No. 23. SONG—(HERALD) & CHORUS.

Un poco più lento.

HERALD

8

The Prince of Mon-te Car-lo, From

PIANO

p

3

HERALD

8

Me-di-ter-ra-nean wa-ter, Has come here to be-stow On you his be-

5

HERALD

8

eu-ti-ful daugh-ter. They've paid off all they owe, As

7

HERALD

8

ev-'ry states-man ought-er— That Prince of Mon-te Car-lo And his be-

9 L

HERALD *eu - ti - ful* daugh - ter! From

CHORUS
S A The Prince of Mon - te Car - lo!
T B The Prince of Mon - te Car - lo!

11

HERALD *Me - di - ter - ra - nean wa - ter,* On you his be -

CHORUS
S A Has come here to be - stow
T B Has come here to be - stow

13

HERALD *eu - ti -* daugh - ter. As

CHORUS
S A *unis.*
-ful daugh - ter. They've paid off all they owe,
T B *-ful* daugh - ter. They've paid off all they owe,

15

HERALD

8

ev - 'ry states - man ought - er— That Prince of Mon - te Car - lo

S

And his be -

A

And his be -

CHORUS

T

8

And his be -

B

And his be -

17

HERALD

8

The

S

eu - ti ful daugh - ter!

A

eu - ti - ful daugh - ter!

CHORUS

T

8

eu - ti - ful daugh - ter!

B

eu - ti - ful daugh - ter!

20 **M**

HERALD

8 Prince of Mon-te Car-lo, _____ Who is so ve-ry par-tick-ler, Has

p

22

HERALD

8 heard that you're al-so For ce-re-mo-ny a stick-ler— There-

24

HERALD

8 fore he lets— you know— By word of mouth— au-ric-'lar— (That

26 *un poco rit.*

HERALD

8 Prince of Mon-te Car-lo Who is— so ve-ry par-tick-'lar)— That

un poco rit.

28 **N** *a tempo.*

HERALD

Prince of Mon-te Car-lo _____ Has

S

From Me-di-ter-ra - nean wa-ter,

A

From Me-di-ter-ra - nean wa-ter,

CHORUS

T

From Me-di-ter-ra - nean wa-ter,

B

From Me-di-ter-ra - nean wa-ter,

N *a tempo.*

30

HERALD

come here to be-stow On you They've

S

His be - eu - ti - ful _____ daugh-ter.

A

His be - eu - ti - ful _____ daugh-ter.

CHORUS

T

His be - eu - ti - ful daugh-ter.

B

His be - eu - ti - ful daugh-ter.

32

HERALD

8 paid off all they owe, That

S

As ev - 'ry states - man ought - er—

A

As ev - 'ry states - man ought - er—

CHORUS

T

8 As ev - 'ry states - man ought - er—

B

As ev - 'ry states - man ought - er—

34

HERALD

8 Prince of Mon-te Car-lo—

S

And his be - eu - ti - ful daugh-ter.

A

And his be - eu - ti - ful daugh-ter.

CHORUS

T

8 And his be - eu - ti - ful daugh-ter.

B

And his be - eu - ti - ful daugh-ter. His be - eu - ti - ful

36

HERALD

8

[*rall.*] 2 2

The Prince of Mon-te Car-lo, He lets you

S

[*p*] *rall.*

His daugh - - - - -

A

[*p*] *rall.*

His daugh - - - - -

CHORUS

T

[*p*] *rall.*

His daugh - - - - -

B

[*p*] *rall.*

daugh - - - - - ter, His daugh - - - - -

[*rall.*]

38

HERALD

8

2 2

know he's here to be-stow His be-eu-ti-ful daugh-ter!

S

- - - - - ter!

A

- - - - - ter!

CHORUS

T

8

- - - - - ter!

B

- - - - - ter!

[*f*] [*Attacca.*]

No. 24.

RECIT.—(LUDWIG).

Allegro con brio. [RECIT.]

LUDWIG

8

His High - ness we know not—

PIANO

f *p*

3

LUDWIG

8

nor the lo - ca - li - ty In which is si - tu - ate his Prin - ci -

6

LUDWIG

8

pa - li - ty;

f *p*

8

LUDWIG

8

But, as he guess - es by some odd fa - ta - li - ty,

10
LUDWIG

This *is* the shop for cut and dried for - ma - li - ty! Let him ap - pear—

13
LUDWIG

He'll find that we're Re - mark - a - ble for cut-and dried for - ma - li - ty!

(Exit HERALD.)

(LUDWIG beckons his Court.)

LUDWIG. I have a plan—I'll tell you all the plot of it—
He wants formality—he shall have a lot of it!
(*Whispers to them through symphony.*)
Conceal yourselves, and when I give the cue,
Spring out on him—you all know what to do!

(All conceal themselves behind the draperies that enclose the stage.)

16

19

22 *Più vivace.*

pp

26

29

32

35

38 *Attacca.*

The musical score is written for piano. It begins at measure 22 with a tempo change to 'Più vivace.' and a dynamic marking of 'pp'. The key signature has one flat (B-flat). The score consists of six systems of two staves each (treble and bass). Measure 22 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, followed by a trill in the treble. The score continues with various rhythmic patterns and chord progressions, ending at measure 38 with an 'Attacca.' marking.

ENTRANCE *of* PRINCE & PRINCESS *with* COSTUMIER & SIX NOBLES.No. 25. DUET—(PRINCE *and* PRINCESS).

*Pompous March. Enter the PRINCE and PRINCESS OF MONTE CARLO,
attended by six theatrical-looking nobles and the Court Costumier.*

Allegro a la marcia.

PIANO *ff*

3

5

7

9 **S** **L'istesso tempo.**

PRINCE

1. We're rigged out in mag-ni - fi - cent ar -

p

12

PRINCE

ray _____ (Our own clothes are much gloom - ier) In

15

PRINCE

cos - tumes which we've hired by the day _____ From a ve - ry well -

18

(alternative)

PRINCESS

With a

(original)

PRINCESS

With a

PRINCE

known cos - tu - mier.

(bowing).

COSTUMIER

I am the ve - ry well-known cos - tu - mier.

20 **T1**

(alternative) PRINCESS bril-liant staff a Prince should make a show (It's a rule that nev - er

(original) PRINCESS bril-liant staff a Prince should make a show (It's a rule that—

T1

23

(alternative) PRINCESS va - ries), So we've en - gag'd from the Thea - tre Mo - na - co

(original) PRINCESS nev - er va - ries), So we've en-gag'd from the Thea - tre Mo - - - -

26

(alternative) PRINCESS Six su - per - nu - me - ra - ries.

(original) PRINCESS - na - co Six su - per - nu - me - ra - ries.

NOBLES 8 We're the su - per - nu - me - ra - ries.

29 **U₁**

PRINCESS

PRINCE

HERALD

COSTUMIER

T₁

T₂

NOBLES

T₃
T₄

B₁
B₂

At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

U₁

32

PRINCESS

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! V₁

PRINCE

Six su-per-nu - me - ra - ries! Six su-per-nu - me ra-ries! Ah!

HERALD

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

COSTUMIER

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

T₁

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

T₂

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah!

NOBLES

T₃
T₄

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

B₁
B₂

Six su-per-nu - me - ra - ries! Six su-per-nu - me - ra-ries! Ah! Ah!

V₁
p

36

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3

T4

B1

B2

Ah!

pp

40

PRINCE

2. They do not speak, for they break our gram-mar's laws,

[p]

43
PRINCE
8
— And their lan-guage is la - ment - a - ble— And they nev - er take off theirgloves, be -

46
PRINCE
8
cause— Their nails are not pre - sent - a - ble!

NOBLES
8
Our

49
PRINCESS. T₂
To ac - count for these short-com-ings ma - ni - fest—

NOBLES
8
nails are not pre-sent - a - ble! T₂

52
PRINCESS
8
— We ex-plain in whis-per ba - ted, They'reworth-y mem-bers of the brew-ing in - ter -

55

PRINCESS

est ————— To the Peer - age — e - le - va - ted.

58

PRINCESS

U₂

They are ve - ry, ve - ry rich And ac -

PRINCE

They are ve - ry, ve - ry rich And ac -

HERALD

They are ve - ry, ve - ry rich And ac -

COSTUMIER

They are ve - ry, ve - ry rich, And ac -

T₁

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

T₂

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

NOBLES

T₃

T₄

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

B₁

B₂

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

U₂

61

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3
T4

B1
B2

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

65 **V2**

PRINCESS
ted! Ah! Ah!

PRINCE
ted! Ah! Ah!

HERALD
ted! Ah! Ah! Ah!

COSTUMIER
ted! Ah! Ah! Ah!

T1
ted! Ah! Ah! Ah!

T2
ted! Ah! Ah!

NOBLES
T3
T4
ted! Ah! Ah! Ah!

B1
B2
ted! Ah! Ah! Ah!

V2
p *pp*

The musical score is for a scene from 'The Grand Duke'. It begins at measure 65, marked with a 'V2' rehearsal mark. The vocal parts are arranged in a choir-like fashion. The Princess part has a melodic line with a long note on 'Ah!'. The Prince part has a similar line. The Herald part has a more active line. The Costumier part has a long note on 'Ah!'. The T1 part has a long note on 'Ah!'. The T2 part has a long note on 'Ah!'. The Nobles part (T3, T4) has a long note on 'Ah!'. The B1 and B2 parts have a long note on 'Ah!'. The piano accompaniment is in the right hand, with a long note on 'Ah!'. The left hand has a long note on 'Ah!'. The piano part includes dynamic markings 'p' and 'pp'.

68

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3

T4

B1

B2

Piano

PRINCE. Well, my dear, here we are at last—just in time to compel Duke Rudolph to fulfil the terms of his marriage contract. Another hour and we should have been too late.

PRINCESS. Yes, papa, and if you hadn't fortunately discovered a means of making an income by honest industry, we should never have got here at all.

PRINCE. Very true. Confined for the last two years within the precincts of my palace by an obdurate bootmaker who held a warrant for my arrest, I devoted my enforced leisure to a study of the doctrine of chances—mainly with the view of ascertaining whether there was the remotest chance of my ever going out for a walk again—and this led to the discovery of a singularly fascinating little round game which I have called Roulette, and by which, in one sitting, I won no less than five thousand francs! My first act was to pay my bootmaker—my second, to engage a good useful working set of second-hand nobles—and my third, to hurry you off to Pfennig Halbpennig as fast as a *train de luxe* could carry us!

PRINCESS. Yes, and a pretty job-lot of second-hand nobles you've scraped together!

PRINCE (*doubtfully*). Pretty, you think? Humph! I don't know. I should say tol-lol, my love—only tol-lol. They are not wholly satisfactory. There is a certain air of unreality about them—they are not convincing.

COSTUMIER. But, my goot friend, vhat can you expect for eighteen-pence a day!

PRINCE. Now take this Peer, for instance. What the deuce do you call *him*?

COSTUMIER. Him? Oh, he's a swell—he's the Duke of Riviera.

PRINCE. Oh, he's a Duke, is he? Well, that's no reason why he should look so confoundedly haughty. (*To NOBLE.*) Be affable, sir! (*NOBLE takes attitude of affability.*) That's better. (*Passing to another.*) Now, who's this with his moustache coming off?

COSTUMIER. Vhy, you're Viscount Mentone, ain't you?

NOBLE. Blest if I know. (*Turning up his sword-belt.*) It's wrote here—yes, Viscount Mentone.

COSTUMIER. Then vhy don't you say so? 'Old yerself up—you ain't carryin' sandwich boards now. (*Adjusts his moustache.*)

PRINCE. Now, once for all, you Peers—when His Highness arrives, don't stand like sticks, but appear to take an intelligent and sympathetic interest in what is going on. You needn't say anything, but let your gestures be in accordance with the spirit of the conversation. Now take the word from me. Affability! (*attitude*). Submission! (*attitude*). Surprise! (*attitude*). Shame! (*attitude*). Grief! (*attitude*). Joy! (*attitude*). That's better! You can do it if you like!

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!* I can't help feeling that Rudolph wants to get out of it because I'm poor. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far as to say that. I should rather describe him as an enthusiastic collector of coins—of the realm—and we must not be too hard upon a numismatist if he feels a certain disinclination to part with some of his really very valuable specimens. It's a pretty hobby: I've often thought I should like to collect some coins myself.

PRINCESS. Papa, I'm sure there's some one behind that curtain. I saw it move!

PRINCE. Then no doubt they are coming. Now mind, you Peers—haughty affability combined with a sense of what is due to your exalted ranks, or I'll fine you half a franc each—upon my soul I will!

* The first-night libretto has a longer version of this passage that sheds additional light on the characters:

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!

PRINCE. Well, my love, you must remember that we have taken Duke Rudolph somewhat by surprise. These small German potentates are famous for their scrupulous adherence to ceremonial observances, and it may be that the etiquette of this Court demands that we should be received with a certain elaboration of processional pomp—which Rudolph may, at this moment, be preparing.

PRINCESS. I can't help feeling that he wants to get out of it. First of all you implored him to come to Monte Carlo and marry me there, and he refused on account of the expense. Then you implored him to advance us the money to enable us to go to him—and again he refused, on account of the expense. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far...

No. 26.

DANCE.

(Gong. The curtains fly back and the Court are discovered. They give a wild yell and rush on to the stage dancing wildly, with PRINCE, PRINCESS, and NOBLES, who are taken by surprise at first, but eventually join in a reckless dance. At the end all fall down exhausted.)

Allegro vivace e con fuoco.

PIANO *ff*

5

10

16

22

A *ff*

3

57 **C**

Measures 57-62: This system contains six measures. The key signature has one sharp (F#). The time signature is common time (C). The melody in the right hand features eighth-note patterns with slurs and ties. The left hand provides a steady accompaniment with chords and single notes.

63

Measures 63-68: This system contains six measures. The melody continues with eighth-note patterns. The left hand accompaniment consists of chords and single notes.

69 **D**

Measures 69-74: This system contains six measures. The key signature changes to two flats (Bb, Eb). The time signature is common time (D). The melody includes a dynamic marking of *f* (forte) in measure 72. The left hand accompaniment features chords and single notes.

75

Measures 75-80: This system contains six measures. The melody continues with eighth-note patterns. The left hand accompaniment consists of chords and single notes.

81

Measures 81-86: This system contains six measures. The melody continues with eighth-note patterns. The left hand accompaniment consists of chords and single notes.

87 **E** *ff* 3 3

93 3

99 **F**

105 *p* *f* *p*

110 *f*

115

Detailed description: This musical score is for Act II, page 375, covering measures 87 to 115. The music is written for piano in a key with two sharps (F# and C#). The score is organized into six systems, each with a grand staff (treble and bass clef). Measure 87 begins with a key signature change to two sharps and a dynamic marking of *ff*. Measures 87-92 feature a melodic line in the right hand with triplets and sustained chords in the left hand. Measure 93 continues this texture. Measure 99 marks the beginning of a new section with a key signature change to one sharp (F#) and a dynamic marking of *p*. Measures 100-104 show a more active right hand with sixteenth-note patterns, while the left hand provides harmonic support with chords and occasional single notes. Measure 105 introduces a new dynamic of *f* in the right hand. Measure 110 features a *f* dynamic in the right hand and a *p* dynamic in the left hand. The piece concludes at measure 115 with a final chord in the right hand and a sustained note in the left hand.

Dialogue if Roulette Song is Omitted

LUDWIG. There, what do you think of that? That's our official ceremonial for the reception of visitors of the very highest distinction.

PRINCE (*puzzled*). It's very quaint—very curious indeed. Prettily footed, too. Prettily footed.

LUDWIG. Would you like to see how we say “good-bye” to visitors of distinction? That ceremony is also performed with the foot.

PRINCE. Really, this tone—ah, but perhaps you have not completely grasped the situation?

LUDWIG. Not altogether.

PRINCE. Ah, then I'll give you a lead over. (*Significantly.*) I am the father of the Princess of Monte Carlo. Doesn't that convey any idea to the Grand Ducal mind?

LUDWIG (*stolidly*). Nothing definite.

PRINCE (*aside*). H'm—very odd! Never mind—try again! (*Aloud.*) This is the daughter of the Prince of Monte Carlo. Do you take?

LUDWIG (*still puzzled*). No—not yet. Go on—don't give it up—I daresay it will come presently.

PRINCE. Very odd—never mind—try again. (*With sly significance.*) Twenty years ago! Little doddle doddle! *Two* little doddle doddles! Happy father—hers and yours. Proud mother—yours and hers! Hah! *Now* you take? I see you do! I see you do!

LUDWIG. Nothing is more annoying than to feel that you're not equal to the intellectual pressure of the conversation. I wish he'd say something intelligible.

PRINCE. You didn't expect me?

LUDWIG (*jumping at it*). No, no. I grasp that—thank you very much. (*Shaking hands with him.*) No, I did *not* expect you!

PRINCE. I thought not. But ha! ha! at last I have escaped from my enforced restraint. (*General movement of alarm.*) (*To crowd, who are stealing off.*) No, no—you misunderstand me. I mean I've paid my debts!

ALL. Oh! (*They return.*)

PRINCESS (*affectionately*). But, my darling, I'm afraid that even now you don't quite realize who I am! (*Embracing him.*)

BARONESS. Why, you forward little hussy...

Go to p. 388.

Dialogue if Roulette Song is Included

LUDWIG. There, what do you think of that? That's our official ceremonial for the reception of visitors of the very highest distinction.

PRINCE (*puzzled*). It's very quaint—very curious indeed. Prettily footed, too. Prettily footed.

LUDWIG. Would you like to see how we say “good-bye” to visitors of distinction? That ceremony is also performed with the foot.

PRINCE. Really, this tone—ah, but perhaps you have not completely grasped the situation?

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PRINCE (*aside*). H'm—very odd! Never mind—try again! (*Aloud.*) This is the daughter of the Prince of Monte Carlo. Do you take?

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PRINCE. You didn't expect me?

LUDWIG (*jumping at it*). No, no. I grasp that—thank you very much. (*Shaking hands with him.*) No, I did *not* expect you!

PRINCE. I thought not. But ha! ha! at last I have escaped from my enforced restraint. (*General movement of alarm.*) (*To crowd, who are stealing off.*) No, no—you misunderstand me. I mean I've paid my debts! And how d'you think I did it? Through the medium of Roulette!

ALL. Roulette?

LUDWIG. Now you're getting obscure again. The lucid interval has expired.

PRINCE. I'll explain. It's an invention of my own—the simplest thing in the world—and what is most remarkable, it comes just in time to supply a distinct and long-felt want! I'll tell you all about it.

No. 27. SONG—(PRINCE OF MONTE CARLO) *with* CHORUS.

(NOBLES bring forward a double Roulette table, which they unfold.)

Allegro con brio.

PRINCE

8

1. Take my ad -

PRINCE

5

8

vice— when deep in debt Set up a bank and play Rou - lette! At once— dis -

PRINCE

9

8

trust you sure - ly lull, And rook the pi - geon and the gull. The bird— will

PRINCE

13

8

stake his ev - 'ry franc In wild— at - tempt to break the bank— But you may

PIANO

f

p

17
PRINCE

stake your life and limb The bank will end by break - ing him! *Al-lons, en -*

(All crowd round and eagerly stake gold on the board.)

21 **A1**
PRINCE

co - re— Gar-çons, fil - let - tes— Vos lou - is d'or - e— Vos roues d'char -

24
PRINCE

ret - te! Ho - là! ho - là! Ho - là! ho - là! ho - là!

p cresc.

28 **B1**
PRINCE

Mais faites vos jeux— *Al-lons, la clas - se— Le temps se*

f p

32 (Spoken.)

PRINCE

pas - se— La banque se cas - se— Rien n'va plus!

mf *pp*

36

PRINCE

Le dix-sept noir, im-pair et man - que! Ho - là! ho - là! vi - ve la

40 C1

PRINCE

ban - que! For ev - 'ry time the board you spin, The bank is bound to

44 (During Chorus, PRINCESS and COSTUMIER rake in all the stakes.)

PRINCE

win!_____

S
A

CHORUS

For ev - 'ry time the board you spin, The bank is bound_____

T
B

For ev - 'ry time the board you spin, The bank is bound_____

f

48

S
A

CHORUS

T
B

to win!

to win!

[f]

52

PRINCE

2. A cos-mic game is this Rou-lette! The lit-tle ball's a true co-

p

56

PRINCE

quette— A mai - den coy whom "num - bers" woo—Whom six - and thir - ty sui - tors

60

PRINCE

sue! Of all com - plex - ions, too, good luck! For some are red and some are

64
PRINCE

black, And some must be ex-treme - ly green, For half of them are not nine-

68
PRINCE

(All stake again.) **A2**

teen! Al-lons, en - co - re— Garçons, fil - let - tes— Vos lou - is

71
PRINCE

d'or - e— Vos roues d'char - ret - te! Ho - là! ho - là! Ho - là! ho - là! ho -

75
PRINCE

B2

là! Mais faites vos jeux— Al-lons, la fou - le! Ça roule—ça

p cresc. f p

80 (Spoken.)

PRINCE

rou - le— Le temps s'é - cou - le— Rien n'va plus!

84

PRINCE

Le trente-cinq rouge— im-pair et pas - se! Très bien, é - tu-dians de la

88 **C2**

PRINCE

clas - se! The mo - ral's safe— when you be-gin, The bank is bound to

92 (PRINCE rakes in all the stakes.)

PRINCE

win!_____

S
A

CHORUS

The mo - ral's safe— when you be-gin, The bank is bound_____

T
B

The mo - ral's safe— when you be-gin, The bank is bound_____

mf *pp* *f*

96

S
A

CHORUS

T
B

to win!

to win!

[f]

100

PRINCE

8

3. The lit-tle ball's a flirt in-bred— She flirts with black— she flirts with

p

104

PRINCE

8

red; From this— to that she hops a-bout, Then back to this— as if in

108

PRINCE

8

D

doubt. To call— her thought-less were un-kind— The child— is mak-ing up her

112 *un poco rit.*

PRINCE

mind, For all the world like all the rest, Which *pré - ten - dant* will pay the

colla voce.

116 *[(All stake again.)] a tempo.* **E**

PRINCE

best! *Al - lons, en - co - re — Garçons, fil - let - tes — Vos lou - is*

a tempo.

119

PRINCE

d'or - e — Vos roues d'char - ret - te! Ho - là! ho - là! Ho - là! ho - là! ho -

123 **F** *f*

PRINCE

là! Mais faites vos jeux — Qui per - te fit Au temps ja -

p cresc. f p

128 *(Spoken.)*

PRINCE

dis Gagne au - jour - d'hui! Rien n'va plus!

mf *pp*

132 **G**

PRINCE

Tra la la la! le dou - ble zé - ro! Vous per - dez tout, mes no - bles

136

PRINCE

hé - ros! Wher - e'er at last the ball pops in, The bank is bound to

140 *rall.*

PRINCE

win! _____ The bank is bound _____

S A

CHORUS

Wher - e'er at last the ball pops in, The bank is bound _____

T B

Wher - e'er at last the ball pops in, The bank is bound _____

f *rall.*

144

PRINCE

8

to win! _____

[a tempo.] (PRINCE gathers in the stakes. NOBLES fold up table and take it away.)

S

A

CHORUS

T

B

to win! _____

to win! _____

[a tempo.]

LUDWIG. Capital game.—Haven't a penny left!*

PRINCE. Pretty toy, isn't it? Have another turn?

LUDWIG. Thanks, no. I should only be robbing you.

PRINCESS (*affectionately*). Do, dearest—it's such fun!

* The four lines of dialogue on this page were cut after the first night, in consequence of the Roulette Song also being cut. The rest of the dialogue, printed on the next page, is the same whether the Roulette Song is performed or not.

BARONESS. Why, you forward little hussy, how dare you?

(*Takes her away from LUDWIG.*)

LUDWIG. You mustn't do that, my dear—never in the presence of the Grand Duchess, I beg!

PRINCESS (*weeping*). Oh, papa, he's got a Grand Duchess!

LUDWIG. A Grand Duchess! My good girl, I've got three Grand Duchesses!

PRINCESS. Well, I'm sure! Papa, let's go away—this is not a respectable Court.

PRINCE. All these Grand Dukes have their little fancies, my love. This Potentate appears to be collecting wives. It's a pretty hobby—I should like to collect a few myself. This (*admiring* BARONESS) is a charming specimen—an antique, I should say—of the early Merovingian period, if I'm not mistaken; and here's another—a Scotch lady, I think (*alluding to* JULIA), and (*alluding to* LISA) a little one thrown in. Two half-quarterns and a makeweight! (*To* LUDWIG.) Have you such a thing as a catalogue of the Museum?

PRINCESS. But I cannot permit Rudolph to keep a museum—

LUDWIG. Rudolph? Go along with you, I'm not Rudolph! Rudolph died yesterday!

PRINCE *and* PRINCESS. What!

LUDWIG. Quite suddenly—of—of—a cardiac affection.

PRINCE *and* PRINCESS. Of a cardiac affection?

LUDWIG. Yes, a pack-of-cardiac affection. He fought a Statutory Duel with me and lost, and I took over all his engagements—including this imperfectly preserved old lady, to whom he has been engaged for the last three weeks.

PRINCESS. Three weeks! But I've been engaged to him for the last twenty years!

BARONESS, LISA, *and* JULIA. Twenty years!

PRINCE (*aside*). It's all right, my love—they can't get over that. (*Aloud.*) He's yours—take him, and hold him as tight as you can!

PRINCESS. My own! (*Embracing* LUDWIG.)

LUDWIG. Here's another!—the fourth in four-and-twenty hours! Would anybody else like to marry me? You, ma'am—or you—anybody! I'm getting used to it!

BARONESS. But let me tell you, ma'am—

JULIA. Why, you impudent little hussy—

LISA. Oh, here's another—here's another! (*Weeping.*)

PRINCESS. Poor ladies, I'm very sorry for you all; but, you see, I've a prior claim. Come, away we go—there's not a moment to be lost!

No. 28.

ENSEMBLE.

Allegro con brio. (*as they dance towards exit*).

CHORUS

S A
T B

Hur - rah! hur-rah! hur - rah! hur-rah! hur -

Hur - rah! hur-rah! hur - rah! hur-rah! hur -

PIANO

f

5

CHORUS

S A
T B

rah! Now a - way to the wedding we go, So

rah! Now a - way to the wedding we go, So

unis.

unis.

9

CHORUS

S A
T B

summon the cha - ri - o - teers— No kind of re - luc-tance we show To em -

summon the cha - ri - o - teers— No kind of re - luc-tance we show To em -

(At this moment RUDOLPH, ERNEST, and
NOTARY appear. All kneel in astonishment.)

13

ERNEST

8

For - bear!_____ For - bear!_____

NOTARY

8

For - bear!_____ For - bear!_____

RUDOLPH

8

For - bear!_____ For - bear!_____

S
A

CHORUS

bark on our mar-ried ca - reers.

T
B

bark on our mar-ried ca - reers.

ff

18

ERNEST

8

For - bear!_____

NOTARY

8

For - bear!_____

RUDOLPH

8

For - bear!_____

22

ERNEST *p* This may not be! Frustrated are your plans! With

NOTARY *p* This may not be! Frustrated are your plans! With

RUDOLPH *p* This may not be! Frustrated are your plans! With

27

ERNEST *A* pa - ra-mount de - cree The Law for - bids the banns! The Law _____

NOTARY *A* pa - ra-mount de - cree The Law for - bids the banns! The Law _____

RUDOLPH *A* pa - ra-mount de - cree The Law for - bids the banns! The Law _____

32

ERNEST for - bids the banns!

NOTARY for - bids the banns!

RUDOLPH for - bids the banns!

Ending if No. 28a is Omitted:

38a

S
A

CHORUS

T
B

The Law _____ for - bids the banns!

The Law _____ for - bids the banns!

f *p* *ff*

Ending if No. 28a is Included:

38b

S
A

CHORUS

T
B

The law _____ for - bids the

The law _____ for - bids the

f *p*

No. 28a. SONG—(RUDOLPH) *with* CHORUS.

43 Allegro molto vivace.

S
A

CHORUS

T
B

banns!

banns!

f

This chord is omitted in some sets of band parts. In the editor's view, the most satisfactory transition from No. 28 to No. 28a is to perform mm. 38a–44a, and *then* begin No. 28a with the pick-up note on the third beat of the measure.

47 *(furiously).*

RUDOLPH

1. Well, you're a pret - ty kind of fel - low, thus my life— to

52

RUDOLPH

shat - ter, O! My lit - tle store of gold and sil - ver reck - less-ly— you

56 **B₁**

RUDOLPH

scat - ter, O! You guz - zle and you gor - man-dize all day with cup and

60

RUDOLPH

plat - ter, O! And eat my food and drink my wine— es - pe - cial-ly the

64

RUDOLPH

lat - ter, O!

