

No. 16. "Mi-ya sa-ma"  
March of the Mikado's Troops, Chorus, and Duet  
Mikado, Katisha, Girls, and Men

*Begin on cue "don't ask" etc.*

Allegro moderato ♩ = 152

*pp (Dialogue continues)*

The first system of music is a piano accompaniment in 4/4 time. The right hand (treble clef) begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The left hand (bass clef) plays a steady eighth-note accompaniment starting on G3. The system concludes with a quarter note G4 in the right hand and a quarter note G3 in the left hand.

The second system continues the piano accompaniment. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth-note accompaniment. The system ends with a quarter note G4 in the right hand and a quarter note G3 in the left hand.

*Enter Chorus, etc.*

*f*

The third system features a dynamic marking of *f*. The right hand (treble clef) plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) continues with eighth-note accompaniment. The system ends with a quarter note G4 in the right hand and a quarter note G3 in the left hand.

The fourth system continues the piano accompaniment. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth-note accompaniment. The system ends with a quarter note G4 in the right hand and a quarter note G3 in the left hand.

166

Girls

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra Pi - ra

Men

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra Pi - ra

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

na!

na!


# No. 14. RECIT. & SONG—(LUDWIG) with CHORUS.


**Andante.**      **RECIT.**

LUDWIG  Your loy - al - ty our Duc - al heart - strings touch - es: Al -

PIANO  *p*

3

LUDWIG  low me to pre - sent your new Grand Duch - ess.      Should she of - fend, you'll gra - cious - ly ex - cuse her— And



5

LUDWIG  kind - ly re - col - lect      I did - n't choose her!



**Allegretto.**

5a  *f*      *p*

9 A1

LUDWIG

1. At the out - set I may men - tion it's my sov - er - eign in - ten - tion To ~~ex~~

12

LUDWIG

tell the operettas widely known as "E and S" we will start off with the sure ones, but we'll

15

LUDWIG

never shun obscure ones like Utopia (the next to last) although it's not their best. We have

18

LUDWIG

mitakado in position to commence this noble mission And

20  
LUDWIG

with newly-found resources we will, soon present the rest of my

22 *Ossia:*  
LUDWIG

official court dispatches will be ballads, songs, and snatches and

official court dispatches will be ballads songs and snatches and

24  
LUDWIG

I'll mandate Gilbert's verestzibepart of every jest. You'll see Gondoliers in Venice with that

27  
LUDWIG

baby-swapping mence As a plot device from Pinafare that Gilbert used again. Princess

30  
LUDWIG

Ida Trial by Jury, Iolanthe, There's no hurry. Can we

32  
LUDWIG

Find the score for Thespis (That's their first and gone amiss)

cresc.

113 (Confidentially to audience.)

LUDWIG

At this juncture I may mention G+S may have it's faults:

116

LUDWIG

Words too dense for comprehension, style more cynical than schmaltz. But with

The Grand Duke

1826  
185-168

118 **C3**

LUDWIG

arias romantic Trysts both amorous and antic, Rapid

120

LUDWIG

S  
A

CHORUS

T  
B

Better that's pedantic, we for go a mushy waltz.

We have

122

S  
A

CHORUS

T  
B

arias romantic Trysts both amorous and antic, Rapid better that's pedantic

So we



125

S  
A

CHORUS

hardly miss a waltz.

T  
B

**D**

129 **Andante maestoso.** *f*

S  
A

CHORUS

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

T  
B

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

**D** **Andante maestoso.** *f*

134

S  
A

CHORUS

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

T  
B

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

Julia. And now that everybody has gone, and we're happily and comfortably married, I want to have a few words with my new-born husband.

Ludwig. Yes, I expect you'll often have a few words with your new-born husband! Well, what is it?

Julia. Why, I've been thinking that as you and I have to play our parts for life, it is most essential that we should come to a definite understanding as to how they shall be rendered. Now, I've been considering how I can make the most of the Grand Duchess.

Ludwig. Have you? I shouldn't make it one of your hoity-toity vixenish viragoes....

Julia. You think not?

Ludwig. Oh, I'm quite clear about that. I should make her a tender, gentle, submissive, affectionate (but not too affectionate) wife—timidly anxious to coil herself into her husband's heart, but kept in check by an awestruck reverence for his exalted intellectual qualities and his majestic personal appearance.

Julia. Oh, that is your idea of a good part?

Ludwig. Yes— A crushed, despairing violet, whose blighted existence would culminate (all too soon) in a lonely and pathetic death-scene! A fine part, my dear.

Julia. But, I must consider my temperament. For instance, my temperament would demand some strong scenes of justifiable jealousy.

Ludwig. Oh, You shall have them.

Julia. With a lovely but detested rival—

Ludwig. Oh, I'll provide the rival.

Julia. Whom I should stab—stab—stab!

Ludwig. Oh, I wouldn't stab her. It's been done to death. I should treat her with a silent and contemptuous disdain, and then delicately withdraw up centre and off!

104

171

No. 16.

DUET—(JULIA & LUDWIG).

*Allegro moderato.*

LUDWIG

Now Ju-lia, come, Con-sid-er it from This

PIANO

*f* *p*

LUDWIG

dain-ty point of view— A tim-id ten-der Fem-in-ine gen-der, Prompt to coy-ly coo— Yet

LUDWIG

si-lence seek-ing, Sel-dom speak-ing Till she's spo-ken to— A com-fy, co-sy, Ro-sy-po-sy

LUDWIG

in-no-cent in-gen-oo! The part you're suit-ed to— (To give the deuce his due) A

The Grand Duke

172  
K62  
195-

13  
JULIA  
I'm much o - blig'd to you, I

LUDWIG  
8  
sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny In-no-cent in-gen-oo!

16  
JULIA  
don'tthink thatwould do— To play (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

LUDWIG  
8  
O sweet (O, jim-i - ny!) Mim-i - ny pim-i - ny, In-no-cent in-gen-oo!

19  
JULIA  
A  
You for - get my spe - cial ma - gic (In a

21  
JULIA  
high dra-ma-tic sense) Lies in sit - u - a - tions tra-gic—Un-de - ni - a - bly in-tense. As I've

24  
 JULIA  
 jus - ti - fied pro - mo - tion In the his - tri - on - ic art, I'll sub - mit to you my no - tion Of a

27  
 JULIA  
 first - rate part.

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

31  
 (spoken, dramatically). [C]

JULIA  
 { I have a rival! Frenzy-thrilled,  
 I find you both together! } My heart stands still—with horror chilled—Hard as the millstone nether! Then

34  
 JULIA  
 softly, slyly, snaily, snaky—Crawly, creepy, quaily, quaky—{ I track her on her homeward way  
 As panther-tracks her fated prey! }

The Grand Duke

174  
197

37 (Furiously.)

JULIA

I fly at her soft white throat— The lily-white laughing leman! On her agonized gaze I gloat With the glee of a dancing demon! { My rival she—I have no doubt of her—So I hold on—till the breath is out of her!—till the breath is out of her! }

*ff* *p*

40

JULIA

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

*pp*

43

JULIA

{ Those eyes of glass } { And then, alas, } I find she is—your Aunt! Then, mad— mad—  
{ I contemplate— } { Too late—too late! }

*ff* *p*

47

JULIA

mad! With fancies wild—chimerical— Now sorrowful—silent—sad— Now hullabaloo hysterical!

