

No. 6.

SONG—(NOTARY).

Allegretto.

NOTARY

PIANO

f *p*

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

7

NOTARY

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

13

NOTARY

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

19

NOTARY

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

25

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

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

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

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

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

30

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

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

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

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

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

[p]

35

NOTARY

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

40

NOTARY

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

45

NOTARY

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

50

NOTARY

A2

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

55

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

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

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

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

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

60

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

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

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

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

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

64 **B**

NOTARY

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

67

NOTARY

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

71

NOTARY

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

75 **C**

NOTARY

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

80

NOTARY

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

84

NOTARY

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

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

poco rall. *p a tempo.*

89

JULIA

cresc.

LISA

cresc.

ERNEST

cresc.

NOTARY

cresc.

LUDWIG

cresc.

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

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

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

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

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

94

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

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

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

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

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

98

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

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

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

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

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

E

102

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

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

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

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

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

106

JULIA
ga - - - - - tions!

LISA
ga - - - - - tions!

ERNEST
ga - - - - - tions!

NOTARY
ga - - - - - tions!

LUDWIG
ga - - - - - tions!

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

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

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

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

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

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

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

ERNEST. It's really very ingenious.

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

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

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

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

LISA. Ludwig doesn't know what fear is.

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

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

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

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

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

Allegro moderato.

LISA
ERNEST
NOTARY
LUDWIG

1. Strange the views some

Allegro moderato.

PIANO
f
p

6

JULIA
LISA
ERNEST
NOTARY
LUDWIG

Strange the views some— peo - ple hold!

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

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

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

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

10

JULIA

Strange, oh, — strange

LISA

both are bold— Rage of both is un - con - troll'd— Both are stretch'd out,

ERNEST

both are bold— Rage of both is un - con - troll'd— Both are stretch'd out,

NOTARY

both are bold— Rage of both is un - con - troll'd— Both are stretch'd out,

LUDWIG

both are bold— Rage of both is un - con - troll'd— Both are stretch'd out,

14

JULIA

— the views, — Pri-thee where's the mo - ral? Ding, ding dong, ding dong,

LISA

stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong,

ERNEST

stark and cold! — Pri-thee where's the mo - ral? Ding, ding dong, ding dong,

NOTARY

stark and cold! — Pri-thee where's the mo - ral? Ding, ding dong, ding dong,

LUDWIG

stark and cold! Pri-thee where's the mo - ral? Ding, ding dong, ding dong,

18

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

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

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

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

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

22

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

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

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

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

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

26

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

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

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

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

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

30

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

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

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

NOTARY *sf* **B1**
 _____ dong! _____ Each is laid in

LUDWIG *sf* **B1**
 _____ dong! _____ Each is laid in

p

34

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

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

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

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

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

cresc. f

38

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

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

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

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

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

p *colla voce.*

42 *dim.* [a tempo.]

JULIA
Oh, strange the views.

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

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

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

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

[a tempo.]
p

46

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

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

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

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

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

50

JULIA *cresc.*
Bet - ter, bet - - - - - ter is the

LISA *sf* *cresc.*
Sing thy vir - tues man - i - fold (Bet - ter than re - fi - nèd gold),

ERNEST *sf* *cresc.*
Sing thy vir - tues man - i - fold (Bet - ter than re - fi - nèd gold),—

NOTARY *sf* *cresc.*
Sing thy vir - tues man - i - fold (Bet - ter than re - fi - nèd gold),—

LUDWIG *sf* *cresc.*
Sing thy vir - tues man - i - fold (Bet - ter than re - fi - nèd gold),

54

JULIA **A2** *f*
Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!— Sing,

LISA *f*
Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!— Sing,

ERNEST *f*
Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!— Sing,

NOTARY *f*
Sta - tu - to - ry Du - el! Sing, sing song, sing song, song!— Sing,

LUDWIG *f*
Sta - tu - to - ry **A2** Du - el! Sing, sing song, sing song, song!— Sing,

58

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

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

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

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

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

62

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

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

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

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

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

66

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

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

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

NOTARY
8 ha! sim-ply los - es! Sing song!

LUDWIG
8 ha! sim-ply los - es! Sing song!

