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DIE OPERNEROBE BY ALBERT
LORTZING: A CRITICAL
EDITION

THESIS

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The purpose of the present edition of Albert Lortzing's Die Opernprobe is to restore and clarify the composer's original intentions, which were often obscured or altered by the first published version, which appeared in 1899.

This thesis is divided into two parts. Part One contains an introduction which discusses Lortzing's place in the history of German opera, the details surrounding the composition of Die Opernprobe, the musical and dramatic structure of the opera, and the sources used in the preparation of this edition.

Part Two consists of a critical edition of the orchestral score, with the complete text of the spoken dialogue and stage directions. Critical notes and an English translation of the full text are included in two appendixes.

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TABLE OF CONTENTS

	Page
INTRODUCTION AND BIBLIOGRAPHY.	1
THE FULL SCORE	
OUVERTÛRE	36
1. INTRODUCTION (Hannchen, chorus)	47
2. DUETT (Adolph, Johann)	58
3. ARIE (Hannchen)	68
4. RECITATIV (Count, Christoph)	80
5. SEXTETT (Hannchen, Louise, Gräfin, Adolph, Johann, Graf)	83
6. CAVATINE (Adolph)	99
7. RECITATIV (Adolph, Johann)	103
8. RECITATIV (Hannchen, Louise, Countess, Adolph, Johann, Count)	107
9. DUETT (Hannchen, Johann)	109
10. FINALE (All)	123
APPENDIX A: CRITICAL NOTES	153
APPENDIX B: THE FULL TEXT IN ENGLISH TRANSLATION	161

INTRODUCTION

Lortzing and German Opera

The period of time between 1830 and 1850 was a bleak one for German opera. Social and political fragmentation had thwarted attempts by a group of critics, students, and artists to found a unified German operatic style, and, despite the isolated successes of a few works by a handful of composers, discouragement gave way to bitterness among the members of the progressive movement. Heinrich Marschner wrote in 1851, "Unfortunately, my struggles remained isolated, unsupported, and my strength was too weak to protect the German stage, which was degenerating from year to year...into a maid of easy virtue from the penetration of foreign [styles]."¹ A report published in 1849 by Julius Cornet, then director of the Hamburg opera, stated that, of the almost eighty works in the standing repertoire of German theaters, only twenty-three of these were by German composers, and only nine were by living German composers.²

¹Quoted in Ludwig Schieder, Die deutsche Oper: Grundzüge ihres Werdens und Wesens (Leipzig: Quelle & Meyer, 1930), 235.

²Julius Cornet, Die Oper in Deutschland und das Theater der Neuzeit (Hamburg: Meissner & Schirges, 1849), 57-59.

It was the peculiar fate of Albert Lortzing (1801-1851) to come to maturity precisely during this time period. His first attempts at operatic composition were three Singspiels (Andreas Hofer, Der Weihnachtsabend, and Szenen aus Mozarts Leben)³ and a Lustspiel (Der Pole und sein Kind), all completed in 1832. The following year Lortzing composed Die beiden Schützen, although it was not performed until 1837. This was the first of Lortzing's works to enter the standard repertoire in German theaters,⁴ and its success was no accident; Lortzing, unable to rely on subsidies from courts and other benefactors, concentrated his efforts on writing operas that would be accepted by the largest number of people in his prospective audience. But in doing so he made no artistic concessions to the public he wished to entertain; they simply shared the same aesthetic. Having

³Lortzing considered Mozart to be the greatest composer who had ever lived. His singing debut in Detmold was in the title rôle in Don Giovanni, and he also appeared there as Papageno and Monostatos. The fact that Lortzing plundered Mozart's works for themes for Szenen aus Mozart's Leben should not be considered too much of a sacrilege; in 1842, for the dedication of a monument to Mozart in Salzburg, a cantata was performed that had been assembled by Mozart's son from several of his father's compositions. See Hans Christoph Worbs, Albert Lortzing (Reinbek bei Hamburg: Rowohlt, 1980), 35; and, for a thorough discussion of Lortzing's time in Detmold, see Willi Schramm, Albert Lortzing während seiner Zugehörigkeit zur Detmolder Hof-theatergesellschaft, 1826-1833 (Detmold: Meyersche Hofbuchhandlung, 1951).

⁴The others were Czar und Zimmermann [1837], Der Wildschütz [1842], and Der Waffenschmied [1846]. In addition, Lortzing's attempt at writing a Romantic opera, Undine [1845], came close to achieving repertoire status.

worked for many years as an actor, Lortzing possessed a keen theatrical sense that caused him to eschew much of the stilted artifice of Romantic opera, particularly the use of accompanied recitative. When, in 1843, Carl Gollmick sent him a libretto for his consideration, Lortzing wrote a polite but firm letter of rejection in which he expressed some of his misgivings with current operatic trends: "The German [singer] always sings recitative in comic operas as if he were wearing a harness or a priest's frock....The public has had enough of pomp, ballet, etc."⁵ Since these spectacular elements--termed "effects without causes" by Wagner⁶--were traditionally thought to attract people to the theater, Lortzing displayed a great deal of confidence in his knowledge of the public by declaring that it had "had enough," and his assessment has been proven to be correct. By removing as many of the artificialities from his operas as possible, he created a music of almost universal appeal

⁵Albert Lortzing, Gesammelte Briefe, 2nd ed., ed. Georg Richard Kruse (Regensburg: Gustav Bosse, 1913), 98. Lortzing's disdain for recitative prompted him to pose the following question, cited in Johann Christian Lobe, Consonanzen und Dissonanzen (Leipzig: Baumgartner, 1869), 306: what would happen if composers tried to sell recitatives alone in the form of sheet music?

⁶Quoted in translation in Rose Rosengard Subotnik, "Lortzing and the German Romantics: a Dialectical Assessment," Musical Quarterly 62 (1976), 249. Subotnik's conclusions form the basis of much of the discussion in the first section of this introduction.

within his native country, an appeal that persists to the present.

Indeed, the historical significance of Lortzing's works in the development of nineteenth-century music in general and national German opera in particular lies in his synthesis of both musical and social elements into a unified whole. Just as the characteristics of the volkstümliches Lied were incorporated by Lortzing into the ensembles and Szenen of his operas, he was able to add commercial success (dependent, of course, on the appeal of his works to the petty bourgeoisie) to general critical acclaim.⁷ This "solution" to the conflict of the individual versus society had eluded (or had been avoided by) the composers of German Romantic opera, thus keeping them from achieving what was one of their primary goals: a unified national operatic genre. This also accounts for the fact that, with the exception of Der Freischütz, none of the Romantic operas had lasting success, while three of Lortzing's works remain in the standard German repertoire today.

⁷This parallelism between art and society is a major consideration in the philosophical writings of T. W. Adorno. For an introduction into this line of thought, see Donald B. Kuspit, "Critical Notes on Adorno's Sociology of Music and Art," Journal of Aesthetics and Art Criticism 33 (1975), 321-327, and Ronald Weitzman, "An Introduction to Adorno's Musical and Social Criticism," Music and Letters 52 (1971), 287-298. Adorno's ideas are related to Lortzing's success in Subotnik, "Assessment," 259-264.

Lortzing wrote in several musico-theatrical genres, the distinction between which had begun to blur early in the nineteenth century. The German Singspiel had reached the height of its importance in the late 1700s, mostly due to the works of Johann Adam Hiller and his librettist Christian Weisse, although the Viennese form of the Singspiel was flourishing as early as 1720. The German type tended to be comic, with the action carried forward by spoken dialogue (and, infrequently, recitative). Reflecting the common theatrical practice of casting Singspiels with actors and actresses who could also sing, the vocal numbers most often were simple strophic songs; ensembles and choruses were relatively rare, and extended, elaborate arias, if they occurred at all, were usually reserved for the upper-class characters. The stories were frequently pastoral, with peasants or artisans in the principal rôles.

Although there were many Singspiel composers living and working in Vienna, it was Mozart who brought the genre to its peak; indeed, it is difficult to attach the term "Singspiel" to such transcendent works as Die Entführung aus dem Serail and Die Zauberflöte. But other composers, notably Wenzel Müller and Karl Ditters von Dittersdorf, wrote Singspiels which, though in a more standard style than those of Mozart, were nevertheless quite sophisticated when compared to the works of Hiller and other German composers. Despite the predominance of solo songs, the Viennese

Singspiels were more likely to include ensembles and proper arias.

After 1800, the term "Singspiel" began to be less favored by composers, perhaps because its simple origins conflicted with the lofty goals of Romantic opera that were developing at this time. It is interesting to note that Lortzing, though by no means in agreement with the trends associated with the German Romantics, chose to call his adaptation of Hiller's Die Jagd a "komische Oper" rather than retain Hiller's subtitle "Singspiel."⁸

In general, the choice of name had little to do with the proportion of music to spoken dialogue. The one exception was the Posse, a type of low farce with music that became increasingly popular, particularly in Vienna, in the nineteenth century. Borrowed from the decorative arts, the term "Posse" or "Posse mit Gesang" was used, however inexactly, to describe a comedy with fewer musical numbers than would ordinarily be included in a Singspiel; these musical numbers were almost exclusively solo songs. Specific types of the Posse also developed: for example,

⁸Lortzing's final use of the term "Singspiel" in referring to his own works was with the aforementioned Szenen aus Mozarts Leben in 1832. After that point, he preferred "komische Oper," but some operas seemed to inspire more creative subtitles: Regina (1848) was dubbed a "romantische Oper;" Undine (1845), a "romantische Zauberoper;" and Rolands Knappen (1849), a "komisch-romantische Zauberoper."

"Lokalposse" (a dialect farce), "Situationsposse" (a farce of situation), and "Zauberposse" (a farce employing magical elements). Wenzel Müller's later works were Possen, as were many of the early works of Franz von Suppé.⁹

The Composition of Die Opernprobe

In 1849, Lortzing was chosen to succeed Julius Rietz as Kapellmeister in Leipzig. This heralded the end to the financial insecurity and long periods of separation that had plagued the Lortzing family, and the prospect was eagerly anticipated by the composer.¹⁰ But after Lortzing had moved his family from Vienna to Leipzig and prepared to assume his position, Rietz decided that it would be in his best interest to remain as Kapellmeister. He organized a group of supporters that included members of the theater orchestra, directors of the Leipzig conservatory, and even

⁹Two other common theatrical forms were the Liederspiel and the Lustspiel. The former, developed in the early nineteenth century, involved the insertion of songs into a play. Although new melodies were composed for these songs, the Liederspiel differed from the Singspiel in that the song texts were borrowed from current or popular lyric poetry. The term Lustspiel normally referred to a comedy with little or no vocal music added.

¹⁰Lortzing's salary was to have been 800 thalers plus a share of the ticket sales. Although such a sum was greeted by Lortzing with great enthusiasm, a comparison with the salaries of other composer-conductors in Germany reveals it to be rather meager. Marschner earned 1300 thalers as Hofkapellmeister in Hannover; Otto Nicolai, 2000 thalers as second Kapellmeister in Berlin's Hofoper; and Giacomo Meyerbeer, 3000 thalers as Preussischen Generalmusikdirektor, all according to Worbs, Lortzing, 106.

the mayor of the city, and this group pressured intendant Rudolf Wirsing to rehire Rietz. Wirsing asked Lortzing to remain on as Rietz's assistant, but Lortzing decided to resign. As he wrote to his daughter and son-in-law in Vienna:

It hit me like a thunderbolt; it is not that I would want to shun my colleague, but to be so unprepared to find out that the very man who had been such an enemy of Wirsing now had the upper hand, making certain that I would feel like a fifth wheel--these thoughts were unbearable. So I, filled with hatred for that whole clique, my pride wounded, took the rash step and resigned, and my resignation was immediately accepted.¹¹

So now Lortzing found himself again with no secure financial footing, and he accepted engagements as an actor, singer, and conductor in minor theaters in Gera, Lüneberg, and Chemnitz.¹² He managed to publish four songs with Breitkopf und Härtel, including a setting of Albert Mödinger's revolutionary ode, "Der deutschen Jugend gilt mein Lied," and in December Lortzing hastily composed a Grablied for the funeral of his friend, the poet Carl Herlosssohn.¹³

Lortzing was not to complete another full-length opera before his death. He managed to write the libretto

¹¹Lortzing, Briefe, 232.

¹²For a description of one such engagement, see Erdmann Werner Böhme, "Lortzing's Gastspiel in Lüneberg," Musica 5 (1951), 436-437.

¹³A little more than one year later, this Grablied would be sung at Lortzing's own funeral.

for a three-act comic opera, Cagliostro, and he had begun work on the one-act Die Opernprobe before the end of 1849. Clearly, Lortzing hated the Wanderleben he was forced to lead; he poured out his soul in a letter dated 4 February 1850 to his friend Philipp Reger:

"It must be!" said William Tell as he shot his arrow, and so say I as well. I have hesitated a long while before writing to you about my fate, because it is so unpleasant for me to chew over the facts again. I will therefore be as brief as possible....The German composer Albert Lortzing must abandon his family every eight to ten days! The little money they have is scarcely enough to last them until he has earned something more! He himself hardly has enough for train fare. It is only a little thing, but it was very painful for me to spend the first New Year's Eve in my life away from my family, as well as having to be far from my wife on our twenty-fifth wedding anniversary. Add to that the drudgery of working in these little theaters in this cold, and above all my hideous distaste for playing low comedy! But all theaters are determined to do it. I am overjoyed to be welcomed into some theaters before I even write to them [asking for work], and why? Not because I am an actor; no, because I am the composer Lortzing, and that is the bitter thing.¹⁴

While performing in Lüneberg, Lortzing received an invitation to become Kapellmeister at the newly-opened Friedrich-Wilhelmstädtischen Theater in Berlin. Under normal circumstances he would certainly not have given the offer a second thought; the theater produced only Singspiels, Possen, and other light entertainment and had not engaged singers who were competent enough to perform true operas. But Lortzing was eager to settle in one place

¹⁴Lortzing, Briefe, 240-242.

with his family, and he accepted the position (with its meager salary of fifty thalers a month) and proposed to move his family to Berlin.

On 4 April Lortzing conducted the premiere of his Rolandsknappen in Leipzig; this was to be the only performance of this work in his lifetime.¹⁵ He was still occupying himself with the completion of Die Opernprobe; the autograph of the third number in the opera bears the completion date of 9 April 1850, and on 13 April he sent the following letter to publisher Raimund Härtel:

Most worthy friend,
Enclosed is the text of a comic operetta; the score is finished and in the hands of a copyist. I feel it is my duty to offer this little work first to you, as I have with my others, and to claim half of the honorarium for it, as we have agreed in the past. Should you decide not to accept it at this time, I would ask you to notify me as soon as possible, as it is necessary for me to be away again, and I must settle this business before I leave.¹⁶

At the end of April, Lortzing moved alone to Berlin to find living quarters and begin his term as Kapellmeister. In a letter to his wife dated 3 May 1850 he described his new apartment, rented for four thalers and seventeen groschen a month, and he felt encouraged that a large

¹⁵The difficulty Lortzing had in securing additional productions and performances of all but the most well-known of his works stemmed mostly from the fact that no piano scores of any of his operas were published until 1861, ten years after his death.

¹⁶Lortzing, Briefe, 253.

residence, suitable for his entire family, would be easy to locate.¹⁷ The grand opening of the Friedrich-Wilhelmstädtischen Theater took place on 17 May with a performance of three one-act comedies, and Lortzing composed a festival overture for the occasion. Music critic Ludwig Rellstab attended the first performance and wrote the following:

As a sign that the theater is already capable of raising its standards, we welcome the acquisition of a Kapellmeister of such an established reputation as Herr Lortzing, the composer of the opera Czar und Zimmermann. After the prologue, Herr Kapellmeister Lortzing appeared in the orchestra pit and received the liveliest and most sincere ovation from the entire audience. Equally well received was his brilliant, yet pleasantly melodic festival overture.¹⁸

Lortzing had accepted the position in Berlin with the understanding from intendant Friedrich Deichmann that there would be some room in the performance schedule for legitimate opera, including Lortzing's own works, and it must have been a source of utter frustration to him when he was forced to apply his compositional energies to the writing of incidental music for Possen and farces. Eine Berliner Grisette, a one-act Posse for which Lortzing composed an overture and seven songs, opened 16 June, soon followed by Eine Mittwoch in Moabit (also known as Ein

¹⁷Ibid, 257.

¹⁸Quoted in Georg Richard Kruse, Albert Lortzing (Berlin: Harmonie, 1899), 114.

Nachmittag in Moabit). Lortzing's traditional good spirits were reduced even further when Breilkopf und Härtel returned his manuscript of Die Opernprobe to him. German publishers were only interested in what was popular at the moment, and the music to Lortzing's final operatic work remained unpublished for fifty years.

In July, Lortzing rented larger living quarters, at Louisenstrasse 53, and moved his family to Berlin. That summer saw a resurgence of popularity in Berlin for several of Lortzing's earlier works. Der Pole und sein Kind was revived at the Sommertheater in Hennings Garten, with a series of performances beginning 28 July. And in Kröllschen Garten, in honor of Lortzing's appointment, the Sommerbühne presented two of his most popular works: Der Waffenschmied on 12 August, followed by Undine on 28 September. The Königliches Opernhaus revived Czar und Zimmermann in August, and Lortzing's own theater embarked on its first operatic excursion with the composer's Die beiden Schützen in October. Despite all this attention, however, Lortzing--living in an age before copyright protection--was often finding himself unable to provide for his family even the barest necessities of food and clothing; the performances of Schützen, though given for Lortzing's benefit, were financial disasters. Deichmann was planning to reduce the size of the theater orchestra, making the possibility of further operatic productions more remote, and Lortzing received

notice from the theater that his contract as Kapellmeister would terminate on 1 February 1851.

In November he composed an overture and incidental music for Gottschall's Ferdinand von Schill, a "vaterländische Drama" that was banned by the police after only two performances. Lortzing's last composition was a solo song with chorus entitled "Das neunte Regiment" that was inserted into the play Müller und Schulze, oder Die Einguartierung in a series of performances beginning in December.

Lortzing had begun to complain of what he called a "crowding of blood" in his head and chest, and he repeatedly expressed his desire to be cupped, but the cost of the treatment prevented him from consulting a physician. On 18 January he conducted for the last time, on the 150th anniversary of the crowning of Friedrich as the first king of Prussia. Two days later, in Frankfurt, Lortzing's fourteenth and final opera received its premiere. The performance took place in the Stadttheater as a benefit for the comic actor Friedrich Samuel Hassel, together with the two-act Lustspiel Junker und Knecht by Ferdinand Kaiser. The text of the theater's poster is shown in Figure 1.

There is no indication that Lortzing was involved in any way with preparations for the Frankfurt production. Nothing further is known about the Berlin cast, and no further record of any Berlin performances can be found.

Because of the aforementioned limitations of the singers at the Friedrich-Wilhelmstädtischen Theater, it can be assumed that the Berlin cast listed on the poster included at least some singers borrowed from other theaters. At any rate,

Die vornehmen Dilettanten,		
oder		
Die Opernprobe		
Komische Oper in einem Akt, nach Jünger frei bearbeitet.		
Musik von Lortzing		
Personen:		
	Besetzung in Frankfurt	Besetzung in Berlin
Der Graf.....	Herr Hassel.....	Herr Düffke
Die Gräfin.....	Fr. Röhrig.....	Fr. Weirauch
Louise, ihre Töchter.....	Frl. Tietjens.....	Frl. Genée
Hannchen, Louisens... Kammermädchen	Fr. Dennemy-Ney.....	Frl. Picker
Der alte Baron..... Reinthal	Herr Leser.....	Herr Greisheim
Der junge Baron..... Reinthal	Herr Caspari.....	Herr Czechowsky
Johann, des..... Letzteren Bedienter	Herr Meinhold.....	Herr Ueberhorst
Martin, Diener... des	Herr Krug.....	Herr Harrig
Christoph, Grafen...	Herr Wimmer.....	Herr Mockwitz

Figure 1. The announcement of Die Opernprobe at the Frankfurt Stadttheater¹⁹

¹⁹Ibid., 120.

after a series of performances in 1851, Die Opernprobe was set aside by German theaters, and it was forty years before another production of it was attempted.

