

## 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 &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

13 **A**

S *f* Won't it be a pret - ty

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

T *f* 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?

16 **A**

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

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

T 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,



*The Grand Duke*

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  
8  
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  
8  
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,

## The Grand Duke

30

S  
ing, charm - - - ing wed-ding!

A  
ing, charm ing, charm - ing wed-ding!

CHORUS  
T  
charm - ing, charm - ing, charm - ing wed-ding!

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

34

ELSA. **B**  
If her dress is bad-ly

*p*

39

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



42 **OLGA.**

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

45 **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** **C**

pret-ty, pret-ty wed-ding!

**CHORUS** **(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?

**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?

**C**

*cresc.* *f*

## The Grand Duke

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

S

A

CHORUS

T

B

D

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

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

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

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

D

*f*

60

S

A

CHORUS

T

B

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

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

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

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



*The Grand Duke*

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  
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  
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

CHORUS  
A  
voice, di - vorce or death shall part

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.

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

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?



Act I

92 F

LUDWIG

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

97

LUDWIG

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

101

LUDWIG

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

*p*

105 *(She expresses admiration.)*

LUDWIG

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

## The Grand Duke

111

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

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

**CHORUS**

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

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

**G**

**f**

**p**

117

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

123

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

128

LISA

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

133

LISA

H

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!



The Grand Duke

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

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

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

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

CHORUS  
T  
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

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

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

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

The Grand Duke

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—

CHORUS

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

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

*[cresc.]*

**K**

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]*



180

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

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

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

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

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

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

The Grand Duke

191

S  
Lud - wig's wife may hold her

A  
Lud - wig's wife may hold her

CHORUS  
T  
8 Lud - wig's wife may hold her

B  
Lud - wig's wife may hold her

196

(LUDWIG and LISA sit at table.)

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

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

CHORUS  
T  
8 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. As solicitor to the conspiracy to dethrone the Grand Duke (All turn and "shhh!")—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! They're three a penny!

Ludwig. It seems that the Grand Duke 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 until six o'clock this evening!

Lisa. And as we produce our magnificent production of *The Mikado* to-night at seven, (All face front and give a slow bow) we have no alternative but to eat our wedding breakfast before we've earned it.

Gretchen. Oh, I should like to pull his Grand Ducal ears for him, that I should

Olga. Well, we shall soon be freed from his tyranny. To-morrow the Despot is to be dethroned. (All turn and "shhh!")

Ludwig. Hush, rash girl! Know ye not that in alluding to our conspiracy without having first given and received the secret sign, you are violating a fundamental principle of our Association?



No. 2. SOLO—(LUDWIG) *with* CHORUS.

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

LUDWIG

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

PIANO

*p*

3

LUDWIG

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

6

LUDWIG

(Producing one.)

eat a sau - sage - roll! If, in

S

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

A

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

CHORUS

T

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

B

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

9  
LUDWIG

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

11  
LUDWIG

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

13  
LUDWIG

bil - ious on the whole.

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.

23

LUDWIG

*p*

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

26

LUDWIG

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

28

LUDWIG

**T**

fend - ed gor - ges rise!

CHORUS

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

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

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

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



31

LUDWIG

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

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

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

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*

Detailed description of the musical score: The score is for measures 42-45. It is in 3/4 time with a key signature of one flat (B-flat). The vocal parts (Ludwig, S, A, T, B) all sing the same melody. The lyrics are: 'roll! A sau-sage - roll!' for Ludwig, S, A, and T; and 'roll! a roll! A sau - sage - roll!' for B. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand. A forte (f) dynamic marking is present in the piano part.



Martha. Oh, bother the secret sign! I've given it six times already to-day—and can't eat any breakfast!

Bertha. And it's so unwholesome.

Ludwig. I suffer as much as any of you. I loathe the repulsive thing—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 The Mikado. ((Although I prefer Pirates of Penzance)) What part do you play?

Ludwig (struggling with queasiness – Lisa gives him a beer) Thank you my love. Well, the piece will be produced upon a scale of unexampled magnificence. It is confidently predicted that my appearance as Ko-Ko, in a Louis Quatorze wig, will mark an epoch in the theatrical annals of the theatre. I endeavoured to persuade Ernest Dummkopf, our manager, to lend us the traditional kimonos for our marriage. Think of the effect of a real Japanese wedding procession winding through the streets. Paper lanterns—cymbals banging—samisans twanging – 2nd trombones playing ----and a train of little ladies leading down Fitzhugh Street. (sing softly miyasama...get lost in it...) It would have been tremendous!

Notary. And he declined?

Ludwig. He did, on the ground that it might rain, and the paper fans would be ruined. 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 Here comes Ernest Dummkopf. Now we shall know all about it!

Martha - Well—what's the news?

Gretchen - How is the election going?

Ernest. Oh, it's a certainty—a practical certainty! 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 (all lean in) - in advance! (Happy reaction!)

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*

3

The piano introduction consists of two staves in 6/8 time. The right hand begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth-note chords. The left hand provides a steady accompaniment of eighth-note chords.

5

ERNEST

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

*p*

The vocal line for Ernest begins at measure 5 with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of eighth-note chords in both hands.

9

ERNEST

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

The vocal line for Ernest continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with eighth-note chords.

13

ERNEST

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

*[p]*

The vocal line for Ernest continues with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth-note chords, including a dynamic marking of *[p]* (piano).



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

The Grand Duke

33 G1

ERNEST

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

[mf] p

38

ERNEST

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 H1

ERNEST

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

CHORUS

S  
A

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

T  
B

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

*f*

H1

[mf] *f* [mf]



46

S  
A

CHORUS

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

S  
A

CHORUS

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

T  
B

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

54

S  
A

CHORUS

State!

T  
B

State!

