

VICTOR HERBERT

OPERA FULL SCORE

THE MAGIC KNIGHT

(ONE ACT)

COMPUTERIZED VERSION OF

ORIGINAL DOCUMENT

BY QUADE WINTER

1906

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PHOTOCOPYING INSTRUCTIONS

THE SCORE

I. TO PRINT AND ENLARGE THE PAGES

Print out all the pages on LEGAL SIZED (8 ½ x 14) pages.

Collate these pages so they alternate right side up and upside down

All the EVEN NUMBERED pages will be top margin up, and all the ODD NUMBERED pages will be upside down (though face up, of course)

Feed these originals head-inwards into the standard top feeder of an ordinary photocopy machine.

Your photocopier SETTINGS should be:

1sided to 2 sided

BLOW UP to 120%

PAPER SIZE: 11 X 17

N.B. DON'T TRY TO DO THE WHOLE MANUSCRIPT AT ONCE. The machine will jam, you will lose the order of the pages and you will scream. Do them in batches. One song at a time or batches of 20 pages or so (each batch must end with an EVEN numbered – upside down – page as the last page.)

II. PRINTING AND/OR COPYING 8 ½ TWO-SIDED ORCHESTRA PARTS:

Just like you would copy any single page to back-to-back page book – EXCEPT – make absolutely sure that the right-hand page is an ODD NUMBERED PAGE. This is extremely important for the page turns. If you think you see non-essential pages scattered through the manuscript and are tempted to toss them out, DON'T DO IT. You will screw up the order and have your players cursing me.

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The Magic Knight

A Comic Opera in One Act

Libretto by
Edgar Smith

Music by
Victor Herbert

ORCHESTRA SCORE

~ *The Players* ~

The King ♦ A Base Monarch
Elsa ♦ a Typical Grand Operatic Maiden in the Usual Distressing Predicament
Ortrud ♦ Her Contralto Aunt, Given to Dabbling in the Art of Magic
Frederick ♦ Her Hen-Pecked Uncle
Lohengrin ♦ a Professional Rescuer of Distressed Maidens
The Herald ♦ a Mediaeval News Announcer
The Swan, Godfrey ♦ an Item in a Foul Conspiracy

Lords and Ladies of Brabant

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"A Modest Operatic Maiden I"
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Opened at Weber's Music Hall, New York, on December 25, 1906, running for 102 performances. It constitutes Act III of Herbert and Smith's operetta Dream City. It's an opera-within-an-opera.

Score engraved by Quade Winter © 2009, Thespis Publishing
Text edited by Alyce Mott

Argument

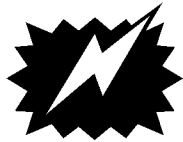
[From the 1906 program]

Elsa and her brother Godfrey have been left orphans under the guardianship of their uncle and aunt, Frederick and Ortrud, and the latter conspire to defraud them of their estates.

The brother has disappeared, and Elsa is accused before the King of having made away with little Godfrey, and is about to be condemned when, as a last resource, she demands to have the Herald ask for some knight errant to appear and champion her cause against her uncle.

Lohengrin appears, sailing down the river in a boat drawn by a swan, and in answer to Elsa's appeal, fights and defeats Frederick, whereupon Ortrud confesses that she used her magic arts to change little Godfrey into a swan, and Lohengrin, being something of a magician himself, changes him back again and returns again to Fairyland.

If the audience will listen intently it is possible that the shade of Richard Wagner may be heard to turn over.



The Magic Knight

(1906)

Libretto by
Edgar Smith

Music by
Victor Herbert

No. 1 - Prelude

Lento FLUTE

Flute/PICCOLO

Oboe

1

2

Clarinets B \flat

Bassoon

1

2

Horns F

1

2

Trumpets B \flat

Trombone

PERC.

1

2

S. DRUM

B. DRUM & CYM.

Violin 1

Violin 2

Viola

Cello

Bass

FL./PICC. *p* *sf* *8va*

Ob.

1

2

Clar. B \flat

Bsn.

1

2

Hn. F

1

2

Tpt. B \flat

Tbn.

1

2

PERC.