On the evening of the Frankfurt premiere, Lortzing left his theater in the company of the actor Stotz. A performance of the French drama Rajazzo was taking place in the theater that night, but Stotz was interested in attending a performance of Il barbiere di Siviglia at the Königliche Oper, where Castellan was singing Rosina. Lortzing had intended to accompany him, but decided instead to return home. His wife wrote the following in a letter to her niece in Stuttgart:

He returned home at 7:30, ate with his little son [Hans], and was in bed by 8:30. He had little Hans say the Lord's Prayer and I wished them both good night and let them go to sleep. At 9:00 p.m., [his daughter and son] Lotte and Franz returned home--they had been at the Königliche Schauspiel--and asked about Papa. I told them that he wasn't yet fast asleep, so they could tell him good night. They went to his bed and kissed him, and he asked them how they had liked the play. Then he went to sleep. He slept peacefully the entire night, until 6:30 a.m., when we had planned to get up. We wished each other good morning and talked a bit. I was already getting dressed when all at once I heard him groaning in pain. I rushed to him and felt him--a cold sweat had broken out on his forehead. I called him and shook him, but he didn't answer me. Quickly I called the maid and told her to bring vinegar and get the doctor who lived in our apartment building. In the meantime I awoke the children, and Franz also ran to the doctor's. Finally the doctor arrived with the surgeon, and they bled him in both arms. He made some sounds, opened his eyes--oh, how happy I was!--I began to have hope--but it was only a moment, the last flicker, and then he closed his

eyes forever--forever! His noble soul was gone. At 7:30 he expired. Poor Hans cried and said, "Isn't Papa going to wake up again?"²⁰

Figure 2 shows the death announcement that appeared in the Berlin newspapers on the next day. Following the

This is to announce to all my friends and acquaintances the tragic news that yesterday morning at eight o'clock a stroke suddenly ended the life of my beloved husband, the Kapellmeister

Albert Lortzing

in his forty-seventh year. Those who have loved ones in eternity will appreciate our unending sorrow.

Rosine Lortzing nee Ales
and her six children

The funeral procession will leave from the home of the bereaved at 9:00 a.m. on Friday the twenty-fourth.

Figure 2. Lortzing's Death Announcement²¹

funeral procession were most of the luminaries from the Berlin music scene (including Giacomo Meyerbeer,²² the conductors Heinrich Dorn and Wilhelm Taubert, and Lortzing's former teacher Rungenhagen), many of whom felt a certain amount of guilt upon learning of the sad financial situation

²⁰Lortzing, Briefe, 281-283.

²¹Reprinted in Kruse, 122.

²²Meyerbeer, incidentally, was the first to sign a proclamation to provide for Lortzing's widow and family on 10 February 1851.

of Lortzing and his family. In a memorial tribute, the director Anton Ascher wrote:

...at a time when his creations delighted thousands, at a time when his melodies rang in distant lands, at a time when his songs lived in the hearts of the people, he lived a miserable, fretful existence, and his hardest work, his most honest pursuit could not shield him from the worries over the well-being and future of his family that embittered his last moments on earth.²³

The Structure of Die Opernprobe

Lortzing preferred obscure French plays as sources for his operas, and Die Opernprobe is no exception. It is derived from Philippe Poisson's comedy L'impromptu du campagne,²⁴ known to Lortzing in a translation by Johann Friedrich Jünger as Die Komödie aus dem Stegreif, and the story, as adapted by Lortzing, contains many familiar plot elements. As the opera opens, an orchestra composed of the servants of the Count, under the direction of Hannchen the chambermaid, are rehearsing. A festival is planned, at which--by order of the music-obsessed Count--a short opera will be performed to celebrate the engagement of the Count's

²³Quoted in Hermann Wittmann, Lortzing (Leipzig: Reclam, 1890), 44.

²⁴Poisson's play was first performed on 21 December 1733. The play is reprinted in Theatre des auteurs du second ordre: comedies en vers 8 (Paris: A. Belin, 1813), 179-217.

daughter Louise to Baron Adolph von Reinthal the Younger. But the two young people have yet to learn of their "good fortune;" the young Baron, upon hearing talk of his uncle's plans to marry him off, has run away, taking with him his faithful servant Johann. When the two happen upon the Count's castle incognito, Hannchen overhears their conversation and understands all. The young Baron is quite taken with Louise (who, of course, is really the girl that he ran away from home rather than marry) and, upon learning of the Count's predilection for opera, decides that he and Johann will masquerade as singers and introduce themselves to the Count and his wife. The Count is overjoyed, because now, with the help of the two new singers, his opera rehearsal can take place as planned. The servants return with their instruments at the appointed time, but soon thereafter the old Baron arrives at the castle in search of his nephew. The resolution comes quickly; all parties are reconciled to one another, and a double engagement is announced: Louise and Adolph, and Hannchen and Johann.

There are basically three dramatic situations: Hannchen and Louise have seen two mysterious but intriguing strangers and desire to determine their identities [Situation I]; the young Baron and Johann desire to get closer to Louise and her servant [Situation II]; and the Count wants to insure the success of his upcoming opera performance [Situation III]. As usual, Lortzing was his own

librettist,²⁵ and he followed Jünger's revision of Poisson's original story line, so that the outcome is revealed relatively early (when Hannchen overhears the young Baron's conversation with his servant), thus eliminating the need for a more elaborate plot. The scenic structure is as follows:

- Scene 1: Hannchen and the orchestra of servants (chorus); exposition [No. 1: Introduction]
- Scene 2: The preceding, with Martin (exit of the chorus); [Nachspiel of the Introduction]
- Scene 3: Hannchen and Martin--dialogue; details of Situation I and preparation for the entrance in Scene 5
- Scene 4: Hannchen (see Scene 3)
- Scene 5: First entrance of Baron Adolph von Reinthal and Johann (incognito); details of Situation II [No. 2: Duet]
- Scene 6: Hannchen; recognition of the connection between Situations I and II [No. 3: Aria]
- Scene 7: Hannchen, entrance of Louise--dialogue; further exposition of the "conflict"
- Scene 8: Entrance of the Count and Countess, with Christoph; introduction of these characters (Situation III) [No. 4: Recitative]
- Scene 9: The preceding, with Louise and Hannchen --dialogue; focusing of the action (the letter from the old Baron)

²⁵Richard Wagner considered Lortzing's librettos to have been formative in his own development as a librettist. See Hellmuth Laue, Die Operndichtung Lortzings (Bonn: Ludwig Rohrscheid, 1932), 90-97.

- Scene 10: The preceding, with Martin, and the entrance of Adolph and Johann (incognito)--dialogue (introductions); gradual preparation for the climax (the coming together of Hannchen and Johann as anticipation) [No. 5: Sextet; No. 6: Cavatina; No. 7: Recitative; No. 8: Recitative; No. 9: Duet (Hannchen/Johann)]
- Scene 11: The preceding, with all servants; the building to the final climax [No. 10: Finale]
- Scene 12: Entrance of the old Baron--recognition scene; climax, with final chorus [conclusion of No. 10]²⁶

The overture to Die Opernprobe is a clever combination of the usual potpourri style and simple sonata form, and as such is somewhat exceptional. The introduction is identical to the opening measures of the sextet (No. 5), and that is followed by an exposition using a first theme from the coda of the finale (No. 10), a second theme (in the dominant) from the sextet, and a codetta also derived from the sextet. A short development of the first theme is followed by a full recapitulation with a typical coda. By basing his overture on two musical numbers that were so similar in style, Lortzing managed to provide a unified composition without meter or tempo changes, having more in

²⁶The scenic structure chart follows in general the design established in P. D. Elmar Wulf, Untersuchen zum Operneinakter in der Mitte des neunzehnten Jahrhunderts (Cologne: University of Cologne Press, 1963), 81-82.

common with the overtures of Mozart than with those of Lortzing's contemporaries.

The musical structure of the opera is as follows:

<u>1: Introduction</u>	Soprano and chorus, Allegro con spirito, C Major [the opera rehearsal scene]
------------------------	--

The introduction (No. 1) is far from typical. The chorus is discovered holding musical instruments, and an orchestral rehearsal is in progress, complete with interjections from the conductor. The music being "rehearsed" is presumably the overture to the opera that will be performed the next day; the same music returns in the finale, when the dress rehearsal begins. After Hannchen scolds the chorus and tells them of the coming festival (in the section that strays furthest from C Major), the rehearsal continues, with Hannchen's comments to the orchestra now written quasi parlando. As she refers to a given section of the orchestra, it is given a brief solo passage. After a short dialogue exchange, the chorus exits while singing, Lortzing using an orchestral diminuendo to mirror the departure of the choristers.

<u>2: Duett</u>	Tenor/Baritone, Allegro, F Major
-----------------	----------------------------------

The duet begins with the voices singing short phrases with many repeated notes over a vigorous orchestra melody. The refrain, beginning with the tenor's "O holde

Freiheit," features more melodic vocal writing, as well as an extended passage where the two voices sing together in harmony. The opening orchestral melody and declamatory style return, followed by the refrain, this time with an extended coda.

3: Arie

Soprano, Con allegrezza,
B-Flat Major

The aria for Hannchen is unusual in several respects. The initial 6/8 B-Flat Major section is self-contained, and this is followed by a patter-like, square 2/4 E-Flat Major section that resembles the standard jovial aria-style often used by Lortzing.²⁷

4: Recitativ

Bass/Bass, accompagnato, C
Major

The first recitative is a splendid parody of the dramatic accompanied recitative so common in Italian opera. An elaborate orchestral prelude is followed by the count's request for his breakfast. Here, as in Nos. 6, 7, 8, and portions of 1 and 10, the music itself is seen to exist in the story and is referred to by the characters as music. The Count says to his wife about No. 4: "You see, dear

²⁷Two examples of Lortzing's use of this style are Eduard's "Fern von Treiben" in Zum Grossadmiral and Görg's "Ein Schuster, jung in Jahren" in Hans Sachs.

Major; the final stanza moves through G Minor and A-Flat Major before arriving back in G Major.

7: Recitativ Tenor/Baritone, C Major

This recitative is also accompanied by "guitar" (i.e., pizzicato strings), and it is another parody of Italian opera in general and recitativo secco in particular. Adolph and Johann introduce the characters they will portray in the dialogue that precedes the recitative:

ADOLPH I am Don Adolphez, a Spanish nobleman.

JOHANN And I am his servant, usually named Pedrillo.

The common practice of ending recitativo secco with a perfect cadence is mocked by Lortzing when he has Johann provide the cadence himself with his "Schrumm, Schrumm!"

8: Recitativ 2 Sopranos/Mezzo/Tenor/
Baritone/Bass,
accompagnato, E-Flat Major

The next recitative is a musical "auf Wiedersehen," with the count providing the "Schrumm, Schrumm!"²⁸

²⁸The spoken dialogue in this scene (Scene 10) contains several other indictments of Italian opera. See the Appendix for a translation of the complete text. Satire of this type was seldom employed by Lortzing, who preferred simpler humor. Both this scene, however, and Van Bett's rehearsal scene from Czar und Zimmermann are excellent examples of Lortzing's satirical prowess.

9: Duett

Soprano/Baritone, Andante
con moto, G Major; Vivace,
C Major; Allegretto, G
Major

The Hannchen/Johann duet opens with a solo stanza for Johann in G Major, with spoken interjections by Hannchen.²⁹ Her stanza (with interjections by Johann) begins in E Minor and returns to G Major after eight measures. A *piu mosso* section, recalling Mozart's Papagena/Papageno duet, moves through D Major to a G Major conclusion, as the two singers alternate first lines, then words, finally joining in harmony. A C Major Vivace (with change of key signature) migrates through several implied keys (including E-Flat Major) before arriving at a half cadence in G Minor. The final section returns to G Major, with the two voices most often singing the same text simultaneously.

10: Finale

Ensemble and chorus,
Allegro, E Major; Allegro
non troppo, C Major
[reprise of No. 1]; Mosso,
F Major; Allegro, E-Flat
Major; Vivace assai, E
Major

Though the beginning key signature for the finale is E Major, the first four measures are actually in E Minor. This is perhaps the most routine of all the musical numbers,

²⁹A more familiar example of this technique in Lortzing's works occurs in Marie's "Die Eifersucht" in Czar und Zimmermann.

with a typical opening chorus section in a quasi-polacca rhythm³⁰ leading to a rapidly-modulating passage for the principals, followed by an exact repetition of the chorus section. The entrance of the count and countess signals the beginning of the dress rehearsal, and the music from the opening of the first number is reprised. The baron's interruption of the rehearsal begins an F Major section, as Adolph and Johann realize that their incognito is in danger of being discovered. When a quick-thinking Johann asks the count's permission for Adolph and him to perform a scene in which an uncle discovers his nephew in hiding, a new E-Flat Major Allegro in 3/4 begins, soon moving through D-Flat Major, C-Sharp Minor, F-Sharp Minor, and D Major before concluding with a Vivace in E Major (that encompasses the first theme from the overture) for the entire ensemble.

Sources and Editorial Procedures

The following sources were used in the preparation of the present edition:

³⁰Lortzing's use of the polacca as a form for arias was most probably derived from Hiller's Die Jagd, which Lortzing adapted in 1829. The polacca had also become a popular feature of German Romantic opera by mid-century.

P Paris, Bibliothèque Nationale, D. 7117
R. 17962. Autograph of the full score. 121 folios. The autograph contains only the musical numbers, with no dialogue and minimal stage directions.

R Die / Opern=Probe. / Komische Oper in 1
Akt / von / Albert Lortzing. / (letztes Werk des
Componisten.) / Riga, / gedruckt bei Wilhelm Ferdinand
Häcker. / 1852. // 14 pages. The large number of variants
between this libretto and all other sources casts some doubt
on its origin. Only the text of the musical numbers is
included.

L Die Opern-Probe. / Komische Oper in
einem Akte, / nach Jünger frei bearbeitet. / Musik von
Albert Lortzing. / Text mit vollständigem Dialog. / [Emblem]
/ Leipzig, / Druck und Verlag von Breitkopf und Härtel. //
30 pages. In addition to the full text, explicit stage
directions are included in this libretto.

V A. LORTZING / DIE OPERNPROBE / Komische
Oper in einem Akt / Text frei nach Joh. Friedrich Jünger /
Klavierauszug mit Gesang / von / Richard Kleinmichel /
Universal Edition // 84 pages. The copyright date on page 3
is 1899. This piano/vocal score contains the full text in

essentially the same form as in L, although the printed stage directions are not quite so detailed.

L¹ Die Opernprobe. / Komische Oper in Einem Act. / Text nach Joh. Friedrich Jünger frei bearbeitet. / Musik / von / Albert Lortzing. / Orchester-Partitur / revidirt / von / Richard Kleinmichel / Pr. 30 Mark netto. / In dieser Ausgabe Eigenthum des Verlegers für alle Länder / Leipzig, Verlag von Bartholf Senff. / Copyright 1899 by Bartholf Senff, Leipzig. / 2421. // 109 pages. This full score contains only a few lines of the dialogue preceding each musical number.

The present edition is based on a reproduction, of L¹; since L¹ is not a composer-authorized edition, it has been corrected to reflect P, for the most part without further comment. The variants between P and L¹ are concerned mainly with phrasing in the wind parts and bowing indications in the strings. Whenever Lortzing's markings in the autograph are unclear or subject to more than one interpretation, mention is made in the critical notes in Appendix A. Obvious errors have been corrected without comment. All dynamic markings, tempo indications, and other written suggestions that are absent in P but can be inferred therefrom are enclosed in brackets. Editorial slurs are marked with a single slash and mentioned in the critical

notes. Stage directions are generally consistent in L, V, and L¹, and these are reproduced in brackets; the few stage directions not enclosed in brackets are present in P. The dialogue is reproduced from V, which is identical to L in this respect. An English translation of the full text is found in Appendix B.

Two notational procedures warrant special consideration. Lortzing was inconsistent in his indication of single grace notes; he most often chose to represent a grace note with a small sixteenth note with two flags, although in a handful of instances in Die Opernprobe he employed the more standard sixteenth with one flag and a slash. Since it appears that Lortzing's preferred method was the former, that method has been adopted in this edition, with the understanding that the performer will execute all grace notes using proper nineteenth-century performance practice.

At the conclusion of the Introduction (m. 73 ff.), Lortzing used small notes with up-turned stems on Hannchen's staff. Although he left no explanation, this editor agrees with Kleinmichel that this unusual notation must refer to a quasi-parlando execution of some sort, and this indication has been added in brackets.

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THE FULL SCORE

CAST OF CHARACTERS

The Count (Der Graf)	Bass
The Countess (Die Gräfin)	Mezzo-soprano
Louise, their daughter	Soprano
Hannchen, Louise's chambermaid	Soprano
Baron von Reinthal the elder	Bass
Baron Adolph von Reinthal the younger	Tenor
Johann, his servant	Baritone
Martin, servant of the count	Bass
Christoph, servant of the count	Bass
Male and female servants	

THE SETTING

The action takes place in the palace of the count.

Die Opernprobe.

Ouverture.

Vivace.

A. Lortzing.

Musical score for woodwinds and strings, measures 1-15. The instruments listed are Flauto I., Flauto II., Oboi., Clarinetti in B., Fagotti., Corni in Es., Trombe in Es., Timpani in Es. B., Violino I., Violino II., Viola., Violoncello., and Basso. The tempo is marked "Vivace." and the key signature has one flat. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for woodwinds and strings, measures 16-20. The tempo is marked "Vivace assai." and the key signature has one flat. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 10, 15, and 20 are indicated at the beginning of the system.

Musical score for woodwinds and strings, measures 21-25. The tempo is marked "Vivace assai." and the key signature has one flat. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 10, 15, and 20 are indicated at the beginning of the system.

This page of musical notation features three systems of staves. The first system (measures 1-10) includes a circled measure number '25' above the top staff. The second system (measures 11-20) includes a circled measure number '30' above the top staff. The third system (measures 21-30) includes a circled measure number '35' above the top staff. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and dynamic markings.

Handwritten musical score system 1, consisting of six staves. It features complex rhythmic patterns with many beamed notes and rests. Circled measure numbers 40 and 45 are present. The notation includes various note values, stems, and beams.

Handwritten musical score system 2, consisting of six staves. It continues the complex rhythmic patterns from the first system. A circled measure number 40 is at the beginning, and a circled measure number 45 is in the middle. A bracketed annotation "[divisi]" is written above the top staff in the middle of the system.

Handwritten musical score system 3, consisting of six staves. The notation is dense with many beamed notes. A circled measure number 50 is located at the beginning of the system.

Handwritten musical score system 4, consisting of six staves. It features very dense rhythmic patterns with many beamed notes. A circled measure number 50 is at the beginning of the system.

55 60 rit. un poco a tempo 65

Soli ten.

sost.

55 60 rit. un poco a tempo 65

70 75

70 75

pizz. arco pizz.

pizz. arco pizz.

pizz. arco pizz.

pizz. arco pizz.

This page of musical score is for a string ensemble, consisting of 12 staves. The notation includes various rhythmic patterns, melodic lines, and dynamic markings. Key performance instructions include *arco* (arco), *pizz.* (pizzicato), *cresc.* (crescendo), *pp* (pianissimo), *f* (forte), and *ten.* (tension). The score is divided into measures, with measure numbers 80, 85, 90, and 95 circled. A *Solo* instruction is present in the lower right section of the score. The notation is dense, with many notes and rests, and includes some handwritten annotations.

100 105

This system contains the first two staves of a musical score. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef. Both staves contain musical notation, including notes, rests, and a large slur spanning several measures. The measure numbers 100 and 105 are circled at the top of the system.

100 105

This system contains the next two staves of the musical score. The notation is more complex, featuring many beamed notes and slurs. The word "dim." is written in several places, indicating a dynamic marking. The measure numbers 100 and 105 are circled at the top of the system.

110 115

This system contains the next two staves of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The notation includes notes, rests, and large slurs. The measure numbers 110 and 115 are circled at the top of the system.

110 115

This system contains the final two staves of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The notation is dense with many beamed notes. The measure numbers 110 and 115 are circled at the top of the system.

This page of musical score contains three systems of staves. The first system starts at measure 120, the second at measure 125, and the third at measure 130. The notation includes complex rhythmic patterns, often with beamed notes and slurs. Dynamic markings such as *pp* (pianissimo) and *Solo* are present. The score is written in a standard musical notation with treble and bass clefs.

135 140

Solo ten.

135 [divisi]

145 Molto sostenuto 150

145 [divisi] Molto sostenuto 150

155

160

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p* and *mf*. A *Solo* marking is present in the fifth staff.

pp ritenuto un poco a tempo

155

160

Second system of musical notation, primarily consisting of piano accompaniment with various dynamic markings including *p* and *pp*.

165

Third system of musical notation, featuring intricate rhythmic patterns and dynamic markings such as *f*, *p*, and *pp*.

165

Fourth system of musical notation, characterized by frequent *pizz.* (pizzicato) and *arco* (arco) markings across multiple staves, along with dynamic markings like *f* and *pp*.

170 *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

175 *Un poco più mosso*

176 *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

179 *Un poco più mosso*

180 *pp* *pp* *pp* *pp* *pp* *pp*

185 *pp* *pp* *pp* *pp* *pp* *pp*

180 *pp* *pp* *pp* *pp* *pp* *pp*

185 *pp* *pp* *pp* *pp* *pp* *pp*

This page of musical notation consists of three systems of staves. The first system (measures 185-195) features a piano introduction with a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. Measure 190 is circled. The second system (measures 195-205) begins with a forte (f) dynamic and contains dense, repetitive rhythmic patterns in the lower voices, with measure 195 circled. The third system (measures 200-205) continues the piece with a melodic line in the upper voice and a rhythmic accompaniment in the lower voices, with measure 200 circled. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Erste Scene. No 1. Introduction.

