

The Influence of the Lyrics on the Differences Between the Austrian and Hungarian Versions of the Musical 'Rudolf: Affaire Mayerling'

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I do hereby attest that I am the sole author of this project/thesis and that its contents are only the result of the readings and research I have done

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Introduction

The following thesis is based on the comparison of the German and Hungarian-language versions of the musical *Rudolf: Affaire Mayerling* by American composer Frank Wildhorn. Selected songs that demonstrate the personality and interactions of the main characters were translated from their original German and Hungarian forms into English. The literal English translations of these songs (attached in the appendix) will be used to demonstrate implications in the text which would influence how an actor taking on one of the roles might interpret their character. The potential difference of interpretation could serve as a reasoning behind why the two versions of the same musical differ from each other. As well, the scenes containing the selected songs in both versions of the musical will be summarised and described to give the reader an image of what is seen from the perspective of an audience member. The difference in mannerisms, choreography and staging between the German-language and Hungarian-language versions of the musical will be connected to the translations in order to support, in theory, why the characters react as they do to each other and to their own personal challenges.

Prior to the parts containing the songs and their analyses is the introductory section containing a summary of the entire show, a brief history of the musical *Rudolf: Affaire Mayerling*, as well as a chapter providing a historical background to the main characters. The purpose of this is to give the reader additional information to have in mind as they introduce themselves to the selected songs. It also provides basic knowledge of the main roles from the perspective of who they actually were in the non-fictional world. The chapter about the musical itself and about its original performances in Hungary and Austria is there to give credit to all individuals involved that made the premieres of *Rudolf: Affaire Mayerling* possible.

The objective of the project is to show how translation, as well as cultural and historical influences, can have an effect on the performance of a piece of work. This relates mostly to how the characters are portrayed by their actors, the interpersonal interactions between the characters and what personality traits they carry. These three points are based on how the text is written in the script in one translation versus another. The words chosen to form the dialogue or inner thoughts of the characters are what are used by the actors to understand the emotions behind their roles. These words are also there for the director to allow his or her image of the story and characters to be created. Other important factors in the interpretation and image are the individual cultural and historical experiences, as well as ways of thinking. This is due to the fact that one cultural mindset versus another influences how one processes the material that they read. This is especially noticeable in a piece such as *Rudolf: Affaire Mayerling* that includes historical figures that had significant roles in the countries the musical was performed in, in this case Austria and Hungary.

Although the example used in the project is the musical *Rudolf: Affaire Mayerling*, the same concept can be used when taking into account any novel, play or screenplay that has been translated into multiple languages. This can also be noted in films, series and cartoons (ex. Japanese anime) which are shown in countries other than the country of production, whether in dubbed or subtitled form. Occasionally there are notable differences of one kind or another in the content of the translated subtitles (or dubbing) versus what the characters are saying in the raw, untranslated text.

Part One: Background Information

Chapter One: About the Musical

The Musical

'Rudolf' is a musical composed by the American composer Frank Wildhorn, with the original concept lyrics by Jack Murphy and Nan Knighton with a script by Jack Murphy and Phoebe Hwang. Despite the original concept lyrics and book being in English, the musical was never put on stage in the English language. There was, however, an English-language demo recording done in 2005 under the name 'Rudolf: The last kiss', starring Broadway singers such as Brandi Burkhardt, Linda Eder, Rob Evan, Michael Shawn Lewis and Kate Shindle.

The world premiere was in Budapest, Hungary at the Operett Színház (operetta theatre) on 26 May 2006, under the title 'Rudolf: Az utolsó csók' (Rudolf: The last kiss). The musical starred Attila Dolhai (Rudolf), Bernadett Vágó (Mary), Kata Janza (Larisch), Tamás Földes (Taaffe), Veronika Nádasi (Stéphanie) and Attila Németh (Franz Joseph), among others, under the direction of Miklós Gábor Kerényi. The Hungarian translation of the script was done by Gergely Zöldi, and the Hungarian translation of all song lyrics was done by Gergely Zöldi, Szilárd Somogyi and Miklós Gábor Kerényi.

On 26 February 2009, the German-language version of the musical debuted under the title 'Rudolf: Affaire Mayerling' (Rudolf: Mayerling Affair). The production took place at the Raimund Theater in Vienna, Austria under production by the Vereinigte Bühnen Wien. The show was a large success in Vienna, having played for two seasons at the Raimund Theater and was voted the 'best new production of 2009' by readers of the German 'Musicals' magazine. In the original Viennese production, Drew Sarich starred as Rudolf, with Lisa Antoni (Mary), Carin Filipic (Larisch), Uwe Kröger (Taaffe), Wietske van Tongeren (Stéphanie) and Claus Dam (Franz Joseph), among others, under the direction of David Leveaux. The script translation and lyrics translations were carried out by Julia Sengstshmid and Nina Jäger, respectively.

Synopsis

The play begins with Rudolf attending a ceremony commemorating forty years of rule by his father, Franz Joseph, as the Emperor of Austria-Hungary. As the Viennese upper-class celebrate, the lower-class protest and riot outside demanding reform in the country. Ignoring the riots outside, the upper-class guests continue to celebrate until finally, a woman out of the lower-class comes in and shoots herself in the head. The incident causes Franz Joseph to have a meeting with Count Eduard Taaffe, in which rebellious newspaper articles published by a revolutionary named 'Julius

Felix' are mentioned. Rudolf then enters the scene Franz Joseph orders Taaffe to find out the truth about who Julius Felix is. Once Taaffe leaves, Rudolf tries to persuade his father that the desires and opinions of the lower-class shouldn't be ignored, which remains a futile effort.

In the following scene, Baroness Mary Vetsera is talking with a friend of hers, Countess Marie Larisch. They are reading one of Julius Felix's articles and Mary is in agreement with the article. Larisch, however, believes that Julius Felix is dangerous. Because of this, she tries to convince Mary to attract a man of higher wealth and status, but Mary wants to have a relationship with someone who shares her values instead.

There is later a ball in honour of Rudolf's cousin Wilhelm II. At this ball, Rudolf meets Mary and begins to talk with her, which leads to the two of them sharing a dance as well. They find out that they both share the same views towards society through supporting the liberal movements of Julius Felix, which ends up being the source of their fateful connection to each other.

Taaffe locates the editor of the newspaper that publishes Julius Felix's articles, Moritz Szeps, and demands that he stop printing the articles. At Szeps' lack of cooperation, Taaffe orders the destruction of the newspaper's editorial office. Rudolf later meets with Szeps and his associates (Andrássy, Vogelsang, Clemenceau) in the destroyed office. Szeps and his associates have written up a new constitution for a free and liberal Europe and want Rudolf to sign it. Rudolf doesn't want to do it, because he is afraid to commit a treason against his father. Szeps and his associates then leave Rudolf, agreeing to give him some time to think about his decision, but Rudolf doesn't know what he is capable of doing, and feels very unsure of himself and of his future.

The relationship between Rudolf and Mary grows deeper when Mary enters the destroyed newspaper editorial office with the intention of delivering a letter to Julius Felix, in which she has stated that she wants to meet him. Rudolf reveals to her that he is Julius Felix, which leads to the two of them going ice-skating together. During their time together, Rudolf realises that they are being watched by one of Taaffe's spies and suggests that they play a joke on him by pretending to flirt with each other. The two end up falling in love in the process, and Rudolf tells Mary about his hunting lodge, Mayerling, where he is free to think as he wants to and to write his articles. Mary asks him to take her there some day.

Taaffe is still trying to find out through his investigations who Julius Felix is, and is reporting his findings and suspicions to Franz Joseph. Taaffe informs him that Rudolf is under suspicion, but Franz Joseph is unable to believe that his own son could possibly be betraying him. Rudolf overhears the discussion and becomes even more anxious, thinking that the truth will be uncovered. He goes for a walk in the streets and is found by Mary. He tells her that he can no longer see her, despite how happy she has made him. Mary then convinces him to put his fears aside and to

allow himself to love her, which is the true beginning of their affair together.

Rudolf then experiences a nightmare in which Taaffe and a group of minions come into his bedroom and harass him, as well as hanging Mary. He wakes up from the nightmare calling Mary's name. Mary, who had been spending the night with him, comes to his side and comforts him. Once he is calm, she prepares to leave and Rudolf gives her a ring with 'United in love until death' engraved inside of it. He puts it on a chain which she can wear around her neck, promising her that she will be able to wear it freely in Mayerling. Just as Mary is about to leave, Rudolf's wife Stéphanie enters the room, witnessing the two of them together. Stéphanie is used to Rudolf having affairs with various women, but can tell that he feels differently about Mary than he ever did for the other women he had slept with. She asks him what makes Mary so different from the others and Rudolf claims that he loves her. Stéphanie becomes enraged and tells Rudolf that no matter how much he may love someone else, he will never be able to leave her side and that she will remain the one to become the Empress of Austria-Hungary.

Determined to end his relations with Stéphanie, Rudolf writes to the Pope requesting an annulment of his marriage. When Franz Joseph finds out, he is very angry and does not approve of the annulment. Rudolf angers his father even more when he says he will relinquish his title of Crown Prince, which brings Franz Joseph to threatening harm on Mary and her family if Rudolf does such a thing. He orders Rudolf not to write to the Pope and tells him he is not allowed to make any more public appearances as Crown Prince. After some days of depression, Rudolf returns to frequenting brothels, which does not lift his spirits in the slightest. Mary disguises herself as one of the prostitutes and finds Rudolf in the brothel, angry and hurt that he was there. Their discussion leads to Rudolf claiming he will stand up to his father and fight for his views and ideas, and Mary agrees that she too will take the risk of staying by Rudolf's side.

Rudolf makes a surprise public appearance at an assembly hosted by Taaffe, where he speaks to the masses of people about his vision of a new world, promising that all citizens, rich or poor, will have equal rights. His appearance angers Taaffe, who comes to the conclusion that it is through Mary that Rudolf was able to muster his newfound courage. He calls Mary to meet with him in his office, where he offers her a large sum of money and estate in Milan for her and her family if she agrees to separate permanently from Rudolf. Mary refuses to accept the deal, leading to a verbal fight with Taaffe where he threatens to destroy hers and Rudolf's lives.

Rudolf makes the decision that he will commit the treason against his father and sign Szeps' constitution. He contacts Mary's friend, Marie Larisch, to deliver a letter to Mary telling her to leave Vienna for her own safety because of what he planned to do. Mary does not want to leave Rudolf, but begins to make the plans to depart as he requested. Meanwhile, Rudolf signs Szeps' constitution,

only to be betrayed as it is delivered directly to Taaffe, who delivers it to Franz Joseph. Franz Joseph strips Rudolf of his title and position, disowning him.

Broken and with nothing else he can do, Rudolf goes to the train station to try to catch Mary once before she departs from Vienna. At first, he thinks that she is gone, but then she shows up, saying that she planned on leaving but was unable to do so because she couldn't bear with leaving Rudolf. The two of them decide that all they have is each other and form a murder-suicide pact. The play ends with Rudolf and Mary going to Mayerling, where they share a kiss before following through with the murder-suicide by means of gunshot.

Part One: Background Information

Chapter Two: Historical Context of the Musical

The Mayerling Affair

The Mayerling Affair occurred sometime between 29 and 30 January 1889 where Rudolf, Crown Prince of Austria-Hungary, was found dead at his hunting lodge with one of his mistresses, the seventeen year-old Baroness Mary Vetsera. Although the deaths of the two were widely suspected to be due to a murder-suicide pact, the exact cause of their deaths remains unknown to this day. At the time of the discovery of the incident, Rudolf was stated to have died due to a rupture of an aneurysm of the heart in order to avoid scandal and to allow for him to be buried in the Imperial Crypt of the Capuchin Church in Vienna. Mary, however, was smuggled away in the night and buried hastily in the cemetery of the Holy Cross Abbey in Heiligenkreuz. The actual cause of death was believed to be by gunshot wounds at the time, with a later report stating that Rudolf's body showed signs of violent struggle.

The reason behind the labelled suicide is unknown to this day. Many tried to romanticise the situation through ballet works, books and films, creating a 'Romeo and Juliet'-like ambiance to the story. In reality, the cause of the suicide is believed not to be so tragically romantic. According to various sources, another mistress of Rudolf's claimed that he proposed a murder-suicide pact to her as well, which she refused. Rudolf also had been ill with gonorrhoea and passed it on to his wife, Stéphanie of Belgium, causing her to become sterile and leaving the couple without a male heir. Allegedly, Rudolf began to take many different medications to alleviate the painful symptoms of the infection while his health further deteriorated more and more. The idea of a murder-suicide pact with someone he felt was devoted to him is said to be associated with Rudolf's own feeling of guilt for his illness. However, other theories suggest that Mary was pregnant and Rudolf brought her to Mayerling for an abortion, which resulted in her death and brought him to kill himself as well. The list of possibilities go on and on, including that the two were murdered by the jealous husband of one of Rudolf's mistresses and that Mary castrated Rudolf with a razor during his sleep, bringing him to strangle her before shooting himself through the mouth.

Archduke Rudolf, Crownprince of Austria-Hungary

Rudolf was born on 21 August 1858 at Schloss Laxenburg near Vienna, Austria. He was the only son of Emperor Franz Joseph and his wife, Elisabeth von Wittelsbach. He spent his life politically estranged from his conservative father and the prime minister, Count Eduard Taaffe. On 10 May 1881 he was married through an arranged marriage to Stéphanie of Belgium. His marriage

with Stéphanie was rather unhappy, so much so that in his farewell letter to her he tells her that she is freed from his presence and vexation.