70

JULIA
sing song, sing song, song! If so - ci - e - ty were poll'd,

LISA
sing song, sing song, song! If so - ci - e - ty were poll'd,

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

NOTARY
8 If so - ci - e - ty were poll'd,

LUDWIG
8 If so - ci - e - ty were poll'd,

B2

74

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

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

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

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

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

poco rit. f
cresc. f

78

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

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

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

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

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

a tempo. p *colla voce.*

82

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

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

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

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

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

p *dim.*

85

JULIA *pp* ding dong, dong, dong!

LISA *pp* ding dong, dong, dong!

ERNEST *pp* ding dong, dong, dong!

NOTARY *pp* ding dong, dong, dong!

LUDWIG *pp* ding dong, dong, dong!

pp

Attacca.

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

Allegro vivace.

PIANO

NOTARY

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

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

JULIA

LISA

ERNEST

NOTARY

LUDWIG

12 *(dancing). f*

A King!— He's

(dancing). f

A King!— He's

(drawing a card). f

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

(dancing). f

A King!— He's

(dancing). f

A King!— He's

17

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

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

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

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

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

p

22

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

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

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

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

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

f

27 K1 *mf*

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

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

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

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

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

p *mf*

33 *f*

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

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

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

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

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

f

39

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

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

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

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

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

44

JULIA
Spades and Clubs— Sing Hearts_____ and Spades!

LISA
Spades and Clubs— Sing Hearts_____ and Spades!

ERNEST
Spades and Clubs— Sing Hearts_____ and Spades!

NOTARY
Spades and Clubs— Sing Hearts_____ and Spades!

LUDWIG
Spades and Clubs— Sing Hearts_____ and Spades!

50 *Con brio. (to LUDWIG).*

NOTARY

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

56

NOTARY

8 fate, let's play our parts).

LUDWIG

(drawing card).

Hur-rah! hur-rah!— I've drawn an

61 *(dancing) f*

JULIA

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

LISA

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

ERNEST

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

NOTARY

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

LUDWIG

Ace! I've drawn an Ace! Sing Clubs and Dia-monds, Spades and

67

JULIA *f*
 Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

LISA *f*
 Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

ERNEST *f*
 Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

NOTARY *f*
 Hearts! Sing Clubs and Dia-monds, Spades and Hearts! He's drawn an Ace! Ob-serve his face— Such rare good

LUDWIG *f*
 Hearts! Sing Clubs and Dia-monds, Spades and Hearts! I've drawn an Ace!

72

JULIA *K2* *mf*
 for-tune falls to few! Sing Di-a-monds,

LISA *mf*
 for-tune falls to few! Sing Di-a-monds,

ERNEST *mf*
 for-tune falls to few! Sing Di-a-monds,

NOTARY *mf*
 for-tune falls to few! Sing Di-a-monds,

LUDWIG *mf*
 Good for-tune too! Sing Di-a-monds,

78

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

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

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

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

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

84

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

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

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

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

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

89 L

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

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

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

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

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

94 M *Con brio.*

NOTARY
3. That both these

100

NOTARY
maids may keep their troth, And nev-er mis - for-tune them be - fall, I'll hold 'em as trus-tee for

105

JULIA *f* He'll hold 'em both! He'll hold 'em both! Yes, *[sf]* he'll hold 'em

LISA *f* He'll hold 'em both! He'll hold 'em both! Yes, *[sf]* he'll hold 'em

ERNEST *f* He'll hold 'em both! He'll hold 'em both! Yes, *[sf]* he'll hold 'em

NOTARY both—

LUDWIG *f* He'll hold 'em both! He'll hold 'em both! Yes, *[sf]* he'll hold 'em

111

JULIA *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

LISA *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

ERNEST *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

NOTARY *p* Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

LUDWIG *p* both! Sing Hearts, Clubs, Dia-monds, Spades and all! Sing Hearts, Clubs, Dia-monds, Spades and all! By joint de- *cresc.*

116

JULIA *f* ³
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep our

LISA *f* ³
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep our

ERNEST *f* ³
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep their

NOTARY *f* ³
 cree As our trus - tee This No - tary they will now in - stal— In cus - to - dy let me keep their

LUDWIG *f* ³
 cree As our trus - tee This No - tary we will now in - stal— In cus - to - dy let him keep their

cresc. *f*

121 *dim-----in-----uendo.*

JULIA *dim-----in-----uendo.*
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

LISA *dim-----in-----uendo.*
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

ERNEST *dim-----in-----uendo.*
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

NOTARY *dim-----in-----uendo.*
 hearts. By joint de - cree As their trus - tee, As their trus - tee This No - tary they will now in -

LUDWIG *dim-----in-----uendo.*
 hearts. By joint de - cree As our trus - tee, As our trus - tee This No - tary we will now in -

dim-----in-----uendo.