S

f

The lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O! The

CHOR. A

f

The lat - ter, O! Es - pe - cial - ly the

T B

f

The lat - ter, O! Es - pe - cial - ly the

f

69

RUDOLPH

But when compar'd with

S

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

CHOR. A

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

T B

lat - ter, O! The lat - ter, O! Es - pe - cial - ly the lat - ter, O!

p

C1

C1

74
RUDOLPH
8
o - ther crimes, for which your head I'll bat - ter, O! This flib-ber-ty gib-ber-ty

78
RUDOLPH
8
Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

CHORUS
S
A
T
B
f
But when compar'd with

82
CHORUS
S
A
T
B
f
o - ther crimes, for which our heads he'll bat - ter, O! This flib-ber-ty gib-ber-ty

86

S
A

CHORUS

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

T
B

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

90

RUDOLPH

8

2. My dain - ty bride— my bride e - lect— you whee - dle and— you

94

RUDOLPH

8

flat - ter, O! With coarse and clum - sy com - pli-ment her sen - ses you— be -

98

RUDOLPH

8

B2

spat - ter, O! You fas - ci-nate her tough old heart with vain and vul - gar

102

RUDOLPH

pat - ter, O! Al - tho'— the deuce con - found you—you're un - wor - thy to look

106

RUDOLPH

at her, O!

f

S

Look at her, O! Look at her, O! Un - wor - thy to look

f

CHOR. A

Look at her, O! Un - wor - thy

f

T B

Look at her, O! Un - wor - thy

110

S

at her, O! Look at her, O! Look at her, O! Un - wor - thy to look

CHOR. A

to look at her, O! Look at her, O! Un - wor - thy to look

T B

to look at her, O! Look at her, O! Un - wor - thy to look

114 C2

RUDOLPH *8* But e - ven this, com-par'd with deeds that drive me mad as hat - ter, O! This

S at her, O!

CHORUS A at her, O!

p

119 *8* flib-ber-ty gib-ber-ty Kind of a lib - er - ty Scarce - ly seems to mat - ter, O! *f*

S But *f*

CHORUS T But *f*

B But *f*

123

S A e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

CHORUS T e - ven this, com - par'd with deeds that drive him mad as hat - ter, O! This

B

127

CHORUS

S
A

flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce-ly seems to mat-ter, O!

T
B

flib-ber-ty gib-ber-ty Kind of a lib-er-ty Scarce-ly seems to mat-ter, O!

131

RUDOLPH

8

3. For O, you vul-gar va-ga-bond, you

p

135

RUDOLPH

8

fount of i-dle chat-ter, O! You've done a deed on which I vow you

139

RUDOLPH

8

won't get a-ny fat-ter, O! You fan-cy you've re-viv'd the Law— mere

B₃

143
 RUDOLPH
 8
 emp - ty brag and chat - ter, O! You can't— you shan't— you don't— you won't— you

147
 RUDOLPH
 8
 thing— of rag and tat - ter, O!

S
 Of tat - ter, O! Of tat - ter, O! You

CHOR. A
 Of tat - - - ter, O! You

T
 B
 Of tat - - - ter, O! You

151
 S
 thing— of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You

CHOR. A
 thing of rag and tat - ter, O! Of tat - ter, O! You

T
 B
 thing of rag and tat - ter, O! Of tat - ter, O! You

155

RUDOLPH

8

C₃

For this you'll suf - fer

S

thing— of rag and tat - ter, O!

CHOR. A

thing of rag and tat - ter, O!

T B

thing of rag and tat - ter, O!

C₃

p

158

RUDOLPH

8

a - go - nies like rat in clutch of rat - ter, O! This

161

RUDOLPH

8

flib - ber - ty gib - ber - ty Kind of a lib - er - ty 's quite— an - o - ther

164

RUDOLPH

mat - ter, O!

CHORUS

S A

f

For this we'll suf - fer a - go - nies like rat in clutch of

T B

f

For this we'll suf - fer a - go - nies like rat in clutch of

168

CHORUS

S A

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

T B

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

171

CHORUS

S A

's quite — an - o - ther mat - ter, O! (RUDOLPH *sinks exhausted* into NOTARY's arms.)

T B

's quite an - o - ther mat - ter, O!

LUDWIG. Not a bit of it! I've revived the Law for another century!*

RUDOLPH. You didn't revive it! You couldn't revive it! You—you are an impostor, sir—a tuppenny rogue, sir! You—you never were, and in all human probability never will be—Grand Duke of Pfennig Anything!

ALL. What!!!

RUDOLPH. Never—never, never! (*Aside.*) Oh, my internal economy!

LUDWIG. That's absurd, you know. I fought the Grand Duke. He drew a King, and I drew an Ace. He perished in inconceivable agonies on the spot. Now, as that's settled, we'll go on with the wedding.

RUDOLPH. It—it isn't settled. You—you can't. I—I—(*To* NOTARY.) Oh, tell him—tell him! I can't!

NOTARY. Well, the fact is, there's been a little mistake here. On reference to the Act that regulates Statutory Duels, I find it is expressly laid down that the Ace shall count invariably as lowest!

ALL. As lowest!

RUDOLPH (*breathlessly*). As—lowest—lowest—lowest! So *you're* the ghoest—ghoest—ghoest! (*Aside.*) Oh, what *is* the matter with me inside here!

ERNEST. Well, Julia, as it seems that the law hasn't been revived—and as, consequently, I shall come to life in about three minutes—(*consulting his watch*)—

JULIA. My objection falls to the ground. (*Resignedly.*) Very well!‡

* Productions that include Rudolph's song, No. 28a, might consider restoring the first-night version of Ludwig's line: "My good sir, it's no use your saying that I can't revive the Law, in face of the fact that I *have* revived it."

‡ Gilbert seems to have nodded off here. As Ernest drew a King, he actually *won* the first statutory duel, never "died," and therefore cannot "come to life." Julia's change-of-heart seems to be nonsense, but lines from the first-night text at least make it a bit funnier:

JULIA. My objection falls to the ground. (*Resignedly.*) Very well. But will you promise to give me some strong scenes of justifiable jealousy?

ERNEST. Justifiable jealousy? My love, I couldn't do it?

JULIA. Then I won't play.

ERNEST. Well, well, I'll do my best! (*They retire up together.*)

PRINCESS. And am I to understand that I was on the point of marrying a dead man without knowing it? (*To RUDOLPH, who revives.*) Oh, my love, what a narrow escape I've had!

RUDOLPH. Oh—you are the Princess of Monte Carlo, and you've turned up just in time! Well, you're an attractive little girl, you know, but you're as poor as a rat!* (*They retire up together.*)

LISA. That's all very well, but what is to become of *me*? (*To LUDWIG.*) If you're a dead man— (*Clock strikes three.*)

LUDWIG. But I'm not. Time's up—the Act has expired—I've come to life—the parson is still in attendance, and we'll all be married directly.

ALL. Hurrah!

* Productions that include the Roulette Song, No. 27, might consider restoring these lines from the first-night libretto:

PRINCE. Pardon me—there you mistake. Accept her dowry—with a father's blessing! (*Gives him a small Roulette board, then flirts with BARONESS.*)

RUDOLPH. Why, what do you call this?

PRINCESS. It's my little Wheel of Fortune. I'll tell you all about it. (*They retire up, conversing.*)

No. 29.

FINALE.

Allegro giojoso.

SOPRANO

ALTO

CHORUS

TENOR

BASS

PIANO

f

4

S Hap-py cou - ples, light-ly tread-ing, Cas-tle cha-pel will be quite full!

A Hap-py cou-ples, light-ly, light-ly tread-ing, Cas-tle cha-pel will be quite full, cha-pel will be quite full!

CHORUS

T Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

B Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

7

S

Each shall have a pret - ty wed-ding, As, of course, is on - ly right - ful, Tho' the

A

Each shall have a pret-ty, pret - ty wed-ding, As, of course, is on - ly right - ful, Tho' the

CHORUS

T

Each shall have a pret-ty wed-ding, Each shall have a pret - tywed-ding, As, of course, is on-ly right - ful,

B

Each shall have a pret-ty wedding, Each shall have a pret - tywed-ding, As, of course, is on-ly right - ful,

10

S

brides be fair or fright-ful. Con-tra - dic-tion lit - tle dread-ing, This will be a day de -

A

brides be fair or fright-ful. Con-tra - dic-tion lit - tle dread-ing, This will be a day de -

CHORUS

T

Tho' the brides be fair or fright-ful. Con-tra-dic-tion lit - tle dread-ing, This will be a day de-light-ful—

B

Tho' the brides be fair or fright-ful. Con-tra-dic-tion lit - tle dread-ing, This will be a day de-light-ful—

13

S

light - ful— Such a pret - ty wed-ding, Such a pretty, pret-ty wed-ding,

A

light - ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

CHORUS

T

8

This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

B

This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

16

S

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

A

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

CHORUS

T

8

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

B

unis.

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

25

S

cha - pel will be___ quite full! Each shall have a pret - ty___

A

cha - pel will be___ quite full! Each shall have a pret - ty___

CHORUS

T

8

cha - pel will be___ quite full! Each shall have a pret - ty

B

cha - pel will be___ quite full! Each shall have a pret - ty

28

S

wed - ding, As, of course,_____ is___ on - ly right - ful,

A

wed - ding, As,___ of course,_____ is on - ly right - ful,

CHORUS

T

8

wed - ding, As, of course,_____ is right - - - ful,

B

wed - ding, As, of course,_____ is on - ly right - ful,

31

S

right - - - - ful! Hap - - - py cou - ples, each shall

A

right - - - - ful! Hap - - - py cou - ples, each shall

CHORUS

T

right - - - - ful! Hap - - - py cou - ples, each shall

B

right - - - - ful! Hap - - - py cou - ples, each shall



34

S

have, _____ shall have, _____ shall have _____

A

have, _____ shall have, _____ shall have _____


CHORUS

T

have, _____ shall have, _____ shall have _____

B

have, _____ shall have, _____ shall have _____



37

S

a wed - - - - -

A

a wed - - - - -

CHORUS

T

a wed - - - - -

B

a wed - - - - -

40

S

ding! _____

A

ding! _____

CHORUS

T

ding! _____

B

ding! _____

Più lento.

ff

End of Opera.

APPENDICES

TEXTUAL DISCUSSION

A SURVEY OF THE SOURCE MATERIAL

The Gilbert & Sullivan operas come to us through two textual traditions: the literary sources, under the librettist's supervision; and the musical sources, under the composer's. These sources do not always agree, and in the creators' lifetimes they were never reconciled. Naturally, printed libretti did not include the music, and printed scores did not include the dialogue or stage directions. But even within musical passages, the libretti sometimes had different words than the scores did.

Part of the problem was that libretti and scores were habitually rushed into print. Libretti were on sale starting with the first night,¹ and vocal scores were available as soon thereafter as Sullivan and his publishers could manage. In their haste to get a new opera on its feet, Gilbert and Sullivan were not especially concerned with ensuring these products were word and note-perfect. Minor changes made late in the rehearsal period or early in the production run might make it into the libretto, the vocal score, both, or neither. Once each opera was in a settled state, Gilbert and Sullivan moved onto their next projects, or took long holidays. Revising the printed text of the work they had just finished was the last thing on their minds. A revival would have provided the opportunity to take a fresh look, but *The Grand Duke* was never revived.

John Bush Jones traced the early printing history of the libretto of *The Grand Duke* in detail.² In the Gilbert and Sullivan literature, one finds the term "edition" used very loosely, but as the term is defined in modern bibliographic practice, there was just one edition of the Chappell *Grand Duke* libretto during the first run of performances, and well into the twentieth century.³ The first-night version of the libretto (what Jones calls the "first impression") exists in three states. Between the first and third of these there are nine minor variants—such things as changing "QUINTETTE" to "QUINTET," "byegone" to "bygone," and "TANNHAUSER" to "TANNHÄUSER."⁴

The elapsed time between the first and second impressions has not been determined. Wolfson believes it took a week; Jones says only that it was "a matter of weeks."⁵ In any event, the second impression reduced the libretto to twenty-eight leaves from thirty, in consequence of the numerous cuts that have already been described.⁶ Jones has identified just two states of this second impression, with twenty-two variants between them—all minor matters of punctuation or capitali-

¹ Except for *The Pirates of Penzance*, which was not published until about six months after the London opening, for fear that rival American producers would copy it.

² John Bush Jones, "The Printing of *The Grand Duke*," in John Bush Jones, ed., *W. S. Gilbert: A Century of Scholarship and Commentary* (New York: New York University Press, 1970), pp. 273–284.

³ Any number of copies derived from the same setting of type are considered a single edition. Gilbert's publisher, Chappell, routinely made very substantial alterations without fully resetting the type. This is what was done for *The Grand Duke*.

⁴ Jones notes that the third state is particularly rare, as no doubt it was quickly superseded by the second impression incorporating Gilbert's post-première cuts.

⁵ Jones, p. 278.

⁶ Allen calls this the second *edition* (Allen, p. 452).

zation. It is the second state of the second impression, which Chappell continued to print unaltered through at least the 1950s, that forms the basis for the present edition.

There were no further substantial changes to the libretto during Gilbert's lifetime. Chatto & Windus included *The Grand Duke* in the Fourth Series of Gilbert's *Original Plays*.¹ There are some very minor differences between the Chatto & Windus text and settled state of the second impression of the Chappell edition. There is no reason to believe that these differences are anything other than typographical errors.

There are only two other notable editions of the libretto. In January 1926, Macmillan published the Savoy Operas in one volume. Since then, the Macmillan Edition, with its many reprints, has been the most commonly available collected edition of the canon.² This edition, authorized by Lady Gilbert, reinstated some of the material that had been cut in the original production. Oddly, the Baroness's Act II song was restored, but with the two verses in the opposite order. This has never been explained, but conceivably Macmillan had access to source material that revealed (or which they interpreted to reveal) intentions Gilbert had never disclosed anywhere else.

In 1962–63, Oxford University Press published *The Savoy Operas* in two volumes.³ The Oxford editors consulted prompt books and other early documentation in the D'Oyly Carte archives, incorporating textual variants derived from the original productions that in many cases had not been reflected in the standard texts that Chappell and Macmillan continued to publish throughout the twentieth century.

The reliability of prompt book evidence is open to debate, but there is no question that the prompt books—which everyone agrees were prepared under Gilbert's close supervision—can help to resolve textual questions for which there would otherwise be no clear answer. For those Savoy Operas whose early prompt books I have been able to examine, it is obvious that changes Gilbert approved and considered permanent often entered the text for the first time in the prompt books, and yet were not immediately seen into print. I have no reason to think that *The Grand Duke* was any different. Indeed, given two aging, sick, tired collaborators who were clearly frustrated with the opera and with each other, *The Grand Duke* probably came off worse in this respect than many of the other operas. It is virtually certain, therefore, that the settled state of the libretto as Chappell printed it *did not* incorporate all of the changes Gilbert approved in performance. Had there been any reason to revise the libretto of *The Grand Duke* for a revival, undoubtedly many of Gilbert's additional changes would have made it into print—just as they did for the other operas.

Unfortunately, the early prompt books for *The Grand Duke* were no longer in the D'Oyly Carte archives when they transferred to the Theatre Museum after Dame Bridget D'Oyly Carte's death. Until they are located, it will remain impossible to assess the validity of the changes the Oxford editors put into their edition. Oxford's text differs from the Chappell edition primarily in a number of additional dialogue cuts, which I suspect (but cannot verify) are authoritative.

¹ W. S. Gilbert, *Original Plays by W. S. Gilbert, Fourth Series* (London: Chatto & Windus, 1911), pp. 43–90.

² W. S. Gilbert, *The Savoy Operas* (London: Macmillan and Co., 1926), pp. 629–698.

³ W. S. Gilbert, *The Savoy Operas II* (London: Oxford University Press, 1963), pp. 351–423. Volume I was published a year earlier. The text in Ian Bradley ed., *The Complete Annotated Gilbert and Sullivan*, (Oxford: Oxford University Press, 1996), pp. 1087–1197, is substantially what Oxford printed in 1963.

The Oxford text also cuts the second verse of “Big bombs, small bombs” in the Act I finale (a cut that the 1976 D’Oyly Carte recording likewise observed).

The situation with the musical sources is much simpler. Atypically, Chappell published the vocal score during the first week of production. Hence, it was already in print before the post-première cuts could be incorporated.¹ Writing in 1986, David Russell Hulme was unable to date the publication of the vocal score any earlier than three months after the première.² A decade later, David Eden of the Sir Arthur Sullivan society noted that the *Illustrated London News* of March 14, 1896,³ included a facsimile of the Herald’s song from Act II (No. 23), confirming that the score was available at that early date.⁴

Eden’s findings are bolstered by early reviews of Ludwig’s first solo, “At the outset I may mention.” Two critics saw fit to mention the movement’s tempo marking, *Allegro marziale e misterioso*. The *Pall Mall Gazette* did so within days of the première,⁵ and the *Musical Times* did so on April 1, 1896, just over three weeks after the opening.⁶ There are perhaps other ways the reviewers could have been aware of the tempo marking, but the most likely is that they referred to a vocal score.

Owing to its hasty publication, the vocal score of *The Grand Duke* differed from the settled state of the opera to an unusual degree. Besides the larger cuts already mentioned, there are other less obvious differences between the vocal score and the orchestration. For instance, the coda of the overture was shortened by two bars (see the Overture, mm. 214–223), as was the coda of the Act I finale (see No. 12, mm. 645 *et seq.*).

Chappell put out a second state of the vocal score (we don’t know precisely when), incorporating dozens of corrections—mostly the addition of courtesy accidentals, but also a handful of substantive changes. It was by no means a thorough-going revision, and I only discovered that there were two states quite by accident during the preparation of this edition. This second state of the score is the principal source for the piano and vocal parts in the present edition.

Chappell also published a piano solo score in 1896.⁷ As this score lacks the vocal lines, it is not of great interest, except insofar as it confirms some of the production cuts. One significant cut made it into the piano solo score that didn’t make it into the vocal score: the roulette song.⁸

¹ Hulme reports that “most of the operettas appeared in vocal score during their second month of performances. Some took longer than this to reach the public, whilst the three weeks or so taken to produce *H.M.S. Pinafore* was unusually speedy” (Hulme, p. 28).

² Hulme, p. 293.

³ See facsimile on p. xxv of this edition.

⁴ David Eden, “A Note on the Vocal Score,” in *The Grand Duke: 1896–1996, op. cit.*, p. 24.

⁵ The review is quoted in full on p. 468.

⁶ The review is quoted in full on p. 473.

⁷ It has the next consecutive plate number, and hence, is the next musical score Chappell published after the vocal score.

⁸ Allen quotes a letter from the composer to critic Vernon Blackburn: “I purposely tried to hit the French Café Chantant style (*tout ce qu’il y a de plus canaille*) and I fear I have succeeded but too well!!!” Allen, p. 418. It is unclear what Sullivan thought he had to fear, except perhaps the accusation of being derivative. Surely it was far too late in the day for Sullivan to have let *that* stand in his way.

Like most of Sullivan's operas, *The Grand Duke* was not published in full score during his lifetime,¹ and it was not widely available *at all* until the Seattle Gilbert & Sullivan Society prepared a well regarded full score in 1999.² The Seattle edition was derived from band parts³ believed to be near descendants of the original ones, but it has no independent authority. Seattle also published their own vocal score, which is a marked-up version of the Chappell score. I have not regarded the Seattle vocal score as authoritative, but I have taken it as confirming the readings of the band parts from which their edition is derived.

Most sets of available band parts for *The Grand Duke* are close descendants of the parts the Savoy orchestra played from in 1896. Hulme observes that "the orchestral parts available from the D'Oyly Carte hire library are dyeline copies of what appear to be very early manuscript parts. Since the D'Oyly Carte Opera Company never played *The Grand Duke* after Sullivan's death it seems likely, in fact, that these copies represent the text finally performed with his approval."⁴

In lieu of consulting the band parts themselves, I have surveyed a broad cross-section of recordings made between 1965 and 1999. Any particular recording is not authoritative in itself: performers may make mistakes, and conductors may change the orchestration for any number of reasons. But given that the orchestration of *The Grand Duke* remained for so many decades in the state the 1896 production had left behind, any point on which a majority of the recordings agree is likely authoritative.



¹ Sullivan's autograph score, which I have not consulted during the preparation of this edition, is in the collection of John Wolfson. Only *H.M.S. Pinafore* and *The Mikado* were published in full score during the composer's lifetime.

² It is available for purchase at http://www.pattersong.org/grand_duke_orchestration.htm.

³ I use the English term "band parts," which for the benefit of American readers should be taken as identical with "orchestral parts."

⁴ Hulme, p. 295.

PRODUCTION REPEATS

Hulme identifies a body of material that he classifies as “production repeats”:

The earliest editions of the vocal scores do not always include the full extent of the musical material being used in performance at the time they were issued. Where a section of music was used more than once in an operetta for what might broadly be termed production requirements, these scores tended to omit it. There are many places where a portion of a number appears to have been used exactly, or with some small modification, to provide for such things as entrances and exits. Instances in point would be the re-use of part of “Twenty love-sick maidens we” to take the chorus off the stage at two points in Act I of *Patience*.¹ It is clear from the autograph score, the official copy and the first night libretto text that the material was re-introduced for this purpose in the original production, yet it was not included in the first edition of the vocal score. Although the situations in which music was re-used varied, there is no difficulty in devising a category of pieces which can, for convenience, be called “production repeats.” The omission of a piece falling within such a category from the vocal scores should not be taken as reflection of performance practice. Some of the vocal scores revised in this century [*i.e.*, the twentieth] have incorporated “production repeats.” A number, however, remain unpublished in that form....²

Hulme identifies three production repeats in the original production of *The Grand Duke*. In the dialogue scene after Act I, No. 2 (“By the mystic regulation”), Ludwig says:

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 Halbpfenning. I endeavoured to persuade Ernest Dummkopf, our manager, to lend us the classical dresses for our marriage. Think of the effect of a real Athenian wedding procession cavorting through the streets of Speisesaal! Torches burning—cymbals banging—flutes tootling—citharæ twanging—and a throng of fifty lovely Spartan virgins capering before us, all down the High Street, singing “Eloia! Eloia! Opoponax, Eloia!” It would have been tremendous!

In the original production, Ludwig burst into song (No. 2a in this edition), singing an eight-measure preview of the full statement of the theme in Act II, No. 13. There is no indication of

¹ There are, in fact, three such “production repeats” in *Patience*—the other being the brief offstage chorus, “On such eyes as maidens cherish,” that begins Act II, which was not included in the first edition of the vocal score. Other examples in Sullivan’s operas would include the repeats of “And thus to Empyrean height” and “Please you, do not hurt us” in *Princess Ida*. Hulme suspects that the overture to *Utopia Limited* was omitted from the vocal score of that opera because it was largely a repetition of the Drawing Room music from later in the opera. As these examples illustrate, some “production repeats” are more accurately classified as “previews,” since the main statement of the theme has not yet occurred in the opera.

² Hulme, pp. 34–35.

this in the libretto, and in most productions the actor playing Ludwig simply declaims “Eloia! Eloia! Opoponax, Eloia!” as dialogue.

The second production repeat occurs later in Act I. After Rudolph has given his lengthy instructions to the Chamberlains, there is a stage direction for them to “*bow and exeunt.*” In the original production, Sullivan provided a ten-measure restatement of the Chamberlains’ entrance music to get them offstage (No. 9b in this edition).

Lastly, in the dialogue following the Baroness’s Act II entrance, the Chorus originally was given a twenty-measure repeat (No. 17a in this edition), “For any disappointment we are sorry unaffectedly. . . .” Here, the first-night libretto was clear that chorus music was called for.

According to Hulme, all of these “production repeats” are in Sullivan’s autograph score:

The production repeats in *The Grand Duke* . . . are neatly laid out in ink. Sullivan provided all the independent material and then left George Baird [the copyist] with the task of completing the work by transferring parallel material from elsewhere in the score.¹

How long these three short movements remained in the opera—if they remained at all—is unclear. No. 17a was certainly an early casualty: it was introduced by dialogue that appears in the first-night libretto, but *not* in the final version. But there was no change to the libretto in the places where Nos. 2a and 9b were used, so the published text is unhelpful insofar as these numbers are concerned.

The three movements are apparently not included in the standard band parts from the D’Oyly Carte hire library, as I have never encountered them in a production, and only two of the seven recordings surveyed include them. A participant in the 1965 Lyric Theater recording told me in an e-mail that the conductor of the recording, John Landis, reconstructed the three movements from written instructions in a cued vocal score that D’Oyly Carte had provided.

My own instinct is that No. 2a was a misjudgment, and if it was not an early cut it certainly should have been. *The Grand Duke* has too much exposition as it is, and it is not helpful to interrupt the momentum of the dialogue for an undistinguished musical preview of the opening of Act II, which probably makes a better impression later on if it comes as a surprise.

On the other hand, No. 9b solves an obvious production problem: how to get the Chamberlains offstage. In my experience, there is often an awkward pause here. The next section of dialogue is clearly meant to be private, so Rudolph cannot continue until the Chamberlains are out of earshot, but there is nothing interesting in seeing a chorus shuffle offstage in silence. Chorus exits in the Gilbert and Sullivan operas are nearly always accompanied by music, and should be here.²



¹ Hulme, p. 156.

² In productions with orchestra, if No. 9b is not included in the available band parts, the musical director will need to orchestrate the movement’s short two-measure coda; the rest of the movement can be copied from No. 9.

VERSIONS OF THE TEXT

From the foregoing discussion, we can identify four significant states of the libretto of *The Grand Duke*, and two of the music.¹

The four libretto states are:

- The pre-production libretto, represented by the Library of Congress deposit copy
- The first-night libretto
- The settled Chappell text, reflecting the post-première cuts
- The 1963 Oxford University Press edition

All four libretto states contain material that an audience might find compelling. Taken together, they contain altogether too much material. As Gilbert does not seem to have arrived at a version that pleased him, modern directors usually consider themselves at liberty to finish the job the librettist left undone.

This edition adopts the settled Chappell text as the principal source for the dialogue and stage directions. As discussed above, there are good reasons to believe that the additional cuts reflected in the Oxford Edition might be authoritative. But as Gilbert had no role in that edition, and the sources Oxford relied upon are unavailable, I have elected to depend on the last version that can be said to carry Gilbert's imprimatur.²

To keep the scope of this edition within a reasonable compass, I have generally included material from the first-night text only where necessary to provide the context for musical content. Thus, I have provided the dialogue that introduces the roulette song (No. 27) and the brief dialogue that introduces the "production repeat" after the Baroness's Act II entrance (No. 17a). For the most part, I have not footnoted any other dialogue variants, except for a few that seem to me particularly compelling.³

Turning to the music, the two versions of consequence are the published Chappell vocal score and the settled state of the work, which is represented by no single source that we can identify.⁴ It is tempting to presume that the Chappell vocal score represents a first-night text, but this is

¹ In reducing the number of libretto versions to four, I am disregarding states that may differ from each other due to typographical errors or inconsequential variants. To wit, the 1911 Chatto & Windus *Original Plays* and the 1926 Macmillan edition are both substantially similar to the standard Chappell text, notwithstanding Macmillan's restoration of some deleted passages.

Needless to say, there may well have been additional or intermediate versions of the libretto that have not come down to us. The pre-production libretto probably evolved into the first-night text in a series of steps that have not been documented. The cuts after opening night may have been effected at once, or in stages. Lastly, the Oxford edition represents merely an editor's judgment of which prompt book variants to accept into the text.

² I am not suggesting, however, that Gilbert necessarily edited the published text carefully; in all probability, he did not. It was, nevertheless, the text that he either authorized, or at least tacitly accepted, for publication.

³ The Library of Congress deposit copy also includes several extra songs that are not available for performance since the music does not survive.

⁴ Although I have not been able to consult the composer's autograph score, my experience with other Sullivan scores suggests that the *Grand Duke* autograph is unlikely to reflect all of the changes Sullivan authorized in the last few rehearsals.

not certain. For instance, the codas to both the overture and the Act I finale as printed in the vocal score do not agree with the available band parts. Given Sullivan's eagerness to get out of town after the première, it is difficult to imagine him making these changes after he had described the opera as "finished and out" in his diary. More likely, these changes occurred in the late stages of rehearsals, after the vocal score had already been sent out for engraving.

In respect of the major post-première cuts, the published vocal is certainly a first-night text. It contains the three songs from Act II that surely were cut later.¹ In other passages, we cannot be positive. For instance, the cuts in No. 12c, "Oh, listen to me, dear," *could* have been made shortly before the première. The presence of these passages in the first-night libretto is not necessarily dispositive, as the pruning of unneeded lyrics in extended musical passages wasn't always promptly conveyed to the printer.

Hulme describes the changes to the surrounding musical context that were entered in Sullivan's autograph to allow for the deletion of No. 21 ("Come, bumpers") and No. 28a ("Well, you're a pretty kind of fellow"), but these changes have never been published.

Hulme is also the only published source for the "production repeats" (Nos. 2a, 9b, and 17a), but as we have discussed, it is not clear which of these short movements—if any—survived the post-première cuts.

In any event, no production in my experience presents the final version of the opera as it was performed at the Savoy Theatre in 1896. Whatever else they may do, productions virtually always restore the Baroness's drinking song (No. 21) and the Prince's roulette song (No. 27). One may regard the surviving musical material as offering a series of independent alternatives, from which a production may choose those found to be the most compelling.

In this edition, I have endeavored to present the musical alternatives in a manner that will facilitate the performance of all the available material that has any reasonable claim to authenticity. In so doing, I have diverged from the approach taken in a number of recent critical editions, wherein the editor chooses one version as a principal text, and alternatives are relegated to appendices. This approach puts the alternative material in a disadvantaged position, forcing the performer to flip back-and-forth repeatedly between the main text and the appendices. It also defeats one of the main purposes of such an edition, which is presumably to facilitate performance alternatives that were not previously available.

In the case of *The Grand Duke*, the "main text plus appendices" approach is particularly unsuitable, given the very real doubt as to what version of the musical text the composer actually preferred.² Accordingly, this edition presents all of the performance alternatives in their correct musical sequence. This means the edition presents, at times, two mutually exclusive options in a row, and the performer must decide which one to skip. In a performance setting, it may be convenient to put paper-clips around passages that are unused.