*pp*

50  
JULIA

Ha! ha! ha! ha! But whether I'm sad or whether I'm glad, Mad! mad! mad! mad!

54  
JULIA

(Wait till JULIA springs up.) This calls for the re-sour-ces of a high - class art, And

*pp* *f*

**B**

58  
JULIA

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

LUDWIG

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

61  
JULIA

first - rate part! (Exit JULIA.)

LUDWIG

first - rate part!

*ff*

[Attacca.]

# No. 17. CHORUS with SOLOS—(BARONESS & LUDWIG).

Enter all the Chorus, hurriedly, and in great excitement.

**Allegro con brio.**

PIANO

CHORUS

S  
A

T  
B

**A** *sf* Your High-ness, there's a par - ty at the

*sf* Your High-ness, there's a par - ty at the

**A**

CHORUS

S  
A

T  
B

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

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



15

S  
A

CHORUS

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

T  
B

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

18

S  
A

CHORUS

fore! With rage and in - dig - na - tion she is rife, Be -

T  
B

fore! With rage and in - dig - na - tion she is rife, Be -

*f*

21

S  
A

CHORUS

cause our wel-come was-n't ve - ry heart - y— She's as sul-ky as a su-per, And she's

T  
B

cause our wel-come was-n't ve - ry heart - y— She's as sul-ky as a su-per, And she's

The Grand Duke

178  
201-152

24

S  
A

CHORUS

swear-ing like a troop-er, O, you nev-er heard such lan-guage in your life! You

T  
B

swear-ing like a troop-er, O, you nev-er heard such lan-guage in your life! You



27

S  
A

CHORUS

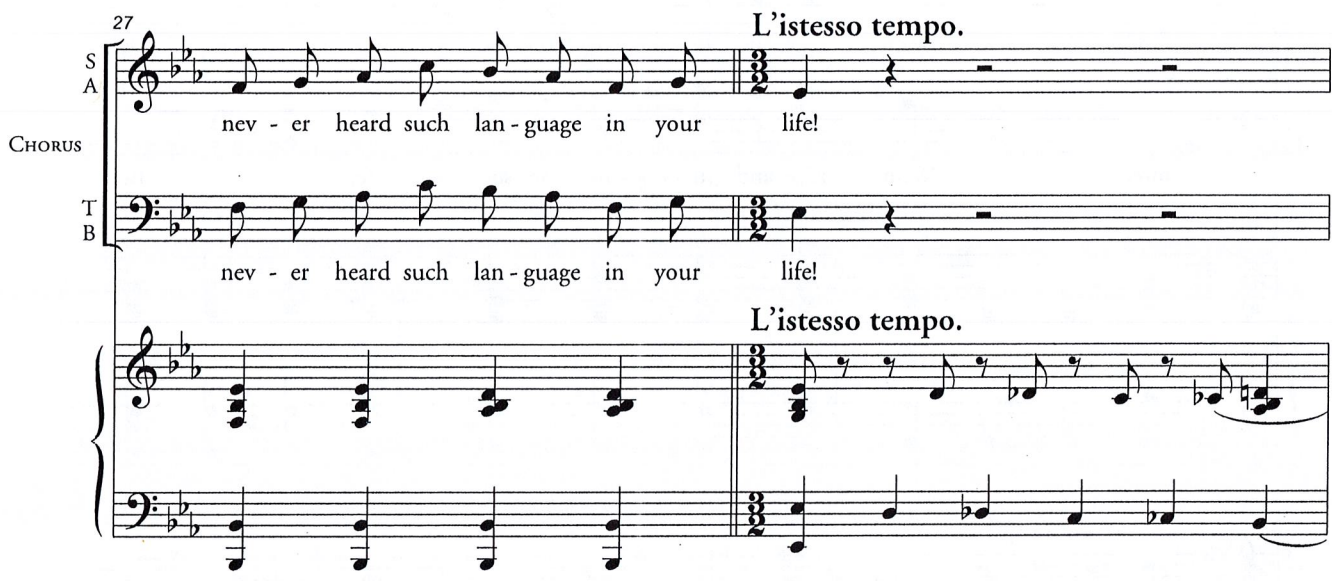
nev-er heard such lan-guage in your life!

T  
B

nev-er heard such lan-guage in your life!

L'istesso tempo.

L'istesso tempo.



Enter BARONESS VON KRAKENFELDT, in a fury.

29

BARONESS

With fu-ry in-de-scri-ba-ble I burn! With

*p*



Act II

202

31  
BARONESS

rage I'm near-ly rea-dy to ex-plode! There'll be grief and tri-bu-la-tion when I learn To

33  
BARONESS

whom this slight un-bear-a-ble is owed! For what-

35  
BARONESS

ev-er may be due I'll pay it dou-ble— There'll be ter-ror in-de-scri-ba-ble and trouble! With a

37  
BARONESS

hur-ly bur-ly and a hub-ble-bub-ble I'll pay you for this pret-ty e - pi - sode!

S  
A  
CHORUS  
T  
B  
Oh, what-  
Oh, what-

*f*

39

S  
A

CHORUS

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

T  
B

ev - er may be due she'll pay it dou-ble!— It's ve - ry good of her to take the trou-ble— But we

41

S  
A

CHORUS

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression à la mode.

T  
B

don't know what she means by "hub-ble-bub-ble"—No doubt it's an expression à la mode.

**B**

42a **Allegro vivace.** (To LUDWIG.)

BARONESS

Do you know who I am?

(examining her).

LUDWIG

I don't; Your

**B** **Allegro vivace.**

*f* *p*

47

(Showing pocket-handkerchief.)

BARONESS

Musical notation for the Baroness's vocal line at measure 47, starting with a whole rest followed by a series of eighth and quarter notes.

This proves I'm not a sham.

LUDWIG

Musical notation for Ludwig's vocal line at measure 47, starting with a half note followed by quarter notes.

(examining it).

coun - te - nance I can't fix, my dear.

It won't; It

Piano accompaniment for measures 47-50, featuring a steady eighth-note bass line and chords in the right hand.

51

BARONESS

Musical notation for the Baroness's vocal line at measure 51, starting with a whole rest followed by quarter notes.

Ex - press your grief pro - found!

LUDWIG

Musical notation for Ludwig's vocal line at measure 51, starting with a half note followed by quarter notes.

on - ly says "Kra-ken-feldt, Six," my dear.

I sha'n't! This

Piano accompaniment for measures 51-54, with a more active right hand melody and a steady bass line.

55

BARONESS

Musical notation for the Baroness's vocal line at measure 55, starting with a whole rest followed by quarter notes.

Ru - dolf at once pro - duce!

LUDWIG

Musical notation for Ludwig's vocal line at measure 55, starting with a half note followed by quarter notes.

tone I nev - er al - low, my love.