126

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

JULIA
stal— Sing Di - a - monds,

LISA
stal— Sing Di - a - monds,

ERNEST
stal— *f* As our trus - tee. *mf* Sing Di - a - monds,

NOTARY
stal— Sing Di - a - monds,

LUDWIG
stal— *f* As our trus - tee. *mf* Sing Di - a - monds,

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

131

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

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

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

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

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

136

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

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

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

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

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

141

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

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

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

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

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

147 *ff*

JULIA
Hearts _____ and all! _____

LISA
Hearts _____ and all! _____

ERNEST
8 Hearts _____ and all! _____

NOTARY
8 Hearts _____ and all! _____

LUDWIG
Hearts _____ and all! _____

153

159

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

165

No. 9. ENTRANCE OF CHAMBERLAINS & GRAND DUKE.

March. Enter the seven Chamberlains of GRAND DUKE RUDOLPH.

Andante allegretto.

PIANO

p

p

5

9

13

17

f

The musical score is for a piano piece in G major (one sharp) and common time (C). It is marked 'Andante allegretto' and begins with a piano (*p*) dynamic. The score is divided into five systems of two staves each (treble and bass clef). The first system starts with a piano introduction, marked with a hairpin crescendo and a *p* dynamic. The second system begins at measure 5. The third system begins at measure 9. The fourth system begins at measure 13 and includes a triplet in the right hand. The fifth system begins at measure 17 and ends with a forte (*f*) dynamic and an accent (>).

21 CHORUS OF CHAMBERLAINS. 4 TENORS. 3 BASSES.

CHORUS

T 8 The good Grand Duke of Pfen-nig

B The good Grand Duke of Pfen-nig

meno f

24

CHORUS

T 8 Halb - pfen - nig, Tho', in his own o - pi-nion, ve - ry, ve - ry big, In

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

27

CHORUS

T 8 point of fact he's no-thing but a mis-er - a - ble prig, Is the good Grand Duke of Pfen-nig

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

30

CHORUS

T 8 Halb-pfen-nig!

B 8 Halb-pfen-nig!

p

34

CHORUS

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

B 8 Though quite con - temp-ti - ble, as ev - 'ry one a - grees, We__

37

CHORUS

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

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

cresc.

cresc.

cresc.

40

CHORUS

T

B

thū-si - a-sm big, The good Grand Duke of Pfen-nig Halb-pfen-nig! The good,

thū-si - a-sm big, The good Grand Duke of Pfen-nig Halb-pfen-nig! The good,

f

f

f

44

CHORUS

T

B

— the good Grand Duke of Pfen - nig Halb - pfen - nig!

— the good Grand Duke of Pfen - nig Halb - pfen - nig!

f

Enter the GRAND DUKE RUDOLPH. He is meanly and miserably dressed in old and patched clothes, but blazes with a profusion of orders and decorations. He is very weak and ill, from low living.

48

f

3

52

f

No. 9a.

SONG—(RUDOLPH).

56

RUDOLPH

8

1. A pat-tern to pro-fes-sors of mon - ar - chi-cal au-to - no-my, I

PIANO

[p]

59

RUDOLPH

8

don't in-dulge in lev - i - ty or com - pro-mis - ing bon - ho-mie, But

61

RUDOLPH

8

dig - ni-fied for-mal - i - ty, Con - sis - tent with e - co - no-my, A -

63

RUDOLPH

8

bove all o - ther vir - tues I par - tic - u - lar - ly prize. I

65
RUDOLPH

nev - er join in mer - ri - ment— I don't see joke or jape a - ny— I

67
RUDOLPH

nev - er to - ler - ate fa - mi - li - a - ri - ty in shape a - ny— This,

69
RUDOLPH

joined with an ex - tra - va - gant re - spect for tup - pence ha' - pen - ny, A

71
RUDOLPH

key - note to my cha - rac - ter suf - fi - cient - ly sup - plies. Ob - serve. My

[(Speaking.)] (To Chamberlains.)

(The snuff-box is passed with much ceremony from the Junior Chamberlain, through all the others, until it is presented by the Senior Chamberlain to RUDOLPH, who uses it.)