¹ Each of the three "lost" Act II songs was mentioned by at least one critic—confirming that they were sung on the first night.

² Two recent editions that have taken the "main text plus appendices" approach are *Ruddigore* (Oxford University Press, 2000), David Russell Hulme, *ed.*; and, *Cox and Box* (R. Clyde, 1999 and 2003) (full score and vocal score respectively), Roger Harris, *ed.* In the case of *Ruddigore*, there is no doubt that the appendix material was superseded; its positioning in appendices is mostly a matter of inconvenience. In *Cox and Box*, the situation is more analogous to *The Grand Duke*, where there are a number of alternatives, and it is not clear what Sullivan preferred.

This approach has led me to print two musical numbers in their entirety, twice. The duet for Rudolph and the Baroness, No. 10, is included in both its original version (two verses) and its abridged version (one verse). Although it would have been relatively straightforward to print the duet once and mark the cut, including it twice extended the edition by only seven pages, with a significant gain of convenience.

The Act I finale gave me pause, as printing it twice extended the edition by fifty-six pages. There are, however, five separate cuts, as well as a different coda, in the abridged version, and it would have been difficult to present these alternatives clearly had the finale been printed just once.

Other musical alternatives are either a few measures within a movement, or an entire movement that may be included or omitted according to preference. Where the omission of a movement affects the surrounding dialogue, both versions of the dialogue are offered. Smaller musical variants (*i.e.*, within a measure, as opposed to multiple measures or entire movements) are described in the critical apparatus.



DISAGREEMENTS BETWEEN SCORE AND LIBRETTO

All of the Gilbert and Sullivan operas contain examples where the libretto and vocal score disagree, and moreover, either reading is plausibly correct. In *H.M.S. Pinafore*, for instance, the musical sources have Cousin Hebe singing “good bye to *your* sisters, and *your* cousins and *your* aunts,” but the libretti have “*his* sisters, and *his* cousins and *his* aunts” (emphasis mine). From the available evidence, one cannot tell if Sullivan set an early version of the lyric, which Gilbert later revised; or, if Gilbert changed his mind early on, but failed to convey his intentions to the printer of the libretto.¹

The Grand Duke has an exceptionally high number of such examples. For instance, in the third sung measure of the opening chorus, the vocal score has “Will not Lisa look delightful,” whereas the libretto has “Doesn’t Lisa look delightful?” Perhaps Gilbert found “Will not” linguistically awkward, and changed it to “Doesn’t.” Or perhaps Sullivan objected to the sibilant in “Doesn’t,” and changed it to “Will not.” From the available evidence, we simply cannot tell.

The verbal underlay in the vocal scores of Sullivan’s operas seems to have been assembled from a number of sources. All of Sullivan’s autograph manuscripts contain lengthy passages where the words are not present, or were entered by someone else.² In strophic movements, Sullivan hardly ever entered more than one verse. He would also omit the words in other places where he was running out of time, or he considered the underlay to be obvious (*e.g.*, a repeat).

One must infer, therefore, that when the vocal score was prepared, the arranger referred to a copy of the libretto, as it then stood, to fill in the underlay wherever the autograph manuscript was silent. This procedure could not have resolved every ambiguity, especially in passages where

¹ The Broude Brothers’ critical edition of *H.M.S. Pinafore* prefers “*her* cousins...,” because it is “in the textual critic’s sense the more ‘difficult’...reading.” Percy M. Young, *ed.*, *H.M.S. Pinafore* (New York and Williamstown: Broude Brothers Limited, 2003), Part B: Commentary, p. 91.

² “Most of the autograph scores contain some portions of underlay which are not in Sullivan’s hand. The manuscript of *The Grand Duke* contains an exceptionally large amount, the words to nearly all the numbers in Act II as well as some parts of Act I, being in the hand of Sullivan’s secretary and musical assistant, Wilfred Bendall” (Hulme, p. 76).

the composer has more than one character singing at once. The arranger may have had other sources at his disposal, or in some cases may have made a best guess.

Given the frantic pace of rehearsals and the rush to get a vocal score promptly into print, it is doubtful that anyone took the time to effect a minor wording change in a movement that had already been engraved. Likewise, if Sullivan had already entered the underlay in his autograph, it is doubtful that the arranger bothered to check if there had been any minor changes to the words in the intervening days or weeks between the creation of the autograph and the piano reduction.

For these reasons, I am inclined to think that where the words of the libretto and the vocal score disagree, and either reading is plausible, the libretto reading is the correct one more often than not. Others may disagree, and indeed, my experience is that performers generally sing the words in the vocal score, except where they are obviously corrupt. I have therefore retained the words in the original vocal score, save for a limited number of passages where they appear to be clearly wrong. All such cases are noted in the critical apparatus.

All Gilbert libretti contain surplus lyrics that Sullivan never set. I have not noted every lyric that has no home in the vocal score, but any libretto variant that could plausibly be sung is mentioned in the critical apparatus.



EDITORIAL PROCEDURE

The principal source for the musical text and the sung words is the second state of the Chappell vocal score (**VS**); for the dialogue and stage directions, it is the settled state of the Chappell libretto (**Lib**). The critical apparatus lists all variants between the first and second states of **VS**—including a number of points that might ordinarily be considered too trivial to mention (*e.g.*, courtesy accidentals). As the existence of a second state had not, as far as I know, been noted by any other commentator, I considered it worthwhile to put the differences on record.

Errors. Even though Chappell published a corrected vocal score, the original edition still contains a significant number of errors. I have found many of these on my own initiative, during the preparation of this edition. However, I am also indebted to the extensive *Grand Duke* errata list prepared by Steven Lichtenstein and posted to the Gilbert and Sullivan Archive (“**Errata**”),¹ the corrected vocal score published by the Seattle Gilbert & Sullivan Society (“**Seattle**”), and the insights of other correspondents. Florrie Marks, Steven Lichtenstein, and Clive Woods provided a particularly large number of suggestions.² All changes to the text as printed in **VS** and/or **Lib** are noted in the critical apparatus. A name in parentheses after a comment indicates the source or the name of the person who suggested the change.

There is, needless to say, considerable room for judgment about what precisely is an error. In some cases there is no doubt at all (misspelling; missing rest). In others, one may feel strongly a reading is alien to Sullivan’s known style, though nevertheless performable as written. I have generally leaned toward emending where the stylistic evidence is persuasive, given the high incidence of indubitable errors, the chaos surrounding the original production, and the fact that **VS** was apparently engraved while the opera was still in rehearsal. Where I was less sure, the possibil-

¹ http://diamond.boisestate.edu/gas/grand_duke/html/chappell_score_errata.html

² Many of the errors in the original vocal score have no doubt been independently discovered by many people. I have given credit in the Critical Apparatus where someone else pointed out the error to me. The lack of a credit is not meant to suggest that I am the first person to have discovered the error.

ity is noted in the critical apparatus. It is not an exact science, and another editor may very well have made different decisions.

Repeats. In VS, many of the movements are printed strophically, with repeats. In every such case, these movements have been “flattened,” so that the performer never has a backward page turn. Verse numbers have been editorially supplied for strophic movements.

Courtesy Accidentals. VS has a considerable number of courtesy accidentals, and generally these have been retained. However, I have not hesitated to (silently) drop courtesy accidentals that appeared unnecessary, or to add them where I believed they would be helpful.

Staccato Dots. VS is extremely inconsistent in its use of staccato dots. One frequently finds staccato dots in a particular passage, and in an apparently analogous passage a few measures later the dots are not there. In lengthy staccato passages, VS frequently prints the dots only in the first few measures, and it is assumed the pianist will continue the pattern. It is not always clear where the “pattern” is supposed to end.

I have explicitly added staccato dots everywhere that the context appears to require them. There is a separate section of the Critical Apparatus that covers staccato dots exclusively. This was done to avoid burdening the main section of the apparatus with notes about staccato dots that many readers may find highly pedantic.

In recent reprints of VS, some of the staccato dots have either worn away completely, or are now very faint. I have relied on the earliest printing available to me. Staccato dots and other notation worn away in later printings are not noted.


Accompaniment. The accompaniment has in general been retained unchanged, regardless of difficulty. In a few cases, I have re-arranged it slightly where I felt the same effect could be achieved much more easily. I also have emended the accompaniment where it is in obvious conflict with the orchestration, or where I felt that effects heard in the orchestra could be added without increasing the level of difficulty; such instances are noted in the critical apparatus. Occasionally, chords have been silently redistributed between the hands.

Analogous Passages. One often finds slight differences in the piano reduction between the original statement of a theme and its repeat a few measures (or pages) later. Where there does not appear to be a musical reason for this, I have brought the passages into agreement.

Pedal Markings. I have omitted the pedal markings in VS. Sullivan did not seem to have a consistent policy on the inclusion of pedal markings in his vocal scores; they are present for some operas, and lacking for others. None of the modern Gilbert and Sullivan vocal scores that I have consulted (*i.e.*, published in the last fifteen years or so) includes pedal markings, and the Oxford *Ruddigore* is explicit in saying that the original pedal markings often obscure the harmonic context.

Beaming. Beaming has been updated silently to contemporary notational standards, except where it was felt that Sullivan had chosen non-standard beaming to indicate phrasing.

Vocal Staves. Principal characters have generally been given their own staves, regardless of how they were laid out in VS. In most movements, VS prints the chorus on two staves, even where there are differences in words or rhythm between the voices, making many of these passages extremely difficult to read—especially at sight. These passages have been printed on four staves where I believed it would be particularly helpful to do so.

Clefs. Sullivan’s clefs for the singers have been retained, except that where Sullivan used the treble clef for male voices, I have used the transposing treble . Where VS has the men on one staff and this edition puts them on two staves, the tenor staff always uses the transposing treble, even if VS used bass clef.

Dynamics and Articulations. I have added sparingly dynamics, articulations, and other performance markings that I considered to be necessary. I have not attempted to create a thorough system of dynamics wherein every passage is necessarily assigned a level, but merely to correct obvious mistakes. Dynamics and other performance markings not in **VS** are enclosed in [square brackets]. If a marking is in [square brackets], then it is not noted in the critical apparatus unless it requires a further explanation.

Slurs. Slurs are taken from **VS**. I have not endeavoured to add slurs where my own musical sense suggests they are necessary; but I have supplied missing slurs where **VS** slurs a passage and its analogue elsewhere in the same movement is not slurred. Slurs added editorially are printed with a dashed line.

Captions. Character captions are repeated in every system on the left margin. **VS** captions the title character as GRAND DUKE or G.D. throughout. This edition refers to him as RUDOLPH, which is the convention in **Lib**. The captions at the head of each number are as in **VS** (minor corrections aside), except that RUDOLPH is substituted for GRAND DUKE.

Entrances, Exits, and Other Stage Directions. Entrances, exits, and other stage directions in the libretto have been placed at the point in the music where they appear to belong. Their placement can only be regarded as approximate, as **VS** itself generally does not include any stage directions.

Punctuation. Punctuation has been taken from **Lib**, which is generally more consistent than **VS** and more likely to reflect Gilbert's intentions.

Rehearsal letters. I had originally intended to omit rehearsal letters, as I had no access to a conductor's score or band parts, and those in **VS** do not inspire confidence. **VS** omits rehearsal letters entirely in the Overture and Nos. 9/9a, 13–16, and 21–29. There are also letters skipped, and some movements start with an apparently random letter not connected to any earlier sequence. **PS** has no rehearsal letters at all.

Nevertheless, several reviewers of early drafts requested that I include them, so I have done my best. Rehearsal letters are taken from **Seattle**, which has them in most of the movements where **VS** does not—all except Nos. 9/9a and 21. In a few places, **VS** and **Seattle** have the same letter in different positions. I have relied on **Seattle** in most of these cases (all differences are noted in the critical apparatus). Where a rehearsal letter appears in a strophic passage that **VS** prints with a repeat, this edition prints the rehearsal letter twice with the verse number in subscript, e.g., **A₁/A₂**.

Conductors are advised to double-check any parts they are using, as they may disagree with this edition, and even the parts coming from the same set may not all agree.

CRITICAL APPARATUS

Sources

The following sources were consulted in the preparation of this edition, and are referred to in the critical apparatus below. Each source is assigned a siglum (*i.e.*, abbreviation), by which it is identified in the text that follows. (All sources are in the editor's personal collection.)

MUSICAL SOURCES

VS1 Vocal score. First edition, first state.

THE GRAND DUKE; | OR, | THE STATUTORY DUEL. | [in black letter] A
Comic Opera, | IN TWO ACTS, | WRITTEN BY | W. S. GILBERT [rule un-
der "ILBERT."] | COMPOSED BY | ARTHUR SULLIVAN [rules under
"RTHUR" and "ULLIVAN"] | ARRANGED FROM THE FULL SCORE BY |
WILFRED BENDALL. | [rule] | Vocal Score, complete ... net 5s. od. [vertical
rule] Pianoforte Solo ... net 3s. od. | Ditto (bound) ... " 7s. 6d. [vertical rule
continued] Libretto ... is. od. | [rule] | CHAPPELL & CO., 50, NEW
BOND ST., LONDON, W. | AGENTS—NEW YORK: T. B. HARMS & CO. |
[rule] | *All rights reserved under the International Copyright Act. Public performance
forbidden, and Right of Representation | reserved. Single detached numbers may be
sung at Concerts, not more than two in all from the various Operas by | Mr. W. S.
Gilbert and Sir Arthur Sullivan at any one Concert, but these must be given without
Stage Costume or Action. | In no case must such performance be announced as a "Se-
lection" from the Opera. Applications for the right of performing | the above Opera
must be made to "MR. R. D'OYLY CARTE, Savoy Theatre, London."* | [rule] |
20079. [centered, sans-serif] COPYRIGHT, MDCCCXCVI., BY CHAPPELL
& CO.

Contents: [i], title; [ii], printer's ornament; [iii] "Dramatis Personæ"; [iv], contents; [i]–VIII,
Overture; [1]–166, music; at bottom of 166, printing notice below horizontal rule: LONDON:
HENDERSON & SPALDING, TYPE-MUSIC & GENERAL PRINTERS, 1, 3, & 5, MARYLEBONE LANE,
OXFORD ST., W.; [167], advertisement for *The Mikado*; [168], advertisement for "Chappell &
Co.'s | New & Popular Songs and Ballads. | Season 1896."

VS1 was most likely superseded by **VS2** very early. The representative copy of **VS2** described
below happens to be a recent Chappell reprint, but I have no reason to think that Chappell
modified the score of *The Grand Duke* at any time after 1896, aside from changing the front
matter, advertisements, *etc.*

VS2 Vocal score. First edition, second state.

VOCAL SCORE | OF | THE GRAND DUKE; [rules under "HE", "RAND",
and "UKE"] | OR, | THE STATUTORY DUEL. | BY | W. S. GILBERT [rule
under "ILBERT."] | AND | ARTHUR SULLIVAN [rules under "RTHUR" and
"ULLIVAN"] | [decorative rule] | All rights reserved. This publication may not
be resold, or let on hire, and no part of it may | be reproduced or transmitted by
any means (including photocopying) without the written | permission of the
copyright holder. | ©1896 Chappell Music Ltd | International Music Publica-
tions Limited | Griffin House 161 Hammersmith Road | London W6 8BS Eng-

land | Reproducing this music in any form is illegal and forbidden | by the Copyright, Designs and Patent Act 1988.

Contents: [i], title; [ii], blank; [iii] “Dramatis Personæ”; [iv], contents; [I]–VIII, Overture; [1]–166, music; [167], blank; [168], blank, aside from printing notice right justified at bottom of page: Printed in England | The Panda Group · Haverhill · Suffolk · 12/99

VS Wherever **VS1** and **VS2** do not differ, the siglum “**VS**” is used to represent them both.

PS Piano solo score. Photocopy purchased from
<http://www.gilbertandsullivanonline.com/>.

THE GRAND DUKE; | OR, | THE STATUTORY DUEL. | [in black letter] A Comic Opera, | IN TWO ACTS, | WRITTEN BY | W. S. GILBERT [rule under “ILBERT.”] | COMPOSED BY | ARTHUR SULLIVAN [rules under “RTHUR” and “ULLIVAN”] | [in black letter] Arranged for the Pianoforte | BY | WILFRED BENDALL. | [rule] | Vocal Score, complete, 5s. od. net [vertical rule] Pianoforte 3s. od. net | Ditto (bound) 7s. 6d. » [vertical rule continued] Libretto 1s. od. » | [rule] | CHAPPELL & CO., 50, NEW BOND STREET, LONDON, W. | [rule] | *All rights reserved under the International Copyright Act. Public performance forbidden, and Right of Representation | reserved. Single detached numbers may be sung at Concerts, not more than two in all from the various Operas by | Mr. W. S. Gilbert and Sir Arthur Sullivan at any one Concert, but these must be given without Stage Costume or Action. | In no case must such performance be announced as a “Selection” from the Opera. Applications for the right of performing | the above Opera must be made to “Mr. R. D’OYLY CARTE, Savoy Theatre, London.”* | [rule] | 20,080. [centered, sans-serif] COPYRIGHT, MDCCCXCVI., BY CHAPPELL & CO.

Contents: [i], title; [ii], printer’s ornament; [iii] “Dramatis Personæ”; [iv], contents; [I]–VIII, Overture; [1]–93, music; at bottom of 93, printing notice below horizontal rule: LONDON: HENDERSON & SPALDING, TYPE-MUSIC & GENERAL PRINTERS, 1, 3, & 5, MARYLEBONE LANE, OXFORD ST., W.; [94], advertisement for “Chappell & Co.’s New Albums”; [95], advertisement for “Chappell & Co.’s Westminster Albums.”; [96], advertisement for “Chappell & Co.’s | New & Popular Songs and Ballads. | Season 1896.”

PS has the next consecutive plate number after **VS** (20,080 *vs.* 20,079), suggesting it was Chappell’s next publication to market. The two may indeed have come to market the same day; it was almost surely the same month. **PS** also shares other similarities with **VS**: the *dramatis personæ* pages are identical, as are the copyright notices at the bottom of the respective title pages, and the advertisements on the verso of the last leaf of each volume. The common advertisement is particularly telling, as these were ephemeral and changed frequently.

Seattle Vocal score prepared by the Seattle Gilbert & Sullivan Society for their 1999 production.

THE GRAND DUKE | OR | THE STATUTORY DUEL | Written by William S. Gilbert | Composed by Arthur Sullivan | Piano/Vocal Score with Dialog | Especially Adapted for | *The Seattle Gilbert & Sullivan Society* | by | Hal Ryder, Alan Lund, & Mike Storie | Copyright © 1999 *The Seattle Gilbert & Sullivan Society*

This score is derived from a photocopy of VS2, with handwritten corrections to the music, new front matter, and added pages that include the dialogue. I have not noted changes that are clearly inauthentic (*e.g.*, their division of the opera into three acts), but I have referred to the company's amendments to confirm problematic readings in musical passages.

LITERARY SOURCES

- Lib** Printed libretto, first edition, second impression, second state.
- [fancy] THE GRAND DUKE; | OR, | THE STATUTORY DUEL. | [script] A Comic Opera in Two Acts. | [rule] WRITTEN BY [space] COMPOSED BY | W. S. GILBERT [space] ARTHUR SULLIVAN. | [between two short rules] PRICE ONE SHILLING. | CHAPPELL & CO., 50, NEW BOND STREET, LONDON, W. | AGENTS: | NEW YORK: T. B. HARMS & CO. | [rule] | *All Rights reserved under the International Copyright Act. Public Perform- | ance forbidden, and Right of Representation reserved. Single detached numbers may be sung at Concerts, not more than two in all from the various Operas by Mr. W. S. Gilbert and Sir Arthur Sullivan at any one Concert, but these must be given without Stage Costume or Action. In no case must such performances be announced as a "Selection" from the Opera. Applications for the right of performing the above Opera must be made to "MR. R. D'OYLY CARTE, Savoy Theatre, London."* | [sans-serif] COPYRIGHT, MDCCCXCVI., BY R. D'OYLY CARTE.
- Contents: [1], title; [2], "Dramatis Personæ"; [3], titling and libretto; 4-54, libretto; [55], advertisement for "CHAPPELL & CO.'S | WESTMINSTER ALBUMS"; [56], advertisement for "CHAPPELL & CO.'S | NEW & POPULAR SONGS & BALLADS. | (SEASON 1896.)"
- This libretto in the editor's personal collection exactly matches the full bibliographic description of the first edition, second impression, second state, described in Jones, *op. cit.*, in all respects—including its advertisements.
- Another libretto in the editor's collection, in Chappell's later "coverless" style, and with "Rupert D'Oyly Carte, Savoy Hotel" as the designated representative, presents the identical text.
- Allen** Twentieth-century edition of the first-night text.
- Reginald Allen, *The First Night Gilbert and Sullivan, Centennial Edition*, (London: Chappell & Co., Ltd., 1975), pp. 421–451.
- LOC** Library of Congress deposit copy. Reproduced in photo-facsimile in John Wolfson, *Final Curtain* (London: Chappell & Company Limited, 1976), pp. 211–279.
- Macmillan** Macmillan edition.
- Sir W. S. Gilbert, *The Savoy Operas*, (London: Macmillan and Co., Limited, 1926), pp. 629–698.
- Oxford** Oxford World Classics edition.
- W. S. Gilbert, *The Savoy Operas II*, (London: Oxford University Press, 1963), pp. 351–423.

RECORDINGS¹

- R1** Studio recording by the Lyric Theater Company, Inc., Washington D.C.
Recorded August 23–September 14, 1965. Conductor, John Landis. Dramatic Director, Peter Kline. Three twelve-inch 33⅓ LP mono records. Album No. LOA103, discs LOD 5008, 5009, 5010.
- R2** BBC Broadcast of 10 July 1966.
Recording date unknown. Conductor, Stanford Robinson. Producer, Michael Moores. The John McCarthy Singers. The BBC Concert Orchestra. Two CDs, privately copied.
- R3** Studio recording by the University of Michigan Gilbert and Sullivan Society.
Recorded 8 and 15 December 1973. Conductor, Eric Stern. Director, Jim Drew. The UMGASS Orchestra and Chorus. Two CDs. Sounds on CD VGS230.
- R4** Studio recording by the Cheam Operatic Society.
Recorded 8–9 June 1974. Conductor, David Harding. Cheam Operatic Society Chorus. Southern Festival Orchestra. Two 33⅓ LP stereo records. Pearl SHE 516/7.
- R5** Studio recording by the D'Oyly Carte Opera Company.
Recorded 14–16 March 1976. Conductor, Royston Nash. The D'Oyly Carte Opera Chorus. The Royal Philharmonic Orchestra. Recorded under the direction of Dame Bridget D'Oyly Carte D.B.E. Two CDs. London 436 813-2.
- R6** BBC Broadcast of 17 December 1989.
Recording date unknown. Conductor, Barry Wordsworth. The Ambrosian Singers. The BBC Concert Orchestra. Two CDs, privately copied.
- R7** Live recording by the Seattle Gilbert & Sullivan Society.
Recorded live on 24 July 1999 at the Bagley Wright Theatre in Seattle. Conductor, Alan Lund. Director, Hal Ryder. Producer, Mike Storie. Two CDs. No catalog number.

¹ There are two other *Grand Duke* recordings of note: 1970 Mt. Oread G&S Company and 2003 Ohio Light Opera. The first of these is historically important, and I hope to be able to include it in a future revision of the critical apparatus.

How to Read the Critical Apparatus

The tables below present the critical apparatus for *The Grand Duke*. The apparatus is in three sections: General Commentary, Staccato Dots, and Courtesy Accidentals. All three sections are organized identically.

In each section, the comments are organized by movement. For each movement, there are three columns. The first column shows the measure number(s) to which the comment applies. The second column shows the character, choral part, and/or instrument to which the comment applies. The third column contains the comment itself.

Where a measure number (or a range of measure numbers) is followed by “[r]”, it means that the corresponding measures in **VS** are a repeat. This notation is used because in the present edition there are no repeats, so a reading that occurs once in **VS** might be emended two or three times in the edition.

Where a comment applies only to part of a measure, the measure number is followed by a decimal point and the beat number. For instance, 25.4 would refer to the fourth beat of measure 25. (A 6/8 measure has six beats in this notation, even if it would normally be conducted in two.) Sub-divisions of beats are shown after an additional decimal point. For instance, 25.4.2 would refer to the second half of the fourth beat of measure 25.

The comments describe every instance where the editor has substantively emended a principal source (**VS** for the music and sung words, **Lib** for the dialogue and stage directions), aside from editorial points emended silently as described in the section on Editorial Procedure. The comments also note points of interest in other sources.

The following abbreviations are used:

Edn	this edition
l.h., r.h.	left hand, right hand
m., mm.	measure, measures
v., vv.	verse, verses
ff.	and following

General Commentary

OVERTURE

14 PIANO, l.h. VS has:



VS is actually missing the dots on the first G, but they were clearly intended to be there, as the sixteenth note at the end of the measure is unmistakable. **Edn** emends based on analogous m. 6, and per the orchestration. (**Marks**)

14.3 PIANO, r.h. VS has quarter note. **Edn** emends to eighth note, eighth rest by analogy with No. 9, mm. 16 and 51, and No. 9b, m. 5.

18.4 PIANO VS has the *p* dynamic at the start of m. 19.

22.1 PIANO, l.h. VS has C–A. **Edn** emends to F–A by analogy with No. 22, m. 19.1, and No. 24, m. 19.1. (**Lichtenstein**)

35 PIANO This measure was evidently deleted by Sullivan, although it is in VS. **Seattle** says that the measure is cancelled or omitted in the early band parts. Among recordings surveyed, only **R1** includes it.

According to Hulme, “[Wilfred] Bendall...prepared the piano reduction for the Chappell vocal score, in which an extra bar of the accompaniment figure is added to the beginning of the *andante non troppo lento* as Sullivan wrote it in the autograph full score. Presumably the additional bar is authoritative, although, in my view, it is redundant.” (Hulme, p. 252)

45.6, 47.6 PIANO, r.h. The C# grace notes are not in VS, but they are in the orchestration. All recordings surveyed include them. (**Errata**)

52.4 PIANO, l.h. VS has C♭. **Edn** emends to C# by analogy with No. 12, m. 181. (**Errata**)

56 PIANO, r.h. VS has:



The orchestration has a quarter note D in the upper voice in the first two beats of the measure. **Edn** emends accordingly. (**Marks**)

57–58 PIANO, l.h. VS has a dotted half-note in m. 57, tied over to a dotted half-note in m. 58. In the orchestration, it is clear the horns re-sound the note at the beginning and in the middle of each measure. (**Marks**)

59 PIANO, r.h. VS has:



Edn emends per the orchestration. (**Marks**)

87.4 PIANO, r.h. VS has lower G beamed below, B and upper G beamed above. **Edn** emends to agree with analogous m. 89.4. (**Woods**)

127.1–127.2	PIANO	VS has eighth note, eighth rest. Edn corrects to quarter note by analogy with mm. 97, 197. Lichtenstein confirmed that this agrees with the orchestration.
149.1–149.5	PIANO, r.h.	VS has a quarter note tied to an eighth note, followed by a quarter rest. Edn emends by analogy with m. 153.
158–159 and 166–167	PIANO	The <i>ossia</i> passages are not in VS, but they are played that way on all recordings surveyed except R6 , and probably reflect Sullivan's final thoughts. The <i>ossia</i> version also agrees with the analogous motif at mm. 228ff. However, the version printed in VS agrees with Sullivan's setting of Act II, No. 28a; see mm. 77–78ff of that movement.
174–175	PIANO	VS has:




Edn emends to agree with mm. 170–171. (**Errata**)

214a–223a and 214b–221b	PIANO	VS prints the <i>original version</i> (mm. 214a–223a). The <i>revised version</i> (mm. 214b–221b) is in the early band parts (per Seattle), and it is played thus on all recordings surveyed except R1 .
223a, 221b	PIANO	VS has <i>f</i> . Edn emends to <i>mf</i> to distinguish repeated passage starting at m. 231.6. Per Lichtenstein, the orchestration has <i>f</i> in both places, but as the restatement is scored more heavily, the impression on the listener is that the dynamic level increases.
231.6	PIANO	VS has <i>f</i> at m. 232.1. Edn moves it to the beginning of the phrase, by analogy with m. 223a. (Lichtenstein)

ACT I

No. 1

1.1.2, 25.1.2	PIANO, r.h.	VS has only the upper B. Edn expands to octaves by analogy with m. 50, and to more faithfully reflect the orchestration. (Lichtenstein)
16–17	CHORUS	Lib has “Doesn’t Lisa look delightful?”
16.2–17	A	VS has “Will not Lisa look de- Will not Lisa look delightful?” Edn adopts Lichtenstein’s suggestion to let the Altos finish the word “delightful,” so their text in m. 17 becomes “-lightful, Lisa look delightful.” He observes that his solution makes the Alto part here analogous to the Act II Finale, No. 29, m. 6, where the Altos sing “quite full, chapel will be quite full.” In VS, m. 16 comes at a page break, and Lichtenstein suggests the abrupt amputation of the word “delightful” was a continuity error.
20–21	CHORUS	Lib has “One might say...”
25–27	CHORUS	Lib has “Still, it is a pretty wedding! Oh, it is a pretty wedding!”

