DIE OPERNPROBE BY ALBERT LORTZING: A CRITICAL EDITION

THESIS

Presented to the Graduate Council of the University of North Texas in Partial fulfillment of the Requirements for the Degree of

MASTER OF MUSIC

By

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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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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


²Julius Cornet, Die Oper in Deutschland und das Theater der Neuzzeit (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) and a Lustspiel (Der Pögel 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, 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 Mozarts 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 Hoftheatergesellschaft, 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." Since these spectacular elements—termed "effects without causes" by Wagner—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.


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 Szener 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. 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.

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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 inexactl
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.\(^\text{14}\)

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.

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 Härtnel:

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

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\(^{15}\)The 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.

\(^{16}\)Lortzing, *Briefe*, 253.
residence, suitable for his entire family, would be easy to locate. 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. 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

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17 Ibid, 257.

18 Quoted in Georg Richard Kruse, Albert Lortzing (Berlin: Harmonie, 1899), 114.
Nachmittag in Moabit). Lortzing's traditional good spirits were reduced even further when Breitkopf 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 Eingquadierung* 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:

<table>
<thead>
<tr>
<th>Besetzung in Frankfurt</th>
<th>Besetzung in Berlin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der Graf.............Herr Hassel...........Herr Düffke</td>
<td></td>
</tr>
<tr>
<td>Die Gräfin...........Fr. Röhrig..........Fr. Weirauch</td>
<td></td>
</tr>
<tr>
<td>Louise, ihre.........Frl. Tietjens..........Frl. Genée</td>
<td></td>
</tr>
<tr>
<td>Töchter</td>
<td></td>
</tr>
<tr>
<td>Hannchen, Louisens...Fr. Dennemy-Ney.......Frl. Picker</td>
<td></td>
</tr>
<tr>
<td>Kamermädchen</td>
<td></td>
</tr>
<tr>
<td>Der alte Baron.......Herr Leser...........Herr Greisheim</td>
<td></td>
</tr>
<tr>
<td>Reithal</td>
<td></td>
</tr>
<tr>
<td>Der junge Baron.......Herr Caspari........Herr Czechowsky</td>
<td></td>
</tr>
<tr>
<td>Reithal</td>
<td></td>
</tr>
<tr>
<td>Johann, des..........Herr Meinhold.........Herr Ueberhorst</td>
<td></td>
</tr>
<tr>
<td>Letzteren Bedienger</td>
<td></td>
</tr>
<tr>
<td>Martin, Diener......Herr Krug...........Herr Harrig des</td>
<td></td>
</tr>
<tr>
<td>Christoph, Grafen...Herr Wimmer..........Herr Mockwitz</td>
<td></td>
</tr>
</tbody>
</table>

Figure 1. The announcement of Die Opernprobe at the Frankfurt Stadttheater\(^{19}\)

\(^{19}\)Ibid., 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 *Bajazzo* 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?"

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 Announcement**

funeral procession were most of the luminaries from the Berlin music scene (including Giacomo Meyerbeer, 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

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21 Reprinted in Kruse, 122.
22 Meyerbeer, 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

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

24 Poisson's play was first performed on 21 December 1733. The play is reprinted in *Théâtre des auteurs du second ordre: comédies 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, 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)

Richard 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 figtl chorus [conclusion of No. 10]

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

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26 The 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:

1: Introduction

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.

2: Duett

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: Recitativo
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

²⁷ Two 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.
Countess, in this manner the servants will consistently develop their musical minds."

5: Sextett
2 Sopranos/Mezzo/Tenor/
Baritone/Bass, Moderato,
E-Flat Major

A number of themes from the sextet appeared in the overture, and this ensemble forms the centerpiece around which the opera is built. Lortzing's common use of not-too-subtle modulation carries the piece from E-Flat Major to D Major, when a return of the sextet's (and, in fact, the opera's) opening measures reestablishes the key of E-Flat. The final section consists mostly of chordal vocal writing to identical rhythms and identical or similar texts.