*[ff]* 3



## The Grand Duke

59  
ERNEST

2. Both A and B re -

63  
ERNEST

hear - sal slight— They say they'll be "all right at night" (They've both are not off-

67  
ERNEST

book yet); C in each act *must*

71  
ERNEST

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

75 **F2**

ERNEST

o un-less His grand - ma - ma plays Ju-liet; F

79

ERNEST

plays school girls' as her rights (She's play'd them thir - ty sea-sons); And

83

ERNEST

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

87 **G2**

ERNEST

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

The Grand Duke

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! —

S  
A  
CHORUS  
Oh, the man who can drive a the -

T  
B  
Oh, the man who can drive a the -

[mf]

100  
S  
A  
CHORUS  
a - tri - cal team, With wheel - ers and lead - ers in or - der su - preme, Can

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

f [mf] f [mf]



103

S  
A

CHORUS

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

T  
B

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

107

S  
A

CHORUS

Ire - - - land— thrown in!

T  
B

Ire - - - land— thrown in!

111

115

(Exeunt all but ERNEST.)

Ernest. Elected by my fellow-conspirators to be Grand Duke of Pfennig Halbpennig as soon as the contemptible little occupant of the historical throne is deposed—here is promotion indeed! Why, instead of playing *The Mikado* for a month, I shall play Grand Duke of Pfennig Halbpennig for a lifetime!

(Enter Julia Jellicoe.)

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

Ernest. Beautiful English maiden—whose dramatic ability is so overwhelming that our audiences forgive even her strong English accent

Julia. No compliments, I beg. I desire to speak with you on a purely professional matter

Ernest. 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. Why don't you see that, as your leading lady, I am bound 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. 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!

Ernest. But—do you really think you would care to play that part?

Julia. 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.....

Julia. Oh, we're used to these long runs in England: they are the curse of the stage.

Ernest 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. You may be quite sure that (however distasteful the part may be), I shall consider myself professionally bound to throw myself into it with all the ardour at my command.

Ernest 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?

Julia. How would I play it? Now, let me see



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

*Allegretto grazioso.*

JULIA

ERNEST

PIANO

*f* *p*

How would I play this

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-ny a win-some smile I'd witch and woo; With

27  
JULIA  
gay and girl-ish— guile I'd fren-zy you— I'd mad-den you— with

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

32  
JULIA  
my ca-res-sing, Like tur-tle, her— first— love con-fess-ing— That it was "mock" no mor-tal

*cresc.*



36  
JULIA

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

41 **S** RECT.  
JULIA

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

*p trem.*

45  
JULIA

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

50  
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

*string.*  
*string. e cresc.*



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

8

*f*

82

JULIA

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

ERNEST

Oh joy! when two

**Allegro vivace.**

*f* *p*



86

JULIA

ERNEST

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

89

JULIA

ERNEST

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

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

93

JULIA

ERNEST

cer - tain! The

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



96

JULIA

Ernest

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

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

99

JULIA

ERNEST

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

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

W

W

103

JULIA

ERNEST

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

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

cresc.

107

JULIA *f*  
vow I will

ERNEST *f*  
vow You shall

111

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

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

121

*Segue.*

# No. 5. CHORUS & SONG—(LUDWIG).

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

**Allegro agitato.**

Piano introduction, measures 1-3. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a rhythmic pattern of eighth notes, while the left hand provides a bass line with chords. Dynamics include *f* and *sf*.

Piano introduction, measures 4-6. The music continues with a more complex rhythmic pattern. Dynamics include *sf* and *cresc. molto.*

Piano introduction, measures 7-9. The music continues with a more complex rhythmic pattern. Dynamics include *f*.

10 **EXCITED CHORUS. *f***

S  
A  
CHORUS  
T  
B

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

Vocal introduction, measures 10-12. The vocal line (Soprano) begins with a melodic phrase. The piano accompaniment continues with a rhythmic pattern.

Piano accompaniment, measures 10-12. The piano continues with a rhythmic pattern.



13

S  
A

CHORUS

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

[*f*] (to LUDWIG).

T  
B

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

16

S  
A

CHORUS

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

S  
A

CHORUS

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

The Grand Duke

60

22

RECIT.

ERNEST

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

S  
A

bet-ter!

T  
B

bet-ter!

CHORUS

26

Allegro con spirito.

ERNEST

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.

S K1 *(angrily). f*  
Why, gra - cious

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

CHORUS

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  
8  
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  
LUDWIG

J2

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 *8* 3. Well, as I bow'd to his ap-prise, Down dropp'd he with hys-teric bel-low— And

S chuc-kled!

A chuc-kled!

CHORUS

T chuc-kled!

B chuc-kled!

*p*

87

LUDWIG *8* that seem'd right e-nough, be-cause I am a dev'-lish fun-ny fel-low. Then

91 **M**

LUDWIG *8* 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 Ru-dolph'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

S [ff]  
 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



105

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

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

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

Musical score for measures 105-108. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are: "a - ny one's de - tec - tive! What fol - ly fell, Our plot to tell To". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

109

S  
*(Attacking LUDWIG.)*  
a - ny one's de - tec - tive! You boo - by dense— You oaf im - mense, With

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

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,

Musical score for measures 109-112. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are: "a - ny one's de - tec - tive! You boo - by dense— You oaf im - mense, With". The piano part continues with a similar rhythmic accompaniment. The Soprano part has a dynamic marking *(Attacking LUDWIG.)*.



113

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

A no pre-tence To com-monsense! 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 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 -

122

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

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

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

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

126

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

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

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

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

131 *ff*

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

A  
*ff*  
once and off we go! \_\_\_\_\_

CHORUS

T  
*ff*  
Off, \_\_\_\_\_ aye, off we go! \_\_\_\_\_

B  
*ff*  
Off, aye, off we go! \_\_\_\_\_

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

Lisa. Ludwig could not help giving us away—it's his trusting nature—he was deceived.

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

Ernest (to Julia). And I suppose you'll never be my Grand Duchess, now!

Julia. 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.. 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.

Lisa. Ludwig is right - one should always play the game. (To Notary, who has been smiling placidly through this.) What are you grinning at?

Notary. Ncthing—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.

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 hundred years. 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.

## No. 6.

## SONG—(NOTARY).

**Allegretto.**

NOTARY

PIANO

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

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

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

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

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

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

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 -

*f*

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

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

67

NOTARY

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

71

NOTARY

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

*cresc.* *f*

*cresc.* *f*

75 **C**

NOTARY

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

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

80

NOTARY

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

84

NOTARY

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

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

*poco rall.* *p a tempo.*

89

JULIA

LISA

ERNEST

NOTARY

LUDWIG

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

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

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

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

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

*cresc.*



94

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

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

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

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

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

98

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

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

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



102

JULIA  
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-

LISA  
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-

ERNEST  
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-

NOTARY  
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-

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-

106

JULIA  
ga - - - - - tions!

