

THE GRAND DUKE

OR,

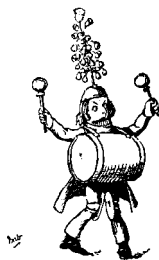
THE STATUTORY DUEL

COMIC OPERA IN TWO ACTS

WORDS BY
W. S. GILBERT

MUSIC BY
ARTHUR SULLIVAN

Edited with an Introduction by Marc Shepherd



Oakapple Press
New York
2009

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THE GRAND DUKE

Dramatis Personæ.

RUDOLPH (*Grand Duke of Pfennig Halbpfennig*)
ERNEST DUMMKOPF (*a Theatrical Manager*)
LUDWIG (*his Leading Comedian*)
DR. TANNHÄUSER (*a Notary*)
THE PRINCE OF MONTE CARLO
VISCOUNT MENTONE
BEN HASHBAZ (*a Costumier*)
HERALD
THE PRINCESS OF MONTE CARLO (*betrothed to Rudolph*)
THE BARONESS VON KRAKENFELDT (*betrothed to Rudolph*)
JULIA JELICOE (*an English Comédienne*)
LISA (*a Soubrette*)
OLGA
GRETCHEN
BERTHA
ELSA
MARTHA

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

Chamberlains, Nobles, Actors, Actresses, &c.

ACT I.—*Public Square of Speisesaal.*

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

DATE: 1750

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

THE GRAND DUKE

WRITTEN BY
W. S. GILBERT.

COMPOSED BY
ARTHUR SULLIVAN.

OVERTURE.

Andante allegretto.

PIANO *f*

5

9

13

17

p

A

Musical score for measures 20-22. The piece is in 3/4 time. Measure 20 features a treble clef with a melodic line and a bass clef with a bass line. Both parts contain triplet markings. Measure 21 continues the melodic and bass lines. Measure 22 concludes the system with a final triplet in both staves.

Musical score for measures 23-25. Measure 23 shows a treble clef with a melodic line and a bass clef with a bass line. Triplet markings are present in the treble staff. Measure 24 includes a trill (tr) in the treble staff. Measure 25 concludes the system with a trill in the treble staff.

Musical score for measures 26-28. Measure 26 features a treble clef with a melodic line and a bass clef with a bass line. Triplet markings are present in the treble staff. Measure 27 continues the melodic and bass lines. Measure 28 concludes the system with a final triplet in the treble staff.

Musical score for measures 29-32. Measure 29 features a treble clef with a melodic line and a bass clef with a bass line. Triplet markings are present in the treble staff. Measure 30 continues the melodic and bass lines. Measure 31 includes a *rall.* marking. Measure 32 concludes the system with a final triplet in the treble staff.

Musical score for measures 33-36. Measure 33 features a treble clef with a melodic line and a bass clef with a bass line. Measure 34 continues the melodic and bass lines. Measure 35 includes the tempo marking **Andante non troppo lento.** Measure 36 concludes the system with a final triplet in the treble staff. A note below the bass staff indicates "Bar omitted in band parts."

Musical score for measures 37-40. Measure 37 features a treble clef with a melodic line and a bass clef with a bass line. Measure 38 continues the melodic and bass lines. Measure 39 continues the melodic and bass lines. Measure 40 concludes the system with a final triplet in the treble staff.

41 B

Musical notation for measures 41-45. Treble clef has eighth-note chords and a melodic line. Bass clef has block chords. A box labeled 'B' is above measure 45.

46

Musical notation for measures 46-50. Treble clef has eighth-note chords and a melodic line with trills. Bass clef has block chords. Trills are marked with 'tr' above notes in measures 49 and 50.

51

Musical notation for measures 51-55. Treble clef has eighth-note chords and a melodic line with trills. Bass clef has block chords. Trills are marked with 'tr' above notes in measures 51 and 52.

56

Musical notation for measures 56-60. Treble clef has eighth-note chords and a melodic line. Bass clef has block chords.

61 C

Musical notation for measures 61-65. Treble clef has eighth-note chords and a melodic line. Bass clef has block chords. A box labeled 'C' is above measure 61.

66

Musical notation for measures 66-70. Treble clef has eighth-note chords and a melodic line. Bass clef has block chords. Trills are marked with 'tr' above notes in measures 67 and 68.