I can't; He

Piano accompaniment for measures 55-58, featuring a more active right hand melody and a steady bass line.

The Grand Duke

874  
182  
205

59 *(astounded).* **C**

BARONESS He is - n't at home just

LUDWIG is - n't at home just now, my love.

*p*

62

BARONESS now!

S *f* He is - n't at home just now! He has an ap-ointment par -

A *f* *(dancing derisively).*

CHORUS

T *f* He is - n't at home just now! He has an ap-ointment par -

B *f*

*f* *f* *p*

66

S ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

A

CHORUS

T ti - cu - lar, ve - ry— You'll find him, I think, in the town cem - e - ter - y; And that's how we come to be

B

70

S  
A

CHORUS

mak-ing so mer-ry, For he is - n't at home just now! He is - n't at home just

T  
B

mak-ing so mer-ry, For he is - n't at home just now! He is - n't at home just

74

BARONESS

But bless my heart and soul a - live, it's im - pu-dence per -

S  
A

CHORUS

now!

T  
B

now!

78

BARONESS

son - i - fied! I've come here to be ma - tri - mo - ni - al - ly ma - tri -

The Grand Duke

122  
207 184

82

BARONESS

mo - ni - fied!

LUDWIG

For a - ny dis - ap - point - ment I am sor - ry un - af -




86

LUDWIG

fect - ed - ly, But yes - ter - day that no - ble - man ex - pir'd quite un - ex -

**F**



90

LUDWIG

pect - ed - ly—

S

*unis. p (sobbing).*

A

CHORUS

T

*unis. p*

B

Tol the rid - dle lol! Tol the rid - dle lol! Tol the rid - dle lol!





Act II

298

94 *f* (then laughing wildly).

S A  
 CHORUS lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

T B  
 lol lol lay! Tol the rid-dle lol! Tol the rid-dle lol! Tol the rid-dle lol! lol lol lay!

99

S A  
 CHORUS Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

T B  
 Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

103

S A  
 CHORUS Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

T B  
 Tol the rol lid - dle lol, lid - dle lol, lid - dle lol! Tol the rid - dle lol lay!\_\_\_\_\_

Baroness. But this is most unexpected. He was well enough at a half past eleven yesterday.

Ludwig. Yes. He died at quarter to twelve.

Baroness. Bless me, how very sudden!

Ludwig. It was sudden.

Baroness. Is this Court Mourning or a Fancy Ball?

Ludwig. Well, it's a delicate combination of both effects. It is intended to express inconsolable grief for the decease of the late Duke and ebullient joy at the accession of his successor. I am his successor. Permit me to present to you my Grand Duchess. (Indicating Julia.)

Baroness. Oh, your Highness!

Julia Bah.

Baroness. Humph! A recent creation?

Ludwig. We were married only half-an-hour ago.

Baroness. Exactly. I thought she seemed new to the position.

Julia. Ma'am, I don't know who you are, but I flatter myself I can do justice to any part on the very shortest notice.

Baroness. My dear, under the circumstances you are doing admirably. It's so difficult to be a lady when one isn't born to it.

Julia (in a rage, to Ludwig). Am I to stand this? Am I not to be allowed to pull her to pieces?

Ludwig (aside to Julia). No, no—it isn't Japanese.

Baroness. And now tell me all about this distressing circumstance. How did the Grand Duke die?

Ludwig. He perished nobly—in a Statutory Duel.

Baroness. In a Statutory Duel? But that's only a civil death!—and the Act expires today, and then he will come to life again!

Ludwig. Well,... no. Anxious to inaugurate my reign by conferring some inestimable boon on my people, I revived the law for another hundred years.

Baroness. For another hundred years? Then set the merry joybells ringing! Let festive epithalamia resound through these ancient halls! Cut the satisfying sushi—broach the exhilarating Saki—and let us rejoice to-day, if we never rejoice again!

425  
187

Ludwig. We have already rejoiced a good deal.

Baroness. Happy man When you killed Rudolph you adopted all his overwhelming responsibilities. Know then that I, Caroline von Krakenfeldt, am the most overwhelming of them all!

Ludwig. But I've just been married to somebody else!

Julia. Yes, ma'am, to somebody else, ma'am! To somebody else!

Baroness. Do keep this young woman quiet; she fidgets me!

Julia. Fidgets you!. Do you suppose I intend to give up a magnificent part without a struggle?

Ludwig. My good girl If you must struggle, go away and struggle in the seclusion of your chamber.

No. 18.

SONG—(BARONESS) & CHORUS.

**Allegro vivace.**

BARONESS

Now a - way to the wedding we go, So then

S  
A  
CHORUS  
T  
B

**Allegro vivace.**

PIANO

*f*

5

BARONESS

sum-mon the cha - ri - o - teers— No kind of re - luc-tance we show To em -

9

BARONESS

bark on our mar-ried ca - reers. Tho' Ju - lia's e - motion may flow In the

13

BARONESS

form of im-pet-u-ous tears, To our wed-ding we'll ea-ger-ly go, So summon, so

17

BARONESS

S  
A

CHORUS

T  
B

sum-mon the cha-ri-o-teers!\_\_\_\_\_

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

To the wed-ding we'll ea-ger-ly go, So sum-mon, so

21

S  
A

CHORUS

T  
B

sum-mon the cha-ri-o-teers!

sum-mon the cha-ri-o-teers!

(All dance off to wedding except JULIA.)

The Grand Duke

25

Musical notation for measures 25-28. Treble clef with a key signature of two flats. Bass clef accompaniment with chords and eighth notes.

29

Musical notation for measures 29-32. Treble clef with a key signature of two flats. Bass clef accompaniment with chords and eighth notes.

33

Musical notation for measures 33-36. Treble clef with a key signature of two flats. Bass clef accompaniment with chords and eighth notes.

37 K

Musical notation for measures 37-41. Treble clef with a key signature of one sharp. Bass clef accompaniment. Includes dynamic markings 'p' and '4'.

42

Musical notation for measures 42-45. Treble clef with a key signature of one sharp. Bass clef accompaniment.

Segue No. 19.

# No. 19. RECIT. & SOLO—(JULIA).

**L** *Andante.* *RECIT.*

JULIA  
So ends my dream— so fades my vi-sion fair! Of

PIANO  
*p*

7  
JULIA  
hope no gleam— dis - trac-tion and des - pair! My cher-ish'd dream, the Du-cal throne to

13  
JULIA  
share, That aim su-preme has fa - ded in - to

**M** *Andante con molto espressione.*

JULIA  
air!— All is dark - some—

PIANO  
*p* *pp*

The Grand Duke

22  
JULIA

All is drea - ry. Bro - ken ev - 'ry pro - mise

27  
JULIA

plight - ed— Sad and sor - ry— weak and wea - - -

32  
JULIA

ry, Ev - 'ry new - born hope is blight - ed! N Death the

37  
JULIA

Friend or Death the Foe, Shall I call up -



216

Act II

42  
JULIA

on — thee? No! I — will go on liv - ing,

47  
JULIA

liv - ing, tho' Sad — and sor - ry — weak — and wea - ry!

