

No. 20. DUET—(JULIA & ERNEST) *and* CHORUS.

Andante moderato.

ERNEST

8

If the light of love's ling - er - ing em - ber Has

PIANO

p

3

ERNEST

8

fa - ded in gloom, _____ You can - not ne - glect, O re - mem - ber, A

5

ERNEST

8

voice from the tomb! _____ That stern su - per - na - tu - ral dic - tion Should

7

ERNEST

8

act as a sol - emn re - stric - tion, Al - tho' by a mere le - gal fic - tion A

9 *(in affected terror).*

JULIA

ERNEST

voice from the tomb! A voice from the tomb!_____

12 **A**

JULIA

own that that ut - ter - ance chills me— It with-ers my bloom!_____ With

14

JULIA

aw - ful e - mo - tion it thrills me— That voice from the tomb!_____ Oh,

16

JULIA

spec - tre, won't a - ny - thing lay thee? Tho' pain'd to de - ny or gain-say thee, In

18

JULIA

this case I can-not o-bey thee, Thou voice from the tomb! Thou voice from the

21

JULIA

tomb! Thou voice from the

ERNEST

Thou voice from the

23

JULIA

(dancing). **B** Allegretto grazioso. Tempo di Valse.

tomb! So, spec-tre ap-pal-ling, I bid you good-

ERNEST

tomb, from the tomb!

27
JULIA

day— Per - haps you'll be cal - ling When pass - ing this way.— Your

32
JULIA

bo - gey-dom scorn - ing, And all your love - lorn - ing, I bid you good -

37
JULIA

morn - ing. I bid you good - day. Good - morn-ing, good - morn-ing, good -

42
JULIA

morn-ing, good - day!— Ah!

47

JULIA

So, spec - tre ap - pal - ling, I bid you good - day!

ERNEST

(furious).

My of - fer re -

D

f

53

ERNEST

cal - ling, Your words I o - bey— Your fate is ap - pal - ling, And

58

ERNEST

full of dis - may. To pay for this— scorn - ing I give you fair—

63

ERNEST

warn - ing I'll haunt you each morn - ing, Each night, and each day! I'll

p

68

JULIA

Well, spec - tre ap -

ERNEST

haunt you morn - ing, night, and day!

E

p

73

JULIA

pal - ling, I bid you good - day! Per - haps you'll be call - ing When

ERNEST

To pay this scorn - ing I

78

JULIA

pass - ing this way. Your bo - gey-dom scorn - ing, And

ERNEST

give you warn - ing I'll haunt

82

JULIA

all your love - lorn - ing, I bid you good - morn - ing, I bid you good -

ERNEST

you each morn-ing, Each night, and each

87

JULIA

day! Good - morn-ing, good - morn-ing, good - morn-ing, good - day!—

ERNEST

day!— Each morn-ing, each morn-ing, each morn-ing, each morn-ing! I'll

92

JULIA

Ah! So, spec - tre ap -

ERNEST

haunt, I'll haunt

97

JULIA

ERNEST

pal - ling, I bid you good - day! I bid you good -

— you each night and each day! I'll haunt you each

f

102

JULIA

ERNEST

day! good - day! _____

night and day! _____

G (*Exeunt in opposite directions.*)

G

f

107

Re-enter the Wedding Procession, dancing.

112

Allegro vivace come I mo.

116 **H**

CHORUS

S A *f*

T B *f*

Now bride - groom and bride let us toast In a

Now bride - groom and bride let us toast In a

120

CHORUS

S A *unis.*

T B *unis.*

mag-num of mer-ry cham - pagne— Let us make _____ of this mo-ment the most, We may

mag-num of mer-ry cham - pagne— Let us make _____ of this mo-ment the most, We may

124

CHORUS

S A

T B

not be so luck-y a - gain. So drink _____ to our sov - er - eign host And his

not be so luck-y a - gain. So drink _____ to our sov - er - eign host And his

128

CHORUS

S A high - ly in - tel - li - gent reign— His health and his bride's let us

T B high - ly in - tel - li - gent reign— His health and his bride's let us

131

CHORUS

S A toast In a mag-num, a mag-num of mer - ry cham - pagne!