Allegro vivace e con brio.

70 *f*

75 *p*

79 *cresc.*

83

86 **D**

90

94

f sempre

Measures 94-98: Treble clef contains chords with eighth-note patterns. Bass clef contains a steady eighth-note accompaniment. Dynamic marking *f sempre* is present.

99

E

Measures 99-103: Treble clef continues with chords. Bass clef features a melodic line with a long note in measure 103. A box labeled 'E' is above measure 103.

104

Measures 104-108: Treble clef has chords. Bass clef has a melodic line with a long note in measure 108.

109

p *f*

Measures 109-113: Treble clef has chords. Bass clef has a melodic line. Dynamic markings *p* and *f* are present.

114

F

p staccato

Measures 114-118: Treble clef has chords. Bass clef has a melodic line. A box labeled 'F' is above measure 114. Dynamic marking *p staccato* is present.

119

f

Measures 119-123: Treble clef has chords. Bass clef has a melodic line. Dynamic marking *f* is present.

124

Musical score for measures 124-128. The piece is in G major (one sharp). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is G major.

129

Musical score for measures 129-133. A box labeled 'G' is placed above the right hand staff in measure 131. A dynamic marking of *f* (forte) is placed below the right hand staff in measure 131. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment.

134

Musical score for measures 134-138. The right hand plays a series of chords and dyads, while the left hand continues with a rhythmic accompaniment. The key signature remains G major.

139

Musical score for measures 139-143. The right hand features a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The key signature remains G major.

144

Musical score for measures 144-147. A dynamic marking of *p* (piano) is placed below the right hand staff in measure 144. The right hand has a melodic line with a long note in measure 147, and the left hand has a rhythmic accompaniment. The key signature remains G major.

148

Musical score for measures 148-152. The right hand features a melodic line with a long note in measure 148, and the left hand has a rhythmic accompaniment. The key signature remains G major.

153

H

158

Ossia:

Ossia:

163

168

J

p

174

180

185

190

195

200

205

p

This system contains measures 205 to 210. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth notes. A dynamic marking of *p* is present at the end of the system.

210

f

This system contains measures 210 to 214a. The upper staff has a more active melodic line with some chromaticism, and the lower staff continues with eighth-note accompaniment. A dynamic marking of *f* is placed in the middle of the system.

Original Version: mm. 214a–223a

214a

La

p

This system contains measures 214a to 219a. The upper staff is dominated by a dense texture of chords, with a dynamic marking of *p*. The lower staff has a simple eighth-note accompaniment.

219a

f [*mf*]

This system contains measures 219a to 221b. The upper staff continues with a dense chordal texture, and the lower staff has eighth-note accompaniment. Dynamic markings of *f* and [*mf*] are present.

Revised Version: mm. 214b–221b

214b

Lb

p

This system contains measures 214b to 218b. The upper staff has a dense chordal texture, and the lower staff has eighth-note accompaniment. A dynamic marking of *p* is present.

218b

[*mf*]

This system contains measures 218b to 221b. The upper staff continues with a dense chordal texture, and the lower staff has eighth-note accompaniment. A dynamic marking of [*mf*] is present.

224

Musical score for measures 224-227. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature changes from one sharp to two sharps between measures 225 and 226.

228

Musical score for measures 228-231. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the end of measure 231.

M
232

Musical score for measures 232-235. A boxed **M** is above measure 232. The right hand has a melodic line with slurs and a fermata over the final note of measure 235. The left hand continues with eighth notes.

236

Musical score for measures 236-239. The right hand plays chords with a flat (*b*) above the second measure. The left hand plays a rhythmic accompaniment of eighth notes.

240

Musical score for measures 240-243. The right hand plays chords with a flat (*b*) above the second measure. The left hand plays a rhythmic accompaniment of eighth notes. A fortissimo (*ff*) dynamic marking is present at the start of measure 240.

244

Musical score for measures 244-247. The right hand plays chords with a flat (*b*) above the second measure. The left hand plays a rhythmic accompaniment of eighth notes.

248

Musical score for measures 248-252. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a continuous eighth-note melody. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns.

253

Musical score for measures 253-256. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with a melody of eighth notes. The bass staff features a more active accompaniment with chords and eighth-note patterns.