26	A	VS has: 	Edn emends the last three eighth notes to D# by analogy with m. 51. Sullivan is highly unlikely to have wanted such a subtle change in two otherwise identical passages. The reading in m. 51 is musically superior, as the Altos remain in harmony. Edn emends similarly in No. 29, m. 15. (Marks)
38	ALL	VS places rehearsal letter “B” a measure earlier.	
39.2–40.2	ELSA	Lib has “Theirs the fault who made her <i>trousseau</i> .”	
43.4–47.3	OLGA, GRETCHEN	Lib has: OLGA. If her wreath <i>is</i> all lop-sided, That’s a thing one’s always dreading. GRET. If her hair <i>is</i> all untidied, Still, it is a pretty wedding!	
56–57	A	VS has “charming” extended across both measures, in common with Soprano, but the notes are analogous to the Tenor/Bass part. Edn emends accordingly.	
60, 61	PIANO, l.h.	The marcato accents on the first beat of these two measures are in VS, but it might be a mistake that no other measures have them.	
62–64	CHORUS	Lib has: “Soon to be for aye united.”	
68.3	PIANO, r.h.	VS has only the high F. Edn doubles an octave lower to strengthen the phrase (also likely present in the orchestration). (Lichtenstein)	
70.1–70.3	T	VS does not explicitly show the underlay, but given that Tenors sing “di–” at the end of m. 69, “–vorce” is the only real option here.	

No. 1a

104.1	LUDWIG	VS and Lib both have “Perhaps”. The Ludwigs on all recordings surveyed sing “P’r’aps,” which was clearly the intention, as Sullivan wrote only one note here, and each line in the verse is eight syllables. “Perhaps you think me only so-so” follows the pattern only if “Perhaps” is a one-syllable word.	
105	LUDWIG	Lib has “think I’m only”	
126	PIANO	In l.h., lower voice, VS has quarter note, quarter rest, quarter rest. Edn emends to half note, quarter rest, by analogy with m. 118. In r.h. third beat, VS has middle C in upper voice. Edn moves to lower voice, also by analogy with m. 118.	
153–155	PIANO	VS has <i>p</i> at m. 153. Per orchestration, Edn emends to <i>dim.</i> at m. 153 and <i>p</i> at m. 155. (Lichtenstein)	

No. 2

- 5.4.2 PIANO, r.h. VS has F–A chord. **Edn** emends to A by analogy with m. 12, and rhythmic pattern throughout movement (all sixteenth notes in mm. 1–6 are single notes). (**Lichtenstein**)
- 28 ALL VS does not have rehearsal letter “T”, but it *does* have “S” and “U”.
- 32, 87[r] PIANO, r.h. VS1 lacks the natural above the trill. It is in VS2.
- 44.3–44.4 PIANO VS has dotted quarter note, eighth note. The orchestration has two quarter notes. It is performed thus on all recordings surveyed except **R4**. (**Errata**)

No. 2a

The source for the text is Hulme, p. 493, who in turn derived it from Sullivan’s autograph. **R1** and **R6** are the only surveyed recordings to include it, but with the entire chorus singing.

A participant in **R1** told the editor that the conductor reconstructed the number based on written instructions in a cued vocal score that D’Oyly Carte had provided. The BBC (**R6**) would not have attached any weight to what the Lyric Theater Company (**R1**) had done, so presumably they relied on a common source, most likely the same cued vocal score.

Sullivan’s original idea is problematic, as the vocal line goes up to a G, which is higher than anything else in Ludwig’s music, and higher than Sullivan usually expected Rutland Barrington to sing. The solo was probably written for Ludwig originally, and later re-assigned to the chorus after the problem became apparent.

Productions that include No. 2a can find the corresponding chorus music in No. 13, mm. 68–74.

For further discussion, see the section on Production Repeats, p. 417.

No. 3


- 4.3, 59.3[r],
114.3 PIANO, r.h. VS has:



Edn emends per the orchestration. (**Lichtenstein**)

- 41 ERNEST **Lib** has “little and great”
- 42.4, 97.4[r] PIANO, l.h. VS has A \sharp . **Edn** emends to B $\flat\flat$, consistent with prevailing G \flat minor harmony. (**Lichtenstein**)
- 43, 98[r] ALL Rehearsal letters H₁/H₂ are not in VS or **Seattle**, but they *are* in **Seattle**’s band parts.
- 45.4, 100.4[r] PIANO, l.h. VS has a quarter note. **Edn** emends to an eighth note by analogy with r.h. and other occurrences of the similar rhythmic figure (*e.g.*, m. 48).

No. 4

- 15 JULIA Lib has “And ’whelm you...”
- 55–56 ALL The *rall.* and *colla voce* markings should line up, but they are mis-aligned in VS, and the editor has elected not to resolve the discrepancy. The editor is inclined to begin the *colla voce* sooner, rather than the *rall.* later.
- 56.2.2 PIANO, l.h. The eight-note E and the slur carried into m. 57 are not in VS, but they are in the orchestration, played by the bassoon. (Lichtenstein)
- 66 ALL Edn adds *rit.* by analogy with m. 32 and presence of *a tempo* in m. 66. (Lichtenstein)
- 93–97 PIANO, l.h. VS has:
- 
- Edn revises per the orchestration. (Lichtenstein)
- 96.1 PIANO, l.h. VS has fifth-line A. Edn emends per the orchestration. Middle C would be a more faithful rendering, but Lichtenstein suggested an octave lower for pianistic reasons.
- 117–124 PIANO VS has a play-out only half as long (*i.e.*, just mm. 117–120). The full-length play-out as printed in Edn is heard on all recordings surveyed except R4. Seattle also makes the correction.

No. 5

- 6.3.1 PIANO, r.h. VS1 lacks C \sharp accidental. It is in VS2.
- 11.4.2 S A Lib has “we,” but later in the verse, “it’s put *me* into such a tetter” and “this, at all events *I* know.” R5 uniformly corrects all of the pronouns to we/us. VS corrects the initial “we” to “I”, and this is heard on R1 and R7. Most curiously, R2–R4 assign the Soprano/Alto part to Ludwig, and the Tenor/Bass part to the entire chorus. This works quite well, and one wonders if the BBC (R2) found some historical basis for the change, which R3 and R4 then emulated. The change could have been a BBC producer’s idea, but R2 is otherwise faithful to the source material, so it is an odd anomaly. The later BBC recording (R6) does not make this change. (Errata)
- 17.2.2 T B VS has “him,” which is clearly incorrect, as the men are meant to be echoing the women. (Errata)
- 32.2.2, 58.2.2[r] PIANO, l.h. VS1 has F–B \flat –D chord. VS2 corrects the lowest note to G.
- 39, 65[r] ALL VS lacks rehearsal letter “J”, which is supplied from Seattle. This is an odd place for a rehearsal letter, and it may be inaccurate.

52, 78[r], 106, 140 PIANO, l.h. VS has:



The extra B \flat in the middle of the measure is not in the orchestration, as all recordings surveyed agree (**Errata**). **Seattle** makes the same correction, except in m. 106—probably an inadvertent miss.

55.1, 81[r] PIANO, l.h. VS has quarter-note G \flat –C–E \flat chord, slurred to the second half of the measure. **Edn** emends to two eighth notes by analogy with m. 109, and adds A \flat to chord per orchestration. (**Lichtenstein**)

56.2.2 LUDWIG **Lib** has “Quite”.

89.2.1 LUDWIG **Lib** has “devilish”; VS has “devlish” (no apostrophe).

97–98 PIANO, l.h. No tie in VS; supplied by analogy with mm. 95–96.

106.2.2 BASS VS has the basses singing on D (middle of the bass clef). This is not only wrong on theoretical grounds (it doubles the third of a B \flat major chord), but it conflicts with the analogous mm. 52 and 78[r], which have B \flat (**Marks**). **Lichtenstein** supports the change, but believes that either version is theoretically acceptable.

109.1 PIANO, l.h. VS lacks A in chord, but it is in the orchestration. (**Lichtenstein**)

123.1, 123.3 PIANO, r.h. VS has an extra E \flat in the middle of the chord, but it is not in the analogous m. 119, nor is it in the orchestration. (**Lichtenstein**)

136.2 PIANO, r.h. VS has eighth notes D, F. **Edn** emends to B \flat , D per the orchestration. (**Marks**)

139.1, 143.1 PIANO, l.h. VS has G \flat –B \flat –E \flat chord. **Edn** emends B \flat to C by analogy with mm. 55, 81[r], 109, and adds A to chord, per orchestration. (**Lichtenstein**)

140.2.2 PIANO, l.h. VS lacks the bottom B \flat of the chord. **Edn** supplies it by analogy with mm. 52, 78[r], 106, and per orchestration. (**Lichtenstein**)

No. 6

20–1, 49–50[r] PIANO VS has:



Edn revises slightly per the orchestration. (**Lichtenstein**)

21.2 PIANO, r.h. The quarter-note D \sharp is two eighth notes in VS.

27.2.2–33.1 ALL **Lib** has:

We know the complicated laws,
Such as a legal draughtsman draws,
Cannot be briefly stated.

28.2.1, 57.2.1[r], 92.2.1	PIANO, l.h.	VS has E \flat . Edn emends to B \flat by analogy with m. 23. (Marks)
47.1	NOTARY	Lib has “thenceforth”
27.2.2–33.1 56.1.2–62.1[r] 91.2.2–97.1	JULIA, LISA	Oddly, Lisa has the higher vocal line, although hers is the second staff listed, and Julia has the higher line in all the other ensembles. It is not uncommon to switch them in performance.
58	NOTARY	VS has “he dwells”
67	NOTARY	Lib has “little legal fiction”

No. 7

13.1–14.1, 52.1–53.1[r]	PIANO, r.h.	VS has staccato dots, which are inconsistent with the slur (indicating <i>legato</i>). Lichtenstein and all recordings surveyed confirm <i>legato</i> .
14.2	JULIA	VS has “their,” but this seems to be an error, as every other occurrence in the movement has “Strange the views.” (Lichtenstein argues that “their” is defensible here.)
16.1, 55.1[r]	PIANO, r.h.	VS lacks natural sign. Edn supplies by analogy with Notary.
18.2, 57.2	PIANO, r.h.	VS has B \sharp –F chord. Edn adds D by analogy with mm. 20.2, 59.2[r]. (Woods)
21.1, 60.1[r]	NOTARY	VS omits dot on quarter note, clearly an error.
41, 80[r]	ALL	Woods points out that only Julia is <i>ad lib.</i> ; the other singers are “ <i>colla</i> JULIA.”
43, 82	ALL	VS lacks <i>a tempo</i> ; Edn supplies it to cancel <i>ad lib</i> two mm. earlier. (Woods)
44	ALL	In R1 and R4 , the orchestra replays the entire play-in (mm. 1–4) before the second verse. There was more than likely some basis for this (<i>e.g.</i> , a D’Oyly Carte-supplied cued vocal score), as it seems unlikely the two groups would have made such a change on their own initiative.
53	VOICES	Edn adds a grave accent to “refinèd” for clarity; it is not in VS.
72–73	ALL	Lib has “Some prefer the churchyard mould!”
82.2–82.4	ERNEST	VS has “Ding dong, ding.” Edn emends to “Ding, ding dong,” to agree with all other occurrences of the pattern.

No. 8

5.2, 51.2[r]	PIANO	VS has <i>p</i> at mm. 7, 53. Edn moves it to the start of the accompaniment pattern. (Lichtenstein)
9.2, 55.2[r]	NOTARY	VS notates “little” and “ever” on a single eighth note. Edn prints two sixteenth notes by analogy with “never,” m. 101. (Lichtenstein)
13, 61[r]	VOICES	The direction “ <i>dancing</i> ” is in Lib , but it is ambiguous as to whether it applies to all five singers, or if it excludes the character that has just drawn a card. Edn assumes the latter.
18.2, 64.2[r]	LISA	VS omits the B \sharp accidental.
29–30, 75–76[r]	PIANO, l.h.	The tie is not in VS. It has been supplied by analogy with m. 128.

38, 84[r], 137 ALL

VS has:

38

JULIA

Spades! Sing

LISA

Spades! Sing

ERNEST

8

Spades! Sing

NOTARY

8

Spades! Sing

LUDWIG

Spades! Sing

f

In **Errata**, Lichtenstein observes, “The *forte* F’s in the l.h. should come squarely on the second beat, not the last eighth note of the bar. The vocal parts on ‘Spades’ should be notated as quarter notes, not tied over to the second beat, since holding them over would result in a dissonance with the F’s in the orchestra.” He also notes that the singers would take a breath here anyway.

All recordings surveyed have the *forte* F’s entering on the second beat, so **Edn** adopts Lichtenstein’s reading.

114.2.2 LUDWIG

VS omits the word “and.”

116–120

ALL

Lib and **VS** are inconsistent in their use of pronouns, and neither carries out the idea fully.

Lib has: “As our/your trustee | This Notary we/you will now instal— | In custody let him [*sic*] keep their/our hearts...”

VS has: “As our/their trustee | This Notary we/they will now install. | In custody let him/me keep their [*sic*] hearts...”

118.2

LISA

VS has dotted eighth, eighth. **Edn** corrects to dotted eighth, sixteenth, by analogy with other voices.

126

PIANO

VS has *f* at the end of the measure. **Edn** moves to the middle of the measure to be consistent with Ernest and Ludwig.

128

PIANO, l.h.

VS1 lacks the E \flat accidental. It is in **VS2**.

- 143.2 PIANO VS has an *f* indication that appears to be extraneous. **Edn** omits this, given the *f* one measure later.
- 144.2 PIANO In VS1, the ‘>’ accents are at m. 145.1. In VS2, they are at m. 144.2. The original reading is obviously not performable at the piano, though there could be a basis for it in the orchestration.
- 154–159 PIANO, l.h. VS has:



Marks and Lichtenstein both point out that this misrepresents the cornet solo in the orchestration. While it is not possible on the piano to keep the repeated C's in the correct octave, the revision in **Edn** is a closer realization of what is heard in the orchestra. The revision was largely suggested by Lichtenstein, with modifications by the editor.

No. 9

- 16.2 PIANO, r.h. VS has no D in chord. **Edn** supplies it by analogy with Overture, m. 15.
- 16, 51 PIANO, l.h. VS has:



Edn emends by analogy with m. 8, and per the orchestration. (Marks)

- 28.3 CHORUS VS has “pig.” This clearly was the original reading, as it is given that way in **LOC** (*Final Curtain*, p. 232). Later libretti have “prig.” All recordings surveyed have “prig” except **R2**.
- 48–55 PIANO The piano reduction in VS has a number of minor variations from the identical passage in the play-in, of which it is obviously intended to be a repeat. The editor has brought the passage into agreement with mm. 13–20.

No. 9a

- 56.1 PIANO, l.h. VS has no ‘>’ dynamic. **Edn** supplies it by analogy with m. 55.4. The *f* dynamic at m. 56.2 may have been intended for this note, but in VS it is clearly to the right of the beat. (Lichtenstein)
- 56.2 PIANO VS has *f* dynamic.
- 56.4–59, 61–62, 84–86[r], 88–89[r] PIANO VS arranges these measures with multiple voices in the accompaniment, which is needlessly confusing for the pianist. (VS, in any event, doesn’t maintain this layout consistently throughout the movement.) The layout in **Edn** produces the identical sound, but is easier to read. (Woods)
- 64.4, 91.4[r] PIANO VS has an eighth note followed by an eighth rest, and does not have the slur to m. 65. **Edn** emends per the orchestration. (Marks)

72–73, 99–100	RUDOLPH	In Lib , but not VS , Rudolph's "Observe" is preceded by the direction, "(<i>Speaking.</i>)" Sullivan doesn't seem to have heeded Gilbert's advice, although the performer may do so.
73.4, 100.4[r]	PIANO, r.h.	VS lacks the D \sharp accidental.
74.4, 101.4[r]	PIANO, r.h.	VS puts " <i>dolce</i> " one beat later. Edn moves it to the start of the phrase.
81.4.1, 108.4.1[r]	PIANO, r.h.	VS has D \sharp . The orchestration has C \sharp (Errata; Seattle). R1 and R3 have D \sharp . This could suggest that there is more than one version of the orchestration, or that some conductors have "corrected" their parts based on VS .
82–83		Lib has a chorus repeat of Rudolph's line, which Sullivan didn't set.
84	PIANO	VS has no dynamic.
109–110	RUDOLPH	Lib has: "It's sometimes inconvenient, but it's always very cheap." This seems superior to the VS version and was possibly a later thought of Gilbert's. Oddly, the chorus repeat in Lib (not set by Sullivan) is, "It's stately and impressive, &c."

No. 9b

The source for the text is Hulme, p. 494, who in turn derived it from Sullivan's autograph. **R1** and **R6** are the only surveyed recordings to include it. For further discussion, see the section on Production Repeats, p. 417.

Of the three "production repeats" (No. 2a, No. 9b, and No. 17a), this one is perhaps the most compelling to include in modern productions. In the editor's experience, the Chamberlains' exit is usually a "dead spot." The music of No. 9b at least gives the audience something to listen to while the Chamberlains depart. In lieu of restoring No. 9b, another option is to have the Chamberlains exit one at a time as each receives his "assignment" from Rudolph.

4	PIANO, l.h.	Edn emends per explanation at No. 9, m. 16.
10.2.1	PIANO	R6 lacks the concluding chord (the chord at 10.1 is a satisfactory cadence).

No. 10

Edn prints this movement twice. The *original version* (pp. 122–134), with two verses, was performed on the first-night in 1896. The *abridged version* (pp. 135–141), adopted at some point after the first-night, incorporates a cut from the middle of the original first verse, to the same point in the second verse. **VS** prints the *original version*; **Lib** prints the *abridged version*. **Macmillan** prints the *original version*, although the missing lines have obviously been restored from a vocal score, as there are no stage directions in the middle section of the duet. Among recordings surveyed, **R1–R4** and **R6** include the *original version*; **R5** includes the *abridged version*, and **R7** includes Seattle's own abridgement.

In **PS** and the original band parts, the movement is printed strophically, with a five-measure first-ending and a repeat back to m. 3. **VS** writes out the movement in full—it would be quite confusing otherwise, since the allocation of words to the singers changes in the second verse. **Seattle** reports that in the set of band parts that formed the basis of their edition, some had the first ending scribbled out, and others had no first ending at all.

VS and **Seattle** have rehearsal letters (A through C) in the first verse only. In the *original version*, **Edn** supplies them in both verses, using the A₁/A₂ notation. In the *abridged version*, **Edn** transfers the rehearsal letters from the first verse to the equivalent position in the second verse.

The measure numbers in the comments below refer to the *original version*.

22–24, 45, 70–75, 78–79, 102–104, 125, 150–154	PIANO, l.h.	In the first beat of these measures, VS has rhythm dotted eighth, sixteenth. Edn emends all occurrences to eighth note, sixteenth rest, sixteenth note, which is the predominant pattern in the movement.
37.2.2, 117.2.2	PIANO, r.h.	VS has E as lower note. Edn corrects to E# by analogy with l.h. (Lichtenstein)
45.2.2, 49.2.2, 125.2.2, 129.2.2	PIANO, r.h.	VS has B double-sharp as upper note of chord. Edn corrects to B# by analogy with prevailing harmony.
47–48, 127–128	PIANO, r.h.	At m. 47, VS has slur from second eighth note to A# in m. 48. At the analogous m. 127, slur begins on D# at beginning of measure. Edn modifies both slurs by analogy with m. mm. 42–43 and 123–124. (Woods)
83.2	BARONESS	VS has dotted eighth, sixteenth. Edn emends to two eighth notes by analogy with m. 3.
110.2.2–112.2.1	BARONESS	In Lib , “Can purchase all his fancy loves” is captioned for BOTH.
106.2	BARONESS, RUDOLPH	VS has quarter note. Edn emends to eighth rest, eighth note, by analogy with m. 26.
127.1.2	BARONESS	VS omits A# accidental, clearly required by analogy with piano.
158	ALL	VS lacks rehearsal letter “D”.
158	PIANO, l.h.	VS has:



The last three notes are not in the orchestration (**Errata**). The notes are omitted in all recordings surveyed except **R1**.

158.4–158.6	PIANO, r.h.	VS has quarter rest, eighth note, but the $\frac{2}{4}$ rhythm is clearly meant to begin at this point; see analogous m. 166. (Woods)
175	ALL	VS and Seattle lack rehearsal letter “E”, but it <i>is</i> in Seattle’s band parts.
176.6	PIANO, r.h.	VS1 lacks the D# accidental. It is in VS2 .
195	PIANO	In the orchestration, the chord in m. 195 is identical to the two chords heard in m. 194. Among recordings surveyed, only R4 seems to have the more emphatic ending printed in VS . Sullivan may have changed his mind, or VS may have been altered to present a more satisfying ending for detached performances of the duet in a concert setting. Woods notes that the ending printed in VS is considerably more effective on the piano than playing the same chord three times.

No. 11

4 PIANO, l.h. VS1 has:



The plates have very clearly been altered, so presumably the later reading reflects Sullivan's intentions. Woods notes that, from a performance perspective, there is practically no substantive difference between the two readings.

9.2 RUDOLPH Lib has "of"

13.4–13.5 RUDOLPH Lib has "eaten"

15 PIANO, l.h. VS has a dotted half-note G for the entire measure. Edn emends per the orchestration. (Marks)

17 PIANO, l.h. VS has a dotted half-note C#–A chord for the entire measure. Edn moves the A to the r.h. and emends the rhythm in the l.h. per the orchestration. (Marks)

22 ALL VS lacks rehearsal letter "A".

22–25 PIANO, VS has:



Edn emends per the orchestration. (Marks)

25 PIANO, l.h. VS has rhythm ♩ ♩ ♩ ♩ ♩, with the fermata over the quarter rest. Edn makes the first note a dotted quarter, so that tied note is held to the end of the scale in r.h. Also, see analogous m. 69. (Lichtenstein)

29 RUDOLPH VS has rhythm ♩ ♩ ♩ ♩ ♩, i.e., only five beats to the measure. Edn prints a dotted quarter on the word "ear" by analogy with m. 27.

32 PIANO VS1 has:



Although the sound is unaltered, the VS2 version (which Edn adopts) is easier to read. It is curious that this trivial "error" was considered important to fix, when so many more substantial mistakes went uncorrected.

36.6 RUDOLPH Lib has "these"

41.5–42.2 RUDOLPH Lib has "You had better"

61.3–62.2 RUDOLPH Lib has "your new Morris papers"

66.4–67.1 PIANO, l.h. VS lacks tie. The editor has supplied it by analogy with r.h.

65 PIANO, r.h. VS has:



Edn emends per orchestration. (Lichtenstein)

67 RUDOLPH VS lacks “Almost Spoken” here, but it is present in the first verse.

73 PIANO VS has:

73

RUDOLPH

Edn emends to put the “door slam” on the fourth beat, and to add additional orchestral detail in the first half of the measure. (Marks)

79.1 PIANO, r.h. VS does not have tie from D grace note to D eighth note. Edn supplies it, as passage is nearly unplayable as written. (Lichtenstein)

79.5–79.6 PIANO, r.h. VS has two eighth-note B \flat 's (the same notes written for Rudolph). They are not in the orchestration, nor are they in analogous m. 35. (Marks)

82.4–82.6 RUDOLPH VS has F on a dotted quarter, and no G. Edn emends by analogy with m. 38 and accompaniment. (Samuel Silvers)

83.5–83.6 RUDOLPH VS has F on both eighth notes. Edn emends to B \flat by analogy with m. 39. Also note the accompaniment, which doubles the vocal line throughout the passage. (Lichtenstein)

No. 12

Edn prints this movement twice. The *original version* (pp. 151–210) is based on VS, and is evidently a first-night text, or something close to it. The *abridged version* (pp. 211–266), adopted at some point after the first night, has a number of cuts, amounting to fifty measures, or four pages of music.

The cuts are discussed in detail in the notes below, but in summary they are as follows (measure numbers refer to the *original version*):

- mm. 38–39 are compressed to one measure
- mm. 71–94 are deleted, reducing the “Big bombs, small bombs” section to one verse
- There are three small cuts in No. 12b: roughly, mm. 360.3–368.2, mm. 372.3–376.2, and mm. 385–391.

- mm. 510–511 are cut (the musical text is repeated in mm. 512–513)
- The coda (mm. 645–651) is four bars shorter, and there is also a small change in m. 642.4.

R5 includes the abridged version as printed in **Edn**. All other recordings surveyed present a hybrid between the two versions. The measure numbers in the comments below refer to the *original version*. See also the discussion in the Introduction, pp. xxv–xxvi.


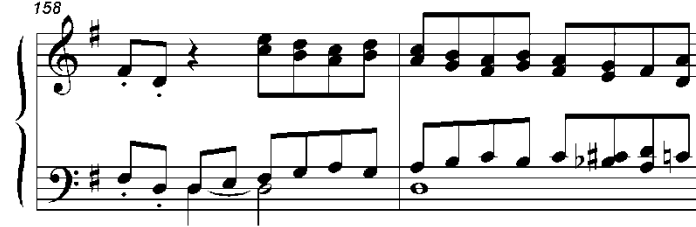
- 4.2 PIANO VS has a space between *f* and *p*. The orchestration has *fp*. (Lichtenstein; Woods)
- 4–16 RUDOLPH, LIB has the same lyrics as VS, but it allocates them between RUDOLPH and LUDWIG differently:
- RUD. Come hither, all you people—
When you hear the fearful news,
All the pretty women weep'll,
Men will shiver in their shoes.
- LUD. And they'll all cry "Lord, defend us!"
When they learn the fact tremendous
That to give this man his gruel
In a Statutory Duel—
- BOTH. This plebeian man of shoddy—
This contemptible nobody—
Your Grand Duke does not refuse!
- 11–14 PIANO VS has:
-
- Edn** emends to agree with the orchestration (*i.e.*, the pattern of rhythmically analogous mm. 9–10). (Marks)
- 12.4 PIANO, r.h. VS1 lacks the courtesy G♯. It is in VS2.
- 29 CHORUS In VS, crescendo and decrescendo are much smaller, suggesting that they cover only the first beat of the measure. The editor has assumed that this was a limitation of the typesetting, and that they are meant to last the entire measure. (Lichtenstein; Woods)
- 38–39 PIANO In the abridged version, these two measures are compressed to one. The cut is also made in **PS**—its only disagreement with **VS** in the Act I finale—suggesting that this cut was made earlier than any of the others.

As printed in **PS**, the passage is as follows:



This is not directly usable in **Edn**, because **PS** includes the vocal line and **VS** does not, but the editor has adapted it to derive m. 38 in the abridged version.

- Among recordings surveyed, **R2** and **R4–R7** take the cut as described, while **R1** and **R3** seem to cut only one-half of a bar.
- 40.1–42.2 PIANO, r.h. **VS** has A \sharp (*i.e.*, accidental not present) in lower half of tremolo. It is clearly required, given A \flat in Ludwig's part.
- 44.4.2 RUDOLPH **Lib** has "Now"
- 60.4–66.4 RUDOLPH, **Lib** has the same lyrics as **VS**, but it allocates them between Rudolph and
LUDWIG Ludwig differently:
- RUD. You muff, sir!
You lout, sir!
- LUD. Enough, sir!
Get out, sir! (*Pushes him.*)
- RUD. A hit, sir?
Take that, sir! (*Slaps him.*)
- LUD. (*slapping RUDOLPH.*)
It's tit, sir,
For tat, sir!
- 71–94 ALL These measures are cut in the abridged version. Among recordings surveyed, **R4** and **R5** omit the passage; the others do not. The passage is *not* cut in **Lib**, but it *is* cut in **Oxford**.
- 87–88 RUDOLPH, **VS** lacks the caption assigning "Grimace, sir!" to Rudolph. As **VS** prints the "Big
LUDWIG bombs..." section strophically, with a repeat, there is a small "L." before Ludwig's "Look here, sir—" to show the change of assignment from the corresponding passage in the first verse, but this was omitted for Rudolph's "Grimace, sir!" It is in **Lib**.
- 88.3 LUDWIG **VS** has "fact," instead of "face." The latter (from **Lib**) is clearly correct, as it is the rhyme for "grimace."
- 88.4–90 RUDOLPH, **VS** has Rudolph and Ludwig singing "It's tit, sir! For tat, sir!" as they did at the
LUDWIG end of the first verse, which is probably an error. It makes more sense for them to repeat the words they have just been singing. On **R1**, Rudolph and Ludwig *both* sing "A jeer, sir! A face, sir!" (I am grateful to Daniel Kravetz for pointing this out.)
- 103.1–103.2 TENOR, **VS** has E \flat (*i.e.*, no accidental). **Edn** emends to E \sharp , by analogy with mm. 104–
PIANO, r.h. 105. All recordings surveyed except **R2** confirm a C major cadence, rather than C minor. (**Errata**)
- 103.2.1, PIANO, l.h. **VS** has C written an octave higher. **Edn** transfers to the lower octave, as the
104.2.1 alternating notes an octave apart are easier to play, and the change makes no real musical difference. (**Woods**)
- 119 CHORUS **Lib**, **R5** and **R6** have "Why, what's that?"
- 135 LUDWIG The direction "*hands pack to* NOTARY" is not in **Lib**, but it is in **Oxford**, and is clearly required by the context. (**Lichtenstein**)
- 138 LUDWIG **VS** has "First draw to me!"
- 138.2 PIANO, r.h. **VS** has a C \sharp . **Edn** emends to B \sharp by analogy with m. 139 (**Errata**), although Woods suggests that C \sharp would be easier for pianists to read.