6: Cavatine
Tenor, Andante sostenuto, G Major

Adolph's tender cavatina departs from Lortzing's norm in that it begins with a tonic chord; the more common form employed by him begins on the dominant, leading to the tonic only at the first vocal entry. The guitar accompaniment mimed by Adolph is provided by pizzicato strings. The usual modified strophic treatment is dropped by Lortzing in favor of a more expressive chromatic plan. The first stanza begins in G Major and cadences in A Minor; the second, from A Minor to D Major; in the third, D Major becomes the dominant of G Minor, which leads into E-Flat
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.
The Hannchen/Johann duet opens with a solo stanza for Johann in G Major, with spoken interjections by Hannchen. Her stanza (with interjections by Johann) begins in E Minor and returns to G Major after eight measures. A più 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.

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.

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29 A 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 rhythm 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:

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30 Lortzing'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.
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.

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.

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.

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 / revidiert / 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 L\(^1\), 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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Die Opernprobe, full text. Berlin: Carl Lindow, 1851.


Die Opernprobe, full text, introduction by Eduard Mörike. Halle: Otto Hendel, [1921].


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.

A. Lortzing.

Vivace.

Vivace assai.
rit. un poco a tempo

[Music notation image]
ritenuto un poco a tempo
Erste Scene.

No. 1. Introduction.

Allegro con spirito.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.

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Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.

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Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.

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Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.

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Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Flöte. Flöte. Flöte. Flöte.
Zweite Scene.
Die Vorigen. Martin.

Martin. Die geltige Herrschaft
wird bald ihren Spaziergang
anreten.

Hammam (sez Chor). Ihr nied
entlassene, Lord! Das heiset,
in einer Stunde findet Ihr euch
Alle zur Hauptprobe ein.

Chor. [soll den Pauken und instru-
menten beigebracht]

Tempo l'istesso.
Dritte Scene.

Hannchen, Martin.

Hannchen. Nun, Martin, für's Erste - wie geht's unserem 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 (ärgertich.) Einfaßspinsel! 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 unserem 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 auszuforschen?
Martin. Das hat 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 vermutlich 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 Exkurse, 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 (einfaltend) Niets!

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.
Das flüstert sich.
Warum nicht gar, warum nicht gar!
Wieso? Warum?
Ich fürchte mich!
Ja, ja, fürchte!
Weil hier her-

Du Narr, du Narr! War soll's
um nicht sicher ist der Anfalt, bald,
und mutmaßungsferner bald
O schöne Liebe, so leicht bemerk' ich dein verschollener Dank, nun bin ich aufgeklärt!
Johann. Ernsthaft, gnädiger Herr, Ihr Herr Onkel wird diese schnelle Absentierung 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 Musikkary. Seine ganze Dienerschaft, mit der er nur in Recitativ spricht, ist musikalisch und bildet eine complete Capelle, und was das Komischste an der Sache ist: das Kamermädchen, das, beiläufig bemerkt, ganz allerlieb'st 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. Hören Sie nicht heute früh die Dudelei? es klang gar nicht so dumm!
Adolph. Hör' jetzt, Johann, ich habe einen excellenten Einfall!
Johann. Heraus damit!
Adolph. Wie wär's, wenn wir uns für ein paar reisende Singer ausgeben und um Gastrollen bitten?
Johann. Das wäre gar nicht übel!
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 Rinden und Schülern zappeln wie ein Hampelmann, und brüll'en will ich, dass alle Lampengläser platzen sollen.
Johann. Richtig, und ich wie sein Vertrauter. Also rasch ans Werk. Wir werden mit unseren 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, dersehe, den meine Comtesse beirathen 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.

Oboe.

Fagotti.

Cori in B.

Con allegrezza.

Violino I.

Violino II.

Viola.

Hannchen.

Es ist um die Befreiung eine

Violoncello.

Basso.

Ein Ding für wahr, wie manche fremde Worte bringt manches Schlimm das, und manchmal manches Wellen eine Hoffnung Blume.
Alles Bestimmung auf dieser Welt, und Alles erhebt das Alles Bestimmung auf dieser Welt.