LISA  
ga - - - - - tions!

ERNEST  
ga - - - - - tions!

NOTARY  
ga - - - - - tions!

LUDWIG  
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, but it only protects one of us. What's to become of the survivor?

Ludwig. Yes, I might be the survivor.

Notary. The survivor goes at once to the Grand Duke, and 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.

Ernest. When he will at once be arrested, tried, and executed on the evidence of the informer

Notary. Dear, dear, dear, the ignorance of the laity! My good young sir, 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! (To Ernest.) Well, miscreant, are you prepared to meet me on the field of honor?

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!

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

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

*Allegro vivace.*

PIANO

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

NOTARY

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

12 *(dancing). f*

JULIA

A King!— He's

LISA

*(dancing). f*

A King!— He's

ERNEST

*(drawing a card).* *f*

Hur-rah, hur - rah!— I've drawn a King! I've

NOTARY

*(dancing). f*

A King!— He's

LUDWIG

*(dancing). f*

A King!— He's



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

*p*

22

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

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

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

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

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

*f*

27

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

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

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

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

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

*p* *mf*

K1

33

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

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

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

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

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

*f*



39

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

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

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

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

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

44

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

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

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

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

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



Act I

82

50

Con brio. (to LUDWIG).

NOTARY

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

56

NOTARY

fate, let's play our parts).

LUDWIG

(drawing card).

Hur-rah! hur-rah!— I've drawn an

61

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

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 **K**

JULIA  
for - tune falls to few!

LISA  
for - tune falls to few!

ERNEST *f*  
for - tune falls to few!

NOTARY *f*  
for - tune falls to few!

LUDWIG  
Good for - tune too!

*p*

Act I



126

JULIA

LISA

ERNEST

NOTARY

LUDWIG

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

Sing Di - a - monds,

*mf*

Sing Di - a - monds,

*mf*

Sing Di - a - monds,

*mf*

Sing Di - a - monds,

*mf*

Sing Di - a - monds,

**P**

*p*

131

JULIA

LISA

ERNEST

NOTARY

LUDWIG

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

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

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

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

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



The Grand Duke

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

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!

Act I

147 *ff*

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

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

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

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

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

*ff*

153

159

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

165

[Attacca.]



# No. 9. ENTRANCE OF CHAMBERLAINS & GRAND DUKE.

March. Enter the seven Chamberlains of GRAND DUKE RUDOLPH.

Andante allegretto.

PIANO

1 2 3 4

5

9

13

17



21 CHORUS OF CHAMBERLAINS. 4 TENORS.

T The good Grand Duke of Pfen-nig

CHORUS

B 3 BASSES.

The good Grand Duke of Pfen-nig

*meno f*

24

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

CHORUS

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

27

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

CHORUS

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

The Grand Duke

29 92

30

T  
8  
Halb-pfen-nig!

B  
Halb-pfen-nig!

CHORUS

*p*

34

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

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

CHORUS

37

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

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

CHORUS

*cresc.*

*cresc.*

*cresc.*

*b*

~~DBV~~

40

T *f*

CHORUS

B *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

T

CHORUS

B

— 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



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 Grand Duke

96  
107

(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



W. A. Mozart

84  
RUDOLPH

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

86  
RUDOLPH

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

88  
RUDOLPH

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

90  
RUDOLPH

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

[(Speaking.)] (To Chamberlains.)

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

198

(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

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

*dolce.*

[*mf*]

104  
RUDOLPH

107  
RUDOLPH

109  
RUDOLPH

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

*f*



10.000000, ...

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 enjoy the satisfaction of seeing his breakfast devoured by the Grand Ducal pair, The Vice-Chamberlain will see to this. All the public fountains of Pfennig will run with Gingerbierheim and Currantweinmilch at the public expense. The Assistant Vice-Chamberlain will see to this. At night, all buildings 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 in mind the Acting Temporary Sub-Deputy Assistant Vice-Chamberlain will sing comic songs in the Market Place from noon to nightfall.

(Chamberlains bow and exeunt.)

Rudolph. 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. Oh, here she is, punctual to her appointment!

(Enter Baroness von Krakenfeldt.)

Baroness. Rudolph! (He attempts to embrace her) Don't! What in the world are you thinking of?

Rudolph. I was thinking of embracing you, my sugarplum.

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!

Rudolph. 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—“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 for debt

At 2 o'clock tomorrow the Princess comes of age, so at two o'clock 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. My thoughtful darling. 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. Oh, Rudolph, we ought to be very happy!

Rudolph. If I'm not, it'll be my first bad investment.



# No. 10. DUET—(BARONESS & RUDOLPH).

*Allegretto comodo.*

BARONESS

RUDOLPH

PIANO

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

6

BARONESS

PIANO

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

11

BARONESS

RUDOLPH

PIANO

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

*(confidentially).*

Per - haps we'll have it

The Grand Duke

112

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

BARONESS  
doubt, it is ex - pen-sive. Oh, he who has an in-come clear\_\_\_\_\_

RUDOLPH  
Oh, he who has an in-come clear\_\_\_\_\_

A

26

BARONESS  
Of fif - ty thou-sand pounds a year\_\_\_\_\_ Can

RUDOLPH  
Of fif - ty thou-sand pounds a year\_\_\_\_\_

31

BARONESS *(doubtfully).*  
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

BARONESS  
gloves! Cheap shoes and ties of gau - dy hue,

RUDOLPH  
gloves!



The Grand Duke

46

BARONESS

And Wa - ter - bu - ry watch - es, too— And

RUDOLPH

Musical score for measures 46-50. The Baroness vocal line begins with a rest, followed by the lyrics "And Wa - ter - bu - ry watch - es, too— And". The Rudolph vocal line is silent. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

51

BARONESS

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

RUDOLPH

Which he's *not!*

Musical score for measures 51-55. The Baroness vocal line continues with the lyrics "think that he could buy the lot Were he a don-key— Oh— no, he's *not!*". The Rudolph vocal line enters with the lyrics "Which he's *not!*". The piano accompaniment continues with a similar rhythmic pattern.