In the same year that he married Stéphanie, 1881, Rudolf started to write anonymous articles to the *Neues Wiener Tagesblatt*, under the influence of the newspaper's editor, Moritz Szepe. His liberal ideas were said to be partially derived from the *Tagesblatt* but also from a political journey to England where he became close friends with Edward, Prince of Wales. Rudolf's political beliefs estranged himself further from his father and from his own marriage, leading him to take more refuge in his mistresses – specifically the dancer Mizzi Kaspar and eventually the Baroness Mary Vetsera. His relations with the latter lead to his demise at the end of January 1889. His life is said to be unhappy and one which prevented him from living up to his ideals. His decisions to engage in regular sexual activity, drugs and alcohol are blamed on his feelings of inadequacy and frustration due to being estranged from both of his parents, specifically with his father who left him out of all decision-making processes and did not show him signs of appreciation.

Baroness Mary Vetsera

Mary was born on 19 March 1871 in Vienna, Austria. She was the daughter of the diplomat Albin Ritter of Vetsera and his wife, Helene, who descended from one of the richest Greek families of the time. She was said to be a pretty and seductive young woman who desired to get into the highest of the aristocratic society in Vienna. Before meeting Rudolf, she allegedly flirted often with Miguel, Duke of Braganza, to whom she seemed to have had a 'half-promised' engagement. The engagement never came to fruition due to her short-lived affair with Crownprince Rudolf. Mary met Rudolf through her cousin Marie Louise von Larisch-Wallersee, who also was responsible for arranging many of their secret meetings. At the end of January 1889, less than two months before her eighteenth birthday, Mary was found dead beside Rudolf at his hunting lodge in Mayerling. Her death remains as one of the most intriguing to this day, due to how the Viennese court tried to cover up the scandal.

Count Eduard Taaffe, Prime Minister of Austria

Eduard Taaffe was born on 24 February 1833 in Vienna, Austria. He served as the prime minister of Austria between 1868-70 and 1879-93, where he was able to control the various nationalities and ethnic groups existing within Austria-Hungary. Taaffe was politically conservative like the Emperor Franz Joseph.

During his political career, he worked to strengthen alliances between the Slav and German conservatives within Austria-Hungary to fight against the liberal and nationalistic German

opposition. In 1879, he granted partial recognition to Czech as an official language in Bohemia and Moravia, which is one of the examples of his work that led to many years of calm prosperity between the various ethnic groups in the country. His work was however not completely successful, since some nationalities were not completely satisfied with Taaffe's procedures, as well as that he antagonised the liberal opposition, which included mainly the youth of various sections of the Empire. In 1893, he resigned from his position as prime minister. Two years later on 29 November 1895, he died in Ellischau, Bohemia, which is now known as the Czech city Nalžov.

Stéphanie of Belgium

Stéphanie of Belgium was born on 21 May 1864 at the Royal Palace of Laeken. She was the daughter of King Leopold II of Belgium and Archduchess Marie Henriette of Austria. When she was only fifteen years old, she was married to Crownprince Rudolf, which she was not happy about and was met with Rudolf even bringing one of his mistresses along with him on a visit to her in Brussels. During their marriage, Stéphanie did not have much contact with Rudolf, despite the great amount of control over her life he still held. On 2 September 1883, Stéphanie gave birth to the couple's daughter and only child, Elizabeth. A male heir never followed due to being infected by Rudolf with gonorrhoea, which inflamed her pelvis and destroyed her fallopian tubes.

In 1887, she later took on a lover of her own, Count Artur Potocki, while being discreet about her affair with him. In October 1888 after coming back from a trip to Greece, Stéphanie remarked further on Rudolf's decaying health and even approached Franz Joseph about it, who allegedly ignored her concerns. After finding out that Rudolf died a few months later, she was very angry and went to Miramar with her daughter, parents and sisters. The rest of her life consisted of further heartbreaks and even losing her status and title within the court after she chose to remarry with the Hungarian Count Elemér Lónyay de Nagy-Lónya et Vásáros-Namény in 1900. She died in Pannonhalma, Hungary on 23 August 1945, just a little more than a month short of the official end of the Second World War.

Franz Joseph, Emperor of Austria-Hungary

Franz Joseph was born on 18 August 1830 at Schönbrunn Palace in Vienna, Austria. He held reign over the Austria-Hungarian Empire for sixty-eight years, making him the longest-ruling member of the Habsburg dynasty. Franz Joseph took his position as Emperor very seriously and was an authoritarian figure not to cross. Opposing him could lead to exclusion from the family or the loss of title and privileges, which he inflicted upon Stéphanie of Belgium in his later years.

On 24 April 1854 he married Elisabeth von Wittelsbach, who was the mother of

Crownprince Rudolf. Franz Joseph's relationship with his son was always estranged and he is said to not have given any sense of understanding to Rudolf's liberal views. He was politically very conservative and intended for the Viennese court to remain traditional and unchanging despite the social developments that were taking place over the time. Franz Joseph did, however, agree to the Compromise between Austria and Hungary following the Hungarian Revolution of 1848, which despite the good it produced did bring unsettled tension within other groups of nationalities within the Empire that also wanted similar rights.

On 21 November 1916, Franz Joseph died from pneumonia at Schönbrunn Palace. His death served as the Empire losing one of the final symbols that maintained to keep together the various conflicting ethnic groups and marking the end of an era from his funeral procession on 30 November 1916.

Part Two: The First Act

Chapter One: Du willst nicht zuhören / Miért ért nem meg engem

Summary of the Song and Scene

The song is a duet between Rudolf and Franz Joseph, which takes place in Franz Joseph's office after the peasant woman had shot herself at the ceremony commemorating the 40th anniversary of Franz Joseph's rule as Emperor. Rudolf enters the stage as Franz Joseph is discussing the situation regarding any uprising from the people with Taaffe, which brings him to leave the father and son alone. Rudolf and his father then begin to have a debate with each other about how one should run a country, and how neither of them sees the other as willing to comprehend and to understand their position and opinion. It should be noted that in the Hungarian version, Taaffe is not present at the beginning of the scene, and only makes a short cameo after the duet between Rudolf and Franz Joseph is over.

The Austrian Version - Du willst nicht zuhören (You don't want to listen)

In the original Austrian production with Drew Sarich (Rudolf) and Claus Dam (Franz Joseph) the song is performed rather typically of a debate and disagreement between two people. The use of the voices by the two actors shows a developing frustration for both of their characters, however Dam's interpretation of Franz Joseph is sterner and sharper than Sarich's interpretation of Rudolf. One can see that Franz Joseph is dominant over his son, as well as that Rudolf amongst his nervousness and frustration does want to gain some form of understanding and respect from his father.

The staging in this version is very basic. Franz Joseph remains sitting behind his desk for most of the song. Rudolf, on the contrary does some pacing during the song and does show himself to have less self-control over his body than his father does. At the end of the song, when Franz Joseph moves to the centre of the stage, Rudolf grabs his shoulder to try to get his attention (after the lyrics *Bin ich für dich denn nur, ein Narr der träumt – Am I only a fool that dreams to you*). At that moment, Rudolf receives a glare from his father and the viewer can see in Sarich's interpretation that there was a brief split-second of fear of exactly what the glare might develop into. As the song progresses to its end, Rudolf places himself behind Franz Joseph's desk, where Franz Joseph approaches him with the lyrics *Hör' doch (But hear)* and then shakes his head and turns away with the lyrics *Nein, du verstehst nicht (No, you don't understand)*. The father and son share a short back and forth banter with each other, accusing the other of not hearing, not realising, not learning, not seeing and not wanting to understand each other, before Rudolf pounds a fist on

the desk plops himself into the chair with an exclamation of *Gott! (God!)*. Franz Joseph then tells Rudolf to go find his wife Stéphanie and to tend to her, and the scene ends with Rudolf leaving the office.

The Hungarian Version – Miért ért nem meg engem (Why don't you understand me)

In the original Hungarian production with Attila Dolhai (Rudolf) and Attila Németh (Franz Joseph), the song is performed in more of the style of a father speaking with a young child. Despite this, Rudolf does not appear to fear his father. At the beginning of the song, he sings in a soft manner, as if he is hurt by the lack of attention he feels he gets from his father. However, as the song progresses, the frustration in Rudolf seeps out, almost as if he were throwing a mild tantrum. The interpretation of Franz Joseph is sterner than that of Rudolf's, and he uses his voice in a biting manner to display the frustration he is experiencing in the scene.

The staging is rather simple and bases itself on the characters moving either towards or away from each other among spurts of singing. During the middle of the song, where the debate turns to the handling of the Empire, Franz Joseph does become coarser with Rudolf, such as when he yells out the lyrics *A császár mindig erős (The emperor is always strong)*. Shortly after that, after some pacing over to behind Franz Joseph's desk, Rudolf runs across the stage towards his father with the lyrics *Középkor a huszodik század kapujában (The middle ages to inside the gate of the twentieth century)*. When Franz Joseph then walks across the stage again, he is later followed by Rudolf running across the stage after him with the lyrics *De most szenved a birodalom, Sok-sok besúgó kegyenc között (But now the empire is suffering, Among many informing minions)*. The two continue singing standing by the desk next to each other, sometimes facing each other and other times turning away from each other, until Rudolf sings *Nem állok útvába, miért tenném? (I am not standing into your way, why would I do that?)* and moves over towards the wall where he throws his hands in the air, standing in front of a map of the Austro-Hungarian Empire. The song ends with the two singing to each other from opposite ends of the stage before they move together to face each other at the end of the piece.

Comparison of the Performances

The stage design while similar is different from a political standpoint where the Hungarian version presents a large red map of the Austro-Hungarian Empire on the wall. The Austrian version presents nothing related to politics or geography in the set design for Franz Joseph's office. As well, it can be noted that the Rudolf in the Hungarian version can be seen carrying a pistol attached to the waistband of his trousers. Neither figure in the Austrian version is openly in possession of a firearm

or weapon.

In both versions, Franz Joseph is a character of tradition and not wanting his methods of ruling the country to be disrupted. There is a strong sense of frustration from his character in both the Austrian and the Hungarian version. As he states specifically in the lyrics of the Austrian version, he and Rudolf had this conversation in one shape or form many times, and it always ends futilely. In regard to character interpretation and interaction, the difference between the two versions lies in Rudolf. In the Austrian version, Rudolf appears to have a set direction in where he wants to proceed in the debate. Although there is enough expression of anger, frustration and even hesitation in Sarich's interpretation of Rudolf, he handles the situation rather maturely and as if he had thought out in advance everything that he planned to say. It can be noted, too, that Sarich uses his voice more to combine with his acting, such as where he seems to be almost hissing in his father during the debate. In the Hungarian version, Rudolf is much more immature and impulsive in his movements and his expression. In many ways, he behaves similarly to a child. This can be noted when Dolhai in his interpretation would run across the stage or throw his hands in the air by the backdrop. Dolhai is much more emotional and his emotions are much more dynamic in the time-frame of the song. At the beginning, he appears softer and almost hurt by the fact that he feels his father does not listen to him and pay attention to him. By the end of the song, he is more uncontrollable and has a burst of being almost manic, which begins to paint an image of Rudolf as a character as being somewhat mad. Dolhai also incorporates less versatility as an actor in the usage of his voice while singing, though he does sing the song musically very well.

Influence of the Lyrics on the Interpretations

At the beginning of the song, there is a quite distinctive difference regarding the way that Rudolf as a character behaves. In the Hungarian version, the song starts with Rudolf singing *Nem figyel énrám, Nem hall meg engem (You don't pay attention to me, You don't listen to me)*. In the German-language version, the song starts with *Du willst nicht zuhören, Nein du begreifst nicht (You don't want to listen, No you don't comprehend)*. From here, one can see that in the Hungarian version's translation, Rudolf finds it important that he is paid attention to as well as listened to, which implies a more needy and egotistical type of character. In the German-language translation, Rudolf just wants to be heard and wants his views to be understood, implying that the importance is not on himself as a person, but on what he believes.

This concept of being noticed and paid attention to comes back when Rudolf sings about his childhood. In the Hungarian version, he sings *Emlékszem hat-hét éves voltam, Ott állt az ajtóban és nézett, Egy büszke óriás figyelt, S nevetett, Úgy érzem, Hogy akkor még szeretett (I remember when I*

was six or seven years old, You stood in the door and watched me, You paid attention to me with great pride, And you laughed, I feel, That you still loved me then). There is a great correlation in Rudolf's mind that equates being noticed with being loved. His perception of everything around him is very focused around himself, which is why he might react in a more immature and emotional manner. The German-language lyrics of this part of the song are as follows: *Ich denk oft dran, Wie ich noch klein war, Du warst mein Vorbild und ein Kriegsheld, Ich seh' noch wie du lächelnd vor mir stehst, Ein Blick von dir bedeutete die Welt* (I often think of how I was still small, You were my idol and a war hero, I still see how you stand before me smiling, A glance from you meant the world). In this rendition of the passage, Rudolf places more importance on his father than on himself, especially when he says that it meant the world to him to receive a glance from Franz Joseph. Rudolf's recollection of his memories of are how he idolised his father before they came to disagreeing with each other, and how he valued being noticed by someone he looked up to so much. He also never mentions the word 'love' in this passage, which would bring one to the conclusion that he doesn't question the fact that his father still loves him as a son at this point of the story.