- 141.3 PIANO, r.h. VS has:
- 
- Edn emends per the orchestration. (Marks)
- 149.1 TENOR,
BASS VS has the tenors and basses singing E. Edn emends to F#. Errata observes, "The harmony is D Major, and the intended progression over the five bars beginning with [m. 147] is clear if you look at the first note the basses sing in each measure: D → E → F# [as corrected] → G# → A."
- 158.2 PIANO, r.h. VS has:
- 
- Edn emends per the orchestration. (Lichtenstein; Marks)
- 160–185 GIRLS VS assigns the four solos to "1ST GIRL," "LISA," "2ND GIRL," and "3RD GIRL" respectively. Edn gives the second solo to ELSA and assigns the others per Lib. In LOC, the solos were divided among five singers: JULIA, ELSA, OLGA, BERTHA, and GRETCHEN, with the second solo in the present version divided in half. However, in the early libretto, ELSA was the character later renamed LISA. Gilbert then confused matters by introducing a minor character called ELSA, who has the first solo in the Opening Chorus (No. 1). The change from ELSA to LISA was probably made while Sullivan was part-way through composing the opera. Most of the captions for "ELSA" had to be changed to "LISA." However, the solo here was most likely meant for the minor character ELSA, to mirror the arrangement in the Opening Chorus, and the change to "LISA" was thus a hyper-correction.
- 182 ALL VS has rehearsal letter "B", rather than "F".
- 185.6–189.2 GIRLS In VS, the notes assigned here to Elsa are on Bertha's line (labelled "2ND GIRL" in VS), and *vice versa*. However, when they repeat the phrase with the women's chorus joining in, their parts are as given in Edn. The arrangement in VS is surely an error, as Elsa is a soprano and would not be singing a contralto line. The mistake may well be an artefact of the re-arrangement of solos mentioned at m. 160.
- 197, 200 CHORUS Lichtenstein suggests that Sullivan wanted the chorus to sing "Broken-hea—," on the verge of laughter, with the first half-syllable of "heart" leading directly into "ha! ha! ha!" The editor elected not to emend on this basis, but it is a clever idea, and worth considering.
- 201 PIANO, r.h. The flat sign above the trill is not in VS1. It is in VS2.

203–204 PIANO, r.h. VS has:



The arrangement in **Edn** more closely reflects the orchestration. The violins play in thirds throughout the passage, but this would be unplayable by most pianists at the required tempo. In the orchestration, a similar pattern continues through mm. 205–210, but **Edn** retains the simpler rendering of **VS**. The re-arrangement of mm. 203–204 gives the singer a better indication of what he will hear in the orchestra before his entrance on “R-r-r-r-apscallions.” (**Lichtenstein**)

212.4 PIANO, r.h. VS has F# as the last note played in the measure. The orchestration has an E–G# chord. **Edn** simplifies to G#. (**Lichtenstein**).

213.1 PIANO, r.h. VS has E as the fourth note of the measure. The orchestration has a C#–A chord. **Edn** prints C#, due to the difficulty of striking A twice in succession at this tempo. (**Lichtenstein**)

213.2 PIANO VS lacks *sf*. It is in the orchestration. (**Lichtenstein**)

219 CHORUS VS has “wayward duke.” **Lib** has “wayward fate,” which is clearly correct, as it rhymes with “helm of state.”

218.1 A VS has D (doubling sopranos). **Edn** emends by analogy with m. 222. Marks notes, “Giving the altos the G fills out the scoring of the chord; with the altos on the 4th-line D, there is more than an octave between tenor and alto, which is “breaking” a basic rule of harmony, something Sullivan...well...hardly ever (!) did.”

221.3 PIANO, l.h. VS has a quarter rest. **Edn** emends per the orchestration. (**Marks**)

243 PIANO VS has:



Edn emends to better reflect voicing in the orchestration. (**Lichtenstein**)

268.5–270.6, PIANO, l.h. VS has only the upper notes of the octave, and the passage is marked “*8ves. ad lib.*” The editor has suppressed the direction and entered the octaves.

283, 328[r] ALL VS places rehearsal letter “J” nine measures earlier, *i.e.*, at m. 274 and 319[r].

287.4, 332.4[r] PIANO, l.h. VS has B. **Edn** emends to G# per the orchestration (an octave lower than the chorus basses), and also by analogy with m. 642, where **VS** has the correct bass note. (**Marks**; **Lichtenstein**)

312 ALL The fermatas are not in **VS**, but they appear to be dramatically required, so that Ludwig can sign the paper extending the Act. All recordings surveyed incorporate a pause or a *ritard* at some point around mm. 310–312.

345 PIANO, r.h. VS has:



The four sixteenth notes at the end of the measure are not in the orchestration and are omitted on all recordings surveyed except **R1**. (**Errata**)

352–391 ALL

The abridged version has three cuts in this passage:

- From the end of m. 359 to the beginning of m. 368
- From beat 2 of m. 372 to beat 3 of m. 376 (minus Julia's lyric, "O will it not?")
- From the end of m. 384 to the beginning of m. 392

Lib makes the first two of these cuts, but not the third.

According to Hulme, the cuts are marked in Sullivan's autograph score in the hand of his assistant, Wilfred Bendall. The passage as thus revised appears in Hulme, pp. 296–297, which is the source for **Edn**'s abridged version.

Hulme says of the original conception:

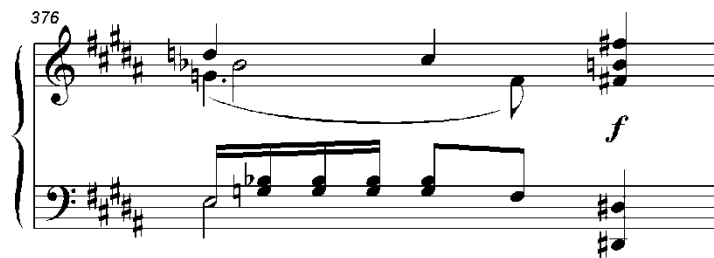
In its full length version this setting derives an attractive harmonic richness and variety by its deft excursion into unrelated tonalities. These are completely eliminated in the re-working. . . . Musically the setting suffered by being cut, but one can appreciate why Gilbert might have been dissatisfied with it. Whatever the merits of the music *per se* – and this is certainly a striking passage – it is not a particularly appropriate response to the humour of the situation. If this was sensed as a problem, it may be that brevity was deemed the easiest solution. (Hulme, p. 295.)

This is perhaps the most charitable view of it. In the editor's experience, most productions use the abridged version. Among recordings surveyed, all but **R1** take *at least* the standard cuts, with **R4** cutting even deeper than that.

The piano reduction of the passage in **VS** is particularly difficult. Several skilled accompanists told the editor that they considered it practically unplayable. The revision in **Edn** is the editor's, with many helpful suggestions from Lichtenstein and Woods.

- | | | |
|---------|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 360.1 | PIANO | VS has A# on first note of measure in r.h. Edn moves to l.h. by analogy with m. 368. The B in the upper voice of m. 359.3 resolves harmonically to the A#. (Lichtenstein) |
| 362.2 | PIANO | VS lacks the A# accidentals in the second beat, the need for which is clearly implied by Julia's part. VS <i>does</i> have A# in the <i>third</i> beat. |
| 364.1 | PIANO, r.h. | On the first chord of the measure, VS has A#–E. Edn emends the upper note to G# by analogy with m. 356 (tonality is B major in the earlier measure, D major here). (Lichtenstein) |
| 366 | PIANO, l.h. | VS lacks D# accidental, but it seems to be required by analogy with m. 365 and r.h. of m. 366. (Lichtenstein) |
| 373.2.2 | JULIA | VS lacks the A# accidental. It is clearly required, as otherwise the note is enharmonically equivalent to the Bb that follows. (Errata) |

- 373.3 PIANO, l.h. VS1 lacks D \sharp accidental. It is in VS2.
- 374.1 PIANO, r.h. The intention in VS is almost unreadable here, as the engraver seems to have punched both a natural *and* a flat accidental to the left of the B. Nevertheless, B \flat seems clearly correct, by analogy with the l.h. and also mm. 373 and 375.
- 376 PIANO VS has:



Edn simplifies r.h., converting B \flat half note in first beat to a quarter note.

- 384–385 CHORUS Seattle indicates that the chorus music in these measures *should not* be performed in the abridged version (corresponding mm. 347–348), but Hulme includes them. Among recordings, the chorus sing on R2, but they are silent on R5–R7.
- 384.1.1 T B Lib has “Why”
- 402.1 PIANO, l.h. VS lacks the leading quarter rest, but the tremolo is a dotted half, so there is clearly a beat missing. It would be a legitimate interpretation to play the tremolo for the entire measure, but all recordings surveyed have the leading rest.
- 406–407 PIANO, r.h. Woods suggests that a tie from D \sharp in m. 406 to the enharmonically equivalent E \flat in m. 407 may have been intended.
- 411–415 LISA, LUDWIG, CHORUS Lib has “Can that be so?” for Lisa (m. 411–412), and similarly for Ludwig (mm. 413–414) and Chorus (mm. 414–415).
- 430.2.2–432.1 LISA Lib has: “Our love do not forget!”
- 439–440 PIANO, r.h. VS lacks the tie from the final eighth note of m. 439 to the first sixteenth note of m. 440. The tie is present in analogous mm. 422–423.
- 445.2 PIANO VS lacks *cresc.*, but it appears to be required to balance the *dim.* at m. 448. The analogous *cresc.* in the first verse is at m. 426.2 (the scale leading up to the A \flat ⁹ chord). (Lichtenstein)
- 469.2.2 PIANO, r.h. VS lacks the D \sharp accidental, which is surely intended given the D \sharp ’s in the chorus parts; also, see analogous m. 468.
- 477 LISA Lib has “hope has”
- 484–488 LISA Lib has “My light has fled, my hope is dead”
- 496.4 CHORUS VS has “night.” Edn emends to “right” by analogy with Lisa.
- 505–506 PIANO In VS, the chord in m. 505 is tied over to m. 506. In the orchestration, the chord is restruck at the beginning of m. 506, and it is heard thus on all recordings surveyed. (Errata)
- 510–511 PIANO These measures are cut in the abridged version. Among recordings surveyed, they are included on R1–R3 and R6, cut on R4, R5, and R7.
- 512.1 PIANO, r.h. VS lacks lower A \flat . Edn supplies it by analogy with m. 510.

- 530.4, 554.4, 608.4, 612.4 PIANO, l.h. VS has a quarter rest. **Edn** emends by analogy with mm. 526, 550 and orchestration. (**Marks**; **Lichtenstein**)
- 538.4 S VS has G an octave higher than altos. **Edn** emends to the lower G by analogy with all other occurrences of the “Sing hey...” pattern. **Marks** notes, “It seems out of place, and, well, rather un-Sullivan-esque to pop out a high note like that out of nowhere.”
- 552.4–554.3 LUDWIG VS has rests, which doesn’t seem defensible on musical or dramatic grounds, as he otherwise doubles the chorus from mm. 548.4–556.3. **Edn** has him doubling the chorus for the whole passage. (**Lichtenstein**)
- 554.4 LUDWIG, CHORUS VS has *p*, rather than *f*— probably an error, given *p* at m. 552.4, and by analogy with m. 550.
- 556–557 PIANO VS lacks the tie connecting these two measures. It is in the orchestration, and heard thus on all recordings surveyed. (**Errata**; **Seattle**)
- 559.4 JULIA **Lib** has “Your”
- 563, 587 PIANO, l.h. In m. 563, VS has G in first beat, and E♭–G–D♭ in beats 2–4. In the analogous m. 587, the middle note in beats 2–4 is B♭. **Lichtenstein** confirms that the Seattle band parts are indeed different in the two passages, but it is uncharacteristic of Sullivan to make such a subtle change in a passage that is otherwise practically a straight repeat. **Lichtenstein**, after a discussion too lengthy to reproduce here, recommends leaving both passages as written.
- 566.4 JULIA VS has “For,” which makes no sense. Ludwig’s court wouldn’t be grovelling *for* clothes of common sort; they would be grovelling *in* them.
- 569 PIANO, l.h. VS starts the measure with a dotted quarter, rather than a quarter note plus an eighth rest. However, see analogous m. 567, and more generally, the pattern of mm. 559–570.
- 570.4–572.3 JULIA VS has “Your proud *noblesse* should wear a dress...” **Lib** has “Your new *noblesse* Must have a dress...” The passage went through more than one revision. **LOC** has just one verse, assigned to Ludwig (*Final Curtain*, p. 248). It reads:
- The costumes of our Court
(Which should be new completely),
The dresses gay
Of our new play
Will furnish very neatly.
In clothes of common sort
Let mere mechanics grovel—
For our *noblesse*
A classic dress
Will be both quaint and novel!
- This could be sung to the existing tune. Although either the VS or the **Lib** reading makes reasonable sense, the former is probably an intermediate state, with **Lib** being the version Gilbert finally settled upon.
- 582 ALL VS lacks rehearsal letter “V”.
- 583.3 LUDWIG **Lib** has “we’ll”.
- 591, 593 PIANO, l.h. VS lacks grace note slurs.
- 605.3 PIANO, r.h. VS has no accidental on G, but it *does* have a natural on the next beat, which on its own would be unnecessary. Based on recordings surveyed, it appears that a flat was intended here. (**Woods**).

614.4	PIANO	VS has <i>ff</i> at the start of the next measure.
631	ALL	VS and Seattle lack rehearsal letter “X”, but it <i>is</i> in Seattle’s band parts.
637	ALL	VS and Seattle lack rehearsal letter “Z”, but it <i>is</i> in Seattle’s band parts.
637	Tempo	VS equates a quarter note to the previous half note. As the new passage is in 12/8 time, it is surely a <i>dotted</i> quarter that is equivalent to the previous half note. (Lichtenstein)
640.10–640.12	PIANO, l.h.	VS has quarter rest, eighth rest. Edn emends per the orchestration. (Marks)
642.10–642.12	PIANO, r.h.	VS has:



Edn emends per the orchestration, confirmed in all recordings surveyed.

643–644	PIANO, r.h.	In m. 643, VS lacks the lower half of the octave on the 2 nd , 8 th , and 11 th notes of the measure. In m. 644, VS lacks the lower half of the octave on the 2 nd , 5 th , and 8 th notes of the measure.
645–651	PIANO	The abridged version is four bars shorter. All but two recordings surveyed follow the abridged version. R1 follows the original version up to m. 648, then concludes with mm. 599–601 of the abridged version. R6 follows the abridged version up to and including m. 598, then has three measures not found in any other known source, and concludes with mm. 599–601 of the abridged version.
648.11	PIANO, r.h.	VS lacks the A \flat accidentals.

ACT II

No. 13

14.3.2–15.2	PIANO, r.h.	VS has a slur over the first two notes of m. 15. The slur in Edn has been lengthened by analogy with the slurs in mm. 11–13.
15.3	PIANO, l.h.	VS1 lacks the E \flat accidental. It is in VS2.
23.2.1.2	PIANO, r.h.	VS has only the top D, lacking the two bottom notes of the chord (possibly a simplification for the pianist). (Marks)
24	ALL	VS puts “Andante” at m. 25. This probably was done for visual reasons, as in VS m. 24 is at the end of a system. Sullivan surely would have wanted the tempo marking to take effect where the rhythmic pattern changes, as he did at the analogous No. 14., m. 129. In any event, given “Andante maestoso” at the beginning of this movement and at No. 14, m. 129, the meaning of “Andante” at this point is unclear.
29.2	T, B	VS has quarter note tied to eighth note. Edn emends to dotted quarter by analogy with other occurrences of the pattern, e.g., m. 28. (Woods)

- 36 PIANO, r.h. VS has the r.h. playing an octave higher. **Edn** emends per the orchestration (**Lichtenstein**)
- 37 PIANO, r.h. VS has chord of B–C \flat –E, clearly impossible as B and C \flat are enharmonically identical. **Edn** emends to B \flat –C–E, to agree with B \flat in the vocal line.
- 52.2 CHORUS VS has half note. **Edn** emends to dotted quarter and eighth rest by analogy with m. 29. (**Marks**; **Woods**)
- 58–59 PIANO, l.h. VS has C in octaves. **Edn** adds A per the orchestration. (**Lichtenstein**)
- 59 PIANO, r.h. VS has:



This seems clearly to be the analogue of m. 36; nevertheless, the rising figure in the r.h. is not in the orchestration. (**Marks**)

- 61 PIANO, r.h. VS has:



Much like the situation in m. 59, this appears to be the analogue of m. 38, but the rising figure in the r.h. is not in the orchestration. (**Marks**)

No. 14

- 17.3, 56.3[r], 95.3[r] LUDWIG VS1 lacks the E \sharp , cancelling the E \sharp earlier in the measure. The natural is in VS2.
- 22–23, 61–62[r], 100–101[r] LUDWIG VS prints the preferred line and the *ossia* line on the same staff, with the *ossia* version in cue-size notes. As the two lines cross each other, **Edn** puts them on separate staves for clarity.
- 23.3 LUDWIG Both VS and **Lib** have a comma after “criticaster,” which makes nonsense out of the line’s apparent meaning, which **Lichtenstein** paraphrases as: “Anyone but a captious criticaster would accept our clever chorusmaster as the *choregus* of the early Attic stage.”
- 36.1 LUDWIG VS has “junction”; **Edn** takes “juncture” from **Lib**. As **Lichtenstein** notes, “juncture” implies a moment in time, whereas “junction” implies a position in space, as at a meeting of two roads.

45.4, 85.1,
121.4 CHORUS VS has inconsistent pronouns; it prints “I admit” in the first verse, “I’m only mocking” in the second verse, but “Yet, *his* classic lore...” in the third verse. **Lib** is unhelpful in the first two verses, as it does not write out the full refrain. In the third verse, **Lib** agrees with VS.

Such inconsistencies are common in Gilbert & Sullivan vocal scores. With the full repeat lacking in **Lib**, the preparer of VS probably just copied Ludwig’s words in the first two verses. G&S choruses usually refer to the principal singer in the third person (*e.g.*, “He polished up the handle of the big front door”). Since Gilbert specified the third person in the one verse where he wrote it out, **Edn** adopts the same in the other two verses.

Marks prefers the first-person plural (“We admit...”), while Lichtenstein argues for the first-person singular:

It seems to me that in the refrains (where the stage directions say “*Confidentially to audience*”), Gilbert is having both Ludwig and the chorus step deliberately out of character and address the audience directly in the character of W.S. Gilbert himself, who is openly confessing the amount of research he had to do in constructing the lyrics. That the singers are stepping out of character and “breaking down the fourth wall” is amply indicated, not only by the general tenor of the lyrics, but also by the specific reference to “this audience discerning,” which can only mean the Savoy Theatre audience, since the troupe is not performing *Troilus and Cressida* at the moment. Also, assuming I understand the lyrics correctly, “if you’ll pardon the possessive” can only logically refer to the possessive pronoun “my” — “*my* classic lore aggressive.” Ludwig/Gilbert appears to me to be apologizing for his supposed arrogance in claiming personal ownership of the lore of which he has gained some knowledge in the course of his studies. To me, the lyrics cannot make sense if represented as being spoken by anyone else as the librettist to the audience, and constructions such as “he admits this show of learning” seem absurdly parrot-like to me, even by Gilbert-and-Sullivan-chorus standards. Possibly “we admit” could work, but I think the words are Gilbert-specific enough to warrant an entire chorus repetition of “I” — which is not unprecedented in this opera (No. 5 in Act I: “My goodness me, what shall I do?” *etc.*).

Lichtenstein’s idea is bolstered by Gayden Wren, who notes the abundance of fourth-wall-breaking references in the opera (see Introduction, p. xxxvi).

In any event, as **Errata** notes, the three verses should employ either the first person (singular or plural) or third person consistently throughout. Clearly there are good arguments to be made for each choice.

53.3 LUDWIG VS and **Lib** have “thirst on.” This was probably a typographical error that Gilbert overlooked. **Edn** adopts the reading in *Songs of a Savoyard*, “twist on.” As used here, “twist” means “a hearty appetite,” which was probably as obscure in 1896 as it is today. Bradley notes that “ariston” means “a morning meal or breakfast,” which is “a little difficult to satisfy one’s *thirst* on” (Bradley, p. 1152). Moreover, the song goes on to say that “as they gradually got on they’d *trepesthai pros ton poton* (that is, turn to drink), which doesn’t make much sense if they’d already been drinking for breakfast (Arthur Robinson, Savoynet post, 2007).

54, 57–58 LUDWIG The Greek transliterations are given as footnotes in VS.

69

LUDWIG

VS has:



This is clearly not what Gilbert intended: the italicized '*ac*' in "maniac" signals where the emphasis must go. Of the three recordings surveyed that include the verse, **R1** and **R2** make the correction. On **R5** and **R6**, the artist attempts to sing it as written, and the result is awkward indeed. (**Errata**)

(The editor has never yet seen a stage production that included the second verse; it is surely the most common cut in *The Grand Duke*. The editor has seen productions that cut two, or even all three verses, but never one that *included* all three.)

71

LUDWIG

VS and **Lib** have "Dithryambic." The OED confirms the correct spelling is "Dithyrambic." (Benford has the correct spelling in *The Gilbert & Sullivan Lexicon*. In *The First Night Gilbert and Sullivan*, Reginald Allen splits the difference: he has "Dithryambic" here, but "Dithyramb" later in the verse.)

78

LUDWIG

VS and **Lib** have "Dithryamb." See the preceding note.

87

LUDWIG

In a previous revision, **Edn** emended "Yes" to "Yet," as it could be argued that only in the third verse does Ludwig present his corrections to "the customs of that nation." However, all sources have "Yes," and Laurie Marks persuaded the editor that Ludwig is already expressing reservations about Athenian customs in the preceding verse. Among the five recordings surveyed that include the verse (**R1**, **R2**, **R3**, **R5**, **R6**), only **R3** has "Yet."

94.1

LUDWIG

VS has "Mrs.," centered under the two notes above it. **Edn** emends to "Mis-sus" for clarity.

122.4

CHORUS

VS has "you"; **Edn** emends to "you'll" by analogy with Ludwig's verse.

127.1

PIANO, r.h.

VS1 prints the lower A with its stem pointing down, and without the slur to the lower G at 128.3. **VS2** is corrected.

134.2

CHORUS

VS has quarter note tied to eighth note. See No. 13, m. 29.2. (**Woods**)

145.1

ALL

VS has no fermata. **Edn** supplies it by analogy with No. 13, m. 74 and the orchestration. (**Lichtenstein**)

No. 15

6.2

LUDWIG

VS1 lacks the D \sharp accidental. It is in **VS2**.

16.3.1,
49.3.1[r]

PIANO, r.h.

VS has E \flat -G-C (C minor). **Edn** emends the middle note to A \flat (A \flat major) per the orchestration. (**Lichtenstein**)

45.3.1

PIANO, r.h.

VS repeats the E \flat major chord from the second beat. Sullivan may have intended a B \flat major chord here, by analogy with m. 12. Nevertheless, **VS** has an E \flat major chord, which Lichtenstein confirms is in the orchestration.

45-46

PIANO, l.h.

In **VS**, m. 45 is the end of v.1, and there is a repeat back to m.13. The tie at the end of m. 45 is not in **VS**, but m.13 *does* begin with a tie, which is continued from m. 12.

77.2

PIANO, l.h.

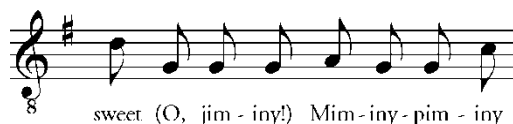
The fermata is not in **VS1**. It is in **VS2**.

80 PIANO VS has half note. **Edn** emends to dotted half, as time signature is $\frac{3}{4}$.

No. 16

12.2.2 JULIA **Lib** has “her”. The “deuce” is a euphemism for the devil, so the libretto reading is distinctly more provocative. It may well have been changed to avoid suggesting the idea of a female devil.

13, 17 LUDWIG,
JULIA In m. 13, VS has:



This would seem to require the performer to perform the syllable “iny” on two sixteenth notes, which is extremely awkward. The correct rhythm is suggested by the setting of the word “innocent” in m. 14. **Edn** emends accordingly, as do all recordings surveyed. The situation in m. 17 is similar. (**Errata** says that the missing sixteenth notes are “obvious,” although in fact the problem is a bit more subtle than that.)

18.4 PIANO, r.h. The quintuplet figure is absent on **R5**, **R6** and **R7**. According to **Seattle** it is not in the orchestration, although **R1–R3** include it, which suggests that the available band parts may disagree. (**R4** omits the movement.)

Hulme says that m. 19 wasn’t in Sullivan’s original conception: Julia would have proceeded from m. 17 directly into “You forget my special magic...,” without a pause (Hulme, p. 132). After Sullivan wrote the movement, he entered “Bis” (*i.e.*, “repeat”) above m. 18. The quintuplet figure was likely an afterthought as well, perhaps added only after the first set of parts had already been copied.

31 ALL This measure is not in **VS**, nor is Julia’s line, “I have a rival . . . both together.” Julia’s line, which is in **Lib**, is clearly necessary to establish the motivation for what follows. Among the six recordings surveyed that include the movement, **R1–R3** and **R6** include the line; **R5** and **R7** exclude it.

32 JULIA VS has “chill’d”. **Edn** emends per **Lib** and by analogy with “thrilled” in m. 31.

35.2.2 PIANO, r.h. VS lacks the $F\sharp$ accidental, which is clearly implied by the first beat of the measure (in the l.h.) and the first half of the second beat, both of which have $F\sharp$ ’s.

37.4 PIANO VS1 lacks fermatas. They are in VS2.

60 PIANO, l.h. VS has:



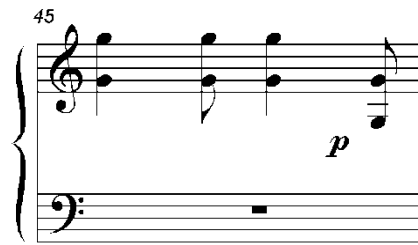
Edn emends per the orchestration. (**Marks**)

61.3–61.4 PIANO, l.h. VS has a half note, with D’s in octaves. **Edn** emends to two quarter notes per the orchestration. (**Marks**)

64 JULIA **Edn** supplies “Exit JULIA” from **Lib**, but there is no explicit re-entry for her after No. 18, even though she has dialogue in the ensuing scene. **LOC** lacks the exit, so the likely explanation is that when Gilbert added it he forgot to specify her entrance. **Edn** does not attempt to “correct” this error, as each production will no doubt handle it differently. (**Philip Sternenberg**)

No. 17

- 10 ALL **Seattle** has rehearsal letter “A” here, but does not cancel letter “A” at m. 28.
- 28 ALL **VS** has rehearsal letter “A” here.
- 28.3.2, 29.3.2, 30.3.2, 31.3.2 PIANO, r.h. **VS1** lacks the D \sharp accidental. It is in **VS2**.
- 41.3.2 PIANO, l.h. **VS** lacks ‘>’ accent, although it is in r.h.
- 42a PIANO **VS** lacks the eighth-note pick-up measure to the *Allegro Vivace* section. It is in the orchestration (**Errata**). Among recordings surveyed, only **R4** lacks the pick-up measure.
- 44 PIANO **VS** has:



Edn emends to retain the lower G's in the l.h., as this is closer to what is heard in the orchestration. (**Lichtenstein**; **Marks**; **Woods**)

- 65–66 SA **VS** has sopranos and altos in unison. **Edn** puts them in harmony by analogy with otherwise identical mm. 70–71. (**Lichtenstein**)
- 82.4 PIANO **VS** has eighth note, eighth rest. **Edn** emends by analogy with m. 53.
- 89 ALL **VS** and **Seattle** have rehearsal letter “F” here; hence, there is no “E”.
- 99 CHORUS **VS** has “Tol the rol *riddle* lol,” but m. 104 has “Tol the rol *liddle* lol.” **Edn** adopts the latter, as suggested by the repeated “liddles” in m. 105.
- 105.6 PIANO, r.h. **VS** lacks D at bottom of chord. **Edn** supplies it by analogy with D in tenor part and earlier beats in measure. (**Seattle**)

No. 17a

The source for the text is Hulme, pp. 495–6, who in turn derived it from Sullivan's autograph. **R1** and **R6** are the only surveyed recordings to include it. No. 17a and the dialogue preceding it are in the first-night libretto, but they are not in **Lib**. For further discussion, see the section on Production Repeats, p. 417.

In the dialogue, the Baroness says that Rudolph was “well enough at a quarter to twelve yesterday,” and Ludwig retorts that “He died at half-past eleven.” **Lichtenstein** thinks that this is an error and that the two times should be reversed. Perhaps it is appropriately topsy-turvy. We leave it to the reader to decide.

Philip Sternenberg pointed out to the editor that in **LOC**, the two times *are* reversed as **Lichtenstein** suggests they should be. As the modern libretto was a successor to **LOC**, it is likely that the swap was deliberate.

- 9.4 PIANO Hulme has eighth note, eighth rest. **Edn** emends to quarter note by analogy with No. 17, mm. 52, 82. (**Lichtenstein**)



- 11 Measure not in Hulme. **Edn** supplies it by analogy with No. 17, m. 95 *et seq.* To omit it leaves a hole in the phrase that Sullivan is not likely to have wanted. (**Lichtenstein**)

No. 18

- 2–22 BARONESS, CHORUS **Lib** allots the entire lyric to the Chorus, with a number of wording differences:
- Now away to the wedding we go,
So summon the charioteers—
No kind of reluctance they show
To embark on their married careers.
Though Julia's emotion may flow
For the rest of her maidenly years,
To the wedding we eagerly go,
So summon the charioteers!
- This version would fit the existing music, except for the second line of the lyric: “So then summon...” *vs.* “So summon...” However, it's interesting to note that the reprise in No. 28 does not have the extra word “then.” **Lichtenstein** suggests that the Baroness might sensibly omit it in this movement too, as the lyric is wordy enough as it is.
- 16.1 PIANO, r.h. VS lacks ‘>’ accent, although it is in l.h.
- 18 ALL VS lacks rehearsal letter “H”.
- 37.4–38.1 PIANO, r.h. VS lacks tie. In the orchestration, the A in m. 37 is tied to m. 38. (**Lichtenstein**)
- 44–45 PIANO, l.h. VS has a tie connecting these two measures. According to **Seattle**, the tie is not in the orchestration. On both **R5** and **R7**, the E is re-struck. However, on **R1–R3** the measures are tied. (**R6** is ambiguous.) The editor has deleted the tie on the strength of **R5** and **R7**, particularly as the resulting effect is more consistent with Sullivan's woodwind *obligato* writing; there are comparable examples in many of his overtures. (The editor is grateful to Zachary Schwartzman, music director of the Blue Hill Troupe, for pointing out this issue. Marks and **Errata** also make the observation.)

