

VOCAL SCORE  
OF  
THE GRAND DUKE;

OR,  
THE STATUTORY DUEL.

BY  
W. S. GILBERT  
AND  
ARTHUR SULLIVAN

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VOCAL SCORE -

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# THE GRAND DUKE

## OR, THE STATUTORY DUEL.

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### Dramatis Personæ.

RUDOLPH (*Grand Duke of Pfennig Halbfennig*)  
ERNEST DUMMKOPF (*a Theatrical Manager*)  
LUDWIG (*his Leading Comedian*)  
DR. TANNHAUSER (*a Notary*)  
THE PRINCE OF MONTE CARLO  
VISCOUNT MENTONE  
BEN HASHBAZ (*a Costumier*)  
HERALD

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THE PRINCESS OF MONTE CARLO (*betrothed to RUDOLPH*)  
THE BARONESS VON KRAKENFELDT (*betrothed to RUDOLPH*)  
JULIA JELlicOE (*an English Comédienne*)  
LISA (*a Soubrette*)  
OLGA  
GRETCHEN  
BERTHA  
ELSA  
MARTHA

} (*Members of ERNEST DUMMKOPF'S Company*)

CHAMBERLAINS, NOBLES, ACTORS, ACTRESSES, ETC.

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ACT I.—SCENE, PUBLIC SQUARE OF SPEISESAAL  
ACT II.—SCENE, HALL IN THE GRAND DUCAL PALACE

} MR. W. HARFORD,

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DATE 1750.

# THE GRAND DUKE.

WRITTEN BY  
W. S. GILBERT.

COMPOSED BY  
ARTHUR SULLIVAN.

## OVERTURE.

*Andante allegretto.*

PIANO.

*f*

*p*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with trills and triplets. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes trills and triplets in the treble staff and a steady accompaniment in the bass staff.

Third system of musical notation, ending with a fermata. The treble staff has a long melodic phrase. The bass staff has a sustained chord. The word "rall." is written above the bass staff.

*Andante non troppo lento.*

Fourth system of musical notation, starting with the tempo marking. The treble staff has a simple melodic line, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, continuing the piece with a consistent accompaniment in the bass staff.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the treble staff and a sustained chord in the bass staff.

First system of musical notation. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment. Pedal markings are present: "Ped." followed by an asterisk, and "Ped." followed by two asterisks.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes chords and moving lines. Pedal markings: "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Third system of musical notation. The right hand has a melodic line with a trill at the end. The left hand accompaniment features chords and moving lines. Pedal markings: "Ped." followed by an asterisk, "Ped." followed by an asterisk, "Ped." followed by an asterisk, and "Ped." followed by an asterisk.

Fourth system of musical notation. The right hand has a melodic line with trills and slurs. The left hand accompaniment includes chords and moving lines. The tempo instruction *Allegro vivace e con brio.* is written above the right hand. Dynamic markings include *p* and *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamic markings include *p* and *cres.*

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various chordal textures.

Second system of musical notation, continuing the piece with similar rhythmic complexity and chordal structures.

Third system of musical notation. The bass clef staff includes the dynamic marking *f sempre* (forte sempre).

Fourth system of musical notation, showing a continuation of the intricate musical texture.

Fifth system of musical notation, featuring a more melodic line in the treble clef and a steady bass line.

Sixth system of musical notation. The bass clef staff includes dynamic markings *p* (piano), *f* (forte), and *f* *staccato* (staccato).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, featuring a grand staff. A dynamic marking of *f* (forte) is present in the bass staff. The notation continues with intricate rhythmic patterns.

Third system of musical notation, featuring a grand staff. A dynamic marking of *f* (forte) is present in the bass staff. The notation continues with intricate rhythmic patterns.

Fourth system of musical notation, featuring a grand staff. A *Ped.* (pedal) marking is present in the bass staff, followed by an asterisk. The notation continues with intricate rhythmic patterns.

Fifth system of musical notation, featuring a grand staff. A *Ped.* (pedal) marking is present in the bass staff, followed by an asterisk. A dynamic marking of *p* (piano) is present in the treble staff. The notation continues with intricate rhythmic patterns.

Sixth system of musical notation, featuring a grand staff. The notation includes several measures with sustained chords in the bass staff, each marked with *Ped.* and an asterisk. The treble staff contains melodic lines with some slurs.



First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. Pedal markings are present below the lower staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Pedal markings are present below the lower staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *p* (piano). The lower staff features a bass line with chords. Pedal markings are present below the lower staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line. The lower staff contains a bass line with chords. Pedal markings are present below the lower staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a dynamic marking of *cres.* (crescendo). The lower staff contains a bass line with chords. Pedal markings are present below the lower staff: "Ped." followed by an asterisk.

Sixth system of musical notation, consisting of two staves. The upper staff contains a melodic line. The lower staff contains a bass line with chords. There are no explicit pedal markings in this system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a treble clef key signature of one sharp (F#) and a common time signature. The first measure of the bass staff is marked with a forte dynamic (*f*). The piece features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various intervals and rests. The bass staff provides a rhythmic accompaniment with chords and moving lines.

Third system of musical notation. The piece continues with intricate rhythmic patterns. A piano dynamic (*p*) is indicated in the bass staff towards the end of the system.

Fourth system of musical notation. The music features a variety of dynamics, with a forte (*f*) marking in the bass staff and a piano (*p*) marking in the treble staff.

Fifth system of musical notation. The piece continues with a strong rhythmic drive. A forte dynamic (*f*) is marked in the bass staff.

Sixth system of musical notation, the final system on the page. The music concludes with a series of chords and melodic fragments. A forte dynamic (*f*) is marked in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is placed above the second measure of the bass staff.

Ped.

\* Ped.

\*

The second system continues the piece with two staves. The upper staff has a more active melodic line with some accidentals. The lower staff maintains the chordal accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the eighth measure of the bass staff. Pedal markings are present: "Ped." with an asterisk at the beginning and "Ped." with an asterisk at the end.

Ped.

\*

*ff*

*ff*

The third system features two staves. The upper staff continues with a melodic line. The lower staff has a more active bass line with some slurs and ties. The overall texture is dense with chords.

The fourth system consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff provides a steady accompaniment of chords.

The fifth system continues with two staves. The upper staff has a melodic line with some slurs. The lower staff has a chordal accompaniment.

The sixth system is the final one on the page, consisting of two staves. It concludes with a final cadence, indicated by a double bar line and repeat signs. The upper staff has a melodic line that ends with a fermata. The lower staff has a bass line that also ends with a fermata.

# THE GRAND DUKE.

## ACT I.

### No. 1. CHORUS (with SOLOS) and DUET—(Lisa & Ludwig).

*Allegro gioioso.*

PIANO.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), common time. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment of chords.

Second system of piano introduction. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present, followed by a crescendo (*cres.*) marking.

Third system of piano introduction. The right hand has a melodic line with some grace notes. A forte (*f*) dynamic marking is present. The left hand continues with a steady accompaniment.

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

Won't it be a pret - ty wed - ding? Won't it be a pret - ty, pret - ty wed - ding? Will not Li - sa look de -

MEN.

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

Vocal and piano accompaniment for the chorus. The vocal parts (Women and Men) are written in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "Won't it be . . . a pret - ty wed - ding? Won't it be a pret - ty, pret - ty wed - ding? Will not Li - sa look de -" for the women and "Won't it be a pret - ty wed - ding? Won't it be a pret - ty wed - ding? Such a pret - ty, pret - ty wed - ding." for the men. The piano accompaniment provides a steady accompaniment for the vocal lines.

light - ful?

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

Will not Li - sa look de - light - ful? Smiles and tears in plen - ty shed - ding, shed - ding—Which in brides of course is

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

right ful.

One could say, if one were spite - ful, Con - tra - dic - tion lit - tle dread - ing, Her bou -

Which in brides of course is right - ful— One could say, if one were spite - ful, Con - tra - dic - tion lit - tle dread - ing,

Still 'twill be . . . a pret - ty

quet . . . . . is sim - ply fright - ful—

Still 'twill be a pret - ty wed - ding,

Her bou - quet is sim - ply, sim - ply fright - ful, sim - ply fright - ful, fright - ful— Still 'twill be a pret - ty wed - ding,

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

wedding, such a charm - ing, charm - ing, charm - ing  
 wedding, such a charm - ing, charm - ing, charm - ing, charm - ing

wed - ding!  
 wed - ding!

**B SOLO. ELISA.**  
 If her

*p*

dress is bad - ly fitting, Theirs the fault who made the *trous - seurs*. If her gloves are al - ways

**SOLO. BERTHA.**

## SOLO. OLGA.

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

## SOLO. GRETCHEN.

## ALL FOUR GIRLS.

train one's al - ways tread - ing. If her hair is ra - ther tum - bled, Still 'twill be a pret - ty wed - ding. Such a

## TUTTI &amp; CHORUS.

## C

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

*cres.* *f*

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

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

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

wed-ding! Here they come, the cou - ple plight - ed— On life's jour - ney gai - ly start them, Man and

wed-ding! Here they come, the cou - ple plight - ed— On life's jour - ney gai - ly start them, Man and

Ped. \*

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

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

20,079. Ped. \*  
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maid for aye u ni - ted, Till di vorce. . . di - vorce or death shall

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

(No. 1a.)

**DUET—(Lisa & Ludwig) with Chorus.***E Allegretto. Tempo di Valse.**p* LUDWIG.

Pret - ty Li - sa, fair and tas - ty, Tell me

*p*

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

Have-n't you been rash un - du - ly? Am I quite the dash - ing spo - so That your

*F*

fan - - cy could de - pict you? Perhaps you think me on-ly so - so? Well, I

*p*

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

**CHORUS.**

*f*

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

*p*

*G*

**LISA.**

Who am I to raise ob - jec - tion? I'm a child, un - taught and home - ly--

When you tell me you're per - fec - tion, Ten - der, truth - ful, true, and come - ly—

H

That in quar - rel no one's bold - er, Tho' dis - sen - sions al - ways grieve you—

Why, my love, you're so much old - er That, of course, I must be - lieve you!

CHORUS.

Yes, of course, she must be - lieve you! If he ev - er  
 Yes, of course, she must be - lieve you! If he ev - er

J

If he ev - er

*f* *p* *p*

*f* *p*

Ped.

1st SOP.

acts un - kind - ly Shut your eyes and love him blind - ly— Should he call you

2nd SOP.

acts un - kind - ly Shut your eyes and love him blind - ly—Should he call you

MEN.

acts un - kind - ly Shut your eyes and love him blind - ly—Should he call you

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

K

names un - come - ly, Shut your mouth and love him dumb - ly— Should he rate you

names un - come - ly, Shut your mouth and love him dumb - ly—Should he rate you

names un - come - ly, Shut your mouth and love him dumb - ly—Should he rate you

cres.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

right - ly— left - ly— Shut your ears and love him deaf - ly. Ha! ha! ha!

right - ly— left ly— Shut your ears and love him deaf - ly. Ha! ha! ha!

right - ly— left - ly— Shut your ears and love him deaf - ly. Ha! ha! ha!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

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

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

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

\* Ped. \* Ped. \* Ped. \* Ped. Ped. \* Ped.

her own! . . .

her own! . . .

her own! . . .

\* Ped.

No. 2. SOLO—(Ludwig) with Chorus.

*Allegro marziale e misterioso.*

LUDWIG.

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

PIANO.

CHORUS. WOMEN.

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

MEN.

You must

LUDWIG.

eat a sau - sage - roll! A sau - sage - roll! If, in turn, he eats an - o - ther, That's a

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

sign that he's a bro - ther—Each may ful - ly trust the o - ther. It is quaint and it is droll, But it's

## CHORUS.

LUDWIG.

bil - ious on the whole. Ve - ry bil - ious, ve - ry bil - ious on the whole. It's a  
 Ve - ry bil - ious, ve - ry bil - ious on the whole.

grea - sy kind of pas - ty, Which, per - haps, a judg - ment has - ty Might con - si - der ra - ther tas - ty: Once (to

CHORUS.  
 speak with - out dis - guise) It found fa - vour in our eyes. It found fa - vour, it found fa - vour in our  
 It found fa - vour, it found fa - vour in our

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

food, it's no ill-breed - ing If at these re - pul - sive pies Our of - fend - ed gor - ges rise!

CHORUS.

Yes, at  
Yes, at

But,

these re - pul - sive pies Our of - fend - ed gor - ges rise!

But,

these re - pul - sive pies Our of - fend - ed gor - ges rise! Our of - fend - ed gor - ges rise! Our gor - ges

Ped.

but By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an -

but By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an -

rise! By the mys - tic re - gu - la - tion Of our dark As - so - ci - a - tion, Ere you o - pen con - ver - sa - tion With an



U

o - ther kin - dred soul, You must eat a sau - sage roll !

o - ther kin - dred soul, You must eat a sau - sage-roll ! You must eat a sau - sage-roll, a sau - sage -

o - ther kin - dred soul, You must eat a sau - sage-roll ! You must eat a sau - sage-roll, a sau - sage -

*f Vibrato.*

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

roll ! . . . . . A sau - sage - roll !

roll ! . . . . . A sau - sage - roll !

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

Ped. \* Ped. \*

## No. 3.

## SONG—(Ernest) with Chorus.

*Allegro con brio.*

PIANO.