74
RUDOLPH

snuff box!

dolce.
[*mf*]

77
RUDOLPH

80
RUDOLPH

82
RUDOLPH

That in - ci - dent a key - note to my cha - rac - ter sup - plies. 2. I

f

84
RUDOLPH

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

86
RUDOLPH

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

88
RUDOLPH

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

90
RUDOLPH

on the o - ther hand, my Du - cal dig - ni - ty to keep— All

92
RUDOLPH

Court - ly ce - re - mo - ni - al— to put it com - pre - hen - sive - ly— I

94
RUDOLPH

ri - gid - ly in - sist up - on (but not, I hope, of - fen - sive - ly) When-

96
RUDOLPH

ev - er ce - re - mo - ni - al can be prac - tised in - ex - pen - sive - ly— And,

98
RUDOLPH

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

[(Speaking.)] (To Chamberlains.)

(Handkerchief is handed by Junior Chamberlain to the next in order, and so on until it reaches RUDOLPH, who is much inconvenienced by the delay.)

101
RUDOLPH

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

dolce.
[mf]

104
RUDOLPH

107
RUDOLPH

109
RUDOLPH

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

f

RUDOLPH. My Lord Chamberlain, as you are aware, my marriage with the wealthy Baroness von Krakenfeldt will take place to-morrow, and you will be good enough to see that the rejoicings are on a scale of unusual liberality. Pass that on. (*Chamberlain whispers to Vice-Chamberlain, who whispers to the next, and so on.*) The sports will begin with a Wedding Breakfast Bee. The leading pastrycooks of the town will be invited to compete, and the winner will not only enjoy the satisfaction of seeing his breakfast devoured by the Grand Ducal pair, but he will also be entitled to have the Arms of Pfennig Halbpennig tatto'd between his shoulder-blades. The Vice-Chamberlain will see to this. All the public fountains of Speisesaal will run with Gingerbierheim and Currantweimilch at the public expense. The Assistant Vice-Chamberlain will see to this. At night, everybody will illuminate; and as I have no desire to tax the public funds unduly, this will be done at the inhabitants' private expense. The Deputy Assistant Vice-Chamberlain will see to this. All my Grand Ducal subjects will wear new clothes, and the Sub-Deputy Assistant Vice-Chamberlain will collect the usual commission on all sales. Wedding presents (which, on this occasion, should be on a scale of extraordinary magnificence) will be received at the Palace at any hour of the twenty-four, and the Temporary Sub-Deputy Assistant Vice-Chamberlain will sit up all night for this purpose. The entire population will be commanded to enjoy themselves, and with this view the Acting Temporary Sub-Deputy Assistant Vice-Chamberlain will sing comic songs in the Market Place from noon to nightfall. Finally, we have composed a Wedding Anthem, with which the entire population are required to provide themselves. It can be obtained from our Grand Ducal publishers at the usual discount price, and all the Chamberlains will be expected to push the sale. (*Chamberlains bow and exeunt.*)

No. 9b. (*optional*) EXIT OF CHAMBERLAINS.

Andante allegretto.

PIANO

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system begins with a forte (*f*) dynamic. The second system features a triplet of eighth notes. The third system concludes with a piano (*p*) dynamic. The piece ends with a double bar line.

RUDOLPH. I don't feel at all comfortable. I hope I'm not doing a foolish thing in getting married. After all, it's a poor heart that never rejoices, and this wedding of mine is the first little treat I've allowed myself since my christening. Besides, Caroline's income is very considerable, and as her ideas of economy are quite on a par with mine, it ought to turn out well. Bless her tough old heart, she's a mean little darling! Oh, here she is, punctual to her appointment!

Enter BARONESS VON KRAKENFELDT.

BARONESS. Rudolph! Why, what's the matter?

RUDOLPH. Why, I'm not quite myself, my pet. I'm a little worried and upset. I want a tonic. It's the low diet, I think. I am afraid, after all, I shall have to take the bull by the horns and have an egg with my breakfast.

BARONESS. I shouldn't do anything rash, dear. Begin with a jujube. *(Gives him one.)*

RUDOLPH *(about to eat it, but changes his mind)*. I'll keep it for supper. *(He sits by her and tries to put his arm round her waist.)*

BARONESS. Rudolph, don't! What in the world are you thinking of?

RUDOLPH. I was thinking of embracing you, my sugarplum. Just as a little cheap treat.

BARONESS. What, here? In public? Really you appear to have no sense of delicacy.

