

ERRATA/VARIANT LIST FOR *THE GONDOLIERS* (Schirmer and Chappell Piano/Vocal Scores)

The Chappell edition under consideration here is the second edition of the vocal score (containing 225 pages), not the first edition (with 185 pages). Since the Schirmer edition created many new errors not present in Chappell, the primary sequence in this list will be the Schirmer page/measure indications. In the case of Schirmer errors that are reprinted from Chappell, measure indications for both editions will be shown (Chappell underneath Schirmer, in *italics* and preceded by "C"). For the small number of errors that are only present in Chappell, there will be a separate section near the end with the Chappell measure indications only (in *italics* again, for visual consistency).

In cases where an issue description cites a measure indication other than the one under discussion, said measure indication refers to Schirmer, not Chappell (except in the Chappell-only section).

Reference is sometimes made to the full orchestra score published by Edition Eulenberg (edited by David Lloyd-Jones). While this publication is itself not entirely error-free, I've found it an invaluable guide for resolving the occasional doubtful issue. I have by no means included every variant reading mentioned in Eulenberg's Textual Notes section, but have mentioned those which struck me as immediately relevant to the issues I was considering. I would welcome suggestions for additional issues to add to this list, which I cannot pretend is comprehensive.

Thanks are due to David Kidwell, who made a number of corrections and additions to this list. His contributions are marked with his initials (DK).

— Steven Lichtenstein

Key to measure indications: A/B/C = Page/System/Measure

LH, n1 = First note * in left-hand piano staff for a given measure

RH, r2 = Second rest in right-hand piano staff for a given measure

* Notes sounded simultaneously are all counted as one note for initial identification; issues with specific notes are then clarified.

1. ERRORS/VARIANTS IN THE VOCAL PARTS

12/2/3 Alto, n2: The sharp sign is missing; it should be E#.

25/2/1 Antonio, n1: Per Eulenberg, his note rhythms should be
C: 19/3/5 quarter note/eighth note (starting on beat 4) in the first verse, and an eighth note (on beat 6) in the second verse. The melody is doubled by clarinet and bassoon, which are notated as per the first-verse rhythm described above. The eighth-note pickup for the second verse is specifically indicated by Sullivan in the autograph; presumably, the accompanying instruments are intended to alter their rhythm on the repeat in order to match the vocal line.

- 28/2/3
C: 22/2/2 Antonio, n4: Should be an eighth-note, as at 28/2/1.
- 31/2/3 Soprano/Alto, n1-2: Schirmer has "corrected" Chappell's rhythm of dotted quarter/eighth note. Eulenberg shows two quarter notes, as in Schirmer. Oboe part, which doubles the chorus, also has two quarters.
- The dotted quarter/eighth rhythm does occur at 34/3/4; all three editions are in agreement on this point.
- However, Eulenberg also shows the oboe playing the quarter/quarter rhythm at 34/3/4, which casts some doubt on the whole issue. Until further scholarly evidence turns up, I would suggest that the dotted quarter/eighth rhythm be used in both places, in both the chorus and the oboe part; this seems to be the prevailing performance practice.
- 35/1/2
C: 27/1/3 Bass, n1: Only the 1st-Bass note (A) is printed. There should also be a C (a sixth below) sung by the 2nd Basses on the third syllable of "servitori" (Textual Notes in Eulenberg specifically confirm the presence of the low note in the autograph).
- 35/1/3 Bass, n1-3: The bass part is printed *divisi*, showing 1sts singing the melody an octave higher than the 2nds.
Per Chappell and Eulenberg, this is incorrect. All basses should sing the low Fs, and only tenors should sing the melody.
- 42/3/5 Giuseppe, n1: Should be F, not A (a third lower than Marco).
- 45/3/4
C: 35/3/3 Marco, n1: Per Eulenberg, it should be A, not Bb. All instruments with the melody have A as well.
- 45/3/4
C: 35/3/3 Marco, n2: Per Eulenberg, it should be an eighth note, matching Giuseppe's part (which makes more sense).
- 48/3/3 1st Soprano, n2: It should be an E, not D (on 3rd syllable of "indelicate"), matching Marco's previous phrase.
- 61/2/1
C: 48/1/3 Tessa and Gianetta's parts are omitted from both Chappell and Schirmer. In the latter, the melody line is not labeled at all, so it's difficult to tell at first glance who is meant to be singing it (in Chappell, at least, it's marked "1st Sopranos").
- Per Eulenberg, Gianetta sings with the 1st Sopranos, but Tessa's part is unique, singing mostly the melody but avoiding most of the higher notes. Strangely, though on "Thank you gallant gondolieri, In a set and formal measure" Tessa's part sidesteps the high notes, Eulenberg shows her singing those same high notes on the virtually identical phrase "Each of us to prove a treasure Gladly will devote our leisure." This seems to me likely to be an error in Eulenberg, since the only reason for giving Tessa a separate part would be to avoid the top notes. Therefore, in the notation below, I've amended the second phrase so as to match the first. Even if Eulenberg does match the autograph, there's no reason why a

mezzo singing Tessa and wanting to avoid the high notes couldn't sing it as shown here.



Thank you, gal-lant gon-do-lier-i, In a set and for-mal mea-sure



It is scarce-ly ne-ces-sa-ry To ex-press our plea-sure.




Each of us to prove a trea-sure Glad-ly will de-vote our lei-sure,



Gay and gal-lant gon-do-lier-i. La, Tra, la, la, la, Tra, la, la,



la, la, la! Tra, la, la, la, la!