Allegro con spirito.

Flaute I. 5

Flaute II. (Flaute piccolo.)

Obol.

Clarinetten in C.

Fagotti.

Cornen in C.

Tromben in C.

Timpanen in C. G.

Allegro con spirito.

Violino I. 5

Violino II.

Viola.

[Der Vorhang geht auf]

[Ein Salon mit offener Aussicht in den Garten.]
 Männliche und weibliche Dienerschaft formirt ein Orchester. Alle haben Instrumente
 in den Händen und vor sich Notenscheite. Hanneken steht in der Mitte und dirigirt.]

Hanneken.

Soprano.

Alto.

Chor.

Tenore.

Basso.

Dieser Takt stark ange-schla-gen!

Violoncello.

Basso.

10

15

10

15

Hannchen.

Die-er Stelle schla-ge.

20

Solo

20

tra-geal

This musical score is arranged in two systems. The first system contains two systems of staves. The top system has five staves, with the first two containing a piano accompaniment and the last three containing a vocal line. The second system has three staves, with the top one containing a vocal line and the bottom two containing piano accompaniment. The second system includes the lyrics "Hannchen." and "Die-er Stelle schla-ge." The third system also has two systems of staves. The top system has five staves, with the first two containing a piano accompaniment and the last three containing a vocal line. The second system has three staves, with the top one containing a vocal line and the bottom two containing piano accompaniment. The third system includes the lyrics "Solo" and "tra-geal".

Recit.

25

25

[Die klopf auf das Pult.]

Recit.

Halt!

Es zu En-de geht das Stück, rahn wir di-sen Au-gen.

30 a tempo

35

Fl.

Ob.

Clar.

Fag.

Cor.

30 a tempo

35

Viol.

Nick!

Chor. (Die Männer.)

Das ist nö-thig, denn der A-then, er vergeht uns Al-lon. Und wir las-sen vor Er-schöpfung schanden Bo-gen

Das ist nö-thig, denn der A-then, er vergeht uns Al-lon. Und wir las-sen vor Er-schöpfung schanden Bo-gen

40

45

Fl.
Ob.
Clar.
Fag.
Cor.

40

45

Viol.
fal-ten. Schön mag die - se Kunst wohl sein doch sie bringt uns we - nig ein, schön ist diese Kunst, Al - lein uns bringt sie zu we - nig
fal-ten. Schön mag die - se Kunst wohl sein doch sie bringt uns we - nig ein, schön ist diese Kunst, Al - lein uns bringt sie zu we - nig

crac.
crac.
crac.
crac.

50

Fl.
Ob.
Fag.

50

Viol.
Hannchen.
Undank - bare! Doch die Spenden, die Euch stets mit vollen Händen bei zum Lohn der gütige Herr, hin - men die Euch auch so
ein.
ein.

55

Fl.
Ob.
Clar.
Fag.
Cor.
Tru.

55

Viol.

Wie ein Fest? ... überrascht! ... das er Euch bereiten lässt, morgen Nacht mit selb'm Glanz.
Wie ein Fest? ... Wie ein Fest? morgen Nacht mit selb'nem
Wie ein Fest? ... Wie ein Fest? morgen Nacht mit selb'nem

Vcl. u. B.

60

65

60

65

Wein und Schmaus, Gesang und Tanz!
Glanz!
Wein und Schmaus, Gesang und Tanz? Wein und Schmaus, Ge-sang und
Wein und Schmaus, Gesang und Tanz? Wein und Schmaus, Ge-sang und

Glanz!
Vcl. u. B.

80

85

80

85

90

90

Soll

Soll

Hauschen

Die Clarinetten sind erst,

im Bass keine Kraft gewort.

Jetzt die

Solo

Solo

This page of musical score is for a woodwind ensemble, likely a concert band or symphony orchestra woodwind section. It consists of several systems of staves. The first system includes a Clarinet part with a 'Soll' (Solo) marking. The second system features a Bassoon part with a 'Soll' marking. The third system shows a section with lyrics in German, including 'Hauschen', 'Die Clarinetten sind erst, im Bass keine Kraft gewort.', and 'Jetzt die'. The score is characterized by dense rhythmic patterns, often in eighth or sixteenth notes, and includes various dynamic markings and articulation symbols. Measure numbers 80, 85, 90, and 95 are indicated at the beginning of their respective systems.

Solo

Piccolo Solo.

Solo

[Solo]

Solo.

pizz.

pizz.

pizz.

arco

arco

arco

Flöte. Pic-co-lo, Fa-gott, Jetzt die O-boe. Nun köhftig mit den Pau-ken d'rein,

Viol. u. V.

100

100

divisi

aus einem Nordsternhalm sein! Bra-vo-oi-mel!

105

110

Tempo listesso.

115

Tempo listesso.

115

Zweite Scene.
Die Vorigen. Martin.

Martin. Die goldige Herrschaft
wird bald ihren Spaziergang
antreten.

Hannchen (zum Chor). Ihr seid
entlassen, Lordel Das heisst,
in einer Skapto findet Ihr auch
Alle zur Hauptprobe ein.

Chor (mit den Fäden und Instru-
menten abgehend)

Die - ses Feut mit sel'hem Glanz uns hat um-ge-wandelt ganz,
Die - ses Feut mit sel'hem Glanz uns hat um-ge-wandelt ganz, gree

120 125

120 125

hat uns um-ge-wan-delt ganz.

Vcl. hat uns um-ge-wan-delt ganz.

dim. dim.

130

130

Dritte Scene.

Hannchen. Martin.

Hannchen. Nun, Martin, für's Erste – wie gehts unserm Tenoristen? Kann er morgen singen?

Martin. Ach, keine Idee! Er hat sich gestern beim Heumachen wieder erkältet und kann kein lautes Wort reden.

Hannchen. O weh! Das sind traurige Aussichten für unsere Oper! Nun weiter: hast du meinen Auftrag ausgerichtet?

Martin. Das versteht sich!

Hannchen. Und was hast du erfahren?

Martin. Der Bediente ist ein schmucker Kerl und hat Ducaten in der Tasche!

Hannchen. Aber wer hat denn vom Bedienten etwas wissen wollen. Der Herr – wie sieht denn der Herr in der Nähe aus?

Martin. Der Herr? Der sieht in der Nähe gar nicht aus.

Hannchen. Gar nicht?

Martin. Das will so viel sagen als: ich habe ihn nicht in der Nähe gesehen. Aber der Bediente ist ein prächtiger Kerl.

Hannchen. Hast du auch nicht erfahren können, wie er heisst?

Martin. O ja! Sie nennen ihn Mosje Johann.

Hannchen (ärgerlich.) Einfaltspinsel! Wer fragt denn nach dem Bedienten!

Martin. Ja so, Sie will wissen, wie der Herr heisst? Ja – das weiss ich nicht.

Hannchen. Da hab' ich mich gut adressirt! – Seit einigen Tagen zeigen sich in unserm Parke ein paar fahrende Ritter. Ihre Physignomien scheinen nicht uninteressant; man ist neugierig, man sucht Erkundigungen einzuziehen und sendet deshalb – (zu Martin) aber habe ich dir nicht aufgetragen, den fremden Bedienten ein wenig auszufragen?

Martin. Das that ich auch, aber der Patron war eben so pfiffig als ich und mochte von seinem Herrn wohl den nämlichen Auftrag erhalten haben. Wie ich das merkte, fing ich an, ihn blau anlaufen zu lassen – er sparte vermuthlich das Lügen auch nicht – so haben wir uns denn um die Wette den Buckel vollgelogen!

Hannchen (unwillig.) Und das Geld, das ich dir schenkte, ist sonach weggeworfen?

Martin. Bitte um Exküse, den Gulden habe ich noch; denn den Wein, den wir tranken, hat der Mosje Johann zum Besten gegeben. Ich habe also für meine Nachrichten gerade so viel ausgegeben, als sie werth sind, nämlich –

Hannchen (einfallend.) Nichts!

Martin. Richtig, nichts. Nun, wenn Sie wieder einen Spion für einen Gulden braucht – ich stehe zu Diensten. (Im Abgehen.) Der Bediente ist ein herrlicher Kerl! ein ganz famoser Kerl! Er hat Ducaten in der Tasche!

Vierte Scene.

Hannchen (allein.)

Hannchen. Also der Bediente hatte Ducaten bei sich! Daraus wäre wenigstens zu schliessen, dass der Herr nicht arm ist. Diese kleine Notiz will ich geschwinde meinem Fräulein – (hinausblickend) aber sehe ich recht, so wandeln unsere irrenden Ritter dort im Garten. Kommt nur näher, ihr saubern Vögel; vielleicht lässt sich aus eurem Gesange schliessen, wer ihr seid, denn eure Federn sind sehr alltäglich. (Sie versteckt sich.)

Fünfte Scene.
Baron Adolph von Reinthal und Johann. (Beide in Reisekleidern.)

No 2. Duett.

Allegro.

Flauto I.

Flauto II.

Oboi.

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Adolph.

Johann.

Violoncello.

Basso.

Baron Adolph von Reinthal und Johann treten auf.

5

10

10

10

Komm, folge mir!

Was thun wir hier?

sf (15)

sf

[sf]

pizz.

pizz.

pizz.

Das findet sich. Warum nicht gar, warum nicht gar! Wen-half? Warum?

Ich fürchte nicht! Ja, ja, fürwahr! Weil hier her-

arco

pizz.

pizz.

(20)

[arco]

arco

arco

(20)

Du Narr, du Narr! Wer soll ja

um nicht sicher ist der Aufent-halt, und man uns angewit-tert bald.

arco

arco

25

Solo

This system contains the first two systems of music. The first system has a circled measure number '25'. The second system includes the instruction 'Solo' written above the staff.

25

hier den Baron Reintal kennen, den Baron Reintal kennen?
 Besonders, wenn Sie selbst den Namen niemals nennen. den Namen niemals

This system contains the third and fourth systems of music. The third system has a circled measure number '25'. Below the staves, there are two lines of German lyrics.

30

cresc.
ten.

This system contains the fifth and sixth systems of music. The fifth system has a circled measure number '30'. The sixth system includes the instruction 'cresc.' and 'ten.' written above the staff.

cresc.
cresc.
cresc.

Ach, lückerlich, ja lächerlich! O hol die Frei-heit, dir zu le- ben, bin auch den Meinen ich ent-
 sinnen. Nicht für mich! Um seiner Freiheit nur zu leben,

This system contains the seventh, eighth, ninth, and tenth systems of music. The seventh, eighth, and ninth systems include the instruction 'cresc.' written above the staff. Below the staves, there are two lines of German lyrics.

35

35

floh'n, ja, nach ent-floh'n!
Ist er den Seinen raschent-floh'n!

Soll sich mein Herz der Lieb' er - ge - ben, wird es ge - schah'n von sel - ber
Soll sich mein Herz der Lieb' er - ge - ben, wird es geschah'n von sel - ber

pizz. *mf*
pizz. *mf*
pizz. *mf*

40

40

schon, soll sich mein Herz der Lieb' er - ge - ben, wird es ge - schah'n von sel - ber schon, wird es ge -
schah'n, soll sich mein Herz der Lieb' er - ge - ben, wird es ge - schah'n von sel - ber schon, wird es ge -

pizz. *mf*
pizz. *mf*
pizz. *mf*

Handwritten circled number 45 above the first staff. The system contains five staves of music. The first two staves have vocal lines with notes and rests. The third staff has a vocal line with the word "ten." written above it. The fourth and fifth staves are piano accompaniment with chords and moving lines.

Handwritten circled number 45 above the first staff. The system contains five staves of music. The first two staves have vocal lines with lyrics: "schön von sel - ber schon." and "schön von sel - ber schon. Wie lange werden eigent - lich wir tret - ten noch dies". The third staff has piano accompaniment. The fourth and fifth staves are piano accompaniment.

Handwritten circled number 50 above the first staff. The system contains five staves of music. The first two staves have vocal lines with long horizontal lines indicating sustained notes. The third staff has piano accompaniment. The fourth and fifth staves are piano accompaniment.

Handwritten circled number 50 above the first staff. The system contains five staves of music. The first two staves have vocal lines with lyrics: "Wie lang? Daril - ber was ich eigent - lich die Antwort nicht zu geben, als die: so lang'es währt. Le - ben? Schön Dank, man bin ich aufge -". The third staff has piano accompaniment. The fourth and fifth staves are piano accompaniment.

55

55

O...wöhnes Loos, so reich-ten Fu...mensu was - dern - im - mer - quer - bald -
 klärt, ach! Dank, nun bin ich auf - ge - klärt!

60

Molo

Bolo

grace.

60

ein! auf's

Reich ein Le-ben, wie er -

O wöhnes Loos, bei sol - cher El - lio bepackt, bepackt zu tra - ben hin - tertra!

65

ten. ten. p. cresc. p. ten. p.

65

piu. arzo cresc. cresc. cresc.

gütlich!

O holde Freiheit, dir zu le -

bengefällt mir ganz ent - setzlich, ganz entsetzlich, ganz entsetzlich!

Um seiner Freiheit nur zu

70

piu. arzo

70

ben, hin rauch den Meinen ich ent - floh's, ja, rauch entflohn! Soll ich metaHorn der Lieb' er - go - - ben, wird es go -
 le - ben, ist er den Seinen rauch entflohn! Soll sich sein Horn der Lieb' er - go - - ben,
 piu. # piu. #

75

85

schö'n von sel-ber schon, soll sich mein Herz der Lieb'er - ge - ben, wird es ge-scheh'n von sel - ber
 wird es gescheh'n von sel-ber schon, soll ich sein Herz der Lieb'er - ge - ben, wird es ge-scheh'n von sel-ber

95

105

schon, wird es ge-scheh'n von sel-ber schon, wird es gescheh'n von sel-ber schon, wird es ge-scheh'n von sel-ber
 schon, wird es ge-scheh'n von sel-ber schon, wird es gescheh'n von sel-ber schon, wird es ge-scheh'n von sel-ber

85

schon, wird es geschah, wird es geschah von sel - ber schon, wird es geschah, wird es geschah von sel - ber schon, wird es geschah, wird es ge -
 schon, wird es geschah, wird es geschah von sel - ber schon, wird es geschah, wird es geschah von sel - ber schon, wird es geschah, wird es ge -

90

schah von sel - ber schon.
 schah von sel - ber schon.

Johann. Ernsthaft, gnädiger Herr, Ihr Herr Onkel wird diese schnelle Absentirung sehr ungnädig aufgenommen haben.

Adolph. Seine Schuld. Warum hatte er die Caprice, mich *volens volens* verheirathen zu wollen.

Johann. Ich hätte aber doch wenigstens gefragt, wer meine Zukünftige eigentlich wäre!

Adolph. Hab' ich's denn nicht? Wollte er mir's denn sagen? und was wird's denn am Ende gewesen sein? eine Convenienz-Heirath, weiter nichts, dafür bedank' ich mich schön. Jetzt aber sage mir, was hast du Näheres über die Herrschaft dieses Schlosses erfahren?

Johann. Also: der Graf und die Gräfin sind schon passabel alt. Das junge Mädchen, das Sie gestern sahen, ist ihre einzige Tochter und wird einmal enorm reich.

Adolph. Bravo! die Eltern alt, die Tochter schön und reich – das passt!

Johann. Der Alte ist ein jovialer Herr und ein wahrer Musiknarr. Seine ganze Dienerschaft, mit der er nur in Recitativen spricht, ist musikalisch und bildet eine complete Capelle, und was das Komischste an der Sache ist: das Kammermädchen, das, beiläufig bemerkt, ganz allerliebste sein soll, dirigirt das Ganze und ist ein Kapellmeister *comme il faut*. In diesen Tagen wird sogar eine Oper aufgeführt, zu welcher unaufhörlich Proben gehalten werden. Hörten Sie nicht heute früh die Dudelei? es klang gar nicht so dumm!

Adolph. Höre, Johann, ich habe einen excellenten Einfall!

Johann. Heraus damit!

Adolph. Wie wär's, wenn wir uns für ein paar reisende Sänger ausgaben und um Gastrollen bäten?

Johann. Das wäre gar nicht übel!

Adolph. Du weisst, ich singe gerade nicht schlecht.

Johann. O famos! und ich erst!

Adolph. Na, was dein Singen anbelangt –

Johann. Oho! war ich nicht Chorist bei der grossen Oper? habe ich nicht alle *Manoeuvres* weg? Meinestwegen seien Sie ausser Sorgen. Ich will mit den Händen und Schultern zappeln wie ein Hampelmann, und brüllen will ich, dass alle Lampen gläser platzen sollen.

Adolph. So lass uns keine Zeit verlieren; der Trödeljude in unserm Gasthofe soll uns herausstaffiren. Zum Glück habe ich noch meine Guitarre bei mir. So recht phantastisch gekleidet, die Zither im Arm, werde ich aussehen, wie der – der Dings da – aus der Oper –

Johann. Richtig, und ich wie sein Vertrauter. Also rasch an's Werk. Wir werden mit unsern Talenten Ehre einlegen! (Beide ab.)

Sechste Scene.

Hannchen (allein) S

Hannchen. Nun sage mir noch einer, dass Horchen keine schöne Erfindung sei. Also Baron Reinthal ist's, derselbe, den meine Comtesse heirathen soll! Na, die Freude, wenn sie das erfährt, denn etwas Feuer gefangen hat sie ohnehin schon. Ist es nicht köstlich? Dieser Baron will seiner Braut entfliehen und läuft ihr gerade in die Arme. Ich behaupte: Alles in der Welt ist Bestimmung.

Nº 3. Arie.

Con allegrezza.

Flauto I.

Flauto II.

Oboi.

Fagotti.

Corni in B.

Con allegrezza.

Violino I.

Violino II.

Viola.

Hannchen.

Violoncello.

Basso.

5

5

Es ist um die Be-stim-mung ein

10

15

p ten.

10

15

ei-gen Ding für-wahr, wie man-che from-me Wün-sch-wirngt man-chen Schick-sal dar, und kann, um uns ein Weil-chen der Hoff-nung Räu-me

10

First system of musical notation with vocal line and piano accompaniment. A circled measure number '10' is present at the end of the system.

20

20

beim, ge-stal-tet sich ganz an - dere, was wir ge-wünscht, ge-träumt. Da wandert man sich weid - lich: wer

Second system of musical notation with vocal line and piano accompaniment. Two circled measure numbers '20' are present. The German lyrics are written below the vocal line.

25

rit. [a tempo] 30

fen.

Third system of musical notation with vocal line and piano accompaniment. It includes tempo markings 'rit.' and '[a tempo]', and a circled measure number '30'. The word 'fen.' is written above the piano part.

25

rit. [a tempo] 30

hät - te das ge-dacht! — Doch spä-ter merkt man deut-lich, dass sich doch gut ge-macht. Drum bleib'ich dabei, aus Al-lem er-hellt: dass

Fourth system of musical notation with vocal line and piano accompaniment. It includes tempo markings 'rit.' and '[a tempo]', and circled measure numbers '25' and '30'. The German lyrics are written below the vocal line.

35

p Solo

pizz. *arco*

Alles Bestimmung auf dieser Welt, aus Allen erhalt: dass Alles Bestimmung auf dieser Welt.

pizz. *arco*

36

40

Tempo *Allegro*.

41

pizz. *arco*

Hier schreit ein Jüngling hoch und thut er: „Erwähle dich einst ein

pizz. *arco*

42

45

Musical score for measures 45-47. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

45

Musical score for measures 48-50. The vocal line continues with the lyrics: "Lieb - chen mir, so muss er glüh'n vor Ju - gendfeu - er und strah - len". The piano accompaniment includes a dense texture of sixteenth notes in the right hand and sustained chords in the left hand.

50

Musical score for measures 51-53. The vocal line has a long note in measure 52. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand.

50

Musical score for measures 54-56. The vocal line includes the lyrics: "als der UnruhdZler? Der hält den Schwur gewiss, ich wünsch - arge Wer war der Gegenstand der Wahl? 'No al - te hien - liche Ko - ket.te". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand.