52 O  
JULIA

Death — the Friend or Death — the Foe,

56  
JULIA

Shall I call up - on — thee? No!

The Grand Duke

194

~~194~~

217

60  
JULIA

I will go on liv - ing, liv - ing, Sad and

65  
JULIA

sor - ry - wea - ry and weak! Sad and sor - ry,

70  
JULIA

weak and wea - ry! Sad and sor - ry - weak and

75  
JULIA

wea - ry! I will go on liv - ing,

79 *Ossia:*

Though \_\_\_\_\_ sad and

JULIA

Sad \_\_\_\_\_ and \_\_\_\_\_ sor - ry— Sad and

*f* *dim.*

83 **Lento.** *ad lib.*

sor - ry— Sad and sor - ry—weak and wea - - -

JULIA

*p colla voce.*

87 **Q Allegro vivace.**

ry! \_\_\_\_\_ No, no!

JULIA

*f [a tempo.]* *p* *f*

92

No, no! No,

JULIA

196  
184

The Grand Duke

219

98

JULIA

no! No, no! Ah!

105

JULIA

(Enter Ernest.)

Ernest. It's of no use—I can't wait any longer. At any risk I must gratify my urgent desire to know what is going on.

(Enter Notary)

Ernest. Ah! Tannhauser! (Notary reacts with shock) Why, what's the matter? One would think you saw a ghost.....oh.

Notary. (in affected terror). What would you with me, spectre? What are you doing out of your tomb at this time of day—apparition?

Ernest. Don't be absurd – I'm only technically dead!

Notary. Oh, but it's an awful thing to be haunted by a technical bogey!

Ernest. (Looking off.) Why, what's that? Surely I see a wedding procession winding down the hill, dressed in my Kimonos! That's Ludwig's doing! I see how it is—he found the time hangs heavy on his hands, and is amusing himself by getting married to Lisa. No—it can't be to Lisa, for here she is!

(Enter Lisa.)

Lisa (not seeing him). I really cannot stand seeing my Ludwig married twice in one day to somebody else!

Ernest. Lisa!

(Lisa sees him, screams and runs behind Notary.)

Ernest. Huh...one would think she saw a ghost....oh.....But if he's not marrying Lisa, whom is he marrying? (Suddenly.) Julia! (Much overcome.) I see it all! The scoundrel! He had to adopt all my responsibilities, and he's shabbily taken advantage of the situation to marry the girl I'm engaged to! But no, it can't be Julia, for here she is!

(Enter Julia)

Julia (not seeing him). I've made up my mind. I won't stand it! I'll send in my notice at once!

Ernest. Julia! Oh, what a relief! Then you've not married Ludwig? You are still true to me?

(Julia sees him, gasps and runs behind Notary.)

Ernest. I do wish I could make you all understand that I'm only technically dead, and that physically I'm as much alive as ever I was in my life! Well, no matter you won't be haunted much longer. The law must be on its last legs, and in a few hours I shall come to life again and claim my darling as my blushing bride!

Julia. Oh—then you haven't heard?

Ernest. My love, I've heard nothing. There are no daily papers where I come from.

Julia. Why, Ludwig challenged Rudolph and won, and now he's Grand Duke

Ernest – What??

Notary. And he's revived the law for another century!

Ernest. But you're not serious—you're only joking!

Notary. My good sir, I don't chaff bogies.

Ernest. Well, that's the meanest dodge I ever heard of!

Julia. Shabby trick, I call it.

Lisa. It's not a shabby trick! My Ludwig... (she is cut off by Ernest)

Ernest. Julia, defy the law and marry me now.

Julia. Situated as you are, you have no power to make me your wife. At best you could only make me your widow.

Ernest. Then be my widow—my little dainty, winning, winsome widow!

Julia. Now what would be the good of that? Why, you goose, I should marry again within a month!

Ernest. But Julia!

(Enter Rudolph )

Ernest. Why, it's the Grand Duke!

Julia. The FORMER Grand Duke, you mean.

Notary. Another bogey!

Rudolph. Who are all those people wandering around in those ridiculous Japanese costumes? How does anyone dare to be festive on the day set aside for my wedding!

Notary. Ah, it's the new Grand Duke celebrating his wedding...He was required to take over all your obligations according to the law.

Rudolph. Hope he's not spending all my money on refreshments, tipping and nonsense like that

Ernest. Rest assured, he is.

Lisa. But the question is – who is he marrying? – He married me yesterday. I thought he was marrying you today.

Julia. He married me this morning and now he is marrying someone else.

Rudolph – Someone else?

Notary – Well the law does state that he shall adopt all your responsibilities.

Rudolph – ALL my responsibilities? – Caroline?? – oh- no, no, no – Oh, Caroline how could you? Oh, that scoundrel! Well- this afternoon the law expires and then be prepared for whirlwinds!!!

Julia – So, you haven't heard either?

Rudolph – Heard what?

Lisa – Oh dear.

Ernest – You better tell him (pushing Notary)

Rudolph – Tell me what!!!

Notary – Uh....well, your successor has taken it upon himself.....

Julia – With your advisement

Notary – Well... yes – as his solicitor I felt it was in his best interest to carry out the sort of plan....

Rudolph – WHAT DID HE DO??

Notary – He revived the law for another hundred years.

Rudolph – WHAT!!!?

Julia – He said he revived the law for another hundred years.

Rudolph – Oh dear, oh dear, my internal economy - I think I'm going to faint.

Notary – Well, it looks like my services are no longer needed – good day.

Ernest – My good fellow – I hold you responsible for getting us all out of this! Perhaps this gentleman would like to hear about your past experience with conspiracies?

Notary – But you were in it too!

Ernest – Yes, but I’m dead.

Notary – Well...yes...hm....let’s see what we can do. Ah – it’s really quite simple. First we need to form a conspiracy to dethrone the current Grand Duke.

Lisa, Julia, Ernest – WHAT??

Notary – Second we’ll need a secret sign...

Ernest – Oh, you really are hopeless.

Notary – Well, if you really don’t want my assistance I shall be on my way.

Ernest – Oh no you don’t. I’m sure as a trained lawyer Dr. Tannhauser will have no difficulty finding a satisfactory solution for us all.

Rudolph – Well that scoundrel – he shall never, ever by Grand Duke of Pfennig, Halbpfin-anything!

188  
200



20

The Grand Duke

201

38b

S  
A

CHORUS

T  
B

The law for - bids the

The law for - bids the

*p*

No. 28a. #20 SONG—(RUDOLPH) with CHORUS.

43

*Allegro molto vivace.*

S  
A

CHORUS

T  
B

beans!

beans!

*f*

This chord is omitted in some sets of band parts. In the editor's view, the most satisfactory transition from No. 28 to No. 28a is to perform mm. 38a-44a, and *then* begin No. 28a with the pick-up note on the third beat of the measure.

202  
~~182~~  
273

Act II

47  
RUDOLPH

*(furiously).*

1. Well, you're a pret - ty kind of fel - low, thus my life\_ to

52  
RUDOLPH

shat - ter, O! My lit - tle store of gold and sil - ver reck - less - ly\_ you

56  
RUDOLPH

**B1**

scat - ter, O! He guzzles and he gormandize all day with

60  
RUDOLPH

Copans plester, O And eats my Soael and drinks my wine especially the

524

The Grand Duke

191  
203

64

RUDOLPH

latter, O!