T B toast In a mag-num, a mag-num of mer - ry cham - pagne!

unis.

J

ff

134

138

3 Segue No. 21.

No. 21. SONG—(BARONESS) *with* CHORUS.

Allegro con brio.

BARONESS

1. Come, bump-ers— aye, ev-er-so - ma-ny— And

S
A

CHORUS

T
B

5

BARONESS

then, if you will, ma-ny more! This wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry,

9

BARONESS

Pom - mé-ry, Sev-en-ty - four! Old wine is a true pa - na - ce - a For ev-'ry con-

13
BARONESS

cei - - - va - - ble ill, When you cher - ish the sooth - ing i -

16
BARONESS

de - a That some - bo - dy else pays the bill! Old

19
BARONESS

wine is a plea - sure that's hol - low When at your own ta - ble you sit, For you're

23
BARONESS

think - ing each mouth - ful you swal - low Has cost you, has cost you a three - pen - ny bit! — So

Un poco rit.

Un poco rit.

27 *a tempo.*

BARONESS

bump - ers— aye, ev - er - so - ma - ny— And— then, if you will, ma - ny more!— This

a tempo.

31

BARONESS

wine does - n't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty four!—

S

A

CHORUS

T

B

So,

So,

f

f

35

S

A

CHORUS

T

B

bump - ers— aye, ev - er - so - ma - ny— And— then, if you will, ma - ny more!— This

bump - ers— aye, ev - er - so - ma - ny— And— then, if you will, ma - ny more!— This

39

S
A

CHORUS

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!—

T
B

wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!—

43

BARONESS

2. I once gave an ev - en - ing par - ty (A

47

BARONESS

sand-wich and cut - o - range ball) But my guests had such ap - pe - tites

50

BARONESS

heart-y That I could - n't en - joy it, en-joy it at all!— I made a he-ro-ic en-

54

BARONESS

dea - your To look un - con - cern'd, but in vain, And I

57

BARONESS

vow'd that I nev - er— oh nev - er— Would ask an - y - bo - dy a -

60

BARONESS

gain! But there's a dis - tinc - tion de - ci - ded— A dif - fer - ence tru - ly im -

64

BARONESS

mense— When the wine that you drink is pro - vi - ded, pro - vi - ded At

67 *Un poco rit.* *a tempo.*

BARONESS

some - bo - dy el - se's ex - pense. — So bump - ers—aye, ev - er - so - ma - ny— The—

71

BARONESS

cost we may safe - ly ig - nore! — For the wine doesn't cost us a

74

BARONESS

pen - ny, Tho' it's Pom - mé - ry, Seven - ty - four! —

S
A

CHORUS

T
B

f So, bump - ers—aye, ev - er - so -

f So, bump - ers—aye, ev - er - so -

78

S
A
CHORUS

ma - ny— The— cost we may safe - ly ig - nore!— For the

T
B

ma - ny— The— cost we may safe - ly ig - nore!— For the

81

S
A
CHORUS

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

T
B

wine doesn't cost us a pen - ny, Tho' it's Pom - mé - ry, Seven - ty -

84

S
A
CHORUS

four!—

T
B

four!—

[[Exit BARONESS.]]

Attacca.

No. 22. SOLO—(LUDWIG) & CHORUS.

March heard.

Allegro marziale.

PIANO *ff*

LUDWIG

8 Why, who is this ap - proach - ing, Up -

LUDWIG

10 on our joy en - croach - ing? Some ras - cal come a -

13
LUDWIG

poach - ing Who's heard that wine we're broach - ing?

16
S
A
CHORUS
T
B

Who may this be?

Who may this be?

18
S
A
CHORUS
T
B

Who may this be?

Who may this be?

Who is he?

21
S
A
CHORUS
T
B

Who is he?

Who is he?

Who is he?

(Enter HERALD.)

unis.