The Hungarian translation continues to place a strong emphasis of Rudolf's egotism. For example, in his passage about the difference of being a father to a child and the father to man, Franz Joseph makes a couple references to the concept of humility. This can be found in the lyrics *Ám a gyermek gyorsan felnő, És elfelejti honnan érkezett* (But the child quickly grows up, And he forgets where he came from) and *De mikor felnőtt és férfi lett, Elvész a bizalom, Tisztelet, Azt hiszi, Mindent lehet* (But when he becomes an adult and a man, He loses the trust, The respect, He believes, He can be anything). Franz Joseph implies that Rudolf is in over his head with his ideas and no longer respects him. Through saying that Rudolf believes that he can be anything, he references to Rudolf's rather egotistical view of himself focused on himself and what he, Rudolf, can become. The Austrian version takes a somewhat different approach, because Franz Joseph says that Rudolf believes that he can change so much (in the world). This small change in words creates a different character and personality for Rudolf, because the Austrian version implies that Rudolf's drive is focused towards the impact he can have on the world rather than what he can be in the world.

In the Hungarian version, Rudolf then states that Franz Joseph imposes on his life with the lyrics *Megszabná életemet* (You would control my life) and then with *Mindig én vagyok áldozat* (I am always the victim). This once again puts more dramatic and egocentric words in Rudolf's mouth, with him sounding almost as if he were a typical teenager having an argument with a parent, rather than being the 30 year old man he was at the time of the Mayerling Incident. The German-language version of these lyrics portrays Rudolf as debating in defense of his ideas and even his concern for

what is happening in the country. For example, instead of saying that he is a victim, Rudolf says *Dass dieses Land auseinander fällt (That this country is falling apart)*, which points to where his thought process is leading and shows him presenting himself in a more mature manner.

For another good portion of the song, the translations are relatively similar, with both Rudolfs saying that there needs to be a change in how the Empire is managed, and both Franz Josephs are unwilling to implement any change (or 'progress') in the regime. The further differences in the translations come with which words are used in reference to describing Franz Joseph as a leader. In the Austrian version, he seems not to be implied as a belligerent or violent ruler, just that he ignores the opinions of the common people and that in Rudolf's mind, this means of rule is outdated and not necessary. In the Hungarian version, Franz Joseph openly states that the way he has been ruling the country is 'the only way to win' and even accuses Rudolf of mocking him. *Miért gúnyol? Győzni csak így lehet (Why are you mocking me? This is the only way to win)* Rudolf then accuses him of seizing terror, to which Franz Joseph says that the direction must be held with an iron hand. *Vas kézzel tartás az irányt, Ne tűrj el semmi viszályt (You hold the direction with an iron knife, You do not tolerate any conflict)*. Such an exchange does make Franz Joseph to seem more violent and controlling in nature, while in the Austrian version he is much more discreet and vague in his statements about running the country.

Towards the end of the song, Rudolf makes an implication in the German-language version that he is questioning his father's respect and value for him. He says to his father, *Hast du dich einmal schon hinterfragt? Bin ich für dich denn nur ein Narr, der träumt? (Haven't you already questioned yourself once? Am I for you just a fool that dreams?)*. He later tells Franz Joseph that it is 'essential to act correctly now' (*Jetzt richtig handeln ist unumgänglich*), which is a rather diplomatic way for him to say that something must be done in order to prevent an uprising in the country. In the Hungarian version, Rudolf says that an uprising is already not far away (*Egy felkelés nincs már messze*), which could be perceived as either a warning to his father or even possibly even a threat. At the end of the Hungarian version of the song, Rudolf and Franz Joseph both tell each other that they will never understand each other. But in the Austrian version, they say to each other that they don't think that the other one wants to understand them. This small difference in how the song concludes itself shows that in the Hungarian version, Franz Joseph and Rudolf have already given up on each other, but in the Austrian version, they are more accusing each other of being inflexible to other's viewpoint. It is more open-ended in the Austrian version because it isn't clearly stated that they have given up, but that they have come to a conclusion at the end of this particular discussion, which they will probably have another 'thousand times'.

Part Two: The First Act

Chapter Two: Zeit zu handeln / Fejezze be, kérem

Summary of the Song and Scene

The song is a musical rendition of a discussion between Rudolf and various acquaintances of his. Rudolf meets his acquaintances in the destroyed office of Moritz Szeps' newspaper editorial office. Rudolf's associates bring him the new constitution that was written up and demand his signature. Because signing such a document would be high treason, Rudolf does not agree to sign it, and so the group of men try to persuade and convince him to do it.

The Austrian Version – Zeit zu handeln (Time to act)

The scene begins with four of Rudolf's five associates (Andrássy, Clemenceau, Szeps and Vogelsang) in the destroyed newspaper editorial office and attempting to tidy it up. Rudolf then shows up and the men engage in a short conversation about needing to build the foundation for a 'new Europe'. This includes the idea of Europe needing peace and that they need to prevent the Prussians from pulling all of Europe into a war full of bloodshed. Rudolf is hesitant to respond, but does say that he doesn't think that Europe should be the 'toy' of Prussia, although through his tone of voice seems to be about to turn down the request he feels is about to be given to him. After Andrásy blurts out that old Europe would rather perish than to change its ways, Edward presents the new constitution to Rudolf, saying that Clemenceau signed the document and that he will be doing it soon. He adds that they need Rudolf to sign it as well because of his political position as the Crown Prince of the largest empire of the world. He proceeds to speak about when Rudolf would ascend to the throne, which is interrupted by Rudolf's spitting outburst that no one knows when that will be. Rudolf adds that he is able to see the seriousness of what they would be getting into with the new constitution and that he, in his position, is not allowed to say what he feels and thinks.

The song proceeds with a banter led by Andrásy and Clemenceau trying to convince Rudolf to sign the constitution. Rudolf eventually starts to speak and asks Clemenceau what is expected of him. Clemenceau tells him to connect with them and sign the constitution, to which Rudolf becomes defensive and says it would be treason for him to do so. He gathers himself for a moment and steps closer to Clemenceau to say in a calmer, yet stern tone that he cannot deceive his father. He is about to walk away when Clemenceau asks him if he'd prefer to deceive his country and to drive Austria in a war enforced by the Germans. Edward then comes over and says that if this war occurs, it will include the entire world.

Szeps includes himself in the debate, putting more pressure on Rudolf. He tells Rudolf that he

has to recognise that his father will never accept what they are going to do, bringing Rudolf to take the constitution into his hands and starts to look at it. The pressure from the five men increases before Szeps brings Rudolf a bottle of ink and a pen. Szeps tells Rudolf to sign the document, which Rudolf is indecisive to do. He decides not to sign it and gives the constitution back to Andrassy. Rudolf's actions are met with disappointment and he is told he must make a decision and to not wait too long. Clemenceau, Szeps, Vogelsang and Edward leave the stage, leaving Andrassy alone with Rudolf. He tells Rudolf that the time of dreaming and writing is over before giving him the key to a red box containing the constitution.

The Hungarian Version – Fejezze be, kérem (Finish it, please)

The scene begins with Rudolf entering the newspaper editorial office after it had been attacked. He meets with Szeps, who explains to him that Taaffe is to blame. Soon three other men, the Hungarian noblemen István Károlyi, Gyula Andrassy and Ferenc Lónyai enter the stage, preparing the main discussion to begin. Rudolf stiffly walks over to them and presents himself as prepared to hear them out. He is told that the Empire is rotten, using the destruction of the newspaper editorial office for a reasoning as to why such a statement is true. Rudolf appears unsure as what to say and is only given more negative comments about the Empire, such as that it is 'stuck in the middle ages' while the rest of the world is 'proceeding on the way to the twentieth century'.

The men stand around Rudolf and begin to pressure him to sign the document they have brought. The discussion proceeds to Rudolf asking his associates what they expect of him, bringing Szeps to tell him that the small ethnic groups within the empire need a degree of independence and self-sufficiency. Andrassy adds that the separation of Austria and Hungary is inevitable and that they want Rudolf to become the king of Hungary. That statement brings Andrassy, Lónyai and Károlyi to all bow on one knee to Rudolf and tell him that the goal is for the Hungarians to be independent people and to no longer be subordinate to Austria. Rudolf says that doing this would be more than high treason and that he cannot possibly do what they ask of him. Lónyai then says that the empire would be doomed if it doesn't split apart and that the articles that Rudolf writes as Julius Felix confirms it.

Rudolf is not agreeable to the request and looks at his associates with his nose in the air and walks away. The four men are not about to back down and tell Rudolf to finish the matters that he wrote about in so many articles as Julius Felix. Károlyi tells him *Az ön bátorsága ma mindennél fontossab, Fejezze be, Uram (Today your bravery is more important than everything, Finish it, Sir)*. Rudolf is still not about to agree and turns to Andrassy, who sings *Menjen uram tovább, Akkor is ha nehéz, Ne hátráljon, Az ön szíve erős (Go forward sir, Even if it is difficult, Don't move backwards,*

Your heart is strong). Rudolf claims that he had a different type of change in mind when he wrote his articles and that he's not interested in violence or rebellion.

The song then continues while a blue light shines on the dark back-centre stage, revealing a group of about six or seven soldiers standing in a circle on a platform. A small table is then revealed which appears to have the Hungarian holy crown on it. Beside the table stand two men who both start waving Hungarian flags. Rudolf finds himself pacing back and forth across the stage as his four associates continue to try to convince him to cooperate. During this time, Rudolf seems to be looking for a way to escape from the discussion, but is always stopped in his tracks by either Andrassy, Lónyai, Károlyi or Szeps. At the end of the song, Rudolf is standing at centre stage with Andrassy kneeling before him and Szeps and Károlyi each grabbing one of his hands. They tell him to say 'no' to his father before they slowly back away from him and walk off the stage, leaving Rudolf alone.

Comparison of the Performances

Before mentioning any similarities or differences in the staging or in the portrayal of the characters in the scene, it is important to note that the two versions have very different renditions of the song, including both what the song is about and the characters involved.

In the Austrian rendition of the musical, Rudolf meets with five men: Gyula Andrassy, Moritz Szeps, Georges Clemenceau, Edward Prince of Wales and Heinrich Vogelsang. Gyula Andrassy was a Hungarian nobleman and politician who helped to form the dual form of government in Austria-Hungary. He was also a member of the Hungarian reform party run by the revolutionist Lajos Kossuth. He was a supporter of Germany (Prussia) and later signed the Austro-German alliance in 1879 before he resigned from his position as Austro-Hungarian foreign minister. Moritz Szeps was an Austrian journalist and newspaper owner who was responsible for the publication of the articles written by Rudolf. He was the editor-in-chief to the *Neues Wiener Tagesblatt*, which was the leading liberal daily newspaper in Austria at the time. Georges Clemenceau was a French statesman and journalist who later in his life became a major player in the victory of the Allies in World War I and was later involved in the Treaty of Versailles. His father was an admirer of the French Revolution of 1789, and through him Clemenceau was introduced to a variety of men who had plotted against Napoleon III and planned to overthrow him. Hence, since his childhood he was modelled by the concept of revolution and this eventually shaped his career to become involved with politics. Edward Prince of Wales (Edward VII) was the eldest son of Queen Victoria and was considered to be overtired and rebellious. He undertook various public duties during Victoria's reign, however his main interest was in foreign affairs and he made many visits

abroad thanks to his fluency in French and German.

In the Hungarian rendition of the musical, Rudolf meets with three men: Gyula Andrásy, Moritz Szeps, István Károlyi and Ferenc Lónyai. Although the fact that Andrásy and Szeps are two characters in the scene is the same as in the Austrian version, the replacement of Clemenceau, Edward and Vogelsang by Károlyi and Lónyai make an important difference in the goals and aims of the individuals at play.

The lyrics and text of the song are also very different. Although the concept is the same that Rudolf's associates want him to sign the document they brought to him, there is a much greater importance placed on Hungary and the Hungarian people in the Hungarian version of the musical. In the Austrian version, the importance and need for Rudolf to sign the document is placed on avoiding a war with the Germans (Prussia) and to bring peace to a Europe that is on the brink of exploding into war. The Hungarian version, however, focuses on the idea of Hungary being independent from Austria. Rudolf himself is even offered the role as the 'King of Hungary' if he signs the document and the disintegration of the dual empire is successful. However, in the end of both versions of the song, it is mentioned that Rudolf has to go against his father because Franz Joseph would never be agreeable to the plans formulated by the group of men.

Due to the heavy weight placed on the concept of an independent Hungary, there is also a very different staging between the two versions. The Hungarian version not only features wavers of the modern-day Hungarian flag but also introduces members of the ensemble to take on the roles of apparent soldiers or guards of the Hungarian holy crown. This rendition of the musical adapted a more nationalistic approach and implemented the concept of the identity of Hungarians and the Hungarian population during this period of history. This was done all while presenting Hungary itself as a positive force, with its independence and right to function as an individual state coinciding with the idea of progress and the development of a modern world. One could also say that the script was formed in a hungarocentric way, due to the fact that additional Hungarian nobles were placed in the cast (e.g. Lónyai and Károlyi) and replacing Clemenceau, Edward and Vogelsang. The Hungarian or ethnically Hungarian characters of Gyula Andrásy and Moritz Szeps were present in both versions respectively. The Austrian version did not include any politics in the staging itself (e.g. flags representing a particular country or region), though they did mention that they wanted to specifically avoid a conflict with Prussia and stated that the Germans would be the ones to ignite a large-scale war if no action is taken. The Austrian version also kept the scene in the destroyed office as being very realistic and simple. They did not add any dance effects (such as the movements of the men in the ensemble in the Hungarian version), nor did they use any extra lighting to add a dramatic touch to the scene. It can also be noted that the stage was evenly and

regularly lit, rather than being very dark as in the Hungarian version.