55

55

mit Geld, doch Kuzzeln ohne Zahl. Dort schwürte ein Mann: Die ich einst frei - e, muss fliegen gleich auf

60

60

mein Ge - bot! Im Voraus ich ihr pro - phe - zei - he: ge - horcht da nicht,

65

69

schlag'ich sie todt!¹⁴ Der wird den Schwur nicht zu brechen wa-gen! Doch soll wir später ihn ver-gnügt sei-ner Ge-mah-lin den Markt-korb

arco

74

colla parte

75

79

colla parte

75

ad lib.

tragen, wehn, wie er Brei kocht und Kinder wiegt. ————— Es ist um die Be-stim-mung ein ei-gen Ding für-wahr, — wie

80 85

80 85

sf

manche fromme Wü-n-sche bringt man dem Schick-sal dar — und kaum, dass uns ein Weil-chen der Hoff-nung Blau-e heilt, — ge-stalt sich ganz

sf

90

Solo

90

p *piu.* *p* *piu.* *p*

an - - deru, was wir ge-wünscht, ge-träumt. D'rum bleib ich dabei, aus Al-lem er-hältt, dass Al-les Bestim-mung auf die-ser Welt,

piu. *piu.*

95

aus Allem erhellet, dass Alles Bestimmung auf die-ser Welt.

arco
arco
arco
arco

100

105

Somit dacht' ich mir, wo's al-ter Herr, recht alt und hoch ge-stellt — als Ehmann gar nicht ü-bel wär', na-tür-lich mit viel

pizz.
pizz.
pizz.
pizz.

arco
arco
arco

110

110

110

Geld! — Da fiel mir a - ber plötz - lich ein, es wär' nicht wohl ge - than, — es könn - te ja be - stimmt mir sein

110

115

120

115

120

115

120

Jünger reicher Mann. Und wieder an - der steht mein Sinn — was nicht Be - stimm - mung thut. Ich geb' das Herz dem Manne hin, — der

115

120

(125) un poco string.

cresc.

cresc.

cresc.

(125) un poco string.

p *sf* *sf* *sf*

treist brav and gut. — Ja wahrlich and be-süß' er von Reichthum keine Spur, — ich nähm'ihn, ich nähm'ihn, ich

colla parte a tempo (135)

pp *pp* *pp*

colla parte a tempo (135)

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

plac. *arco* *plac.* *arco* *plac.* *arco* *plac.* *arco*

rit.

nähm'ihn, parole d'honneur! Ja, bios aus Bestimmung nar, bios aus Bestimmung nar, Ja, bios aus Bestimmung

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Siebente Scene.

Hannchen. Comtesse Louise.

Louise (eine Singstimme in der Hand.) Gut, dass ich dich treffe, Hannchen. Da quäle ich mich schon den ganzen Morgen und kann die dumme Melodie nicht behalten.

Hannchen. So werde ich gleich mit einer ansprechendern aufwarten. Unsere Ritter waren hier.

Louise (rasch.) Hast du sie gesprochen?

Hannchen. Nein, aber sprechen gehört! Ich nahm mir die unschuldige Freiheit, sie ein wenig zu behorchen.

Louise. Nun geschwind, was hast du gehört?

Hannchen. Allerhand. Der Eine sagte zum Beispiel—

Louise. Welcher Eine?

Hannchen. Nun der, welcher so glücklich war, Ihnen zu gefallen.

Louise. Nun— was sagte der?

Hannchen. Verschiedenerlei! Unter anderm, dass er seine Kleider beim Trödeljuden kaufte—

Louise. Ach geh!— Das ist nicht wahr.

Hannchen. Ich habe es mit meinen eigenen, höchst musikalischen Ohren gehört.

Louise. Ei, da hat er gepasst. Das wäre ja entsetzlich.

Hannchen. Nur, was wäre denn dabei! Wenn man alle Leute verdammen wollte, die sich vom Juden equipiren lassen, dürfte man nicht über die Strasse gehen. Hören Sie, gnädige Comtesse, ich habe ihn mir recht in der Nähe besehen— ein hübscher Mensch ist's. Und singen thut er auch.

Louise. Ach! da würde er ja dem Vater sehr willkommen sein.

Hannchen. Um so mehr, als der Held unserer Oper sich unpässlich melden liess.

Louise. Also ist er ein Opersänger?

Hannchen. Das möchte ich bezweifeln. Was aber das Sonderbarste an der Sache ist—er heisst Baron Reinthal.

Louise (überrascht) So heisst ja der, den ich heirathen soll.

Hannchen. Das ist mir auch aufgefallen.

Louise. Wenn er's wäre, Hannchen, wenn er's wäre!

Hannchen. Aber der Trödeljude!

Louise (traurig) Ach, der verwünschte Trödeljude!

Hannchen. Das Uebrige trübe sonst ziemlich zu.— Er sprach von einem Onkel.—

Louise. Ganz recht. Sein Onkel hat mit meinem Vater die Verbindung verabredet.

Hannchen. Da nun der junge Herr Baron, wie man zu sagen pflegt, die Katze nicht im Sack kaufen will—

Louise. Bin ich denn eine Katze?

Hannchen. Sprüchwörtlich— so hat er sich aus dem Staube gemacht, um seiner anonymen Braut aus dem Wege zu gehen.

Louise. Hannchen, er ist's, es ist mein Bräutigam. Ich verwette mein Leben.

Hannchen. Ich auch, ich auch. Weil er nun erfahren, dass der gnädige Papa ein grosser Opers-Liebhaber ist, so wollen sich Herr und Diener für herumreisende Sänger ausgeben. Zu diesem Zweck wurden Kleider—

Louise. Beim Trödeljuden gekauft. Nun bin ich aufgeklärt. Diese frohe Nachricht will ich so gleich dem Papa—

Hannchen. Behüte! Da wäre ja der ganze Spass verdorben!

Louise. Ja— wie meinst du denn?

Hannchen. Das will ich Ihnen sogleich mittheilen— dort kommt aber der Herr Papa!

Louise. Ach Gott, wenn er mich mit der Stimme in der Hand sieht, muss ich ihm die ganze Partie vorsingen!

Hannchen. So entfernen wir uns! Damit er aber sieht, dass wir fleissig sind— bitte um die Partie. (Sie nimmt Louisen die Noten aus der Hand und beide gehen, mit den Händen tactirend und laut zählend, ab.) Eins, zwei, drei, vier, eins, zwei, drei, vier etc.

Achte Scene.
 Der Graf und die Gräfin. Christoph (trägt das Frühstück nach)

Nº 4. Recitativ.

Moderato

The musical score consists of the following parts:

- Fagotti.** (Bassoon) - Starts with a *f* dynamic, playing a rhythmic pattern.
- Violino I.** (Violin I) - Features a circled '5' above the staff, indicating a five-measure rest.
- Violino II.** (Violin II) - Provides harmonic support with a steady eighth-note accompaniment.
- Viola.** - Provides harmonic support with a steady eighth-note accompaniment.
- Der Graf.** (The Count) - Silent part.
- Christoph.** (Christoph) - Recitativo part, marked with a circled '5' above the staff.
- Violoncello.** (Cello) - Provides harmonic support with a steady eighth-note accompaniment.
- Basso.** (Bass) - Provides harmonic support with a steady eighth-note accompaniment, including markings for *pizz.* and *arco*.

Recit. (10) a tempo

This system contains the first vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'Recit.' and then transitions to a tempo section marked 'a tempo'. A circled measure number '10' is placed above the vocal line. The piano accompaniment consists of two staves.

Recit. a tempo

Hier in der Hal - le setz' das Frühstück nie - der.

Zu Be - fehl, mein Herr

This system contains the second vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'Recit.' and then transitions to a tempo section marked 'a tempo'. The lyrics are: 'Hier in der Hal - le setz' das Frühstück nie - der.' followed by 'Zu Be - fehl, mein Herr'. A circled measure number '10' is placed above the vocal line.

(15)

Graf! Ich kom-me spä-ter wie-der. [ah]

This system contains the third vocal line and piano accompaniment. The vocal line begins with a recitative section and then transitions to a tempo section. The lyrics are: 'Graf! Ich kom-me spä-ter wie-der. [ah]'. A circled measure number '15' is placed above the vocal line.

Graf. Sehen Sie, liebste Gräfin, auf diese Weise wird der Sinn für die Musik bei der Dienerschaft immer rege erhalten.

Gräfin. O liebster Graf, Sie schwärmten ja von jeher für die Tonkunst.

Graf. Von Jugend auf, allerdings! Wenn ich noch daran denke – ha, ha, ha! – wie ich Ihnen die Cour machte, und da manchmal des Nachts trotz Wind und Wetter mit der Laute unter Ihrem Fenster stand und die schmachtende Romanze aus der Oper sang – wie heißt sie doch gleich? –

Gräfin. Ja, lieber Graf, Sie waren auch ein wahres Muster von Liebhaber!

Graf. Und wenn ich bedenke, wie lange das schon her ist!

Gräfin. So lange doch nun eben nicht.

Graf. Ich bin keiner von denen, die sich ihres Alters schämen.

Gräfin. O, ich wahrhaftig auch nicht. Mir kann kein Mensch vorwerfen, dass ich's nicht gern hörte, wenn man von meinem Alter spricht.

Graf. Es war zwei Jahre vor dem siebenjährigen Kriege –

Gräfin (ihn unterbrechend) Die Chocolate wird kalt.

Graf. Das war Anno 1754 –

Gräfin. Wird die Oper morgen stattfinden?

Graf. Sie waren damals 16 Jahre alt –

Gräfin. Ich höre, der Tenor sei unwohl –

Graf. Also 54 von 94 –

Gräfin. Zerschneiden Sie sich doch den Kopf nicht.

Graf. Macht 40 – und 16 – macht sechs und –

Gräfin. Ah – sehen Sie, dort kommt unsere Comtesse die Allee herauf. Haben Sie nicht Ihre Freude an dem lieben Kinde?

Graf. Das glaube ich, meine liebste Gemahlin! Sie sieht Ihnen ähnlich, wie ein Tropfen Wasser dem andern.

Gräfin. Und ich behaupte, dass sie Ihnen ähnlich sieht.

Graf. O, Sie sind zu gütig, meine liebste Gräfin.

Gräfin. In der That, wie aus den Augen geschnitten. Wie konnte es denn auch anders sein! Sie waren ja immer der einzige Gegenstand meiner Liebe!

Graf. O, das weiss ich.

Gräfin. In der That, was die eheliche Treue betrifft – ich will mich eben nicht rühmen – aber in unserm verdorbenen Zeitalter verdiene ich deswegen wohl ein wenig Bewunderung.

Graf. O, ich habe Sie deswegen auch immer bewundert, meine liebste Gräfin, und bewundere Sie noch.

Neunte Scene.

Die Vorigen. Louise und Hannchen. (Louise küsst Beiden die Hände.)

Gräfin. Guten Morgen, du Ebenbild deines Vaters. Was das liebe Kind dem Manne entgegen wächst! Nun, nun, schlage die Augen nicht nieder, das ist unser allgemeines Schicksal.

Weil ich einmal davon rede – wann kommt denn der Comtesse bestimmter Bräutigam?

Graf. O weh, liebste Gräfin, das ist eine Saite, die Sie nicht hätten berühren sollen.

Gräfin. Warum denn nicht?

Graf. Weil sie ein wenig verstimmt ist. Denn gestern erhielt ich vom alten Baron Reinthal diesen Brief. (Liest) „Ein unvorhergesehener und für mich äusserst verdriesslicher Fall verzögert die unter uns verabredete Verbindung deiner Tochter mit meinem Neffen. – Der böse Bube! – Vielleicht erfahre ich bald mehr. (Louise und Hannchen winken einander bedeutsam zu.) Auf jeden Fall sehen wir uns morgen. Das Weitere alsdann mündlich.“

Gräfin. Nun, weiter!

Graf. Ja – weiter steht nichts da.

Zehnte Scene.

Die Vorigen. Martin. Dann Adolph und Johann.

Martin (lachend) Es sind ein paar närrische Kerle – Künstler da, welche die Gnade haben wollen, Euer gräfliche Gnaden aufzuwarten. Sie sagen, sie wären ein paar reisende Sänger, sehen aber aus wie Puppenspieler oder Kummianten, und krähen thun sie wie ein paar Truthähne. (Geigt Hannchen heimlich Geld.) Jetzt weiss ich, wass ich weiss!

Graf. Ein paar Sänger?

Hannchen. Die kämen wie gerufen!

Graf (singt recitativisch) Ha, ein paar Sänger! sie sollen mir willkommen sein!

Martin (ebenso) Darum spazieren Sie gefälligst nur herein. (Er lässt die Beiden eintreten und geht dann ab.)

(Adolph und Johann, sehr barock gekleidet, treten auf und machen sehr viele Verbeugungen.)

No 5. Sextett.

Moderato.

5

10

Flauto I.

Flauto II.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani Es.B.

Moderato.

5

10

Violino I.

Violino II.

Viola.

Hannchen.

Louise.

Die Gräfin.

Adolph.

Johann.

Der Graf.

Violoncello.

Basso.

Fl.
Ob.
Clar.
Fag.
Cor.
Solo

15 20

Viol.

Adolph.
Johann.

Wir stell'n uns dem Herrn Grafen vor in tiefster De-vo-tion, in tief-ster De-vo-
tion. Wir stell'n uns dem Herrn Grafen vor in tiefster De-vo-tion, in tief-ster De-vo-
tion.

20 arco
20 arco
20 arco
20 arco

25

25

25

tion.
tion.

Kabinberühmt als Prin-ze-ssin.
Cadi noch mehr als Bariton. Wir zie-hen singend durch die Welt, — um zu er-

Wir zie-hen singend durch die Welt, — um zu er-

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Solo

Fl.

Ob.

Clar.

Fag.

Cor.

Viol.

Hörnchen.

30

Louise. (sar Gräfin) Der An - dre, der And' ist auch so hü - bel

Adolph. Der Ei - ne hat ein hübsch Ge - sicht.

Johann. wer - ben Ehr' und Geld.

Johann. wer - ben Ehr' und Geld.

pizz.

35

Hörnchen.

nicht.

Der Graf.

Sein Sie will - kom - men, mei - ne Herr, ich schät - ze ih - re Kunst, und neuerlich steht der To - ner gar

arco

arco

40

45

Fl.

Ob.

Clar.

Fag.

40

45

Viol.

Adolph. [sich verbeugend] (zu Joh[ann]: Louis)

Johann. Schrämeckelhaft! [sich verbeugend] Das gilt ja mir, nicht dir.

Der Graf. Schrämeckelhaft! [zum Baron] hoch in mei-ner Gaast. Es wird mir ein Vergnügen sein, wenn Sie ver-wei-len hier, wenn Sie ver-

50

50

Ob.

Fag.

Viol.

Kannchen. [zum Baron] O bit-te, bit-te, bleiben Sie, o blei-ben

Louise. [zum Baron] O bit-te, bit-te, bleiben Sie, o blei-ben

Die Gräfin. [zum Baron] O bit-te, bit-te, bleiben Sie, o blei-ben

Adolph.

Der Graf. Da wei-len hier, da unser erster Te-no-rist seit ein-ger Zeit stets heiser ist. O bit-te, bit-te, bleiben

Solo

Fl. 55

Ob.

Clar.

Fag.

ten.

Viol.

Hammchen.

Sie, zu ü-ber-nehmen die Par-tie, zu ü-ber-nehmen die Par-tie.

Louise.

D. Graf. Sie, zu ü-ber-nehmen die Par-tie, zu ü-ber-nehmen die Par-tie.

Adolph. Sie, zu ü-ber-nehmen die Par-tie, zu ü-ber-nehmen die Par-tie.

sind wir gleich von der Par-tie! Sehr gern, sehr gern, doch man erwar-tet uns, sehr gern, doch man er-

Johann.

Der Graf. Da sind wir gleich von der Par-tie. Sehr gern, sehr gern, man erwar-tet uns,

Sie, zu ü-ber-nehmen die Par-tie.

60

Fl.

Clar.

Fag.

60

Viol.

Adolph.

wartet uns in Wien, Pa-ris und Lon-don [re-entered]

Johann.

Doch sind wir all-ze-strengs nicht an unsre Zeit ge-ban-den.

65 70 75

Fl.

Ob.

Clar.

Fag.

Cor.

Trombe

Temp.

65 70 75

Viol.

Flauto.

Louise.

Sehr gern! Sehr gern! Werden - - - ken, mei - ne

Die Gräfin.

Sehr gern! Sehr gern! Werden - - - ken, mei - ne

Adolph.

Sehr gern! Sehr gern! Werden - - - ken, mei - ne

Johann.

Sehr gern! Sehr gern! Für-wahr, wir blei-ben

Der Graf.

Sehr gern! Sehr gern! Für-wahr, wir blei-ben

So blei-ben Sie? So blei-ben Sie? Sehr gern! Sehr gern! Werden - - - ken, mei - ne

Più moto.

80

The first system of music consists of seven staves. The top two staves are for the right hand, and the bottom five staves are for the left hand. The music is in a major key and 4/4 time. It features a steady accompaniment with some melodic lines in the right hand. A circled number '80' is positioned above the fourth measure of the top staff.

Più moto.

80

The second system of music consists of three staves. The top two staves are for the right hand, and the bottom staff is for the left hand. The music continues from the first system. A circled number '80' is positioned above the fourth measure of the top staff. There are 'cresc.' markings in the right hand staves.

Herr'n.

Sie wollen hier ver-we-len und das Vergnü-ge-n theil-en, das uns wird be-rei-ten der morgende

Herr'n.

Sie wollen hier ver-we-len und das Vergnü-ge-n theil-en, das uns wird be-rei-ten der morgende

Herr'n.

Sie wollen hier ver-we-len und das Vergnü-ge-n theil-en, das uns wird be-rei-ten der morgende

gern.

So wollen wir ver-we-len und das Vergnü-ge-n theil-en, das ih-nen be-rei-tet der morgende

gern.

So wollen wir ver-we-len und das Vergnü-ge-n theil-en, das ih-nen be-rei-tet der morgende

Recit.

Herr'n, wir danken, meine Herr'n. Sie wollen hier ver-we-len und das Vergnü-ge-n theil-en, das uns wird be-rei-ten der morgende

The final system of music consists of two staves. The top staff is for the right hand, and the bottom staff is for the left hand. The music concludes with a 'cresc.' marking in the right hand.

(85)

(85)

Tag, da klar in un-sern Blicken sie le-sen das Ent-zücken, dass man sie Bei-de fesseln mag. Es führt ihr schlau erdachter

Tag, da klar in un-sern Blicken sie le-sen das Ent-zücken, dass man sie Bei-de fesseln mag. Es führt ihr schlau erdachter

Tag, auch schenkt ihr freundlich Blicken ganz deutlich auszu-drücken, dass es in ih-rer Ab-sicht lag. Es war ein schlau erdachter

Tag, da in der Mädchen Blicken wir le-sen mit Ent-zücken, dass man aus ger-ne fesseln mag. Es führt der schlau erdachte

Tag, da in der Mädchen Blicken wir le-sen mit Ent-zücken, dass man aus ger-ne fesseln mag. Es führt der schlau erdachte

Tag, auch schenkt ihr freundlich Blicken ganz deutlich auszu-drücken, dass es in ih-rer Ab-sicht lag. Es war ein schlau erdachter

pizz.

pizz.

90

90

arco pizz. arco pizz. arco

arco pizz. arco pizz. arco

arco pizz. arco pizz. arco

Pian zu ei-nem künstli-chen Roman, es führt ihr schlan-erdachter Pian zu ei-nem künstli-chen Roman, zu ei-nem künstli-chen Ro-

Pian zu ei-nem künstli-chen Roman, es führt ihr schlan-erdachter Pian zu ei-nem künstli-chen Roman, zu ei-nem künstli-chen Ro-

Pian, das sieht man ihnen deutlich an, es war ein schlan-erdachter Pian, das sieht man ihnen deutlich an, das sieht man ihnen deutlich

Pian zu ei-nem künstli-chen Roman, es führt der schlan-erdachter Pian zu ei-nem künstli-chen Roman, zu ei-nem künstli-chen Ro-

Pian zu ei-nem künstli-chen Roman, es führt der schlan-erdachter Pian zu ei-nem künstli-chen Roman, zu ei-nem künstli-chen Ro-

Pian, das sieht man ihnen deutlich an, es war ein schlan-erdachter Pian, es war ein schlan-erdachter

arco pizz. arco pizz. arco

arco pizz. arco pizz. arco

95 100

95 100

man, an ei-nem höch-li-chen Ro-man. Sie wol-len hier ver-wel-len und das Vergnü-ge-n
 man, an ei-nem höch-li-chen Ro-man. Sie wol-len hier ver-wel-len und das Vergnü-ge-n
 an, das sieht man ih-nen deut-lich an. Sie wol-len hier ver-wel-len und das Vergnü-ge-n
 man, an ei-nem höch-li-chen Ro-man. So wol-len wir ver-wel-len und das Vergnü-ge-n
 man, an ei-nem höch-li-chen Ro-man. So wol-len wir ver-wel-len und das Vergnü-ge-n
 Plan, das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich an. Sie wol-len hier ver-wel-len und das Vergnü-ge-n

105

Musical score for the first system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

105

Musical score for the second system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

Musical score for the third system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das uns wird be-rei-ten der morgende Tag, da klar in unsern Bl-ichen sie le-ten das Ent-sü-chen, dass man sie bei-de fesseln

Musical score for the fourth system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das uns wird be-rei-ten der morgende Tag, da klar in unsern Bl-ichen sie le-ten das Ent-sü-chen, dass man sie bei-de fesseln

Musical score for the fifth system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das uns wird be-rei-ten der morgende Tag, auch scheint ihr freundlich Bl-ichen ganz deutlich anzu-drücken, dass es in ih-rer Absicht

Musical score for the sixth system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das ih-nen be-rei-tet der morgen-de Tag, da in der Mädchen Bl-ichen wir le-ten mit Ent-sü-chen, dass man uns ger-ne fesseln

Musical score for the seventh system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das ih-nen be-rei-tet der morgen-de Tag, da in der Mädchen Bl-ichen wir le-ten mit Ent-sü-chen, dass man uns ger-ne fesseln

Musical score for the eighth system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

theilen, das uns wird be-rei-ten der morgen-de Tag, auch scheint ihr freundlich Bl-ichen ganz deutlich anzu-drücken, dass es in ih-rer Absicht

Musical score for the ninth system, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

Musical score for the first system, measures 110-115. It consists of seven staves with various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, measures 110-115. It consists of three staves with dynamic markings "pizz." and "arco" alternating above and below the notes.

mag. Es führt ihrschlauerdachter Plan zu ei-nem köst-lichen Ro-man, es führt ihrschlauerdachter Plan

mag. Es führt ihrschlauerdachte Plan zu ei-nem köst-li-chen Ro-man, es führt ihrschlauerdachte Plan

lag. Es war ein schlauerdachter Plan, das sieht man ih-nen deutlich an, es war ein schlauerdachter Plan,

mag. Es führt der schlauerdachte Plan zu ei-nem köst-li-chen Ro-man, es führt der schlauerdachte Plan

mag. Es führt der schlauerdachte Plan zu ei-nem köst-li-chen Ro-man, es führt der schlauerdachte Plan

lag. Es war ein schlauerdachter Plan, das sieht man ih-nen deutlich an, es war ein schlauerdachter Plan,

Musical score for the third system, measures 110-115. It consists of three staves with dynamic markings "pizz." and "arco" alternating above and below the notes.