Fate in this has put his fin-ger, Let us bow to Fate's de-cree,



Then no lon-ger let us lin-ger, To the al-tar hur-ry



wel! Tra, la, la, la, la, la, la, la, la, la, la!

Note that Eulenberg shows nearly all the melody notes as staccato, presumably reflecting the autograph. This applies to Gianetta and 1st Sopranos as well. This

strikes me as somewhat unusual, and I don't know that I would want to hear it interpreted that way; however, it does match the Violin part, which plays the melody pizzicato throughout this section.

- 64/1/5
C: 50/2/5 Per Eulenberg, Soprano and Alto should have only one "la" in this bar, sung on beat 1 and carried over into beats 2 and 3. Textual Notes confirm that this is so in the autograph, and point out the analogy to the earlier "list and learn" phrase, where those notes were similarly melismatic.
- 64/2/2
C: 50/2/8 Per Eulenberg, Tessa and 2nd Sopranos (Altos) double the 1st Sopranos an octave lower on these two notes (and the tie over the barline). This is not shown in Chappell or Schirmer, and it is also not shown in Eulenberg the first two times this phrase is sung (16/2/2 and 20/1/3).
- 65/2/8
C: 52/1/2 Gianetta, n3: Per Eulenberg, this note should tie into the next bar. Not shown in Chappell or Schirmer. Textual Notes say that the tie is "clearly shown" in the autograph.
- 66/1/1 Tenor, n2: Should be E, as in surrounding bars.
- 77/1/4
C: 60/4/4 Duke, n1,2: Per Eulenberg's Textual Notes, Sullivan altered these notes in ink in the autograph score so that the Duke's part would match the orchestral rhythm (represented in the piano part). Martyn Green sings it per Sullivan's alteration, and I have always preferred it that way (quarter-note/eighth-note, rather than vice-versa). The argument advanced in Eulenberg in favor of the traditional rhythm shown in the vocal score is that it "better displays the ingenious rhyme scheme and accommodates a snatched breath." To my mind, the emphasis on "fore," "gore" and "corps" brings out the rhymes much better than dwelling on the "O," though admittedly it's at odds with the rhythm of "Toro."
In the end, it's probably a personal choice to be made by the performer, based on whichever version best serves his performance.
- 78/2/2 Duchess, n3: Should be an eighth note, not a quarter.
- 92/1/4: Don Alhambra, n1: For the second verse, there should be a downward stem representing a quarter note on "Which."
- 102/2/1 Luiz, n1: Should be a dotted quarter note. Also, it's missing the courtesy natural that's shown in Chappell and Eulenberg.
- 102/2/2
C: 82/2/2 Duchess, n3-4: In the 1961 D'Oyly Carte recording, Gillian Knight sings C-B-A-G, doubling the flute, piccolo and violins (shown in the RH piano part, instead of the two notes that are written. Although the score is not necessarily in error, I think her choice was extremely musical, and would recommend it to others.
- 108/1/3
C: 87/4/2 Alto, n2: Per Eulenberg, the 16th-note should be C, not D. Ditto for the second note of the next bar.

Eulenberg points out that the C was shown in the autograph score, but changed to D in the original vocal score. David Lloyd-Jones (editor of Eulenberg) states that he chose C for that edition, "as being reading of greater harmonic interest." The line is not doubled in the orchestra, so it's the music director's choice which note should be sung. I personally favor the C, but either note works.

- 115/1/1
C: 94/1/3 Tenor, n1,3 : Note that the A note on "sullen" is in fact correct, despite the fact that "sunlight" at the analogous bar 111/1/3 was sung on F. All three editions agree on A for "sullen." There are a number of other differences as well between the two verses at this point, both in the choral and in the orchestral writing.
- 115/1/3 Bass, n3: Should be A (a third higher), as at 111/2/1.
- 121/3/3 Don Alhambra, n1: See Section 4 ("Errors/Variants in Chappell Only"), 98/1/3, for a possible alternate performance option.
- 129/2/3 Tessa: Schirmer incorrectly breaks up "aristocrat" by breaking the second half of the first beat into two 16ths, thereby putting the second syllable on the second beat. Chappell and Eulenberg both show it as four eighth notes, with "aris" on the third note, by which it's to be understood that the third note (not the second) is to be broken into 16th notes. In other parts of this number, Schirmer spells out the unwritten 16th notes more accurately.
- 131/4/3
C: 105/4/5 Giuseppe, n3: Eulenberg shows C instead of B on the third syllable of "whatsoever." The Textual Notes concede that the published score contains B, showing that the printed C is not a typo, but presumably reflects the autograph. I personally think C sounds better.
- 133/1/3
C: 107/1/1 Marco, n1: Eulenberg shows C instead of the usual A on "Queen." There's no explanation for this difference in the Textual Notes, so it could merely be a misprint in Eulenberg. However, the C does match the unusual upward motion in Gianetta's part at that point (she sings A instead of the usual F), and prevents the somewhat unmusical doubling of the third of the chord. At the same time, though, it causes an incorrect resolution of the seventh in Marco's line, with the Bb going up to C instead of down to A — even more unmusical than doubling the third. Personally, I favor having all the parts match what they did in the previous refrains, with Marco and Gianetta both going down to their usual notes (A and F respectively), and I suppose that is generally how it is performed, even though Gianetta's part is shown as A in all three scores under discussion. All the instrument parts which double the melody (flute, clarinet and viola) go down to F rather than up to A.
- 139/1/4 Marco, r1-2, n2-3: Once again, the Schirmer editor displays his preference for pronouncing "aristocrat," freely altering Sullivan's notation to accomplish this. Marco's part should have a quarter rest after "be," followed by an eighth note on "The." "Aris" should then be divided between the first two notes of 139/2/1 and 139/2/3 (with "The" instead of "Th" at the end of 139/2/2). At 139/2/4, beat 6 should again be an eighth note on "The," with "Aris" on the downbeat of 139/3/1 again performed as two eighth notes. Sullivan's notation is somewhat curious,

treating "Aris" is if it were one syllable, but the syllabification I've described represents the established performance tradition.