In both versions of the song, Rudolf's associates behave rather similarly in their trying to convince him and persuade him to sign the document. Neither version is particularly dramatic in regard to the acting and use of vocals by the performers, though the Hungarian version did implement the action of the men kneeling before Rudolf when they mention that he would gain the position of the King of Hungary. There is, though, a variation in how Rudolf is portrayed when the interpretations of Drew Sarich and Attila Dolhai are compared. It can be said that Dolhai's interpretation is much more 'prince-like' and Sarich's is much more relaxed and not choosing to behave as if he is higher than others. For example, Dolhai's movements on the stage are rather stiff, and he stands with a perfectly-trained posture, including somewhat holding his nose in the air. On the contrary, Sarich is very relaxed and loose in his body movements. He even greets his associates in a friendlier manner, which can be seen when he gives Andrásy a hug and pat on the back when he enters the room – and even calls him his 'old friend from Budapest'. This essence of a less formal relationship between the men can also be seen in the speech of the scene, where the informal 'du' form is widely used between the characters that know each other better. In the Hungarian version, the formal address of 'Ön' (when speaking to one person) or 'Önök' (when speaking to multiple people) is used always by every one of the characters.

Influence of the Lyrics on the Interpretation

The lyrics themselves are vastly different between the two renditions, despite the pieces being similar. The key theme is the same and fitting to the concept of the storyline – that Rudolf is pressured by acquaintances of his to sign a document that would ultimately betray his father and put him in a risky position vis-a-vis his social position.

In the Hungarian version, a hungarocentric approach is taken to the song, where Rudolf is told that the minority ethnic groups within Austria-Hungary need independence, and that Rudolf himself would be chosen to be the King of Hungary. It is specifically stated that '(Hungary) should be come an independent nation, which is no longer subordinate to Austria' (*Egy független nemzeté, amely nincsen többé alárendelve Ausztriának*). By agreeing to this, or even considering to agree to this, Rudolf is showing that he not only is against his father's empire, but is also anti-Austrian, meaning against his own ethnic line. This is not just about the dissolution of the monarchy and leading to a greater level of social equality, it is about giving more rights to the minority groups within the territory of the current regime. Although this in concept is nothing bad, it is a rather extreme way of thinking coming from the perspective of Rudolf as a historical character, being Austrian himself. This also speaks a lot for how Hungarians in their own society view Austria

during this time of history, because this is what the Hungarian translator chose the text in this song to be.

The Austrian version, however, does not mention at all any discussion about the minority ethnic groups within Austria-Hungary. In this version, Rudolf is told that signing the new constitution will lead to peace in Europe, including avoiding a war driven by the Germans (which they refer to as the Prussians). The focus of Rudolf's acquaintances' attempt to persuade him is rooted in a peaceful, new Europe, and that only through signing the new constitution and going against Franz Joseph could these goals possibly be met. By telling Rudolf this, his acquaintances are telling him that he would actually be doing the best thing for Austria and for Europe in general if he goes against his father. Even when Rudolf says that he cannot deceive his father, Clemenceau tells him *Ziehen Sie es vor ihr Land zu hintergehen? (Do you then prefer to deceive your country?)*. In other words, Rudolf would be acting patriotically towards Austria in order to prevent a war from befalling the land, rather than cutting down the control and power the country has as in the Hungarian version.

The lyrics in the Hungarian version can also be interpreted as more manipulative towards Rudolf on the part of his acquaintances. They speak to him, telling him that his courage is needed, that this is the time to redeem his dreams and that they need a hero of Habsburg blood. By using these specific phrases, Rudolf's acquaintances are trying to elevate him into envisioning himself in a higher position so that he would be more malleable to act as they would like him to. Since Rudolf is hesitant to do what they want him to do, his acquaintances glorify him as a hero if he acts as they want him to. Later on in the song, Szeps even says to Rudolf that his father never listened to him, which is a sore spot to point out to Rudolf considering his inner conflicts with Franz Joseph. Meanwhile in the Austrian version, Szeps tells Rudolf *Und erkennen, dass dein Vater niemals einsehen wird (And recognise that your father will never accept it)*, which is more related to Rudolf's views and visions and less to Rudolf himself being unworthy of his voice even being heard. As well, Andrassy tells him *A magyar nép hű nagyon (The Hungarian people are very loyal)* as a means to try to persuade him. With these words, Andrassy attempts to tell Rudolf that he will find more support for his ideas and more honour for himself aligning with the Hungarian minority than he would if he maintained true to Austria and to the monarchy. At the end of the song in the Hungarian version, Rudolf is also told to 'tell his father no' by signing the constitution, which implies a rebellious atmosphere amongst him and his acquaintances. In the Austrian version, the song ends with simply 'sign here', which is simply asking for Rudolf's support and not trying once more to use his personal problems with his father as a manipulation tool.

Considering this approach, it is appropriate for Rudolf's character that Attila Dolhai is rather

stiff in how he holds himself on stage, while Drew Sarich's interpretation is more relaxed. In fact, one can wonder exactly how comfortable Dolhai's Rudolf felt going into the meeting itself, since he himself states in the text that he is not interested in violence and rebellion, even though he supports the social changes his acquaintances support. It is very contrary to the presentation of the more relaxed relationship among the group of men shown in the Austrian version, where at the beginning of the scene Rudolf even greets Andrassy with a hug and calls him his 'old friend from Budapest'.

Part Two: The First Act

Chapter Three: Wohin führt mein Weg / Mondd, mit tegyek

Summary of the Song and Scene

The song takes place during the first act directly after the completion of the previous song ('Zeit zu handeln' in the Austrian production and 'Fejezze be, kérem' in the Hungarian version). It is a song of Rudolf thinking over the options he has at hand and asking himself what he should do.

The Austrian Version – Wohin führt mein Weg (Where does my path lead to)

The song begins after Rudolf is left alone in the destroyed newspaper editorial office following his meeting with Clemenceau, Szeps, Andrassy, Vogelsang and Edward. Rudolf holds the key that opens the box containing the new constitution while pondering what he should do. He ends up pacing across the stage, always looking back at the red box containing the constitution. During the song, he holds the key and sings to the ceiling quite often, almost as if asking God for advice. After he sings *Mein Schicksal nimmt seinen Lauf, Bring ich den Mut und die Kraft dazu auf (My fate takes its course, Do I muster up the courage and the strength for it)*, Rudolf goes over to the box containing the constitution and opens it. He takes out the constitution and holds it, singing once more towards the ceiling, before he folds it up and places it back into the box. He slams the box shut and steps away from it before he sings the final lyrics to the song and sits back down in the chair.

The Hungarian Version – Mondd, mit tegyek (Tell me what I should do)

The song begins after Rudolf is left alone on a dark stage following his meeting with Clemenceau, Szeps, Andrassy, Vogelsang and Edward. He begins the song standing alone before members of the ensemble start to pass across the stage, both in front of and behind Rudolf, as if he is on a busy street with various people about going on their ways. The members of the ensemble do not hear Rudolf singing and do not react to him, giving the impression that the occurrence of the song itself is only in Rudolf's head and is a projection of his thoughts. Rudolf proceeds to sing, even attempting to interact with the ensemble members. His attempt to communicate is ignored until he sings *Trónfosztás, zürzavar, botrány, csúf árulás vár rám (Dethronement, chaos, scandal, unpleasant betrayal wait for me)*. At this time, the ensemble members begin to act more as if there is a street uprising taking place. A man holding a Hungarian flag can be seen, while the people begin to mime as if they are being beaten either by other citizens or by the police. The scuffles stop when Rudolf sings the lyrics *Miért kell, hogy hössé válj (Why is it necessary to become a*

hero). He then becomes a centre of attention for all on the stage. The ensemble members reach over to him and kneel before him as if he is their saviour or guide to a better life. At the end of the song, after Rudolf sings *Döntenem kell, Istenem ... Szörnyűség (I have to decide, my God ... A monstrosity)*, he manages to break away from the crowd. The members of the ensemble, however, follow him en masse, slowly reaching and crawling over in his direction. Rudolf, appearing overwhelmed by their actions, takes a few steps away and sings the final lyrics of the song until the scene ends in a blackout.

Comparison of the Performances

The setting of the scene differs between the two versions. In the Austrian version, the scene takes place in the editorial office of the *Neues Wiener Tagesblatt*. In the Hungarian version, the scene takes place somewhere on the streets of Vienna, perhaps outside the building where the editorial office is situated.

The setting and the use of the ensemble members combine to make the scene in general to be rather different when both versions are compared. In the Hungarian version, there is a sense of mystery and even mysticism during the course of the song. It appears at first that Rudolf simply exits the building and is on the street and telling the audience of the thoughts going on in his head. However, when the ensemble starts to interact with Rudolf, it is unclear as to what is exactly happening. When the scuffles between the citizens begin, it seems that it could actually be happening and Rudolf recognises it while he continues thinking. However, when the point in the song comes that the citizens stop fighting and then turn to Rudolf as if he is an idol, the scene is clearly mystical and not a realistic projection of what might actually be going on in Rudolf's life. One could interpret this change in the scene as either being a fragment of Rudolf's imagination and the self-importance he holds to himself. Considering that in the Hungarian version, the movement of the ensemble towards Rudolf and reaching for him begins when he asks himself if it is necessary to become a hero, the dramatic happenings can be considered to be simply a fragment of his imagination and perhaps even his madness.

In the Austrian version, there are no other players on the stage during the song except for Rudolf. It can be concluded that the song itself is a projection of Rudolf's thoughts and even perhaps his talking to himself out loud. This may imply that the Rudolf of the Austrian version is more steady in the head and less egotistical than the Rudolf of the Hungarian version because he is not projecting himself onto others with a saviour complex. Another aspect of the Austrian version of the scene is the role that the constitution from the previous scene plays as a prop. It not only gives Sarich as the actor an item to use and interact with, but it helps to show that Rudolf is unable of

coming to a set decision at the end of the song. This can be seen when he, in the end, puts the constitution back into the box and closes it without choosing to sign it.

The similarity of the performances lie in the general interpretation of Rudolf as a man under pressure, who is facing a range of emotions including confusion, fear, self-doubt and uncertainty. In both versions, a softer side of Rudolf is seen, where he admits to himself and to the audience that he doesn't know how he should respond to the situation he is in. Dolhai's interpretation of Rudolf is more dramatic than Sarich's but it is fitting with the more fantastical and unrealistic presentation of the stage and the scene that is present in the Hungarian version. It can also be noted that Sarich's Rudolf seems to be more angry and bitter at the circumstances he found himself in, while Dolhai's Rudolf seems to be more anxious and jittery about it.

Influence of the Lyrics on the Interpretation

The two versions are very similar in regard to how they translate into English. Both versions of the song specifically mention that Rudolf doesn't know what is the right or wrong thing to do in his position and that he knows that he cannot escape from it. Both versions have Rudolf mentioning his own freedom and that he views himself as a free man and is leaning towards the tendency to make the decision to do what he wants and not what his father would want. There is also the mentioning of Rudolf's need for courage and that he still remains afraid to take a stand for himself.

The lyrics in the Hungarian version are more dramatic and less straightforward than those in the Austrian version, though the meaning is clear. The beginning of the song's refrain is a good example of this, where in the Hungarian version it begins with *Csak szállj (Just soar)*. In the Austrian version, the German lyrics correspond with *Gelöst und frei (Unbound and free)*. They both have the same meaning, though the Hungarian version takes a more poetic route.

In the Hungarian version, Rudolf actually lists out what the consequences could be in his decision: *Trónfosztás, zűrzavar, botrány, csúf árulás vár rám (Dethronement, chaos, scandal, unpleasant betrayal wait for me)*. The Austrian version does not have any mentioning of these consequences in the lyrics of the song. This addition could explain why Attila Dolhai was more frantic in his interpretation of the character than Drew Sarich was, since during the course of the song, these unpleasant and even frightening outcomes are in his mind. The Hungarian version also places a weight on the concept of being a hero, such as in the lyrics *Miért kell, hogy hőssé válj (Why is it necessary to become a hero)*, whereas in the Austrian version Rudolf is concerned with the concepts of standing up for himself and to go against his father. Through this, Rudolf places a greater pressure onto himself as well as a larger value to himself in the Hungarian version, which does correspond with the chosen staging and implementation of the ensemble members.

Part Two: The First Act

Chapter Five: Vertrau in uns / Csak szerelem

Summary of the Song and Scene

This song serves as the finale for the First Act, where Mary convinces Rudolf to continue to have relations with her after he tells her that they cannot go on in a relationship despite the happiness she brought him. The scene takes place after Rudolf overhears Taaffe speaking with Franz Joseph. In the short piece of discussion that he overhears, Taaffe declares that he suspects Rudolf of being Julius Felix, which Franz Joseph denies is possible. Because of the danger he feels he is in, Rudolf wants to terminate his relations with Mary in order to prevent her from getting further involved. However, at the end of Mary's song, she does manage to fully convince him to believe in their love and their partnership, and for them to move forward together.

The Austrian Version – Vertrau in uns (Believe in us)

The scene begins on a very basic stage with a bench in the centre and a backdrop displaying buildings of Vienna in the background. Rudolf enters with a flask of alcohol to find Mary and the two of them share a poignant yet melancholy exchange where Rudolf confesses that the time he spent with her was the happiest in his life. He proceeds to tell her, however, that they need to separate and cannot see each other any more, which Mary will not stand for.