No. 19

- 11.2 JULIA VS and **Lib** have “dreams,” but it is corrected to “dream” in Macmillan and Oxford. The original is clearly erroneous, as Julia has only one dream, and it is meant to rhyme with “supreme.” (**Lichtenstein**)
- 31 PIANO, r.h. VS lacks the C♯ accidental. (**Errata**; **Seattle**)
- 60.1 PIANO, l.h. VS lacks the G♯ accidental, which is clearly required by the harmonic context established in m. 59.
- 71 PIANO, r.h. VS ties the two B-flats together (as well as the G-flats). It is more consistent with the orchestration to omit the tie, as there a woodwind solo doubling the voice. (**Lichtenstein**)
- 79–80 JULIA VS prints the two alternatives on the same staff, and neither one is in cue-size notes. It is likely that Sullivan preferred the higher option, which **Edn** prints on the main staff, with the *ossia* being the less desirable alternative.

- 107 PIANO, r.h. VS has:
- 
- Edn** emends to a D \flat -major chord in root position, based on A \flat in the orchestration. (**Marks**)
- 117–118 PIANO VS has:
- 
- The reading in the **Edn** is a more pianistic rendering of the orchestration. See also analogous mm. 125–126. (**Lichtenstein**)
- 126 PIANO, l.h. VS has G \flat –B \flat –D \flat chord. **Edn** omits the top D \flat for ease of performance, and to give more prominence to the arpeggio in the r.h. (**Lichtenstein**)
- 133 JULIA **Lib** has: “I curtsy to thee!”
- 144–145.1 PIANO, r.h. VS lacks tie. **Edn** emends by analogy with Julia’s line. (**Lichtenstein**)
- 146–147.1 PIANO, r.h. VS1 lacks tie. It is in VS2. See also the preceding entry.
- 151.1–154.1 PIANO, r.h. VS has quarter note. **Edn** emends to eighth note, eighth rest, by analogy with l.h. and confirmed in orchestration. See also analogous rhythmic pattern in mm. 111–127.
- 155.1 PIANO VS has quarter note in both hands. **Edn** emends to eighth note, eighth rest, by analogy with surrounding mm. 152–157. (**Lichtenstein**)
- 158 PIANO, r.h. VS lacks D \flat in chord, but it is in the orchestration and easily playable on the piano. (**Lichtenstein**)
- 158 PIANO, l.h. **Seattle** emends D \flat to D \sharp by analogy with mm. 160, 162, 164. **Errata** makes the same suggestion. **Lichtenstein** confirms that in the early band parts, a D \sharp was entered in pencil in the viola part, apparently covering over something else originally written. If it was a flat, then it was a courtesy (D \flat is already in the key signature), possibly to confirm that *this* D is different from those in mm. 160, 162 and 164. D \flat is confirmed in the bassoon part, and also in VS.
- 159.1.1,
161.1.1,
163.1.1,
165.1.1 PIANO, r.h. VS lacks C \flat in chord, but it is in the orchestration and easily playable on the piano. (**Lichtenstein**)
- 162 PIANO, r.h. VS has the same reading as m. 158. **Edn** emends by analogy with m. 160 and m. 164, as confirmed in the orchestration. (**Lichtenstein**)
- 162 PIANO, l.h. VS and **Seattle** have D \flat , but D \sharp is confirmed in the orchestration. (**Lichtenstein**)
- 163.1.1,
165.1.1 PIANO, r.h. VS has top G \flat . At 163.1.1, top E \flat at 165.1. According to **Lichtenstein**, these are reversed in the orchestration. **Edn** retains the reading of VS, based on the analogous mm. 159 and 161.

No. 20

- 4.1 ERNEST VS has two eighth notes. **Edn** emends to dotted eighth, sixteenth, by analogy with mm. 2, 12, and 14. Other rhythmic differences between ERNEST and JULIA's solos appear to be dictated by the text, and so have been left alone. (See mm. 6 *vs.* 16 and 8 *vs.* 18.)
- 8.9, 18.9 ERNEST, VS lacks A \flat accidental. **Edn** supplies it by analogy with piano.
JULIA
- 24 ALL VS lacks rehearsal letter "B".
- 12.7 PIANO, l.h. The C's are not in VS, but they are in analogous m. 2.
- 71.3 JULIA The word "Well" is not supported in **Lib**, which merely states "*Repeat Ensemble*," in which Julia earlier said "So."
- 86 JULIA VS1 has the rhythm dotted quarter, eighth, quarter. VS2 has three quarter notes.
- 108.1–108.3 PIANO, r.h. VS has dotted eighth. **Edn** corrects to quarter note, eighth rest, by analogy with mm. 106–107. (**Lichtenstein**)
- 141 PIANO If No. 21, the Baroness's song, is *not* performed, then the triplet at the end of this measure leads directly into the opening bar of No. 22. Conveniently, both No. 21 and No. 22 begin on a B \flat , making the cut a straightforward one.

No. 21

- This is the first of three songs that were cut in the early days or weeks after the first-night. The song is in VS and PS, but it is omitted in **Lib** and all subsequent libretti, with the curious exception of **Macmillan**, which prints the song's two verses in the *reverse order*. **Macmillan** does not restore either of the other two deleted songs in Act II, and there is no known justification for switching the verses—although they do seem to make sense in either sequence. Among recordings surveyed, only **R1** follows **Macmillan**'s verse order.
- 37.4–37.5, CHORUS VS has eighth notes. **Edn** emends to dotted eighth, sixteenth, by analogy with
79.4–79.5[r] Piano in m. 37 and both Baroness and Piano in m. 29. (**Lichtenstein**)
- 80.6 CHORUS VS writes "For the" on a single eighth note.
- 84.6 PIANO VS has an eighth rest, but the F pick-up to the next measure is in the orchestration (**Errata; Seattle**). The pick-up note is heard on all recordings surveyed except **R1** and **R2**. **R2** may have been orchestrated from the vocal score, as it has a number of orchestral effects not heard on the other recordings.
- Lichtenstein notes that Sullivan has every instrument on F at 84.6 except for cello and contrabass, to which he gives B \flat . It would be most uncharacteristic of Sullivan (or just about any composer) to write an open fifth, with only the lower strings sounding the tonic. In particular, the third trombone doubles the cellos and basses for the entire coda except at this point, where it plays F. Sullivan's B \flat is no doubt a slip (also present in some orchestra parts).
- 88 BARONESS "*Exit BARONESS*" is not in **Lib**, but the first-night libretto had an exit for her after the song. The stage direction before the chorus enters in No. 20 states, "*Re-enter the Wedding Procession*," which presumably should include the Baroness, even if her song is cut.

No. 22

- 8 PIANO, r.h. VS lacks D# on beats 1–3. Edn adds it by analogy with m. 10 and also Overture, m. 19.
- 12.4 PIANO, r.h. VS1 lacks the B \sharp accidental on the final note of the triplet. It is in VS2.
- 14.3–14.4 LUDWIG Trill possibly intended, by analogy with orchestra. (Lichtenstein; Woods)
- 14.4 PIANO, r.h. The grace notes at the end of the trill are not in VS. They are in the orchestration.

No. 23

- 4.12–5.2 HERALD Lib has the normal spelling here, “beautiful,” but it has “be-eutiful” for the rest of the song.

- 8–9,
16–17,
34–35 PIANO In mm. 8–9, VS has:



There are slight differences in mm. 16–17 and 34–35. Edn emends all three passages to more closely agree with the orchestration. (Lichtenstein; Marks)

One must presume that the crescendo at the end of m. 8 and the corresponding decrescendo at the start of m. 9 (*see above*) are artefacts of the composer's autograph, as the effect is impossible to achieve on the piano.

- 9.7 PIANO, r.h. VS1 lacks the G# accidental. It is in VS2.
- 17.7, 35.7 TENOR,
PIANO, r.h. VS1 lacks the G# accidental. It is in VS2. (The accidental is necessary in the piano part to cancel the natural at the beginning of the measure; it is a courtesy in the tenor part.)
- 29.10 PIANO In r.h., VS has B–D#–F#–B. In the l.h., VS has just B (one step below middle C). Edn adopts the reading of analogous mm. 3, 11. (Lichtenstein)
- 35.10 PIANO, l.h. VS has a quarter rest. See also analogous mm. 9, 17. (Marks)
- 37–38 HERALD Edn adds grouping brackets below “duplet” slurs, for clarity. These are not in VS. (Lichtenstein)
- 39.1 PIANO, r.h. VS lacks accent. Edn emends by analogy with l.h.

No. 24

23–41

R5 and R7 omit the *Più vivace* section. R1–R3 include it, while R4 cuts the entire movement. R6 has five extra measures in *Più vivace* section, comprising four additional measures of tremolos after m. 27 (apparently new material), and m. 28 played twice. It is not clear which of these versions have any claim to authenticity. Gilbert and Sullivan clearly needed to shorten their second act, and this passage would have been an obvious casualty. **Seattle** suggests repeating mm. 15–22 as under-scoring for Ludwig’s dialogue. (**Seattle** also suggests an extra cadence at the end of m. 23 that is *not* on R5.)

No. 25

There are two related textual problems in this movement. First, VS clearly calls for “THREE BASS NOBLES” in the body of the music. Counting the four tenors, that would make seven nobles. However, as the text refers to “six supernumeraries,” there seems to be no choice but to drop one of the bass nobles.

A related problem is that the Herald is given a line in the ensemble passages, while the Costumier is not. Gilbert did not write a stage direction for the Herald to enter at this point; the character is not mentioned again in the libretto after his solo, and indeed Gilbert gives him an explicit exit (p. 355 of **Edn**) with no re-entry. The Costumier clearly is present, but as written he would be conspicuously silent during the ensemble passages.

Edn reduces the number of chorus bass nobles to two and adds the Costumier to the ensemble passages, doubling the bass part. This restores the vocal balance to the proportions Sullivan intended. Another option is to retain the third bass noble, and the Costumier can take one of the tenor lines. Alternatively, if the Herald does not enter for this number, the Costumier could sing the Herald’s line.

Sullivan’s vocal writing for the four tenor nobles is unusual. The third and fourth tenors have the highest parts, the second tenor has the lowest, and the first is in between. Only the third and fourth tenors sing above the typical bass–baritone range. (Normally, the first tenor part is highest, second tenor next-highest, and so forth.)

In VS, the movement is captioned “SONG—(PRINCE OF MONTE CARLO).” **Edn** adopts **Lib**’s description of it as a DUET, as both the Prince and Princess have an equal amount to sing.

3.10, 4.4

PIANO, l.h.

VS has G–C–E chords (no B \flat). **Edn** emends based on orchestration. See also analogous mm. 3–4 in No. 23. (**Marks**)


8–9

PIANO, l.h.

VS has:



Edn emends the last chord of m. 8 and the first chord of m. 9 to agree with the orchestration, which reflects the same harmony as in the Herald’s song (No. 23, mm. 8–9). (**Errata**)

- 20–28 PRINCESS The phrasing in VS (shown as “*original*” in **Edn**) is extremely awkward in several places. As Lichtenstein explained to the editor:
- The words “we’ve” and “from” receive stress out of proportion to their importance, owing to their position on the [first and third] beats of the bar in which they occur (m. 25), while in m. 27 the all-important third syllable of “Monaco,” which provides the rhyme for “show” in m. 22, is virtually lost, being relegated to the second beat of the bar. Making matters worse, the first syllable of “Monaco” is sung on a long melisma, during which the audience has no idea what word is being sung. By the time the second and third syllables are (very quickly) sung in the next bar, the audience is likely to have lost the thread of the lyric; the graceless and overly lengthy setting of the prepositional phrase “from the Theater Mo-o-onaco” gives one hardly any time to make the necessary mental connection between “we’ve engaged” and “six supernumeraries.”
- The editor does not presume to replace what Sullivan wrote with what he should have written, but Lichtenstein’s solution (shown as “*alternative*” in **Edn**) is almost exactly the phrasing Sullivan *did* write in the second verse (compare the alternative in mm. 23–25 to mm. 53–55).
- 29, 59[r] T2 The musical balance might be improved by having the second tenors sing an octave lower (doubling the basses), as Sullivan clearly wanted three voices on the lower note. See commentary at the beginning of the movement. (**Lichtenstein**)
- 30.4, 60.4[r] T3, T4 Sullivan may have intended to have the tenors sing an octave higher, as they do in analogous mm. 31.4, 61.4. As written, there is an awkward leap of one and a half octaves over less than one bar, and the initial C is likely to be at the low end of the tenors’ range. By singing an octave higher, they would support the Princess’s middle C, which is at the lower end of *her* range. (**Lichtenstein**)
- 32.4–33.1,
62.4–63.1[r] PIANO, r.h. VS has:
- 
- Edn** emends to more closely agree with the orchestration. (**Lichtenstein**)
- 33, 63[r] PIANO In VS, the chord on the first beat of the measure is repeated on the third beat. The orchestration is silent. (**Marks**)
- 36.2–37 PRINCESS VS has separate slurs in m. 36 and 37 (66 and 67). **Edn** prints a single slur, given that there is only one “Ah!” in the underlay.
- 54.3–54.4 PRINCESS **Lib** has: “They are wealthy”

No. 26

- 51.1 PIANO, l.h. VS1 lacks the D# accidental. It is in VS2.
- 53.1 PIANO, l.h. VS1 lacks the C# accidental. It is in VS2.
- 56.2 PIANO VS1 lacks the 3’s marking triplets, although from the context triplets clearly are intended. The 3’s are in VS2.
- 88.2 PIANO VS has **ff** at start of m. 89. **Edn** moves it by analogy with m. 24.

- 52 PRINCE The word-setting here is awkward, in that the stress falls on an unimportant word: “A” in “A cosmic game.” The third verse has a similar problem at m. 100, with a stress on “The” in “The little ball’s a flirt inbred.”

This may not have been Sullivan’s intention. In his autograph scores, he generally wrote out only the first verse of a strophic movement, so minor differences in word stresses might not have occurred to him until the song was put into rehearsal. He may very well have made a correction as follows:



This is exactly how he dealt with the same rhythmic figure at m. 12 (“The bird will”) and m. 14 (“In wild attempt”). At m. 8 (“Set up a”) and m. 16 (“But you may”), he left the melody on three eighth notes, as the word stresses there fell in the right places. We cannot be certain he would have altered it, but the option well worth considering.

- 85 PRINCE VS has “*inpair*”
- 116 ALL The direction “*All stake again*” is not in the first-night libretto, but it is clearly implied by the context.
- 143–145 ALL None of the recordings surveyed perform this passage as written in VS. All have a pause on both the word “bound” and the word “to,” and all seem to omit some portion of the eighth-note run in the r.h. from mm. 143.5–144. A consensus reading appears to be something resembling the example below:

The run of eighth notes in VS is actually doubled sixteenth notes in the orchestration. Lichtenstein points out that it would be awkward to cleanly execute a *rallentando* in the middle of such a passage. VS agrees with Sullivan’s autograph, but the passage was probably altered in rehearsal.

Lichtenstein also points out that the word “bound” is a much more satisfying place for a fermata, not only because it is a more significant word than “to,” but also because the Prince and the sopranos are on higher pitches, with a more “open” sound. Given the unanimity of the surveyed recordings, I suspect that this interpretation is supported in the early band parts.

The recordings aren’t exactly alike. This could be because the available band parts don’t agree, or because conductors have devised *ad hoc* solutions to the problem.

- 147.4 PIANO, r.h. VS has the lower note as E \flat (an eleventh below the upper G \flat).

No. 28

2–14 CHORUS **Lib** doesn't have the "Hurrah's," and there are some wording differences in the verse:

Away to the wedding we'll go
To summon the charioteers,
Though her rival's emotion may flow
In the form of impetuous tears—

(The verse ends there.) The **VS** wording (which **Edn** follows) is a bit odd. It refers to "*our* married careers," but nothing in the story has suggested that the *chorus* is getting married.

38a–44a ALL **VS** does not offer the alternative ending; it offers only mm. 38b–42b, leading into Rudolph's song. When that song was cut shortly after the première, Sullivan's assistant, Wilfred Bendall, entered the revised ending into the composer's autograph. Hulme describes the ending as follows:

At the end of the chorus section prior to 'Well, you're a pretty kind of fellow' the chorus were given a crotchet E on "banns!" whilst the orchestra sustained E minor harmony through the bar. A *tutti* quaver chord ended the number at the beginning of the next bar (Hulme, p. 323, n. 138).

Measures 38a–44a in the main text are derived from these instructions. The **ff** indication and '>' accents on the final note of m. 44a are suggested by the interpretation on **R5**.

R5 performs mm. 38a–44a, which brings No. 28a to a full stop and allows for applause. It then continues to No. 28a *without* the chord at m. 43.1. In the editor's opinion, this is the best option for the transition from No. 28 to No. 28a.

Seattle prints No. 28a, but revises the first note of m. 43 to an E in both the chorus and the accompaniment, which is less satisfactory. It is performed thus on **R7**. Among other recordings surveyed, **R1–R3** and **R6** perform mm. 38b–42b, while **R4** omits the passage altogether.

No. 28a

This is the third of the three songs that were deleted within the first few days or weeks after the first-night. It is in **VS** and **PS**, but it is not in **Lib** and later texts.

43.1 PIANO **VS** has just D in octaves. The full diminished chord in **Edn** is derived from Sullivan's autograph. (**Lichtenstein**)

48.6 RUDOLPH **VS** has E, but it has G# in the second and third verses. Sullivan's autograph has G# each time. (**Lichtenstein**)

68.4, 110.4[r], 152.4[r] PIANO **VS** has quarter note, eighth note. **Edn** prints eighth notes separated by an eighth rest, as in Sullivan's autograph. (**Lichtenstein**)

72.4, 114.4[r], 158.4[r] PIANO, r.h. **VS** has quarter note, eighth note. **Edn** prints eighth notes separated by an eighth rest, as in Sullivan's autograph, and by analogy with l.h. (**Lichtenstein**)

83.6 CHORUS **VS** has "will"

125.3 CHORUS **VS** has "me," which is surely incorrect, as it is Rudolph, not the Chorus, who has been driven mad.

165.3 CHORUS **VS** has "will"

No. 29

Tempo	ALL	VS has “Andante gioioso.” Edn brings into agreement with No. 1. (Marks)
1.1.1	PIANO, l.h.	VS starts the movement with an eighth rest. The orchestration clearly has the winds entering squarely on the first beat of the measure. (Errata; Marks; Lichtenstein).
8.1	ALTO	VS has the altos singing B on the first note of the measure, with the sopranos. However, in No. 1, m. 19, which is otherwise identical, the altos remain on the G# they had just sung. It is unlikely that Sullivan changed just one note for the altos, while leaving the surrounding text the same as No. 1. (Errata)
10	CHORUS	Lib has “bride”
14.1.2	PIANO, r.h.	VS has only the upper B. Edn expands to octaves by analogy with No. 1, m. 50. See comment at No. 1, m. 1.1.2.
15	A	Edn emends; see explanation for No. 1, m. 26.
24	PIANO, l.h.	VS has ‘>’ accents at 24.1 and 24.3. Edn transfers the second accent to m. 25.1, by analogy with No. 1, mm. 60–61. (Lichtenstein)
28.3	PIANO, r.h.	VS has only the high F. Edn doubles an octave lower to strengthen the phrase; see No. 1, m. 68.
31.3	PIANO, r.h.	VS lacks the top B. Edn supplies it by analogy with No. 1, m. 71.
36.3–36.4	PIANO, l.h.	VS has:



In the orchestration, the second half of the measure matches the first half, and it is heard thus on all recordings surveyed except **R1**. (**Errata, Seattle**).

39	PIANO, l.h.	VS has two half-note tremolos. Edn emends for clarity. (Woods)
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Staccato Dots

OVERTURE

20.4, 22.4	PIANO, l.h.	VS lacks staccato dots. See also No. 22, mm. 17 & 19, and No. 24, mm. 17 & 19.
78–85	PIANO	VS has staccato dots in m. 78, r.h. only.
114–123	PIANO	VS has “ <i>staccato</i> ” instruction at start of m. 114, but no actual dots are given.
214–223	PIANO	VS lacks staccato dots. These have been supplied by analogy with mm. 114–123.

ACT I

No. 1a

98	PIANO, l.h.	VS lacks staccato dots.
136, 137, 140	PIANO, l.h.	VS lacks staccato dots.
193.1.1	PIANO, r.h.	VS lacks staccato dot.

No. 4

16–17	PIANO, l.h.	VS lacks staccato dots.
31.1.1	PIANO, l.h.	VS lacks staccato dot.
32	PIANO	VS lacks staccato dots in l.h., and in the last half of the measure in r.h.
34–35, 66, 70, 72, 75, 79	PIANO, l.h.	VS lacks staccato dots.
54.2.2–55.1.2	PIANO	VS lacks staccato dots. The rhythmic pattern in the orchestra continues to the end of Julia’s “I’d make you wish you’d never been created.” (Lichtenstein)
94, 97–100	PIANO, r.h.	VS lacks staccato dots. (Lichtenstein)

No. 6

2.2–3.1.1	PIANO	VS lacks staccato dots. I have relied on recordings—particularly R5, but confirmed by other recordings surveyed—to supply the missing staccati.
8–11, 37–40[r]	PIANO	VS lacks staccato dots.
13–16, 42–45[r]	PIANO	VS lacks staccato dots.
22, 51[r]	PIANO, l.h.	VS lacks staccato dots.
23.2–24, 52.2–53[r]	PIANO	VS lacks staccato dots.
25.2, 54.2[r]	PIANO	VS lacks staccato dots.
68–69, 73–76	PIANO, r.h.	VS lacks staccato dots.

67–75, 76.2 PIANO, l.h. VS lacks staccato dots.

77.2–78, 79.2, 86, 87.2–88, 89.2 PIANO VS lacks staccato dots.

105 PIANO, l.h. VS lacks staccato dots.

No. 7

36, 75[r] PIANO, l.h. VS lacks staccato dots.

No. 8

126.1.1 PIANO, r.h. VS lacks staccato dot.

159–161 PIANO, l.h. VS lacks staccato dots.

162–165 PIANO VS lacks staccato dots.

No. 9

31.4–33 PIANO A few of these notes lack staccato dots in VS. I have proceeded on the assumption that they are all meant to be staccato, aside from the two slurred notes in m. 33. The voicing of m. 33 has been adjusted to make this clear.

No. 9a

110.2 PIANO VS lacks staccato dot (both hands).

No. 10

Edn prints this movement twice. The measure numbers in the comments below refer to the *original version*.

36, 38 PIANO, r.h. VS has staccato dots only on the first and second notes in the r.h. in m. 36, and only on the second and third notes in m. 38.

56, 58 PIANO VS has staccato dots only on second and third notes of the r.h. in m. 56.

116, 118 PIANO, r.h. VS has staccato dots only on the 1st and 2nd notes in the r.h. in m. 116, and only on the 2nd and 3rd notes in m. 118.

136, 138 PIANO VS has staccato dots only on second and third notes of the r.h. in m. 136.

163–164, 167–168, 176, 179–180, 183–184 PIANO, r.h. VS lacks staccato dots.

No. 12

Edn prints this movement twice. The measure numbers in the comments below refer to the *original version*.

22 PIANO, l.h. VS lacks staccato dots.

24.1 PIANO, l.h. VS lacks staccato dot on first note of the bar.

51–52 PIANO VS lacks staccato dots. (Lichtenstein)

54, 78[r]	PIANO, r.h.	VS lacks staccato dots.
57–58, 81–82[r]	PIANO	VS lacks staccato dots.
63.4–64, 87.4–88[r]	PIANO, l.h.	VS lacks staccato dots.
248.1–250.1 293.1–295.1[r]	PIANO, l.h.	VS lacks staccato dots.
249.6, 250.1, 294.6[r] 295.1[r]	PIANO, r.h.	VS lacks staccato dots.
260, 305[r]	PIANO, l.h.	VS lacks staccato dots.
291.6, 336.6[r]	PIANO, r.h.	VS lacks staccato dot.
337.1–340.1	PIANO	VS lacks staccato dots (both hands).
346.2–346.3, 347.2–347.3, 348.3–348.4	PIANO, l.h.	VS lacks staccato dots.
417.1.1	PIANO, r.h.	VS lacks staccato dot. It is in analogous mm. 421, 434, and 451.
527, 551, 555, 609, 613	PIANO, r.h.	VS lacks staccato dots, but they are in analogous m. 531.
569–570	PIANO, l.h.	VS lacks staccato dots.
578.4–582.1	PIANO	VS lacks staccato dots in l.h. for the entire passage; it lacks the final staccato dot in the r.h.
607–608, 611–612	PIANO, r.h.	VS lacks staccato dots, but they are in analogous mm. 525–526 and 529–530.
625.4, 626.2, 626.4	PIANO, r.h.	VS lacks staccato dots.
625.2, 625.4, 626.1–626.4	PIANO, l.h.	VS lacks staccato dots.
646.4	PIANO	VS lacks staccato dots, which are suggested by analogy with m. 648, l.h.
648.4	PIANO, r.h.	VS lacks staccato dots, although they are in l.h.

ACT II

No. 14

15.3–17, 54.3–56[r], 93.3–95[r]	PIANO, r.h.	VS lacks staccato dots.
15–17, 54–56[r], 93–95[r]	PIANO, l.h.	VS lacks staccato dots.

26–29,
65–68[r],
104–107[r] PIANO VS lacks staccato dots (both hands).

36–39,
75–78[r],
114–117[r] PIANO VS lacks staccato dots (both hands).

No. 16

1.2.2–2.1.1 PIANO, l.h. VS lacks staccato dots.

2.1.1 PIANO, r.h. VS lacks staccato dot.

13 PIANO The rhythmic/melodic pattern of m. 13 recurs several times in the movement. No two of them are articulated identically in VS. *Edn* models all subsequent occurrences on m.13, although some of the other options are not without merit.

No occurrence of this pattern has staccato dots in the l.h., and none have been added, although they are arguably necessary.

17.1 PIANO, r.h. VS lacks staccato dots.

32 PIANO, l.h. VS lacks the ‘>’ accent in the second beat and the staccato dot in the fourth beat, but they are in the r.h.

58.1 PIANO, r.h. VS lacks staccato dots.

58.3 PIANO, r.h. VS has a staccato dot on the first note of the beat, rather than on the second. Also, in VS the slur over the quintuplet in the second beat *does not* carry over to the third beat, as it does in mm. 13–14 and mm. 17–18.

59.1 PIANO, r.h. VS has a staccato dot, and the slur over the quintuplet in the fourth beat of m. 58 *does not* carry over to m. 59.

60.1 PIANO, r.h. VS lacks staccato dots.

60.3.2 PIANO, r.h. VS lacks staccato dot.

No. 17

10 PIANO, l.h. VS lacks staccato dots, but they are in m. 9.

68–73.1,
74–75.1 PIANO, r.h. VS lacks staccato dots.

72–73.1,
74–75.1 PIANO, l.h. VS lacks staccato dots.

No. 18

29.1 PIANO, r.h. VS lacks staccato dot.

No. 19

25.3–26.1, 27.3–28.1, 29.3–30.1, 31.3–32.1	PIANO, l.h.	VS lacks staccato dots.
112–117.2, 119.2–125.1	PIANO, r.h.	VS lacks staccato dots.
118.2–119.1, 125.2–127.1	PIANO, l.h.	VS lacks staccato dots. (Lichtenstein)
157–173	PIANO	VS lacks all staccato dots except m. 158 and m. 166.2. The orchestration sustains the same rhythmic pattern throughout the entire passage, which is also similar to mm. 111–127. (Lichtenstein)
159–166.1, 167–173.1.1	PIANO, r.h.	VS lacks staccato dots.
161.2, 163.2, 165.2, 167.2	PIANO, l.h.	VS lacks staccato dots.
189–194	PIANO	VS lacks staccato dots; supplied by analogy with m. 151 <i>et seq.</i> , and confirmed in orchestration. (Lichtenstein)

No. 23

1.10	PIANO, r.h.	VS lacks staccato dot.
3.10, 4.4	PIANO	VS lacks staccato dots (both hands).
6.4, 6.10, 7.4, 7.10	PIANO, l.h.	VS lacks staccato dots.
11.10, 12.4	PIANO	VS lacks staccato dots (both hands).
14.4	PIANO, l.h.	VS lacks staccato dot.
14.10, 15.4, 15.10	PIANO	VS lacks staccato dots (both hands).
19.10	PIANO, l.h.	VS lacks staccato dot.
29.10	PIANO, l.h.	VS lacks staccato dot.
30.4	PIANO	VS lacks staccato dots (both hands).
32.4, 32.10, 33.4, 33.10	PIANO	VS lacks staccato dots (both hands).
39.1	PIANO, l.h.	VS lacks staccato dot.