Note that the Schirmer editor was not able to work his way around the "shake in her aristocratical shoes" problem in the Act 2 Quartet, and left the notation unchanged in that instance!

- 143/1/4 Soprano/Alto, n4-5: "The aristocrat" should be sung as described above at 139/1/4. Ditto at 143/2/2.
- 149/1/2 Gianetta, n12: The accent is not in Chappell or Eulenberg, and makes no particular sense.
- 154/1/4 Bass, n4, r1: Per Eulenberg, "Haul!" should be a dotted quarter, with no eighth rest, as in the previous bar (and as in the tenor line on the same bar). This makes more sense.
C: 125/1/2
- 155/1/2 Soprano, Alto, n3: Text should be "will," not "shall" ("They will all stand still"), to preserve the proper grammar. Eulenberg has all chorus parts saying "we shall," which isn't logical since only the men are departing. Possibly neither Gilbert nor Sullivan made the distinction in the libretto or autograph score, hence the Eulenberg reading (which generally derives literally from the autograph). The first edition of the Chappell score likewise gives "we shall" to the entire chorus (thanks to Paul Howarth for pointing that out to me). In the second edition (the one under consideration here), it was amended to "they will" versus "we shall." The Schirmer score clearly took its material from the second edition, specifying "they" for the Sopranos/Altos, but omitted to adjust the verb to the correct form in that staff, making it the less likely reading. Only Chappell correctly prints "we shall" versus "they will." Since "we" and "they" are generally used throughout this section in all three scores, it's best to go with Chappell on this detail.
- In "The Complete Annotated Gilbert and Sullivan," Ian Bradley goes with "we shall/they shall." Most likely, this was merely copied from Schirmer.
- 170/4/3 Giuseppe, n5: The top note is meant for the first verse (on "humps"), and the bottom for the second verse. The score does not make this clear, so it looks as if the singer is expected to sing "double stops." Same issue in the next measure. Chappell makes the distinction clear by providing an extra staff.
- 174/4/2 Chorus, n8: The text is repeated exactly in the chorus repetitions, following Sullivan's autograph (Gilbert didn't specifically write out the repeats). Eulenberg sensibly emends to "That *they* treasure beyond measure." Likewise, "That *their* duty has been done," two bars later. On the other hand, given the courtiers' recently stated views on Marco and Giuseppe's corporeal individuality, perhaps "he treasures" or "you treasure" would be dramatically preferable. Purely as lyrics, however, "they" probably sounds best.
C: 142/3/2
- 178/4/3 Marco, r1-2: The rests do not appear in Chappell or Eulenberg. Rather, the note is shown as a dotted half.

- 186/3/2
C: 150/3/6 Vittoria, Alto, n4: Per Eulenberg, the autograph shows F# instead of D (a sixth lower), as at 183/3/2.
- 193/1/1 Alto, n5-8: The note should change halfway through the measure, so that "-bout it! Ev-'ry-" is sung on A (a half-step lower). The piano part should make a similar adjustment on beats 3-4.
- 195/3/3
C: 158/3/1 Tenor, n3: This bar is the only time tenors sing Bb on this beat (first syllable of "bolero"). At 196/1/3 (first syllable of "enhances"), and at 199/2/1 (first syllable of "bolero" again), the note is D, a third higher. Per Eulenberg, Bb and D are both in the autograph, despite the otherwise identical instrumentation of the bars in question. Given the preponderance of D's, however, it seems likely that the Bb is an uncorrected discrepancy, and should be sung as D.
- 196/2/3
C: 159/2/3 Tenor, n3: Eulenberg shows middle C on the second syllable of "dances," presumably reflecting the autograph. This discrepancy with the vocal score is not mentioned in the Textual Notes, so it could be an error in Eulenberg. However, C is a musically better choice, as it causes the tenor line to move in sixths with the soprano line, and fills in the missing third of the chord, avoiding the open fifths. I think it's probably correct.
- 198/2/2
C: 161/2/2 Bass, n2: Though the note is written as middle C here, in the Act 2 Finale at 274/1/2 (223/1/3 in Chappell), it is written as G, a fourth lower, and (along with the rest of the chorus parts) is tied over the bar an extra beat. Otherwise, the orchestration of the two passages is completely identical. There may be a case for altering one passage to match another, to make things easier for the basses, as there seems to be no reason the passages should have been written differently. My choice would be to sing G both times, as the harmonically more interesting option. It emphasizes the fifth of the chord, which is the melody note, it helps defer the full resolution to root-position C, which it is more effective to leave until eight bars later, and it gives the chorus chord a fuller sound with the expanded, more evenly divided range, in an open position. As for the tied-over beat in the Finale, perhaps it is as well to preserve that distinction. Cutting the note shorter on "abundance" permits the placement of the final consonant on the downbeat for a clean ensemble, while "measure" has a more open-sounding ending which lends itself to a slight prolongation of the note.
- 200/3/3
C: 163/3/3 Bass, n2: Per Eulenberg, the autograph confirms that the second syllable of "measure" is sung on A, though in the Act 2 Finale, at 276/3/3 (225/1/5 in Chappell), the same note is sung on F (a third lower). Eulenberg makes the following judgment call in this case: "Bass f-a clearly shown in AUT, VS; cf. however the more probable f-f in similar bar of No. 12." I don't understand Lloyd-Jones's reasoning. To me, the F-A is by far the more probable. It's more harmonically pleasing, moving in parallel tenths with the soprano/alto line, and filling in the third of the chord rather than leaving it as open fifths. I would definitely recommend singing the A both times, since the orchestration is otherwise identical.
- 200/3/4 Bass, n1: The first syllable of "enhances" is here shown