Piano introduction for the song, marked "Allegro con brio" and "ff". The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

ERNEST.

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

Piano accompaniment for the first two lines of the song, featuring a steady eighth-note accompaniment.

ces - sion ;  
 school yet) ;

To teach him pa - tience, teach him tact, How prompt - ly in a  
 C in each act *must* change her dress, D *will* at - tempt to

Piano accompaniment for the third and fourth lines of the song, featuring a steady eighth-note accompaniment.

fix to act, He should a - dopt, in point of fact, a man - a - ger's pro - fes - sion. To  
 "square the press ;" Ewon't play Ro - me - o un - less his grand - mother plays Ju - liet ; F

Piano accompaniment for the fifth and sixth lines of the song, featuring a steady eighth-note accompaniment.

that con - di - tion he should stoop (De - spite a too fend mo - ther), With eight or ten "stars"  
 claims all hoy - dens as her rights (She's play'd them thir - ty sea - sons) ; And G must show her -

Piano accompaniment for the seventh and eighth lines of the song, featuring a steady eighth-note accompaniment.

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

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

*p*

Ped. \*

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

CHORUS.  
 f WOMEN.

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

MEN.

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

*f*

Ped \*

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

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

*1st time.*

Ped. \* Ped.

gov- ern this State! this . . . poor State! . . . . .  
 gov- ern this State! this . . . poor State! . . . . .

\* Ped. \* Ped.

*2nd time.*  
 Eu- rope, all Eu- rope—with Ire- land . . . thrown in! . . . . .  
 Eu- rope, all Eu- rope—with Ire- land . . . thrown in! . . . . .

Ped. \* Ped. \* Ped.

## No. 4.

## SONG—(Julia) &amp; DUET—(Julia &amp; Ernest).

*Allegretto grazioso.*

JULIA.

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

PIANO.

*f*

Ped.

*\* p*

Ped. \*

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

Ped. \*

Ped. \* Ped. \*

And'whelm him with a mock af - fec - tion, Well cal - cu - la - ted to de - fy de - tec - tion—That's how I'd play this

part— The Grand Duke's Bride. With ma - ny a win - some smile I'd witch and woo; With gay and girl - ish

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

guile I'd fren - zy you— I'd madden you with my ca - res - sing, Like tur - tle, her first

*rit.* *a tempo.*

Ped. \* Ped. \*

love con - fess - ing— That it was "mock" no mortal would be guess - ing— With so much winsome wile I'd witch and woo!

*cres.*

Ped. \* Ped. \* Ped. \* Ped. \*

**S** **RECIT.**

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

*p trem.*

Ped. \* Ped. \* Ped.

jea - lous fren - zy a - gi - ta - ted (Which would, of course, be sim - u - la - ted), I'd make her wish she'd

*string.* *string, e cres.*

Ped. \* Ped. \*

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

*Con fuoco.*

\* Ped. \* *f*

*rail.* T *Tempo 1mo.*

a - ted—Did a - ny o - ther maid With you suc - ceed ! . . . And should there come to me, Some sum - mers

*dim.* *colla voce.*

U *a tempo.*

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

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

Ped. \* Ped. \*

be A mere pre - tence ! My his - tri - o - nic art, Though you de - ride, *That's* how I'd play that

*cres.*

Ped. \* Ped. \*

*Allegro vivace.* JULIA.

part— The Grand Duke's Bride ! . . . My boy, when two glow - ing young hearts, From the

ERNEST.

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

*p*

Ped.

rise of the cur - tain, Thus throw . . . them-selves in - to their parts, Suc - cess is most  
 rise of the cur - tain, Thus throw . . . them-selves in - to their parts, Suc - cess is most

Ped. \*

cer - tain ! most cer - tain ! The  
 cer - tain ! If the r<sup>o</sup>le you're pre - par'd, you're pre - par'd to en - dow, to en - dow With such del - i - cate

r<sup>o</sup>le I'm pre - pared to en - dow With most del - i - cate touch - es !  
 touch - es, By the heav'n, by the heav - en a - bove us, I vow You shall be my Grand

Yes, the r<sup>o</sup>le . . . . I'm pre - par'd to en - dow With most del - i - cate  
 Duch-ess ! If the r<sup>o</sup>le . . . . You're pre - par'd to en - dow With such del - i - cate

Ped. \* Ped. \*



touch-es, By the hea-ven, the hea-ven a-bove us, I vow, I vow . . . . .

touch-es, By the hea-ven, the hea-ven a-bove us, I vow, I vow . . . . .

*cres.* *f*

. . . I . . . will be your Grand

. . . You shall be my Grand

Duch - ess

Duch - ess! . . . . .

## No. 5.

## CHORUS &amp; SONG—(Ludwig).

*Allegro agitato*

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a descending melodic line. The left hand plays a bass line with a similar rhythmic pattern. Dynamics include *f* and *sf*.

*cres. molto.*

The second system continues the piano introduction. The right hand features a more complex rhythmic pattern with some triplets. The left hand has a steady bass line. Dynamics include *f* and *sf*. A pedal mark "Ped." is present at the end of the system, followed by an asterisk "\*".

## CHORUS. GIRLS.

The first part of the chorus for girls. The vocal line is on a single staff with lyrics: "My good-ness me! what shall I do? Why, what a dread-ful sit - u -". The piano accompaniment is on two staves below, featuring a rhythmic accompaniment of eighth notes. Dynamics include *f*.

The second part of the chorus. The vocal line continues with lyrics: "a - tion! I'm sure I don't know where to". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*. The vocal line then continues with lyrics: "MEN. It's all your fault, you boo - by you—you lump of in - dis - crim in - a - tion!".

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

It's put him in - to such a tet - ter—

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

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

Ped.

ERNEST. RECIT.

What means this a - gi - ta - to? What d'ye seek? As your Grand Duke e - lect I bid you

*Allegro con spirito.*

LUDWIG.

1. Ten min - utes since i met a chap Who  
 2. re - as-sur'd, I let you know Our

mf p

bow'd an ea - sy sa - lu - ta - tion— Thinks I, "This gen - tle - man, may-hap, Be - longs to our As - so - ci - plot - each in - ci - dent ex - plain - ing; That stran - ger chuc - kled much, asthough He thought me high - ly en - ter -

- a - tion." But, on the whole, Un - cer - tain yet, A sau - sage - roll I took and eat—That chap re - plied (I - tain - ing. I told him all, Both bad and good; I bade him call—He said he would: I ad - ded much—the

K

CHORUS.  
1st SOP.

don't em - bel - lish) By eat - ing *three* with ob - vious rel - ish. 1. Why, gra - cious  
more I muckled, The more that chuck - ling chum - my chuc - kled I 2. A bat could

CONTRALTO.  
1. Why, gra - cious. gra - cious  
2. A bat, a bat could

TENOR.  
1. Why, gra - cious pow'rs, why, gra - cious  
2. A bat could see, a bat could

f BASS.  
1. Why, gra - cious pow'rs, why, gra - cious, gra - cious  
2. A bat could see, a bat, a bat could

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

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

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

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

Ped. \* Ped. \* Ped.

eat, *could* eat three sau - sage - rolls with rel - ish ! Then Well, as I bow'd to  
 be A chum of ou - rs if he chuc - kled ! chuc - kled !

eat, *could* eat three sau - sage - rolls with rel - ish !  
 be A chum of ou - rs if he chuc - kled !

eat, *could* eat three sau - sage - rolls with rel - ish !  
 be A chum of ou - rs if he chuc - kled !

eat, *could* eat three sau - sage - rolls with rel - ish !  
 be A chum of ou - rs if he chuc - kled !

1st time. LUDWIG. 2nd time. LUDWIG. L

his ap-*pl*ause. Down dropp'd he with hys - te - ric bel - low— And *that* seem'd right e - nough, be - cause I

*am* a dev - lish fun - ny fel - low. Then sud - den - ly, As still he squeal'd, It flashed on me That

I'd re - vealed Our plot with all de - tails ef - fec - tive, To Grand Duke Ru - doll's own de - tec - tive!

*rall.*

CHORUS. 1st SOP. *f a tempo.*  
 What fol - ly fell, To

CONTRALTO. *f*  
 What fol - ly fell, To

TENOR. *f*  
 What fol - ly fell, To

BASS. *f*  
 What fol - ly fell, To

*colla voce.* *f a tempo.*

Ped. \* Ped.

go and tell— What fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell— What fol - ly, fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell— What fol - ly fell, What fol - ly fell, To go and tell Our plot to a - ny one's de -

go and tell—What fol - ly fell, What fol - ly, fol - ly fell, To go and tell Our plot to a - ny one's de -

Ped. \* Ped. \*

- tec - tive! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive! You boo - by dense—You

tec - tive! What fol - ly fell, Our plot to tell To a - ny one's de - tec - tive! You boo - by dense—You

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

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

Ped. \* Ped. \*

oaf im-mense, With no pre-tence To com-mon sense! A stu-pid muff Who's made of stuff Not  
 oaf im-mense, With no pre-tence To com-mon sense! A stu-pid muff Who's made of stuff Not  
 oaf! Boo-by, boo-by! O you oaf! Stu-pid muff Who's made of stuff Not worth a  
 oaf! Boo-by, boo-by! O you oaf! Stu-pid muff Who's made of stuff Not worth a

**P**

worth a pinch of snuff! Pack up at once and off we go, un-less we're an-xious to ex-hi-bit Our fai-ry  
 worth a pinch of snuff! Pack up at once and off we go, un-less we're an-xious to ex-hi-bit Our fai-ry  
 puff of can-dle-snuff! Pack up at once and off we go, un-less we're an-xious to ex-hi-bit Our fai-ry  
 puff of can-dle-snuff! Pack up at once and off we go, un-less we're an-xious to ex-hi-bit Our fai-ry

forms all in a row, strung up up-on the Cas-tle gib-bet! Pack up at once, off we  
 forms all in a row, strung up up-on the Cas-tle gib-bet! Pack up at once, off we  
 forms all in a row, strung up up-on the Cas-tle gib-bet! Pack up at once,  
 forms all in a row, strung up up-on the Cas-tle gib-bet! Pack up at once,



go! Pack up at once, off we go! Pack up at once . . . and off  
 go! Pack up at once, off we go! Pack up at once and off  
 off we go! Pack up at once, off we go! off, . . . aye, off  
 off we go! Pack up at once, off we go! off, aye, off

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Ped. \* Ped. \* Ped.

we go! . . .  
 we go! . . .  
 we go! . . .  
 we go! . . .

\* Ped. \*

Ped. \*

## No. 6.

## SONG—(Notary).

*Allegretto.*

NOTARY.

PIANO.

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

code of the du - el - lo To sud - den death For want of breath Sent many a strap - ping fel - low. The  
a - ny two shall quar - rel, They may not fight With fal - chions bright (Which seem'd to him im - mor - al); But

then pre - sid - ing Prince (Who use - less blood - shed ha - ted), He pass'd an Act, Short and com - pact, Which  
each a card shall draw, And he who draws the low - est Shall (so 'twas said) Be hence - forth dead—In

A

may be brief - ly sta - ted : Un - like the com - pli - ca - ted laws A Par - lia - men - t'ry  
fact, a le - gal "gho - est" (When ex - i - gence of rhyme com - pels, Or - tho - gra - phy fore -

JULIA.

1. We know the com - pli - ca - ted laws A par - lia - men - t'ry  
2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

LISA.

1. We know the com - pli - ca - ted laws A par - lia - men - t'ry  
2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

ERNEST.

1. We know the com - pli - ca - ted laws A par - lia - men - t'ry  
2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

draughts-man draws, It may be brief - ly sta - ted. We know the com - pli - ca - ted laws A par - lia - men - t'ry  
- goes her spells, And "ghost" is writ - ten "gho - est.") With what an em - pha - sis he dwells Up - on "or - tho - gra -

LUDWIG.

1. We know the com - pli - ca - ted laws A par - lia - men - t'ry  
2. With what an em - pha - sis he dwells Up - on "or - tho - gra -

1st time.

2nd time.

draughts-man draws, Can - not be brief - ly sta - ted.  
- phy" and "spells!" That kind of fun's the low - est.

draughts-man draws, Can - not be brief - ly sta - ted.  
- phy" and "spells!" That kind of fun's the low - est.

draughts man draws, can - not be brief - ly sta - ted.  
- phy" and "spells!" That kind of fun's the low - est.

draughts - man draws Can - not be brief - ly sta - ted. 2. By  
- phy" and "spells!" That kind of fun's the low - est. When

draughts - man draws, Can - not be brief - ly sta - ted.  
- phy" and "spells!" That kind of fun's the low - est.

dim.

p

**B**

off the los-er's popp'd (By pleas-ing le-gal fic-tion), And friend and foe Have wept their woe In coun-ter-feit af-

-fic-tion, The win-ner must a-dopt The los-er's poor re-la-tions— Dis-charge his debts, Pay

**C**

all his bets, And take his ob-li-ga-tions. The win-ner must a-dopt The los-er's poor re-

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

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

take his ob-li-ga-tions. In short, to brief-ly sum the case, The win-ner takes the los-er's place, With

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

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

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

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

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

*E f*  
 all its ob - li - ga - tions. How neat - ly law - yers state a case ! The win - ner takes the los - er's

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

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

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

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

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

*Ped.* \*

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

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

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

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

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

Ped. \*

- ga-tions, ob-li-ga-tions!