257

Musical score for measures 257-261. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with a melody of eighth notes. The bass staff features a more active accompaniment with chords and eighth-note patterns. The system concludes with a double bar line and a fermata over the final notes.

ACT I.

No. 1. OPENING CHORUS *with SOLOS.*

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

Allegro giojoso.

PIANO

13 **A**

S *f* Won't it be — a pret - ty

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

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

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

16

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

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

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

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

19

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

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

CHORUS

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

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

21

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

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

CHORUS

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

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

24

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

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

CHORUS

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

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

27

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

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

CHORUS

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

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

30

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

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

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

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

34

ELS A. **B**
If her dress is bad-ly

p

39

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

42

BERTHA

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

45

OLGA

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

48

FOUR GIRLS

pret-ty, pret-ty wed-ding!

CHORUS. (FOUR GIRLS *with* CHORUS.)

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

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

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

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

cresc. **f**

51

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

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

CHORUS

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

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

54

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

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

CHORUS

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

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

57 D

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

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

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

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

CHORUS

f

60

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

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

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

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

CHORUS

63

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

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

CHORUS

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

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

66

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

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

CHORUS

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

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

69

S
voice, di - vorce or death shall part

A
voice, di - vorce or death shall part

CHORUS

T
voice, di - vorce shall part

B
voice, di - vorce or death shall part

72

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

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

CHORUS

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

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

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

(LUDWIG and LISA come forward.)

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

LISA

LUDWIG

p

Pret - ty Li - sa,

E

p

81

LUDWIG

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

87

LUDWIG

Haven't you been ra - ther ha - sty?

The musical score is set in 3/4 time and E major. It begins at measure 76 with the tempo marking 'Allegretto. Tempo di Valse'. The score features three systems of music. The first system includes staves for Lisa (who has a whole rest), Ludwig (who begins singing 'Pret - ty Li - sa,'), and piano accompaniment. The second system shows Ludwig singing 'fair and tas - ty, Tell me now, and tell me tru - ly,' with piano accompaniment. The third system shows Ludwig singing 'Haven't you been ra - ther ha - sty?' with piano accompaniment. Dynamics include piano (*p*) and a key signature change to E major is indicated by a box labeled 'E'.

92 F

LUDWIG

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

97

LUDWIG

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

101

LUDWIG

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

p

105 *(She expresses admiration.)*

LUDWIG

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

111 *f* G

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

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

CHORUS

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

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

f G *p*

117

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

123

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

128

LISA

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

133 **H**

LISA

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

138

LISA

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

143

LISA

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

149 *f* J

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

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

CHORUS

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

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

f J [*dim.*]

155 [*p*]

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

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

CHORUS

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

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

[*p*]

160

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

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

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

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

165

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

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

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

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

170

K [cresc.]

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

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

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

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

CHORUS

[cresc.]

[cresc.]

[cresc.]

[cresc.]

[cresc.]

K

175

S Shut your ears and love him deaf - ly. Ha! ha! ha!

A Shut your ears and love him deaf - ly. Ha! ha! ha!

T Shut your ears and love him deaf - ly. Ha! ha! ha!

B Shut your ears and love him deaf - ly. Ha! ha! ha!

CHORUS

[f]

[f]

[f]

[f]

[f]

180

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

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

CHORUS

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

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

185

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

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

CHORUS

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

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

191

S
Lud - wig's wife may hold her

A
Lud - wig's wife may hold her

CHORUS

T
Lud - wig's wife may hold her

B
Lud - wig's wife may hold her

196

(LUDWIG and LISA sit at table.)

S
own! _____

A
own! _____

CHORUS

T
own! _____

B
own! _____

Enter NOTARY TANNHÄUSER.

NOTARY. Hallo! Surely I'm not late?

(All chatter unintelligibly in reply.)

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

(All chatter unintelligibly in reply.)

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

(LUDWIG and LISA come down.)

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

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

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

ALL. Ugh!

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

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

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

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

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

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

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

No. 2. SOLO—(LUDWIG) *with* CHORUS.