No. 24

17.4	PIANO	VS lacks staccato dots (both hands).
18.4	PIANO, r.h.	VS lacks staccato dot on the final note of the triplet.
19.4	PIANO, l.h.	VS lacks staccato dots.

39.1 PIANO, l.h. VS lacks staccato dot.

No. 25

69.3, 70.1 PIANO VS lacks staccato dots, except for m. 69.3 in the r.h. only. In the orchestration, the final two chords are played by pizzicato strings, so staccato in the piano part is appropriate. (Lichtenstein)

No. 26

41.1.2 PIANO, r.h. VS lacks staccato dot.

41, 45, 49, 57 PIANO, l.h. VS lacks staccato dots.

42.1.1, 46.1.1, 50.1.1, 58.1.1 PIANO VS lacks staccato dots (both hands).

61–62.1.1 PIANO VS lacks staccato dots (both hands).

65 PIANO In the r.h., VS lacks the first and third dot. In the l.h., VS lacks all dots.

66.1.1 PIANO VS lacks staccato dots (both hands).

No. 27

3.4, 51.4[r], 147.1, 147.4 PIANO, l.h. VS lacks staccato dots.

No. 28

25 PIANO, l.h. VS lacks staccato dots.

29 PIANO VS lacks staccato dots (both hands).

Courtesy Accidentals

OVERTURE

143.3 PIANO, l.h. VS1 lacks the C \sharp courtesy accidentals. They are in VS2.

ACT I

No. 1

24.2.1 BASS VS1 lacks the A \sharp courtesy accidental. It is in VS2.

No. 2

43.3 PIANO, r.h. VS1 lacks the B \flat courtesy accidental. It is in VS2.

No. 3

26.3, 81.3[r] PIANO, l.h. VS1 lacks the C \sharp courtesy accidental. It is in VS2.

47.3, 102.3[r] PIANO, r.h. VS1 lacks the C \sharp courtesy accidental. It is in VS2.

No. 4

54.1.2 PIANO, l.h. VS1 lacks the courtesy F \sharp accidental. It is in VS2.

119.3, 123.3[r] PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

No. 8

29, 75[r] PIANO, l.h. VS1 lacks the B \flat courtesy accidental. It is in VS2.

No. 9

35.3 PIANO, l.h. VS1 lacks the G \sharp courtesy accidentals. They are in VS2.

54.1 PIANO, r.h. VS1 lacks the F \sharp courtesy accidental. It is in VS2.

No. 9a

64.4 PIANO, l.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

No. 12

12.4.2 PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

71.4 PIANO, r.h. VS1 lacks the A \sharp courtesy accidental. It is in VS2.

120.2 NOTARY, VS1 lacks the B \flat courtesy accidentals. They are in VS2.
PIANO, r.h.

- 383.2.2 PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.
 617.1 PIANO, l.h. VS1 lacks the B \flat courtesy accidentals. They are in VS2.

No. 15

- 32.2, 65.2[r] PIANO, r.h. VS1 lacks the D \sharp courtesy accidental. It is in VS2.

No. 17

- 31.4.2 BARONESS VS1 lacks the A \flat courtesy accidental. It is in VS2.
 32.2.1 BARONESS VS1 lacks the A \flat courtesy accidental. It is in VS2.
 47.4, 51.4, PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.
 77.4, 81.4
 78.4, 82.4 PIANO, r.h. VS1 lacks the B \sharp courtesy accidentals. They are in VS2.
 95.1 S VS1 lacks the E \flat courtesy accidental. It is in VS2.
 96 S VS1 lacks the E \sharp courtesy accidental. It is in VS2.
 96.1 PIANO, r.h. VS1 has an extraneous E \flat courtesy accidental (as in m. 96). It is not in VS2.

No. 18

- 34.5 PIANO, r.h. VS1 lacks the E \flat courtesy accidental. It is in VS2.

No. 19

- 28.5 PIANO, r.h. VS1 lacks the A \flat courtesy accidental. It is in VS2.
 69.4 PIANO, r.h. VS1 lacks the A \flat courtesy accidental. It is in VS2.
 75.1 PIANO, r.h. VS1 lacks the G \flat courtesy accidental. It is in VS2.
 83.1 PIANO, r.h. VS1 lacks the C \flat courtesy accidental. It is in VS2. (Edn adds courtesy A \flat .)
 144.2 PIANO, l.h. VS1 lacks the B \flat courtesy accidental. It is in VS2.
 187.2 PIANO, l.h. VS1 lacks the C \flat courtesy accidental. It is in VS2.

No. 20

- 10.4, 10.7, PIANO, r.h. VS1 lacks the F \sharp and G \sharp courtesy accidentals. They are in VS2.
 20.4, 20.7
 83.2 ERNEST VS1 lacks the D \flat courtesy accidental. It is in VS2.
 92.3 ERNEST VS1 lacks the B \flat courtesy accidental. It is in VS2.

No. 21

- 25.4, 67.4[r] PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

No. 22

23.2 PIANO, l.h. VS1 lacks the A \sharp courtesy accidental. It is in VS2.

No. 26

24.1.1 PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

99.2.2 PIANO, r.h. VS1 lacks the G \sharp courtesy accidental. It is in VS2.

No. 27

17.3, 65.3[r] PIANO, r.h. VS1 lacks the B \flat courtesy accidental. It is in VS2.

41.1, 89.1[r] PIANO, r.h. VS1 lacks the C \sharp courtesy accidental. It is in VS2. The editor of VS2 did not add the courtesy accidental at the analogous m. 137.1 (Edn supplies it).

No. 28a

62.5, 104.5[r],
146.5[r] PIANO, r.h. VS1 lacks the E \sharp courtesy accidental. It is in VS2.

76.1, 118.1[r],
160.1[r] PIANO, r.h. VS1 lacks the E \sharp courtesy accidental. It is in VS2.

84.1, 126.1[r],
168.1[r] PIANO, r.h. VS1 lacks the E \sharp courtesy accidental. It is in VS2.

84.6, 126.6[r],
168.6[r] A VS1 lacks the E \sharp courtesy accidental. It is in VS2.

No. 29

13.3 BASS VS1 lacks the A \sharp courtesy accidental. It is in VS2.

19.2 S, A,
PIANO, r.h. VS1 lacks the B \sharp courtesy accidentals. VS2 adds courtesy B \sharp 's for Soprano and Alto, but also a clearly erroneous B \sharp for the piano. VS2 does not have courtesy naturals in analogous No. 1, mm. 30 and 55 (Edn supplies them).

31.1 ALTO VS1 lacks the F \sharp courtesy accidental. It is in VS2. VS2 does not have a courtesy accidental in analogous No. 1, m. 71 (Edn supplies it).

EARLY PRESS REVIEWS

The reviews from the *Times*, *The Athenæum*, the *Musical Times*, and *The Year's Music 1897* are available on the Savoy Opera Reviews website,¹ maintained by Helga J. Perry. These transcriptions are by Ms. Perry, with corrections by Marc Shepherd.

The reviews from the *Pall Mall Gazette* and the *Musical Standard* are transcribed from the Sir Arthur Sullivan Society's centenary booklet, *The Grand Duke: 1896–1996* (pp. 1–2 and 19–21 respectively).

The review from *The Illustrated London News* is from a copy in the editor's collection.

The Times

SAVOY THEATRE. *The Times* 1896 March 9 34833:7, col. 5 [unsigned review]

The welcome accorded to a new Gilbert-and-Sullivan opera increases, perhaps not unnaturally, with each member of the famous series, and its warmth is all the greater on account of the regrettable intermissions in the partnership. But the former works themselves are, as usual, the severest critics of the newer; and, in the case of the opera produced on Saturday night, the recent revival of the best of the whole set inevitably provokes awkward comparisons. *The Grand Duke* is not by any means another *Mikado*, and, though it is far from being the least attractive of the series, signs are not wanting that the rich vein which the collaborators and their various followers have worked for so many years is at last dangerously near exhaustion. This time the libretto is very conspicuously inferior to the music. There are still a number of excellent songs, but the dialogue seems to have lost much of its crispness, the turning-point of what plot there is requires considerable intellectual application before it can be thoroughly grasped, and some of the jests are beaten out terribly thin. There is doubtless much still to be made out of the time-honoured jokes on the parsimonious disposition of the smaller German Courts; but to occupy the greater half of an exceedingly long act with virtually nothing else is surely a mistake on Mr. Gilbert's part.

The less intricate conditions of the "statutory duel" which provides the sub-title for the piece are that the combatants settle their differences by means of drawing cards; the holder of the lower card forthwith becomes civilly dead, and the survivor takes over his responsibilities, including his poor relations, and generally steps into his shoes. After two such encounters, the leading actor in the theatrical company of Speisesaal succeeds to the position, first of his own manager, and shortly afterwards to that of the Grand Duke, who, hearing of a conspiracy to blow him up, is only too ready to arrange that, while he draws a king, the comedian shall draw an ace and enter into his dignities. As the actor is on the eve of marriage with the soubrette of the troupe, and as a rule has been passed that stations about the Court shall be distributed to the company according to professional position, the leading lady, with feigned reluctance, feels bound to undertake the part of the Grand Duchess; the elderly *fiancée* of the real Grand Duke insists on being transferred to the new ruler, and finally the Princess of Monte Carlo, to whom the Duke was betrothed in infancy, turns up unexpectedly and establishes her prior rights. The resuscitation of the manager and the Grand Duke is contrived by the discovery of a rule that the ace shall rank as

¹ <http://www.savoyoperas.org.uk/duke/>

lowest card of the pack, and of course the various ladies, some of whom appear to have been actually married to the actor, find suitable partners before the fall of the curtain.

Though there are next to no topical allusions, the dialogue has a considerable number of whimsical ideas, and when these have been brought nearer to each other by the compression of much that makes the first act and the latter part of the second seem a little tedious, their effect will, no doubt, be increased. "Drains that date back to the reign of Charlemagne" is a phrase that deserves to pass into the language; the ceremonial observed by the seven chamberlains, and their costumes, carefully graduated in the matter of ornament according to their official rank; the adoption of Greek costume by the actor-duke and his Court, he himself appearing in a splendid Louis XIV wig; and the "job lot" of noblemen, hired from a Jew costumier by the Prince of Monte Carlo – these are among the best things in the piece.

It is a good many years since the composer has given us anything so fine as the opening chorus of the second act, with a sham-Greek refrain, a melody so spontaneous, dignified, and original that it seems hardly suited to its surroundings, or to the taste of most of the audience. From this point, up to and including the tuneful song in which the herald introduces the Prince of Monte Carlo, is, musically speaking, the best part of the work; the actor-duke's exceedingly funny song about the manners and customs of ancient Greece, the clever duet in which the "leading lady" gives her "notion of a first-rate part," her *scena* "So ends my dream," written in evident imitation and derision of the conventional operatic aria of the last generation, and the elderly baroness's drinking song, which sets out with a reminiscence of the Irish tune "Kate Kearney," are all certain to be popular. The first act contains a number of pretty choruses, some concerted vocal numbers as effective as usual, and a capital march of the chamberlains, all neatly finished and in strict conformity with the pattern established for such things a good many years ago. That form of instrumental humour, in which Sir Arthur Sullivan has delighted ever since the famous "bassoon joke" in *The Sorcerer*,¹ finds excellent opportunity in a song in which the grand duke describes his ailments, to the accompaniment of some orchestral symptoms so realistic as to be almost painful. After the entry of the Monte Carlo family in the second act the music is of slighter importance, and the prince's song, in the course of which a roulette table is produced, makes remarkably little effect. The overture consists of a string of tunes that are likely to be most popular.

The "topsy-turvy" element that is looked for in Mr. Gilbert's work is provided by the curious expedient of giving the part of the leading lady of the theatrical company, an English comedienne, to a foreign singer, whose broken English is to be taken as representing the broken German of the English performer in a German company. The thing is a little hard to realize, but as the pretty broken English of the singer was greeted with roars of laughter the curious device must be considered successful. The distinguished Hungarian soubrette Mme. Ilka von Palmay, who made her first appearance in London last summer with the Saxe-Coburg Company, has considerably improved and toned down her method, or possibly she is fortunately hampered by her incomplete command of English. Her voice, though far from pleasing, is used with much art, and her delivery of the song in the second act, with its cantabile beginning and brilliant close, fully deserved the encore it received on Saturday. Her resources were fully equal to the scene in which she gives a burlesque specimen of tragic acting, and throughout the second act at least she was entirely successful.

¹ Presumably a reference to the use of the bassoon in Mr. Wells's patter song, though it is surprising to learn that this was ever considered "famous."

Miss Florence Perry, who must be warned against a growing tendency both to force her small voice and to overact, wins much approval in the part of Lisa; Miss Emmie Owen makes the most of the small part of the princess; and Miss Rosina Brandram is as artistic as ever in the part of the baroness, adding yet another to her series of careful portraits of elderly and amorous ladies. Mr. Rutland Barrington, on whom, as now usual, falls the chief burden of the piece, is intensely funny as Ludwig, more especially in the absurd costume of the second act, of which the most is made. Mr. Charles Kenningham sings the part of the manager with much care, but spoils it by exaggeration of gesture. Mr. Walter Passmore, in the character of the stingy and dyspeptic grand duke, comes nearer to Mr. Grossmith's level than he has done yet, and his delivery of the songs is in some respects very good. The capital song in which he is obliged to keep back a sneeze until his handkerchief is pompously handed from the "Acting-Temporary-Sub-Deputy-Assistant Vice-Chamberlain" to his superior, and so with much state from one of the seven officials to another, was received with much enthusiasm.

Mr. Scott Fishe is an excellent Prince of Monte Carlo; but the effect of his roulette song is thrown into the shade by the herald's song with chorus, one of the most taking things in the opera, in which Mr. J. Hewson was deservedly encored. Mr. Scott Russell was successful as a notary with the engaging name of Dr. Tannhäuser, and the quintet in which he took part in the first act was encored. The same compliment was bestowed on Mr. Barrington's two songs, the first of which relates the awkward effects of carrying out too faithfully the rule of the secret society which orders the consumption of a sausage-roll as the sign of confederacy; on Lisa's pretty song, in which she commends the faithless Ludwig to her rival's care; on the soprano *scena* already mentioned; and on the herald's song.

The chorus and orchestra are excellent as usual. On Saturday night the opera was conducted by the composer, and went without a hitch of any kind; and the famous Savoy triumvirate were called and warmly applauded at the end. The scenery, dresses, and mounting are as usual irreproachable, and the street perspective in the first scene is one of the most successful things of the kind ever seen on the stage.

Pall Mall Gazette

The Grand Duke at the Savoy: The New Gilbert–Sullivan Opera. *Pall Mall Gazette*, 9 March 1896

When the last of the Gilbert–Sullivan operas, *Utopia, Limited*, was produced, it became more or less the fashion to say that the humour of the famous series was practically worked out. Gilbert, it was murmured, had no new jest, Sullivan had no new melodies. The public, in a word, was satiated with the goodness of the fare provided for it; it asked for something more rank, more common, and would have welcomed in place of *Utopia*, the more flashy attractions of *La Fille de Madame Angot* or *Olivette* with rapture and joy. We are, therefore, curious to note what the public reception of yet another work from these two eminent pens, *The Grand Duke*; or, *The Statutory Duel*, will be, after the long interval of silly burlesques and aimless musical excursions of a lighter kind.

For the fact is that *The Grand Duke* may claim to stand in the first rank of comic operas. It has the best qualities of the best of them. Never was Mr. Gilbert more humorously or more audaciously inspired; never has Sir Arthur Sullivan better proved the fineness of his sense of melody, his instinct of musical humour, his sentiment for the orchestra. Yet because, poor men! they have written thirteen operas, they are made, by a certain critical section of the public, to endure the penalties of their endless inspiration, and at the hands of this body work is indulgently

praised which, written sixteen years ago, would have been received with probably the same rapture as greeted the advent of *Pinafore*. We make these remarks in self-defence; for we have no intention of confounding the past with the present, or of judging the new opera out of a kind of cumulative experience, deducible from our knowledge of its thirteen predecessors.

There is no necessity for describing Mr. Gilbert's admirably ingenious plot in great detail...from end to end, the writing is strong and witty: the prose is rhythmical and full of natural swing; and the lyrics and patter verses could not be bettered for their purposes.

To turn to Sir Arthur Sullivan's music, it would be easy to take number by number, and to label each with appropriate epithets. That would, however, scarcely convey any general impression of a work which possesses a very strong character that pervades it throughout as a kind of quality. We prefer to state our general impression, illustrating it at intervals by particular instances. The first act is a miniature masterpiece of musical merriment. It is like Shakespeare's Fenton; it "smells of April and May, it talks of holiday, it has eyes of youth." The level is singularly smooth; from chorus to madrigal, from madrigal to mad eccentricity, from sad solo to paeans of joy, there is the same element of vital delight and of movement, as it were, of particle within particle, like the movement of the atmosphere on a summer's day. The musically described secret sign of the "Sausage Roll" – the sign of brotherhood in conspiracy – an "Allegro marziale e misterioso," has the broad elements of the most laughable burlesque combined with so rare a refinement, that one's laughter is ever upon the edge of gravity, yet ever rebutting and defeating gravity so victoriously that laughter here attains a responsibility which belongs to it rarely in the range of humour. The dancing duet between the Baroness von Krakenfeldt and the Grand duke has a broader sentiment, and the melody is rightly more obvious; but it is none the less charming, humorous, and melodious music. The sudden solo – as in that exquisite passage, "My Lord Grand Duke, farewell," a brief page of mock pathos written with the artfullest simplicity – now broadening into triumphant concert (as in the humorous "Sing hey the jolly jinks of Pfennig-Halbpennig,") that one is bewildered by their ever-complex yet ever-simple aim. We specially note the madrigal of the first act, which is a noble example of part writing.

Of the second act we may speak more briefly, but, we think, more concisely. With one momentary swing out of its high achievement – we mean the episode of the roulette table – it rises musically to a level of rare musical humour that must always be artistically memorable. This is the pure champagne of music. We are sure that no sensible person will misunderstand our meaning; nor are we attempting to place Sullivan in any list of musicians; but we deliberately say, after careful consideration, remembering our Audran, our Planquette, yes, our Auber and our idolized Offenbach, that since the death of Mozart, Sullivan alone could have written an act so full of the very essence of musical humour as this act contains. Humour is vital; it springs, it flies, but it must also be technically excellent, and, for music, musically informed. Every one of these qualities is fulfilled in four-fifths of this act, from its noble, austere, yet most laughably humorous opening chorus, past that exquisite song, "Take care of him," with its variety of lovely half-closes; the song "All is darkness," with its refined double sentiment; the melody, "The Prince of Monte Carlo" – a height in the more farcical side of musical humour, which marks the summit of Sullivan's work in this province – to the final gay chorus, thronging with harmonies, with happy bells and with reckless enthusiasm. Let so much suffice.

The singing, playing, and acting were alike admirable. One word, the best we can give her, will suffice for Mdme. von Palmay, the leading soprano, who took the part of Julia – she has genius. Her humour is delightful; her action and movement are enthralling; her voice is singularly melodious; and her acting is superb. Her soliloquy in the second act is quite masterly. Mr. Rutland Barrington as Ludwig, the leading comedian of the theatrical troop [*sic*] in the opera, bears the brunt of the work on his broad shoulders; and he has never before shown so solid and so de-

lightful a humour; his mere appearance in Greek costume and a Louis Quatorze wig should make the fortune of the piece. Miss Rosina Brandram was more charming than ever; Miss Florence Perry was exceedingly attractive; Miss Emmie Owen was most pleasant; Mr. Hewson, as the Herald, made a decided hit; and Messrs. Scott Russell and Charles Kenningham were not a shade below their well known and admirable standard. The chorus and orchestra could not have been improved. Great is the glory of the Savoy, and great the honour and glory of the delightful artists of *The Grand Duke*.

Musical Standard

The New Savoy Opera. A Gilbert and Sullivan 'Ghoest'? *Musical Standard*, [date?]¹

It is absurd, of course, to expect a mine to be workable for ever, and it is equally absurd to pretend that one can observe no falling off in the quality of the precious stones brought to the surface. They may be beautiful compared to glass but they are not what they were, nor are they found in such large quantities. We did not attend *The Grand Duke*, produced at the Savoy Theatre last Saturday, with any hope that a new vein had been found in the Gilbert–Sullivan mine, but all the same there was a sense of disappointment in the evident fact that the mine is giving out.

In Mr. Gilbert's libretto one of the characters, for the sake of rhyme, pronounces ghost as ghoest, and we may be pardoned if we call the *Grand Duke* a 'ghoest' of Gilbert and Sullivan; it is a robust and convincing 'ghost' but still a ghost for all that. We are not sure whose is the fault. Mr. Gilbert is more Gilbertian than ever, and Sir Arthur Sullivan is more Sullivanesque than ever. They have studied their former selves, as if in a looking glass whose surface is not true – and the result is something of a distortion. Can it be, however, one asks oneself in all sincerity, that the taste for the peculiar bitter-sweet of Gilbert and Sullivan opera has died from a want of sustenance, never to be brought to life again? One thinks of *The Mikado* as an answer, and many fresh, original melodies spring to mind and many witticisms still tickle one's sense of humour. One thinks of *The Grand Duke* and one is only dimly conscious of melodious music (a quite different thing to melody) and of a witticism which, like some of the silver work of the East, is beaten out to a marvellous thinness.

Almost, too, the present work is an essay in the methods by which Gilbert and Sullivan produce their effects; it is, as it were, the theory of Savoy opera, founded on the more spontaneous success of the past. The librettist becomes tiresome in his dialogue: the funny effect of incongruously pompous language grows wearisome to the ear and mind; and the 'topsy-turvey' of the whole something of an infliction. The range of satire is small; and we thought we detected a note of commonness and vulgarity, which was not to be heard in Gilbert's former work. For instance, the song in which the Grand Duke describes the symptoms of the disease as 'jim-jams' contains several very nasty lines, and in other places in the libretto, notably in the 'sausage roll' episode, the jokes are decidedly common. Sir Arthur Sullivan, too, has coarsened his methods, mainly by drawing himself on a larger scale than life; his orchestral humour, which used to be so delicate, is now of the kind that the gallery and pit can readily understand: of a kind that even a music hall audience could grasp.

¹ Neither of the sources that mention the review (Allen or the Sir Arthur Sullivan Society pamphlet) provide a date. The title of the review is given in Allen (p. 415).

The full title of the opera is *The Grand Duke; or, The Statutory Duel*. It is the second title that has spoilt the opera in many ways. The idea of deciding the duel by the combatants drawing cards, the lowest of which shall be accounted legal death, is happy enough:

The winner shall adopt
The loser's poor relations—
Discharge his debts,
Pay all his bets,
And take his obligations.

It may be imagined that this leads to much Gilbertian fun, but the machinery of the duel, and the situations arising from it, are so complex that we doubt if half the audience really understands the plot. Besides, though it is laid down that the winners have to take all the obligations of [the] losers on themselves, this is not made much of except with regard to the elderly woman whom the ultimate winner of the duels, Ludwig, is obliged to wed because she was the affianced bride of the loser, the Grand Duke Rudolph. It seems to us that Mr. Gilbert has missed such fun as lay in the main idea by making Ludwig start quite a new régime, without attempting to take the obligation of the Grand Duke upon his shoulders; the same situation is worked out very much better in Mr. Anthony Hope's *The Prisoner of Zenda*, or, rather, in the dramatic version of the story, in which real humour is extracted from the hero's attempt to play the king and observe the rigid etiquette of the court. Then, again, the subsidiary humour of the libretto is thin, very thin. We have all heard of the parsimonious sordid comedy of small German courts (Thackeray had much to say on the subject) and we grow a-weary of too vigorous beating out of an attenuated joke (in Germany no doubt this part of *The Grand Duke* will be very popular, and perhaps the author had an eye on the audiences in the Fatherland)....

Mr. Gilbert is decidedly at his best in the first half of the second act, when we have left the tiresome statutory duels and sausage rolls far behind us. Ludwig's song, descriptive of his attempts to inaugurate his reign by introducing Greek dress, and the obvious (rather too obvious!) disadvantage of that scanty attire; the arrival of the Prince of Monte Carlo with his retinue of a 'job-lot of second hand nobles'; and before that, the scene between Ludwig and the English actress in which she tells us how she would act the part of the wife to the Grand Duke, are Gilbert almost at his best.

Sir Arthur Sullivan's work is perhaps on a higher level than his collaborator; that is to say it never falls to as low a level. The patter songs are of the pattern to which we are accustomed from Sir Arthur, and the same may be said of the choruses. There is much absolute beauty in the work, but – and so big a but! – the invention of themes is poor, comparatively speaking. We have a sentimental Sullivan, a dexterous weaver of patter songs, an orchestral buffoon and a clever musician, but we do not get Sullivan of the Savoy, except as we have already pointed out, when he gives a distorted reflection of himself. In *The Mikado*, for instance, there were songs which could not have been written by anyone but Sullivan – they were original, individualistic and quaint. There are attempts at the same thing in *The Grand Duke*, but they are not much more than attempts. On the other hand the composer has introduced a new form of humour (taken from *Die Meistersinger*) in the manner in which he ridiculed the old-fashioned aria of the old-fashioned opera. The effect is really intensely funny, but the audience, as a whole, were quite incapable of grasping this kind of musical fun, and they applauded it from a real appreciation of the ritournelles and did not laugh at all. The quintet 'Strange the views some people hold' in which the duel by cards is extolled, is a wonderful bit of musical humour – an exact copy, in all seriousness, of the regulation operatic quintet. And then the character of the music is so entirely

at variance with the words sung that we really get musical humour of an ironic sort – the audience swallowed it as pure music and insisted on an encore. Then the opening chorus of the second act is actually beautiful as music, almost too good for comic opera. In fact in the second act we get the best work of Gilbert and the best work of Sullivan. Song after song is good here, and we must call attention to Lisa's 'Take care of him – he's much too good to live', in old aria form – with a delightful ritournelle at the end of each verse.

On the whole Sir Arthur Sullivan has done better than his librettist, and perhaps would have done better still if he had not been dulled by that sausage roll; for in spite of the fact that there is nothing like the same originality as is to be found in his earlier scores, the music of *The Grand Duke* is melodious, bright and interesting and at times quite beautiful. If the opera could only be compressed, for it becomes very wearisome in places, we should have little but praise to give it; for indeed one does not criticise *The Grand Duke* from the standard of ordinary comic opera, to which it is immensely superior, but from the past achievements of Gilbert and Sullivan.

The performance, of course, was characterised by all that care for detail which we expect at the Savoy, where the prince of stage managers, Mr. W. S. Gilbert, reigns supreme. The acting of the chorus gives wonderful life and go to the production, and nowhere, not even at Bayreuth, is the like to be seen. The histrionic success of the piece is the English actress, Julia Jellicoe, of Mme. Ilka von Palmay, the talented lady who made her first appearance here with the Coburg Troupe last year. It was a whimsical idea to make the Germans in the opera speak pure English, and to give the part of the Englishwoman to a German singer. Besides its 'topsy-turvyness' there is a practical ingeniousness in the idea, because if Julia Jellicoe had spoken English the only course would have been to make the rest of the theatrical company sing either in German or broken English, for a good deal of fun is centred round the fact that the actress is foreign. Mme. von Palmay has a pleasing voice of rare freshness, and her acting quite lifted the piece when she was on the stage. There is a great charm in all she does, a good deal because she enters heart and soul into her work, without exhibiting any of that self-consciousness which so often detracts from the convincing power of a performance. Her scene with Ludwig, in which she shows him her idea of 'a first rate part' was acted so well that the audience burst into genuine and hearty applause (we use the well known adjectives because most of the applause during the evening was somewhat lukewarm). The strange thing is that in this scene Mme. von Palmay reproduces the conventional tone of voice and gesture of the ordinary tragedy actress.

Miss Florence Perry is satisfactory as Lisa, and Miss Rosina Brandram does all she can with the regulation Savoy elderly lady, of whom we are not a little tired. Mr. Charles Kenningham has not much of a part as the theatrical manager and he did fairly well with it. But the weight of the whole piece a good deal rests on the massive shoulders of Mr. Rutland Barrington, who acts throughout with a curious appreciation of Gilbertian humour, one of the characteristics of which is a frank avowal of unreality as far as the actors on the stage are concerned. Mr. Barrington unctuously takes the audience into his confidence, and we are quite conscious he is only making a fool of himself for our benefit. Of the rest Mr. Walter Passmore is excellent as the Grand Duke, but his methods are a trifle unrefined for the Savoy. Mr. Scott Fishe makes the small part of the Prince of Monte Carlo delightfully comic.

Although we have described *The Grand Duke* as a kind of 'ghost' of Gilbert and Sullivan operas, it must be confessed that it is one of the most entertaining pieces now running in London; for two such clever men as the composer and the librettist could not possibly produce a work which should be wanting in amusing qualities. All we miss is the spontaneity which used to inform the whole of Savoy opera; in *The Grand Duke* we only get purple patches of inspiration, and the rest of the colour seems pale by comparison.



Figure 2. *The Illustrated London News* of 14 March 1896.