56

BARONESS

That kind of don-key he is

RUDOLPH

Oh no, he's *not!* That kind of don-key he is

Musical score for measures 56-60. The Baroness vocal line has the lyrics "That kind of don-key he is". The Rudolph vocal line has the lyrics "Oh no, he's *not!* That kind of don-key he is". The piano accompaniment continues with a similar rhythmic pattern.

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  
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

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!

81

85



89

Musical score for measures 89-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with several triplet markings (indicated by a '3' and a bracket). The bass staff contains a rhythmic accompaniment with chords and single notes.

93

Musical score for measures 93-96. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a box labeled 'E' above the second measure. There are triplet markings in the treble staff. The bass staff contains a rhythmic accompaniment with chords and single notes.

97

Musical score for measures 97-100. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with triplet markings. The bass staff contains a rhythmic accompaniment with chords and single notes.

101

Musical score for measures 101-105. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with triplet markings. The bass staff contains a rhythmic accompaniment with chords and single notes.

106

Musical score for measures 106-110. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with triplet markings. The bass staff contains a rhythmic accompaniment with chords and single notes.

111

Musical score for measures 111-114. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with triplet markings. The bass staff contains a rhythmic accompaniment with chords and single notes. The system concludes with the instruction *(Exit BARONESS.)*

Rudolph. Oh, now for my detective's report. (Opens letter.) What's this! Danger! A conspiracy to depose And the plot is to explode tomorrow! My wedding day! Oh, Caroline, Caroline! (Weeps.) This is perfectly frightful! What's to be done!

(Enter Ludwig.)

Ludwig. Now for my confession and full pardon. They told me the Grand Duke was dancing a duet in the Market Place, but I don't see him. (Sees Rudolph.) Hallo! Who's this? (Aside.) Why, it is the Grand Duke!

Rudolph (sobbing). Who are you, sir, who presume to address me in person? If you've anything to communicate, you must fling yourself at the feet of my Acting Temporary Sub-Deputy Assistant Vice-Chamberlain, who will fling himself at the feet of his immediate superior, and so on, with successive foot-flingings through the various grades—your communication will, in course of time, come to my august knowledge.

Ludwig. But when I inform your Highness that in me you see the most unhappy, the most unfortunate, the most completely miserable man in your whole dominion—

Rudolph (still sobbing). You the most miserable man in my whole dominion? How can you have the face to stand there and say such a thing? Why, look at me! Look at me! (Bursts into tears.)

Ludwig. Well, I wouldn't be a cry-baby.

Rudolph. A cry-baby? If you had just been told that you were going to be deposed to-morrow, and perhaps blown up with dynamite for all I know, wouldn't you be a cry-baby? I do declare if I could only hit upon some cheap and painless method of putting an end to an existence which has become insupportable, I would unhesitatingly adopt it!

Ludwig. You would? — I see a magnificent way out of this! By Jupiter, I'll try it! 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. You fight—you lose—you are dead ...

Rudolph. What??!!

Ludwig...for a day. To-morrow, when the Act expires, you will come to life again and resume your Grand Duchy.. In the meantime, the explosion will have taken place and the survivor will have had to bear the brunt of it.

Rudolph. Yes, but who'll be fool enough to be the survivor?

Ludwig (kneeling)., I unhesitatingly offer myself as the victim of your subjects' fury.

Rudolph. You do? Well, really that's very handsome. I daresay being blown up is not nearly as unpleasant as one would think.

Ludwig. Oh, yes it is. It mixes one up, awfully!

Rudolph. But suppose I were to win?

Ludwig. Oh, that's easily arranged. (Producing cards.) I'll put an Ace up my sleeve—you'll put a King up yours.

Rudolph. Oh, but that's cheating.

Ludwig. So it is..... I never thought of that. (Going.)

Rudolph 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. 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 color to the thing. Shall I give you a sound thrashing before all the people?

Rudolph. A thrashing?? – O 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.

Ludwig. Oh, a devil of a quarrel! Now, the question is, how shall we summon the people?

Rudolph. Oh, there's no difficulty about that. The chorus is just waiting in off-stage to enter.



No. 12.

FINALE.

*Allegro vivace ed agitato.*

RUDOLPH

PIANO

*ff*

4

RUDOLPH

LUDWIG

*fp* *p*

Come hi-ther, all you peo-ple—When you hear the fear-ful news,

All the

7

RUDOLPH

LUDWIG

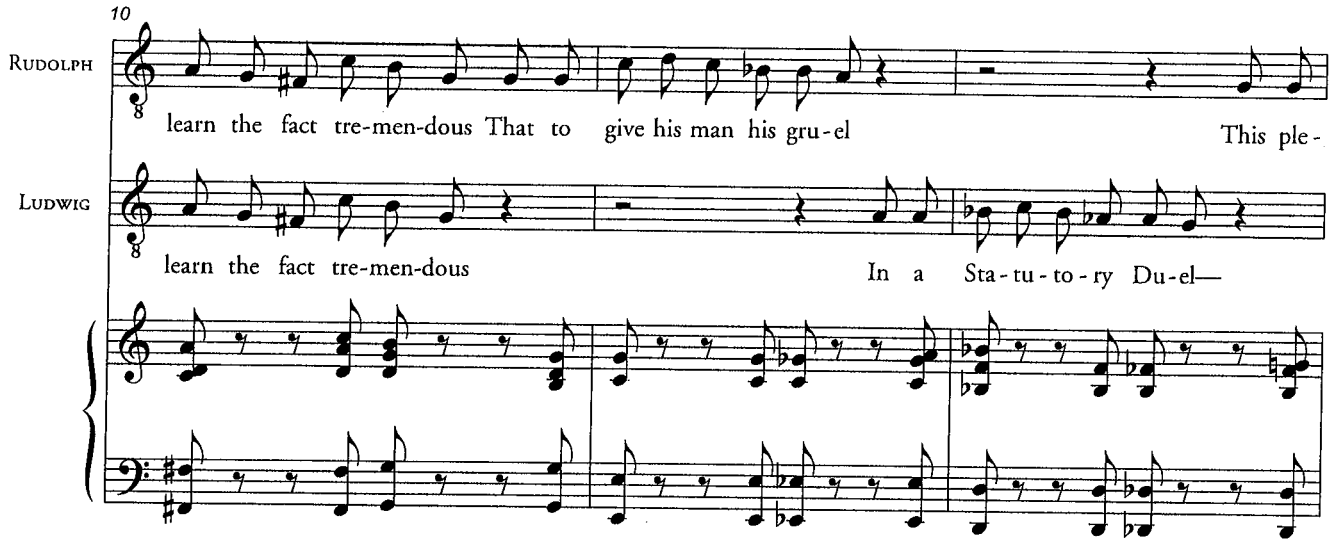
And they'll all cry "Lord, de-fend us!" When they