Rudolf does attempt to break away from Mary once she starts singing to him, but he will not leave her if she continues to interact with him. The scene becomes rather intimate very fast, with Mary touching Rudolf's face or leaning in to kiss him without any sort of hesitation. As the song continues, Rudolf appears as if he cannot say 'no' to Mary any longer. This demonstrates a system of dominance between the two, where Mary is more dominant and Rudolf is more submissive. Rudolf continues to display himself as dependant on Mary, such as when he drops head against her arm to be held by her.

As the song progresses further, Rudolf allows Mary to guide him around the stage. The interaction leaves Rudolf smiling and almost laughing, where eventually Mary runs towards him and jumps into his arms. The couple continue to share intimate moments with the spark of a new-love romance before the song comes towards an end.

The Hungarian Version – Csak szerelem (Only love)

The scene begins on a dark stage on which there is a bench in centre stage. Rudolf goes to sit on it when he is joined by Mary. She sneaks up behind him and covers his eyes, to which Rudolf

laughs and tries to guess who is there. He guesses the names of some other women he had been with before he springs off the bench and turns around to see Mary. He apologises to her and she childishly runs over to a tree placed at stage left. Rudolf ends up giving her a ring, causing for Mary to become ecstatic. The two share some embraces before Rudolf starts talking about how he wishes he could be a typical person and not the Crown Prince. Rudolf proceeds to rant about how he can't do what he wants in life because of his social position and says that he has no freedom. He ends up confessing to her that he has a difficult decision ahead of him and briefly explains to her what that means. He proceeds to tell Mary that he has to be careful and that for some time the two of them can't meet anymore. Mary tells him that she only wants his desires to become a reality and that she loves him no matter who he is, not leaving him alone and begins to try to convince him to stay with her.

Mary begins singing kneeling on the ground in front of Rudolf, who is sitting on the bench and not facing her. She places herself in a weaker position than him, as if begging him to listen to her. As the song progresses, Mary takes Rudolf's hand and he gets up from the bench to walk away from her. When this happens, he lets go of Mary's hand and she falls onto all fours onto the stage. The song continues with the concept of Mary chasing Rudolf and his trying to bring himself to leave her, but is ultimately unable to do it. Eventually, he finds himself succumbing to her requests and agrees to stay with her despite his own fears for both of their safety.

Comparison of the Performances

Each production approaches the scene leading to Mary's song differently. In the Austrian version, it is short and simple that Mary meets with Rudolf on the stage and he is avoidant her. He tells her that they cannot see each other anymore and she starts to sing the song. In the Hungarian version, the proceedings leading up to the beginning of the song are slower and also showing more of a severity in the interaction between the characters. There is an additional layer of darkness in the scene before the song begins, as Rudolf in Dolhai's interpretation shows himself to be quicker to anger and overstressed by the situation than the Rudolf in Sarich's interpretation. Sarich's interpretation gives the impression that Rudolf is saddened and broken by the decision he feels he has to make, and that he is unable to face Mary and needs to get himself away from her. In Dolhai's interpretation, he doesn't hesitate to yell and scream about the problems he is facing, almost as if he is slipping in and out of a fit of madness. When he goes to Mary and tells her that they cannot see each other anymore, he is more assertive and dramatic in his voice and composure, while in the Austrian version, Sarich presents Rudolf as being rather beaten and defeated when he speaks the same words.

The portrayal of Mary is also vastly different between the two productions, and it is evident in this solo song of hers just as much as it is in the other scenes of the musical. The Mary played by Lisa Antoni in the Austrian production is clearly dominant over Rudolf. She is able to demand from him that he listens to her just by being a figure of strength and stability in his life. She interacts with him maturely and as if she is sure of herself and certain of who she is. She manages to be gentle with him, yet strong at the same time, which is obviously the facet of her character that attracts Rudolf to her so much. Over the course of the scene, Mary in Antoni's interpretation lifts up Rudolf from his current low and depressive state through her ability to care for him and to even allow him to be weak, such as when she takes his head and lays it near her shoulder. In some cases, she even cuddles him like a child and interacts with him with a playfulness that causes Rudolf to become elated by the end of the piece.

In the Hungarian version, the portrayal of Mary is much more childish and emotional. In Vágó's interpretation, she can become whiny, desperate and appearing to be unable to control herself. At the beginning of the scene, Vágó's interpretation seems to give the impression of Mary being a coquettish, flirty young girl, who playfully teases Rudolf but constantly remains the non-dominant figure in the relationship. She is obviously much weaker than Rudolf and she has no ability to even try to control his outbursts. The weakness of Mary in Vágó's interpretation is most prominent when she is kneeling beside the bench that Rudolf sits on and grabs onto him as she starts singing, as well as, of course, when Rudolf gets up from the bench to walk away and causes her to fall onto her hands and knees on the stage. However, she is persistent in her determination to have Rudolf hear her out until the end of the song, even though she is sweeter and more naive in her expression of the lyrics than in the Austrian version.

At the same time, Dolhai's interpretation of Rudolf treats her more as if she is a child, appearing to put both gender roles and the extent of their age differences into effect. This approach might serve to be more realistic considering the time period the musical is set in, however the approach of a stronger and more stable Mary in the Austrian version is also an option that could have taken place historically. The decision of how to play out the interactions between Rudolf and Mary ultimately lie in how the director chooses to paint the image of Rudolf – including if he is supposed to be suffering from some type of insanity or not, and how that may affect the way Rudolf composes himself and behaves with others.

Influence of the Lyrics on the Interpretation

The lyrics in the two translations are very similar. One could even argue that the lyrics are almost the same apart from the more poetic verses used in the Hungarian translation. Both

renditions of the song are obviously about Mary's telling Rudolf to act on what he believes in and to move forward with their relationship, through which she tries to raise him up into having more self-confidence and to step away from the issues in his life that are troubling him. There are, however, a few places where there is a difference in the translation that could reflect on what makes the interpretation of Mary in each production unique.

The lyrics in the Hungarian version place a lot of emphasis on the concept of love and to love. The title of the song itself means 'only love' in itself. The decision to place the emphasis of the song on love could be seen as either rather sweet and romantic or as a reflection of Mary's childish dreams regarding her love for a married man. Considering that Vágó's interpretation of the role is more immature and needy towards Rudolf, one can easily look upon the choice of lyrics as a representation of how Mary as a seventeen year old girl is caught up in Rudolf similarly to a modern-day highschooler with her crush. She also ends the song with a potentially fatalistic standpoint – *Halálig együtt élni (To live together until death)* – which brings up the concept of the pair dying together even as early as at the end of the first act of the play. Although, it also serves as the concept of a permanent bond and partnership between the two characters, much similar to a marriage, which coincides with Rudolf giving Mary a ring at the beginning of the scene.

The topic of the German-language rendition is the concept of trust and believing in oneself. The title of the song translates to 'believe in us' and the idea of Rudolf's own self-doubt and his fear to act is mentioned multiple times by Mary. The refrain of the song itself begins with the lyrics *Vertrau dir selbst, Du fühlst es längst (Trust yourself, You've felt it for a long time)* and ends with the lyrics *Hab keine Angst, Vertrau in uns (Don't be afraid, Trust in us)*. The topic of trust and believing in oneself is a characteristic of the more independent-minded and mature Mary portrayed by Antoni in the Austrian version of the musical. By telling Rudolf to believe in their couple and to listen to his heart and believe in himself, she's also asserting her strength and acting as the source of Rudolf's ability to find the courage to live his life as he pleases. It also provides a much deeper purpose to their relationship that the word 'love' is not used once in this song because the focus of the song is on the psychological and emotional bond they hold in their relationship together. Mary's wisdom can also be seen towards the end of the song before she sings the refrain for the last time, where she sings *Vergiss die Furcht, Lass Zweifel sein, Der Weg ist frei, Schließ dein Herz nicht ein (Forget the fear, Let there be doubt, The way is free, Don't shut in your heart)*. She displays that she understands that there would be doubt in their relationship and that Rudolf has to recognise that it is there and to simply proceed forward in what he believes in no matter how much he doubts himself and his life.

Part Three: The Second Act

Chapter One: Die Fäden in der Hand / A mester és a drót

Summary of the Song and Scene

The scene is the opening scene to the Second Act and is a representation of Rudolf's nightmare. The nightmare is connected to Rudolf's own fears of what would happen if he signs the constitution and proceeds with his political ideologies. It focuses specifically on his fear of Taaffe and of his own father, as well as his fear of putting Mary in danger, which is shown at the end of the scene where she is presented as being hung.

The Austrian Version – Die Fäden in der Hand (The strings in the hand)

Following the sound of a loud drumbeat, a dummy prop body drops down from the ceiling above centre stage, representing a victim of an execution by hanging. Taaffe appears dressed in a tuxedo and sings with caricature-like, psychotic-appearing facial expressions. Rudolf, who is laying on his bed, gets up into a sitting position to recognise Taaffe and watch, confused and perturbed by what is going on. Meanwhile, the shadowed form of a gallows with multiple people approaching their execution is displayed in the background, adding to the content and severity of Rudolf's nightmare.

Rudolf sits there, observing and listening to Taaffe until Franz Joseph joins him on the stage. He sings along with Taaffe, claiming that the world they live in will remain as it always has been. The song continues with Taaffe and Franz Joseph as the central players, including Taaffe singing *Soll'n sie dreist rebellier'n und den Freiheitsdrang bejahn, Schnipp ich einmal mit dem Finger (If they should brazenly rebel and affirm the urge for freedom, I'll snap one time with the finger)* and Franz Joseph responding with *Ist ihr Herz mir zugetan (Their heart is committed to me)*.

Franz Joseph leaves the stage, leaving Taaffe alone with Rudolf and various ensemble members that are sent off away to their execution by Taaffe. After Taaffe sings *Ja wer an der Angel hängt, Der hat das Nachseh'n (Yes who hangs on the rod, Is to be left with nothing)*, he turns to Rudolf and approaches the bed. He interacts with Rudolf, taunting him as he sings. After he sings *Es ist eine hohe Kunst, Den Einfluss zu bewahr'n, Sehr gekonnt und welterfahr'n, Zu taktieren (It is a high art, To retain influence, To manoeuvrer in a skilful and experienced way)*, Taaffe gets on the bed with Rudolf and reaches over to him to grab onto his jaw. He pulls an apparently-aching Rudolf towards him before he slaps him across the face and leaves him on the bed before returning to the stage.

The scene progresses into more ensemble members coming on stage and joining Taaffe to

dance a sort of tango with him as he continues to sing. The longer the dancing goes on, the more Taaffe glances towards Rudolf with a maniac-like stare. Rudolf eventually gets to his feet and stands up on the bed, watching what is happening. Rudolf is soon approached by the ensemble members who surround the bed and crowd in on him. He grabs his pillow and holds it as he stands in the middle of the bed, frightened and confused. Once the song comes to an end, a new hanging body is cast down from the ceiling. Rudolf screams 'Mary!', recognising the body to be that of Mary Vetsera, and the scene ends with an immediate blackout.

The Hungarian Version – A mester és a drót (The master and the string)

The scene begins with Rudolf laying on a couch, aggressively tossing and turning in his sleep. He soon wakes up to find himself surrounded by ensemble members dressed as if they are going to a ball, each of them wearing white gloves connected to string-like ribbons extending to the ceiling. They begin to dance wildly in jostled motions, as if being recklessly pulled by whoever is holding the 'marionette doll' strings attached to them.

The figure of Taaffe becomes visible on a raised platform at centre backstage. He is holding the strings in his hands that extend to the ceiling, signalling that he is the puppet master controlling all of the marionettes. Rudolf is still on the couch, confused and dumbfounded by what is going on until the ensemble members encircle themselves around him. The song continues with Taaffe as the vocally-central figure until there is a break in the music where a speaking portion begins. Taaffe asks the ensemble members if it was worth waiting for the 'opening of the court theatre' and if they enjoy their lives as they are under the current system. When the ensemble members react, they applaud with their hands pulled by the strings, cheering on Taaffe. One of the ensemble members eventually says that everything is perfect except for agitating, rebellious articles, leading to Taaffe saying that Rudolf was the one to write them. After repeating after Taaffe that Rudolf was the one writing the agitating articles, one of the ensemble members shakes the back of the couch, knocking Rudolf off of it and onto the stage. Rudolf rolls to centre stage, where he lays on his hands and knees. A group of five or six ensemble members then go over to him to surround him from behind and to the sides, blocking his way from escaping from them if he tried to. Meanwhile, the remainder of the ensemble members are pulled by the strings back and forth across the backstage.

Terrified and confused, Rudolf remains on the floor as the selected ensemble members surrounding him continue to sing, seeming like they are even mocking him. The scene continues with Rudolf's being physically trapped by the others, with Taaffe not giving him a blink of attention or recognition.

Later in the piece, a second speaking portion begins, where various ensemble members

mention that Rudolf's marriage is in ruins because he cheats on his wife with many other women. During this next set of accusations, Rudolf gets to his feet and runs back and forth across the stage a few times, trying to find an escape from the scene which obviously does not exist. The ensemble members then blame Rudolf's actions on getting involved with capitalists, Szeps, the Hungarians and the Jews.