120

The first system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, showing chords and arpeggiated figures. The middle three staves contain melodic lines, with some notes tied across measures. The bottom two staves continue the piano accompaniment with rhythmic patterns.

120

The second system continues the piano accompaniment. It features dense chordal textures and arpeggiated patterns across the piano staves, with some melodic fragments interspersed.

zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, ei-nem köst-li-chen Ro-man,
 zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, ei-nem köst-li-chen Ro-man,
 das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich an, ja, ganz deut-lich ih-nen an,
 zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, ei-nem köst-li-chen Ro-man,
 zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, ei-nem köst-li-chen Ro-man,
 es war ein schlan-ker dach-ter Plan, ja, ein schlan-ker dach-ter Plan,

The third system contains the vocal lines and piano accompaniment for the lyrics. The lyrics are written in German. The piano accompaniment includes a section marked with a 'p' (piano) dynamic.

p

125

Musical score for the first system, consisting of seven staves. The notation includes various rhythmic values and melodic lines. A circled measure number '125' is positioned above the first staff.

125

Musical score for the second system, consisting of three staves. The notation includes various rhythmic values and melodic lines. A circled measure number '125' is positioned above the first staff.

Musical score for the third system, consisting of six staves. The notation includes various rhythmic values and melodic lines. German lyrics are printed below the staves.

es führt ihr schlan erdachter Plan zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-

es führt ihr schlan erdachter Plan zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-

es war ein schlan erdachter Plan, das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich

es führt der schlan erdachter Plan zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-

es führt der schlan erdachter Plan zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-man, zu ei-nem köst-li-chen Ro-

es war ein schlan erdachter Plan, das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich an, das sieht man ih-nen deut-lich

(130) (135)

(130) (135)

man. _____
man. _____
an. _____
man. _____
man. _____
an, das sieht man ih- von deutlich an. _____

Graf (zu Adolph.) Also Sie wollen die Güte haben, unsere Oper zu unterstützen?

Adolph. Mit Vergnügen.

Graf. Zwar ist die Zeit etwas kurz, doch glaube ich, dass mit einer tüchtigen Probe —

Johann. Auch ohne Probe! Die Probe ist bei uns das Allerwenigste, denn wir lernen nur das auswendig, wonach man applandirt wird, nämlich die Arien und Duette, von Ensemblestücken ist gar keine Rede.

Graf. Was Sie mir sagen; so dürfte ich mir schmeicheln, dass auch Sie die Vorstellung verherrlichen würden?

Johann. Euer gräfliche Gnaden haben über mich zu befehlen, ich singe Alles, was vorkommt.

Graf. Sie singen, wenn ich recht gehört habe, die Bariton-Partien.

Johann. Das heisst: diese sind meine Force, ausserdem singe ich auch Tenor, Bass, Alt und Sopran-Partien.

Graf. Nicht möglich!

Johann. Ich habe einen Umfang von sieben und einer halben Octave in der Kehle; eigentlich sollten's achte werden, aber die letzte halbe hatte keinen Platz mehr.

Graf (zur Gräfin.) Der gute Künstler nimmt den Mund etwas voll.

Gräfin (zum Grafen.) Ich traue ihm nicht viel zu.

Graf. So wäre es denn wohl Zeit. — à propos, meine Herren — hier habe ich die Ehre (auf Hannchen deutend), Ihnen den Herrn Capellmeister vorzustellen. Wie wäre es, wenn Sie mittlerweile die Partien etwas einübten, da wir gesonnen sind, später eine Probe im Costüm zu halten.

Hannchen (auf Louise deutend, welche mit Adolph im Gespräch begriffen ist.) Das gnädige Fräulein giebt dem Herrn bereits einige Andeutungen.

Johann. Dürfte ich mir nicht gleichzeitig einige vom Herrn Capellmeister ausbitten?

Hannchen. Ich weiss ja noch gar nicht, welche Rolle Sie zu übernehmen willens sind?

Johann. Eine jede, die Sie mir zutheilen, wird mit Wonne übernommen, nur muss es kein unglücklicher Liebhaber sein.

Gräfin. Wie wäre es denn, wenn die Herren zuvor eine Probe ihres Talentes ablegten?

Graf. Sie haben Recht, liebste Gräfin. Da ist zum Beispiel gleich für den Tenor die schöne Arie, welche er der Prinzessin vorsingt: „Ob ich dich liebe u.s.w.“

Louise (mit Beziehung.) Die Prinzessin glaubt nämlich nicht an seine Liebe.

Adolph. O, die Arie kenne ich; sie dürfte vielleicht eine andere Composition sein, die Worte sind aber gewiss dieselben.

Graf. So lassen Sie doch hören. (Er und die Gräfin setzen sich)

Johann. Schön, nachher producire ich mich.

Nº 6. Cavatine.

Sostenuto

5

10

Clarinetti in A

Fagotti

Violino I.

Violino II.

Viola.

Adolph.

Violoncello.

Basso.

Sostenuto

5

10

piu.

[divisi] ten.

[Er begleitet sich

Ob ich dich

Pelo

piu.

15

20

15

20

und der Götter.]

lie - be, frägt du mich? Du mußt die Ster - ne fra - gen, wann beuge Seh - nucht sich be - rühlet,

25

Solo 30

dim. dim. dim.

beant' ich dir ih - ren lie - gen. Ob ich dich lie - be, frägt du mich? Du mußt die lie -

35

40

35 40

men fra - gen, die irgend ich ge - pflückt für dich in warmen Loo - se - gen.

45

50

45 50

Ob ich dich lie - be, frägt du mich? Du mußt die lie - der fra - gen, die liebend ich aus

55 60

Lied für dich in meiner Brust ge - fra - gen. Und Stern' und Blü - men und mein Lied, sie al - le,

65 70

al - le kannst du fra - gen, dass treu - e Lie - be mich durch - glüht, das mö - gen sie dir sa - gen, und Stern' und Blü - men und mein

75 80

Lied, sie al - le, al - le kannst du fra - gen, dass treu - e Lie - be sich durch - glüht, das mö - gen sie, das mö - gen sie dir sa -

(Nach dem Gesang rufen Alle Bravo.)

Graf. Ein vortrefflicher Vortrag! Singen Sie auch die sogenannten Helden-tenor-Partien?

Adolph. Allerdings! lieber aber die schmachtenden.

Johann. Was man in der Kunstsprache die „Fusanen-Prinzen“ nennt.

Graf. O. ich war in meiner Jugend auch ein tüchtiger Sänger, sowie ich denn überhaupt für die Tonkunst schwärme, namentlich für die italienische Musik.

Johann. Die ist auch eigentlich das Wahre.

Graf. Denn wenn ich die Stelle höre:  so weiss ich gleich, was kommt und brauche mir nicht erst den Kopf zu zerbrechen.

Gräfin. Wie wäre es denn nun mit dem andern Herrn?

Johann. Zu Befehl! Zwar bin ich nur gewohnt, bei doppeltem Orchester zu singen, indessen — ausnahmsweise — Herr College! er hört nicht, — Herr College!

Adolph (der wieder mit Louisa sprach) Was giebt's?

Graf. Er ist zu sehr in seine Rolle vertieft.

Johann. Wie wüß's, wenn wir das grosse Recitativ zum Besten gäben aus der neuen Oper — wie heisst sie doch gleich?

Adolph. „Der verkleidete Liebhaber!“

Johann. Ja, richtig!

Hannchen und Louise (für sich) Spitzbuben!

Johann. Also die Ouverture lassen wir weg — Klinglingling! Der Vorhang geht auf, das Theater stellt eine unglückliche Waldgegend vor mit einer Mittelthür.

Adolph. Ich bin Don Adolphez, ein spanischer Edelmann.

Johann. Ich bin sein Bedienter, der gewöhnlich Pedrillo heisst.

Nº 7. Recitativ.

Allegretto. 5

pizz.

Violino I.

pizz.

Violino II.

pizz.

Viola.

Adolph. [Er begleitet sich mit der Guitarre.]

Ja, Freund Pedrillo, ich habe sie ge-ehen, sie ist wie die Madonna unschuldvoll und schön.

Johann. Da würde ich doch.

pizz.

Violoncello.

Basso.

10

Pedril-lo, och! Da - hin ist all' mein Muth ge -
 lassen An - gesehlich ver - lie - ren und francho - ment ihr meine Liebe Ge - eia - ri - ren.

15

20

sanken!
 Gleich einem Diamant strahlt ihr Au - ge hier und
 So hat am Kn - du - ger ihr Herz als schon versunken?

25

rein, doch schreit für mich ihr Herz noch Diamant wer zu sein!
 ihr Herz ein Di - a - mant? Das wür' ja zum Er - götzen! Dann hätte

30

Pedri-lo, spotte nicht, lass uns von hinnen fliehen!
 wir im Fall der Noth was zu ver - setzen!
 Ja, das ist leicht ge-sagt, doch wo wol-len wir

35

Mir gleich, da mei-ne Lie-be stirbt im Jugend-kei-me!
 bin?
 Pa-tal, dem das Pro-ject so schnell geht aus dem Lotze! Schrumm, schrumm!

(Sie machen verschiedene Bücklinge. Graf und Gräfin applaudiren.)

Graf. Aber ist denn die Scene schon aus?

Johann. Es folgt eigentlich ein kurzes Recitativ, worin Pedrillo zu seinem Herrn folgende Worte zu sprechen hat: „Wenn man hört, wer Sie sind, wird man Sie erhören, drum lassen Sie uns jetzt aufhören, sonst möchten die, die uns zu hören, mehr hören, als sie vor der Hand hören sollen.“

Graf. Aha! Das scheint mir ein sehr interessantes Sujet zu sein.

Adolph. Allerdings! Der gute Erfolg dieser Oper hängt übrigens weniger von der Musik ab als von der Darstellung.

Johann. Auch trägt eine gute Ausstattung sehr viel zum Gelingen bei.

Graf. Ja, die Ausstattung soll überhaupt bei den Opern heut zu Tage die Hauptsache ausmachen; nun, wir werden mehr davon hören. Jetzt aber wird es Zeit sein, die Partien zu studiren. Herr Capellmeister, führen Sie die Herren in das Probezimmer. Kommen Sie, liebste Gräfin, wir wollen unsere Morgenpromenade beenden. Meine Herren, auf Wiedersehn!
(Louise, Hannchen, Adolph und Johann wollen sich entfernen.) Halt! ich bitte mir das Wiedersehen musikalisch aus.

No. 8. Recitativ]

Maestoso.

Violino I.

Violino II.

Viola.

Hanneken, Louise.

Die Gräfin.

Adolph.

Johann.

Der Graf.

Violoncello.

Basso.

Auf Wie - der - se - hen!

Auf Wie - der - se - hen!

Auf Wie - der - se - hen!

Recit. Auf Wie - der - se - hen! Bei der

Auf Wie - der - se - hen!

5

[Alle stehen, Adolph wirft ihm einen ersten Blick zu. Johann verbeugt.]

Ta. sch... woll' ich en-ger bei der Pro-be. [Scherzhaft und gutmüthig ihm Beifall zuschickend.]

Schrumm, schrumm!

(Der Graf und die Gräfin ab. Die Uebrigen wenden sich nach der andern Seite. Johann hält Hannchen zurück.)

Johann. Mein schönes Kind — ich wollte sagen, Herr Capellmeister — darf ich mir eine Frage erlauben?

Hannchen. Warum nicht?

Johann. Ist es unumgänglich nothwendig, dass auch ich eine Partie übernehmen muss? Sehen Sie, Künstler haben Eigenheiten; ein Componist will Einem schwerer in den Kopf als ein anderer, daher fürchte ich —

Hannchen. Das kommt ganz auf Sie an. Wollen Sie mir nun auch eine Frage erlauben?

Johann. Mit Vergnügen!

Hannchen (ihn parodirend.) Ist es unumgänglich nothwendig, dass wir glauben müssen, Sie wären das, wofür Sie sich ausgeben?

Johann (nach kurzer Pause.) I verflucht! Ich habe geglaubt, wir hätten unsere Faxen so natürlich gemacht. — Was hilft das Leugnen? Sie werden mich nicht verrathen, liebenswürdige Tactschlägerin; deshalb gestehe ich, dass wir das nicht sind, wofür Sie uns halten.

Hannchen. Das wäre schlimm, wenn Sie das nicht wären, wofür wir Sie halten.

Johann. Wie so?

Hannchen. Wir halten Sie nämlich für einen Baron.

Johann (verbeugt sich.) Gehorsamer Diener.

Hannchen. Nein, Sie nicht, Ihren Herrn —

Johann. Ach so!

Hannchen. Und noch dazu für den Baron Reinthal.

Johann. Aber Mädchen, kaunst du hexen?

Hannchen. Das nicht, aber — horchen!

Johann. Mithin wäre auch mein Stand entdeckt?

Hannchen (lachend.) Es scheint so.

Johann. Immerhin! Liebenswürdig bin ich mit und ohne Maske.

Hannchen. Sehr bescheiden!

Johann. Naturgabe! Und wenn es meinem Herrn gelänge, sich in diese Familie hinein zu musiciren, so würden Sie noch ganz andere Eigenschaften an mir wahrnehmen.

Hannchen. Da wär' ich doch begierig.

No. 19 Duett

Andante con moto.

Flauto I. ⑤

Flauto II.

Obol.

Fagotti.

Corn in G.

Violino I. ⑤

Violino II.

Viola.

Hannchen. *(gesprochen)*
Das will ich.

Johann.
Ich bin ein Mann, gutren und ehr-lich, noch nicht ganz blödsich, nicht ganz blödsich von Sta-tur, und da viel

Violoncello.

Basso.

⑩

Solo

Adagio

Solo

Wie-son oft ge-fähr-lich, so lernte ich sehr we-nig zur Gern blü'anchich die Welt be-tre-ten als großer Herz, als Cerv-

15

15

Her, doch hat man Gold — da-um von No-then, und sei-biges man-qui-ret mir, und sei-bi-ges man-qui-ret mir, ja, ja, denn

20

25

20

25

Ich bin ein Mädchen, arm ge-bö-ru, auch nicht ganz hässlich, nicht ganz hässlich — Ich ward als
 sei-bi-ges man-qui-ret mir. (ge-sprochen) Nicht möglich! Nein, o nein!

30

Solo
p dolce
Solo

Kind schon ausser - ho - ren, Ge - spie - lin der Comtesse' zu sein. Nie lass ich re - gen Fleiss ver - mis - sen, Bin lernbe - gie - rig von Na -

35

tari. Nun bin ich reich an vie - lem Wis - sen, doch lei - der immer Kammerer - le nur, ja, lei - der, lei - der immer Kammerer - le

(schnell) Mark

40 Più moto

40 Più moto

zur, lei - . . . - der, lei - der immer Kammerzo - fe zur.

Drum stu - dir' ich Tag und Nacht, zu et - was

45

45

Auch ich! auch ich hab' oft da - ran ge - dacht, doch wül't' bis jetzt es nie ge -
 Grossen, et - was Grossen es zu bringen.

50

50

lin-gen.

[auf seinen Kopf deutend]

Stets hab' ich mir selbst ge - sagt: „Nur Cou-ra-ge, frisch ge-

Und das Glück, es liegt ganz nah, das Ver-mö-gen ist ja da.

55

55

wagt' ist e - mi - nent! Mein Verstand -

Ihr Ta-lent ist e - mi - nent, mein Ver-stand frap-

Mein Ta-lent -

ist frap-pant! Mein Ta-lent ist e - mi - nent, Ihr Ver-stand frap-

60

60
 pant, le Ta-lent - mein Verstand - der Talent - ganz frap-pant! A-ber al-las
 pant, e-mi-nent, est frappant, e-minent, ganz frap-pant! A-ber

65

70

65
 70
 il - betrifft noch weit un - dre rüh-rende Be - schel - den-heit, un - dre rüh-rende Be -
 al - las il - betrifft noch weit un - dre rüh-rende Be - schel - den-heit, un - dre rüh-rende Be -

Vivaco.

75

Musical score for the first system, measures 75-80. It features a piano accompaniment with multiple staves and a vocal line. The tempo is marked 'Vivaco.'

Vivaco.

76

Musical score for the second system, measures 76-80. It features a piano accompaniment with multiple staves and a vocal line. The tempo is marked 'Vivaco.'

schel - den - heit!

schel - den - heit!

Obne Schertz, mitn schönen Kind, pack' ein Paar sich unten flud'!

80

Musical score for the third system, measures 80-85. It features a piano accompaniment with multiple staves and a vocal line.

80

Musical score for the fourth system, measures 80-85. It features a piano accompaniment with multiple staves and a vocal line.

Ja, Sie wären, Herr Jo-hann, in der That kein Üb-ler Mann, drum will ich mir's ü - ber - le - gen,

Ü - ber - le - gen? und was.

Musical score for the fifth system, measures 80-85. It features a piano accompaniment with multiple staves and a vocal line.

95 90

ob der Schritt auch wohl zu wa-gen? Ein Ge-nie von sol-cher Art oft ein leichtes Her-be-
 wa-gen? Ohne Za-gen, ohne Fragen. Ein Ge-nie von mei-ner Art

45 45

wahrt, oft ein leicht-tes Herz be-wahrt.
 nur eintrauen Herz be-wahrt, nur ein trou-tes Herz be-wahrt. Wie wär's, wenn wir vor-

(100) b2ⁿ (105) b2

(100) (105)

ist jetzt un - ser Glück pro - bir - ten und was Na - tur uns gab, mit Klug - heit con - oen - trirten? Das ver -

Sie meinen?

(110)

Solo

(110)

Das wir Bol - do? Wir rei - oen - weit in der Welt her - um. Wir sin - gen -

steht sich. Das er - rüth sich. Ha, be - grüß - sel und ver -

115 120

Wir rei-sen in der Welt her - um, der Einfall ist fürwahr nicht dumm, der Einfall ist fürwahr nicht
 dumm! Wir sind gleichgetim-mel-te See-len, da-rum kann es gar nicht feh-len, dass uns bald Por-tu-nus hold, spendend Eh-re uns und

Allegretto. 125 un poco rit. 130

Allegretto. 125 un poco rit. 130

dumm! Wir sind gleichgetim-mel-te See-len, da-rum kann es gar nicht feh-len, dass uns bald Por-tu-nus hold, spendend Eh-re uns und
 dumm!