Tempo Piu lento.

Hier schweigt ein singender und thronend. . . Erwähn ich dass ein
Lieber mir, so muss es glühn vor Jugendfeuer und strahlen
als der Unserblütler. Der hölt den Schwur gewiss, ich wehe.
Wer war der Gegenstand der Wahl? So elendliche Ruhelose
Ich werde sie töten! Der wird es ewiglich im Brocken waggen! Doch sollt ihr später ihm vergelten seiner Gemahlin den Markthof
sowie
tragen, sehn wie er Breit kocht und Kinder weint. Es ist um die Be-stimmung ein eigen Ding für wahr,... wie
manche fromms Wün-sche bringt man dem Schicksal dar
und kannst den ein Weilchen der Hoffnung Blume heim, -
ge-staltet sich ganz
Geld! Da fiel mir a-ber plötzlich ein, es würd' mich gethan, es könnte ja bestimmt mir sein!

Jünger reicher Mann und wieder anderseits mein Sinn - was nicht bestimmt - sonst trat ich dem Herzen Meines bis, der
un poco string.

trot ist brav und gut. — ja währlich und be-ämisst er von Reichthum keine Spur, ich nähertha, ich akharia, ich

colla parte a tempo

nähertha, parole d'honneur! ja, bloos aus Bestimmung nor, bloos aus Bestimmung nor, ja, bloos aus Bestimmung
nur, ja, bow aus Be-stimmung nur!
Siebente Scene.

Hannchen. Comtesse Louise.


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. Und was sagte der?

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

Louise. Ach geht — Das ist nicht wahr.

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

Louise. Ja, da hat er gespasst. Das wäre ja entsetzlich.

Hannchen. Und was wiare 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 unpasslich melden less.

Louise. Also ist er ein Opernsänger?

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

Louise (überrascht.) So heissst 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 Übrige trüge 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 Saacke kaufen will —

Louise. Bin ich denn eine Katze?

Hannchen. Sprüchwörtlich — so hat er sich aus dem Staub 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 Opern-Liebhaber ist, so wollen sich Herr und Diener für herumreisende Sänger ausgeben. Zu diesem Zwecke wurden Kleider —


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

Louise. Ja — wie meinst du denn?

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

Louise. Ach Gott, wenn er sich in 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 Louise die Noten aus der Hand und beide gehen, mit den Händen taclirend 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.
Hier in der Halle mein das Frühstück wieder.

Zu Be-ein, mein Herr

Graf! Ich komme später wieder.
Graf. Sehen Sie, liebste Gräfin, auf diese Weise wird der Sinn für die Musik bei der Diener- schaft regen erge erhalten.

Gräfin. O lieber Graf, Sie schwärmen 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 Lute unter Ihrem Fenster stand und die schmachtende Romanze aus der Oper sang—wie leistet 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.


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. Zerbrechen Sie sich doch den Kopf nicht.

Graf. Manchmal sechs und—

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


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

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

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


Gräfin. In der Tat, was die eheliche Treue betrifft—ich will mich eben nicht rühmen—aber in unserem verdorbenen Zeitalter verdient ich deswegen wohl ein wenig Bewunderung.


Neunte Scene.

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


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

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

Gräfin. Warum denn nicht?

Graf. Weil die ein wenig verstimmt ist. Denn gestern erhielt ich vom alten Baron Reinthal diesen Brief. (liest) „Ein unvorhergesehener und für mich ausserst verdreißlicher 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 aldann mündlich.“

Gräfin. Nun, weiter!


Zehnte Scene.


Graf. Ein paar Sänger?

Hannchen. Die kämen wie gerufen!

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

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

(Adolph und Johann, sehr bñosch gekleidet, treten auf und machen sehr viele Verbeugungen)
No. 5. Sextett.

Flauto I.

Flauto II.

Oboi.

Clarinetto in B.

Fagotti.

Corai in Es.

Trombe in Es.

Timpani in Es.

Violino I.

Violino II.

Viola.