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  
8 learn the fact tre-men-dous That to give his man his gru-el This ple-

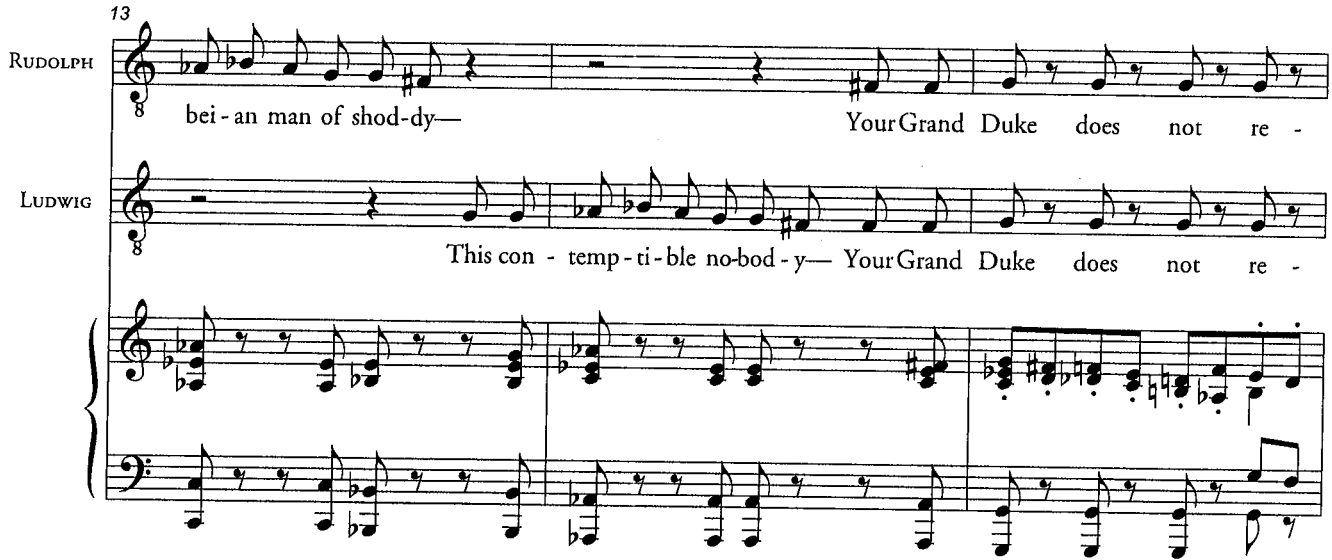
LUDWIG  
8 learn the fact tre-men-dous In a Sta-tu-to-ry Du-el—



13

RUDOLPH  
8 bei-an man of shod-dy— Your Grand Duke does not re -

LUDWIG  
8 This con - temp-ti-ble no-bod-y— Your Grand Duke does not re -



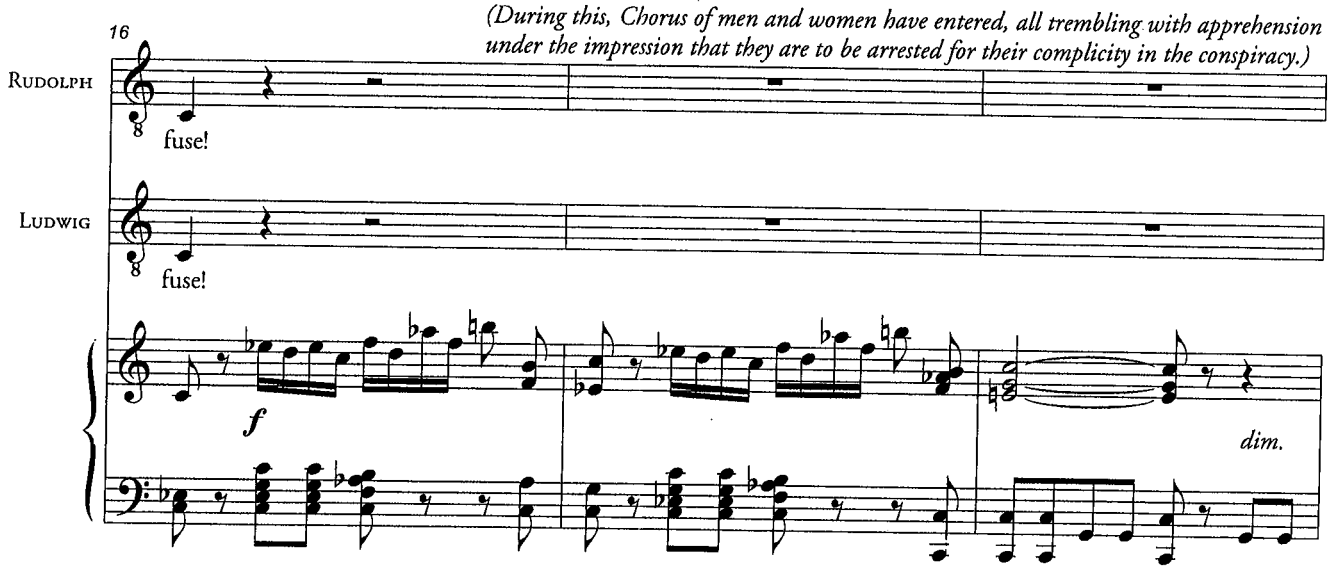
16

RUDOLPH  
8 fuse!

LUDWIG  
8 fuse!