135 *colla parte*

135 *colla parte*

Gold. *poco rit.*

Wir sind gleich-geschaff'ne See-len, da-rum kann es gar nicht Ab-ken, dass uns bald For-tu-na hold, spendend Eh-re uns und

[a tempo] 140

[a tempo] 140

Oh-ne nur zu U-ber-trei-ben, ist es ganz gewiss und wahr, dass wir sind und dass wir

Gold. Oh-ne nur zu U-ber-trei-ben, ist es ganz gewiss und wahr, dass wir sind und dass wir

145

blei - ben stets ein ein - er - lo - sen Paar, oh - ne mir zu ü - ber - trei - ben

blei - ben stets ein ein - er - lo - sen Paar, oh - ne mir zu ü - ber -

ppz. *[arco]*

150

Ist es ganz ge - wis - se und wahr, dass wir sind und dass wir blei - ben

blei - ben, Ist es ganz ge - wis - se und wahr, dass wir sind und dass wir

155

156

stets ein aus-er-le-son Paar,

dass wir sind

und dass wir blei-ben ein aus-er-le-son

blei-ben

stets ein aus-er-le-son Paar,

dass wir sind

und dass wir blei-ben ein aus-er-le-son

160

160

Paar,

dass wir sind

und dass wir blei-ben ein aus-er-le-son Paar, ja, wir sind

und wir blei-

Paar,

dass wir sind

und dass wir blei-ben ein aus-er-le-son Paar,

ja, wir sind und wir blei-

165 170

ben ch-ne vio-lon Ue-bar-trei - ben ein aus-er - lo - sen Paar, ein aus - er - lo - . . .
 ben ch-ne vio-lon Ue-bar-trei - ben ein aus-er - lo - sen Paar, ein aus - er - lo - . . .

175 180

. . . sen Paar.
 . . . sen Paar.

Elfte Scene. No 10. Finale.

All[eg]ro

5

Flauto I.
Flauto II.
Obol.
Clarineti in A.
Fagotti.
Corni in F.
Trombe in E.
Timpani in E.H.

All[eg]ro

5

Violino I.
Violino II.
Viola.

[Die Voriges. Dienerschaft mit Notengepölen und Instrumenten,
mehrere Personen im alldeutschen oder griechischen Costum, etwas carrykt gelehret.

Hauschen.
Louise.
Die Gräfin.
Adolph.
Johann.
Der Baron.
Der Graf.
Kopran.
Alto.
Chor.
Tenor.
Basso.

Violoncello
Basso.

Musical score for measures 10-14. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Violin (Viol.), and Piano (P.). A circled measure number '10' is placed above the Flute staff at the beginning of the first system. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

Musical score for measures 15-19. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Violin (Viol.), and Piano (P.). A circled measure number '15' is placed above the Flute staff at the beginning of the second system. The music continues with similar rhythmic complexity and slurs.

Musical score for measures 20-24, including a vocal line and piano accompaniment. A circled measure number '15' is placed above the Violin staff at the beginning of the system. The vocal line is labeled 'Chor.' and includes the following lyrics: "Dass man un-sern Ei-fer be-
stel-len wir uns plüchtlich ein,
denn wir hof-fen, die-se". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Musical score for measures 20-24. The score includes staves for Flute (Fl.), Clarinet (Cor.), Violin (Viol.), Viola (Viola), and Chorus (Chor.). The Chorus part includes the lyrics: "Pro - be wer - de nur die lets - te sein, Ja, wir hof - fen, die - es Pro - be wer - de man die lets - te".

Musical score for measures 25-29. The score includes staves for Flute (Fl.), Clarinet (Cor.), Violin (Viol.), Viola (Viola), and Chorus (Chor.). The Chorus part includes the lyrics: "sein, Ja, wir hof - fen, die - es Pro - be wer - de nur die lets - te sein, wer - de".

30

35

Musical score for the first system, measures 30-35. It consists of eight staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a single system across eight staves.

30

35

Musical score for the second system, measures 30-35. It consists of three staves of music. The notation includes dynamic markings such as *f* (forte) and *p* (piano). The music is written in a single system across three staves.

nun die lets-te sein, wer-de nun die lets-te sein, die-se Pro-be, die-se Pro-be wer-de nun die lets-te

Vocal line musical score for the second system, measures 30-35. It shows the melody and lyrics for the vocal part. The lyrics are: "nun die lets-te sein, wer-de nun die lets-te sein, die-se Pro-be, die-se Pro-be wer-de nun die lets-te".

Musical score for the third system, measures 30-35. It consists of two staves of music. The notation includes dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across two staves.

molto lig. [sic] (40)

[Soli]

[Soli]

Soli

molto lig. [sic] (40)

Hanneken [zu Louise]

Louise. Ha-ben Sie sich nicht ver-ru-then?

Johann. Stand hat mich ich, mit wie Sie. (zu Adolph)

Wir sind außer hier be-

Chor. sein.

Ob.

45

Fag.

Cor. Solo

Viol.

Adolph.

Johann. O Jo-hanna, den-ke dir, Braut ist die-ser En-gel

ra-then... uns-re Na-men man schon wiss.

Ob.

50

Fag.

Cor. ten.

Viol.

Adolph.

Johann. hier, den-ke dir, Braut mit die-ser En-gel hier! Sie hat selbst es mir ge-

Wirklich schon in sü-ssen Ban-den?

55

Ob.
Fag.
Cor.
Timp.
Solo

Viol.

Häuschen.

Louise.
Adolph.
Johann.

stän - den. Was weiss ich!
Und die An - dre!
Auch am En - de schon ver - seh'n!

Hai mir arheit, es nich - ten
Hai mir arheit, es nich - ten

60

Viol.

Fag.
Cor.
Timp.

dim.
dim.
dim.

Hai - do vor Ver - zwif - lung gleich vor - geh'n!
Hai - do vor Ver - zwif - lung, gleich vor - geh'n!
Hai - do nich - te man doch wahr - lich vor Ver - zwif - lung gleich vor - geh'n, Hai - do nich - ten vor Ver - zwif - lung wir ver -
Hai - do nich - te man doch wahr - lich vor Ver - zwif - lung gleich vor - geh'n, Hai - do nich - ten vor Ver - zwif - lung wir ver -

65

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. Below it are two piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady rhythmic accompaniment with chords and moving lines.

65

The second system of the musical score consists of seven staves, similar in layout to the first system. It continues the vocal and piano parts from the previous system, maintaining the same musical structure and instrumentation.

geh'n! [Haarhen schmeichelt während des Chors Louise mit einem Barett oder: Diadem... nach der Wahl des Costüms.]

geh'n!

geh'n! [Desgleichen werden die Herren durch einen Diener mit Helm und Schwert bekleidet.]

geh'n!

The third system of the musical score consists of seven staves. The vocal line includes lyrics in German. The piano accompaniment continues with its characteristic rhythmic pattern. The lyrics are: "Dass man un-sern Ei-fer lo-be, stel-len wir uns pflänktlich ein, denn wir hof-fen, die-se".

Musical score for measures 70-74. The score includes parts for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Horn (Cor.), Violin (Vcl.), Viola (Vcl.), and Chorus (Chor.). The lyrics for the Chorus are: "Pro - be wer - de nun die litz - te sein, Ja, wir hof - fen, die - se Pro - be wer - de nun die litz - te". A circled measure number "70" is present at the top of the first system.

Musical score for measures 75-79. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Violin (Vcl.), Viola (Vcl.), and Chorus (Chor.). The lyrics for the Chorus are: "sein, Ja, wir hof - fen die - se Pro - be wer - de nun die litz - te sein, wer - de". A circled measure number "75" is present at the top of the first system. The word "dim." (diminuendo) is written above the Flute and Viola staves.

(90)

(90)

Chor. nun die litz-te sein, wer-de nun die litz-te sein, die-se Pro-be, die-se Pro-be wer-de nun die litz-te

95 100 *colla parte*

in C.
in F.
in C.
in C.G.

95 100 *colla parte*

Hannchen. [Sie tritt an das Pult und gibt das Zeichen zum Anfang.]
[Der Graf und die Gräfin treten auf, grüßen und setzen sich]

Es naht der Graf, be - gin - nen wir! auf die für sie bereit gehaltenen Stühle.)

Adolph. Wir wer - den uns bla - mi - ren hier, wir wer - den uns bla - mi - ren

Johann. Wir wer - den uns bla - mi - ren hier, wir wer - den uns bla - mi - ren

Chor. sein.

Allegro non troppo.

105

The first system of the musical score consists of eight staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle four staves are for a string quartet. The tempo is marked 'Allegro non troppo.' and the measure number '105' is circled above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'ff'.

Allegro non troppo.

105

The second system of the musical score consists of three staves. The top two staves are for the right hand, and the bottom one is for the left hand. The tempo is marked 'Allegro non troppo.' and the measure number '105' is circled above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'ff'.

Adolph.

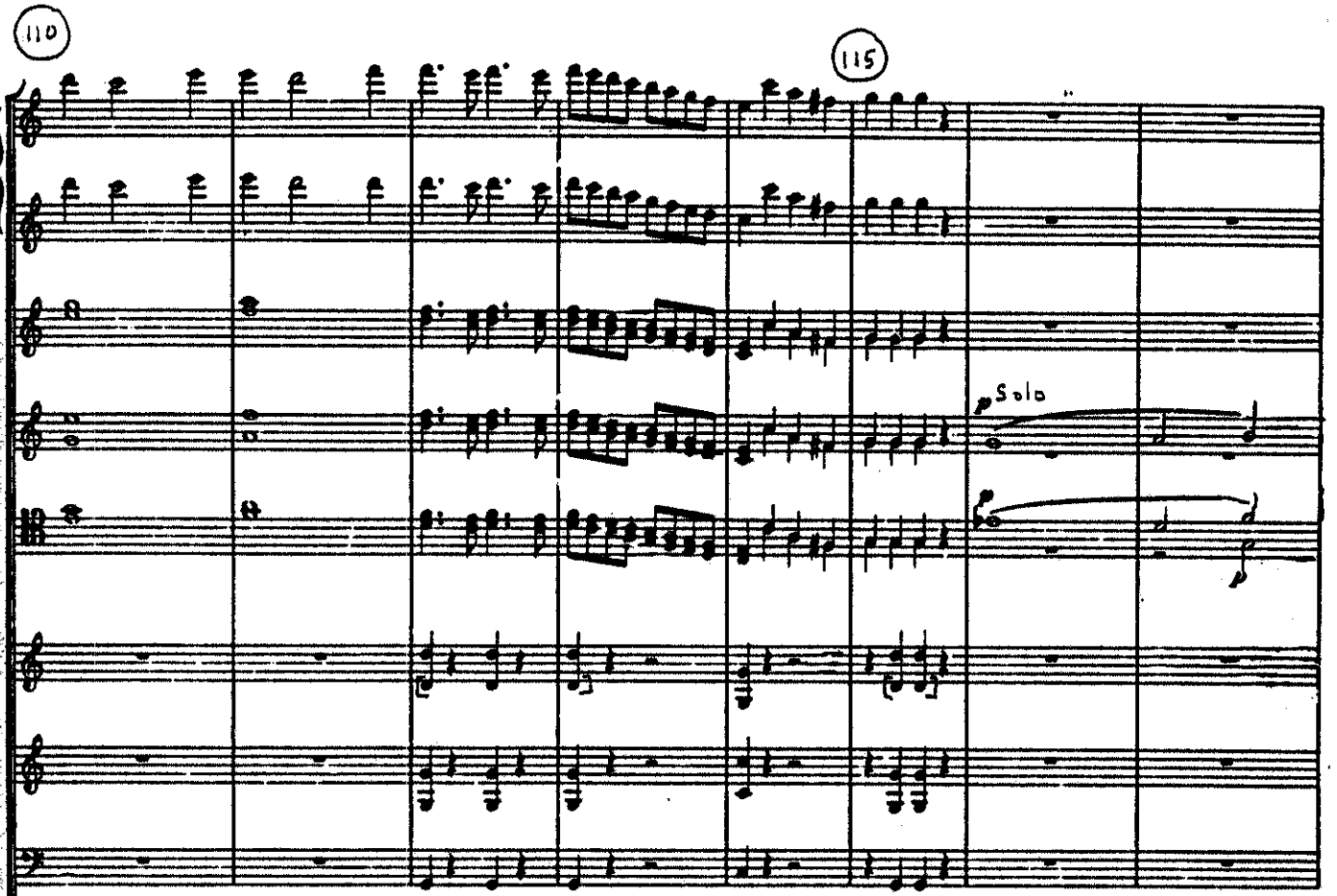
hier.

Johann.

hier.

The third system of the musical score consists of two staves. The top one is for the right hand, and the bottom one is for the left hand. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like 'f' and 'ff'.

110 115



This system contains seven staves of music. The first two staves are treble clef, the third is alto clef, and the last four are bass clef. A circled measure number '110' is at the start, and '115' is in the fifth measure. A 'Solo' marking is above the third staff in the sixth measure.

110 115



This system contains seven staves of music. The first two staves are treble clef, the third is alto clef, and the last four are bass clef. A circled measure number '110' is at the start, and '115' is in the fifth measure.

Zwölfte Scene.

(120) Mosso

The first system of the musical score consists of eight staves. The top four staves are for vocal parts, and the bottom four are for piano accompaniment. The music begins with a circled number '120' and the tempo marking 'Mosso'. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'cresc.' (crescendo) is written above several staves, and the dynamic 'f' (forte) is used throughout. The piano part features a prominent bass line with some melodic movement.

(120) Mosso

The second system continues the musical score with eight staves. It maintains the same instrumental and vocal parts as the first system. The tempo 'Mosso' and the circled number '120' are repeated at the beginning of the system. The notation continues with various rhythmic values and dynamic markings, including 'cresc.' and 'f'.

Baron v. Reinthal der Ältere (tritt plötzlich auf).

Griiss dich Gott, al-ter

Der Graf (ihm entgegenretend)

Wem seh ich? Ba-ron Reinthal:

The third system of the musical score features vocal lines and piano accompaniment. The vocal parts have lyrics written below them. The piano accompaniment continues with its characteristic bass line. Dynamic markings such as 'pizz.' (pizzicato) and 'f' are present. The system concludes with the vocal line for Baron Reinthal.

125

Musical score for the first system, featuring piano and violin parts. The piano part includes a 'Solo' marking. The violin part also includes a 'Solo' marking. The score is in C major, as indicated by the 'In C.' marking.

125

Musical score for the second system, featuring piano and violin parts. The piano part includes a 'Solo' marking. The violin part also includes a 'Solo' marking.

Hannchen.

Louise.

Sein On-kel! Ha, schö - ne Ue - ber-raschung!

Sein On-kel! Ha, schö - ne Ue - ber-raschung!

Adolph.

Mein On-kel, mein On-kel! Ha, schö - ne Ue - ber-raschung!

Johann.

Sein On-kel! Ha, schö - ne Ue - ber-raschung!

Der Baron.

Freund!

Ich stö - re, wie es scheint?

Musical score for the third system, featuring piano and violin parts. The piano part includes 'arco' markings. The violin part also includes 'arco' markings.

130

Fl. *cresc.*

Ob.

Fag. *cresc.*

Cor. *cresc.*

Viol. *cresc.*

Adolph. *cresc.*

Johann. *[zu Adolph]* Hur-tig ei - ne List er -

Der Baron. Hur-tig ei - ne List er - son-nen, frisch ge-wagt, ist halb ge - wou-ven, hur-tig ei - ne List er -

Ich siß-re, wie es scheint?

pizz. *cresc.*

135

Fl. *cresc.*

Ob.

Fag.

Cor.

Viol. *cresc.*

Adolph.

Joh. *[zum Grafen]* Hur-tig ei - ne List er - son-nen, frisch ge-wagt, ist halb ge - wou-ven!

pizz. Dürfen wir die Bit - te wa-gen, ob die Pro - be hier be -

140

Fl.

Ob.

Fag.

Cor.

Viol.

Johann

giant. aus der O-per von vor-bin Si ne See-ne vor-su-tragen? Es ist nämlich der M.

arco

arco

145

145

Johann.

meint, wo ein On-kel sei-nen Nef-fen, den er an-ders-wo ver-ma-thet, plützlich fin-det und er-kennt.

Der Graf.

Ach, die See-ne muss er-

150

Musical score for strings and piano. The top three staves are for Violin I, Violin II, and Viola. The bottom two staves are for Piano. The score includes various musical notations such as notes, rests, and dynamic markings like *pizz.* and *arco*.

150

Johann.

Der Graf.

Al-vo dür-fen wir es wa-gen? [setzt sich nieder.]

grei-fend, muss un-end-lich rüh-rend sein.

Ei, es sei! uns mehr er-freud.

All[gr]o

155

Musical score for piano and strings. The top two staves are for Piano. The bottom three staves are for Violin I, Violin II, and Viola. The score includes various musical notations such as notes, rests, and dynamic markings like *All[gr]o*, *arco*, and *pizz.*

All[gr]o

Adolph (wirft sich selbstem Oufel an Füßen).

Thes-rer Oufel!

Ver-|-neih-|-ung! [er bis dahin mit den Damen sprach, wendet sich erstarrt um.]

Der Baron.

Was, Schlingel? wo kommt du her, wo kommt du her, wo kommt du her?

Der Graf.

[zur Gräfin]

Nun will der

[arco]

[arco]

Musical score for strings. The top two staves are for Violin I and Violin II. The bottom two staves are for Viola and Violoncello. The score includes various musical notations such as notes, rests, and dynamic markings like *[arco]*.

160 165

Fl.
Ob.
Fag.
Cor.

Viol.

D. Graf.

auch mit - sin - gen, nun will der auch mit - sin - gen und hat doch kei-ne Stimme mehr, und hat doch kei-ne Stimme

170

Fl.
Ob.
Fag.
Cor.

Viol.

Adolph.

Johann.

Der Baron.

Der Graf. Ach, Bar- sche, da steht sie, die dir zur Braut be-stimmt.

mehr.

Wie die - se?

Ha, ich wet - te, dass die zur Frau er

175

180

Fl.
Ob.
Fag.
Clar.

175

180

Viol.

Hannchen.

[erstaunt]

Sein Nef-fe! Sein Nef-fe!

Louise.

[erstaunt]

Sein Nef-fe! Sein Nef-fe!

Die Gräfin.

[erstaunt]

Sein Nef-fe! Sein Nef-fe!

Adolph.

Johann.

Ver-zeh-ung, Herr

nimmt!

Der Baron [am Grafen]

Sieh', Bru - der, dies mein Nef-fe, den ich durch Zu-fall traf.

Der Graf.

[erstaunt]

[Der Baron führt

Dein Nef-fe? Dein Nef-fe?

185 190

Fl.

Ob.

Fag.

Cor. in E.

175 190

Viol.

Hörnchen.

Adolph.

Graf, Ver-zeih- -ung, Ver-zeih- -ung:
Adolph zum Grafen und setzt ihm und Louise die Sache auseinander.]

Es scheint, aus die- ser Pro- be hier wird plötzlich ein Ver-

195 200

Fl.

Ob.

Cl. in A.

Fag.

195 200

Viol.

Hörnchen.

Johann.

In- -bungs- fest.

Kön-ten Sie verkünden mir, was sich für mich drans folgen lässt, was sich für mich drans

pizz. cresc. (200)

205

210

205

210

Fl.

Ob.

Clar. in E.

Viol.

Hannchen. [Sie reicht Johann die Hand.] [Sie hält ihm den Mund zu.]

Johann. Sie mei-nen? Dann wir Bei-de? [freundl. und laut] [Er küsst ihre Hand u. flüstert leise.]

fol - gern lässt? Das ver-steht sich. Das er-räth sich. Wir sind ein ans - er - le - sen Paar.

215

Recit. Maestoso. Recit. a tempo Recit.

Viol.

Hannchen. Ja!

Louise. Ja!

Die Gräfin. Ja!

Adolph. [Alle leise und zärtlich.] Ja!

Johann. Ja!

Der Baron. Ja!

[Der Graf hat sich mit Allen verständigt und die jungen Leute vereinigt.] Ja!

D. Graf. So hat der Zu-fall hier sein Spiel ge-trieben? Hier heisst es, wie bei Caesar: Kommen, sehen und lie-ben! So wollen wir die

220

225

a tempo

Recit.

All[egr]o

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe in E.

Timp. K.H.

220

225

a tempo

Recit.

All[egr]o

Viol.

Hänchen.

Louise. Nein! Ach ja, ach ja, ach ja!

Die Gräfin. Nein! Ach ja, ach ja, ach ja!

Adolph. *[Alle unruhig]* Nein! *[Alle freundlich und laut]* Ach ja, ach ja, ach ja!

Johann. Nein! Ach ja, ach ja, ach ja! *[Die Dienerschaft legt stillig die Instrumente, Notizen u. s. w. bei Seite.]*

Der Baron. Nein! Ach ja, ach ja, ach ja!

Der Graf. Nein! Ach ja, ach ja, ach ja!

Pro-be nun voll-en-den! O-der uns lie-ber gleich zur Ta-fel wen-den?

Ach ja, ach ja, ach ja!

Vivace assai.

230

Vivace assai.

230

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht uns heu - te eng ver - bun - den, uns heu - te eng ver - bun - den, da - rum ge -

Es hat der Zu - - fall's Macht sie Al - le eng ver - bun - den, sie Al - le eng ver - bun - den, da - rum ge -

240

240

245

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit al- -lein soll die-er

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit al- -lein soll die-er

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit al- -lein soll die-er

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit al- -lein soll die-er

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit soll

Stun - - - den, der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit soll

Der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit al- -lein soll die-er

Der Lust und Hei-ter-keit al- -lein, der Lust und Hei-ter-keit soll

cresc.
p cresc.
f

cresc.
cresc.
cresc.
f

Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 die-ser fro-her Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 die-ser fro-her Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 Tag, die-ser Tag ge - wid - met sein, soll die-ser Tag ge - wid - met sein, soll die-ser
 die-ser fro-he Tag ge - wid - met sein,

p cresc.
p cresc.