RUDOLPH. No sense of delicacy, Bon-bon!

BARONESS. No. I can't make you out. When you courted me, all your courting was done publicly in the Market Place. When you proposed to me, you proposed in the Market Place. And now that we're engaged you seem to desire that our first *tête-à-tête* shall occur in the Market Place! Surely you've a room in your Palace—with blinds—that would do?

RUDOLPH. But, my own, I can't help myself. I'm bound by my own decree.

BARONESS. Your own decree?

RUDOLPH. Yes. You see, all the houses that give on the Market Place belong to me, but the drains (which date back to the reign of Charlemagne) want attending to, and the houses wouldn't let—so, with a view of increasing the value of the property, I decreed that all love-episodes between affectionate couples should take place, in public, on this spot, every Monday, Wednesday, and Friday, when the band doesn't play.

BARONESS. Bless me, what a happy idea! So moral too! And have you found it answer?

RUDOLPH. Answer? The rents have gone up fifty per cent, and the sale of opera glasses (which is a Grand Ducal monopoly) has received an extraordinary

stimulus! So, under the circumstances, *would* you allow me to put my arm round your waist? As a source of income! Just once!

BARONESS. But it's so very embarrassing. Think of the opera glasses!

RUDOLPH. My good girl, that's just what I *am* thinking of. Hang it all, we must give them *something* for their money! What's that?

BARONESS (*unfolding paper, which contains a large letter, which she hands to him*). It's a letter which your detective asked me to hand to you. I wrapped it up in yesterday's paper to keep it clean.

RUDOLPH. Oh, it's only his report! That'll keep. But, I say, you've never been and bought a newspaper?

BARONESS. My dear Rudolph, do you think I'm mad? It came wrapped round my breakfast.

RUDOLPH (*relieved*). I thought you were not the sort of girl to go and buy a newspaper! Well, as we've got it, we may as well read it. What does it say?

BARONESS. Why—dear me—here's your biography! "Our Detested Despot!"

RUDOLPH. Yes—I fancy that refers to me.

BARONESS. And it says—Oh, it can't be!

RUDOLPH. What can't be?

BARONESS. Why, it says that although you're going to marry me to-morrow, you were betrothed in infancy to the Princess of Monte Carlo!

RUDOLPH. Oh yes—that's quite right. Didn't I mention it?

BARONESS. Mention it! You never said a word about it!

RUDOLPH. Well, it doesn't matter, because, you see, it's practically off.

BARONESS. Practically off?

RUDOLPH. Yes. By the terms of the contract the betrothal is void unless the Princess marries before she is of age. Now, her father, the Prince, is stony-broke, and hasn't left his house for years for fear of arrest. Over and over again he has implored me to come to him to be married—but in vain. Over and over again he has implored me to advance him the money to enable the Princess to come to me—but in vain. I am very young, but not as young as that; and as the Princess comes of age at two to-morrow, why at two to-morrow I'm a free man, so I appointed that hour for our wedding, as I shall like to have as much marriage as I can get for my money.

BARONESS. I see. Of course, if the married state is a happy state, it's a pity to waste any of it.

RUDOLPH. Why, every hour we delayed I should lose a lot of you and you'd lose a lot of me!

BARONESS. My thoughtful darling! Oh, Rudolph, we ought to be very happy!

RUDOLPH. If I'm not, it'll be my first bad investment. Still there *is* such a thing as a slump even in Matrimonials.

BARONESS. I often picture us in the long, cold, dark December evenings, sitting close to each other and singing impassioned duets to keep us warm, and thinking of all the lovely things we could afford to buy if we chose, and, at the same time, planning out our lives in a spirit of the most rigid and exacting economy!

RUDOLPH. It's a most beautiful and touching picture of connubial bliss in its highest and most rarefied development!

<p>Duet in two verses is on next page Duet in one verse is on p. 137</p>
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No. 10.

DUET—(BARONESS & RUDOLPH).

Original Version: Two Verses

Allegretto comodo.

BARONESS

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

RUDOLPH

PIANO

6

BARONESS

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

PIANO

11

BARONESS

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

RUDOLPH

(confidentially).

Per - haps we'll have it

PIANO

16 *(delighted).*

BARONESS You are an o - pen - hand - ed dear! No

RUDOLPH once a year! Tho', mind you, it's ex - pen - sive.