Hannchen.

Louise.

Die Gräfin.

Adolph.

Johann.

Der Graf.

Violoncello.

Basso.
Wir stell'n uns dem Herrn Grafen vor in tiefer De-votio-n, in tief-ster De-vot-

Sohn:

Wir stell'n uns dem Herrn Grafen vor in tiefer De-votio-n, in tief-ster De-vot-

Adolph:

Wir stell'n uns dem Herrn Grafen vor in tiefer De-votio-n, in tief-ster De-

Wir sie-hen Augen-dürch die Welt... um zu er-

Endlich noch mehr als Bart-lein. Wir sie-hen Augen-dürch die Welt... um zu er-
Adolph. [Sich verherrlichend] (zu Johanna: leise)


Der Graf. Schrecken, ich habe's. [zum Baron]

b) Hoch deiner Gestalt.

Etwas mir ein Vermögen sein; preislieben weinen hier, wenn Sie ver-
Hannchen.

Sie, zu übernehmen die Partie, zu übernehmen die Partie.

Johann.

sind wir gleich von der Partie! Sehr gern, sehr gern, doch man erwartet uns, sehr gern, doch man erwartet uns.

Der Graf.

Da sind wir gleich von der Partie! Sehr gern, sehr gern, man erwartet uns.

Adolf.

wartet uns in Wien, Paris und London.

Johann.

Doch sind wir allzu straenge nicht aus quere Zeit ge kommen.
Es führt ihr schlan erdachter Plan
zu ei-nem höst-li-chen Ro-man;
Es führt ihr schlan erdachter Plan
zu ei-nem höst-li-chen Ro-man;
Es führt der schlan erdachte Plan
zu ei-nem höst-li-chen Ro-man;
Es führt der schlan erdachte Plan
zu ei-nem höst-li-chen Ro-man;
Es war ein schlan erdachter Plan,
das sieht man ih-nen deutlich an,
Es war ein schlan erdachter Plan,
das sieht man ih- nen 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 applaudiert wird, nämlich die Arietten und Duette, von Ensembleslü-
cken ist gar keine Rede.
Graf. Was Sie mir sagen; so dürfte ich mir schmeicheln, dass auch Sie die Vorstellung ver-
herrlichen 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 So-
pran-Partien.

Graf. Nicht möglich!
Johann. Ich habe einen Umfang von sieben und einer halben Octave in der Kehle; eigent-
lich sollten's achte werden, aber die letzte halbe hatte keinen Platz mehr.
Graf (zur Grafin.) Der gute Künstler nimmt den Mund etwas voll.
Grafin (zum Grafen.) Ich trau ihm nicht viel zu.
Graf. So wäre es denn wohl Zeit — a 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 Louis deutend, welche mit Adolph im Gespräch begriffen ist.) Das gnädige Fräulein
giebt dem Herrn bereits einige Andeutungen.
Johann. Darf 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.
Grafin. Wie wäre es denn, wenn die Herren zuvor eine Probe ihres Talentes ablegen?
Graf. Sie haben Recht, liebste Grafin. Da ist zum Beispiel gleich für den Tenor die schö-
ne Ariette, 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 Ariette kenne ich; sie dürfte vielleicht eine andere Composition sein, die Worte
sind aber gewiss dieselben.
Graf. So lassen Sie doch hören. (Er und die Grafin setzen sich)
Johann. Schön, nachher produzire ich mich.
Sostenuto

Sostenuto

Er beginnt sich
Ob ich dich

Liebe, frage du mich? Du musst die Sterne fragen, wenn du nach Sehnsucht suchst, die Verliebt, sich nach außen.
...
(Nach dem Gesang rufen Alle Bravo.)

Graf. Ein vortrefflicher Vortrag! Singen Sie auch die sogenannten Heldentenor-Partien?
Adolph. Allerdings! lieber aber die schmachtenden.
Johann. Was man in der Kunstsprache die „Fasadden-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 Wahrhe.
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 Louise sprach) Was gibts?
Graf. Er ist zu sehr in seine Rolle vertieft.
Johann. Wie würs, 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 ungünstliche Waldgegend vor mit einer Mittelthür.
Adolph. Ich bin Don Adolphez, ein spanischer Edelmann.
Johann. Ich bin sein Bediente, der gewöhnlich Pedrillo heisst.
No. 7. Recitativ.

