

# THE GRAND DUKE

Critical Edition by Marc Shepherd

## *Errata*

The critical edition of *The Grand Duke* went through a number of drafts, starting in 2005. The first substantially complete version was published in early 2009, and was used in the Savoynet production at the International Gilbert & Sullivan Festival. The errata listed below are those found in mid-2009 or later. I have not compiled a list of the errors found in earlier printings that were labeled drafts or pre-production proofs.

### November 21, 2009

In earlier printings, the vocal underlay for the Prince of Monte Carlo in No. 27, mm. 79–81, was incorrect. It should be as follows:

79

PRINCE



fou - le! Ça roule—ça rou - le—Le temps s'é - cou - le—

### November 1, 2009

By popular request, there is now a Performer's Edition, which omits the Introduction and Appendices. The text of the opera itself is the same in either version, but the Performer's Edition is 115 pages shorter, and the printed version costs \$3 less.

The Performer's Edition may be more convenient for carrying around in rehearsal (it is lighter), or for those who are not concerned with the history of the opera and the editorial process. Both versions are available at Lulu Press, where you can purchase a printed volume or download a PDF for free:

Full Edition: <http://www.lulu.com/content/paperback-book/the-grand-duke/111595>

Performer's Edition: <http://www.lulu.com/content/paperback-book/the-grand-duke-performers-edition/7857266>

The errors listed below have all been corrected in the third impression, dated October 2009:

Movement	Measure(s)	Error or Comment
Overture	35	A footnote has been added in the main text, indicating that this bar is omitted in most sets of band parts.
No. 1a	172	Add <i>cresc.</i> in vocal parts by analogy with accompaniment.
	178	Add <i>f</i> in vocal parts by analogy with accompaniment.
No. 3	21	Rehearsal letter <b>F</b> <sub>1</sub> should be at m. 22.
	43	Add rehearsal letter <b>H</b> <sub>1</sub> .
	98	Add rehearsal letter <b>H</b> <sub>2</sub> .
No. 5	39, 65[r]	Rehearsal letters <b>J</b> <sub>1</sub> , <b>J</b> <sub>2</sub> supplied from Seattle, but may be suspect. Ori Siegel pointed out that this is an odd place to put a rehearsal mark.
No. 8	33	In Notary's part, correct "Sapdes" to "Spades".
No. 10	175	Add rehearsal letter <b>E</b> (m. 95 in abridged version).
No. 12	169–190	Assign to ELSA, not LISA (mm. 144–168 in abridged version).
No. 12	461, 463	In Notary's part, in fourth beat of measure, change eighth rest under triplet to two sixteenth rests, for clarity, by analogy (mm. 417, 419 in abridged version).
	243 (abridged)	Add "(Dancing.)" above Ludwig's part, by analogy with m. 268 of un-abridged version.
	631	Add rehearsal letter <b>X</b> (m. 585 in abridged version).
	637	Add rehearsal letter <b>Z</b> (m. 591 in abridged version).
No. 14	36, 75, 114	Add <i>p</i> to cancel <i>cresc.</i> two bars earlier.
	87	Change "Yet" to "Yes".
No. 17	28	Rehearsal letter <b>A</b> should be at m. 10.
No. 23	37	Add " <i>rall.</i> " in Herald and Piano parts (it was there already in chorus).
No. 28/28a	38–43	A footnote has been added in the main text, indicating the transition used in the D'Oyly Carte recording, namely to come to a full close as shown in mm. 38a–44a, and then to begin No. 28a with the pick-up note on the third beat of m. 43.