- C: 163/3/4* on a second-space C. However, eight bars earlier, on "Old," the note is F (a fourth higher), and in the Act 2 Finale at "So goodbye cachucha" and "Old Xeres adieu" (the second time, in F Major), the note is F both times. Eulenberg shows the same discrepancy, but makes no comment on it. Probably the C should be sung as F for consistency, since (as usual) the instrumentation is otherwise identical in all four bars in question.
- 219/2/1 Tessa, n1: The G is, of course, a misprint. It should be Eb as usual, matching the other voice parts.
- 231/2/2 Bass, n4: "Ye" should probably be sung divisi on G/Bb,
C: 186/3/3 as at 228/2/1 and 228/3/1. Eulenberg prints it that way, though without comment on the discrepancy in the Textual Notes.
- 238/3/2 Duchess, n3: The lyric "At" in the second verse should be
C: 193/3/2 on beat 6, not beat 5.
- 239/2/1 Duchess, n1: Should be a G (a third higher).
- 240/2/1 Duchess: r0: There should be an eighth rest after the two eighth notes, before the dotted quarter rest.
- 240/3/4 Duke, n3: The note should be Eb in both verses. The G is
C: 195/3/4 incorrect. Eulenberg specifically confirms this in the Textual Notes section.
- 241/3/3 Duke, n1-3: Per Eulenberg, all original sources have "We
C: 196/3/3 like an interment" (with the first two words both sung on eighth notes). "Enjoy" would appear to be a later amendment — certainly a pithier line, in my opinion.
- 241/4/2 Duke, n6: The note is intended to be a C below the staff. The ledger line was not printed, making it visually confusing.
- 249/3/3 Libretto has Duke, Duchess and Casilda saying "That is
C: 202/1/2 the style," and Marco and Giuseppe saying "This is the style." However, Schirmer, Chappell and Eulenberg all agree on Duke's "This" on the first half note of this bar. Probably Sullivan's idea, to match the lower, more sustained voices, against the faster-moving melodic part sung by Duchess and Casilda, who both sing "That."
- However, at 250/1/2, Eulenberg changes Marco and Giuseppe to "That," so that all five voices have the same text. This is not reflected in Chappell or Schirmer. Eulenberg presumably reflects the autograph, or it could be erroneous. Either way, I think changing to "That" works better in that bar, as all five voices are moving together, and it makes sense to have them all singing the same text throughout. It could make sense dramatically as well, assuming that M. and G. have finished dancing at that point.
- 258/1/3 Giuseppe, n2: The text should clearly be "of" instead of
C: 209/1/2 "ah," matching Casilda's similarly legato line. Gianetta's and Tessa's "ah" makes sense for their lines since they have repeated notes, requiring an extra syllable, but Casilda's and Giuseppe's lines lend themselves to the single word "of." As

noted in Eulenberg's Textual Notes, Sullivan's autograph omits Giuseppe's text; Chappell (and subsequently Schirmer) erroneously duplicated "ah" instead of "of."

- 259/1/2 Marco, n1: Eighth-note flag was omitted.
- 259/2/3 Casilda, n2: The courtesy A-flat has been omitted (it's present in Chappell and Eulenberg).
- 260/1/6 Casilda, Gianetta & Tessa, n2: The ladies should sing "is." "Has" is ungrammatical in their lyrics; only the men should sing "has."
- 260/2/1
C: 211/1/3 Marco, Giuseppe, n3: Eulenberg notes that Gilbert later changed M and G's "two-thirds of you or ye" to "the more correct 'one-third'," and prints it that way in the full score. I would argue that neither version is particularly more "correct" than the other, as the entire conceit is nonsensical to begin with. If logic is to be considered, then it make no sense of any kind for Gianetta or Tessa to sing "you or ye," as there is no question of either of them having married more than one person. This is a problem left over from a deleted sequence in which the three ladies decide to consider themselves a single entity (called "Jenny") and speak all their dialogue lines in unison as if they were truly one person.
Since it is in any case impossible to distinguish what text any one of them is singing at that moment, I think it's preferable to preserve the clever syllabic amalgam of the original text, where the ladies' "to" (in "to half of you or ye") is aurally indistinguishable from the men's "two" (in "two-thirds of you or ye") — just as, three bars earlier, the ladies' "one" (in "one-third of myself") meshes with the men's "when" (in "when half of myself").
- 263/1/2 Tenor, Bass, n4: The apostrophe is missing from "clarion's."
- 269/3/3 Duke, n4: Should be Db (a third higher than printed) on the first syllable of "dictated."
- 271/1/4 Alto, n1: The note on "gain" should be Ab, not Bb (as in "past" two bars earlier).
- 272/2/1
C: 221/2/9 Tenor, Bass, n1: Both parts should sing F on "Once," as at 274/4/5 (the "From" of "From Royalty flying"). Per Eulenberg's Textual Notes, the C's were written in the autograph, but were later changed in ink to F's, matching the horn parts. The octave C's at 274/3/1 (C: 223/2/7), however, are correct, since the harmony at that point is C Major.
- 273/3/2
C: 222/3/5 The Spanish dance which was spelled "Cachucha" in the full song version is spelled as "cachuca" here. Ditto at 276/2/3 (C: 224/3/8). Eulenberg spells it "cachucha" throughout, without commenting on the discrepancy. Apparently, the D'Oyly Carte tradition is to pronounce it "ka-CHOO-ka," no matter which way it is spelled. However, this would be incorrect with the "Cachucha" spelling, which should be pronounced "ka-CHOO-cha." Either form is correct in Spanish tradition (thanks to Paul Danaher for this information). Directors should decide which they prefer, and stick to one or the other.