S

*f*

The latter O The later O Especially the later O The

CHOR. A

*J*

The lat ter O The lat ter O The

T B

*f*

69

RUDOLPH

But when compar'd with

S

latter O The later O Especially the later O

CHOR. A

later O The later O : Especially the later O

T B

*p*

C1

C1

Act II

204  
182  
275

74  
RUDCLPH

o - ther crimes, for which your head I'll bat - ter, O! This flib-ber-ty gib-ber-ty

78  
RUDOLPH

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

CHORUS

S  
A

But when compar'd with

T  
B

But when compar'd with

82  
CHORUS

o - ther crimes, for which our heads he'll bat - ter, O! This flib-ber-ty gib-ber-ty

T  
B

o - ther crimes, for which our heads he'll bat - ter, O! This flib-ber-ty gib-ber-ty

The Grand Duke

206

203

86

S  
A

CHORUS

T  
B

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

Kind of a lib - er - ty Scarce - ly seems to mat - ter, O!

*p*

277  
~~198~~  
206

131  
8  
RUDOLPH

3. For O, you vul - gar va - ga-bond, you

*p*

135  
8  
RUDOLPH

fount of i - dle chat - ter, O! You've done a deed on which I vow you

139  
8  
RUDOLPH

won't get a - ny fat - ter, O! You fan - cy you've re - viv'd the Law— mere

B3

143  
RUDOLPH  
8  
emp - ty brag and chat - ter, O! You can't— you shan't— you don't— you won't— you

147  
RUDOLPH  
8  
thing— of rag and tat - ter, O!

S  
Of tat - ter, O! Of tat - ter, O! You

CHOR. A  
Of tat - - - ter, O! ——— You

T  
B  
Of tat - - - ter, O! ——— You

151  
S  
thing— of rag and tat - ter, O! Of tat - ter, O! Of tat - ter, O! You

CHOR. A  
thing of rag and tat - ter, O! Of tat - ter, O! You

T  
B  
thing of rag and tat - ter, O! Of tat - ter, O! You

Act II

155

RUDOLPH

8

C3

For this you'll suf - fer

S

thing of rag and tat - ter, O!

CHOR. A

thing of rag and tat - ter, O!

T B

thing of rag and tat - ter, O!

C3

*p*

158

RUDOLPH

8

a - go - nies like rat in clutch of rat - ter, O! This

161

RUDOLPH

8

flib - ber - ty gib - ber - ty Kind of a lib - er - ty 's quite an - o - ther



The Grand Duke

209

164

RUDOLPH

mat - ter, O!

CHORUS

S A

T B

For this we'll suf - fer a - go - nies like rat in clutch of

For this we'll suf - fer a - go - nies like rat in clutch of

168

CHORUS

S A

T B

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

rat - ter, O! This flib - ber - ty gib - ber - ty Kind of a li - ber - ty

171

CHORUS

S A

T B

's quite... an - o - ther mat - ter, O!

's quite an - o - ther mat - ter, O!

(RUDOLPH sinks exhausted into NOTARY's arms.)

Act II

210  
128  
229

97

JULIA  
pa - ling, I bid you good - day! I bid you good -

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

102

JULIA  
day! good - day!

ERNEST  
night and day!

**G** (*Exeunt in opposite directions.*)

**G**

107

*Re-enter the Wedding Procession, dancing.*

112

**Allegro vivace come 1 mo.**

The Grand Duke

169  
211

116 **H**

S A *f*

CHORUS Now bride - groom and bride let us toast In a

T B *f*

**H**

120 *unis.*

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

CHORUS

T B *unis.*

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

124

S A not be so luck-y a - gain. So drink\_\_\_\_\_ to our sov - er - eign host And his

CHORUS

T B not be so luck-y a - gain. So drink\_\_\_\_\_ to our sov - er - eign host And his