[Attaca.]

No. 23. SONG—(HERALD) & CHORUS.

Un poco più lento.

HERALD

PIANO

3

5

7

HERALD

HERALD

HERALD

The Prince of Mon-te Car-lo, From

Me-di-ter-ra - nean wa-ter, Has come here to be-stow On you his be -

eu - ti - ful daugh-ter. They've paid off all they owe, As

ev - 'ry states - man ought-er— That Prince of Mon-te Car-lo And his be -

9

HERALD *eu - ti - ful daugh - ter!* From

S A

CHORUS *The Prince of Mon - te Car - lo!*

T B *The Prince of Mon - te Car - lo!*

11

HERALD *Me - di - ter - ra - nean wa - ter,* On you his be -

S A *Has come here to be - stow*

CHORUS *Has come here to be - stow*

T B *Has come here to be - stow*

13

HERALD *eu - ti -* *unis.* *ful* *daugh - ter.* As

S A *-ful daugh - ter. They've paid off all they owe,*

CHORUS *-ful daugh - ter. They've paid off all they owe,*

T B *-ful daugh - ter. They've paid off all they owe,*

15

HERALD

ev - 'ry states - man ought - er— That Prince of Mon - te Car - lo

S

And his — be -

A

And his be -

CHORUS

T

And his be -

B

And his be -

17

HERALD

The

S

eu - ti ful daugh - ter!

A

eu - ti - ful daugh - ter!

CHORUS

T

eu - ti - ful daugh - ter!

B

eu - ti - ful daugh - ter!

20 **M**

HERALD

Prince of Mon-te Car-lo, ——— Who is so ve-ry par-tick-ler, Has

p

22

HERALD

heard that you're al-so For ce-re-mo-ny a stick-ler— There-

24

HERALD

fore he lets— you know ——— By word of mouth— au-ric-'lar— (That

26 *un poco rit.*

HERALD

Prince of Mon-te Car-lo Who is — so ve-ry par-tick-'lar)— That

un poco rit.

28 **N** *a tempo.*

HERALD
 Prince of Mon-te Car-lo _____ Has

S
 From Me-di-ter-ra-nean wa-ter,

A
 From Me-di-ter-ra-nean wa-ter,

CHORUS
 T
 From Me-di-ter-ra-nean wa-ter,

B
 From Me-di-ter-ra-nean wa-ter,

N *a tempo.*

30

HERALD
 come here to be-stow On you _____ They've

S
 His be-eu-ti-ful _____ daugh-ter.

A
 His be-eu-ti-ful _____ daugh-ter.

CHORUS
 T
 His be-eu-ti-ful daugh-ter.

B
 His be-eu-ti-ful daugh-ter.

32

HERALD

8

paid off all they owe, That

S

As ev - 'ry states - man ought - er—

A

As ev - 'ry states - man ought - er—

CHORUS

T

8

As ev - 'ry states - man ought - er—

B

As ev - 'ry states - man ought - er—

34

HERALD

8

Prince of Mon-te Car-lo—

S

And his be - eu - ti - ful daugh-ter.

A

And his be - eu - ti - ful daugh-ter.

CHORUS

T

8

And his be - eu - ti - ful daugh-ter.

B

And his be - eu - ti - ful daugh-ter. His be - eu - ti - ful

HERALD

36

8

[rall.] 2 2

The Prince of Mon-te Car-lo, He lets you

S

[p] rall.

His daugh - - - - -

A

[p] rall.

His daugh - - - - -

CHORUS

T

[p] rall.

His daugh - - - - -

B

[p] rall.

daugh - - - - - ter, His daugh - - - - -

[p] rall.

38

8

2 2

know he's here to be-stow His be-eu-ti-ful daugh-ter!

S

- - - - - ter!

A

- - - - - ter!

CHORUS

T

- - - - - ter!

B

- - - - - ter!

[Attacca.]

f

No. 24.

RECIT.—(LUDWIG).

Allegro con brio. [RECIT.]

