

# **DER FREISCHÜTZ: TRAVESTIE**

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Der Freischütz: Travestie by Septimus Globus

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**SEPTIMUS GLOBUS**

**DER FREISCHÜTZ:  
TRAVESTIE**



# DER FREISCHÜTZ

TRAVESTIE:

BY

SEPTIMUS GLOBUS, ESQ.

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Oh! oh! says he, I'm up to snuff!  
It's No. 7!---I've enough!

*Last Act.*

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WITH

TWELVE ETCHINGS,

BY GEORGE CRUIKSHANK,

FROM DRAWINGS BY AN AMATEUR;

AND THE

ORIGINAL TALE

WHEREON THE

GERMAN OPERA IS FOUNDED.

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LONDON:

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NEWGATE STREET.

1824.

**DER FREISCHÜTZ:**

**A NEW**

**MUSE-SICK-ALL AND SEE-NICK**

**PERFORMANCE**

**FROM THE**

**NEW GERMAN UPROAR.**

**BY THE CELEBRATED**

**FUNNYBEAR.**

## DRAMATIS PERSONÆ.

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OTTOCAR, a *Bohemian Prince*—the least principal character.  
KUNO, *Ranger of the Forest*—nothing but a good one.  
RODOLPH, a *Huntsman*—with a *rifle*, of a melancholy *turn*, in love with Agnes.  
CASPAR, a *ditto*—wiley; unwilling to discharge his obligations till forced.  
ROLLO, another *ditto*—fond of *Spirits* and wicked; in the end *Moral*.  
KILIAN, a *Villager*—with a light heart, and large shorts.  
ZAMIEL, the *Black Yager or Huntsman Spirit of the Forest*—cruel and phrenological; with ill looks and a large ladle.  
FIRST HUNTSMAN—Huntsman the first.  
SECOOD HUNTSMAN—Huntsman the second.  
THIRD HUNTSMAN—Huntsman the third.  
BELLMAN, with large *Bell and Voice*—tintinnabulary and vocal.  
POTBOY, a *serving-man*—civil and attentive.

AGNES, *Kuno's Daughter*—kind and coming; in love with Rodolph.  
ANNE, her *cousin*—a spinster with spirit; free and easy.  
WITCH OF THE GLEN—given to low company.  
LITTLE GIRLS, in *white*—do-littles.

GHOST OF AGNES' SHOE, *Guardian Angel to Rodolph*—bright and fair; loquacious.  
GHOST OF RODOLPH'S GRANDMOTHER, *aged*—significant and silent.  
APPARITION OF AGNES, *youthful*—false.  
SPIRITS, *Invisible*—musical and prophetic.  
SPIRITS, *Evil*—neat.  
CLERK OF THE WORKS, *below*—with a grave voice.  
DEMONS, *restless*—out of employ.  
MONSTERS, *active*—the *Cholera-morbus*, &c.  
CORPSES *above ground*—on the go.  
AN ECLIPSE, *secundum artem*—nocturnal.  
A SONG, *by itself*—proper.  
No. 7—an *equivocal* character.

*Exciseman, Prince's Footman, Reptiles, Monstrosities, Green Huntsmen, Verdant Villagers, Artillery Company, Watchmen, &c.*  
*Popular Aërial, and Hear-ye-all Music; Grand Choruses, Roaruses, &c.*  
SCENE.—*A sequestered part of the Imperial German Forest of Linden, in the Kingdom of Bohemia.*







# DER FREISCHÜTZ

TRAVESTIE.

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ACT THE FIRST.

SCENE I.

*A Forest, with Trees.*

*Enter CASPAR and ROLLO.*

AIR.

CASPAR.

I'm *off*, good bye for ever! Roll!—I'm "*spoken to*"—  
heigh ho!

Old Zam comes *up* to-morrow, Roll—to take me *down*  
below.

ROLLO.

Well, don't take *on*, but put him *off*—and let him take  
your *word*,

Instead of *you*—a year or two—

CASPAR.

That *fetch* would be absurd—

ROLLO.

Pho! say that you'll *exchange* with him—I tell you  
for a fact

That we may catch that fool, Rodolph, by just a  
little tact.

CASPAR.

Is that the time o' day, my boy?—why Rodolph  
jockied me,—

He did for me with Agnes; she—shall see I'll do for  
he! [*Exeunt.*

## SCENE II.

*The outskirts of the Forest ; on one side a Cottage with door and windows ; at the door a table with legs ; under ditto RODOLPH's ditto ; his body seated ; his head on his left hand ; his elbow on the table ; his right hand on his right knee ; jugs and drinking horns on the table. On the same side CASPAR, ROLO, and other huntsmen, in green, with rifles. On the other side, Villagers in their best clothes, with festival faces, headed by KILIAN, with hat and feather. In the middle, at the back, a target. KILIAN and the Villagers dance ; RODOLPH still sits, and huntsmen stand at ease. RODOLPH rises, fires at the target, and misses. KILIAN fires at it, and hits the bull's-eye.*

## SONG—KILIAN.

*Tune in DER FREISCHÜTZ.*

What d'ye all stand there for, gazing?

Why good people, ar'n't you praising?

Bullet in bull's-eye to day!

Ar'n't I king, pray, ay? ay? ay?

*Laughing Chorus.* Ay! ay! ay!

RODOLPH rises ruefully on his legs ; puts his toe wistfully on the trigger, and his chin completely on the muzzle of his rifle, in order to shoot himself properly.