- ga-tions, ob-li-ga-tions!

- ga-tions, ob-li-ga-tions!

- ga-tions, ob-li-ga-tions!

- ga-tions, ob-li-ga-tions!

Ped. \*

# No. 7. QUINTET—(Julia, Lisa, Ernest, Notary, & Ludwig).

*Allegro moderato.*

LISA.

1. Strange the views some  
2. Bet - ter than the  
ERNEST.

1. Strange the views some  
2. Bet - ter than the  
NOTARY.

1. Strange the views some  
2. Bet - ter than the  
LUDWIG.

1. Strange the views some  
2. Bet - ter than the

PIANO.

*f* *p*

Ped. \* Ped. \*

JULIA.

Strange the views some peo - ple hold!  
Bet - ter than the me - thod old,

peo - ple hold!  
me - thod old,

Two young fel - lows quar - rel -  
Which was coarse and cru - el,

Then they fight, for  
Is the plan that

peo - ple hold!  
me - thod old,

Two young fel - lows and quar - rel -  
Which was coarse and cru - el,

Then they fight, for  
Is the plan that

peo - ple hold!  
me - thod old,

Two young fel - lows and quar - rel -  
Which was coarse and cru - el,

Then they fight, for  
Is the plan that

Ped. \* Ped. \*

Strange, oh, strange  
Bet - ter, bet

both are bold—  
we've ex - toll'd.

Rage Sing  
o, both is un - con - troll'd—  
thy vir - tues man - i - fold

Both are stretch'd out,  
(Bet - ter than re -

both are bold—  
we've ex - toll'd.

Rage Sing  
of both is un - con - troll'd—  
thy vir - tues man - i - fold

Both are stretch'd out,  
(Bet - ter than re -

both are bold—  
we've ex - toll'd.

Rage Sing  
of both is un - con - troll'd—  
thy vir - tues man - i - fold

Both are stretch'd out,  
(Bet - ter than re -

both are bold—  
we've ex - toll'd.

Rage Sing  
of both is un - con - troll'd—  
thy vir - tues man - i - fold

Both are stretch'd out,  
(Bet - ter than re -

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

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

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

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

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



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

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

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

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

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

ac-tion Is des-cribed as "sat-is-fac-tion." Ha! ha! ha! ha! sat-is-fac-  
choos-es, And the los-er sim-ply los-es. Ha! ha! ha! ha! sim-ply los-

ac-tion Is des-cribed as "sat-is-fac-tion." Ha! ha! ha! ha! sat-is-fac-  
choos-es, And the los-er sim-ply los-es. Ha! ha! ha! ha! sim-ply los-

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ac-tion Is des-cribed as "sat-is-fac-tion." Ha! ha! ha! ha! sat-is-fac-  
choos-es, And the los-er sim-ply los-es. Ha! ha! ha! ha! sim-ply los-

tion! Ding, ding dong, ding dong, dong, . . . Ding, ding dong, ding dong, dong. . .  
 es! Sing, sing song, sing song, song, . . . Sing, sing song, sing song, song. . .

tion! Ding, ding dong, ding dong, dong, . . . Ding, ding dong, ding dong, dong. . .  
 es! Sing, sing song, sing song, song, . . . Sing, sing song, sing song, song. . .

tion! Ding, ding, ding dong. Ding, ding, ding dong.  
 es! Sing, sing, sing song, Sing, sing, sing song.

tion! Ding, . . . . . dong!  
 es! Sing, . . . . . song!

tion! Ding, . . . . . dong!  
 es! Sing, . . . . . song!

Ped. \* Ped. \*

**B** *cres. poco rit.*

Each is laid in church-yard mould— Strange the viewsome peo - ple hold ! } Strange the views . . . some peo - ple  
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

Each is laid in church-yard mould— Strange the viewsome peo - ple hold ! } Strange the views,  
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

Each is laid in church-yard mould— Strange the viewsome peo - ple hold ! } Strange the views,  
 If so - ci - e - ty were poll'd, Who'd suppose the me - thod old ! }

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

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

*poco rit.*  
*p* *cres. f*

*a tempo.* hold ! Strange, strange, Oh, strange the views *ad lib.* *dim.* 1st time.

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

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

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

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

*a tempo.* Strange the views some peo - ple hold ! Strange, Oh, strange the views. *colla voce.*

*p*

*p* 2nd time. *dim.* *pp*

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

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

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

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

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

*p* Ped. \* Ped \*

No. 8. QUINTET—(Julia, Lisa, Ernest, Notary, & Ludwig).

*Allegro vivace.*

PIANO.

NOTARY. *Con brio.*

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

JULIA.

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

LISA.

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

ERNEST.

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

NOTARY.

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

LUDWIG.

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

Ped. \*

*J* *p* *f*

King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and Dia - monds, Spades and Clubs! How strange a  
 Ace! Sing Clubs and Dia - monds, Spades and Hearts! Sing Clubs and Dia - monds, Spades and Hearts! He's drawn an

*p* *f*

King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and Dia - monds, Spades and Clubs! How strange a  
 Ace! Sing Clubs and Dia - monds, Spades and Hearts! Sing Clubs and Dia - monds, Spades and Hearts! He's drawn an

*p* *f*

King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and Dia - monds, Spades and Clubs! How strange a  
 Ace! Sing Clubs and Dia - monds, Spades and Hearts! Sing Clubs and Dia - monds, Spades and Hearts! He's drawn an

*p* *f*

King! Sing Hearts and Dia - monds, Spades and Clubs! Sing Hearts and Dia - monds, Spades and Clubs! How strange a  
 Ace! Sing Clubs and Dia - monds, Spades and Hearts! Sing Clubs and Dia - monds, Spades and Hearts! He's drawn an

*p* *f*

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

thing! He's drawn a King! An ex - cell'nt card—his chance it aids!  
 Ace! Ob - serve his face—Such rare good for - tune falls to few!

thing! He's drawn a King! An ex - cell'nt card—his chance it aids!  
 Ace! Ob - serve his face—Such rare good for - tune falls to few!

thing! I've drawn a King! An ex - cell'nt card—my chance it aids!  
 Ace! Ob - serve his face—Such rare good for - tune falls to few!

thing! He's drawn a King! An ex - cell'nt card—his chance it aids!  
 Ace! Ob - serve his face—Such rare good for - tune falls to few!

*f*

He's drawn a King!  
 I've drawn an Ace!

His chance it aids!  
 Good for - tune too!

*mf* **K**

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

*mf*

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

*mf*

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

*mf*

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

*mf*

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

*f*

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

*f*

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

*f*

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

*f*

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

*f*

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

*f*

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

*f*

Ped. \*

Ped. \*

L

Spades and Clubs—Sing Hearts . . . . . and Spades !

Spades and Clubs—Sing Hearts . . . . . and Spades !

Spades and Clubs—Sing Hearts . . . . . and Spades !

Spades and Clubs—Sing Hearts . . . . . and Spades !

Spades and Clubs—Sing Hearts . . . . . and Spades !

M

NOTARY. *Con bris.*

That both these maids may keep their troth, And nev-er mis - for - tune them be -

He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll

He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll

He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll

fall, I'll hold 'em as trus - tee for both—

He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll

The first system of the musical score consists of six staves. The top five staves are vocal lines for different parts, each with the lyrics "He'll hold 'em both! He'll hold 'em both! Yes, . . . he'll". The sixth staff is a piano accompaniment line with the lyrics "fall, I'll hold 'em as trus - tee for both—". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

hold . . . em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and

hold . . . em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and

hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and

Sing Hearts, Clubs. Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and

hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades

The second system of the musical score consists of six staves. The top five staves are vocal lines for different parts, each with the lyrics "hold . . . em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades and". The sixth staff is a piano accompaniment line with the lyrics "hold . . . 'em both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Diamonds, Spades". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.



*cres.*

all! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus - to - dy

*cres.*

all! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus - to - dy

*cres.*

all! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus - to - dy

*cres.*

all! By joint de - cree As their trus - tee This No - tary they will now in - stal. In cus - to - dy

*cres.*

all! By joint de - cree As our trus - tee This No - tary we will now in - stal. In cus - to - dy

*cres.*

*dim* . . . . *in* . . . . *uen-do.*

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

*dim* . . . . *in* . . . . *uen-do.*

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

*dim* . . . . *in* . . . . *uen-do.*

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

*dim* . . . . *in* . . . . *uen-do.*

let me keep their hearts. By joint de - cree As their trus - tee, As their trus - tee This No - tary they will now in -

*dim* . . . . *in* . . . . *uen-do.*

let him keep their hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

*dim* . . . . *in* . . . . *uen-do.*

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

stal! Sing Di - a - monds, Hearts, and  
*p* *mf* stal! Sing Di - a - monds, Hearts, and  
*p* *f* *mf* stal! As our trus - tee. Sing Di - a - monds, Hearts, and  
*p* *mf* stal! Sing Di - a - monds, Hearts, and  
*p* *f* *mf* stal! As our trus - tee. Sing Di - a - monds, Hearts, and

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

Ped. \*

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

*f*

Ped.

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

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

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

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

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

\* Ped. \*

Di-a-monds, Hearts and all! Hearts and all!

Di-a-monds, Hearts and all! Hearts and all!

Di-a-monds, Hearts and all! Hearts and all!

Di-a-monds, Hearts and all! Hearts and all!

Di-a-monds, Hearts and all! Hearts and all!

No. 9. ENTRANCE of Chamberlains & Grand Duke.

*Andante allegretto.*

PIANO.

*Allegro moderato.* 4 TENORS.

The good Grand Duke of Pfen-nig Halb-pfen-nig, Tho' in his own o-pi-nion

3 BASSES.

The good Grand Duke of Pfen-nig Halb-pfen-nig, Tho' in his own o-pi-nion

ve-ry, ve-ry big, In point of fact he's no-thing but a mis-er-a-ble pig, Is the good Grand Duke of Pfen-nig

ve-ry, ve-ry big, In point of fact he's no-thing but a mis-er-a-ble pig, Is the good Grand Duke of Pfen-nig

Ped. \*

Halb - pfen - nig !

Halb - pfen - nig !

Though quite con-temp-ti-ble, as ev-'ry one a-grees, We must dis-sem-ble if we

Though quite con-temp-ti-ble, as ev-'rv one a-grees, We must dis-sem-ble if we

*cres.*  
 want our bread and cheese, So hail him in a cho - rus, with en - thu - si - a - sm big, The good Grand Duke of Pfen-nig

*cres.*  
 want our bread and cheese, So hail him in a cho - rus, with en - thu - si - a - sm big, The good Grand Duke of Pfen-nig

*cres.*  
 Ped. \* Ped. \* Ped. \*

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

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

*f*  
 Ped. \* Ped.

nig!

nig!

Ped. \*

*f*

(No. 9a)

## SONG--(Grand Duke).

GRAND DUKE.

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

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

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

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

- a ri - ty in shape a - ny— This, joined with an ex - tra - va - gant re - spect for tup - pence ha' - pen - ny, A  
not. I hope, of - fen - sive - ly) When - ev - er ce - re mo - ni - al can be prac - tised in - ex - pen - sive - ly— And,

key - note to my cha - rac - ter suf - fi - cient - ly sup - plies. Ob - serve. My  
when you come to think of it, it's real - ly ve - ry cheap! Ob - serve. My

snuff - box!  
hand - ker - chief!

*dolce.*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

That in - ci - dent a key - note to my cha - rac - ter sup - plies. 1st time. 2nd time.  
It's state - ly and im - pres - sive, and it's real - ly ve - ry cheap! 2. I

Ped. \* Ped. \*



## No. 10.

## DUET—(Baroness &amp; Grand Duke).

*Allegretto comodo.*

BARONESS.

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

PIANO.

think what joys our wealth would bring Were we dis - pos'd to do the thing Up - on a scale ex - ten - sive. There's

rich mock - tur - tle— thick and clear— You are an o - pen - hand - ed dear!

GRAND DUKE.

Per - haps we'll have it once a year! Tho'

No doubt it is ex - pen - sive. How fleet - ing are the glut - ton's

A

mind you, it's ex - pen - sive. How fleet ing are the glut - ton's

joys! . . . With fish and fowl he light - ly toys, . . .

joys! . . . With fish and fowl he light - ly toys, . . . And

As two - and - six ?

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

**B**

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

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

By

Ped. \* Fed. \*

By half-a-crown. Yes, two-and-six is half-a-

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

- crown. . . Then let us be mo-dest-ly mer-ry, And re-joice with a der-ry down

- crown. . . Then let us be mo-dest-ly mer-ry, And re-joice with a der-ry down

C

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

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

ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

ve - ry! Then let us be mo - dest - ly mer - ry, And re - joice with a der - ry down

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

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

ve - ry! 2. Al - though, as you're of

ve - ry!

course a - ware (I nev - er tried to hide it), I moist - en my in - si - pid fare With wa - ter-which I

can't a - bear— This pleas - ing fact our souls will cheer, With fif - ty thou - sand  
Nor I— I can't a - bide it.

pounds a year We *could* in - dulse in ta - ble beer! We could—I've tried it!  
Get out! Yes, yes, of course you've

Oh, he who has an in - come clear . . . Of fif - - - ty  
tried it! Oh, he who has an in - come clear . . . Of fif - - - ty

thou - sand pounds a year . . . Can pur - chase all his fan - cy loves— Con - spi - cuous hats—  
thou - sand pounds a year . . . Two -

Two-shil-ling gloves? Yes, think of that, two -  
 - shil - ling gloves— Two-shilling gloves— Yes, think of that. two -

- shil - ling gloves! Cheap shoes and ties of gau - dy hue, And  
 - shil - ling gloves!