277/2/5-6
C: 225/3/3
Soprano, n1: Traditionally, all sopranos capable of hitting and sustaining a high C may do so at this point (this being their last chance in the show)!

2. ERRORS/VARIANTS IN THE PIANO PART

6/4/5
LH, n1: Bottom note of group should be Eb (below the staff), not F. Top note (F) is correctly printed, and is played a ninth higher than the bottom note (per Chappell arrangement, which adequately reflects the orchestration).

8/3/3
C: 6/5/5
RH, n1: C# is missing (it should sound simultaneously with the high A, a sixth lower).

16/2/1
LH: There should be an A-D eighth-note group on beat 1, as at 20/1/2.

17/5/2
LH, n2: Should be Middle C, as at 17/5/1.

22/4/1
C: 17/4/1
RH, n5: Should be Db, not D.

23/1/1
C: 17/5/1
RH, n5: Should be Db, not D.

23/1/1
C: 17/5/1
RH, n9: The top note possibly should be Eb, unless Eulenberg is incorrect. I'm inclined to think F is correct, by analogy with the surrounding phrases, but I'd be interested to have that point confirmed, if anyone has the resources.

23/2/2
C: 18/1/2
RH, n8: Should be Ab, as at 23/1/2.

23/3/1
C: 18/2/1
RH, n5: Should be Ab, as at 23/2/1.
Thereafter, n1 l reverts to A-natural, as at 23/2/1.

34/1/1
LH, n1: The notes should be Db, not D.

39/3/1-3
LH, n1 (in each bar): Should be marked staccato, as in previous three bars.

45/3/1
C: 35/2/6
RH, n2: *Dots after the note group are incorrect; it's just an eighth note.*

47/4/1
RH, n1: There should be a grace-note B-natural preceding the first eighth-note.

77/1/4
C: 60/4/4
Piano, n1,2: Per Eulenberg's Textual Notes, "there may be a case for changing Orch rhythm to match vocal line." See above in Section 1 ("Errors/Variants in the Vocal Parts") for the issue on the Duke's line in the same bar.

- 81/3/2
C: 65/3/2 LH, n1: The bottom note of the chord should be top-line A (stem up and down), not F as written. Per Eulenberg, viola and cello both resolve to A from the previous chord. To me, this seems likely to be accurate (though I can't tell by listening to the 1961 D'Oyly Carte recording, as the ensemble and intonation on that chord are too sloppy); it's musically much better to defer the full root position cadence until the beginning of the next principal melodic phrase (at "Ah, well-beloved"), and keep the entire bar of the key change in first inversion.
- 81/3/2 LH, n1: Should be an eighth note, not a quarter. (DK)
- 86/4/4 RH, n4: The lower note of the group should be B#, not D# (otherwise the third of the chord is missing). Chappell and Eulenberg show the B#.
- 89/2/3 RH, n3: Top note should be E-natural (as at 87/2/3).
- 92/1/2 RH, n2: Should be F, not D (a third higher).
- 93/4/2 RH, n2: Same error as 92/1/2.
- 96/2/3
C: 77/2/2 Piano: Per Eulenberg Textual Notes, "Blue-crayon marks in autograph show Orch brought in after the voice." It is performed that way in the 1961 D'Oyly Carte recording.
- 97/1/3
C: 77/3/3 Piano: Same issue as 96/2/3 above.
- 99/2/4 RH, n1: Lower note should be F#, matching the Duchess's line. (These are only practice notes, of course, but they may as well be right, so as not to lead the Duchess astray in rehearsal).
- 100/1/2 RH, n2: Should be D (a third lower), as at 100/2/1.
- 107/1/7
C: 87/2/1 RH, n1-3: Rhythm should be dotted-eighth, sixteenth eighth, as per the vocal line. Ditto for the next bar. (DK)
- 108/3/1 RH, n2: Lower note should be C (a third higher), preserving the pattern of sixths.
- 109/1/1 RH, n3: Should be E (a third lower), as in previous bar.
- 111/2/1
C: 91/1/2 RH, n2: Although I have no proof, I suspect this note should be D (one note higher than written). Eulenberg confirms middle C on Violin 2; however, in every other similar bar in this song, the first three notes of the accompaniment figure match the notes of the vocal line. Only in this bar is there a clash, with violin on C while the voice sings D. Furthermore, in the analogous bar in the second verse (115/1/3), Violin 2 *does* match the vocal line. It's probably a mistake in the autograph which never got corrected.
- 120/1/2 Piano: All four eighth notes should be marked staccato.
- 120/1/3 Piano: All notes except the first RH note should be marked staccato.