*(During this, Chorus of men and women have entered, all trembling with apprehension under the impression that they are to be arrested for their complicity in the conspiracy.)*

*f* *dim.*





~~122~~

Act I

484  
114

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 —



The Grand Duke

115 ~~105~~

45

RUDOLPH: *you be-gin— No, you be-gin!*

LUDWIG: *No, you be-gin! No, you be-gin!*

CHORUS (Soprano): *p* (*trembling*). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de-

CHORUS (Tenor/Bass): *p* (*trembling*). Has it happ'd as we ex - pect-ed? Is our lit-tle plot de-

48 **B** *Allegro Vivace.*

CHORUS (Soprano): tect - ed?

CHORUS (Tenor/Bass): tect - ed?

**B** *Allegro Vivace.*

52 (*furiously*).

RUDOLPH: *Big bombs, small bombs, great guns and lit-tle ones! Put him in a pil-lo-ry!*

55

RUDOLPH  
8 Rack him with ar - til - le - ry!

LUDWIG  
8 (furiously).  
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—

LUDWIG  
8 (Slaps him.)  
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!

*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!

The Grand Duke

119 ~~118~~

82 **D**

RUDOLPH  
8 He has in - sult - ed me, and, in a breath, This

LUDWIG  
8 He has in - sult - ed me, and, in a

86

RUDOLPH  
8 day we fight a du - el to the death!

LUDWIG  
8 breath, This day we fight a du - el to the death!

90 NOTARY. [RECIT.] (*checking them*).

8 You mean, of course, by du - el (*ver-bum sat.*), A Sta-tu-to-ry Du-el.

94 **Moderato.**

NOTARY  
8 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  
8 card a-piece each bold dis - pu - tant choos - es— Dead as a door-nail is the

100

NOTARY  
8 dog who los - es— The win - ner steps in - to the dead man's shoes-es!



The Grand Duke

121 ~~120~~

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

**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.*

109

RUDOLPH

RECIT. *a tempo.* RECIT.

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.

112 *a tempo.*

RUDOLPH *If that's the case—*

LUDWIG *(NOTARY offers card to LUDWIG.)*  
*fear! First draw to you!*

115 *(Drawing card from his sleeve.)*

RUDOLPH *Be-hold the King!*

LUDWIG *(Same business.)*  
*Be-hold the*

118 **Molto vivace.**

LUDWIG *Ace!*

CHORUS  
 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.**

The Grand Duke

121

S  
A  
CHORUS

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

*unis.*

124

S  
A  
CHORUS

Grand Duke reign Till Ru - dolph comes to life a - gain, Till

T  
B

reign Till Ru - dolph comes to life a - gain, Till

127

RUDOLPH

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

S  
A  
CHORUS

Ru - dolph comes to life a - gain—

T  
B

Ru - dolph comes to life a - gain—

*p*



131  
 8  
 RUDOLPH  
 yes. I'll come to life to - mor-row!

135  
 Gretchen  
 Andante non troppo lento.  
 (with mocking curtsy). 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!

141  
 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

The Grand Duke

125 428  
133

150

ELSA  
liv - ing, So lib - 'ral, so for - giv - ing!

BERTHA  
So mer - ci - ful, so gen - tle! So

Musical score for measures 150-154. Elsa and Bertha sing. Elsa's line: "liv - ing, So lib - 'ral, so for - giv - ing!". Bertha's line: "So mer - ci - ful, so gen - tle! So". Piano accompaniment in G major, 4/4 time.

155

BERTHA  
high - ly or - na ment - al!

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

Musical score for measures 155-159. Bertha and Olga sing. Bertha's line: "high - ly or - na ment - al!". Olga's line: "And now that you've de - part - ed, You leave us bro - ken -". Piano accompaniment in G major, 4/4 time. Dynamic markings: **F** (forte) at measures 155 and 158.

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 -

Musical score for measures 160-164. Gretchen, Elsa, Bertha, and Olga sing. All four characters sing: "Yes, tru - ly, tru - ly, tru - ly, tru - ly— Tru - ly bro - ken -". Olga's line includes "heart-ed!". Each character's line is marked with *(pretending to weep).* Piano accompaniment in G major, 4/4 time.



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!\_\_\_\_\_

GRETCHEN & ELSA *with Sops.*  
BERTHA & OLGA *with Altos.*

S

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ *unis.* We're

A

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ *unis.* We're

CHORUS

T

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

B

Yes, tru - ly, tru - ly— Tru - ly bro - ken - heart - ed!\_\_\_\_\_ We're

Piano accompaniment for the vocalists, featuring chords and melodic lines in both hands.



The Grand Duke

127 ~~128~~  
185

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

177

CHORUS

S A  
bro - ken - heart-ed!

T B  
bro - ken - heart-ed!

**G** Allegro molto vivace con fuoco.

**G** Allegro molto vivace con fuoco.

*ff*

207

S  
A

CHORUS

one de-light - ful day! Hur-rah! hur - rah! hur - rah! hur - rah!

T  
B

one de-light - ful day! Hur-rah! hur - rah! hur - rah! hur - rah!

211

*L'istesso tempo.*

NOTARY

8

You've done it neat - ly! Pi - ty that your pow'rs... Are...

S  
A

CHORUS

T  
B

*L'istesso tempo.*

*p*

214

LUDWIG

8

No mat-ter, tho' the

NOTARY

8

li-mit-ed to four-and-twen-ty hours!

218  
LUDWIG

time will quick-ly run, In hours twen - ty - four much may be done!

*rall.*  
*colla voce.*

No. 12a. SONG—(LUDWIG) *with* CHORUS.