Ped. \* Ped. \* Ped. \* Ped. \*

Wa - ter - bu - ry watch - es, too— And think that he could buy the lot Were  
 he a don - key— Oh no, he's *not*! That

Ped. \* Ped. \* Ped. \* Ped. \*

Which he's *not*! Oh no, he's *not*! That

kind of don-key he is *not!* . . . Then let us be mo - dest - ly mer - ry, And re -

kind of don-key he is *not!* . . . Then let us be mo - dest - ly mer - ry, And re -

- joice with a der - ry down der - ry. For to laugh and to sing Is a ra - tion - al thing—It's a

- joice with a der - ry down der - ry. For to laugh and to sing Is a ra - tion - al thing—It's a

joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re -

joy e - co - no - mi - cal, ve - ry! Then let us be mo - dest - ly mer - ry, And re -

- joice with a der - ry down der - ry, For to laugh and to sing is a ra - tion - al thing—It's a

- joice with a der - ry down der - ry, For to laugh and to sing is a ra - tion - al thing—It's a

joy e - co - no - mi - cal, ve - ry!

joy e - co - no - mi - cal, ve - ry!

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves.

Ped. \* Ped. \* Ped. \*

This system continues the piano accompaniment. It features several triplet markings (indicated by a '3' above the notes) and dynamic markings such as 'p' (piano) and 'f' (forte). Pedal markings are present at the bottom of the system.

This system continues the piano accompaniment with further triplet markings and dynamic markings.

Ped. \* Ped. \*

This system continues the piano accompaniment, including triplet markings and dynamic markings.

Ped. \* Ped. \*

This system continues the piano accompaniment, including triplet markings and dynamic markings.

This system concludes the piano accompaniment with triplet markings and dynamic markings.



## No. 11.

## SONG—(Grand Duke).

*Allegretto doloroso.*

GRAND DUKE.

When you

PIANO.

*f* *dim.* *p*

find you're a bro-ken-down crit-ter Who is all in a trim-mle and twit-ter, With your pa-late un-plea-sant-ly

bit-ter, As if you'd just bit-ten a pill— When your legs are as thin as di-vi-ders, And you're

Ped. \*

plagu'd with un-ru-ly "in-si-ders," And your spine is all creep-y with spi-ders, And you're high-ly gam-boge in the

Ped. \*

*(Almost spoken.)*

gill— Creep-y! Creep-y! When you've got a bee-hive in your

Ped. \*

head, And a sew-ing-ma-chine in each ear, And you feel that you've eat-en your bed, And you've got a bad

**B**

head-ache, a head-ache down here— . . . When such facts are a-bout, And those

symp-toms you find In your bo-dy or . . . crown, It's a sha-dy look out—You may make up your mind That you'd

**C**

bet-ter lie down— Go at once, go at once and lie down!

When your lips are all smear-y like tal-low, And your

tongue is de-cid-ed-ly yal-low, With a pint of warm oil in your swal-low, And a pound of tin-tacks in your

chest— When you're down in the mouth with the va-pours, And all o-ver your Mor-ris wall-pa-pers Black

- bee-tles are cut-ting their ca-pers, And crawl-y things nev-er at rest— Crawl-y things!

Crawl-y things! When you doubt if your head is your own, And you jump when an o-pen door

slams— Then you've got to a state, to a state which is known To the me - di - cal world as "Jim - jams."

If such symp-toms you find In your bo - dy or head They're not ca - sy to

quell— You may make up your mind you are bet - ter in bed, For you're not at all well, No, you're

not at all well, not at all well!

## No. 12.

## FINALE.

*Allegro vivace ed agitato.*

GRAND DUKE.

PIANO. *ff* *f p*

Come

LUDWIG.

hi - ther, all you peo - ple—When you hear the fear - ful news, All the pret - ty wo - men weep - 'll, Men will

*p*

BOTH.

GRAND DUKE.

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

LUDWIG.

GRAND DUKE.

LUDWIG.

give this man his gru - el In a Sta - tu - to - ry Du - el— This ple - bei - an man of shod - dy— This con -

BOTH.

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

A CHORUS. WOMEN.

With fal - 'ring feet, And our  
MEN. With fal - 'ring feet, And our

*dim.* *p*

mus - cles in a qui - ver, Our fate we meet With our feel - ings all un - strung! If our  
mus - cles in a qui - ver, Our fate we meet With our feel - ings all un - strung! If our

1st.  
plot com - plete He has man - ag'd to dis - ki - ver, There is no re - treat— There is  
plot com plete He has man - ag'd to dis - ki - ver, There is no re - treat—

no re - treat— We shall cer - tain - ly be hung! . tain ly be

no re - treat— We shall cer - tain - ly be hung! - tain - ly be

*sf*

Ped. \*

hung!

hung!

*p*

*p*

GRAND DUKE.  
Now you be - gin and pitch it strong-walk

in - to me a - bu - sive - ly—

LUDWIG.  
I've sev - 'ral e - pi - thets that I've res - serv'd for

GRAND DUKE.  
No,

you ex - clu - sive - ly. A choice se - lec - tion I have here when you are rea - dy to be - gin.

you be - gin— No, you be - gin— No, you be - gin!

No, you be - gin— No, you be - gin! No, you be - gin!

CHORUS. WOMEN. *p*

MEN. *p*

Has it happ'd as we ex -  
Has it happ'd as we ex -

**B** *Allegro Vivace*

- pect - ed? Is our lit - tle plot de - tect - ed?

- pect - ed? Is our lit - tle plot de - tect - ed?

GRAND DUKE.

Big bombs, small bombs, great guns and lit - tle ones! Put him in a pil - lo - ry! Rack him with ar - til - le - ry!  
(L.) Tall snobs, small snobs, rich snobs and need - y ones! (G.D.) Whom are you al - lud - ing to? (L.) Where are you in - tru - ding to?

LUDWIG.

Long swords, short swords, tough swords and brit - tle ones! Fright him in - to fits! Blow him in - to bits! You  
(G.D.) Fat snobs, thin snobs, swell snobs and seed - y ones! (L.) I ra - ther think you err. To whom do you re - fer? To



LUDWIG.

GRAND DUKE.

LUDWIG.

GRAND DUKE.

LUDWIG.

GRAND DUKE.

muff, sir! You lout, sir! E - nough, sir! Get out, sir! A hit, sir! Take that, sir! It's  
 you, sir! To me, sir? I do, sir! We'll see, sir! I jeer, sir! Gri - mace, sir! (L.) Look

*cres.*

LUDWIG.

BOTH.

tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's tit, sir! For tat, sir! It's  
 here, sir - A fact, sir!

CHORUS.  
WOMEN

1st time.

1. When two dought-y he - roes thun - der, All the world is lost in won - der; When such men their  
 2. When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

MEN.

1. When two dought-y he - roes thun - der, All the world is lost in won - der; Aw - ful,  
 2. When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic!

tem - per lose, Aw - ful are the words they use!

aw ful, aw - ful! are the words they use!

**C**  
2nd time.  
CHORUS.

When two he - roes, once pa - ci - fic, Quar - rel,

When two he - roes, once pa - ci - fic, Quar - rel, the ef - fect's ter - ri - fic! When two he - roes

ter - ri - fic!

the ef - fect's ter - ri - fic! The ef - fect's ter -

quar - rel, quar - rel. The ef - fect's ter - ri - fic! The ef - fect's ter -

ri - fic! The ef - fect's ter - ri - fic!

ri - fic! The ef - fect's ter - ri - fic!

**D** GRAND DUKE.  
He has in - sult - ed me,

LUDWIG.  
He has in -

Ped.

and, in a breath, This day we fight a du - el to the death!

- sult - ed me, and, in a breath, This day we fight a du - el to the death!

Ped. \* Ped. \* Ped. \*

## NOTARY.

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

*Moderato.*

## CHORUS. WOMEN.

## NOTARY.

What is that? Ac - cord - ing to es - tab - lish'd le - gal u - ses, A

MEN.  
What is that?

*p*

card a-piece each bold dis - pu - tant choos - es— Dead as a door-nail is the dog who los - es— The

*p*

## CHORUS. WOMEN.

win - ner steps in - to the dead man's shoes-es! Dead as a door-nail is the dog who los - es— The

MEN.  
Dead as a door-nail is the dog who los - es— The

Ped. \* Ped. \* Ped. \* Ped. \*

E  
LUDWIG. GRAND DUKE. BOTH.

win - ner steps in - to the dead man's shoes - es! A - greed! A - greed! A - greed!  
CHORUS, unis.

win - ner steps in - to the dead man's shoes - es! A - greed!

*Più vivo.*

## GRAND DUKE. LUDWIG.

## GRAND DUKE. LUDWIG.

Come, come, the pack! Be-hold it here! I'm on the rack! I quake with fear!

RECIT. *a tempo.* RECIT. *a tempo.*

## GRAND DUKE.

## LUDWIG.

First draw to me! If that's the case— Be-hold the king! Behold the

CHORUS. WOMEN.

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

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

*Molto vivace.*

*f*

*Unis.*

run - So Lud - wig will as Grand Duke reign Till Ru - dolf comes to

run - So Lud - wig will as Grand Duke reign, Till Ru - dolf comes to life a

Ped. \* Ped. \* Ped. \* Ped. \*

GRAND DUKE.

life a - gain, Till Ru - dolf comes to life a - gain - Which will oc - cur to

- gain, Till Ru - dolf comes to life a - gain -

*p*

Ped. \*

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

*p*

*p*

*Andante non troppo lento.*

1st GIRL.

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

LISA.

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

mal - con - tents a buse . . you, We're much dis - tress'd to lose . . you! You were, when you were

2nd GIRL.

liv - ing So lib - er - al, so for - giv - ing! So mer - ci - ful, so gen - tle!— So

B 3rd GIRL.

high - ly or - na - ment - al! And now that you've de - part - ed, You leave us bro - ken -

Ped

\* Ped.

\* Ped.

\*

1st GIRL.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -

LISA.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -

2nd GIRL.

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -

3rd GIRL.

heart - ed!

Yes, tru - ly, tru - ly, tru - ly, tru - ly, Tru - ly bro - ken -

heart - ed!

1st SOPRANO & 1st GIRL.

heart - ed!

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

2nd SOPRANO & LISA.

heart - ed!

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

1st CONTRALTO & 2nd GIRL.

FULL CHORUS.

LISA & 1st GIRL with SOP.

heart - ed!

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

2nd CONTRALTO & 3rd GIRL.

We're  
2nd & 3rd GIRL with CONT.

heart - ed!

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

We're

Ped.

\*

tru - ly bro - ken - heart - ed, Tru - ly, tru - ly bro - ken - heart -

We're tru - ly

tru - ly bro - ken - heart - ed, Tru - ly, tru - ly bro - ken - heart -

We're tru - ly

Ped.

\* Ped

\* Ped.

\*

CHORUS.

(Laughs.)

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

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

*f*

GRAND DUKE.

R - r - r - r - r - r - rap - scal-lions! in pe - ni - ten - tial fires, You'll

*p* *f*

rue the ri - bald - ry that from you falls! To - mor - row af - ter - noon the law ex - pires, And

*Allegretto non troppo.* CHORUS. GIRLS.

then— look out for squalls!

Give MEN. *f*

Give



thanks, give thanks to way - ward duke! By mys - tic for - tune's sway, Our Lud - wig guides the

thanks, give thanks to way - ward duke! By mys - tic for - tune's sway, Our Lud - wig guides the

Ped. . . . \*

Ped. \*

helm of state For one de - light - ful day! We hail you, sir! We greet you, sir! Re -

helm of state For one de - light - ful day! hail you, sir! greet you, sir!

*Unis.*

*mf*

Ped. \*

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

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

*f*

Ped. \*

day! Hur-rah! hur - rah! hur-rah! hur - rah! . . . . . You've done it neat - ly!

day! Hur-rah! hur - rah! hur-rah! hur - rah!

*L'istesso tempo.* NOTARY.

*p*

LUDWIG.

pi - ty that your pow'rs Are li - mit - ed to four-and-twen-ty hours ! No

mat - ter, tho' the time will quickly run, In hours twen - ty-four much may be done !

*rall.*

*colla voce.*

(No. 12a.)

## SONG—(Ludwig) with Chorus.

*Allegro con brio.*

LUDWIG.

1. Oh, a  
2. For

*p*

mon - arch who boasts in - tel - lect - u - al gra - ces Can do, if he likes, a good deal in a day— Can  
in - stance, this mea - sure (his an - ces - tor drew it), This law a - gainst du - els— to mor - row will die— The

put all his friends in con - spi - cu - ous pla - ces, With plen - ty to eat and with no - thing to pay!  
Duke will re - vive, and you'll cer - tain - ly rue it—He'll give you "what for" and he'll let you know why!