- 121/3/3
C: 98/1/3
RH, n2-3: There should be a slur mark connecting the notes G-D (played by Violin 1). The slur, omitted in Schirmer, is included in Chappell; but due to sloppy notation, it has the appearance of a tie connecting D-D. The slur should go over the notes, not under.
- 122/2/3
LH, n1: Should be E-natural octaves.
- 122/2/3
C: 98/4/2
RH, n3: The bottom note should be C, not Bb. This Schirmer error may have been influenced by the layout in Chappell, where the note is likely intended to be a C, but the top portion of the notehead is slightly faded, making it resemble Bb.
- 123/2/1
C: 100/1/1
LH, n2-3: Per the orchestration, the low C is incorrect on these two note groups. Only the top C should be present.
- 123/2/1
C: 100/1/1
Piano, n3: Per the orchestration, the dynamic change should not be on n3, but n4 (the 16th note) — and it should be forte, not fortissimo. Fortissimo at the Allegro con brio is correct.
- 131/2/1
C: 105/3/1
RH, n1-3: There should be a slur marking connecting all three notes, as in the previous phrase. Same issue in the following measure. Chappell has the slurs, though the one on "blank" incorrectly mirrors the vocal slur; the piano slur should cover all three notes.
- 131/2/3
C: 105/3/2-3
RH, n4-5: There should be staccato dots on both notes. (Chappell is also missing the staccato dot on the first RH note of the next bar.)
- 141/4/2
RH, r2: Instead of a rest, there should be a C doubling the melody, as in the surrounding bars.
- 144/3/1
C: 116/1/3
LH, n2: The notation is incorrect in this bar, and in the next bar. The second eighth note in both bars should be octave D's, following the chorus bass line. Eulenberg shows cellos, double basses and bassoons all going to the D along with the chorus basses.
- 147/3/3
Piano: The chord is completely wrong. It should be on beat 3, not beat 2 — and the correct chord is Ab major in first inversion, not F minor in root position. Here is the correct notation:

The image shows a musical score snippet. The top staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb). The lyrics are "waits me- Con - flict - ing feel - ings". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part shows a chord on beat 3, which is Ab major in first inversion (Fb, Ab, Cb).

147/5/1 Piano: The chord has the correct notes this time, but again, it should be on beat 3, not beat 2.

149/3/1 RH, n5: I recommend adding the viola line to the right
C: 120/2/1 hand part, as a very effective link into the next phrase:

A musical score snippet for piano, consisting of two staves (treble and bass clef). The key signature has one sharp (F#). The first measure is marked with a piano (*p*) dynamic and a hairpin crescendo. The second measure is marked with a forte (*espress.*) dynamic. The right hand (RH) plays a melodic line with slurs and ties, while the left hand (LH) plays a rhythmic accompaniment with slurs and ties.

153/1/3 RH, n3: Courtesy natural is missing (it appears in Chappell and Eulenberg).

159/1/3 RH, n4: Bottom notes should be E/G (a third lower than printed), as at 153/3/1.

163/1/3 RH, n1-2: Should be G major chords (add a natural sign to the B).

170/4/2 RH, n2-4: Staccato dots missing. Same issue, two measures later.

172/1/2 LH, n1: There should be a sharp sign in front of the D.

181/1/4 RH, n4: There should be another repeated D, simultaneous with the tied-over G.

182/1/1 RH, r2: There should be a B instead of a rest, as at 182/2/1.

186/1/3 RH, n1: The top note should be changed to D, following
C: 150/2/5 the melody (as at 183/1/3). B is not played in that octave by any instrument on that beat, though if desired it could be retained in the piano reduction (1st bassoon plays it down an octave). But the melody instruments definitely play the D, so it should be there.

193/1/1 LH, n3-4: The Bb on beats 1-2 should change to A on beats 3-4. Altos should also go down to A on beat 3.

195/4/4 RH, n1-2: There should be a slur connecting the two notes. It's printed at the repeats of this bar (199/3/1 and 202/2/3).

202/5/2 RH, n2: There should be upward stems for the melody (eighth-note stem on A, quarter-note stem on C).

211/1/1 RH, n3-4: There should be a slur connecting the 16th-notes, as in the voice part.

214/1/1 RH, n4: In the first (complete) measure, the last note should be G, not F (the same melody note as two bars later in the voices).

- 215/2/2 RH, n2: The natural sign on the E is incorrect. The note should be Eb, against Tessa's passing-note of E-natural, which immediately resolves upward to F, making the chord functionally Fm7, as in the analogous bar at 214/2/1. The Schirmer editor evidently assumed (incorrectly) that the piano part should match the voice part; however, the Violin 2 part in both phrases is definitely F-Eb-D (against "tranquil frame of mind"). An E-natural in the middle of that downward passage would be highly unmusical in this context.
- 217/1/2 LH, n0: "Note zero" is the only way to describe this error, as there is neither a note nor a rest printed on the first beat! There should be a pair of octave G's on beat 1, an octave lower than that printed on beat 3.
- 223/2/2 LH, n7: The top note should be Eb, matching Marco's line, not Bb.
- 225/2/1
C: 182/2/2 225/2/1 RH, n1: The bottom note should be Bb, a third higher than printed. In the orchestration, it is played by violas. The chord has no G in that octave.
- 225/2/2
C: 182/2/3 LH, n1: Per the orchestration, the root of the chord (C) should be doubled an octave lower. The 4th-space G can easily be played with the right hand.
- 226/2/2
C: 183/2/1 RH, r1: Instead of the rest, there should be another first-space F, as in bars 1 and 3, representing the continuation of the cornet fanfare.
- 226/2/3
C: 183/2/2 RH, n3-4: These notes are printed an octave too high; no orchestra instrument plays the notes shown in the top octave.
- 230/3/2 LH, n4: The octaves are printed a third too low. They should be Bb's, as at 226/4/3 and 227/3/2.
- 233/1/2
C: 188/1/2 LH, n4: Per the Eulenberg Textual Notes, "Chord on second half of beat 3 has no foundation in autograph." Hence, the F/A on the offbeat should be replaced by an eighth rest (which sounds a great deal better), and an A should be added to the bottom of the right-hand chord on the downbeat.
- 235/2/2
C: 190/3/3 RH, n1: The chord should contain a Bb as in the four subsequent chords, as there is no change in orchestration on the first beat to justify the omission, and no technical difficulty for a pianist to include the note. Same issue at the second bar of the 2nd ending.
- 237/3/1 LH, n4: Courtesy E-flat included in Chappell, omitted in Schirmer.
- 238/3/3 RH, n1-6: Should be a staccato dot on each note, as in 239/1/1. Same issue at 239/2/2 and 239/2/3.
- 240/2/1 LH, n1: There should be a 4th-line F at the bottom of the chord, as in n2.
- 240/3/1 RH, n1: There should be a G at the bottom of the chord, as in n2.