255

The first system of music consists of seven staves. The top staff is the right-hand piano part, featuring a complex texture of chords and moving lines. The lower staves represent the left-hand piano part, with a more rhythmic and harmonic accompaniment. The music is in a major key and 4/4 time.

255

The second system of music continues the piano accompaniment with similar complex textures and harmonic structures as the first system.

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!

The vocal staves in this system contain the lyrics: "Tag ge - wid - - met sein, soll die-ser Tag ge - -wid - - - met sein!". There are ten vocal staves, each with its own melodic line corresponding to the lyrics. The piano accompaniment continues below the vocal staves.

The final system of music shows the piano accompaniment concluding the piece with sustained chords and melodic fragments.



Musical score system 1, featuring multiple staves with complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.



Musical score system 2, continuing the complex rhythmic and melodic patterns from the first system.



Musical score system 3, showing a transition to a more rhythmic and less melodic section.



Musical score system 4, continuing the rhythmic section.



Musical score system 5, continuing the rhythmic section.



Musical score system 6, continuing the rhythmic section.




Musical score system 7, continuing the rhythmic section.




Musical score system 8, continuing the rhythmic section.



Musical score system 9, continuing the rhythmic section.



Musical score system 10, continuing the rhythmic section.



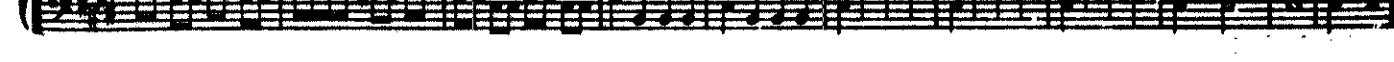
Musical score system 11, continuing the rhythmic section.



Musical score system 12, continuing the rhythmic section.



Musical score system 13, continuing the rhythmic section.



Musical score system 14, continuing the rhythmic section.

[Der Vorhang fällt.]

APPENDIX A
CRITICAL NOTES

Variants are noted where this edition differs significantly from one or more of the sources. Obvious trivial errors have been corrected without notice.

To interpret the column "Sign," count from the beginning of the measure including all notes, rests, and added accidentals; excluding clefs, key signatures, time signatures, dots, slurs, ties, staccato marks, and dynamic indications. Voice 1, 2, etc. refer to the respective voice parts counting downward.

The sources consulted are indicated in the Notes by the following symbols:





P Paris, Bibliothèque Nationale, D. 7117 R. 17962. Autograph of the full score.

R Riga: Wilhelm Ferdinand Häcker, 1852. The text of the musical numbers.

L Leipzig: Breitkopf und Härtel, n.d. The full text.

V Vienna: Universal Edition, [1899]. The piano/vocal score, with full text, ed. Richard Kleinmichel.

Ouvertüre

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Vln I	---	P: p
1	Vln II	---	P: p
1	Vla	---	P: p
1	Vc	---	P: p
32	Fl II	---	P: no slur
32	Cl I-II	---	P: no slur
42	Vln I	---	P: no divisi
140	Vln I	---	P: no divisi
148	Vln I	---	P: no divisi
148	Vln I	---	P: no p
148	Vln II	---	P: no p
148	Vla	---	P: no p
148	Vc	---	P: no p
163	Vln I	4	P: quarter
163	Vln I	6	P: quarter
163	Vln II	3	P: quarter
163	Vln II	5	P: quarter
163	Vla	3	P: quarter
163	Vla	5	P: quarter
163	Vc	3	P: quarter
163	Vc	5	P: quarter
165	Vln I	3	P: quarter
165	Vln I	5	P: quarter
165	Vln II	3	P: quarter
165	Vln II	5	P: quarter
165	Vla	3	P: quarter
165	Vla	5	P: quarter
165	Vc	3	P: quarter
165	Vc	5	P: quarter
167	Vln I	3	P: quarter
167	Vln I	5	P: quarter
167	Vln II	4	P: quarter
167	Vln II	6	P: quarter
167	Vla	4	P: quarter
167	Vla	6	P: quarter
167	Vc	3	P: quarter
167	Vc	5	P: quarter
175	---	---	P: no mosso
179	Cl I	---	P: no p
180	Cl I	---	P: no 
181	Cl I	---	P: no 
187	Cl I	---	P: no p
188	Cl I	---	P: no 
189	Cl I	---	P: no 

1. Introduction

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
16	Vln II	---	P: no slurs
17	Vln II	---	P: no slurs
17	Vla	---	P: no slur
18	Vln II	---	P: no slur
18	Vla	---	P: no slur
38-42	Chorus	---	R: text as below L: text as below V: text as below

Schön ist dieser Kunst, allein
Uns bringt sie zu wenig ein.

52	Vln I	2	P: e'
52	Vln II	1	P: e'
68	All	---	P: no cresc.
87	Cl I-II	---	P: no soli
97	Voice 1	---	R: text as below L: text as below V: text as below

Nun tüchtig mit den Pauken d'rein,

98	Fl II	---	P: no Fl. II
102	Vla	---	P: no divisi
113	Chorus	---	P: no p
113	Cb	---	P: no pizz.
115	Chorus	---	L: text as below V: text as below















Hat uns umgewandelt ganz,

117	Vln II	---	P: no arco
117	Vla	---	P: no arco
117	Vc	---	P: no arco
117	Cb	---	P: no arco
118	Chorus	---	P: no f

2. Duett

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: tenor clef
1	Vc	---	P: no pizz.
2	Vc	---	P: no arco
10	Vc	---	P: no arco
14	Hn I-II	---	P: no sf
18	Vln I	---	P: no arco
18	Vln II	---	P: no arco
18	Vla	---	P: no arco
39	Voice 2	---	P: text as below

soll er sein Herz der Lieb' ergeben,

41	Ob I-II	---	P: no 
41	Bsn I-II	---	P: no 
41	Hn I-II	---	P: no 
41	Vln I	---	P: no 
41	Vln II	---	P: no 
41	Vla	---	P: no 
41	Vc	---	P: no 
41	Cb	---	P: no mf
67	Ob I-II	---	P: no 
67	Bsn I-II	---	P: no 
67	Hn I-II	---	P: no 
67	Vln I	---	P: no 
67	Vln II	---	P: no 
67	Vla	---	P: no 
67	Vc	---	P: no 
67	Cb	---	P: no mf
71	All	---	P: no cresc.

3. Arie

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
3	Fl I	---	P: no slur, staccato
3	Fl II	---	P: no slur, staccato
3	Vln I	---	P: no slur, staccato
29	All	---	P: no a tempo
39	Fl I	---	P: no slur, staccato
39	Fl II	---	P: no slur, staccato
39	Vln I	---	P: no slur, staccato
41	Vln II	---	P: no arco
41	Vla	---	P: no arco
41	Cb	---	P: no arco
52	Ob I	---	P: no solo

52	Hn I	---	P: no solo
57	Vc	---	P: no pizz.
101	Vln I	---	P: no arco
101	Vln II	---	P: no arco
101	Vla	---	P: no arco
101	Vc	---	P: no arco

4. Recitativ

No critical notes

5. Sextett

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
1	Voice 2	---	P: soprano clef
1	Voice 3	---	P: mezzo-soprano clef
1	Voice 4	---	P: tenor clef
31	Bsn I	---	P: no solo
32	Cb	---	P: no pizz.
35	Vc	---	P: no arco
35	Cb	---	P: no arco

6. Cavatine

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: tenor clef
9	Vla	---	P: no divisi
57	Cb	---	P: no arco
97	Bsn I	1	P: f-sharp
97	Bsn II	1	P: B
98	Bsn I	1	P: f-sharp
98	Bsn II	1	P: B
99	Bsn I	1	P: f-sharp
99	Bsn II	1	P: B

7. Recitativ

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: tenor clef

8. Recitativ

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
1	Voice 2	---	P: soprano clef
1	Voice 3	---	P: mezzo-soprano clef
1	Voice 4	---	P: tenor clef

9. Duett

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
89	Vln II	---	P: no slur
89	Vla	---	P: no slur
91	Vln II	---	P: no slur
91	Vla	---	P: no slur
139	All	---	P: no a tempo
139	Vln I	---	P: no slur
139	Vln II	---	P: no slur
139	Vc	---	P: no slur
139	Cb	---	P: no slur
148	Cb	---	P: no arco

10. Finale

<u>Measure</u>	<u>Part</u>	<u>Sign</u>	
1	Voice 1	---	P: soprano clef
1	Voice 2	---	P: soprano clef
1	Voice 3	---	P: mezzo-soprano clef
1	Voice 4	---	P: tenor clef
20	Hn II	1	P: a'
38	Fl I	---	P: no soli
38	Fl II	---	P: no soli
60	Vln I	---	P: no f
60	Vln II	---	P: no f
60	Vla	---	P: no f
60	Vc	---	P: no f
60	Cb	---	P: no f
61	Fl I	---	P: no f
61	Cl I	---	P: no f
112	Hn II	1	P: no d'
112	Hn II	3	P: no d'
113	Hn II	1	P: no d'
115	Hn II	2-3	P: no d'
140	Vln I	---	P: no p

141 Voice 1 --- R: text as below

noch'ne Scene vorzutragen?

149 Voice 2 --- R: text as below

Ei, es wird uns sehr erfreu'n.

152 Vc --- P: no arco
152 Cb --- P: no arco
241-244 All vocal --- P: text as follows

durch Lust und Heiterkeit allein,

APPENDIX B
THE FULL TEXT IN ENGLISH TRANSLATION

The Opera Rehearsal
Comic Opera in One Act

Freely adapted from Jünger

The setting is in a salon with a view of the garden.
[The year is 1794]

Scene 1. Male and female servants form an orchestra. They all have instruments in their hands and music stands before them. HANNCHEN is standing in the middle and conducting.

NO. 1. INTRODUCTION

HANNCHEN

Attack this bar strongly!
This spot should be very smooth!

(She taps on her stand.)

Stop! Before the piece is over,
Let's rest a moment.

THE WIND-PLAYERS

That's a must, because
We don't have enough breath.

THE STRING-PLAYERS

And our bows are falling out of our hands
From exhaustion.

CHORUS

This art is very beautiful,
But it doesn't earn us enough money.

HANNCHEN

Ungrateful! But the gifts
Lavished upon you by our master--
Do you mind getting them?
This festival--

CHORUS (surprised)
What? A festival?

HANNCHEN
--For which he asks you to prepare
Tomorrow evening in rare splendor.

CHORUS
What? A festival tomorrow evening
In rare splendor!

HANNCHEN
Wine and feasting, song and dance!

CHORUS
Wine and feasting, song and dance?
Wine and feasting, song and dance!

(They all hurry again to their instruments.)

Let's not lose any time,
Let's quickly play further!

(They take their places again and begin the piece
anew.)

HANNCHEN (conducting and signaling)
One, two, three, four!
Keep the beat with me at all times!
The clarinets soft and tender;
Basses, don't hold back.
Now the flute, piccolo, bassoon,
Now the oboe, now lots of timpani.
It must be spectacular.
Bravissimo!

Scene 2. Enter **MARTIN**.

MARTIN
Our gracious master will soon be taking his stroll.

HANNCHEN (to the **CHORUS**)
You are dismissed. But you have dress rehearsal in one
hour.

CHORUS (exiting with instruments and stands)
This festival of rare splendor
Has transformed us completely.

Scene 3. HANNCHEN. MARTIN.

HANNCHEN

Now, Martin, first, how is the tenor? Can he sing tomorrow?

MARTIN

I have no idea. Yesterday he caught cold again at the harvest and can't speak a word out loud.

HANNCHEN

Oh, no! Things aren't looking good for our opera! Now also, have you taken care of the task I gave you?

MARTIN

Absolutely.

HANNCHEN

And what did you find out?

MARTIN

The servant is a dapper fellow and has money in his pocket!

HANNCHEN

Who wants to know about the servant! The master--what does he look like up close?

MARTIN

The master? He doesn't look like anything up close.

HANNCHEN

Not like anything?

MARTIN

What I mean is: I haven't seen him up close. But the servant is a splendid fellow.

HANNCHEN

Weren't you able to find out his name?

MARTIN

Sure! His name is Mosje Johann.

HANNCHEN (angrily)

You idiot! Who's asking anything about the servant!

MARTIN

Oh, you want to know the name of the master. That I don't know.

HANNCHEN

What a wise decision I made! Several days ago there appeared in our park a pair of wandering knights. Their appearance was not exactly uninteresting; one becomes quite curious...one attempts to make inquiries and sends, for this reason--(indicating **MARTIN**). But didn't I tell you to ask that strange servant a few questions?

MARTIN

And I did. But the guy was as clever as I was and tried to find out my master's name. When I caught on, I made up something, then he made up something, and we had a sort of lying competition.

HANNCHEN (with displeasure)

So the money I gave you, you threw it away?

MARTIN

Excuse me, please, but I still have the money. The wine we drank was paid for by Mosje Johann. So I paid for my information exactly what it was worth, namely--

HANNCHEN (interrupting)

Nothing!

MARTIN

Right, nothing! So next time, when you want to hire a spy, I'm your man. (As he exits.) The servant is a terrific guy! A really wonderful guy! He has money in his pocket!

Scene 4. **HANNCHEN** alone.

HANNCHEN

So, the servant has money! Then at least we know the master isn't poor. I'll send a little note to my mistress, and--(looking offstage) but if I see correctly, our wayward knights are now coming into the garden. Come closer, dear little birds, and maybe when you sing, I'll figure out who you are. Because your feathers are nothing special. (She hides herself.)

Scene 5. BARON ADOLPH VON REINTHAL and JOHANN in
traveling clothes.

NO. 2. DUET

ADOLPH

Come, follow me!

JOHANN

What are we doing here?

ADOLPH

You'll find out.

JOHANN

I'm afraid.

ADOLPH

Why on earth?

JOHANN

Yes, truly!

ADOLPH

Why?

JOHANN

Because we're not safe here,
And soon we will be discovered.

ADOLPH

You fool! Who could possibly know
Baron von Reinthal?

JOHANN

Especially since you yourself
Never say it.

ADOLPH

Ah, how funny!

JOHANN

Not to me!

ADOLPH

Oh, to live in sweet freedom,
I have run from who I am.
If my heart ever surrenders to love
It will happen on its own.

JOHANN

In order to live in freedom,
He has run from who he is.
If his heart ever surrenders to love
It will happen on its own.

Exactly how long will we
Carry on with this life?

ADOLPH

How long? I know exactly
That I should give no answer
But this: as long as it lasts.

JOHANN

Thank you very much!
Now I understand!

ADOLPH

Oh beautiful fate, to wander
Light-foot cross-country!

JOHANN (sighing)

Oh beautiful fate, in this heat,
To trot along behind!

ADOLPH

Such a life, how delightful!

JOHANN

I think it's quite horrible!

ADOLPH

Oh, to live in sweet freedom, etc.

JOHANN

Seriously, gracious master, his grace you uncle will
not take your hasty exit so graciously.

ADOLPH

That's his fault. Why did he, on a whim, want to marry
me off against my will?

JOHANN

I would have at least asked who my bride-to-be was!

ADOLPH

And what if I had? Do you think he would have told me?
And what do you suppose it would have been? A marriage
of convenience, nothing more, and I most graciously

decline, thank you very much. But tell me, what in particular have you learned about the lord of the castle?

JOHANN

Well, the count and countess are rather old. The young girl you saw yesterday is their only daughter and will one day be enormously rich.

ADOLPH

Bravo! The parents old, the daughter pretty and rich. That'll do!

JOHANN

The jolly old man is a true music nut. He speaks to his servants only in recitative, is very talented, and has organized an entire orchestra; and the strangest thing is: the chambermaid--who, by the way, is very beautiful--directs the group and is a conductor extraordinaire. Right now, they are getting ready to perform an opera, and they're rehearsing constantly for it. Didn't you hear the racket this morning? It didn't sound all that bad!

ADOLPH

Listen, Johann, I have a great idea!

JOHANN

Out with it!

ADOLPH

What if we passed ourselves off for a couple of wandering singers and asked for guest rôles?

JOHANN

That wouldn't be too bad!

ADOLPH

You know that I don't exactly have a bad singing voice.

JOHANN

Splendid, as I'm the first to admit.

ADOLPH

Now, when it concerns your singing--

JOHANN

Oho! Wasn't I in the chorus at the grand opera? Don't I know all the moves? As I see it, you have nothing to worry about. I'll wiggle my hands and arms like a

jumping jack, and I'll roar so loudly that I'll shatter every bit of glass in the theater.

ADOLPH

So let's not lose any time. The Jewish junk dealer in our inn will outfit us. Fortunately, I have my guitar with me. I will be dressed so strangely, with my instrument in hand, that I will look like...uh, what's his name..., you know, from the opera--

JOHANN

Right! And I will look like his best friend. Let's get to work quickly. With our talents, we should develop quite a reputation!

(They exit.)

Scene 6. HANNCHEN alone.

HANNCHEN

Now tell me, have you ever seen a better situation? Baron Reinthal is the one my mistress is supposed to marry! How happy she will be when she finds out, because she's already begun to get worked up as it is. Isn't it terrific? This Baron wants to get away from his bride and runs straight into her arms! As I always say, destiny rules the world.

No. 3. ARIA

Destiny is truly a strange thing;
How we offer many ardent desires to our fate,
And scarcely has a bloom of hope begun to form for
us
Before something happens of which we never
dreamed.

That puzzles people everywhere:
Who would ever have thought it?
But later it becomes clear
That all was for the best.

Therefore, I--more enlightened than others
Believe that destiny rules the world.

Here a boy swears earnestly and sincerely:
"If I choose a girl,
She must be glowing with the fire of youth
And bedecked with the ornament of innocence!"

And he'll keep his vow, I'll bet!
 Who was the object of his choice?
 An ugly old coquette
 With money, but with wrinkles without number.

There swears a man, "Whoever I wed
 Must fly precisely at my command!
 In advance, I prophesy to her;
 If she doesn't obey, I'll beat her to death!"

He wouldn't dare to break his vow!
 But we see later that he is happy
 To carry his wife's market basket
 And cook porridge and rock the children.

Destiny is truly a strange thing, etc.

Further, I thought that an old man--
 Really old and respected--
 Wouldn't be too bad to have as a husband,
 Naturally with a lot of money!

It suddenly occurred to me, however,
 That wouldn't be so good;
 It could certainly happen that I find
 A young rich man!

But my mind is set on something completely
 different--
 And destiny didn't do it--
 I'll give my heart to the man
 Who is true, and brave, and good.

Yes, truly, and if he had
 No trace of riches,
 I would take him, word of honor!
 Yes, just because it is my decision.¹

Scene 7. HANNCHEN. LOUISE.

 LOUISE (music in her hand)
 It's a good thing I ran into you, Hannchen. I've been
 torturing myself the entire morning, and I can't get
 this dumb melody learned.

¹The word "Bestimmung" used in this aria can mean both
 "destiny" and "decision."

HANNCHEN

We will attend to that in a moment. Our knights were here.

LOUISE (quickly)

Did you talk to them?

HANNCHEN

No, but I heard them talking! I took it upon myself to do a little innocent eavesdropping.

LOUISE

Now quickly, what did you hear?

HANNCHEN

All sorts of things. One of them said, for example--

LOUISE

Which one?

HANNCHEN

Why, the lucky one that you like so much.

LOUISE

What did he say?

HANNCHEN

Lots of different things. Like, he buys his clothes from a Jewish junk dealer--

LOUISE

Oh, go on! That is not true.

HANNCHEN

I heard it with my own very musical ears.

LOUISE

Oh, he was just kidding around. That would be terrible.

HANNCHEN

What difference would it make? If you condemned everyone who bought from Jews, the streets would be empty. Listen, my Lady, I saw him up close--and he's a handsome man. And he sings, too.

LOUISE

Ah, then he would be welcome with my father.

HANNCHEN

He'd be more than welcome, because the lead tenor of our opera is indisposed.

LOUISE

So he's an opera singer?

HANNCHEN

I have my doubts about that. But the most incredible thing is: his name is Baron Reinthal.

LOUISE (surprised)

That's the name of the man I am engaged to marry.

HANNCHEN

That occurred to me as well.

LOUISE

If only he were the one, Hannchen, if only he were the one!

HANNCHEN

But the junk man!

LOUISE (sadly)

Ah, the damned junk man!

HANNCHEN

But everything else I heard led me to believe that he is the one. He spoke of an uncle--

LOUISE

Absolutely. His uncle struck an agreement with my father.

HANNCHEN

But now the young baron (as he is known) doesn't want to buy a cat that's still in the sack.

LOUISE

So am I a cat?