You'll tell me, no doubt, with un - plea - sant gri - ma - ces, To - mor - row, de - priv'd of your  
But in twen - ty - four hours there's time to re - new it—With a cen - tu - ry's life I've the

rib - bons and la - ces, You'll get your dis - mis - sal—with ve - ry long fa - ces—But wait! on that to - pic I've  
right to im - bue it—It's ea - sy to do—and, by Jin - go, I'll do it! It's done! Till' I per - ish your

**H** CHORUS. WOMEN.

some - thing to say! I've some - thing to say— I've some - thing to say! He's some - thing, he's some - thing, he's  
mon - arch am I! Your mon - arch am I— Your mon - arch am I! Our mon - arch, our mon - arch, our  
MEN.  
He's some - thing, he's some - thing, he's  
Our mon - arch, our mon - arch, our

*f*  
*Sves. ad lib.*

J. LUDWIG.

some-thing, he's some-thing to say! . . . . . Oh, . . . . . our rule shall be mer-ry— I'm  
 mon-arch, our mon-arch is he! . . . . . Though . . . . . I do not pre-tend to be

some-thing, he's some-thing to say! . . . . .  
 mon-arch, our mon-arch is he! . . . . .

*p*

not an as-cet-ic—And while the sun shines we will get up our hay— } By a push-ing young mon-arch, of  
 ve-ry pro-phet-ic, I fan-cy I know what you're go-ing to say— }

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

CHORUS.  
 WOMEN.  
 1. Oh, . . . his  
 2. Oh, . . . it's

MEN.  
 1. Oh, . . . his  
 2. Oh, . . . it's

*f*

rule will be mer-ry—He's not an as-cet-ic—And while the sun shines we will get up our hay—By a  
 sim-ply un-can-ny, His pow-er pro-phet-ic, It's per-fect-ly right—we were go-ing to say—By a

rule will be mer-ry—He's not an as-cet-ic—And while the sun shines we will get up our hay—By a  
 sim-ply un-can-ny, His pow-er pro-phet-ic—It's per-fect-ly right we were go-ing to say—By a

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

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

LUDWIG. *Andante.*

This ve - ry af - ter - noon - at two (a - bout) - The

*p*

Court ap - point - ments will be giv - en out To each and all (for that was the con - di - tion) Ac -

CHORUS. WOMEN. JULIA. CHORUS. JULIA.

- cord - ing to pro - fes - sion - al po - si - tion! Hur - rah! hur - rah! Oh, Heav'n! What's the mat - ter? Ac -

MEN.

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

*p*

CHORUS. WOMEN.

JULIA

cord-ing to pro-fes-sion-al po-si-tion? Ac-cord-ing to pro-fes-sion-al po-si-tion! Then

CHORUS. MEN.

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

(No. 12b.)

SONG—(Julia) with Chorus.

CHORUS.

*Andante (l'istesso tempo).*

hor-ror! hor-ror! hor-ror! hor-ror! hor-ror! Why, what's the matter? What's the matter? What's the matter? What's the matter?

Why, what's the matter? What's the matter? What's the matter? What's the matter?

Ped. \*

JULIA.

Ah, pi-ty me, my com-rades true, Who love, as well I know you do, This

WOMEN. *Unis.*

gen-tle child, To me so fond-ly dear! What's the

MEN.

Why, what's the mat-ter?

**JULIA.**

mat-ter? Our sis - ter - love so true and deep From many an eye un-used to weep . .

**CHORUS. WOMEN.**

. . . . Hath oft be - guiled . . . The coy, re - luc - tant tear! What's the

**MEN.**

Why, what's the mat-ter?

**JULIA. M**

mat-ter? Each sym - pa-thet - ic heart 'twill bruise When you have heard the fright - ful

**CHORUS.**

news . . (O will it not?) That I must now im - part! What's the mat-ter?

Why, what's the matter? What's the

*piu f*

JULIA.

mat - ter? Her love for him is all in, all! Ah, curs - ed fate! that it should

fall Unto my lot To break, . . . to break my dar - ling's heart! . . .

CHORUS. N LUDWIG. JULIA.

What's the matter? What means our Ju - lia by these fate - ful looks? Ah, curs - ed

Well, what's the matter?

fate! Ah, curs - ed fate! Ah, curs - ed fate!

LUDWIG. CHORUS.

Please do not keep us all on ten - ter hooks— Now, what's the matter? What's the

What's the matter?

What's the matter?



*Un poco più vivo.* JULIA.

mat-ter? Our du ty, if we're wise, we nev - er shun. This

What's the matter?

What's the matter?

Ped.

Spar-tan rule ap - plies To ev - 'ry one. In thea-tres, as in life, Each has her line—

*Vivace.*

This part—the Grand Duke's wife (Oh a - gon-y!) is mine!

CHORUS.

Well, what's the mat-ter?

Well, what's the mat-ter?

Ped.

**CHORUS.** **JULIA.**

Oh! *that's* the mat-ter, *that's* the mat-ter, is it? A max-im new I do not

Oh! *that's* the mat-ter, *that's* the mat-ter, is it?

*p*

Ped.

start— The ca-nons of dra-ma-tic art De-cree that this re-pul-sive part (The Grand Duke's wife) Is

Ped. \* Ped. \* Ped. \*

*Moderato.* **LISA.** **LUDWIG.**

mine! Can this be so? I do not know— But time will show If this be

(No. 12c.)

**DUET—(Julia & Lisa) with Chorus.**

**CHORUS. WOMEN.** **P** *Allegretto grazioso.* **LISA.**

so. Time will show If this be so. Oh, lis-ten to

**MEN.**

Time will show If this be so.

*p*

me, dear— I love him on - ly, dar - ling! Re - mem - ber, oh, my pet, On him my heart is

set! This kind - ness do me, dear— Nor leave me lone - ly, dar - ling! Be mer - ci - ful, my

*cres.*

pet, On him my love is set! Now don't be fool-ish dear—

*dim.*

**JULIA.**

You could-n't play it, dar - ling! It's "leading bus'ness," pet, And you're but a sou-brette.

So don't be mul-ish, dear— Al - tho' I say it, dar - ling, It's not your

line, my pet— I play that part, you bet! I play it—

*dim.*

I play that part, you bet! you bet! you bet! The la - dy's

R  
NOTARY.

right, The la - dy's right. Tho' Ju - lia's en - gage - ment Was for the stage meant— It

*p*

Ped. \*

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

Ped. \*

Are ve - ry so - lemn, Dra - mat - ic con - tracts (which you all a - dore so) Are ev - en more so! That's ve - ry true! Though

CHORUS.

That's ve - ry true! Though

Ped. \*

mar-riage con-tracts are ve-ry sol-emn, Dra - ma - tic con tracts are ev - en more so |

mar-riage con-tracts are ve-ry sol-emn, Dra - ma - tic con-tracts are ev - en more so |

(No. 12d.)

## SONG—(Lisa) with Chorus.

LISA.

The die is cast— my hopes . . have

*p rall.*

per - ish'd ! Fare-well, O past, . . Too bright to last, Yet foad - ly

che - rish'd ! My hope has fled, . . my life is dead, . . Its

doom, . . . its doom is spo - - ken ! . . My day . is

night, CHORUS WOMEN. my wrong . . . is right, is right in all, . . . men's sight, in

Her day is night, is night in all, all men's sight, MEN.

Her day is night, is night in all men's,

*f*

*p* *cres.* *p* *cres.*

Ped. \* Ped. \*

all . . . men's sight, Ah . . me! . . . Ah . . me! . . .

all . . . men's sight! . . .

all . . . men's sight! . . .

*dim.* *dim.* *dim.* *p*

Ped. \* Ped. \* Ped. \*

my heart is bro - ken, is bro - ken. My heart . . . is bro . . . ken! . . .

bro . . . ken. . .

bro . . . ken. . .

*pp* *pp* *pp*

Ped. \* Ped. \* Ped. \*

(Exit LISA.)

LUDWIG.

Poor child!

JULIA. (Spoken).

LUDWIG.

Where will she go? What will she do? That is - n't in your part, you know. Quite true!

De - pres - sing to - pics we'll not touch up - on— Let us be - gin as we are go - ing on! For

(No. 12e.)

SOLO—(Ludwig) & Chorus.

*Allegro vivace.*

LUDWIG.

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

CHORUS. WOMEN.

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

MEN.

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

CHORUS.

LUDWIG.

more to night our lives shall be as mer-ry as a grig! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! All

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

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

CHORUS.

LUDWIG.

on the whole, I ra-ther think you'll find our rule tol-lol-ish! Sing hey, the jol-ly jinks of Pfen-nig Halb-pfen-nig! The

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

jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The

The jol-ly, jol-ly jinks, The jol-ly, jol-ly jinks, The



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

Ped. \*

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

*f* *p*

Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! *p*  
 morn to night our life shall be as mer - ry as a grig ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! *p*  
 morn to night our life shall be as mer - ry as a grig ! Sing hey, the jol - ly jinks of Pfen-nig Halb - pfen - nig ! *f*

JULIA.

U  
But stay! Our new made Court with - out a court - ly

*dim.* *p*

coat is— We shall re-quire some Court at - tire, And at a mo-ment's no - tice! For

clothes of com - mon sort, Your cour-tiers must not gro - vel, Your proud *no-blesse* should

WOMEN.  
wear a dress O - ri - gi - nal and no - vel. Now let us guess what kind of dress Would

MEN.  
Now let us guess what kind of dress Would

*f*

be both neat and no - vel.

be both neat and no - vel.

*p*

Ped.

LUDWIG.

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

rect and true (and all brand new), The com - pa - ny pos - sess - es. Hence - forth our court cos -

Ped. \*

time. . . Shall live in song and sto - ry, For we'll up - raise the dead old days Of

Ped. \* Ped. \* Ped. \*

CHORUS. WOMEN.

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

MEN.

Yes, let's up - raise The dead old days Of A - thens in her

LUDWIG.

glo - ry! Hur - rah! Hur - rah! Hur - rah! Hur - rah! A - greed, a - greed, a - greed! Fir

glo - ry! Hur - rah! Hur - rah! Hur - rah! Hur - rah! A - greed, a - greed, a - greed!

*Soa.*

**CHORUS.**

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

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

**CHORUS. WOMEN.**

morn to night our life shall be as mer - ry as a grig! Sing hey, the jol - ly jinks of Pfen-nig Halb-pfen-nig!

**CHORUS. MEN.**

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

**W**

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

Sing hey, the jol - ly, jol - ly jinks, the jol - ly, jol - ly jinks, Sing hey, the

. . . . . sing hey, sing hey, . . . . . sing

jol - ly, jol - ly jinks, . . . . . Sing hey, . . . . . sing

hey, . . . Sing hey, . . . the jinks, the jol ly jinks of

hey, . . . . . Sing hey, the jol - ly jinks of

hey, . . . . . Sing hey, the jol - ly jinks of

Ped. \* Ped. \*

Pfen - nig Halb - pfen - nig! The jol - ly, jol - ly

Pien - . . . nig Halb - . . . pfen - nig! The jol - ly, jol - ly

Ped. \* Ped. \* Ped. \*

jinks, the jol - ly, jol - ly jinks, the jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

jinks, the jol - ly, jol ly jinks, the jol - ly, jol - ly, jol - ly, jol - ly, jol - ly

Ped. \* Ped. \*

*L'istesso tempo.*

The first system of the musical score consists of four staves. The top two staves are vocal lines, both containing the lyrics "jinks! . . . .". The bottom two staves are piano accompaniment. The music is in 12/8 time and begins with a double bar line. A tempo marking "L'istesso tempo." is positioned above the first staff. The key signature has two flats.

The second system of the musical score consists of two staves of piano accompaniment. The music continues from the previous system, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The third system of the musical score consists of two staves of piano accompaniment. The music continues with a similar rhythmic pattern to the second system, showing a steady progression of chords and melodic lines.

The fourth system of the musical score consists of two staves of piano accompaniment. The music continues with a similar rhythmic pattern to the previous systems, maintaining the 12/8 time signature and key signature.

The fifth system of the musical score consists of two staves of piano accompaniment. The music concludes with a final cadence, marked by a double bar line and repeat dots at the end of the staves.

*End of First Act.*

# ACT II.

## No. 13.

### INTRODUCTION & CHORUS.

*Andante maestoso.*

PIANO. *f*

The score consists of six systems of piano music. Each system has a treble and bass staff. The first system is marked *Andante maestoso.* and *f*. It includes a piano introduction with triplet figures and a chorus section. The second system continues the introduction with more triplet figures. The third system features a melodic line in the treble and a bass accompaniment. The fourth system has a similar structure with a melodic line and bass accompaniment. The fifth system is marked *cres.* and features a dense texture with many chords. The sixth system is marked *f* and *con forza.*, ending with a final chord. Pedal markings (*Ped.*) and asterisks (\*) are placed throughout the score to indicate where to use the sustain pedal.

*Andante.*  
CHORUS. WOMEN.

MEN.