LUDWIG

8 His High - ness we know not—

PIANO

f *p*

3

LUDWIG

8 nor the lo - ca - li - ty In which is si - tu - ate his Prin - ci -

f *p*

6

LUDWIG

8 pa - li - ty;

f *p*

8

LUDWIG

8 But, as he guess - es by some odd fa - ta - li - ty,

10

LUDWIG

This *is* the shop for cut and dried for - ma - li - ty! Let him ap - pear—

13

LUDWIG

He'll find that we're Re - mark - a - ble for cut-and dried for - ma - li - ty!

O Moderato a la Marcia.

(Exit HERALD.)

(LUDWIG beckons his Court.)

LUDWIG. I have a plan—I'll tell you all the plot of it—
 He wants formality—he shall have a lot of it!
 (*Whispers to them through symphony.*)
 Conceal yourselves, and when I give the cue,
 Spring out on him—you all know what to do!

(All conceal themselves behind the draperies that enclose the stage.)

16

19

22 *Più vivace.*

pp

26

29

32

35

38

Attacca.

ENTRANCE of PRINCE & PRINCESS *with* COSTUMIER & SIX NOBLES.

No. 25. DUET—(PRINCE *and* PRINCESS).

Pompous March. Enter the PRINCE and PRINCESS OF MONTE CARLO, attended by six theatrical-looking nobles and the Court Costumier.

Allegro a la marcia.

PIANO *ff*

9 **S** L'istesso tempo.

PRINCE

1. We're rigged out in mag-ni - fi - cent ar -

p

12

PRINCE

ray (Our own clothes are much gloom-ier) In

15

PRINCE

cos-tumes which we've hired by the day From a ve-ry well-

18

(alternative)

PRINCESS

With a

(original)

PRINCESS

With a

PRINCE

known cos-tu-mier.

COSTUMIER

(bowing).
I am the ve-ry well-known cos-tu-mier.

p

20 **T1**

(alternative) PRINCESS bril- liant staff a Prince should make a show (It's a rule that nev - er

(original) PRINCESS bril- liant staff a Prince should make a show (It's a rule that

Detailed description: This block contains the musical score for measures 20 to 22. It features two vocal staves for the Princess, one labeled '(alternative)' and one '(original)', and a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one flat (B-flat major/D minor). A 'T1' time signature is present at the beginning of the system. The Princess's lyrics are 'bril- liant staff a Prince should make a show (It's a rule that nev - er' in the alternative version and 'bril- liant staff a Prince should make a show (It's a rule that' in the original version. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

23

(alternative) PRINCESS va - ries), So we've en - gag'd from the Thea - tre Mo - na - co

(original) PRINCESS nev - er va - ries), So we've en-gag'd from the Thea - tre Mo - - - -

Detailed description: This block contains the musical score for measures 23 to 25. It features two vocal staves for the Princess, one labeled '(alternative)' and one '(original)', and a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one flat. The Princess's lyrics are 'va - ries), So we've en - gag'd from the Thea - tre Mo - na - co' in the alternative version and 'nev - er va - ries), So we've en-gag'd from the Thea - tre Mo - - - -' in the original version. The piano accompaniment continues with the same eighth-note pattern as in the previous system.

26

(alternative) PRINCESS Six su - per - nu - me - ra - ries.

(original) PRINCESS - na - co Six su - per - nu - me - ra - ries.

NOBLES We're the su - per - nu - me - ra - ries.

Detailed description: This block contains the musical score for measures 26 to 28. It features three vocal staves: two for the Princess (one labeled '(alternative)' and one '(original)') and one for the Nobles, and a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one flat. The Princess's lyrics are 'Six su - per - nu - me - ra - ries.' in the alternative version and '- na - co Six su - per - nu - me - ra - ries.' in the original version. The Nobles' lyrics are 'We're the su - per - nu - me - ra - ries.' The piano accompaniment continues with the same eighth-note pattern.