The ensemble members end up shoving Rudolf back and forth amongst them until they grab hold of him and force him into a military-style jacket, which also has the ribbon strings attached to it at the cuffs. Taaffe starts to pull on the strings, dragging Rudolf as one of his marionette puppets back and forth across upstage until Rudolf manages to gain some control over his body and attempts to free himself from the jacket. Two men in black suits come to him and detain him to prevent him from escaping, but after he shoves and pushes to the side he is able to succeed. Once he is free, Rudolf falls to the stage and watches as the ensemble members applaud and chant *Taaffe gróf! Taaffe gróf! (Count Taaffe! Count Taaffe!)*

Taaffe runs down from the platform onto the stage, carrying a miniature cannon in his left hand. The ensemble members form themselves behind him and bow to him as he appears. Rudolf attempts to fight against Taaffe to only find himself being hit with the miniature cannon and knocked to the side. Unaffected by what is happening, the ensemble members, meanwhile, continue to bow to Taaffe at a pace matching the rhythm of the song. After Taaffe sings *Döntő hát a rendszer és a pontos szélirány, Nincs a dróton helyhiány, Én a státuszt őrzöm (The system and the precise direction of the thread is crucial, There is not unavailability on the string, I guard the status)*, Rudolf aggressively crawls towards him, trying to reach for the miniature cannon in Taaffe's hand but failing to grab it. Taaffe runs back into the darkness of the backstage and starts to ascend the stairs onto the platform he began the scene on. Rudolf starts to run after him to have the miniature cannon pointed at him and to be shot at as a flame bursts out of the end of the cannon. The attack does not kill Rudolf, but leaves him laying on the stage, failing in his attempts to fight for himself.

As the song approaches its end, Taaffe stares down at Rudolf with a malicious grin on his face and laughs as the ensemble members continue to sing and dance to the music. He uses the strings to control their movements until they close in on Rudolf and kick him back and forth across the stage. After being kicked stamped at many times, Rudolf manages to get up and runs back to the couch he began the scene on. The spotlight shines on him as he lays down and the ensemble members turn to face him and crowd in around him, getting on their knees as they sing the final *Éljen a mester és a drót (Long live the master and the string)* along with Taaffe.

Comparison of the Performances

The Hungarian version is clearly more dramatic and fantastical than the Austrian version. The entire set-up of the staging is more complex and unrealistic, making it truly a sequence of events that could only take place in a dream. The work and time put in to master the choreography is something to praise, although perhaps overdone. Taaffe can also be perceived as comical in some places where he does a short maniacal laugh and the taunting tone he uses in his voice in some of his intonation of the lyrics.

The Austrian version, while being very energetic through the caricature-like performance of Uwe Kröger is also darker than its Hungarian counterpart. The scene begins with a body falling from the ceiling at centre stage as someone who is being hung in an execution, and the concept of nameless people being hung continues as a theme in the staging all the way through the end, with Mary Vetsera being the final victim. Kröger is also much more aggressive in his singing and intonation than Földes is, making him seem much more threatening and vicious in his interpretation. This corresponds to the staging where it is implied that Taaffe together with Franz Joseph is sending people to the gallows to their death and dances with them while they are blindfolded. Taaffe completely runs the scene with the ensemble members only as props. This is different than the Hungarian production where the ensemble members have a larger role and are even placed right in front of the audience on the stage while Taaffe is farther back for the majority of the time.

One of the major differences between the two renditions lies in who is present in the scene, including the nightmarish fate of Mary Vetsera. The Austrian version is the only one of the two that features Mary's body being hung from the ceiling and it is the only one that features Franz Joseph as having a short cameo. Since the scene is a projection of Rudolf's nightmare, it shows that in the subconscious of the Austrian version's Rudolf, he truly fears for Mary's safety and views his father as being complicit with whatever Taaffe does. This connects with many of Rudolf's actions in the play, where he considers breaking ties with Mary twice with her safety in mind because he didn't want her to pay the price for his treasonous decisions. It also shows a deeper depiction of how Rudolf views his father as a collaborator with Taaffe and, since Taaffe is the 'leader' of the song, even being to some degree submissive to Taaffe. This proves itself to be partially true at the end of the musical where Taaffe is the one to bring to Franz Joseph the proof of Rudolf's decision to sign the constitution, which leads to Rudolf's being disowned and losing his social position. Because the Hungarian version does not feature this element, it implies that Rudolf's fears only encircle around himself and his own feeling of a personal rivalry or war with Taaffe.

The other major difference between the two renditions is that the Hungarian version inserted additional text in speaking form, which brings up a focus in the scene that is not present at all in its Austrian counterpart. The speaking portions, which are only spoken by Taaffe and various ensemble

members, serve as the only place where Mary (being one of Rudolf's women) is mentioned in the song at all. They also mention the Julius Felix articles, as well as publicly stating that Szeps is the editor of the newspaper and that he is collaborating with capitalists like the Hungarians and Jewish people. The insert of this particular exchange of dialogue between Taaffe and the ensemble members points to Rudolf's own fear of being exposed and found out as writing the articles under his pen name as Julius Felix, as well as that he fears a scandal coming upon him from other people finding out about the problems with his marriage. In the final speaking exchange, the ensemble members praise Taaffe as being a 'wonderful prime minister', which means that Taaffe's position and popularity in society is also another thing that Rudolf fears.

Rudolf himself is depicted as being more aggressive in the Hungarian version. In the Austrian version, Rudolf simply stays on the bed and watches in shock as the scene plays before him. His only action in the scene is how he holds himself near the bed posts and when he is slapped in the face by Taaffe. In the Hungarian version, Rudolf not only fights against the ensemble members (who are Taaffe's minions of a sort) but also goes to attack Taaffe, which leads to him being shot at by a miniature cannon. Despite being kicked and rolling around on the floor at the end, he puts up a fight with Taaffe, almost as if he weren't thinking of the possibility of any danger before he acted. This could be a further indication of how the Hungarian Rudolf is more rash in his decision making and his more aggressive nature, which might bring one to wonder exactly how mentally fit he was in his choice to engage himself with Mary.

Influence of the Lyrics on the Interpretation

The chosen titles for both versions are very similar – *A mester és a drót (The Master and the string)* and *Die Fäden in der Hand (The strings in the hand)*. Both translators chose to keep the concept of Taaffe holding strings as a leader and controller over the people. However, the Hungarian version chose to represent this by making Taaffe a puppet master controlling the masses, as is shown in the staging as well as the references to dolls in the lyrics *Mint egy báb, Dróton rángj, Pontos, engedelmes légy (Like a doll, Pull on the string, Be precise and obedient)*. The Austrian version presented a different symbol for the 'strings' through the staging where many ensemble members are shown walking to the gallows and being hung to their deaths without any attempt to revolt. They continue with this theme all the way from the beginning of the song where it opens up with a body being hung to the end where Mary is hung. With this put into perspective, the Austrian version is darker, especially regarding the fates of the average person in Vienna (including those in high society). However, the Hungarian version is also violent in the sense of the ensemble members being trapped in a purgatory-like control by Taaffe's hands where they are unable to make decisions

for themselves. Although their bodies are still alive, unlike those who are hung in the Austrian version, they are completely under Taaffe's control and have lost the ability to think or move for themselves. Rudolf is also treated more severely in the Hungarian version, where Taaffe has the intention to trap him and turn him into one of his marionette dolls, which leads to him not only being kicked and rolled around but shot at. In the Austrian version, Taaffe intends to threaten and scare Rudolf into becoming willingly submissive to him and the worst physical harm he does is grab him by the jaw and slap him across the face.

The Taaffe in the Austrian version performed by Uwe Kröger is almost like a caricature in this song. He moves in very precise steps as if he is a ballroom dancer and displays himself facially psychopathic in some places (especially when he sings *Bricht man ein Versprechen, Kein Problem*). He sings with an intonation in his voice that is not only hissing in nature but could also be interpreted as comical. This is especially obvious when he sings about his ability to manipulate both the 'left-wingers' and the 'right-wingers' to gain support by all facets of people in Vienna. An interesting perspective is the possibility that Taaffe himself is under control 'of the strings' and not the master that he claims to be. The implementation of Franz Joseph in the piece creates the image that Taaffe is actually an intermediary between the Emperor and the rest of the people. A short exchange of lyrics between Taaffe might support this idea – when Taaffe sings that if the people rebel and chase freedom, he will snap one time with his finger, followed by Franz Joseph singing *Ist ihr Herz mir zugetan* (*Their heart is committed to me*). This makes Franz Joseph – to no surprise, considering that his social position is higher than Taaffe's – the one who truly does have the strings in his hands, including a pair of string attached to Taaffe. The essence of Kröger's performance as an actor is very similar to that of a ventriloquist dummy, and more precisely, the ventriloquist dummy of Franz Joseph. This would also explain why Taaffe treats Rudolf much more mildly in the Austrian version, because the directions given to him by Franz Joseph at this point of the musical would not include harming the Crown Prince.

Tamás Földes' Taaffe does not demonstrate the constant caricature-like traits that Kröger's Taaffe does. He portrays the character here much like a sly and cunning person in control. It must also be noted that due to the staging, there is little that Földes could do with his body, while Kröger was relatively free to roam wherever he wanted to. As the scene progresses, Földes does use his voice to make up for the little the audience can see of him, including laughing at his own enjoyment controlling Rudolf and the other ensemble members. He also uses a rather mocking and condescending tone in his voice, making him sinister in a very realistic way. The inserts in the song where Taaffe speaks instead of sings (which are not in the Austrian version of the song) allow Földes from his position in the staging to use a lot of diversity in his voice and intonation to portray

the character. The realism and sinister touch in this interpretation of Taaffe can be supported by the aggression-related lyrics in the piece (which are sung not only by Taaffe but by the ensemble members). Examples of this can be found in the lyrics *Sok a bátor ifjú, Divat lett a heves vér* (*There are many brave youths, The heated blood has become in fashion*) which is very descriptive when mentioning the concept of revolt and protest. Later in the song, Taaffe himself claims that if he says to be quiet then there will be no bravery (*De ha azt mondom, hogy 'Csendes!', Bizony volt nincs bátorság*), which hints that Taaffe chooses to rule by placing the population in fear and not through manipulation and blank promises alone. He also gives the impression that he intends to rule alone, and not acting simply as the pawn of the Emperor. This can be noted when he sings *Én a státuszt őrzöm* (*I guard the status*) followed by *Tiszta ész, Pontos kéz, Arcon nem rezzen sosem, Hisz a kártyát csak én osztom, Így a játszmát én nyerem* (*Clean mind, Precise hand, My face will never flinch at all, For only I deal the card, This way I win the game*).

The spoken text in the Hungarian version serves as additional text that is not present at all in the Austrian version. Through this text, the concept of anti-Semitism in Austrian society is exposed, with the Jews being portrayed as a negative group for Rudolf to collaborate with. The accusations made against Rudolf in the speaking portions also point to him being the centre of a scandal, which is a clear fear of Rudolf's. It also displays the people of Vienna giving Taaffe their support and viewing any change in the society as a negative thing, which would mean that Rudolf himself would not be given their support in what he believes is right and wants to do. This once again focuses on how Rudolf's fears in the Hungarian version focus on himself and how he is viewed by society, rather than on Mary's safety as it is in the Austrian version.

Part Three: The Second Act

Chapter Two: Du bleibst bei mir / Nem más mint én

Summary of the Song and Scene

This song is a solo sung by Stéphanie of Belgium (Rudolf's wife) at the beginning of Act II. After Rudolf awakens from his nightmare about Taaffe, he is found by his wife alone with Mary in the room located somewhere in his residence. When asked by Stéphanie what makes Mary different from any other prostitute or mistress he associated with in the past, Rudolf states that he loves Mary and will find a way to be with her forever. This is something that Stéphanie will not stand for and she will not risk losing her position as the future Empress of Austria-Hungary. Her only song in the musical is that of her asserting her position in the court and her mild rampage towards Rudolf as she reminds him that no one will be able to push her aside from her role in the country.

The Austrian Version – Du bleibst bei mir (You stay with me)

The Austrian version with Wietske van Tongeren (Stéphanie) and Drew Sarich (Rudolf) takes place specifically in Rudolf's bedroom. Stéphanie starts the song by singing while Rudolf is seated in a chair, seeming as if he is trying to ignore her and wait out the 'episode' for as long as it goes on. He stays seated in the chair while Stéphanie puts her hand on his shoulder and moves it down his arm until she takes his hand. Rudolf jerks his hand away from her, bringing Stéphanie to become more aggressive. She continues to sing to him in something between a screaming and a scolding manner. Rudolf tries to get up and move away from her, only to be pushed by her into a chair as she sings *Spar dir den Selbstebtrug, Du weißt es gut genug, Du bist ein Prinz (Spare yourself of the self-deception, You know it well enough, You are a prince)*. Rudolf tries to control himself from reacting aggressively to her until he eventually appears to be on the brink of snapping. When he moves towards Stéphanie with a strong stance in his body, she points her finger at him and yells at him. He stands there and resentfully listens to her. When Stéphanie sings *Du bleibst bei mir (You stay with me)*, all he does is shake his head 'no'. Despite this, Stéphanie proceeds to touch his shoulders and chest, to which Rudolf does nothing but stand there with his back to her. Eventually, she grabs his face in her hands, causing the two of them to stumble back and forth until Rudolf pushes and throws her onto the bed. He shoves her away from him and steps back before running out of the bedroom, leaving Stéphanie alone by the edge of the bed to finish the song.