Allegro marziale e misterioso. *p*

LUDWIG

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

PIANO

p

3

LUDWIG

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

6

LUDWIG

(Producing one.)

eat a sau - sage - roll! If, in

S

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

A

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

CHORUS

T

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

B

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

9
LUDWIG

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

11
LUDWIG

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

13
LUDWIG

bil - ious on the whole. It's a

S
A
T
B
CHORUS

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

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

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

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

16 **S**

LUDWIG

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

18

LUDWIG

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

20

LUDWIG

fa - vour in our eyes.

S

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

A

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

CHORUS

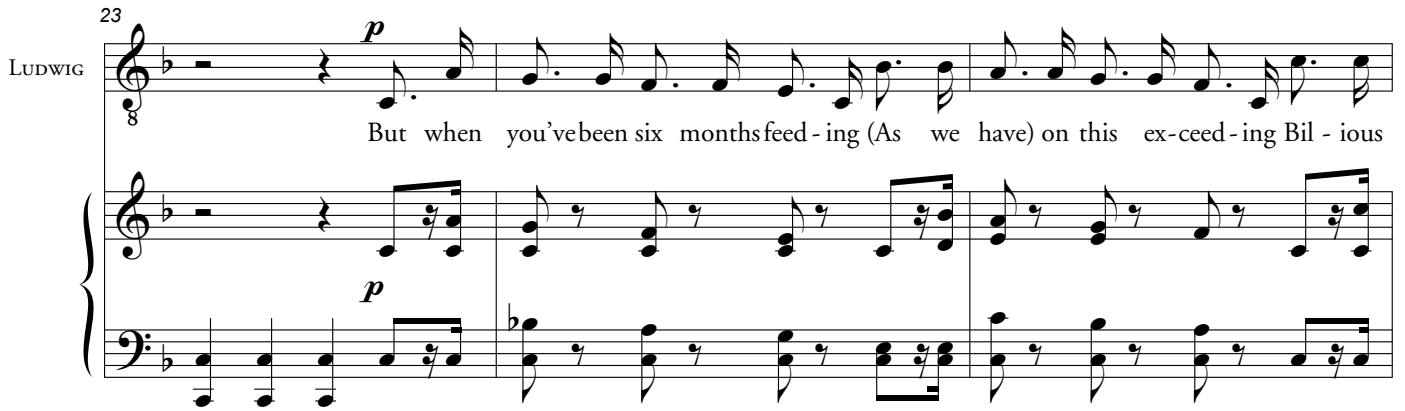
T

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

B

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

23
LUDWIG



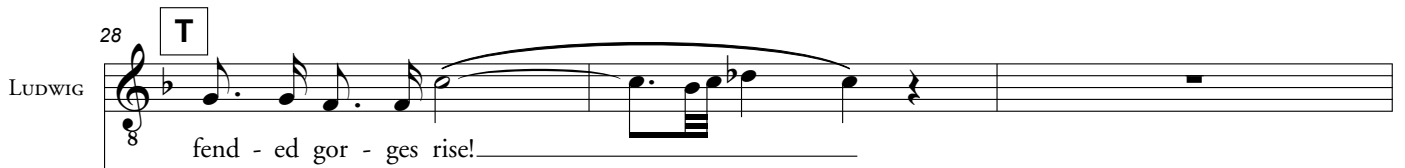
But when you've been six months feed - ing (As we have) on this ex - ceed - ing Bil - ious

26
LUDWIG



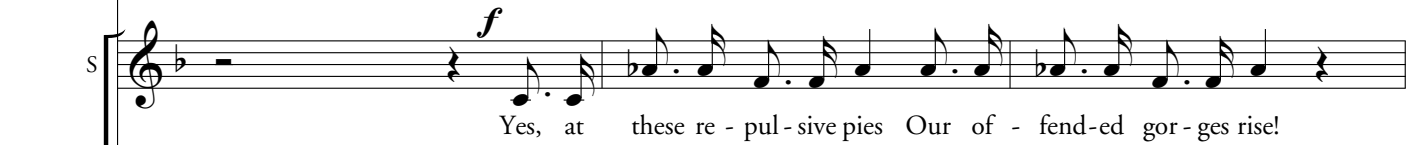
food, it's no ill - breed - ing If at these re - pul - sive pies Our of -

28
LUDWIG



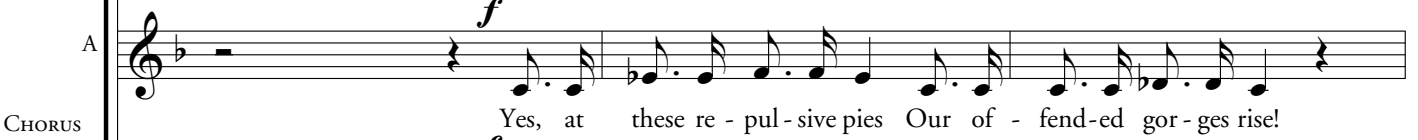
fend - ed gor - ges rise!