29 **U₁**

PRINCESS
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

PRINCE
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

HERALD
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

COSTUMIER
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

T₁
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

T₂
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

NOBLES
T₃
T₄
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

B₁
B₂
At a sa - la-ry im-mense, Quite re - gard - less of ex-pense,

U₁

32

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3
T4

B1
B2

V1

p

36

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3

T4

B1

B2

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

40

PRINCE

2. They do not speak, for they break our gram-mar's laws,

[p]

43
PRINCE

— And their lan-guage is la - ment - a - ble— And they nev - er take off theirgloves, be -

46
PRINCE

cause. Their nails are not pre - sent - a - ble!

NOBLES

Our

49
PRINCESS. T₂

To ac - count for these short-com-ings ma - ni - fest

NOBLES

nails are not pre-sent-a-ble!

T₂

52
PRINCESS

— We ex-plain in whis-per ba - ted, They'reworth-y mem-bers of the brew-ing in - ter -

55

PRINCESS

est To the Peer - age e - le - va - ted.

58

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

T3
T4

B1
B2

NOBLES

U₂

They are ve - ry, ve - ry rich And ac -

They are ve - ry, ve - ry rich And ac -

They are ve - ry, ve - ry rich And ac -

They are ve - ry, ve - ry rich, And ac -

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

To the Peer - age e - le - va - ted. We are ve - ry, ve - ry rich And ac -

U₂

61

PRINCESS



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

PRINCE




cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

HERALD



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

COSTUMIER



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

T1



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

T2



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

NOBLES

T3
T4

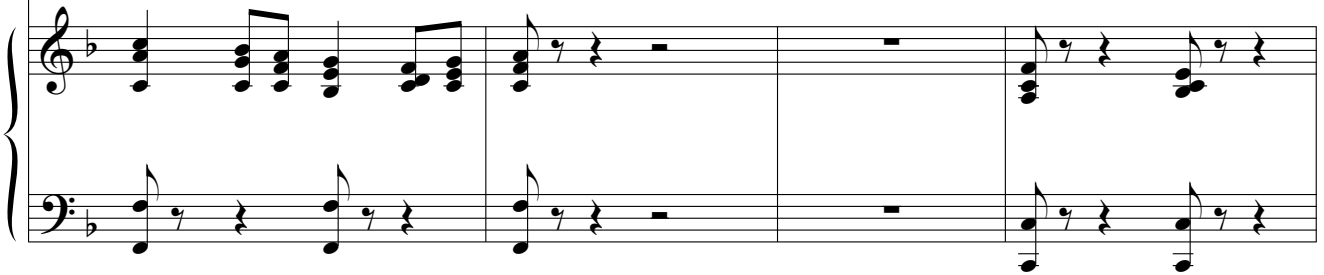


cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -

B1
B2



cord-ing-ly, as sich, To the Peer - age e - le - va - ted, E - le - va -



Piano accompaniment for the scene, featuring chords and rhythmic patterns in both hands.

65 **V2**

PRINCESS
ted! Ah! Ah!

PRINCE
ted! Ah! Ah!

HERALD
ted! Ah! Ah! Ah!

COSTUMIER
ted! Ah! Ah! Ah!

T1
ted! Ah! Ah! Ah!

T2
ted! Ah! Ah!

NOBLES
T3
T4
ted! Ah! Ah! Ah!

B1
B2
ted! Ah! Ah! Ah!

V2
p *pp*

68

PRINCESS

PRINCE

HERALD

COSTUMIER

T1

T2

NOBLES

T3
T4

B1
B2

The musical score is written in a minor key, indicated by a single flat in the key signature. It begins at measure 68. The vocal parts are arranged in a descending order of pitch: PRINCESS (soprano), PRINCE (alto), HERALD (soprano), COSTUMIER (alto), T1 (soprano), T2 (alto), NOBLES (T3 and T4, soprano and alto), and B1/B2 (bass). A large, sweeping melodic line is written across the vocal staves, starting with a half note in the PRINCESS part and continuing through the PRINCE, HERALD, COSTUMIER, T1, T2, and NOBLES parts. The piano accompaniment consists of chords and single notes in both hands, providing harmonic support for the vocal lines. The score concludes with a double bar line.