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. Ped. \* Ped. \*

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

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



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

Ped. \* Ped. \* Ped. \* Ped. \*

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

*piu f*

Ped. \* Ped. \* Ped. \* Ped. Ped. \*

- loi - a! Fill the bowl with Les - bian wine, . . . And to re - vel - ry in -  
 - loi - a! Fill the bowl with Les - bian wine, . . . And to re - vel - ry in -

Ped. \* Ped. \* Ped. \* Ped. \*

- cline— E - loi - a! For as gai - ly we pass on  
 - cline— E - loi - a! For as gai - ly we pass on

Ped. \* Ped. \* Ped. \* Ped. \*

Pro - ba - bly we shall, a - non, Sing a Di - er - get - i - con - E - loi - a! E - loi - a! E -

Pro - ba - bly we shall, a - non, Sing a Di - er - get - i - con - E - loi - a! E - loi - a! E -

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

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

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

Ped. 20,070. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

Chappell & Co.

## No. 14.

## RECIT. &amp; SONG (Ludwig)—with Chorus.

*Andante.* LUDWIG.

Your loy - al - ty our Ducal heartstrings touches : Al - low me to present your new Grand Duchess.

PIANO. *p* Ped. \*

Should she of - fend, you'll gra - cious - ly ex - cuse her— And kind - ly re - col - lect I did - n't choose her!

*Allegretto.* LUDWIG.

1. At the

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

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

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

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

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

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

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

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

At this junc - tion I may men - tion That this e - ru - di - tion sham Is but  
And per - haps I'd bet - ter men - tion, Lest a - larm - ing you I am, That it  
And a - gain I wish to men - tion, That this e - ru - di - tion sham Is but

*cres.*

clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram.": Pe - ri - phras - tic me - thods spurn - ing, To this  
 is - n't our in - ten - tion To per - form a Dith - ry - amb— It dis - plays a lot of stock - ing, Which is  
 clas - si - cal pre - ten - sion, The re - sult of stea - dy "cram." Yet my clas - sic lore ag - gres - sive (If you'll

au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the fruit of stea - dy "cram."!  
 al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the pre - va - lence of "cram."  
 par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're pas - sing an ex - am.

CHORUS. WOMEN.

1. Pe - ri -
  2. It dis -
  3. Yet his
- MEN.

1. Pe - ri -
2. It dis -
3. Yet his

- phras - tic me - thods spurn - ing, To this au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the  
 - plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the  
 clas - sic lore ag - gres - sive (If you par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

- phras - tic me - thods spurn - ing, To this au - di - ence dis - cern - ing I ad - mit this show of learn - ing Is the  
 - plays a lot of stock - ing, Which is al - ways ve - ry shock - ing, And of course I'm on - ly mock - ing At the  
 clas - si - cal lore ag - gres - sive (If you par - don the pos - ses - sive) Is ex - ceed - ing - ly im - pres - sive When you're

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

1st & 2nd times.

3rd time.

2. In the  
3. Yes, on

fruit of stea - dy "cram."!  
pre - va - lence of "cram."

pass - ing an ex - am.

fruit of stea - dy "cram."!  
pre - va - lence of "cram."

pass - ing an ex - am.

Ped.

*Andante maestoso.*

Wreaths of bay and i - vy

Wreaths of bay and i - vy

Ped.

\* Ped.

\* Ped.

\*

twine, E - loi - a! E - loi - a! . . . Fill the bowl with Les - bian wine, . . .

twine, E - loi a! E loi - a! . . . Fill the bowl with Les - bian wine, . . .

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

And to re - vel - ry in - cline— E - loi - a! O - po - po - nax! O - po - po - nax! O - po - po - nax! E -

And to re - vel - ry in - cline— E - loi - a! O -

Ped. \* Ped. \* Ped. \*

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

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

Ped. \* Ped. \*

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

*ff*



## No. 15.

## RECIT. (Ludwig) &amp; SONG—(Lisa).

RECIT. LUDWIG.

Yes, Lud-wig and his Ju-lia are ma-ted! For when an ob-scure co-

PIANO.

*p*

Ped. \* Ped. \* Ped. \*

- me-dian, whom the law backs, To sov-'reign rank is prompt-ly el-e-va-ted, He

Ped. \*

takes it with its in-ci-den-tal draw-backs! So Ju-lia and I are du-ly ma-ted!

Ped. \* Ped. \*

LISA.

1. Take care of him— he's much too good to live! With him you must be ve-ry gen-  
2. His moods you must as-sid-u-ously watch: When he succumbsto sor-row tra-

*Andante con espressione.*

- tle: Poor fel-low, he's so high-ly sen-si-tive, And O so sen-ti-men-tal! . . . Be sure you nev-er  
 - gic, Some hardbake or a bit of but-ter-scotch Will work on him like ma-gic. . . . To con-tra-dict a

let him sit up late In chil-ly o-pen air con-vers-ing— Poor dar-ling, he's ex-  
 cha-rac-ter so rich . . . In trust-ing love were sim-ple blind-ness— He's one of those ex-

LUDWIG. LISA.  
 - treme-ly de-li-cate, And wants a deal of nurs-ing! I want a deal . . . of nurs-ing! And  
 - al-ted na-tures which Will on-ly yield to kind-ness! I on-ly yield . . . to kind-ness! And

O, re-mem-ber this— When he is cross with pain, A flow-er and a kiss—A sim-ple flow'r—a ten-der  
 O, the by-gone bliss! And O, the pre-sent pain! That flow-er and that kiss—That sim-ple flow'r—that ten-der

6 1st time. 2nd time.  
 kiss Will . . . bring him round a-gain! ne'er shall give . . . a-gain!  
 kiss I . . .

## No. 16.

## DUET—(Julia &amp; Ludwig).

*Allegro moderato.*

LUDWIG.

Now Ju - lia, come, Con - sid - er it from This dain - ty point of view— A

PIANO. *f* *p*

tim - id ten - der Fem - in - ine gen - der, Prompt to coy - ly coo— Yet si - lence seek - ing Sel - dom speak - ing

Till she's spo - ken to— A com - fy, co - sy, Ro - sy - po - sy in - no - cent in - ge - noo! The

*tr.*

part you're suit - ed to—(To give the deuce his due) A sweet (O, jim - iny!) Mim - iny - pim - iny

## JULIA.

I'm much o - - blig'd to you, I don't think that would do— To  
In - no - cent in - gen - oo!

play (O jim - iny!) Mim-iny-pim - iny, In - no - cent in - gen - oo! You for - get my spe - cial ma - gic (In a  
sweet (O jim - iny!) Mim-iny-pim - iny, In - no - cent in - gen - oo!

high dra - ma - tic sense) Lies in sit - u - a - tions tra - gic, Un - de - ni - a - bly in - tense. As I've

jus - ti - fied pro - mo - tion In the his - tri - on - ic art, I'll sub - mit to you my no - tion Of a

LUDWIG.

first - rate part. Well, let us see your no - tion Of a first - - - rate part!

Ped. \* Ped. \*

JULIA (spoken).

My heart stands still—with horror chill'd—Hard as the millstone nether! Then softly slyly, snaily, snaky— Crawly, creepy, quaily, quaky—

pp

{ I track her on her homeward way, } { I fly at her soft white throat—The lily-white } { My rival she—I have no doubt of her—So I hold on—till }  
 { As panther tracks her fated prey! } { laughing leman! On her agonized gaze I } { the breath is out of her!—till the breath is out of her! }

ff p

{ And then—Remorse! Remorse! O cold } { That lifeless form I gaze upon— } { That face, still warm But } { Those eyes of glass I contemplate— }  
 { unpleasant corse, Avaunt! Avaunt! } { weirdly wan— }

pp

And then, alas, Too late—too late! I find she is—your Aunt! Then, mad— mad— mad! With fancies wild—chimerical—

ff p

Now sorrowful—silent—sad— Now hulla-balloo hysterical! Ha! ha! ha! ha! But whether I'm sad or whether I'm glad,

*pp*

**JULIA**

Mad! mad! mad! mad! (Wait till JULIA springs up.) This calls for the re-sour-ces of a

*pp trem.* *f*

high - class art, And sat - is - fies my no - tion of a first - rate part, And sat - is - fies my no - tion of a

**LUDWIG.**

And sat - is - fies her no - tion of a

first - - - rate part!

first - - - rate part!

*ff*

# No. 17. CHORUS with SOLOS—(Baroness & Ludwig).

*Allegro con brio.*

PIANO. *f*

Ped. \* Ped. \* Ped. \*

CHORUS, WOMEN.

*sf*

Your High-ness, there's a par - ty at the door— Your High-ness, at the door there is a

MEN. *sf*

Your High-ness, there's a par - ty at the door— Your High-ness, at the door there is a

par - ty— She says that we ex - pect her, But we do not re - col - lect her, For we nev - er saw her coun - te - nance be -

par - ty— She says that we ex - pect her, But we do not re - col - lect her, For we nev - er saw her coun - te - nance be -

fore! With rage and in - dig - na - tion she is rife, Be - cause our wel - come was - n't ve - ry

fore! With rage and in - dig - na - tion she is rife, Be - cause our wel - come was - n't ve - ry

*f*

Ped. \* Ped. \* Ped. \*

heart - y— She's as sul - ky as a su - per, And she's swearing like a troop - er, O, you nev - er heard such lan - guage in your

heart - y— She's as sul - ky as a su - per, And she's swearing like a troop - er, O, you nev - er heard such lan - guage in your

Ped. \*

*A L'istesso tempo.* BARONESS.

life! You nev - er heard such language in your life! With

life! You nev - er heard such language in your life!

*p*

fu - ry in - de - scri - ba - ble I burn! With rage I'm near - ly rea - dy to ex - plose! There'll be grief and tri - bu - la - tion when I learn To



whom this slight un-bear-a-ble is owed ! For what - ev - er may be due I'll pay it double—There'll be

CHORUS. WOMEN.  
 ter - ror in - de - scri - ba - ble and trou - ble ! With a hur - ly bur - ly and a hubble - bubble I'll pay you for this pret - ty e - pi - sode ! Oh, what - MEN.  
 Oh, what -

- ev - er may be due she'll pay it double!—It's ve - ry good of her to take the trouble—But we don't know what she means by "hubble-bubble"—No  
 - ev - er may be due she'll pay it double!—It's ve ry good of her to take the trouble—But we don't know what she means by "hubble-bubble"—No

Ped. \* Ped. \*

**B Allegro vivace.**

BARONESS.

LUDWIG.

doubt it's an ex - pres - sion *à la mode*. Do you know who I am? I don't your

doubt it's an ex - pres - sion *à la mode*.

*f* *p*

BARONESS. LUDWIG.

coun - te - nance I can't fix, my dear. This proves I'm not a sham. It won't; it on - ly says "Kra-ken-feldt,

BARONESS. LUDWIG. BARONESS.

Six," my dear. Ex - press your grief pro - found! I sha'n't! This tone I nev - er al - low, my love. Ru -

LUDWIG. BARONESS. C

- dolf at once pro - duce! I can't; He is - n't at home just now, my love. He is - n't at home just

CHORUS. WOMEN. MEN. f

now! He is - n't at home just now. He has an ap - point - ment par - ti - cu - lar, ve - ry - You'll

now! He is - n't at home just now. He has an ap - point - ment par - ti - cu - lar, ve - ry - You'll

find him, I think, in the town cem - e - ter - y; And that's how we come to be mak - ing so mer - ry, For he  
find him, I think, in the town cem - e - ter - y; And that's how we come to be mak - ing so mer - ry, For he

BARONESS. D

is - n't at home just now! He is - n't at home just now! But bless my heart and  
is - n't at home just now! He is - n't at home just now!

soul a - live, it's im - pu - dence per - son - i - fied! I've come here to be ma - tri - mo - ni -

LUDWIG.

- al - ly ma - tri - mo - ni - fied! For a - ny dis - ap - point - ment I am sor - ry un - af -

F

- fect - ed - ly - But yes - ter - day that no - ble - man ex - pir'd quite un - ex - pect - ed - ly -

CHORUS (*robbing*).

*p*

*p* Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay! Tol the rid - dle lol!

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay! Tol the rid - dle lol!

*p* *f*

Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay! Tol the rol rid - dle lol, lid - dle lol, lid - dle lol!

Tol the rid - dle lol! Tol the rid - dle lol! lol lol lay! Tol the rol rid - dle lol, lid - dle lol, lid - dle lol!

Ped. \*

Tol the rid - dle lol lay! . . Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay! . .

Tol the rid - dle lol lay! . . Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay! . .

## No. 18.

## SONG—(Baroness) &amp; Chorus.

*Allegro vivace.* **BARONESS.**

Now a - way . . . to the wed-ding we go, So then summon the cha - ri - o -

**PIANO.** *f*

- teers, No kind . . . of re - luc-tance we show To em - bark on our mar-ried ca - reers. Tho'

Ju - - - lia's e - mo-tion may flow In the form of im - pet - u - ous tears, To our

**CHORUS. WOMEN.**

wed-ding we'll ea - ger - ly go, So sum - mon, so sum-mon the cha - ri - o - teers! . . . . To the

**MEN.**

To the

wed - ding we'll ea - ger - ly go. So sum - mon, so sum - mon the cha - ri - o - teers!

wed - ding we'll ea - ger - ly go. So sum - mon, so sum - mon the cha - ri - o - teers!

The first system consists of two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a 4/4 time signature with a key signature of two flats. The lyrics are: "wed - ding we'll ea - ger - ly go. So sum - mon, so sum - mon the cha - ri - o - teers!". The piano accompaniment features a steady bass line and chords in the right hand.