Act II

128

S  
A

CHORUS

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

S  
A

CHORUS

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

*f* *p*

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-

Act II

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.*

26A

The Grand Duke

523  
215

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, *f*

So, *f*

35

S  
A

CHORUS

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

T  
B

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

216  
264  
235

Act II

39

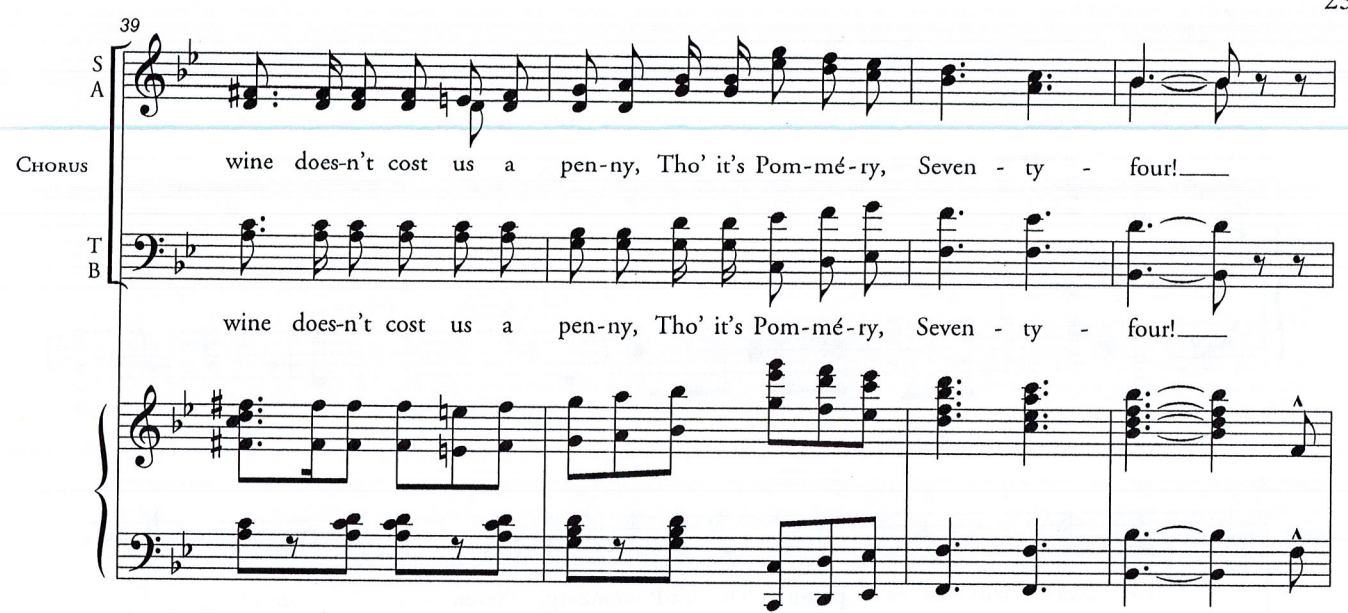
S  
A

CHORUS

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

T  
B

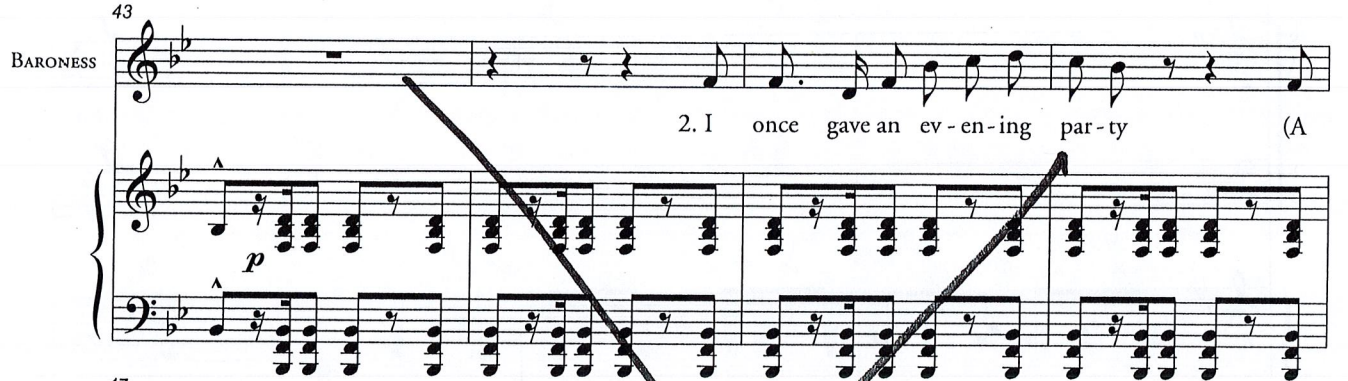
wine does-n't cost us a pen-ny, Tho' it's Pom-mé-ry, Seven - ty - four!—



43

BARONESS

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



47

BARONESS

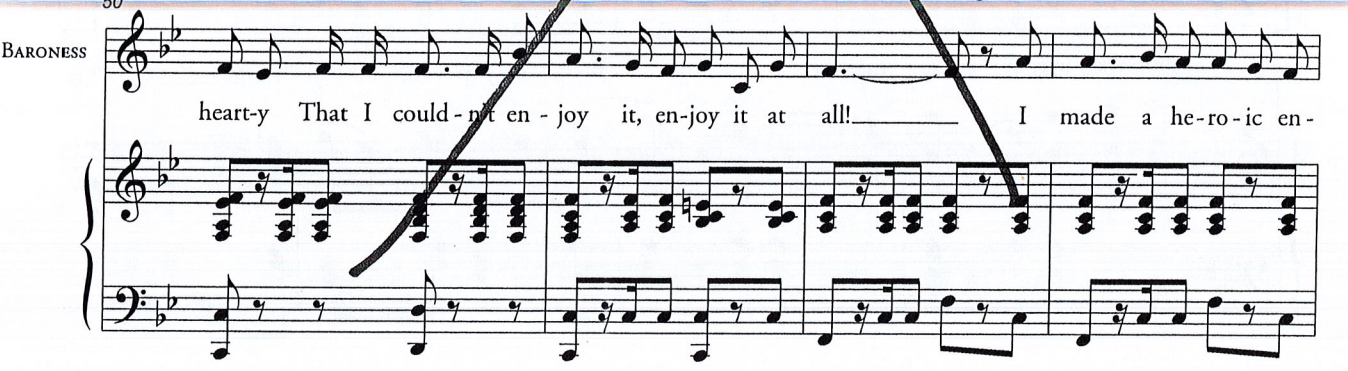
sand-wich and cut - o - range ball) But my guests had such ap - pe - tites



50

BARONESS

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





The Grand Duke

217

238

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.]]

Attaca.

13  
LUDWIG

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

16  
S  
A  
CHORUS  
T  
B

Who may this be?

18  
S  
A  
CHORUS  
T  
B

Who may this be? Who is he?

21  
S  
A  
CHORUS  
T  
B

Who is he? Who is he? Who is he?

(Enter HERALD.)

[Attacca.]

No. 23.

SONG—(Prince) & CHORUS.

*Un poco più lento.*

8

The Prince of Mon-te Car-lo, From

PIANO *p*

3

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

5

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

7

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

217

The Grand Duke

208  
220

9

eu - ti - ful daugh - ter! From

CHORUS

The Prince of Mon - te Car - lo!

The Prince of Mon - te Car - lo!

L

11

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

CHORUS

Has come here to be - stow

Has come here to be - stow

13

eu - ti - daugh - ter. As

CHORUS

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

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

unis.

Act II

221

15

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

S And his — be -

A And his be -

T And his be -

B And his be -

CHORUS

17

The

S eu - ti ful daugh - ter!

A eu - ti - ful daugh - ter!

T eu - ti - ful daugh - ter!

B eu - ti - ful daugh - ter!

CHORUS

244

The Grand Duke

20

M

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

22

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

24

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

26

*un poco rit.*

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

28 **N**

*a tempo.*

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

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.

224

The Grand Duke

219

32

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 As ev - 'ry states - man ought - er—

B As ev - 'ry states - man ought - er—

34

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

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



Act II

247  
225

36

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

S

His daugh

A

His daugh

CHORUS

T

His daugh

B

daugh

ter, His daugh

38

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

S

- ter!

A

- ter!

CHORUS

T

- ter!

B

- ter!

[Attacca.]

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 and my second act was to hurry you off to Pfennig Halbpennig as fast as a train de luxe could carry us!

Princess. Papa, I can't help feeling that Rudolph wants to get out of it because I was 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. It's a pretty hobby: I've often thought I should like to collect some coins myself.

(Reenter Ludwig and Baroness)

Ludwig. Hello?

Prince. Greetings! I am the father of the Princess of Monte Carlo..... Doesn't that convey any idea to the Grand Ducal mind?

Ludwig. Nothing definite.

Prince H'm—very odd! Never mind—try again! This is the daughter of the Prince of Monte Carlo. Do you take?

Ludwig No—not yet. Go on—don't give it up—I daresay it will come presently.

Prince. Very odd—never mind—try again. Twenty years ago! Little doddle doddle! Two little doddle doddles! Happy father—hers and yours. Proud mother—yours and hers! Hah! Now you take? I see you do! I see you do!

Ludwig. Nothing is more annoying than to feel that you're not equal to the intellectual pressure of the conversation. I wish he'd say something intelligible.

Prince. You didn't expect me?

Ludwig No, no. I grasp that (Shaking hands with him.) No, I did not expect you!

Prince. I thought not. But ha! ha! at last I have escaped from my enforced restraint. (General movement of alarm.) No, no—you misunderstand me. I mean I've paid my debts! And how d'you think I did it?

Ludwig – Refreshments for sale at intermission?

Baroness – Show quote t-shirts?

Prince – Yes – but no - Through the medium of Roulette!

All. Roulette?

Ludwig. Now you're getting obscure again.

Prince. I'll explain. It's an invention of my own—the simplest thing in the world—I'll tell you all about it.