- 242/3/2
C: 197/3/2 RH, n2: The arpeggiation does not reflect the orchestration, which simply consists of a pizzicato string chord.
- 244/1/1
C: 198/1/1 RH: Per Eulenberg, there should be a staccato dot on the second eighth-note of the beamed group in the opening pickup bar, as well as in the first full bar.
- 244/2/2 RH, n3-4: These notes should be slurred, not staccato. It's printed correctly at 247/1/2.
- 244/2/2 LH, r0: There should be a half rest after the two quarter notes. It is present at 247/1/2.
- 244/4/3 LH, n4: Bottom note of the chord should be B, not G#. It's printed correctly at 247/3/3.
- 245/1/3 RH, n3-4: There should be a slur connecting the melody notes (C-F). It is present at 247/4/3.
- 245/2/1 RH, after n6: There should be an E/C note group on beat 4, which was left empty. It is present at 247/4/4.
- 245/4/2
C: 200/1/2 LH, r1 (and, in Chappell only, RH, n1): This is a somewhat thorny issue, though ultimately trivial. In Chappell, the C# at the bottom of the right-hand chord is given a lowered stem with an eighth-note flag, and a corresponding eighth rest is added to the left hand staff. This was clearly intentional, but I can see no good reason for it unless it were to show the eighth rest in the viola part at that point, which would be a strange choice given that the viola's A note on beat 1 is omitted. Furthermore, printing the C# as an eighth-note is incorrect, as it is clearly played as a quarter note by second clarinet and second flute. An additional side effect of this notation is that beat 1 in the left hand was left empty, with the eighth rest appearing in an odd position. Schirmer corrected the C#, making it a quarter note (and putting both right-hand notes on the same stem), but preserved the odd eighth-note rest in the left hand, instead of changing it to a quarter rest on the beat, as it should have been all along. In Schirmer's written-out repeat (Chappell prints the music only once), the quarter rest is correctly shown. The C#, however, is shown with a separate stem this time (possibly as a slight nod to Chappell's quirky notation).
- 245/4/3
C: 200/1/3 RH, n4-5: The two-note slur in Schirmer (absent in Chappell) does not correctly represent the orchestration per the Eulenberg score, which shows a long slur over the entire bar and extending to the two notes in the next bar, just as in the phrase two bars earlier. Chappell shows no slur at all. The two-note slur in Schirmer does not reappear in the repeat at 248/3/2. The same long slur as in the first verse should apply there.
- 246/3/3-4
C: 201/2/1-2 RH: Per Eulenberg, there should be a staccato dot on the second eighth-note of each beamed group, as in the opening bars (see 244/1/1 above). The slurs are incorrect in Chappell, and missing in Schirmer. They

- should also match the opening bars: Slurs going from quarter note to the first beamed eighth note of each group.
- 247/4/4 RH, n1-4: The articulations are omitted (slur on n1-2, staccato on n3-4). It's printed correctly at 245/2/1.
- 249/3/1 RH, n5: Should be staccato. Ditto at 249/3/2, n3 and 249/3/3, n5. Eulenberg confirms this articulation in flutes, oboe and Violin 2. The continuation of this phrase on page 250 correctly includes the staccatos.
- 250/1/1 LH, n1: The whole note should be tied to the next half
C: 202/1/3 note. Eulenberg confirms this in the cello, bass and bassoon parts.
- 250/2/4 RH, n3-4: Same error as at 244/2/2 above: the notes should be slurred, not staccato.
- 251/5/1-2 RH: There should be a staccato dot on the second eighth-note of each beamed group.
- 264/2/2 RH, n12: There should be a ledger line going through the notehead, making it a middle C.
- 264/2/3 RH, n1-4: The passage should actually be in the same
C: 214/3/1 octave as shown in the next bar, since the orchestration does not change between the two bars. The arranger apparently placed it down an octave (cutting off the low Bb to avoid collision with the left hand) in order to avoid an arguably difficult jump in the right hand, but it is by no means impossible to accomplish — particularly if the left hand takes the middle C at the end of the measure. In any case, there should be staccato dots on all the right hand notes in that bar, as there are in the next phrase.
- 264/3/2 Piano, r3: There should be a fermata over the half rest in both piano staves.
- 268/1/1 RH, n5: Staccato dot is missing.
- 268/1/2 Piano, n5: Staccato dot is missing (both hands).
- 270/3/1 RH, n2-7: The slurs are missing. Should match 270/2/2.
- 271/4/2 RH, n1: This bar is actually scored identically to the
C: 221/1/2 analogous bar 271/3/7 (four bars earlier), so there is no reason for adding a middle C in the later measure. It should either be included both times, or omitted both times. Actually it is being sustained in both bars by the 2nd Trombone (Nanki-Poo, if you will!), and not articulated; but there's no harm in including it for extra sonority in the piano. In any case, it's better to play the chord consistently both times.
- 276/2/2 RH, n1: The bottom note should be E, not D (matching the tenor note). Ditto at 276/2/3. Printed correctly at 276/3/5 and 277/1/1.
- 276/3/1 RH, n2: Same issue as 276/2/2.