The second system continues the piano accompaniment from the first system, showing the right and left hand parts in 4/4 time.

The third system continues the piano accompaniment, featuring more complex rhythmic patterns in the right hand.

The fourth system continues the piano accompaniment, ending with a key signature change to one flat (B-flat major) and a dynamic marking of *p* (piano).

The fifth system continues the piano accompaniment, showing a change in tempo or meter to 2/4 time.

## No. 19.

## RECIT. &amp; SOLO—(Julia).

*L Andante.* RECIT. JULIA.

So ends my dream— so fades my vi-sion fair! Of hope no gleam— dis -

PIANO.

*p*

Ped. \* Ped. \* Ped. \*

- traction and des-pair! My cherish'd dreams, the Du-cal throne to share, That aim supreme has fa-ded in-to

Ped. \* Ped. \* Ped. \*

*M Andante con molto espressione.*

air! All is dark - some— All is

*p* *pp*

Ped. \* Ped. \* Ped. \*

drea - ry— Bro - ken ev - 'ry pro - mise plight - ed— Sad and

sor ry— weak and wea . . . ry, Ev 'ry new - born hope . . is

blight - ed! <sup>N</sup> Death the Friend or Death . . the Foe, Shall I

Ped. \* Ped. \*

call up . . on . . thee? No! I will go on liv - - ing,

Ped. \* Ped. \* Ped. \* Ped. \*

liv - ing, tho' Sad and sor - ry— weak . . and wea - ry! Death the

Ped. \* Ped. \* Ped. \* Ped. \*

Friend or Death the Foe, Shall I call up . . on . . thee?

Ped. \* Ped. \* Ped. \*



**A**

No! I . . will go on liv - - ing, liv - ing, Sad and

*cres.*

Ped. \* Ped. \* Ped. \*

**P**

sor - ry - wea - ry and weak! . . Sad and sor - ry, weak and

Ped. \* Ped. \*

*dim.* *cres.*

wea - ry! Sad and sor - ry - weak . . and wea - ry! I . . . . will

*or sad and*

go on liv - ing, Though . . . . sad and sor - ry - Sad and

*cres.* *f* *dim.*

Ped. \* Ped. \*

**Lento.** *ad lib.*

sor - ry - Sad and sor - ry - weak and wea . . . . ry! . .

*colla voce.* *p* *f* *p*

Ped. \*

*Allegro vivace.*

No, no! No, no!

No, no! . . . . . No, no!

*R tr* Ah! . . . . . *f Gaily.* No, no! Let the by - gone go

by! For no good ev - er came of re - pin - - ing : If to - day there are clouds o'er the

sky, Yet to - mor - row the sun may be shin ing! To mor - row, be kind, To -

mor - row, to me! With loy - al - ty blind I bow me to thee! To - mor - row, be

kind, . . . To - mor - row, to me! . . . With loy - al - ty blind . . . I

*cres. molto. f*

bow . . . me to thee! To - day is a day of il - lu - sion and sor - row, So

*dim. p*

vi - va To - mor - row! God save you, To - mor - row! Your

*pp*

ser - vant, To - mor - row! God save you, To - mor - row! Your

U

ser vant, To - mo row! God save you, To - mor - row' Your

ser - vant, To mor - row! God save you! To - mor row!

Your ser - - vant, To - mor - row! Your

*mf* *rall.*

ser vant, To - mor - row!

*ff tempo.*  
Ped.

## No. 20.

## DUET—(Julia &amp; Ernest) &amp; Chorus.

*Andante moderato.*

ERNEST.

PIANO. *p*

If the light of love's ling - er - ing em - ber Has fa - ded in gloom, . . . You

can - not ne - glect, O re - mem - ber, A voice from the tomb! . . . That stern su - per - na - tu - ral dic - tion Should

act as a sol - emn re - stric - tion, Al - tho' by a mere le - gal fic - tion A voice from the tomb! A voice from the

A  
JULIA.

tomb! . . . . I own that that ut - ter - ance chills me— It with - ers my bloom! . . . With

aw - ful e - mo - tion it thrills me—That voice from the tomb! Oh, spec - tre, won't a - ny - thing lay thee? Tho'

pain'd to de - ny or gain - say thee, In this case I can - not o - bey thee, Thou voice from the tomb!

Thou voice from the tomb! . Thou voice from . . . the tomb! . So,  
 ERNEST.  
 Thou voice from . . . the tomb, . . . from the

*Allegretto grazioso. Tempo di Valse.*

spec - tre ap - pal ling, I bid you good - day— Per - haps you'll be call - ing When pass - ing this way. Your  
 tomb!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

C

bo - gey-dom scorn - ing, And all your love - lorn - ing, I bid you good - morn - ing, I bid you good - day. Good -

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

- morn - ing, good - morn - ing, good - morn - ing, good - day! Ah! . . . So,

D

spec - tre ap - pal - ling, I bid you good - day!

ERNEST.

My of - fer re - cal - ling, Your words I o - bey— Your

*f*

fate is ap pal - ling, And full of dis - may. To pay for this scorn - ing I give you fair warn - ing I'll

Well,  
haunt you each morn-ing, Each night, and each day! I'll haunt . . . you morn - ing, night, . . . and

**E**  
spec - tre ap - pal - ling, I bid you good - day! Per - haps you'll be call - ing when pass - ing this way. Your  
day! To pay . . . this scorn-ing I give . . . you warn-ing I'll

bo - gey-dom scorn - ing, And all your love - lorn-ing, I bid you good-morn - ing, I bid you good-day! Good -  
haunt . . . . . you each morn-ing, Each night, and each day! Each

**F**  
morn-ing, good - morn-ing, good - morn-ing, good - day! Ah! . . . . . So,  
morn - ing, each morn-ing, each morn-ing, each morn-ing! I'll haunt, . . . . . I'll



spec - tre ap - pal - ling, I bid you good - day! I bid you good - day! good -

haunt . . . . you each night and each day! I'll haunt you each night and

day! . . . .

day! . . . .

Ped. \* Ped. \* Ped. \* Ped. \*

**H** **CHORUS. WOMEN.**

Now bride - groom and

**MEN.**

Now bride - groom and

*Allegro vivace come 1 mo.*

bride let us toast in a mag-num of mer-ry cham-pagne— Let us make . . . of this mo-ment the most, We may

bride let us toast in a mag-num of mer-ry cham-pagne— Let us make . . . of this mo-ment the most, We may

not be so luck - y a - gain. So drink . . . to our sov - er - eign host And his high - ly in - tel - li - gent

not be so luck - y a - gain. So drink . . . to our sov - er - eign host And his high - ly in - tel - li - gent

reign— His health and his bride's let us toast In a mag - num, a mag - num of mer - ry cham -

reign— His health and his bride's let us toast In a mag - num, a mag - num of mer - ry cham -

- pagne !

- pagne !

*ff*

## No. 21.

## SONG—(Baroness) with Chorus.

*Allegro con brio.*

BARONESS.

1. Come, bump - ers - aye, ev - er - so - ma - ny - And  
 once gave an ev - en - ing par - ty (A

PIANO.

then, if you will, ma - ny more! This wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry,  
 sand - wick and cut - o - range ball) But my guests had such ap - pe - tites heart - That I could - n't en -

Pom - mé - ry, Sev - en - ty - four! . . . Old wine is a true pa - na - ce - a For ev - 'ry con -  
 - joy it, en - joy it at all! . . . I made a he - ro - ic en - dea - vour To look un - con -

- cei - - va - ble ill, When you cher - ish the sooth - ing i - de - a That some - bo - dy  
 - cern'd, but in vain, And I vow'd that I nev - er— oh nev - er— Would ask an - y

else pays the bill! Old wine is a pleasure that's hol-low When  
 bo - dy a - gain! But there's a dis-tinc-tion de - ci-ded— A

at your own ta - ble you sit, For you're think-ing each mouthful you swal-low Has cost you, has  
 dif - fer-ence tru - ly im-mense— When the wine that you drink is pro - vi - ded, pro - vi - ded At

Ped. \* Ped. \*

*Un poco rit.* *a tempo.*  
 cost you a three - pen - ny bit! . . . So bump - ers—aye, ev - er - so - ma - ny— And  
 some - bo - dy el - se's ex - pense. . . . So bump - ers—aye, ev - er - so - ma - ny— The

Ped. \*

then, if you will, ma - ny more! . . . This wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -  
 cost we may safe - ly ig - nore! . . . For the wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

CHORUS.

four! . . . So, bump-ers—aye, ev - er - so - ma - ny— And then, if you will, ma - ny more! . . . This  
 four! . . . So, bump-ers—aye, ev - er - so - ma - ny— The cost we may safe - ly ig - nore! . . . For the

So, bump-ers—aye, ev - er - so - ma - ny— And then, if you will, ma - ny more! . . . This  
 So, bump-ers—aye, ev - er - so - ma - ny— The cost we may safe - ly ig - nore! . . . For the

Ped. \* Ped. \* Ped. \* Ped. \*

wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .  
 wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! . . .  
 wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

1st time.

Ped. \*

BARONESS. 2nd time.

2. I - four! . . .  
 - four! . . .

Attacca.

Ped. \*

## No. 22.

## SOLO—(Ludwig) &amp; Chorus.

*Allegro marsiale.*

PIANO. *ff*

LUDWIG.

Why, who is this ap -

proach - ing, Up on our joy en - croach ing? Some

ras cal come a - poach - ing Who's heard that wine we're broach -

ing?

CHORUS. WOMEN.

Who may this be?

MEN. *p*

Who may this be?

Who may this be?

Who may this be?

Who is he?

Who is he?

Who is he?

Who is he?

No. 23.

SONG—(Herald) & Chorus.

*Un poco piu lento.*

HERALD.

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

PIANO. *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

come here to be-stow On you his be-eu-ti-ful daughter. They've paid off all they owe, As

Ped. \* Ped. \* Ped. \* Ped. \*

ev-'ry states-man oughter— That Prince of Mon-te Car-lo And his be-eu-ti-ful daughter!

CHORUS. WOMEN.  
The  
MEN.  
The

Ped. \* Ped. \*



From Me - di - ter - ra - nean wa - ter, On you his be -

Prince of Mon - te Car - lo! Has come here to be - stow

Prince of Mon - te Car - lo! Has come here to be - stow

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

eu - ti - daughter. As ev - 'ry states - man oughter— That

- ful daughter. They've paid off all they owe, . .

- ful daughter. They've paid off all they owe, . .

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Prince of Mon - te Car - lo

And his be - eu - ti - ful daugh - ter!

And his be eu - ti - ful daugh - ter!

The Prince of Mon-te Car-lo, . . . Who is so ve-ry par-tick-ler, Has

heard that you're al-so For ce-re-mo-ny a stick-ler— There-fore he lets you know . . . By

word of mouth au-ric-lar— (That Prince of Mon-te Car-lo Who is so ve-ry par-tick-lar)— That

*un poco rit.*

*tr*

*un poco rit.*

*a tempo.*

Prince of Mon-te Car-lo . . . CHORUS. Has come here to be-stow On you

From Me-di-ter-ra-nean wa-ter, His be-

From Me-di-ter-ra-nean wa-ter, His be-

*a tempo.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

They've paid off all they owe, That  
 eu - ti - ful daughter. As ev - 'ry states - man oughter—  
 eu - ti - ful daughter. As ev - 'ry states - man oughter—

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Prince of Mon-te Car-lo—  
 And his be - eu - ti - ful daughter,  
 And his be - eu - ti - ful daughter, His be - eu - ti - ful daugh

*p*

The Prince of Mon-te Car-lo, He lets you know he's hereto be-stow His be - eu - ti - ful daughter !  
 His daugh - - - - - ter.  
 ter, His daugh - - - - - ter.

*rall.* *f*

No. 24.

RECIT.—(Ludwig).

*Allegro con brio.*

LUDWIG.

His High-ness we know not—

PIANO. *f p f p*

nor the lo- ca - li - ty In which is si - tu - ate his Prin - ci - pa - li - ty;

*f p*

But, as he guess-es by some odd fa - ta - li - ty, This is the shop for cut and dried for

*f*

- ma - li - ty! Let him ap-pear— He'll find that we're Re - mark - a - ble for cut and dried for .

*f p* Ped.

*Moderato a la Marcia.*

ma - li - ty !

*Più vivace.*

*pp*

No. 25. ENTRANCE of Prince & Princess with Costumier & Six Nobles.  
SONG—(Prince of Monte Carlo).

*Allegro a la marcia.*

PIANO. *ff*

Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

PRINCE

I. We're

*L'istesso tempo.*

rigged out in mag ni - fi - cent ar - ray . . . . . (Our own clothes are much gloom - ier) In  
speak, for they break our grammar's laws, . . . . . And their language is la - ment - a - ble— And they

cos - tumes which we've hired by the day . . . . . From a ve - ry well - known cos - tu - mier.  
nev - er take off their gloves, be - cause . . . . . Their nails are not pre - sent - a - ble!

2nd Verse. ALL NOBLES.

Our

PRINCES.

With a bril - liant staff a Prince should make a show  
To ac - count for these short - com - ings ma - ni - fest . . . . .

COSTUMIER. 1st Verse.

I am the ve - ry well-known cos - tu - mier.

nails are not pre - sent - a - ble!