228  
~~227~~  
257

# No. 27. SONG—(PRINCE OF MONTE CARLO) *with* CHORUS.

(NOBLES *bring forward a double Roulette table, which they unfold.*)

**Allegro con brio.**

PRINCE

PIANO

*f*

1. Take my ad -

5

PRINCE

vice— when deep in debt Set up a bank and play Rou - lette! At once— dis -

*p*

9

PRINCE

trust you sure - ly lull, And rook the pi - geon and the gull. The bird— will

13

PRINCE

stake his ev - 'ry franc In wild— at - tempt to break the bank— But you may

17  
PRINCE

stake your life and limb The bank will end by break - ing him! Al-lons, en -

(All crowd round and eagerly stake gold on the board.)

21 **A1**  
PRINCE

co - re - Gar-çons, fil - let - tes - Vos lou - is d'or - e - Vos roues d'char -

24  
PRINCE

ret - tel Ho - là! ho - là! Ho - là! ho - là! ho - là!

*p cresc.*

28 **B1**  
PRINCE

Mais faites vos jeux - Al-lons, la clas - se - Le temps se

*f* *p*

The Grand Duke

230

259 608

32 (Spoken.)

PRINCE

pas - se— La banque se cas - se— Rien n'va plus!

*mf* *pp*

36

PRINCE

Le dix-sept noir, im-pair et man - que! Ho - là! ho - là! vi - ve la

40 C1

PRINCE

ban - que! For ev - 'ry time the board you spin, The bank is bound to

44 (During Chorus, PRINCESS and COSTUMIER rake in all the stakes.)

PRINCE

win!\_\_\_\_\_

S  
A

CHORUS

T  
B

For ev - 'ry time the board you spin, The bank is bound \_\_\_\_\_

For ev - 'ry time the board you spin, The bank is bound \_\_\_\_\_

*f*

Act II

209

48

S  
A

CHORUS

T  
B

to win!

to win!

[f]

52

PRINCE

8

2. A cos-mic game is this Rou-lette! The lit-tle ball's a true co-

p

56

PRINCE

8

quette— A mai - den coy whom "num-bers" woo—Whom six - and thir - ty sui - tors

60

PRINCE

8

sue! Of all com - plex - ions, too, good luck! For some are red and some are

The Grand Duke

96

S  
A

CHORUS

T  
B

win!

to win!

[f]

100

PRINCE

3. The lit - tle ball's a flirt in - bred— She flirts with black— she flirts with

p

104

PRINCE

red; From this— to that she hops a - bout, Then back to this— as if in

108

PRINCE

doubt. To call— her thought-less were un - kind— The child— is mak - ing up her

D



22A

Act II

233

112 *un poco rit.*

PRINCE

mind, For all the world like all the rest, Which *pré - ten - dant* will pay the

*colla voce.*

116 *[(All stake again.)] a tempo.* **E**

PRINCE

best! *Al - lons, en - co - re— Garçons, fil - let - tes— Vos lou - is*

*a tempo.*

119

PRINCE

*d'or - e— Vos roues d'char - ret - te! Ho - là! ho - là! Ho - là! ho - là! ho -*

123 **F**

PRINCE

*là! — Mais faites vos jeux— Qui per - te fit Au temps ja -*

*p cresc.* *f* *p*

The Grand Duke

234  
~~232~~  
265

128 PRINCE *(Spoken.)*  
 8 *dis Gagne au - jour - d'hui! Rien n'va plus!*

132 PRINCE **G**  
 8 *Tra la la la! le dou - ble zé - ro! Vous per - dez tout, mes no - bles*

136 PRINCE  
 8 *bé - ros! Wher - e'er at last the ball pops in, The bank is bound to*

140 PRINCE *rall.*  
 8 *win! The bank is bound*

S  
 A *f*  
 CHORUS *Wher - e'er at last the ball pops in, The bank is bound*

T  
 B *f*  
*Wher - e'er at last the ball pops in, The bank is bound*

144

PRINCE

S  
A

CHORUS

T  
B

[a tempo.] (PRINCE gathers in the stakes. NOBLES fold up table and take it away.)

to win!

[a tempo.]

Prince. Pretty toy, isn't it? Have another turn?

Ludwig. Thanks, no. I should only be robbing you.

Princess Do, dearest—it's such fun!

Baroness. Why, you forward little hussy, how dare you?

Ludwig. You mustn't do that, my dear—never in the presence of the Grand Duchess.

Princess Oh, papa, he's got a Grand Duchess!

Ludwig. A Grand Duchess! My good girl, I've got three Grand Duchesses!

Princess. Well, I'm sure! Papa, let's go away—this is not a respectable Court.

Prince. All these Grand Dukes have their little fancies, my love. This Potentate appears to be collecting wives. It's a pretty hobby—I should like to collect a few myself. 1-2-3 Little Maids! Have you such a thing as a "Little List" I may browse through?

Princess. But I cannot permit Rudolph to keep extra wives on hand—

Ludwig. Rudolph? Go along with you, I'm not Rudolph! Rudolph died yesterday!

Prince and Princess. Sacre bleu!

Ludwig. Yes, He fought a Statutory Duel with me and lost, and I took over all his engagements—including this lady, to whom he has been engaged to for the last three weeks.

Princess. Three weeks! But I've been engaged to him for the last twenty years!

Baroness, Lisa, and Julia. Twenty years!

Prince It's all right, my love—they can't beat that - you win! He's yours—take him, and hold him as tight as you can!

Princess. My own!

Ludwig. Here's another!—the fourth in four-and-twenty hours! Would anybody else like to marry me? You, ma'am—or you—anybody! I'm getting used to it!

Baroness. But let me tell you, ma'am—

Julia. Why, you impudent little hussy—

Lisa. Oh, here's another—here's another!

Princess. Poor ladies, I'm very sorry for you all; but, you see, I've a prior claim.

Prince - Come, away we go—there's not a moment to be lost!

~~235~~  
237

Act II

No. 28.

ENSEMBLE.

**Allegro con brio.** (as they dance towards exit).

S  
A  
CHORUS  
T  
B  
PIANO

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

*f*

5

S  
A  
CHORUS  
T  
B  
PIANO

rah! Now a - way to the wedding we go, So  
rah! Now a - way to the wedding we go, So

*unis.*

9

S  
A  
CHORUS  
T  
B  
PIANO

summon the cha - ri - o - teers No kind of re - luc-tance we show To em -  
summon the cha - ri - o - teers No kind of re - luc-tance we show To em -

stop

The Grand Duke

9027

239

(At this moment RUDOLPH, ERNEST, and NOTARY appear. All kneel in astonishment.)

13

ERNEST  
8 For - bear! For - bear!

NOTARY  
8 For - bear! For - bear!

RUDOLPH  
8 For - bear! For - bear!

S  
A  
CHORUS  
bark on our mar-ried ca - reers.

T  
B  
bark on our mar-ried ca - reers.

*ff*

18

ERNEST  
8 For - bear!

NOTARY  
8 For - bear!

RUDOLPH  
8 For - bear!