The Hungarian Version – Nem más mint én (No one else but me)

The Hungarian version with Lilla Polyák (Stéphanie) and Attila Dolhai (Rudolf) takes place

in Rudolf's study. The scene begins with Stéphanie entering just as Rudolf wakes up on a couch from his nightmare about Taaffe. There is a short dialogue before the song begins, in which Stéphanie asks Rudolf who the 'new girl' is. Rudolf reacts rather violently to her interrogation, screaming at her not to say Mary's name and to shut her mouth. Stéphanie starts singing once she moves to Rudolf and he grabs her and tells her in a rather growling tone that he loves Mary. At first, Rudolf goes to his desk and opens up a letter, looking towards Stéphanie quite confrontationally before he sits down and brings his attention to it. The scene continues with the two of them battling for dominance at the desk, where Rudolf tries to prevent Stéphanie from reading the letter he received and the short message that he writes in response. Rudolf spends the time looking back at Stéphanie in an antagonistic and somewhat combative manner, including when he puts the letter in the envelope, giving the impression he is doing it simply to spite her.

Rudolf hands the envelope over to a servant and signals for them to leave the room. He then is handed his jacket by the servant, which is then pulled out of his hands by Stéphanie. He stands there as if he is waiting for the confrontation with her to end as Stéphanie puts his jacket on him and buttons it up for him. Rudolf then pushes Stéphanie's hands off of him and walks over towards stage left, where the set design changes to show that he is leaving the office. Stéphanie follows Rudolf as he moves on the stage, not allowing him to escape from her ranting at him no matter where he goes. Once she starts singing *Éntőlem retteg már minden nő, Sátáni tánc, Mert csak egy van, Ki birtokol, Esküzöm, Nem más mint én* (*Every woman is already afraid of me, Satanic dance, Because there is only one, Who owns you, No one else but me*) some white smoke forms on the stage. Rudolf walks into the smoke and is followed by Stéphanie. She finds him and grabs him by his jacket, roughly holding onto him and wrestling with him a bit. Stéphanie falls to her knees onto the platform and attempts to pull Rudolf down with her, which fails. When Rudolf tries to walk away again, Stéphanie gets up and follows him. She rips open her gown to reveal a white brassiere-corset, panties and stockings and proceeds to make her way over to him. At the end of the song while she is repeating *Nem más mint én* (*No one else but me*), Stéphanie takes off her gown completely and throws it at Rudolf, who is still standing by this large brown door, apparently petrified by her outbursts. The scene ends with two female servants coming over and wrapping what appear to be large scarves around Stéphanie's shoulders and escorting her off the stage, leaving Rudolf standing alone.

Comparison of the Performances

The setting of the scene is different in the two versions. In the Austrian version, the scene takes place in Rudolf's bedroom while in the Hungarian version it takes place in Rudolf's study.

There is also a difference in exactly how the conflict with Stéphanie begins. In the Austrian version, she sees Mary there with Rudolf in his bedroom, which is a very blatant and rather harsh way for her to witness Mary in the home. In the Hungarian version, it is clear that Stéphanie knew of Mary and was familiar with Rudolf's interest in her, but she didn't see Mary there with him. The Hungarian version also used a minor set change when Rudolf exits his study to go elsewhere, where Stéphanie persisted on following him.

In both versions, Stéphanie is portrayed as a strong female character who is angry and irate about the circumstances concerning Rudolf and Mary. Both van Tongeren and Polyák show both an inner and a physical power towards Rudolf in their interpretations, making Stéphanie a difficult woman to face when angry and set on speaking her mind. It can be noted that the portrayal of Stéphanie in the Hungarian version does seem to be colder and sterner than in the Austrian version, and in the Austrian version she is more fiery and energetic. However, these differences do not accumulate too much to set apart the interpretations of the character. By the end of the song, both interpretations of Stéphanie had her even grab Rudolf or try to kiss him, showing that the character is more than willing to assert herself sexually in the role of his wife. Also, both van Tongeren and Polyák took it upon themselves to specifically take Rudolf's coat as a prop, though only in the Hungarian version was the coat put on Rudolf (and with force by Stéphanie). The difference between the portrayals of the character by van Tongeren and Polyák lie mainly in the staging of the scene and how that affects what options the character has to act on. For example, after following Rudolf out of the room, Polyák wrestles with him and falls to her knees in front of him on the stage. This can be interpreted as an implication that Stéphanie 'lost' the battle with Rudolf or was overpowered by him. The Hungarian version also ends with a more drastic difference when Stéphanie strips down to her undergarments in front of Rudolf. This turns out to be quite a dramatic demonstration that considering the time period of the play and Stéphanie's role in society might not be realistic when one thinks of the actual Stéphanie of Belgium that existed. The Austrian version, though, is very realistic and one watching could easily imagine that the scene would have theoretically taken place exactly as it was performed in Vienna.

Rudolf is a more passive character in both versions of the scene, because he is not singing and is rather an interactive prop to be there for Stéphanie to speak to, and to show some reaction to what she says to him. In Sarich's portrayal of the character in the Austrian version, he appears to be angry and seething. There are even times during the recording of the performance where he is vocal to Stéphanie during her singing. It appears he tells her *Hör auf!* (*Stop it!*) – though these lines are not official parts of the text. Although Sarich's interpretation of Rudolf does have him as a stronger and more irate character at this point in the story, he does stay in the bedroom and let Stéphanie go

on with her ranting at him, instead of trying to get away from her by leaving the room and going outside. Dolhai's portrayal of the character is rather different. At the beginning, before the song begins, he yells at Stéphanie, which Sarich does not do in the conversation leading up to the song. Dolhai's interpretation also starts off rather smug and resentful towards Stéphanie while he is occupying himself with the letter. Afterwards, once he has his coat on, there is a moment where he seems to be dazed as if in disbelief, which is never portrayed by the Sarich in the Austrian version. Otherwise, the Rudolf in the Hungarian version is milder in his reactions and becomes more avoidant of Stéphanie, except for when she grabs him and he has to pull and twist himself away from her.

Influence of the Lyrics on the Interpretation

Both the Hungarian-language and the German-language versions hold a focus on Stéphanie's saying that she will be looked upon as the Empress of Austria-Hungary, regardless of whichever decisions Rudolf makes in his life. Both versions also show Stéphanie's willingness to compromise and accept the fact that Rudolf will take on mistresses, as long as she remains the figure in power in the political and social realm of the Viennese high society. This can be shown in the German-language lyrics *Lad dir nur Dirnen ein, Das mag so Usus sein* (*Invite only whores for yourself, That may be common practice*) and in the Hungarian-language lyrics *Melleled én állok mindig, S ha más nővel hálsz* (*I will stand beside you always, And even if you sleep with another woman*). Both versions also make reference to the church and God as a binding factor between Rudolf and Stéphanie, which is obviously very fitting to the time period and beliefs when the play would have taken place in history. In the Hungarian version, Stéphanie sings *Isten mit egybeköt, Azt soha ember nem választja szét, Ez még törvény* (*What God tied into one, Will never be disjoined by a person, It is still the law*), and respectively in the German-language version she sings *Bis dass der Tod uns trennt, Bleibst du mein Gatte, weil Gott es für uns so ausersah* (*Until death separates us, You remain my spouse, Because God chose it this way for us*). Stéphanie also shows off her more aggressive and even threatening side in both renditions of the song, where she describes herself as being the 'horror of Rudolf's bitches' in the Austrian version and claims that 'every woman is already afraid of her' in the Hungarian version. Although the specific words selected for the Hungarian lyrics are more dramatic and perhaps poetic than those in the German translation, the message behind them remains the same.

The differences in the lyrics lay in how Stéphanie views Rudolf and how she views her relationship with him. Both set of lyrics display that she does not show a fondness for him as a person, but that her loyalty to him and accommodation of his actions lie in her upholding of her

position as the future Empress. However, there is a small difference in exactly how one can assume that Stéphanie feels about Rudolf, despite her apparent contempt for him and with good reason. In the German-language version, Stéphanie speaks a lot about Rudolf's duty as the Crown Prince of Austria-Hungary. She tells him that his 'path is predetermined' (*Dein Weg ist vorbestimmt*) and that he will 'not escape his fate' (*Du entrinnst deinem Schicksal nicht mehr*) as well as that he must 'obey the duty' of being the Crown Prince (*Du bist ein Prinz, gehorch der Pflicht*). The German-language lyrics also imply that Stéphanie feels – or wants to feel – that Rudolf either regrets or will regret the decisions he made in his life with his affairs, and it seems as if she is trying to convince him to leave Mary as his final mistake, which turns out to be futile. Towards the end of the song, she sings *Spür' wie der Zweifel in dir dich ergreift und jagt, Ewig plagt und sagt* (*Feel how the doubt in you seizes you and hunts, Forever plaguing and saying*). Considering the time period the play is set in and the social positions of the characters, Stéphanie is right in the mind to use these words to try to convince Rudolf to stop his affairs. If it got out as being a more common knowledge to the people that he was engaged in such activities, it would create scandal amongst the Royal Family of the country, as well as forming a poor image of them, especially in a time in history where talks of rebellion by the lower class were a topic.

In the Hungarian version, the lyrics give the impression that Stéphanie looks down on Rudolf in a way, and acknowledges his actions as a form of immaturity and inability to propel his life in the correct manner. She begins the song with *Ne játszd a kisfiút* (*Don't play the little boy*), which is a rather blunt statement referencing how the character feels about Rudolf personally. She then seems to show a concern for how the common public views them as a royal couple, when she sings *Fel hát a maszkokat, Ne add ki önmagad, Higgyék hogy itt egy boldog pár* (*So put on the masks, Don't give yourself out, They will believe that there is a happy couple here*). This might be interpreted as a manipulation on Stéphanie's part that she wants to create this image that they are happy and in love. In the Austrian version, this doesn't seem to be a concern of hers, rather just that there are no scandals that Rudolf's actions would cause them to face. The Hungarian-language lyrics also give another more controlling and dominant picture to Stéphanie's character when she sings *Mert csak egy van ki birtokol, Esküzöm nem más mint én* (*Because there is only one who owns you, I swear no one else but me*). Her more threatening nature shows itself as well in the song when she claims that she is 'every one of Rudolf's nightmares and demons' (*Én, minden rémálmod, démonod*). Such lines in the text could explain why there was more of a coldness to Polyák's portrayal of Stéphanie in comparison to that of van Tongeren.

The other interesting piece of the Hungarian translation lies in the title of the song itself. The German-language version's title is rather self-explanatory – *Du bleibst bei mir* (You stay with me) –

obviously referring to Stéphanie telling Rudolf that he will not separate from her and end their marriage in order to be with Mary. The Hungarian-language version's title is, however, *Nem más mint én*, translating to 'No one else but me' in English. In the context of the title itself, it seems that the title means that no one else but Stéphanie will be Rudolf's wife. But in the context of the song itself, it seems to have a double meaning. There is a place in the song where Stéphanie sings the 'title lyrics' *Nem más, mint én* following sentences referring specifically to upholding the throne as Empress and her position vis-a-vis the people in Vienna. This can be found in the following example: *Ami egy császárnét illet, Az csak nékem jár. Rudolf, trónodra egyetlen nő ülhet, Nem más, mint én*; which translates to: *As for an empress, That only functions for me. Rudolf, only one woman can sit onto your throne, No one but me.*

In the end, Stéphanie does finish her song with saying *Asszonyod nem más mint én* (*Your wife is no one else but me*) before singing *Nem más, mint én* three times to complete the song. It is obvious that she considers herself to be the only wife for Rudolf. However the choice of lyrics for the Hungarian version does allow the actress playing the role to give Stéphanie a more selfish and controlling demeanour, if it fits with the vision of the director.

Part Three: The Second Act

Chapter Four: Der Weg in die Zukunft / Holnap hídja

Summary of the Song and Scene

This song is a solo of Rudolf's after he makes a speech at a public assembly hosted by Taaffe while opening a new exhibition in Vienna. His speech, as well as the song continuing his speech, is about his promise to the masses that all citizens will be treated equally, leading to a world of freedom and equality.

The Austrian Version – Der Weg in die Zukunft (The path into the future)

At the beginning of the scene, Taaffe announces the opening of the new exhibition at a Viennese conference hall. During Taaffe's speech, Rudolf requests to speak and is given the opportunity to do so. Rudolf begins his speech rather meekly and with hesitation while Taaffe watches him with an infuriated glare. Eventually, Rudolf stares back at Taaffe until he decides to step away and leave him to speak to the guests. At the moment of being completely handed over attention and control, Rudolf states that the world so far had been only a world for aristocrats and that the worth of every single person was not valued. He adds that this way of living must change, which the masses of people – who are obviously not the poor since they were present at Taaffe's exhibition – agree with and applaud him for saying.

The singing portion begins with Rudolf's growing confidence and leadership as he addresses his public. Meanwhile, Taaffe continues to seethe, glaring down at the people in the exhibition room as if he is not only angry, but dumbfounded that they are supporting Rudolf and his ideas. When Rudolf sings *Schaff mit mir, Eine neue Welt für Freiheit (Make a new world for freedom with me)*, Taaffe puts on his hat and retreats, disappearing from the stage. Rudolf remains completely engaged in his own matters and becomes more interactive with his public who continue to respond positively to him. The song ends with Rudolf at centre stage singing towards the audience, surrounded by the members of the ensemble that continue to sing along with him in an united solidarity.

The Hungarian version – Holnap hídja (The bridge of tomorrow)

The scene opens up to where the exhibition is being held in a Viennese conference room. Taaffe begins to speak to the public, introducing the opening of the exhibition, when Rudolf shows up and greets him. Reluctantly, Taaffe gives Rudolf the opportunity to speak and steps to the side to stand among the ensemble members. Rudolf begins to speak, saying that a new era should begin on that day, and that the truth must be told. He says that the throne of the monarchy has swayed and

that a fatal warfare is threatened by it, as well as that even the minority ethnic groups in the empire have the right to their own destiny, language and politics. He says that everyone has the right to the same rights and freedoms, before he is positively applauded by the people attending the exhibition.