PRINCE. Well, my dear, here we are at last—just in time to compel Duke Rudolph to fulfil the terms of his marriage contract. Another hour and we should have been too late.

PRINCESS. Yes, papa, and if you hadn't fortunately discovered a means of making an income by honest industry, we should never have got here at all.

PRINCE. Very true. Confined for the last two years within the precincts of my palace by an obdurate bootmaker who held a warrant for my arrest, I devoted my enforced leisure to a study of the doctrine of chances—mainly with the view of ascertaining whether there was the remotest chance of my ever going out for a walk again—and this led to the discovery of a singularly fascinating little round game which I have called Roulette, and by which, in one sitting, I won no less than five thousand francs! My first act was to pay my bootmaker—my second, to engage a good useful working set of second-hand nobles—and my third, to hurry you off to Pfennig Halbpennig as fast as a *train de luxe* could carry us!

PRINCESS. Yes, and a pretty job-lot of second-hand nobles you've scraped together!

PRINCE (*doubtfully*). Pretty, you think? Humph! I don't know. I should say tol-lol, my love—only tol-lol. They are not wholly satisfactory. There is a certain air of unreality about them—they are not convincing.

COSTUMIER. But, my goot friend, vhat can you expect for eighteen-pence a day!

PRINCE. Now take this Peer, for instance. What the deuce do you call *him*?

COSTUMIER. Him? Oh, he's a swell—he's the Duke of Riviera.

PRINCE. Oh, he's a Duke, is he? Well, that's no reason why he should look so confoundedly haughty. (*To NOBLE.*) Be affable, sir! (*NOBLE takes attitude of affability.*) That's better. (*Passing to another.*) Now, who's this with his moustache coming off?

COSTUMIER. Vhy, you're Viscount Mentone, ain't you?

NOBLE. Blest if I know. (*Turning up his sword-belt.*) It's wrote here—yes, Viscount Mentone.

COSTUMIER. Then vhy don't you say so? 'Old yerself up—you ain't carryin' sandwich boards now. (*Adjusts his moustache.*)

PRINCE. Now, once for all, you Peers—when His Highness arrives, don't stand like sticks, but appear to take an intelligent and sympathetic interest in what is going on. You needn't say anything, but let your gestures be in accordance with the spirit of the conversation. Now take the word from me. Affability! (*attitude*). Submission! (*attitude*). Surprise! (*attitude*). Shame! (*attitude*). Grief! (*attitude*). Joy! (*attitude*). That's better! You can do it if you like!

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!* I can't help feeling that Rudolph wants to get out of it because I'm poor. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far as to say that. I should rather describe him as an enthusiastic collector of coins—of the realm—and we must not be too hard upon a numismatist if he feels a certain disinclination to part with some of his really very valuable specimens. It's a pretty hobby: I've often thought I should like to collect some coins myself.

PRINCESS. Papa, I'm sure there's some one behind that curtain. I saw it move!

PRINCE. Then no doubt they are coming. Now mind, you Peers—haughty affability combined with a sense of what is due to your exalted ranks, or I'll fine you half a franc each—upon my soul I will!

* The first-night libretto has a longer version of this passage that sheds additional light on the characters:

PRINCESS. But, papa, where in the world is the Court? There is positively no one here to receive us!

PRINCE. Well, my love, you must remember that we have taken Duke Rudolph somewhat by surprise. These small German potentates are famous for their scrupulous adherence to ceremonial observances, and it may be that the etiquette of this Court demands that we should be received with a certain elaboration of processional pomp—which Rudolph may, at this moment, be preparing.

PRINCESS. I can't help feeling that he wants to get out of it. First of all you implored him to come to Monte Carlo and marry me there, and he refused on account of the expense. Then you implored him to advance us the money to enable us to go to him—and again he refused, on account of the expense. He's a miserly little wretch—that's what he is.

PRINCE. Well, I shouldn't go so far...