Adolph. Ich habe sie gesehen, sie ist wundervoll und schön.

Johann. Da würden wir doch...
Pedretto, ach! Da - Ein ist deiner Muth ge-

Sofort! Gleich einem Demant strahlt ihr Augen hier und

So hat am Ende nur ihr Herz sich verweben?

rein, doch schön für mich, der Herz noch Denken war zu meint!

Ihr Herz ein Di - u - man? Das wünsch zum Er - gütten! Dann hätte
Pedri-lo, spotte nicht, las uns von blauen Stühlen!

Wir im Fall der Kuh was zu ver- setzen!

Sei, das ist leicht gesagt, doch wo sind wir

Mir gleich, da setzen Liebe stirbt im Jugend-bei-mein

bis?

Potsdamer Pra-ject es schnell geht aus dem Leben! Schrammen, schrammen!
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 hören, 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.
(Louise. Hanneben, Adolph und Johann wollen sich entfernen.) Halt! ich bitte mir das Wiedersehen musikalisch aus.
No. 8: Recitativ

Maestoso.

Violino I.

Violino II.

Viola.

Hannick, Louis.

Die Gräfin.

Adolph.

Johann.

Der Graf.

Violoncello.

Basso.

[Alleanto, Adolph wirft ihm einen erzausten Blick zu. Johann verbauerst.]

Tn. soll... weil ich sagen bei der Probe. [Hand und grinsend ihm beifall ausleben.]

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

Hannchen. Warum nicht?

Johann. Ist es unumgänglich notwendig, dass auch ich eine Partie übernehmen muss?

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

Johann. Mit Vergnügen!

Hannchen (ihn parodierend.) Ist es unumgänglich notwendig, dass wir glauben müssen, Sie wären das, wofür Sie sich ausgegeben?

Johann (nach kurzer Pause.) Ich verflucht! Ich habe geglaubt, wir hätten unsere Fäce so natürlich gemacht. — Was hilft das Leugnen? Sie werden mich nicht verraten, liebenswürdige Tatschlägerin; 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 (verbringt sich.) Gehorsamer Diener.

Hannchen. Nein, Sie nicht, Ihren Herrn —

Johann. Ach so!

Hannchen. Und noch dazu für den Baron Reinthal.

Johann. Aber Mädchen, kannst du es? Wenn nicht, aber — hörchen!

Hannchen. Das nicht, aber — horchen!

Johann. Mithin wäre auch mein Stand entdeckt?

Hannchen (tacheles.) Es scheint so.

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

Hannchen. Sehr bescheidun!

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

Hannchen. Da war ich doch begierig.
Andante con moto.

Neun Duett

Flauto I.
Flauto II.
Obbl.
Fagotti.
Corno in G.
Violine I.
Violine II.
Viola.
Hannchen.
Johann.
Violoncello.
Basso.

Ich bin ein Mann, große und ehrlich, noch nicht ganz mild, nicht ganz von Staat, und die Welt.

Wie sehr oft gefährlich, so lernte ich sehr weisel aus, Corin hüpfisch die Welt betreten als gewisser Herz, die Chor·
End das Glück, es liegt ganz nah, das Ver-tri-ge ist ja da.

Heh! Alles®

Nur eine Ruh' der Seele.

Mein Verstand —

Ihr Ta-ken ist o-mi-nent, mein Ver-stand frap.

wagti

let o-mi-nent! Mein Verstand —

Ihr Ta-ken ist o-mi-nent, mein Ver-stand frap.

Mein Ta-ken —

let frap-pant! Mein Ta-ken ist o-mi-nent, Ihr Ver-stand frap.
Ja, Sie wären Herr Johannes, in der That kein Ehre Mann, drum will ich mir's überlegen.
Wir sind gleichgeschaffne Seele, da·rum kann es gar nicht feh·len, dass uns bald Fer·ten·ten, opendod Eh·so uns und
Elfte Scene.