VI- * (pg. 5)
Andantino

VI. 1 *p*

VI. 2 *p*

Vla. *p*

VC. *pizz.* *p*

CB *pizz.* *p*

* This cut is found in the orchestra score, but not in the published piano vocal score.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL./PICC.**: Flute/Piccolo, treble clef, key signature of one sharp (F#).
- Ob.**: Oboe, treble clef, key signature of one sharp (F#).
- Clar. B♭**: Clarinet in B-flat, treble clef, key signature of one sharp (F#). Part 1 includes a *solo* section with *p* dynamics and triplet markings.
- Bsn.**: Bassoon, bass clef, key signature of one sharp (F#).
- Hn. F**: Horn in F, treble clef, key signature of one sharp (F#).
- Tpt. B♭**: Trumpet in B-flat, treble clef, key signature of one sharp (F#).
- Tbn.**: Trombone, bass clef, key signature of one sharp (F#).
- PERC.**: Percussion, two staves, key signature of one sharp (F#).
- VI. 1**: Violin I, treble clef, key signature of one sharp (F#).
- VI. 2**: Violin II, treble clef, key signature of one sharp (F#).
- Vla.**: Viola, alto clef, key signature of one sharp (F#).
- VC.**: Violoncello, bass clef, key signature of one sharp (F#).
- CB**: Contrabass, bass clef, key signature of one sharp (F#).

The score consists of three measures. The woodwinds and strings have various melodic and rhythmic parts, while the brass and percussion are mostly silent or have simple accompaniment. The Clarinet part features a prominent solo in the first measure.

FL./PICC.

Ob.

1
Clar. B \flat

2

Bsn.

1
Hn. F

2

1
Tpt. B \flat

2

Tbn.

1
PERC.

2

VI. 1

VI. 2

Vla.

VC.

CB

FL./PICC. *f* 3

Ob. *f* 3

1 *f* 3

2 *f* 3

Bsn. *f* 3

1 *f* 3

2 *f* 3

1 *f* *soli*

2 *f* *soli*

Tbn. *f* 3

1

2 *sfz*

PERC. *sfz*

CYM. solo

VI. 1 *f* 3

VI. 2 *f* 3

Vla. *f* 3

VC. *f* *arco* 3

CB *f* *arco*

accel.

rit.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl./PICC., Ob., Clar. B \flat (1 and 2), Bsn., Hn. F (1 and 2), Tpt. B \flat (1 and 2), Tbn., PERC. (1 and 2), VI. 1, VI. 2, Vla., VC., and CB. The score is written in a key signature of one sharp (F#) and a common time signature. The tempo markings 'accel.' and 'rit.' are placed above the first and second measures of the first staff, respectively. The dynamic marking 'ff' (fortissimo) is used throughout the score, indicating a very loud volume. The percussion part includes a triangle, which is played in the second measure of the first staff. The woodwind and string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The brass parts play sustained notes and rhythmic patterns. The overall texture is dense and dynamic.

This musical score page, numbered 27, is for the piece '7 - Prelude' and is marked 'meno mosso'. The score is arranged in a standard orchestral format with the following parts:

- FL./PICC.**: Flute/Piccolo part, mostly resting.
- Ob.**: Oboe part, playing a melodic line with a *ff* dynamic and a *soli* section.
- Clar. B♭**: Clarinet in B-flat, 1 and 2 parts, playing a complex rhythmic pattern with triplets and *ff* dynamics.
- Bsn.**: Bassoon part, playing a melodic line with triplets and *ff* dynamics, including a *soli* section.
- Hn. F**: Horn in F, 1 and 2 parts, playing a rhythmic accompaniment with triplets and *ff* dynamics.
- Tpt. B♭**: Trumpet in B-flat, 1 and 2 parts, playing a rhythmic accompaniment with triplets and *ff* dynamics.
- Tbn.**: Trombone part, playing a rhythmic accompaniment with triplets and *ff* dynamics.
- PERC.**: Percussion, including **TIMP.** (Timpani) and **B. DRUM solo** (Bass Drum solo), playing a rhythmic accompaniment with triplets and *ff* dynamics.
- VI. 1**: Violin 1 part, playing a melodic line with *div.* (divisi) markings, *ff* dynamics, and a *soli* section.
- VI. 2**: Violin 2 part, playing a melodic line with *div.* markings, *ff* dynamics, and a *soli* section.
- Vla.**: Viola part, playing a rhythmic accompaniment with triplets and *ff* dynamics.
- VC.**: Violoncello part, playing a rhythmic accompaniment with triplets and *ff* dynamics.
- CB**: Contrabass part, playing a rhythmic accompaniment with triplets and *ff* dynamics.

The score features a variety of musical notations, including triplets, accents, and dynamic markings such as *ff* (fortissimo) and *soli* (solo). The tempo is indicated as 'meno mosso'.

poco accel.

FL./PICC. *ffz*

Ob. *ffz*

1 *ffz*

Clar. B \flat 2 *ffz*

Bsn. *ffz*

1

Hn. F 2

1 *ffz*

Tpt. B \flat 2 *ffz*

Tbn. *ffz*

1 *ffz*

PERC. *f* *ffz* CYM. solo B. DRUM solo *ffz*

2

VI. 1 *ffz*

VI. 2 *ffz*

Vla. *ffz*

VC. *ffz*

CB *ff*