21 **A1**

BARONESS doubt, it *is* ex - pen - sive. How fleet - ing are the glut - ton's joys! —

RUDOLPH How fleet - ing are the glut - ton's joys! —

A1

26

BARONESS With fish and fowl he light - ly toys, —

RUDOLPH With fish and fowl he light - ly toys, — And

31 *(surprised).*

BARONESS
As two-and-six?

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

36

BARONESS
Some-times as much as two - and -

RUDOLPH
As two - and - six. Some-times as much as two - and -

41 **B1**

BARONESS
six! It gives him no ad - van - tage, mind—

RUDOLPH
six!

B1

46

BARONESS

For you and he have on - ly dined, And

RUDOLPH

51

BARONESS

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

RUDOLPH

(doubtfully)
By half - a-crown?

56

BARONESS

(decisively).
By half - a - crown! Yes, two - and-six is half - a -

RUDOLPH

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

61 *(Dancing.)* **C1**

BARONESS
crown! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH
crown! Then let us be mod-est - ly mer-ry, And re -

65

BARONESS
joice with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring—It's a

RUDOLPH
joice with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring—It's a

69

BARONESS
joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH
joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

73

BARONESS

joyce with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring— It's a

RUDOLPH

joyce with a der-ry down der-ry, For to laugh and to sing No ex - tra - va - gance bring— It's a

77

BARONESS

joy e - co - nom - i - cal, ve - ry!

RUDOLPH

joy e - co - nom - i - cal, ve - ry!

81

BARONESS

2. Al - though, as you're of course a - ware (I nev - er tried to

RUDOLPH

86

BARONESS

hide it), I moist - en my in - si - pid fare With wa - ter—which I can't a - bear—

RUDOLPH

Nor

91

BARONESS

This pleas - ing fact our souls will cheer, With fif - ty thou - sand

RUDOLPH

I— I can't a - bide it.

96

BARONESS

pounds a year We *could* in - dulse in ta - ble beer! We could—I've tried it!

RUDOLPH

(incredulously).
Get out! Yes,

101 A2

BARONESS
Oh, he who has an in-come clear—

RUDOLPH
yes, of course you've tried it! Oh, he who has an in-come clear—

106

BARONESS
Of fif - ty thou - sand pounds a year— Can

RUDOLPH
Of fif - ty thou - sand pounds a year—

111 *(doubtfully).*

BARONESS
pur-chase all his fan - cy loves— Con - spi - cuous hats— Two-shil-ling gloves?

RUDOLPH
Two - shil - ling gloves—

116

BARONESS

Yes, think of that, two - shil - ling

RUDOLPH

(positively).
Two - shil - ling gloves— Yes, think of that, two - shil - ling

121

BARONESS

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

RUDOLPH

gloves!

B2

126

BARONESS

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

RUDOLPH

131

BARONESS

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

RUDOLPH

Which he's *not!*

136

BARONESS

That kind of don-key he is

RUDOLPH

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

141

BARONESS

not! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH

not! Then let us be mod-est - ly mer-ry, And re -

C2

145

BARONESS

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

RUDOLPH

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

149

BARONESS

joy e - co-nom-i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH

joy e - co-nom-i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

153

BARONESS

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

RUDOLPH

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

157 D

BARONESS
joy e - co - nom - i - cal, ve - ry!

RUDOLPH
joy e - co - nom - i - cal, ve - ry!

161

165

169

173 E

177

Musical score for measures 177-180. Treble clef: 177 (quarter, eighth, quarter, eighth), 178 (quarter, quarter, quarter), 179 (triplet eighth, eighth, eighth, quarter, quarter), 180 (triplet eighth, eighth, eighth, quarter, quarter). Bass clef: 177 (chord, quarter), 178 (chord, quarter), 179 (chord, quarter), 180 (chord, quarter).

181

Musical score for measures 181-185. Treble clef: 181 (chord, quarter), 182 (chord, quarter), 183 (chord, quarter), 184 (chord, quarter), 185 (triplet eighth, eighth, eighth, quarter, quarter). Bass clef: 181 (chord, quarter), 182 (chord, quarter), 183 (chord, quarter), 184 (chord, quarter), 185 (chord, quarter).

186

Musical score for measures 186-190. Treble clef: 186 (triplet eighth, eighth, eighth, quarter, quarter), 187 (quarter, quarter, quarter), 188 (quarter, quarter, quarter), 189 (triplet eighth, eighth, eighth, quarter, quarter), 190 (quarter, quarter, quarter). Bass clef: 186 (chord, quarter), 187 (chord, quarter), 188 (chord, quarter), 189 (chord, quarter), 190 (chord, quarter).