S



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

A



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

T



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

B



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

CHORUS



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

31

LUDWIG

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

S

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

A

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

CHORUS

T

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

B

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

34

LUDWIG

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

S

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

A

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

CHORUS

T

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

B

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

37 U *f* *Vibrato.*

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

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

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

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

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

U *f*

40

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

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

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

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

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

42

LUDWIG

roll! A sau-sage - roll!

S

roll! A sau - sage - roll!

A

roll! A sau - sage - roll!

CHORUS

T

roll! A sau - sage - roll!

B

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

f

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

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

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

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

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

If No. 2a is Omitted, go to p. 43

| |
|--------------------------------|
| Dialogue if No. 2a is Included |
|--------------------------------|

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

No. 2a.

SOLO—(LUDWIG).

Andante maestoso.

LUDWIG

PIANO

p *mf*

4

6

ff

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

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

LUDWIG. It would have been tremendous!

NOTARY. And he declined?

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

[*Exit LUDWIG with LISA.*]

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

ERNEST *enters in great excitement.*

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

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

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

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

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

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

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

| |
|--------------|
| Go to p. 44. |
|--------------|

Dialogue if No. 2a is Omitted

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

NOTARY. And he declined?

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

[Exit LUDWIG with LISA.

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

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

No. 3. SONG—(ERNEST) *with* CHORUS.

Allegro con brio.

PIANO *ff*

5
ERNEST
8
1. Were I a king in ve - ry truth, And

9
ERNEST
8
had a son— a guile - less youth— In pro - ba - ble suc - ces - sion;

13
ERNEST
8
To teach him pa - tience, teach him tact, How

p

Detailed description: This is a musical score for a song. It begins with a piano introduction in 6/8 time, marked 'Allegro con brio' and 'ff'. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The vocal part, for Ernest, begins at measure 5. The lyrics are: '1. Were I a king in ve - ry truth, And had a son— a guile - less youth— In pro - ba - ble suc - ces - sion; To teach him pa - tience, teach him tact, How'. The piano accompaniment continues with a consistent eighth-note pattern, marked 'p' in the second system and '[p]' in the fourth system. The score is written in a key with three flats (B-flat major or D-flat minor) and 6/8 time.

17
ERNEST

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

21
ERNEST

F1

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

25
ERNEST

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

29
ERNEST

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

33 G1

ERNEST

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

[mf] p

38

ERNEST

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

[mf] [p]

42 H1

ERNEST

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

S

A

CHORUS

T

B

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

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

f

[mf] f [mf]

46

CHORUS

S A

T B

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

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

f [*mf*]

50

CHORUS

S A

T B

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

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

54

CHORUS

S A

T B

State!

State!

ff

59
ERNEST

2. Both A and B re -

63
ERNEST

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

67
ERNEST

school yet); C in each act *must*

71
ERNEST

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

75 ERNEST **F₂**
o un-less His grand - mo-ther plays Ju-liet; F

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

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

87 ERNEST **G₂**
ve - ry well - shap'd rea - sons! Oh, the man who can drive a the -

103

S
A

CHORUS

T
B

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



107

S
A

CHORUS

T
B

Ire - - - land thrown in!



111



115

(Exeunt all but ERNEST.)



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

Enter JULIA JELlicOE.

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

ERNEST. Beautiful English maiden—

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

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

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

ERNEST. That is so.

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

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

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

ERNEST. Well?

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

ERNEST. My wife?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Allegretto grazioso.

JULIA

ERNEST

PIANO

f *p*

6

JULIA

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

12

JULIA

hide— I'd drive it from my_ re - col - lec - tion And'whelm him with_ a_

How would I play this

16
JULIA

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

21
JULIA

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

27
JULIA

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

32
JULIA

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

36
JULIA

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

41 **S** RECIT.
JULIA

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

45
JULIA

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

50 *string.*
JULIA

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

string. e cresc.