(It's a rule that nev - er va - ries), So we've en-gag'd from the Thea - tre Mo  
We ex - plain in whisper ba - ted, They're worth - y mem - bers of the brew - ing in - ter - est . . . . .

na - co Six su - per - nu - me - ra - ries.  
To the Peer - age e - le - va - ted.

PRINCE. At a  
They are

HERALD. At a  
They are

1st & 2nd TENOR NOBLES.

At a  
They are

3rd & 4th TENOR NOBLES.

We're the su - per - nu - me - ra - ries.  
To the Peer - age e - le - va - ted.

At a  
We are

THREE BASS NOBLES.

We're the su - per - nu - me - ra - ries.  
To the Peer - age e - le - va - ted.

At a  
We are

We're the su - per - nu - me - ra - ries.  
To the Peer - age e - le - va - ted.

At a  
We are

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

sa - la - ry im - mense, Quite re - gard - less of ex - pence, Six su - per - nu - me - ra - ries! Six su - per - nu - me -  
 ve - ry, ve - ry rich And ac - cord - ing - ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

ra - ries! Ah!

ted! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ra - ries! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ted! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ra - ries! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ted! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ra - ries! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

ted! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

1st time. 2nd time.

2. They do not

*p* Ped. \* *pp* Ped. \*



No. 26.

DANCE.

*Allegro vivace e con fuoco.*

PIANO.

*ff* Ped.

*ff*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and slurs. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff features a triplet of eighth notes marked with a '3' above them. The lower staff continues the bass line with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and various note values. The lower staff continues the bass line with chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a double bar line. The lower staff continues the bass line, ending with a double bar line. A dynamic marking 'f' is present in the lower staff.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with eighth notes and chords.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with a dynamic marking of *f* (forte) appearing in the lower staff.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Third system of musical notation, featuring a treble clef staff with a triplet of eighth notes and a bass clef staff with a consistent eighth-note accompaniment.

Fourth system of musical notation, showing a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords.

Fifth system of musical notation, characterized by a treble clef staff with a rapid sixteenth-note passage and a bass clef staff with a steady eighth-note accompaniment. Dynamic markings of *f* and *p* (piano) are visible.

Sixth system of musical notation, concluding the piece. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system ends with a double bar line.

# No. 27. SONG (Prince of Monte Carlo) with Chorus.

*Allegro con brio.*

PRINCE.

1. Take my ad - vice— when deep in  
2. A - cos - mic game is this Rou -

PIANO. *f* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

debt Set up a bank and play Rou - lette! At once dis - trust you sure - ly lull, And rook the  
- lette! The lit - tle ball's a true co - quette— A mai - den coy whom "num - bers" woo— Whom six - and -

pi - geon and the gull. The bird will stake his ev - 'ry franc In wild at - tempt to break the  
thir - ty sui - tors sue! Of all com - plex - ions, too, good luck! For some are red and some are

bank— But you may stake your life and limb The bank will end by break - ing him! *Al - lons, en*  
black, And some must be ex - treme - ly green, For half of them are not nine - teen! *Al - lons, en*

co - re - Garçons, fil - let - tes - Vos lou - is - d'or - e - Vos roues d'cha - ret - te! Ho -  
 ce - re - Garçons, fil - let - tes - Vos lou - is - d'or - e - Vos roues d'cha - ret - te! Ho -

là! ho - là! Ho - là! ho - là! ho - là! . . . Mais faites vos jeux - Al - lons, la  
 là! ho - là! Ho - là! ho - là! ho - là! . . . Mais faites vos jeux - Al - lons, la

*rem. p cres.* *f* *p*

Fed. \* Ped. \* Ped. \* Ped. \*

(Spoken.)

clas - se - Le temps se pas - se - La banque se cas - se - Rien n'va plus!  
 fou - le! Ça roule - ça rou - le - Le temps s'é - cou - le - Rien n'va plus!

*mf* *pp*

Le dix - sept noir, im - pair et man - que! Ho - là! ho - là! vi - ve la ban - que! For  
 Le trente - cinq rouge - in - pair et pas - se! Très - bien, é - tu diants de la clas - se! The

ev - 'ry time the board you spin, }  
 mo - ral's safe— when you be - gin, } The bank is bound to win! . . .

CHORUS. WOMEN.  
*f*

1. For ev - 'ry time the  
 2. The mo - ral's safe—when

MEN.  
*f*

1. For ev - 'ry time the  
 2. The mo - ral's safe—when

Ped. \*

The bank is bound . . . to win! . . . . .

board you spin, }  
 you be - gin, } The bank is bound . . . to win! . . . . .

broad you spin, }  
 you be - gin, } The bank is bound . . . to win! . . . . .

Ped. \* Ped. \* Ped. \* Ped. \*

3. The lit - tle ball's a flirt in - bred— She flirts with black— she flirts with

*p*

Ped. \*

red ; From this to that she hops a - bout, Then back to this as if in doubt. To call her

thought - less were un - kind— The child is mak - ing up her mind, For all the world like all the

*un poco rit.* rest, Which *pré - ten - dant* will pay the best ! *a tempo.* Al - lons, en - co re— Gar - çons, fil -

*colla voce.* *a tempo.*

- let - tes— Vos lou - is - d'or - e— Vos roues d'cha - ret - te ! Ho - là ! ho - là ! Ho - là ! ho là ! ho -

là ! *f* Mais faites vos jeux— Qui per - te fit Au temps ja - dis Gagne au - jour -

*trém. p cres.* *f* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

(Spoken.)

*d'hui! Rien n'va plus! Tra la la la! le dom - ble*

*mf pp*

*se - ro! Vous per - des tout, mes no - bles hé - ras! Wher - e'er at last the ball pops in, The*

bank is bound to win! . . . *rall.* The bank is bound . . .

**CHORUS. WOMEN.** *f* Wher - e'er at last the ball pops in, The bank is bound . . . *rall.*

**MEN.** *f* Wher - e'er at last the ball pops in, The bank is bound . . . *rall.*

*f*

*rall.*

Ped. \* Ped. \*

to win! . . .

to win!

to win!

Ped. \* Ped. \* Ped. \* Ped. \* Peu. \*



No. 28.

ENSEMBLE & SONG—(Grand Duke).

*Allegro con brio.*

CHORUS. WOMEN.

Hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! . . . . .

MEN.

Hur-rah! hur-rah! hur-rah! hur-rah! hur-rah! . . . . .

PIANO:

Ped.

. . . . . Now a - way . . . to the wed - ding we go, So sum - mon the cha - ri - o - teers— . . . No

. . . . . Now a - way . . . to the wed - ding we go, So sum - mon the cha - ri - o - teers— . . . No

ERNEST.

For - bear! . . . For

NOTARY.

kind . . . of re - luc - tance we show To em - bark on our mar - ried ca - reers.

For - bear! . . . For -

GRAND DUKE.

kind . . . of re - luc - tance we show To em - bark on our mar - ried ca - reers.

For - bear! . . . For -

bear! . . . For - bear! . . . This may not  
 bear! . . . For - bear! . . . This may not  
 bear! . . . For bear! . . . This may not

be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for - bids the banns! The Law .  
 be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for - bids the banns! The Law .  
 be! Frus - tra - ted are your plans! With pa - ramount de - cree The Law for - bids the banns! The Law . .

for - bids the banns! CHORUS.  
 for - bids the banns! The Law .  
 for - bids the banns! The Law . .

*p* *Allegro molto vivace.*

for bids the banns!

for bids the banns!

Ped. \*

(No. 28a.)

## SONG—(Grand Duke) with Chorus.

GRAND DUKE.

1. Well, you're a pret - ty kind of fel - low, thus my life to  
dain - ty bride— my bride e - lect— you whee - dle and you  
O, you vul - gar va - ga-bond, you fount of i - dle

shat - ter, O! My lit - tle store of gold and sil - ver reck - less - ly . . you scat - ter, O! You  
flat - ter, O! With coarse and clum - sy com - pli - ment her sen - ses you be - spat - ter, O! You  
chat - ter, O! You've done a deed on which I vow you won't get a - ny fat - ter, O! You

guz - zle and you gor - man - dize all day with cup and plat - ter, O! And eat my food and  
fas - ci - nate her tough old heart with vain and vul - gar pat - ter, O! Al - tho'— the deuce con -  
fan - cy you've re - viv'd the Law— mere emp - ty brag and chat - ter, O! You can't— you shaa't— you

CHORUS.

*f* 1st SOPRANO.

drink my wine— es - pe - cial - ly the lat - ter, O! The lat - ter, O! The lat - ter, O! Es -  
 found you—you're un - wor - thy to look at her, O! Look at her, O! Look at her, O! Un -  
 don't— you won't— you thing of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You

*f* 2nd SOPRANO.

The lat - - - - ter, O! . . . . Es -  
 Look at . . . . her, O! . . . . Un -  
 Of tat - - - - ter, O! . . . . You

*f* MEN.

The lat - - - - ter, O! . . . . Es -  
 Look at . . . . her, O! . . . . Un -  
 Of tat - - - - ter, O! . . . . You

Ped. \*

- - pe - cial - ly the lat - ter, O! The lat - ter, O! The lat - ter, O! Es - pe - cial - ly the  
 - wor - thy to look at her, O! Look at - her, O! Look at her, O! Un - wor - thy to look  
 thing of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You thing of rag and

- pe - - cial - - ly the lat - ter, O! The lat - ter, O! Es - pe - cial - ly the  
 - wor - - thy to look at her, O! Look at her, O! Un - wor - thy to look  
 thing of rag and tat - ter, O! Of tat - ter, O! You thing of rag and

- - pe - - cial - - ly the lat - ter, O! The lat - ter, O! Es - pe - cial - ly the  
 - - wor - thy to look at her, O! Look at her, O! Un - wor - thy to look  
 thing of rag and tat - ter, O! Of tat - ter, O! You thing of rag and

Ped.

\*

Ped.

\*

1st & 2nd Sops.

GRAND DUKE.

lat - ter, O! But when com - par'd with o - ther crimes, for which your head I'll bat - ter, O! This  
 at - ter, O! But e - ven this, com - par'd with deeds that drive me mad as hat - ter, O! This  
 tat - ter, O! For this you'll suf - fer a - go - nies like rat in clutch of rat - ter, O! This

lat - ter, O!  
 at - her, O!  
 tat - ter, O!

CHORUS.

fib - ber - ty gib - ber - ty kind of a lib - er - ty Scarce - ly seems to mat - ter, O! But when com - par'd with  
 fib - ber - ty gib - ber - ty kind of a lib - er - ty Scarce - ly seems to mat - ter, O! But e - ven this, com -  
 fib - ber - ty gib - ber - ty kind of a lib - er - ty 's quite an - o - ther mat - ter, O! For this will sut - fer

o - ther crimes, for which our heads will bat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty  
 - par'd with deeds that drive me mad as hat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty  
 a - go - nies like rat in clutch of rat - ter, O! This fib - ber - ty gib - ber - ty Kind of a lib - er - ty

\* Ped.

1st & 2nd times. GRAND DUKE. 3rd time.

Scarce - ly seems to mat - ter, O!  
 Scarce - ly seems to mat - ter, O!  
 's quite an - o - ther mat - ter, O!

2. My  
 3. For

## No. 29.

## FINALE.

*Andante gioioso.*

CHORUS. WOMEN. Hap-py cou - - ples light-ly

Hap-py cou-ples light-ly, light-ly

MEN. Hap-py cou-ples light-ly tread-ing,

PIANO. *f*

tread-ing, Cas-tle cha-pel will be quite full. Each shall have . . . . a pret-ty

tread-ing, Cas-tle cha-pel will be quite full, cha-pel will be quite full. Each shall have a pret-ty, pret-ty

Hap-py cou-ples light-ly tread-ing, Cas-tle cha-pel will be quite full. Each shall have a pret-ty wed-ding,

wed-ding, As, of course is on-ly right-ful (Tho' the brides be fair or fright-ful), Con-tra-

Each shall have a pret-ty wed-ding, As of course is on-ly right-ful (Tho' the brides be fair or fright-ful),

dic-tion lit-tle dread-ing, This will be . . . a day de-light-ful!

Con-tra-dic-tion lit-tle dread-ing, This will be a day de-light-ful, This will be a day de-light-ful,

Such a pret . . . ty wed-ding,

Such a pret-ty, pret-ty wed-ding, Such a pret ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding,

Such a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding, Such a pret-ty, pret-ty wed-ding,

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

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

charm - - - ing wed-ding!

charm - - ing, charm - - ing wed-ding! Hap - py cou - ples light - ly

charm - - - ing, charm - - ing wed-ding! Hap - py cou - ples light - ly

tread - ing, Cas - tle cha - pel will be quite full, Each shall have a pret - ty

tread - ing, Cas - tle cha - pel will be quite full, Each shall have a pret - ty

Ped. \* Ped. \* Ped. \*

wed - ding As of course . . . is on - ly right - ful, right

wed - ding As of course . . . is on - ly right - ful, right

Ped \* Ped. \* Ped. \* Ped. \*



- full! Hap - - py cou - - ples, each shall have, . . . shall  
 - - full! Hap - - py cou - - ples, each shall have, . . . shall

have, . . . shall have . . . a wed . . .  
 have, . . . shall have . . . a wed . . .

- ding! . . .  
 - ding! . . .

*Più lento.*  
*trem. ff*