*Allegro con brio.*

221

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  
8  
no-thing to pay! You'll tell me, no doubt, with un -

237  
LUDWIG  
8  
plea-sant gri - ma - ces, To - mor-row, de-priv'd of your rib - bons and la - ces, You'll

240  
LUDWIG  
8  
get your dis - mis - sal— with ve - ry long fa - ces—But wait! on that to - pic I've

243  
LUDWIG  
8  
(Dancing.) **H1**  
some-thing to say! I've some-thing to say— I've some-thing to say!

S  
A  
CHORUS  
T  
B  
He's  
He's

**H1**  
f

The Grand Duke

131 ~~K&A~~  
441

246

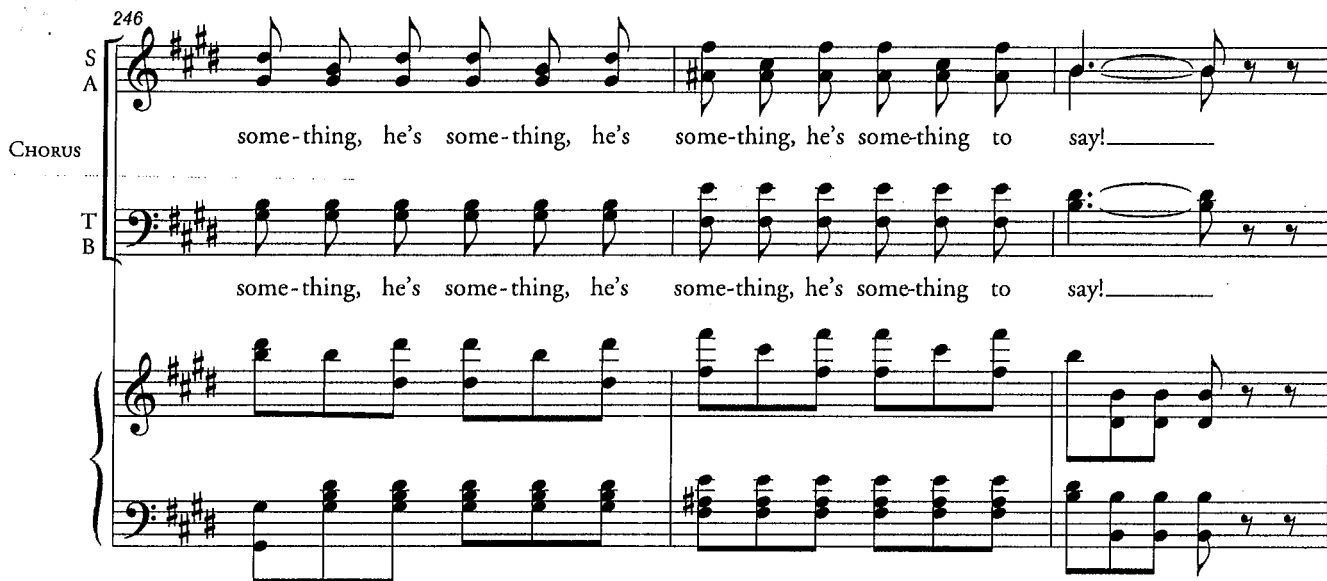
S  
A

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

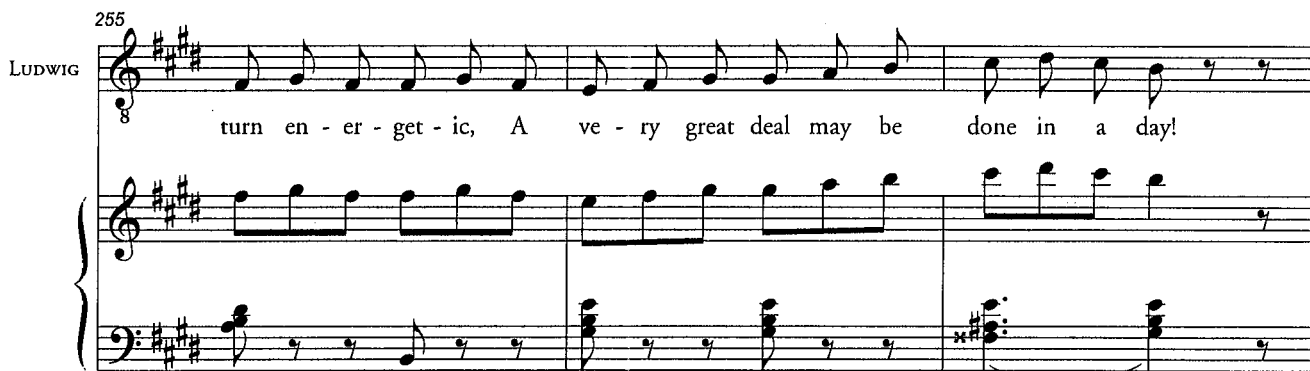


255

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.)

S A Oh, his rule will be mer - ry— He's not an as - cet - ic— And

CHORUS

T B Oh, his rule will be mer - ry— He's not an as - cet - ic— And

**J1**

*f*

261

S A while the sun shines we will get up our hay—By a push - ing young Mon - arch of

CHORUS

T B while the sun shines we will get up our hay—By a push - ing young Mon - arch of

264

S A turn e - ner - get - ic, A ve - ry great deal may be done in a day!

CHORUS

T B turn e - ner - get - ic, A ve - ry great deal may be done in a day!



The Grand Duke

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

twen - ty - four hours there's time to re - new it— With a cen - tu - ry's life I've the

284  
LUDWIG

right to im - bue it— It's ea - sy to do— and, by Jin - go, I'll do it! It's

287  
LUDWIG

[☺] (*Signing paper, which NOTARY presents.*) H2

done! Till I per - ish your Mon - arch am I! Your Mon - arch am I— Your

290  
LUDWIG

Mon - arch am I!

S  
A

CHORUS

Our Mon - arch, our Mon - arch, our Monarch, our Monarch is he!\_\_\_\_\_

T  
B

Our Mon - arch, our Mon - arch, our Monarch, our Monarch is he!\_\_\_\_\_

The Grand Duke

294  
LUDWIG

8  
Though— I do not pre-tend to be ve-ry pro-phet-ic, I fan-cy I know what you're

*p*

298  
LUDWIG

8  
go-ing to say— By a push-ing young Monarch, of turn en-er-get-ic, A ve-ry great deal may be

302  
LUDWIG

8  
done in a day!

(astonished).

Oh, it's simply un-can-ny, His pow-er pro-phet-ic, It's

Oh, it's simply un-can-ny, His pow-er pro-phet-ic, It's

*f*

J2



306

S  
A

CHORUS

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

S  
A

CHORUS

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

(Enter JULIA, at back.)

This

316 **K** Andante.

LUDWIG

ve-ry af-ter-noon— at two (a-bout)— The Court ap-point-ments will be gi-ven out To

*p*

LUDWIG

each and all (for that was the con-di-tion) Ac-cord-ing to pro-fes-sion-al po-si-tion!