191

Musical score for measures 191-195. Treble clef: 191 (chord, quarter), 192 (chord, quarter), 193 (chord, quarter), 194 (chord, quarter), 195 (chord, quarter). Bass clef: 191 (chord, quarter), 192 (chord, quarter), 193 (chord, quarter), 194 (chord, quarter), 195 (chord, quarter). *(Exit BARONESS.)*

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No. 10. DUET—(BARONESS & RUDOLPH).
(Abridged Version: One Verse)

Allegretto comodo.

BARONESS

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

RUDOLPH

PIANO

6

BARONESS

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

11

BARONESS

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

RUDOLPH

(confidentially).

Per - haps we'll have it

16 *(delighted).*

BARONESS You are an o - pen - hand - ed dear! No

RUDOLPH once a year! Tho', mind you, it's ex - pen - sive.

21

BARONESS doubt, it *is* ex - pen - sive. Oh, he who has an in - come clear_____

RUDOLPH Oh, he who has an in - come clear_____

A

26

BARONESS Of fif - ty thou - sand pounds a year_____ Can

RUDOLPH Of fif - ty thou - sand pounds a year_____

31 *(doubtfully).*

BARONESS
 pur - chase all his fan - cy loves— Con - spi - cuous hats— Two - shil - ling gloves?

RUDOLPH
 Two - shil - ling gloves—

36

BARONESS
 Yes, think of that, two - shil - ling

RUDOLPH *(positively).*
 Two - shil - ling gloves— Yes, think of that, two - shil - ling

41

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

RUDOLPH
 gloves!

B

46

BARONESS

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

RUDOLPH

51

BARONESS

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

RUDOLPH

Which he's *not!*

56

BARONESS

That kind of don-key he is

RUDOLPH

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

61 *(Dancing.)* **C**

BARONESS *not!* Then let us be mod-est - ly mer-ry, And re -

RUDOLPH *not!* Then let us be mod-est - ly mer-ry, And re -

65

BARONESS joy e - co - nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

RUDOLPH joy e - co - nom - i - cal, ve - ry! For to laugh and to sing Is a ra - tion - al thing— It's a

69

BARONESS joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

RUDOLPH joy e - co - nom - i - cal, ve - ry! Then let us be mod-est - ly mer-ry, And re -

73

BARONESS

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

RUDOLPH

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

77

BARONESS

joy e - co-nom - i - cal, ve-ry!

RUDOLPH

joy e - co-nom - i - cal, ve-ry!

81

85

89

Musical score for measures 89-92. The piece is in D major (two sharps) and 3/4 time. The right hand features a melodic line with frequent triplets. The left hand provides a harmonic accompaniment with chords and moving lines.

93

Musical score for measures 93-96. Measure 94 contains a boxed letter 'E'. The right hand continues with melodic triplets, while the left hand maintains a steady accompaniment.

97

Musical score for measures 97-100. The right hand has a more active melodic line with some grace notes. The left hand accompaniment remains consistent.

101

Musical score for measures 101-105. The right hand features a complex melodic passage with many grace notes and slurs. The left hand accompaniment is dense with chords.

106

Musical score for measures 106-110. The right hand has a melodic line with some triplets. The left hand accompaniment is active with many chords.

111

Musical score for measures 111-114. The right hand has a melodic line with some grace notes. The left hand accompaniment is active with many chords. The piece concludes with a double bar line.

(Exit BARONESS.)

RUDOLPH. Oh, now for my detective's report. (*Opens letter.*) What's this! Another conspiracy! A conspiracy to depose *me!* And my private detective was so convulsed with laughter at the notion of the conspirator selecting him for a confidant that he was physically unable to arrest the malefactor! Why, it'll come off! This comes of engaging a detective with a keen sense of the ridiculous! For the future I'll employ none but Scotchmen. And the plot is to explode tomorrow! My wedding day! Oh, Caroline, Caroline! (*Weeps.*) This is perfectly frightful! What's to be done? I don't know! I ought to keep cool and think, but you *can't* think when your veins are full of hot soda water, and your brain's fizzing like a firework, and all your faculties are jumbled in a perfect whirlpool of tumblication! And I'm going to be ill! I know I am! I've been living too low, and I'm going to be very ill indeed!