No 10. Finale.

Flauto I.
Flauto II.
Oboi.
Clarinetti in A.
Fagotti.
Corni in F.
Trombe in B.
Timpani in E.H.
Violino I.
Violino II.
Violi.

Hannchen.
Louise.
Die Gräfin.
Adolph.
Johann.
Der Baron.
Der Graf.

Soprano
Alto
Chor
Tromm.
Basso.
Violoncello
Basso.
Hanschen (zu Louise)

Louise.

Hast du sich nicht vertraut?

Johann.

Hand-kalt bleibt ich, hält wie Eis.

Wir sind macht hier be-
Adolph.
Johann.
O Jo-hann, den-le dir, Bruat ist die-ser En-gel.

re-them... uns-re Na-men mia schon weiss.

Adolph.
Johann.
Wirklich schon in si-seen Han-den?
Zwölfte Scene.


Grüne dich Gott, al-ter

Der Graf (ihn entspiegelten)

Wem seh ich? Baron Reiningh
Hanschen.

Louise. Sein Onkel! Ha, schön! Überraschung!

Adolph. Sein Onkel! Ha, schön! Überraschung!

Johann. Mein Onkel, mein Onkel! Ha, schön! Überraschung!

Der Baron. Sein Onkel! Ha, schön! Überraschung!

Freund! Ich störte, wie es scheint?
Hast-ei-ne List er -
son-nen, frisch ge-waigt, ist halb ge-won-nen, hast-ei-ne List er -
ich stö-re, wie es scheint?

Dürfen wir die Bi-le weg-nen, ab die Pro-be hier ke-

(oas Grofen) e-

son-nen, frisch ge-waigt, ist halb ge-won-nen!
Johann.

ment, wo ein Onkel sei- nen Nef-sen, den er an-dern-wo ver- mehrt, plötzlich fin-deit und er - kennt.

Der Graf.

Ach, die Sce-ae muss er-
Der Graf. Alle drei wir es un-glücklich [gestehst nicht wieder]

gesagt, muss unendlich rührend sein.

Eh, es soll uns mehr erfreuen.

All\(\text{gr}\)^b

Adolph (wirft sich seines Gaben in Flammen).

Da? vor Du?ruf!

Vor... so! 

Der Graf.

Was, Schlingel? wo kommst du her, wo kommst du her, wo kommst du her?

Nun will der
Adolph.

Wie die so?

Johann.

Der Graf.

Es, ich weiss, dass die zur Frau er

Der Baron.

Den Schiff, der steht sie, die dir zur Brust be-stimmt.

mehr.
Kamehnen.

Adolph.

Es scheint, aus der Probe hier wird plötzlich ein Ver.

Graf, Verzehnung, Verzehnung:
Adolph zum Grafen und setzt ihm und Louise die Sache entgegen.
Hannchen.

Sie reicht Johann die Hand.

Sie hält ihn am Hand zu.

Johann.

Sie wissen? Dass wir Heide?

Johann II. (Gesang)

Er hält sie fest und kitzelt sie.

fol-gern lässt?

Das versteht sich.

Das er-rührt sich. Wir sind ein aus-e-ron-tes Paar.

Recit.

Maestoso.

Recit.

a tempo

Recit.

Hannchen.

Louise.

Die Gräfin.

Adolph.

Johann.

Der Baron.

So hat der Zauber hier sein Spiel ge-wirbelt?

Hier lausen wir, wie bei Caesar: Kommen, sein und lie-ßen!

So wollen wir die
Hannchen.

Louise.

Die Gräfin.

Adolph. [unsicher]

Johann.

Der Baron.

Der Graf.

Profe nun vollendet!