CHORUS

S  
A

T  
B

Hur-  
Hur-

*f*

320 JULIA. (coming forward).

Oh, Heav'n! Ac-

CHORUS

S  
A

T  
B

rah! hur-rah! What's the mat-ter?  
rah! hur-rah! What's the mat-ter?

*p*



322 **L**

JULIA  
 cord-ing to pro-fes-sion-al po - si-tion? Then,

CHORUS  
 S A  
 Ac - cord-ing to pro-fes-sion-al po - si-tion!

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

*f*

### No. 12b. SONG—(JULIA) WITH CHORUS.

324

JULIA  
 hor -ror! hor-ror! hor-ror! hor-ror! hor-ror!

CHORUS  
 S A  
 Why, what's the mat-ter? What's the

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

326 **Andante (l'istesso tempo).** (*LISA clinging to her.*)

JULIA  
 Ah, ~~ti - 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).**



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?

Act I

~~152~~

358 **Vivace.** [RECI.]  
 JULIA mine! A  
 S A *f* Oh! *that's* the mat-ter, *that's* the mat-ter, is it?  
 CHORUS  
 T B *f* 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 -  
 Piano accompaniment

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



154

Act I

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-

The Grand Duke

143 ~~133~~  
85

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—

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 Lud - wig 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!

S  
 A  
 CHORUS  
 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 -



The Grand Duke

425

S  
A

CHORUS

mat-ic con-tracts are ev-en more so!

T  
B

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

Her day is night, is right In all,

A

Her day is night, is right In all,

CHORUS

T

Her day is night, is right In all,

B

Her day is night, is right In all,

The Grand Duke

147 ~~132~~  
159

454

LISA  
men's sight, In all men's sight— Ah mel.

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.*

458

LISA  
Ah mel. My heart is bro - ken, is bro - ken. My

*p* *pp*



463

LISA heart is bro - - - ken! *(Exit LISA, weeping.)*

S  
A *pp* bro - - - ken!

CHORUS

T  
B *pp* bro - - - ken!

467

LUDWIG. [RECIT.]

Poor child! Where will she go?

*fp*

471

JULIA *(Spoken.)*

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

S A

T B

*f unis.*

Sing hey, the jol - ly jinks of Pfen-nig

*f unis.*

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

S A

T B

Halb - pfen - nig! *unis.* Sing

Halb - pfen - nig! *unis.* Sing

*p* *f*



485

LUDWIG

8

All state and cer - e - mo - ny we'll e -

S  
A

CHORUS

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

T  
B

hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

*p*

3

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!

S  
A

CHORUS

Sing hey, the jol - ly jinks of Pfen-nig

T  
B

Sing hey, the jol - ly jinks of Pfen-nig

*f*

3



The Grand Duke

494

LUDWIG

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

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

jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

CHORUS

S A jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

T B jinks! For this will be a jol-ly Court, for lit-tle and for big! Sing

*p* *f* *p unis.* *f* *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

CHORUS

hey, the jol - ly jinks of Pfen-nig Halb-pfen - nig! From morn to night our life shall be as

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

CHORUS

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

T  
B

mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig!

*f*

11

JULIA.

But stay— Our new made Court With -

*dim.*

*p*

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  
8 Mikado let's ex - hume! The

*p*



The Grand Duke

154 ~~441~~

167

539  
LUDWIG

ne - ces - sa - ry dress - es, Cor - rect and true And

542  
LUDWIG

nearly | new, The com - pa - ny pos - sess - es. Hence -

545  
LUDWIG

forth our Court cos - tune. Shall live in song and

548  
LUDWIG

sto - ry, For Ta - ti - poo Ko - Ko' and Poch will



551

LUDWIG

live in all their glo - ry!

S

A

CHORUS

T

B

Yes, Ti Ti poo And

Yes,

554

S

A

CHORUS

T

B

Yum-Yum too! Will live in all their glory Hur -

Will live in all their glory Hur -

557

LUDWIG

For

S

A

CHORUS

T

B

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

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



The Grand Duke

156

~~160~~ 14k

561

LUDWIG

8

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

S

*f*

Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

A

*f*

Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

CHORUS

T

*f*

Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

B

*f*

Sing hey, the jol-ly jinks of Pfennig Halb-pfen-nig!

[p] *f* [p]

565

LUDWIG

8

morn to night our life shall be as mer-ry as a grig!

S

Sing hey, the jol - ly jinks of Pfen-nig

A

Sing hey, the jol - ly jinks of Pfen-nig

CHORUS

T

*f*

Sing hey, the jol - ly jinks of Pfen-nig

B

Sing hey, the jol - ly jinks of Pfen-nig

[f]



Act I

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,

The Grand Duke

158  
~~157~~ ~~158~~

576

CHORUS

S  
hey, sing hey, sing hey, Sing

A  
hey, sing hey, sing hey,

T  
Sing hey, sing hey,

B  
Sing hey, sing hey,

580

CHORUS

S  
hey, the jinks, the jol - ly jinks of Pfen - - nig

A  
Sing hey, the jol - ly jinks of Pfen - - nig

T  
Sing hey, the jol - ly jinks of Pfen - - nig

B  
Sing hey, the jol - ly jinks of Pfen - - nig

172

Act I

159

584

S X

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! \_\_\_\_\_

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! \_\_\_\_\_



The Grand Duke

~~150~~  
~~175~~

591 **Z** L'istesso tempo. (♩ = ♩ before.)

Musical score for measures 591-592. The piece is in 12/8 time and B-flat major. The right hand features a steady eighth-note accompaniment, while the left hand has a more active bass line with eighth notes and rests.

593

Musical score for measures 593-594. The right hand continues with eighth-note accompaniment, and the left hand features a more complex bass line with some chromaticism.

595

Musical score for measures 595-596. The right hand continues with eighth-note accompaniment, and the left hand features a more complex bass line with some chromaticism.

597

Musical score for measures 597-598. The right hand continues with eighth-note accompaniment, and the left hand features a more complex bass line with some chromaticism.

599

Musical score for measures 599-600. The right hand continues with eighth-note accompaniment, and the left hand features a more complex bass line with some chromaticism.

End of First Act.