3. ERRORS/VARIANTS IN THE DIALOGUE

- 75 (Sch) Duke: "...a company, to be called the Duke of Plaza-Toro, Limited, is in course of formation to **work me**."
- This is correct. Anyone using the dialogue included in the Eulenberg score should take note that the correct text is "work me," not "work for me."
- 85 (Sch) Luiz: "Through life **and** death — a quarter of an hour ago!" Should be "Through life to death."
- 168 (Sch) Annibale: "I think we may make an interim order for double rations on their **Majesties'** entering into the usual undertaking to indemnify in the event of an adverse decision?"
- The apostrophe in "Majesties'" does not appear in any other source at my disposal (Asimov, Bradley, Eulenberg); however, I believe it is the grammatically correct version.
- 251 (Sch) Giuseppe: "**Ah** – Madam – I – we, that is, several of us –"
- Other sources at my disposal have "A" instead of "Ah." "Ah" certainly looks better, orthographically. Practically speaking, I suppose it comes down to a difference between the sounds "ah" and "uh." Ultimately, you need to go with your gut feeling on this, and let your Stanislavski training be your guide!

4. ERRORS/VARIANTS IN CHAPPELL ONLY

- 27/1/2 Tenors, n2: There should also be an A note on the second syllable of "servitori," between the Bass and 1st Tenor notes (i.e., 2nd Tenors sing A twice in a row on "Ser-vi-").
- 35/2/3 LH, n1: There should be an A in the middle of the chord (actually it may have been printed, I seem to see the ghost of a notehead; perhaps my copy is faded).
- 73/3/5 Don Alhambra, n1: The eighth-note flag was omitted.
- 98/1/3 Don Alhambra, n1: Per Eulenberg, the A is inauthentic. Sullivan wrote only a G on the downbeat, with a quarter rest on beat 2. The appoggiatura could, of course, have been added later as a performance option, well within the established classical tradition for Recitative, and possibly sanctified by D'Oyly Carte tradition.
- 146/4/3 RH, n5-6: Though not musically incorrect, the D's on the bottom of these two chords are not necessary to play, being very unwieldy at the tempo of this number. In the repeat of this bar at 148/2/1, the D's are not present. Schirmer leaves them out in both bars.
- 154/3/1 Tenors, n5-6: The note on "-questing" should be A, not B.

- 199/2/3 RH, n4: Staccato dot is missing.
- 201/2/3 Duke, n3-4: Staccatos are incorrect.
- 209/2/4 All voice parts, n2: An extra "R" is added to the first syllable ("Mor-ral-ists"). Possibly the typesetter's confusion stemmed from the similar syllabification of the word "Mar-riage," fresh in his mind from two bars earlier.
- 217/1/3 RH, n6: Staccato dot is missing.

5. MATTERS MISCELLANEOUS

- 104/1/1 Schirmer's rehearsal letter here is "D." Chappell and
C: 84/1/1 Eulenberg, oddly, show "E," although the prior rehearsal letter shown in all three scores is "C." Eulenberg makes no comment on the discrepancy in the Textual Notes. Possibly an error in the autograph, corrected by Schirmer.
- 137/2/1 Per Eulenberg, the rehearsal letter should be one bar earlier (137/1/6), and should be J, not I. Apparently there never was a letter I in the autograph (common practice being to treat I and J as "one individual"). Chappell rehearsal letters skip from H to K, owing to some confusion about a cut passage which was later restored. Schirmer's I and J are both inauthentic.
- 147/4/2 The stage directions ("addressing Gianetta and Tessa") should surely be placed at the line "But leaving thee behind me," rather than at "The thought of Royal dignity."
- 149/3/2 Per Eulenberg, rehearsal letter U should be at 150/1/1. Chappell omits it entirely.
- 160/1/6 Misprint in stage directions. It should say that Marco and Giuseppe "embrace" (not "embraces") Gianetta and Tessa. Then again, the two of them do act as "one individual" — but that is perhaps carrying a legal fiction a little too far!
- 165/3/4 Marco, Giuseppe, n4: Performance practice dictates a
C: 135/3/5 caesura before the long "And." This creates an ensemble problem with the strings, which have a short chord one eighth-note before the fermata, which needs to resolve to another short chord on the fermata. Probably the solution is to have the strings play in time as far as beat 4 (the fermata), but have singers and woodwinds delay the beat, entering together after the final string chord.
- 172/4/1 Giuseppe, Piano: Per Eulenberg, the autograph shows a
C: 141/1/2 *rallentando* on this bar and an *a tempo* on the next bar. Eulenberg also shows a caesura on Giuseppe's part after beat 3. This matches the standard performance practice.
- 242/3/1 Piano: Eulenberg shows the musical directions "colla
C: 197/3/1 voce," presumably reflecting the autograph. Chappell nitpickingly (but ungrammatically) amends to "colla voci." Schirmer corrects this to "colle voci." Sullivan's version was probably adequate. Schirmer also changes the singers' "ad lib" marks to "a piacere," presumably just to keep things unilingual.

252

C: 204

Title header describes No. 22 only as "Finale of Act II."

Chappell makes the distinction "Quintet & Finale." Eulenberg marks them separately, printing "Finale" at the "Allegro Vivace. L'istesso tempo" following the Quintet.