Act II

22

ERNEST

NOTARY

RUDOLPH

*p*

This may not be! Fru - tra - ted are your plans! With

*p*

This may not be! Fru - tra - ted are your plans! With

*p*

This may not be! Fru - tra - ted are your plans! With

27

ERNEST

NOTARY

RUDOLPH

pa - ra - mount de - cree The Law for - bids the banns! The Law

pa - ra - mount de - cree The Law for - bids the banns! The Law

pa - ra - mount de - cree The Law for - bids the banns! The Law

*p*

A

32

ERNEST

NOTARY

RUDOLPH

for - bids the banns!

for - bids the banns!

for - bids the banns!

*cresc.*



27a

The Grand Duke

285  
241

38b

S  
A

CHORUS

T  
B

The law for - bids the

The law for - bids the

*f* *p*

No. 28a.

~~SONG—(RUDOLPH) with CHORUS.~~

43

Allegro molto vivace.

S  
A

CHORUS

T  
B

banns!

banns!

*f*

This chord is omitted in some sets of band parts. In the editor's view, the most satisfactory transition from No. 28 to No. 28a is to perform mm. 38a-44a, and *then* begin No. 28a with the pick-up note on the third beat of the measure.

Ludwig. My good sir, it's no use your saying that I can't revive the Law, in face of the fact that I have revived it.

Rudolph. You didn't revive it! You couldn't revive it! You—you are an impostor, sir—you never were—Grand Duke of Pfennig Anything!

All. What!!!

Rudolph. Never—never, never!

Ludwig. That's absurd, you know. I fought the Grand Duke. He drew a King, and I drew an Ace. He perished in inconceivable agonies on the spot.

Rudolph. You—you can't. I—I—(To Notary.) Oh, tell him—tell him! I can't!

Notary. Well, the fact is, there's been a little mistake here. On reference to the Act that regulates Statutory Duels, I find it is expressly laid down that the Ace shall count as lowest!

All. As lowest!

Rudolph. As—lowest—lowest—lowest! So you're the ghoest—ghoest—ghoest!

Ernest. Well, Julia, as it seems that the law hasn't been revived—and I am very much alive –

Julia. Very well! But will you promise to give me some strong scenes of justifiable jealousy?

Ernest. Justifiable jealousy? Well, well, I'll do my best! (They retire up together.)

Princess. And am I to understand that I was on the point of marrying a dead man without knowing it? (To Rudolph.) Oh, my love, what a narrow escape I've had!

Rudolph. Oh—so you are the Princess of Monte Carlo. Well, you're an attractive little girl, you know, but you're as poor as a church mouse!

Princess. There you are mistaken – come and see my little Wheel of Fortune. I'll tell you all about it. (They retire up, conversing.)

Lisa. That's all very well, but what is to become of me? (To Ludwig.) If you're a dead man...

Ludwig. But I'm not. Time's up—the Act has expired—I've come to life—the parson is still in attendance, and we'll all be married directly.

All. Hurrah!

27

Act II

581  
243

No. 29.

FINALE.

**Allegro gioioso.**

SOPRANO

ALTO

CHORUS

TENOR

BASS

PIANO

*f*

4

S

Hap-py cou - ples, light-ly tread-ing, Cas-tle cha-pel will be quite full!

A

Hap-py cou-ples, light-ly, light-ly tread-ing, Cas-tle cha-pel will be quite full, cha-pel will be quite full!

CHORUS

T

Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

B

Hap-py cou-ples, light-ly tread-ing, Hap-py couples, light-ly tread-ing, Cas - tle cha-pel will be quite full!

The Grand Duke

244  
5312  
283

7

S  
Each shall have a pret - ty wed - ding, As, of course, is on - ly right - ful, Tho' the

A  
Each shall have a pretty, pret - ty wed - ding, As, of course, is on - ly right - ful, Tho' the

CHORUS

T  
Each shall have a pret - ty wed - ding, Each shall have a pret - ty wed - ding, As, of course, is on - ly right - ful,

B  
Each shall have a pret - ty wed - ding, Each shall have a pret - ty wed - ding, As, of course, is on - ly right - ful,

10

S  
brides be fair or fright - ful. Con - tra - dic - tion lit - tle dread - ing, This will be a day de -

A  
brides be fair or fright - ful. Con - tra - dic - tion lit - tle dread - ing, This will be a day de -

CHORUS

T  
Tho' the brides be fair or fright - ful. Con - tra - dic - tion lit - tle dread - ing, This will be a day de - light - ful—

B  
Tho' the brides be fair or fright - ful. Con - tra - dic - tion lit - tle dread - ing, This will be a day de - light - ful—

13

S  
light - ful— Such a pret - ty wed-ding, Such a pretty, pret-ty wed-ding,

A  
light - ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

CHORUS

T  
This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

B  
This will be a day de-light-ful— Such a pret-ty, pret-ty wed-ding, Such a pretty, pret-ty wed-ding,

16

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

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

CHORUS

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

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

The Grand Duke

246  
6224  
285

19

S  
- - - - ing, charm - - - - ing

A  
- - - - ing, charm - - - - ing, charm - - - - ing

CHORUS

T  
charm - - - - ing, charm - - - - ing, charm - - - - ing

B  
charm - - - - ing, *unis.* charm - - - - ing, charm - - - - ing

22

A

S  
wed-ding! Hap - py cou - ples, light - ly tread - ing, Cas - tle

A  
wed-ding! Hap - py cou - ples, light - ly tread - ing, Cas - tle

CHORUS

T  
wed-ding! Hap - py cou - ples, light - ly tread - ing, Cas - tle

B  
wed-ding! Hap - py cou - ples, light - ly tread - ing, Cas - tle

A

25

S  
cha - pel will be quite full! Each shall have a pret - ty

A  
cha - pel will be quite full! Each shall have a pret - ty

T  
cha - pel will be quite full! Each shall have a pret - ty

B  
cha - pel will be quite full! Each shall have a pret - ty

CHORUS

Piano accompaniment for measures 25-28, featuring a melody in the right hand and a rhythmic accompaniment in the left hand.

28

S  
wed - ding, As, of course, is on - ly right - ful,

A  
wed - ding, As, of course, is on - ly right - ful,

T  
wed - ding, As, of course, is right - - - ful,

B  
wed - ding, As, of course, is on - ly right - ful,

CHORUS

Piano accompaniment for measures 28-31, continuing the melody and accompaniment from the previous system.

The Grand Duke

31

S  
right - - - - ful! Hap - - - py cou - ples, each shall

A  
right - - - - ful! Hap - - - py cou - ples, each shall

CHORUS

T  
right - - - - ful! Hap - - - py cou - ples, each shall

B  
right - - - - ful! Hap - - - py cou - ples, each shall

34

S  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

A  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

CHORUS

T  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_

B  
have, \_\_\_\_\_ shall have, \_\_\_\_\_ shall have \_\_\_\_\_



37

S  
a wed

A  
a wed

CHORUS  
T  
a wed

B  
a wed

40

S  
ding! \_\_\_\_\_

A  
ding! \_\_\_\_\_

CHORUS  
T  
ding! \_\_\_\_\_

B  
ding! \_\_\_\_\_

*Più lento.*  
*ff*

*(All dance off to get married as the curtain falls.)*

End of Opera.