HANNCHEN

Only in the proverb. So he took a powder to get away from his anonymous bride.

LOUISE

Hannchen, he's the one. He's my bridegroom. I'd bet my life on it.

HANNCHEN

Me, too. Because he discovered that your dear papa is a big opera-lover, he and his servant plan to pass themselves off as traveling singers. For this they were going to buy clothes--

LOUISE

From the Jewish junk man. Now I understand. I will tell my papa this wonderful news right away--

HANNCHEN

Hold it! That would spoil all the fun!

LOUISE

Really? What do you mean?

HANNCHEN

I'll let you in on it in a minute--here comes my lord your papa!

LOUISE

Oh, God. When he sees me with this music in my hand, he'll make me sing the entire rôle for him!

HANNCHEN

So let's get out of here! But just so he'll know that we're busy--please give me the part. (She takes the music from LOUISE and they both exit, beating time with their hands and counting aloud.) One, two, three, four, one, two, three, four, etc.

Scene 8. The COUNT and the COUNTESS. CHRISTOPH is bringing breakfast.

NO. 4. RECITATIVE**COUNT**

Here in the hall, leave my breakfast.

CHRISTOPH

Very good, my lord! I'll come back later.

(He exits.)

COUNT

You see, my dear Countess, in this manner the servants will consistently develop their musical minds.

COUNTESS

Oh, dear Count, you always did have a passion for music.

COUNT

From my youth, of course! Whenever I think back on it--ha, ha, ha!--how I courted you, how I would often spend the night with my lute under your window, in spite of wind and weather, standing there and singing that languishing romance from the opera...what was the name of it again?

COUNTESS

Yes, dear Count, you were a shining example of a suitor!

COUNT

And when I think about how long ago that was!

COUNTESS

But it wasn't that long ago.

COUNT

I am not one of those who is ashamed of his old age.

COUNTESS

Truly, neither am I. No one could accuse me of becoming upset when someone talks about my age.

COUNT

It was two years before the Seven Years' War--

COUNTESS (interrupting him)

The chocolate is getting cold.

COUNT

That was the year 1754--

COUNTESS

Are you still planning to perform the opera tomorrow?

COUNT

You were sixteen years old--

COUNTESS

I hear the tenor is sick--

COUNT

So ninety-four minus fifty-four--

COUNTESS

Don't break your head over it.

COUNT

Makes forty--plus sixteen--makes fifty--

COUNTESS

Ah, look, there is our little countess coming down the lane. Doesn't our dear child give you great joy?

COUNT

Yes, my dear wife! You two look so much alike, it's like trying to tell one drop of water from another.

COUNTESS

And I think she looks like you.

COUNT

Oh, you are too kind, my dear Countess.

COUNTESS

Indeed, as if you two were made from the same mold. How could it be otherwise. You were always the only object of my affection.

COUNT

Oh, I know.

COUNTESS

Indeed, when it comes to matrimonial fidelity, I don't want to boast, but in these corrupt times in which we live, I take some pride in that.

COUNT

Oh, I have always admired you for that, my dear wife, and I still do.

Scene 9. The preceding. LOUISE and HANNCHEN. LOUISE kisses the hands of her parents.

COUNTESS

Good morning, you image of your father. Oh, the feelings you awaken in men. Now, now, don't be ashamed; it is our common destiny. And while I'm on the subject, when will our little countess's promised bridegroom arrive?

COUNT

Oh, my dear Countess, that is a string you shouldn't have plucked.

COUNTESS

Why not?

COUNT

Because it's a bit out of tune. You see, yesterday I received this letter from old Baron Reinthal: "An unforeseen and for me especially vexatious occurrence has delayed the fulfillment of our agreement concerning your daughter and my nephew. The troublesome lad! Perhaps I will discover more about this matter soon. (LOUISE and HANNCHEN signal to each other knowingly.) In any case we'll see each other tomorrow. The rest we will discuss in person."

COUNTESS

What else?

COUNT

There is nothing else.

Scene 10. The preceding. MARTIN. Then ADOLPH and JOHANN.

MARTIN (laughing)

There are a couple of silly guys--artistic types--who would like to have the honor of serving you, your grace. They say they are two traveling singers, but they look more like puppeteers, and they are carrying on like a couple of real turkeys. (Secretly, he shows money to HANNCHEN.) Now I know what I know!

COUNT

Two singers?

HANNCHEN

That arrived as if they were summoned!

COUNT (singing in recitative style)

Ha, two singers; they shall be welcome!

MARTIN (the same)

If you please, walk this way.

(He leads the two in and then exits. ADOLPH and JOHANN, clothed in an extremely odd fashion, enter, bowing profusely.)

NO. 5. SEXTET

ADOLPH and JOHANN

We present ourselves before the Count
In deep devotion.

ADOLPH

I am well-known as a leading tenor.

JOHANN

And I still more as a baritone.

BOTH

We make our way, singing, through the world
To earn honor and money.

LOUISE (to the COUNTESS)

One of them has a handsome face.

HANNCHEN

The other one's not so bad, either.

COUNT

You are welcome, dear sirs.
I treasure your art,
And the tenor stands
Particularly in my favor.

BOTH (bowing)

How flattering!

ADOLPH (softly to JOHANN)

That goes for me, not you!

COUNT (to ADOLPH)

It would be a pleasure
If you would stay here awhile,
Because our first tenor
Has been sick for some time.

HANNCHEN, LOUISE, COUNTESS,
and COUNT (to ADOLPH)

Oh, please stay
And take over the rôle!

ADOLPH and JOHANN

With pleasure!
It is true we are expected...

ADOLPH

In Vienna, Paris, and London.

JOHANN (bragging)
But we can be a little flexible with our time.

COUNT
So you'll stay?

ADOLPH and JOHANN
With pleasure!

ALL
With pleasure!

HANNCHEN, LOUISE, COUNTESS, and COUNT
We thank you, gentlemen!
You would like to stay here
And take part in the entertainment
We are preparing for tomorrow.

ADOLPH and JOHANN
Really, we'd love to stay.
We would like to stay here
And take part in the entertainment
You are preparing for tomorrow.

HANNCHEN and LOUISE
They can see in our eyes
How excited we are
To have captured them.
Their cunningly crafted plan
Is right out of a thrilling novel.

COUNT and COUNTESS
From their happy expressions
It clearly appears
That this was intended.
It was a cunningly crafted plan,
That's clear to see.

ADOLPH and JOHANN
From the looks of those girls,
We can see how excited they are
To have captured us.
Our cunningly crafted plan
Is right out of a thrilling novel.

ALL
You [we] would like to stay here, etc.

COUNT (to ADOLPH)

So, you will be so good as to help us with our opera?

ADOLPH

With pleasure!

COUNT

Well, we don't have much time, but I think that with one efficient rehearsal--

JOHANN

We could do it without rehearsals. You see, rehearsal is the least important thing for us, because we only memorize the numbers that people applaud--that is, the ariettas and duets. The ensemble numbers are not worth worrying about.

COUNT

What are you saying? So might I flatter myself to assume that you would grace us with your presence at the performance?

JOHANN

Your grace has but to command, and I will sing all that comes before me.

COUNT

Now if I understood correctly, you sing the baritone rôles.

JOHANN

What I meant was, those are my strong suit. I also sing tenor, bass, alto, and soprano rôles.

COUNT

Impossible!

JOHANN

I have a range of seven and a half octaves in my throat. I ought to have eight, but there was no room in there for the last half.

COUNT (to COUNTESS)

The good artist has bitten off more than he can chew.

COUNTESS (to COUNT)

My confidence in him is less than complete.

COUNT

Well, I think that now is the time--a propos, gentlemen--may I have the honor of presenting

(indicating HANNCHEN) our musical director. We have a dress rehearsal scheduled later today; in the meantime, why don't you work a little bit on learning your parts?

HANNCHEN (indicating LOUISE, who is conversing with ADOLPH)
My lady is already offering the gentleman some suggestions.

JOHANN
Might I likewise have a few suggestions from the musical director?

HANNCHEN
I don't know for sure which rôle you would be willing to accept.

JOHANN
Any rôle you give me, I would gladly accept. But it must not be an unhappy lover.

COUNTESS
Before the rehearsal, would the gentlemen mind giving us a display of their talents?

COUNT
You're right, dear Countess. There is, for example, the beautiful tenor aria, which he sings to the princess: "You would ask me if I love you," and so forth.

LOUISE (with meaning)
The princess doesn't believe he really loves her.

ADOLPH
Oh, I know the aria. The music may be different, but the words are certainly the same.

COUNT
So, let's hear it. (He and the COUNTESS sit down.)

JOHANN
Fine, and afterwards I'll perform.

NO. 6. CAVATINA

ADOLPH (accompanying himself on the guitar)
You would ask me if I love you?
You must ask the stars.
When worried yearning overcame me
I could only cry to them.

You would ask me if I love you?
 You must ask the flowers
 Which I picked for you, while singing,
 In the warm days of Spring.

You would ask me if I love you?
 You must ask the songs
 That I carried in my breast
 Out of love for you.

The stars, the flowers, and my song,
 You can ask them all,
 And they must tell you
 That true love glows within me.

(After the song, all cry "Bravo.")

COUNT

A splendid rendering! Do you also sing the so-called
 heldentenor parts?

ADOLPH

Absolutely! However, I prefer the tender rôles.

JOHANN

What we artists call the "pheasant prince" parts.

COUNT

Oh, in my youth I was also a capable singer, as well as
 having a passion for music in general, particularly
 Italian music.

JOHANN

You're absolutely right.

COUNT

For when I hear the part that goes--(he sings a
 passage)--I know immediately what comes next and I
 don't have to break my head over it.

COUNTESS

Now, what about the other gentleman?

JOHANN

Very good, madame. Normally I am accustomed to singing
 only with large orchestras; however, I suppose I can
 make an exception. Oh, companion! He didn't hear me.
 Oh, companion!

ADOLPH (who was speaking again with LOUISE)
What's up?

COUNT
He is completely buried in his rôle.

JOHANN
Why don't we give our best to a rendition of the big
recitative from that new opera--what's it called again?

ADOLPH
The Disguised Lovers!

JOHANN
Yes, that's right!

HANNCHEN and LOUISE (to themselves)
The rascals!

JOHANN
So, we'll skip the overture--dingalingaling! The
curtain goes up, and we see an unhappy corner of the
forest. There is an entrance center stage.

ADOLPH
I am Don Adolphez, a Spanish nobleman.

JOHANN
And I am his servant, usually named Pedrillo.

NO. 7. RECITATIVE

ADOLPH (accompanying with the guitar)
Yes, Pedrillo, my friend, I have seen her.
She is like the Madonna, pure and beautiful!

JOHANN
Then I wouldn't lose an instant,
And I'd openly declare my love for her.

ADOLPH
Pedrillo, ah, all my courage is gone!

JOHANN
So she has already given her heart to another?

ADOLPH
Her eyes are as clear and pure as diamonds,
But, like a diamond, her heart is hard towards me!

JOHANN

Her heart a diamond? That would be funny!
Then in an emergency we'd have something to pawn!

ADOLPH

Pedrillo, don't kid around! Let's get out of
here!

JOHANN

That's easy for you to say, but where shall we go?

ADOLPH

I don't care, since my love died as a young
seedling!

JOHANN

Too bad the scheme fell apart so quickly!
Prum, prum!

(They ham it up. The COUNT and COUNTESS applaud.)

COUNT

But is that it?

JOHANN

Right after this is a short recitative, wherein
Pedrillo says the following to his master: "When they
hear who you are, they will hear you, so let's stop
right now before the ones who hear us hear more than
they wanted to hear."²

COUNT

Aha! That sounds like a very interesting scene.

ADOLPH

Absolutely! The big success this opera has had is due
less to the music than to the acting.

JOHANN

Also the scenery contributed a great deal to the
success.

²The play on words is even more intense in the original, due to the similarity between "hören," "erhören," and "zuhören" (all meaning "to listen or hear") and "aufhören" (meaning "to cease").

COUNT

Yes, nowadays, the stage setting is becoming the most important element of the opera. Now, we'll continue this discussion some other time. But now it's time to learn your parts. Madame Musical Director, take these gentlemen to the rehearsal room. Come, dear Countess, we should conclude our morning stroll. Good-bye, gentlemen! (LOUISE, HANNCHEN, ADOLPH, and JOHANN plan to leave.) Wait! I would like a musical good-bye.

NO. 8. RECITATIVE**ALL**

Good-bye.

JOHANN

Until dinner!

(All are taken aback. ADOLPH glares at him, and JOHANN corrects himself.)

What I meant was: until the rehearsal.

COUNT (smiling and good-naturedly nodding)
Prum, prum!

(The **COUNT** and **COUNTESS** exit. The others exit on the opposite side of the stage. **JOHANN** holds **HANNCHEN** back.)

JOHANN

My dear child...I would like to say, Madame Musical Director...might I ask a question?

HANNCHEN

Why not?

JOHANN

Is it absolutely necessary for me to take a part? You see, artists have idiosyncrasies; a composer will make one rôle more difficult than another, and I would be afraid--

HANNCHEN

That is totally up to you. Now would you allow me to ask a question?

JOHANN

With pleasure!

HANNCHEN (parodying him)
Is it absolutely necessary for us to believe that you are who you seem to be?

JOHANN (after a short pause)
Damn! And I thought we had played the parts so naturally!--Why should I deny it? You will not betray me, my little time beater; so what if we aren't what you take us for?

HANNCHEN
It would be bad, if you weren't what we take you for.

JOHANN
How so?

HANNCHEN
We take you to be a baron.

JOHANN (bowing)
Your humble servant.

HANNCHEN
No, not you; your master.

JOHANN
I see.

HANNCHEN
And I mean Baron Reinthal.

JOHANN
But, girl, are you a witch?

HANNCHEN
Not that, but I have ears!

JOHANN
So consequently my situation has been discovered?

HANNCHEN (laughing)
It appears so.

JOHANN
Nevertheless, I am charming, with or without my mask.

HANNCHEN
What modesty!

JOHANN

I was born with it! And if it occurred to my master to "musician" his way right into the family, you would see a whole other set of talents in me.

HANNCHEN

I would be anxious to see that.

NO. 9. DUET

JOHANN

I am a man--

HANNCHEN (spoken)

I can tell.

JOHANN

--True and honorable,
And not exactly ugly.
And since too much knowledge is burdensome,
I learned only a little bit.

Happily would I have set foot on earth
As a mighty lord or a cavalier.
But you need money--

HANNCHEN (spoken)

Money?

JOHANN

--For that,
And I don't have any.

HANNCHEN

I am a girl--

JOHANN (spoken)

Impossible!

HANNCHEN

--Born poor,
And not exactly ugly.

JOHANN

No, oh no!

HANNCHEN

When I was still a child, I was selected
To be the playmate of the young countess.

I never ceased to be diligent,
Curious to learn by nature.
Now I am rich--

JOHANN (spoken)

Rich?

HANNCHEN

--In much knowledge.
But, sadly, I am still only a chambermaid.

JOHANN

I study day and night
To make something of myself.

HANNCHEN

Me, too! I've often thought about it,
But until now with no success.

JOHANN

And happiness is very near--

(indicating his head)

The power is there.

HANNCHEN

Like I always say:
"Have courage; take a dare!"

JOHANN

My talent--

HANNCHEN

Is eminent! My intelligence--

JOHANN

Is striking!

BOTH

Your [my] talent is eminent,
My [your] intelligence is striking!
But above all
Is our modesty!

JOHANN

No joke, my beautiful child,
Such a pair is seldom found!

HANNCHEN

Yes, Johann, you are indeed no ordinary man.
I want to think it over.

JOHANN

Think it over? What?

HANNCHEN

Whether or not to dare to do something.

JOHANN

Without fear, without question,

BOTH

A genius of this type

HANNCHEN

Often has a carefree heart.

JOHANN

Only has a true heart

What if together we tried our luck
And cleverly concentrated on our natural gifts?

HANNCHEN

You mean?

JOHANN

You know.

HANNCHEN

That we two?

JOHANN

You guessed it.

HANNCHEN

We travel--

JOHANN

Ha, you get it!

HANNCHEN

All over the world. That we sing--

JOHANN

And amaze the worthy public.

BOTH

We travel the world;
The idea is not stupid!

HANNCHEN

We are two souls in tune with one another,
So it can't fail
That Lady Luck will soon
Give us honor and gold.

JOHANN

We are two souls created alike,
So it can't fail
That Lady Luck will soon
Give us honor and gold.

BOTH

Without exaggeration
It is true and certain
That we are and will always be
A first class couple!

Scene 11. The preceding. The servants (with music stands and instruments, several inconsistently clothed in old German or Greek costumes). LOUISE and ADOLPH enter from one side, the COUNT and COUNTESS later from the opposite side.

NO. 10. FINALE

CHORUS

So that all will praise our fervor,
We are punctual,
Because we hope this rehearsal
Will be the last one.

HANNCHEN (to LOUISE)

Did you let him know anything?

LOUISE

I remained firm, cold as ice.

JOHANN (to ADOLPH)

We are well-advised here!
They already know our names.

ADOLPH

Oh, Johann, just think,
This angel here is a bride-to-be.

JOHANN

She's really already committed?

ADOLPH

She told me herself.

JOHANN

And the other?

ADOLPH

How do I know?

JOHANN

Always overlooked, even now.

HANNCHEN and LOUISE

It looks to me as if they both
Are about to perish from despair!

ADOLPH and JOHANN

Ha! Sometimes you really would prefer
To perish from despair!

(During the chorus, **HANNCHEN** adorns **LOUISE** with a barrette or a tiara [depending on the costume], while the men are outfitted with helmets and swords by servants.)

CHORUS

So that all will praise our fervor, etc.

HANNCHEN

Here comes the count, let's begin!

(She goes to the podium and gives the signal to begin. The **COUNT** and **COUNTESS** enter, greet everyone, and sit down in the chairs prepared for them.)

ADOLPH and JOHANN

We will make fools of ourselves here.

Scene 12. **BARON VON REINTHAL** the older (entering suddenly). The preceding.

COUNT (walking toward him)

Who do I see? Baron Reinthal!

BARON

Greetings, my old friend!

ADOLPH

My uncle!

HANNCHEN, LOUISE, ADOLPH, and JOHANN
His [my] uncle! What a wonderful surprise!

BARON

It looks as if I'm disturbing you.

JOHANN and ADOLPH

Quick, think of something!
Nothing ventured, nothing gained.

JOHANN (to the COUNT)

May we dare to ask,
Before the rehearsal begins,
If we might do a scene
From the last opera we performed?

It is the moment
When an uncle suddenly finds
And recognizes his nephew
Who he presumed was far away.

COUNT

Ah, the scene must be very touching, very
stirring.

JOHANN

So, do we dare?

COUNT (sitting)

Oh, yes, it will thrill us.

ADOLPH (throwing himself at his uncle's feet)
Dear uncle! Forgive me!

BARON (who has been speaking with the ladies, turning
around, astonished)
What, you little rascal?
Where did you come from?

COUNT (to the COUNTESS)

Now he wants to join in the singing,
Even though he no longer has any voice left!

BARON

Look, boy, there she is, your bride-to-be.

ADOLPH (delighted)

Who, her?

JOHANN

Ha, I'll bet he'll marry her!

BARON (to the COUNT)

Brother, behold my nephew,
Whom I have met here by accident.

COUNT (astonished)

Your nephew?

HANNCHEN, LOUISE, COUNTESS (astonished)

His nephew?

(The BARON leads ADOLPH to the COUNT and explains everything
to the COUNT and LOUISE.)

ADOLPH

Forgive me, Count!

HANNCHEN (to JOHANN)

It looks like this rehearsal has suddenly
Turned into an engagement party.

JOHANN (cleverly)

Could you let me know
What will happen to me now?

HANNCHEN

You mean?

JOHANN

You know.

HANNCHEN (extending her hand to him)

That the two of us--

JOHANN (happily and loudly)

You guessed it.
We are a first class couple!

(She holds his mouth closed. He kisses her hand
and whispers quietly.)

COUNT (understanding all and uniting
the young people)

So Chance has carried out its little game here?

HANNCHEN, LOUISE, ADOLPH, JOHANN,
and BARON

Yes!

COUNT

Here it's just like with Caesar:
"He came, he saw, he loved!"

**HANNCHEN, LOUISE, ADOLPH, JOHANN,
and BARON** (all softly and tenderly)
Yes!

COUNT

So shall we finish the rehearsal?

**HANNCHEN, LOUISE, ADOLPH, JOHANN,
and BARON** (all indignant)
No!

COUNT

Or shall we all adjourn to the banquet hall?

ALL (except **COUNT**, all happily and loudly)
Oh, yes!

(The servants quickly move off the instruments, music stands, etc.)

ALL

The power of chance
Today has tightly bound us [them],
With playing, joking, and laughter!

PRINCIPALS

Away with serious hours.

ALL

Only to joy and cheerfulness
Shall this day be dedicated!