O der Frei-her gleich zur Taufe wenden?
Stunden, der Lust und Heiterkeit allein, der Lust und Heiterkeit allein soll dieser
Stunden, der Lust und Heiterkeit allein, der Lust und Heiterkeit allein soll dieser
Stunden, der Lust und Heiterkeit allein, der Lust und Heiterkeit allein soll dieser
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Stunden, der Lust und Heiterkeit allein, der Lust und Heiterkeit allein soll dieser

Der Lust und Heiterkeit allein, der Lust und Heiterkeit allein soll dieser
Tag ge-wid-met sein, soll dieser Tag ge-wid-met sein!
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:


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


# Ouverture

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vln I</td>
<td>P: p</td>
</tr>
<tr>
<td>1</td>
<td>Vln II</td>
<td>P: p</td>
</tr>
<tr>
<td>1</td>
<td>Vla</td>
<td>P: p</td>
</tr>
<tr>
<td>1</td>
<td>Vc</td>
<td>P: p</td>
</tr>
<tr>
<td>32</td>
<td>Fl II</td>
<td>P: no slur</td>
</tr>
<tr>
<td>32</td>
<td>Cl I-II</td>
<td>P: no slur</td>
</tr>
<tr>
<td>42</td>
<td>Vln I</td>
<td>P: no divisi</td>
</tr>
<tr>
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<td>Vln I</td>
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</tr>
<tr>
<td>148</td>
<td>Vln I</td>
<td>P: no divisi</td>
</tr>
<tr>
<td>148</td>
<td>Vln II</td>
<td>P: no p</td>
</tr>
<tr>
<td>148</td>
<td>Vla</td>
<td>P: no p</td>
</tr>
<tr>
<td>148</td>
<td>Vc</td>
<td>P: no p</td>
</tr>
<tr>
<td>163</td>
<td>Vln I</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vln I</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vln II</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vln II</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vla</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vla</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vc</td>
<td>P: quarter</td>
</tr>
<tr>
<td>163</td>
<td>Vc</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vln I</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vln I</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vln II</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vln II</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vla</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vla</td>
<td>P: quarter</td>
</tr>
<tr>
<td>165</td>
<td>Vc</td>
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<td>167</td>
<td>Vln I</td>
<td>P: quarter</td>
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<tr>
<td>167</td>
<td>Vln II</td>
<td>P: quarter</td>
</tr>
<tr>
<td>167</td>
<td>Vln II</td>
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</tr>
<tr>
<td>167</td>
<td>Vla</td>
<td>P: quarter</td>
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<td>P: quarter</td>
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<tr>
<td>167</td>
<td>Vc</td>
<td>P: quarter</td>
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<tr>
<td>167</td>
<td>Vc</td>
<td>P: quarter</td>
</tr>
<tr>
<td>175</td>
<td>---</td>
<td>P: no mosso</td>
</tr>
<tr>
<td>179</td>
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### 1. Introduction

<table>
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<td>Vla</td>
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<tr>
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<td>Vln II</td>
<td>---</td>
<td>P: no slur</td>
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<tr>
<td>38-42</td>
<td>Chorus</td>
<td>---</td>
<td>R: text as below, L: text as below, V: text as below</td>
</tr>
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</table>

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

<table>
<thead>
<tr>
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<th>Sign</th>
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<tr>
<td>97</td>
<td>Voice 1</td>
<td>---</td>
<td>R: text as below, L: text as below, V: text as below</td>
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Nun tüchtig mit den Pauken d'rein,

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<th>Part</th>
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<th>Sign Details</th>
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<td>---</td>
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</tr>
<tr>
<td>115</td>
<td>Chorus</td>
<td>---</td>
<td>L: text as below, V: text as below</td>
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Hat uns umgewandelt ganz,

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2. Duett

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soll er sein Herz der Lieb' ergeben,

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3. Arie

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4. Recitativo

No critical notes

5. Sextett

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7. Recitativo

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### 10. Finale

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<tr>
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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!

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 unforseen 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, COUTTESS, 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.

2 The 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

I am a man--

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.

I am a girl--

HANNCHEN (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.

And the other?

JOHANN
How do I know?

ADOLPH
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!