The Athenæum

Musical Gossip. *The Athenæum*: Journal of English and foreign literature, science, the fine arts, music and the drama 1896 March 14 3568:353 [unsigned review]

MR. W. S. GILBERT and Sir Arthur Sullivan are in partnership once more, and their latest fantastic opera 'The Grand Duke,' produced at the Savoy Theatre last Saturday evening, may be fairly pronounced of average merit. Neither in libretto or in music is it equal to 'H.M.S. Pinafore,' 'Patience,' 'The Mikado,' or 'The Yeomen of the Guard,' but it is not in the least degree unworthy either of the dramatist or the composer, there being a fairly large number of humorous lines in the book, and in the score certainly a sufficient measure of Sullivanesque music, bright and piquantly orchestrated. Among those who take part in this latest example of what is generally known as Gilbertian topsy-turvydom the most commendable are Messrs. Walter Passmore, Charles Kenningham, Rutland Barrington, and R. Scott Fishe, Mesdames Ilka von Palmay and Florence Perry, and Miss Rosina Brandram. The scenes and costumes are excellent in a pictorial sense.

The Illustrated London News

"THE GRAND DUKE," AT THE SAVOY. 1896 March 14: p. 327 [unsigned review]

On Saturday night, March 7, the new Gilbert-Sullivan opera was produced, after too long and interval, before an audience literally bursting with fervour and enthusiasm at the Savoy Theatre. Nor was that enthusiasm by any means undeserved. Never was Mr. Gilbert finer in the acrimony, the subtlety, the literary incisiveness of his wit; never so complexly simple in his plot, so ready with endless dramatically humorous situations. Never either, was Sir Arthur Sullivan more attuned to the wit of his colleague, more inspired by the comic Muse herself, more inexhaustible in his novel combinations or in the refinement of his orchestration than upon the occasion of his latest opportunity. Therefore was the enthusiasm justified, as we shall further attempt to show.

In some quarters there has been a certain complaint that the plot of the new piece is not direct enough—is not, in fact, easy enough to understand. The gentlemen who make such a complaint find themselves, in Mr. Gilbert's own phrase, "unequal to the pressure of the conversation," a disability which they also find "extremely annoying." From this complaining crowd we beg leave entirely to dissent. All Mr. Gilbert's plots require some attention; and we fear that the present grumble has arisen from the sad but customary baldness of incident to which London has been made used during the past two years of blank musical comedy. The new plot is direct enough. It depends upon the existence of a law which runs from century to century, but, if allowed to lapse at the end of any hundred years, lapses altogether. This is the law of the "statutory duel," by which bloodshed in duelling may always be avoided. The combatants in this event draw cards from a pack; the drawer of the highest card wins, and, as a consequence, has to accept all the natural and other responsibilities of his opponent, who becomes civilly dead until the law should lapse, if it ever should lapse. The opera opens when the century in which the law is valid has but a day to run. At Speisesaal, the capital of the Grand Duchy of Pfennig-Halbpennig, a theatrical troupe has arranged a plot to dethrone the Grand Duke and place the manager of the troupe in his place. By inadvertence the leading comedian lets the Grand Duke's detective into the secret. Only one course is open: the manager and the leading comedian must fight a "statutory duel"; the survivor must obtain pardon by turning King's evidence; the other is already civilly dead for

twenty-four hours. They fight; the leading comedian wins. He flies to the Grand Duke to “peach,” and finds that potentate not aggressive, but afraid of being blown up. He at once suggests that they should fight a duel, whereby the Grand Duke should become civilly dead, and he himself take the burden of explosion on his own shoulders. This is done; and, by pre-arrangement, the leading comedian wins, and at once meanly renews the statute for another century. Here the fun begins—if we may say so—in earnest. The comedian is already married; but, inasmuch as his manager has a leading lady who is engaged to play all the leading parts of their performances, the comedian, in his undertaking his victim’s responsibilities, has to marry her also. The Grand Duke, again, is engaged to two ladies: one of these the comedian has already married, and is about to marry the other when his game is suddenly concluded by the announcement that he has really lost all the duels, as in drawing the ace on each occasion he drew, not the highest, but the lowest card. But the twenty-four hours are over; the statute is extinct, and every Jack marries his Jill. How the leading comedian dresses his whole court in Athenian robes and leads them through endless varieties of fantastic fandangos we have not the space here to describe. Let it suffice to say that, throughout, Mr. Gilbert’s wit runs riot, and is always keenly tempered by a strong literary quality.

Sir Arthur Sullivan’s music is, from beginning to end, full of that instinctive sense of humour, combined with that consummate knowledge of technical effects, which we have long learned to associate with his name. The first act contains charming numbers, finely various and appropriate. The burlesque conspiracy song, “By the mystic regulation of our dark Association,” is a really wonderful mingling of the serious and the comic; the duet between the Baroness von Krakenfeldt and the Grand Duke is merriment in essence; and all the musical incidents attending the entrance of the Grand Duke are examples of boundless humour and resourceful skill. The madrigal, too, is extremely beautiful. But it is in the second act that Sir Arthur’s genius is peculiarly manifested. Here one drinks in the music as one drinks effervescent wine. The great opening chorus is scarcely over when passage after passage of delicious melody, of sprightly humour, of original thought pours forth. Lisa’s lovely song “Take care of him” is followed by Julia’s exquisite “Broken every promise,” and that by melodious dance and song till the act closes in a whirling world of gaiety. Take it all in all, we are of the opinion that, among the stupendous list of fourteen operas written in collaboration with Mr. Gilbert alone, the new score may rank as the highest point of Sullivan’s achievement. The orchestration of the second act is of a masterly kind; and Sir Arthur Sullivan has here surpassed himself.

The performers, it is not too much to say, are worthy of their task. Madame von Palmay, as the “leading lady of the theatrical troupe,” acted and sang superbly; she at one bound achieved a great London reputation. Miss Florence Perry as Lisa and Miss Emmie Owen as the Princess of Monte Carlo were both charming. Mr. Rutland Barrington, as the “leading comedian” Ludwig, surpassed himself both in his humour and in his appearance; while Messrs. Scott Fishe, Scott Russell, W. Passmore, and C. Kenningham were each, in his way, admirable. Miss Brandram could not have been bettered; and chorus and orchestra worked with an energy which was perfectly justified by their complete success.

Musical Times

SAVOY THEATRE. *The Musical Times* 1896 April 1 37 (638): pp. 239–240 [unsigned review]

MR. W. S. GILBERT must be conscious that his enforced bondage to a method has at least one advantage. We say enforced bondage because the public have shown ere now that they resent any effort on his part to abandon topsy-turveydom – to deal with events and circumstances as with pyramids standing on their base and not their apex. The structure of a Gilbert libretto must always rest upon its apex, and the advantage to which we have referred lies in an opportunity of showing that the dramatist's skill and resourcefulness are equal to any demands. Mr. Gilbert has applied his topsy-turvey method in a dozen different directions, with nearly uniform success; in "The Grand Duke" (produced on the 7th ult.) we see him exercising a familiar art upon still fresh matter amid peals of approving laughter. In most of his works it is easy to detect a deeper purpose than that of exciting mirth by verbal dexterity and quaint conceits. Mr. Gilbert is a satirist, and in his latest piece he proclaims that real Courts and sham Courts – the histrionic appliances of the palace and of the theatre – are pretty much alike and even interchangeable. All things, in fact, are reduced to mere "play-acting," and the exalted personage with most opportunities is merely the "star" of a company. Mr. Gilbert delights to poke fun at the supers and walking gentlemen on the boards of the Royal Court Theatre he sees so clearly, and here gives his legitimate *Grand Duke* a train of seven chamberlains.

The *Grand Duke* communicates only with the *Lord Chamberlain*, and a request for snuff-box or handkerchief descends through all the seven grades of flunkeydom, the thing asked for, supplied by the lowest official, passing upward with like ceremony. Again, when the *Prince of Monte Carlo* comes on a visit to the *Grand Duke* he brings a "job lot of second-hand nobles" hired of an agent, costumes and all, at eighteenpence a day each. These personages, who strongly suggest Richardson's Show, are inspected by the *Prince*, and also harangued: "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." The gestures are then practised. All this is fair fun, but, of course, the same weapon might be directed against anything that in life is picturesque and otherwise useful. Mr. Gilbert gets the true Prince off the throne and substitutes a player by a process quite characteristic of his humour. He invents an amazing statutory duel and then contrives that the reigning *Duke* should encounter a son of Thespis, lose the fight, and be superseded.

Upon the groundwork thus laid down the author runs *amok* of imagination. Wild extravagances, odd conceits, strange characters, stranger circumstances are mixed up in the most fantastic way, and one must laugh with the rest, however disposed to be critical. We cannot here tell the story or discuss the incidents and situations, but it should be said that the last act, as often the case in Mr. Gilbert's pieces, is dramatically weak and unduly spun out. We understand, however, that the book has undergone revision since the first performance, and it would now be unsafe to point out specific faults.

The position of Sir Arthur Sullivan in relation to these Savoy operas is even more difficult than that of his colleague. Mr. Gilbert has a boundless field in which to gather materials for treatment of a nature not unlimited, but the composer is restricted all round. He has to write for singers who cannot "go anywhere and do anything"; his orchestration must be chiefly in the nature of simple accompaniment, and the contour of his pieces, their rhythms, &c., are all restricted. The wonder, therefore, is that the music of any one opera does not more closely resemble that of any other than is actually the case. Happily, Sir Arthur Sullivan has a keen sense of

humour and a deft way of expressing it withal. This is an important advantage, humour being a salt of powerful savour, able to make appetising that which, without it, might be somewhat insipid. The gain from humour in the present case is very considerable, and appears at a score of points in the work. For example, in the solo with chorus, "By the mystic regulation," the music, for all its lilting rhythm, is as droll as the direction, *Allegro marziale e misterioso*. Of a different character is a quintet, "Strange the views some people hold." A light accompaniment attends this, and there are other modifications of the regulation madrigal. But it is none the less a charming piece on that account – one which the composer, showing signs of haste elsewhere, has treated quite carefully. The two numbers mentioned above may stand each for a numerous class, regarding the other bulk of which particulars are scarcely needed. It would be easy, of course, to write at length upon the musicianship which knows how to be simple and amusing without a touch of vulgarity, but that is a merit long since recognised in the Savoy operas. The great point for a public wishing to be entertained by comic opera is that here they have the best thing going of the kind, and, especially, music so adapted to text and situation that its fitness seems to be intuitive; so light and pretty, yet so varied, that the ear cannot weary, and bearing on every page the impress – which many feel who cannot intellectually perceive – of high artistic gifts so used to a modest end as not to be degraded. The work, splendidly mounted and carefully performed, owes much to the leading artists – Mesdames Ilka von Palmay, Emmie Owen, Rosina Brandram, and Florence Perry; Messrs. Walter Passmore, C. Kenningham, Rutland Barrington, Scott Russell, and Scott Fishe.

The Musical Times 1896 July 1 37 (641): 463, col. 1, paragraph 3 [unsigned news report]

MESSRS. GILBERT AND SULLIVAN's opera "The Grand Duke" is proving a source of attraction at the Theater Unter Den Linden, in Berlin. The libretto, it is true, partly on account of its weak German translation, and partly, no doubt, owing to its subject, is meeting with but qualified appreciation, but there can be no question as to the latter being accorded with a full measure to the music, both by the general public and by the critical voices in the press. "The music," says the *Allgemeine Musik Zeitung*, "is of an exceeding gracefulness, full of *finesse* in its invention and attractive in its instrumentation." Again, in the *Neue Musikalische Presse*, we read "After the ever-recurring valse and polka measure of our own recent operetta productions, it was a refreshing experience to listen to this music. Sullivan's *couplets* at once attract attention by the originality of their rhythm, his choruses by their harmonic beauty. The work once more contains a finely wrought quintet, which, however, demands better interpreters than are to be found amongst the general run of operetta companies."

The Year's Music 1897

Two unsigned reviews from *The Year's Music 1897*, being a concise record of British and foreign musical events, productions, appearances, criticisms, memoranda, etc. London: J. S. Virtue, 1897. pp. 127 and 129–136.

OPERA IN 1896: COMIC OPERA. (p. 127)

Another work has been added to the long list of Messrs. Gilbert and Sullivan in the "Grand Duke, or the Statutory Duel," which was produced at the Savoy on the 7th March. Mr. Walter Passmore was good in the title *rôle*, while Mr. Rutland Barrington was at his best as Ludwig. The part of the English actress, Julia Jellicoe, was most excellently interpreted by Madame Ilka von Palmay. She is seen at her best, both in the second act, in which she describes how she would treat a rival, and later, when her vocal powers are brought out in a clever song beginning "Broken every promise plighted." Miss Florence Perry was charming as Lisa, and sang "The die is cast" and "Take care of him" most effectively. The other *rôles* were well sustained by Miss Rosina Brandram and Miss Emmie Owen, and Messrs. Scott Russell, Scott Fische and Jones Hewson, the latter singing an excellent song, "The Prince of Monte Carlo," when he enters as the Herald. The orchestra, under the composer's *bâton* for the first night, did full justice to the accompaniments. The rest of the week it was led by M. François Cellier. The most important numbers, musically speaking, are a beautiful quintet in the first act, and the Greek chorus in the second act.

OPERA IN 1896: "THE GRAND DUKE, OR THE STATUTORY DUEL." (pp. 129–136)

On March 7th, the above opera by Messrs. Gilbert and Sullivan was produced at the Savoy Theatre. A rough line of the plot will enable the work to be understood. The scene of the first act is laid in the market-place of a little German town, and there is a conspiracy on foot to depose the Grand Duke and elect in his place Ernest Dummkopf, the manager of a theatrical company. The Duke is a parsimonious contemptible little beggar, and on the suggestion of Ludwig, the leading comedian, consents to efface himself for twenty-four hours by fighting a statutory duel, which is accomplished by means of cards, he who draws the lowest being considered legally and technically dead, while "the winner must adopt the loser's poor relations, discharge his debts, pay all his bets, and take his obligations." To make the combat a certainty, each puts a selected card up his sleeve, and the quarrel and duel take place as arranged, Ludwig finds himself installed as Grand Duke, whereupon he renews the duelling act for another century, by which means he will retain his newly acquired position. His most embarrassing obligations are caused by the aspirants for his hand and heart. Ludwig had that morning married Lisa the soubrette, and when named Grand Duke, he announces to the company that the Court appointments will be given out according to professional position, and Julia, the "haughty Londoner," and *prima donna* of the troupe, claims the part of the Grand Duke's wife; because, though marriage contracts are very solemn, dramatic contracts are even more so. Ludwig and Julia being married, the Baroness Krakenfeldt, previously betrothed to Duke Rudolph, claims to be his consort, as in taking over Rudolph's responsibilities she is the most overwhelming of them all. So Ludwig has wife No. 3, and No. 4 comes on the scene in the person of the Princess of Monte Carlo, to whom Rudolph was betrothed in infancy, and who, therefore, has a prior claim. At this juncture, the notary announces that the law forbids the banns, as on reference to the Act he finds it expressly laid down that the ace shall count as lowest, so that it is Ludwig who should be dead and not Duke Ru-

dolph. As the Act expires that day at noon, Ludwig comes technically to life again, and every Jack pairs off with his Jill, each to have a pretty wedding.

PRESS OPINIONS.¹

"The Grand Duke" is not by any means another "Mikado," and, though it is far from being the least attractive of the series, signs are not wanting that the rich vein which the collaborators and their various followers have worked for so many years is at last dangerously near exhaustion. This time the libretto is very conspicuously inferior to the music. There are still a number of excellent songs, but the dialogue seems to have lost much of its crispness, the turning-point of what plot there is requires considerable intellectual application before it can be thoroughly grasped, and some of the jests are beaten out terribly thin. . . . Though there are next to no topical allusions, the dialogue has a considerable number of whimsical ideas, and when these have been brought nearer to each other by the compression of much that makes the first act and the latter part of the second seem a little tedious, their effect will, no doubt, be increased. . . .

It is a good many years since the composer has given us anything so fine as the opening chorus of the second act, with a sham-Greek refrain, a melody so spontaneous, dignified, and original that it seems hardly suited to its surroundings, or to the taste of most of the audience. From this point, up to and including the tuneful song in which a herald announces the Prince of Monte Carlo is, musically speaking, the best part of the work; the actor-duke's exceedingly funny song about the manners and customs of ancient Greece, the clever duet in which the "leading lady" gives her "notion of a first-rate part," her *scena* "So ends my Dream," written in evident imitation and derision of the conventional operatic aria of the last generation, and the elderly baroness's drinking song, which sets out with a reminiscence of the Irish tune "Kate Kearney," are all certain to be popular. The first act contains a number of pretty choruses, some concerted vocal numbers as effective as usual, and a capital march of the chamberlains, all neatly finished and in strict conformity with the pattern established for such things a good many years ago. That form of instrumental humour, in which Sir Arthur Sullivan has delighted ever since the famous "bassoon joke" in "The Sorcerer," finds excellent opportunity in a song in which the Grand Duke describes his ailments to the accompaniment of some orchestral symptoms so realistic as to be almost painful. After the entry of the Monte Carlo family in the second act, the music is of slighter importance, and the Prince's song, in the course of which a roulette table is produced, makes remarkably little effect. The overture consists of a string of tunes that are likely to be most popular. . . . — *The Times*

Once more Sir Arthur Sullivan has demonstrated that refinement and genuine fun may be successfully blended. For the foundation of his amusing book, Mr. Gilbert seems to have taken three ideas – the foolishness of the duello as a means of settling differences, the proverbial vanity of actors and singers, and the frequently laughable court ceremonial prevailing in petty German states. No preceding Savoy opera has received better interpretation than "The Grand Duke." From Mr. Rutland Barrington, upon whom the most arduous duty devolved, to the representatives of the eccentric chamberlains and Monte Carlo nobles, Mr. Gilbert and Sir A. Sullivan could not have been better served than on Saturday. Mdme. von Palmay, by her vigorous acting, evoked exceedingly warm approval, and set the stamp of success on an impersonation that had been previously marked by captivating archness and gaiety. Miss Florence Perry sang charmingly

¹ The eight reviews that follow were evidently part of a year-end survey of commentary that appeared as part of *The Year's Music 1897*. The *Times* review is the same one quoted in full starting on p. 459.

and acted pleasingly. Mr. Walter Passmore illustrated the terror of Grand Duke Rudolph with an intensity that savoured of the tragic, and again fully warranted the favour he has so rapidly won at the Savoy. Mr. Scott Fishe and Miss Emmie Owen, the Prince and Princess of Monte Carlo respectively, though not seen until nearly the end, contrived to give individuality to the characters. Miss Rosina Brandram as the Baroness, Mr. C. Kenningham as Ernest, Mr. Scott Russell as the Notary, and Mr. Hewson as the Herald completed the highly satisfactory cast. The chorus and band exhibited their wonted efficiency. The dresses throughout were very much admired. – *The Daily Chronicle*.

If the libretto of "The Grand Duke" may be described as characteristically Gilbertian, so also is the score truly and typically Sullivan-esque. The overture calls for no special comment, being little more than an agreeable stringing together of the leading tunes of the opera, but there is an engaging charm about the opening chorus of wedding guests, and Ludwig's "Song of the Sausage Roll" is a capital specimen of the mock melodramatic. If Sir Arthur's score cannot be said – in freshness and spontaneity of melody – to rank along with the best of his comic operas, in grace, refinement, and ingenious handling of the orchestra, it will stand the test of comparison with his happiest efforts. Undoubtedly the crowning Gilbertianism of the whole production was the selection of Mdme. Ilka von Palmay, a Hungarian actress who had never previously appeared on the English stage, to fill the rôle of the English actress. Mdme. von Palmay scored one of the chief successes of the evening, and adapted herself to the traditions and conventions of the Savoy with remarkable skill and readiness. Miss Rosina Brandram sang and acted with her wonted geniality and finish in the rather thankless part of the Baroness, while Miss Florence Perry, as the ingenuous Lisa, particularly excelled in her rendering of the sentimental passages which fell to her share. Miss Emmie Owen made a sprightly Princess of Monte Carlo, delivered her dialogue with point, sang prettily and danced with her usual dexterity, while the five ladies of Dummkopf's company found vivacious representatives in Misses Mildred Baker, Ruth Vincent, Jessie Rose, Ethel Wilson, and Beatrice Perry. Of the gentlemen, Mr. Rutland Barrington and Mr. Walter Passmore were each provided with parts which suited them to perfection. Mr. Kenningham played the part of Ernest Dummkopf vigorously and brightly. Mr. Scott Russell as an excellent Notary, both vocally and histrionically; and Mr. Scott Fishe bore himself with confidence and sang with no little charm. Mr. James Hewson gained an encore for his effective rendering of the Herald's song, and the minor parts of the Viscount Mentone and Ben Hashbaz the costumier, were efficiently filled by Mr. Carlton and Mr. Workman. The scenery, for which Mr. Harford was responsible, was remarkably effective and picturesque. The dresses, designed by Mr. Percy Anderson, were both gay and becoming, while the evolutions of the chorus were performed with that inexorable precision which Mr. Gilbert alone knows how to secure, and the band acquitted themselves with distinction under the composer's direction. On the stage everything went practically without a hitch. It only remains to be added that the reception of the piece was unequivocally and enthusiastically favourable, and all were cheered to the echo. – *The Daily Graphic*.

If an amusing "book" abounding in witticisms, bright and tuneful music, exquisite dresses, and a well-nigh perfect interpretation be sufficient to ensure success, Mr. D'Oyly Carte may congratulate himself on having attained this object of managerial desires. "The Grand Duke" is certainly entitled to rank among the best of the many similar works produced upon the Savoy stage. Those who go to the Savoy doubtless prefer laughter to logic, and of the former commodity there is no lack. After a probably vain attempt to understand what it is all about, the wise spectator will give it up, and concentrate his attention on the many humorous situations that follow in quick succession, the essentially Gilbertian witticisms scattered hither and thither, the

music, and the acting, without troubling himself about the development of the plot. Doubtless, an attentive study of the libretto may serve to elucidate some points, but many might consider that a play should explain itself, without needing recourse to a book. The music is as bright and tuneful as anything he (Sir Arthur Sullivan) has done, and bears the unmistakable imprint of the hand that has written it. The clever and refined orchestration will prove a delight to musicians, and the treatment of the melodies that abound throughout, shows a practical hand. It is music that does not demand analysis, but procures enjoyment. Perfection in the matter of *ensemble* and excellence in mounting, are generally expected at the Savoy, and these are surely realised in the present instance.

Where every part is not only adequately but super-excellently filled, it becomes difficult to know where to begin praising. Madame Ilka von Palmay made her first appearance in an English *rôle*, and her success was emphatic and complete. That this lady is a born actress there can be no doubt whatever, in addition to which she is gifted with a rich, mellow voice, which she knows how to employ to the best possible advantage. Madame von Palmay was most successful in a humorously dramatic recitation, and in a pretty ballad, the latter portion of which she was compelled to repeat. Mr. Rutland Barrington has never been seen or heard to better advantage than in his present part. Miss Rosina Brandram, who seems fated to represent ladies of mature age and juvenile inclinations, was artistic as usual. Miss Florence Perry sang and acted with pleasing *naïveté* and expression. Mr. Walter Passmore's part is not as important as it might be; but he made the most of it and was irresistibly droll. Mr. Charles Kenningham and Mr. Scott Russell successfully impersonated the parts of Ernest Dummkopf and the Notary. The quaint ditty allotted to the Herald of the Prince of Monte Carlo, which promises to become popular, was declaimed by Mr. Jones Hewson, and Miss Emmie Owen bore herself well as the Princess of Monte Carlo. The general mounting confers the utmost credit upon Mr. Charles Harris and Mr. W. Harford, the scenic artist. The performance was conducted by Sir Arthur Sullivan, who was loudly cheered and called on the stage at the close, together with Mr. Gilbert and Mr. D'Oyly Carte. – *The Morning Post*.

All the features of a Gilbert–Sullivan first night at the Savoy were in evidence at the production of “The Grand Duke” on Saturday evening, except perhaps the measure of curiosity which used to give these *premières* a special zest. “The Grand Duke” is not the only work in the Savoy series which shows that the composer has few fresh materials left. A comic opera, we should remember, belongs to entertainment simply. It is not symphony or oratorio, and if it entertains, its mission is fulfilled. If the music in “The Grand Duke” does not open to us wide realms of the unfamiliar and new, what it does show is particularly good. Here we may be reminded that in a work of this kind the words and the music should be taken as one, not considered apart. Accepting that as the law of the moment, the only verdict is one of approval all round. The opera was produced in the old Savoy manner, which allows no imperfection that skill and resource can guard against. The dresses and appointments generally gave delight to the eye, while the groupings and combinations were fully worthy of Mr. Charles Harris's reputation. With regard to the performance, let note be taken of an orchestra and chorus quite up to the standard of the house, and of characters which could hardly have been in better hands. Madame von Palmay, whose *début* in English opera has long been awaited with curiosity, made a distinct success. Miss Florence Perry, engaging and efficient as usual, met with favour as the soubrette, Lisa; the Princess of Monte Carlo had an adequate representative in Miss Emmie Owen; while, as the affianced bride of the economical Grand Duke, Miss Brandram was the excellent artist we all know her to be.

The audience saw and heard very much of Mr. Rutland Barrington as Rudolph,¹ but judging by their continued laughter, not too much. Mr. Walter Passmore (Grand Duke Rudolph) might have had more to do with advantage. Mr. C. Kenningham, as a theatrical manager; Mr. Scott Russell, as a Notary; Mr. Scott Fishe, as the Prince of Monte Carlo; and Mr. James Hewson, as a Herald, were all more or less strong features in an efficient cast. Sir Arthur Sullivan conducted and supped full of honours, which were showered also upon the music, the librettist, the artists, and in fact upon everybody “concerned.” – *The Daily Telegraph*.

“The Grand Duke, or the Statutory Duel,” by Gilbert and Sullivan, was enthusiastically greeted by a crowded and brilliant audience at the Savoy on Saturday night. It is characterised by all those fascinating qualities which have given these two gifted men sovereignty over the world of comic opera. Perhaps there are fewer ear-haunting melodies in it than in the “Mikado” and a few of his earlier operas. Certainly one of the best pieces of writing Sir Arthur Sullivan has ever put into a Savoy opera is Lisa’s appeal to Julia – “Take care of him”; it provides Miss Florence Perry with her best opportunity, and this charming young vocalist, whose voice seems to be increasing in volume as well as sweetness, availed herself of the chance afforded her and secured an enthusiastic encore. The bulk of the work rests on the broad shoulders of Mr. Rutland Barrington, and with the exception of his “Pooh Bah,” it is the best part and the best thing he has done in Savoy opera. Madame Palmay’s rendering was vivid and realistic, and she established her claim in the air – “All is Darkness, all is Dreary,” which she sung [*sic*] with admirable effect. Mr. Passmore, as “The Grand Duke,” showed what a genuine sense of comedy he possesses. Mr. Kenningham acted with ease and freedom, and sang in his customary agreeable way. Miss Rosina Brandram sang and acted with that artistic finish which ever makes her acceptable. We need only mention the admirable manner in which the chorus discharged its by no means insignificant duties. The opera was conducted by Sir Arthur Sullivan, who met with a magnificent reception on taking his seat in the orchestra. Mr. D’Oyly Carte also appeared in response to the hearty calls, and there was a disposition to have on Mr. Charles Harris. – *The Morning Advertiser*.

In the new Savoy opera, “The Grand Duke,” produced with unquestionable success before a brilliant audience on Saturday night, Mr. Gilbert has for once refrained from making merry with British customs and institutions, and has gone abroad for subjects for his satire. The performance was an admirable one, particularly on the part of band and chorus and of the three leading artists. The honours of the representation were fairly carried off by Madame von Palmay, admirable both as a vocalist, an actress, and a valuable recruit to the troupe. Author, composer (who conducted), and Mr. D’Oyly Carte were called before the curtain, and “The Grand Duke” was thus auspiciously launched upon a career which ought to last a twelve-month, at any rate. – *The Daily News*.

That the music is superior to the libretto is not surprising. The wit of the jester runs slower with advancing years; while the fancy of the composer is only mellowed. Sir Arthur Sullivan has, in “The Grand Duke,” given almost more than his usual allowance of brisk ditties of the patter type, mainly, of course, for Mr. Barrington, Mr. Passmore, and Mr. Scott Russell, his chief comedians. Some of his music is a little above the heads of the Savoy audience; for example, the delicate burlesque of the trivial songs of the Café Chantant in the roulette scene, and the Greek chorus with its “burden” of “Opoanax! Eloia!” at the opening of the second act. But there are a couple of waltz duets, any number of galops, a bright hornpipe in the first finale, a quintet of the

¹ Error in original; Barrington played Ludwig.

madrigal type though slightly accompanied, and many of those melodious ballads for which the composer of "Sweethearts" has so long been celebrated. Madame Palmay's solo in the first finale doubtless owes much to its whimsical choral interjections, "Oh, that's what's the matter, is it?" and to the delicious treatment of the wood wind in the accompaniment; but Miss Perry's song, "The Die is Cast," is of a mock-serious type; her ballad, "Take Care of Him," in the second act, is even better; and Madame Palmay's *scena*, if such it may be called, "Broken Every Promise Plighted," is perhaps best of all. Indeed, throughout not a point is missed; melody often literally streams from the orchestra, and whenever a chance of humour, whether in voice-parts or accompaniment, is afforded, it is noted and accepted. — *Truth*.

The work was also produced in Germany on Wednesday, May 20th, at the Unter den Linden Theatre, Berlin, before a full house. The first act was vociferously applauded, several of the numbers being repeatedly encored. The audience found the second act somewhat too long, but the reception at the end was extremely favourable. No musical work had met with such success in Berlin since the performance of the "Mikado."

In London, the "run" of "The Grand Duke" continued until July, when the opera was removed to give place to "The Mikado."

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