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

JULIA

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

f *dim.* *colla voce.*

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

JULIA

should there come to_ me, Some sum - mers hence, In all the_ child - ish_

Tempo 1 mo.

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

JULIA

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

[rall.] *a tempo.*

68

JULIA

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

72

JULIA

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

77

JULIA

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

ERNEST

82

JULIA

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

ERNEST

Oh joy! when two

Allegro vivace.

f *p*

86

JULIA

ERNEST

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

89

JULIA

ERNEST

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

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

93

JULIA

ERNEST

cer - tain! The

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

96

JULIA

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

ERNEST

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

99

JULIA

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

ERNEST

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

103

JULIA

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

ERNEST

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

cresc.

107 *f*

JULIA
vow _____ I _____ will

ERNEST
8 *f*
vow _____ You _____ shall

111 *f*

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

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

117

121

Segue.

No. 5. CHORUS & SONG—(LUDWIG).

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

Allegro agitato.

Measures 1-3 of the piano introduction. The music is in 2/4 time with a key signature of two flats. The right hand features a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. Dynamics include *f* and *sf*.

Measures 4-6 of the piano introduction. The right hand continues with chords, and the left hand has a more active line. A *cresc. molto.* marking is present in measure 5. Dynamics include *sf*.

Measures 7-9 of the piano introduction. The right hand has a melodic line with some chromaticism. Dynamics include *f*.

10 **EXCITED CHORUS. *f***

S
A
CHORUS
T
B

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

Measures 10-12 of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment is in 2/4 time and features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

13

CHORUS

S A

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

T B

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

16

CHORUS

S A

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

T B

It's put me in - to such a tet - ter—

19

CHORUS

S A

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

T B

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

22

ERNEST

RECIT.

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

S
A
CHORUS

bet-ter!

T
B

bet-ter!

26

ERNEST

Allegro con spirito.

Duke e-lect I bid you speak!

ff

30

LUDWIG

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

p

34
LUDWIG

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

39 **J1**
LUDWIG

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

44 **K1**
LUDWIG

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

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

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

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

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

K1

f

49

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

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

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

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

53

LUDWIG
2. Then

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

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

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

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

57
LUDWIG

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

61
LUDWIG

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

65
LUDWIG

J2

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

69
LUDWIG

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

72 **K2**

LUDWIG
8 chum-my chuc-kled!

S
(angrily). f
A bat could see He could - n't be_ A_ chum of

A
(angrily). f
A bat, a bat could see He could - n't be A chum of

CHORUS
T
8 *(angrily). [f]*
A bat could see, a bat could see He could - n't be A chum of

B
(angrily). f
A bat could see, a bat, a bat could see He could - n't be A chum of

K2

77

S
ou - rs_ if he chuc-kled! He could-n't, could - n't_ be_ A_ chum of ou - rs_ if he

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

CHORUS
T
8
ou - rs if he chuc-kled! He could-n't, could - n't be A chum of ou - rs if he

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

82 **L**

LUDWIG *8* 3. Well, as I bow'd to his ap-*pl*ause, Down dropp'dhe with hys-te-ric bel-low— And

S chuc-kled!

A chuc-kled!

CHORUS

T chuc-kled!

B chuc-kled!

p

87

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

91 **M**

LUDWIG *8* sud-den-ly, As still he squeal'd, It flashed on me That I'd re-veal'dOur plot,with all de -

96

rall.

LUDWIG

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

S

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

A

f
What fol - ly fell, To go and tell—

CHORUS

T

f
What fol - ly fell, To go and tell—

B

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

colla voce. *f* *a tempo.*

101

S

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

A

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

CHORUS

T

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

B

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

105

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

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

CHORUS

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

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

109

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

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

CHORUS

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

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

113

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

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

CHORUS

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

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

118

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

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

CHORUS

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

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

P

122

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

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

CHORUS

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

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

126

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

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

CHORUS

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

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

131 *ff*

S
once _____ and off we go! _____

A *ff*
once and off we go! _____

CHORUS

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

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

137

143

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALL. No difficulty!

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

ALL. Simple?

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

ERNEST. A Statutory Duel?

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

LUDWIG. Never heard of such a thing.

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

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

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