Rudolf sings as the members of the ensemble encircle him and reach towards him. Meanwhile, Taaffe angrily stands and watches without saying a word. Rudolf continues to interact with the public, causing Taaffe to eventually stare in disdain at what is going on. He then goes over to speak to another man standing on the stage, most likely negatively evaluating Rudolf's words. However, the positive feedback for Rudolf does not die down and he goes around shaking hands and acting in a form of leadership with the guests. The ensemble members continue to encourage Rudolf and reach their arms over to him. A couple of men even kneel before him. The scene continues with Rudolf's words and visions being respected and agreed with as he receives support from everyone listening to him.

Comparison of the Performances

The two actors (Drew Sarich and Attila Dolhai) differ in their portrayal of Rudolf. Sarich's interpretation, especially while speaking to the ensemble at the beginning of the scene, is one of a man hesitating to begin his speech and unsure of exactly how he should sound his message. Once he gets moving with his speech, he speaks with much more confidence, yet still calmly and in an even tone as he takes on his position of leadership. Dolhai's interpretation of Rudolf in the Hungarian version does not hesitate at all even for a second when he begins speaking. He very quickly becomes more hyper in how he presents himself, speaking at a quicker pace than Sarich did, with a greater range of volume and tone in his voice. He is composed, but not particularly calm, and gives the impression that he truly feels that a lot is at stake. Sarich's portrayal of Rudolf does not give the impression that the matters he talks about are less important, however he shows less of a jittery disposition and is more grounded in how he addresses the situation at hand.

During the time that they are singing, the two actors' approaches to the role become more similar. Both Sarich and Dolhai begin the song slowly, leading into the energy that will be present in the scene, and then take the energy and enthusiasm into their own hands to sing louder and to use their bodies more. Both turn into passionate leaders that interact with their public and are able to drive them into following and supporting them through their liveliness.

A small, yet important part of the scene is Taaffe. He plays a small role and does not sing, however his presence is one to note. In both versions of the play, the actor playing Taaffe (Uwe Kröger and Tamás Földes), succeeds in presenting him as an angry man holding contempt and resentment towards Rudolf, yet must remain silent and step aside during the scene. It is difficult to

compare the two portrayals in detail due to the way the performances were filmed (the Austrian version was filmed with close ups, different frames and cuts to different characters, which brings attention to more fine details, while the Hungarian version was filmed from the perspective of an audience member in the front row). However, Kröger's general body language and the seething anger in his eyes when he watches Rudolf cannot be ignored as a piece of work as a silent actor that goes unnoticed during Sarich's activity. As well, because Rudolf and Taaffe stand together on the heightened structure for a period of the scene, the two actors were able to use this opportunity to interact with each other, displaying their scorn for each other almost as if waging a silent duel. This adds more power to Taaffe's relenting to a 'retreat' in the middle of the scene, allowing Rudolf to win the battle at this point of the story, but is plotting a much greater war to come.

In the Hungarian version, it is able to be noted how Taaffe and Rudolf interact with each other, but it is much less obvious and focused on. When Rudolf walks onto the stage as Taaffe is presenting the exhibition, there is a moment where the two stand face-to-face from each other and stare at each other before Taaffe steps aside so Rudolf can speak. As the public applaud, Dolhai in his portrayal of Rudolf does stare at Taaffe for a moment before he turns back to his audience. Following this, Taaffe himself watches Rudolf for a bit longer before he slowly turns around and walks over to where he would be 'out of the way'. Although this is very minor and not seen in the detail as in the filming in the Austrian version, it is a nice moment for the two actors to display the rivalry and loathing their characters have for each other.

Influence of the Lyrics on the Interpretation

The lyrics in both versions are very similar, focusing on the concept of looking forward to a new future and new life where many promises await the people. Most of the differences in translation lie in the more poetic words used in the Hungarian version to convey the same feelings that are present in the Austrian version. It can be said that the Hungarian lyrics are more dramatic, since Rudolf sings of promises of no more starvation and war, while in the Austrian version Rudolf promises equality amongst the people and no more hate and greed.

The first difference that can be noted is that in the Austrian version, Rudolf places a greater importance on every single person who is supporting him. This can be found when he sings *Mit der Kraft uns'res Geistes wurde Großes vollbracht* (*Great things were accomplished with the force of our spirit*) and *Kämpft mit mir für das nie gelebte Leben* (*Fight with me for the life that was never lived before*). A little bit later in the song, Rudolf also sings *Mit vereinten Kräften kann so vieles noch gescheh'n* (*So much can still happen with united force*) and *Ihr seid die Hoffnung im Land* (*You are the hope in the country*). He believes that his supporters are the ones who, along with him,

made a progressive future possible and asks them to keep fighting alongside him. Rudolf shows that he values every single person that stands by him and wants to involve them in everything he does so that they cooperate like a team. In the Hungarian version, Rudolf does not give so much credit to his followers, however he does present a sense of camaraderie to them when he sings *Összefűz a fény* (*The light knits us together*).

The next noticeable difference is that the Hungarian version's Rudolf sings about his fears in the songs. During the refrain of the song, he sings *Nincs több félelem* (*I have no more fear*), announcing his overcoming of his own mental obstacles but also expressing that fear had more of an impact on his life than it did on the life of the Austrian version's Rudolf. If Rudolf's mental processes are assumed to cycle so much on his own fears in the Hungarian version, it can explain why Dolhai's interpretation as an actor was more hyperactive and jittery than that of Sarich's.

There is one more detail which separates the two translations of the song, which has played a role in the theme of the entire musical. The Hungarian rendition places a rather large weight on the concept of the independence of the various ethnic groups existing within the Empire. This is brought back once again into the song, when Rudolf sings *Mikor eljön a holnap, Majd otthon lehet minden nép* (*When the tomorrow comes, Then all nations can be at home*). It shows a precise direction that Rudolf is going in when trying to gain more followers and support, which is never mentioned in the Austrian version. Considering that this topic was brought up again, it is possible that the Hungarian lyrics *Hogy fényben élni neked is szabad* (*That you may also live in the light*) does not only apply to the difference in social classes but also the difference of ethnic groups for all of them to receive sufficient representation and power within the Empire.

Part Three: The Second Act

Chapter Five: Wenn das Schicksal dich ereilt / Szimpla egyszeregy

Summary of the Song and the Scene

This song is a duet between Taaffe and Mary, which takes place in Taaffe's office in the later part of Act II in the Austrian version and in Rudolf's office in the Hungarian version. Taaffe offers Mary a sum of money to leave Rudolf after coming to the conclusion that she is the source of his newfound courage and strength. During the song, Mary immediately refuses to accept Taaffe's bargain. Taaffe then tries to persuade her further that leaving Rudolf would be the wisest decision, due to his regular past behaviour as a serial womaniser and tells her that he will only push her to the side in a matter of time. Mary still refuses to do any business with Taaffe, and claims that she believes that their love will withstand all challenges that stand in their way.

The Austrian Version – Wenn das Schicksal dich ereilt (When the fate overtakes you)

The scene opens up to Mary coming into Taaffe's office. Taaffe stands by his desk located at centre stage, where a chessboard is situated on top of it. Mary is about to speak to him when he says that he needs a moment to figure out the next move to make on the chessboard. They talk briefly about why he is playing chess with himself, as there is no opponent available in the office, before Taaffe makes an implication of changing one's physical location. When Mary asks what he means by that, Taaffe says that she is an intelligent person and that there is no need for him to be clearer in his speech. Mary realises that he is making a reference to Rudolf and tells him that their relationship is private, to which Taaffe laughs. He tells her that nothing is private when the Royal Family is involved and that Rudolf has gotten himself into dangerous territory with his political dealings. He proceeds to tell her that he will arrange money and an estate for her and her family in Milan, to which Mary says that she will not engage in bargaining with him.

Taaffe sits behind his desk and quickly writes out a document to give to Mary. She refuses to accept his offer, which brings Taaffe to rip the document in half before asking her how much money she wants (*Wie hoch ungefähr soll dein Preis sein*). The two go on in a calm yet stern banter back and forth as Mary continues to refuse to accept any deal Taaffe wants to make from her. After singing *Glaubst du denn gar, dass er treu an deiner Seite weilt, Wenn das Schicksal dich ereilt (Do you believe that he will remain loyal on your side when the fate overtakes you)*, Taaffe hands Mary a newly-prepared document with yet another bargain. Mary slaps up her hand as if to slap the document away and storms away from Taaffe, only to be followed by him as he grows angrier.

Taaffe goes over to Mary and grabs hold of her. She struggles for a moment before she

breaks free from his grasp and sings *Ich bleibe standhaft, Mich beugt keine Macht (I will stay steadfast, No power bends me)*. She then roughly grabs Taaffe's shoulder as he proceeds to walk in front of her, igniting even more anger in Taaffe. He aggressively moves towards her until she puts her hand on his chest to keep him away from her and eventually pushes him onto an ottoman chair in front of his desk.

As if screaming at her, Taaffe sings *Es gibt tausend Frau'n, Die sein Herz erbau'n (There are a thousand women that build his heart)* and springs up from the ottoman. He roughly grabs Mary as she passes on the stage in front of him, holding her at her waist and hips as she struggles to break free. Mary pushes herself away from him again and goes over to Taaffe's desk. She picks up the last document he had written out, holding it up so he can see clearly what she is doing. After she sings *Liebe bezwingt jede Wand (Love conquers every wall)*, she rips it up into tiny pieces to later throw them in the air as she sings *Fahr'n Sie zur Hölle, Mein Herr, Ich bin zu allem bereit (Go to Hell, Sir, I am ready for everything)*. The song ends with Taaffe and Mary standing on opposite sides of his desk and slamming their hands down on it with neither of them willing to back down.

The Hungarian Version – Ez szimpla egyszeregy (It's as simple as one times one)

The scene opens up with Mary in Rudolf's office. Taaffe enters and Mary notices that he is there. She says that she is not afraid and asks him what he is looking for. Taaffe says that the gripping question is what she is looking for in Rudolf's office. He behaves as an interrogator as he asks Mary if Rudolf is her boyfriend and tells her that she is getting into dangerous business. Mary goes over to a couch and plops down into a sitting position on it as Taaffe continues to come closer to her.

Taaffe takes out a chequebook and sits down on the couch, writing out something as he starts to sing. When he is finished writing the cheque, he hands it to Mary, who takes it and walks over to centre stage, fanning herself with the cheque as if it is worthless. She looks at it, rips it up and throws the pieces onto the floor. Taaffe immediately gets up and Mary backs a couple steps away from him, stopping at the edge of a desk and appearing to be scared. The song continues with the two of them standing and facing each other until Taaffe sings *Válasszon biztos jövőt, Találjon más szeretőt (Choose a certain future, Find a different lover)*. Mary then starts to storm over to him, only to be stopped when Taaffe takes a strong step towards her, causing her to back away in fear. The banter continues with hesitation on Mary's end and over-confidence on Taaffe's end until he goes over to a shelf at downstage right to grab a bottle of liquor. Mary falls to her knees beside the desk as Taaffe starts to pour a drink into a small glass.

After Mary sings *Téved, Azt hiszem, Mert e szerelem, Több mint mámor (I think you are*

wrong, *Because this love is more than intoxication*), she gets up and grabs the glass that Taaffe poured for her and storms over towards the couch. While Taaffe sings, she twirls around in a frenzy on the stage as if going into hysteria. Taaffe calmly approaches her, not at all concerned with how she is acting. However, after singing *Üzletfelet bennem sohasem lel* (*You will never find a business partner in me*), Mary throws the drink at Taaffe's chest. Taaffe turns around and casually finishes his drink, before he puts the glass down and walks up to Mary. He slaps her across the face, which knocks her down to the stage.

Taaffe takes a handkerchief out of his pocket and squats down to be closer to Mary's height while she is on the floor. He tries to hand it to her, which she does not accept. Mary instead rises to her feet. As he sings *Jön egy új cica, Olyan mint maga* (*A new kitten will come, One just like you*), Taaffe grabs Mary by her hair and pulls her until he shoves across the stage towards stage left. Mary then goes over to a wall where two swords are hanging and takes one of the swords. She points it at Taaffe, who turns away and goes over to the couch and sits down without showing any sign of fear or concern. He sits on the couch, relaxed and with his legs crossed as Mary goes over to him and stands to the side of the couch, still pointing the sword at him. Taaffe gets up and grabs the sword from her hand before he stands facing her with the sword in his hand but not pointed at her. Mary backs up to the desk in obvious fear, singing *Várják a pokolban, Győztes csak ott lehet* (*They are waiting for you in Hell, The winner can only be there*). Taaffe then advances closer to her, but still does not point the sword at her. Mary runs behind the desk and behind a chair, putting as many objects between her and Taaffe as possible. She eventually picks up a chair and holds it in front of her like a shield. After singing the final *Ez szimpla egyszeregy*, Taaffe raises up the sword and stabs it into the middle of the cushion of the chair. The scene ends with the entrance of Stéphanie from stage right, catching both Taaffe and Mary in Rudolf's office.

Comparison of the Performances

There is a small difference in stage design between the two productions. The Austrian version's stage design being more realistic and regimented and the Hungarian version's is more dramatic and ornate. Besides this, the exact space where the scene takes place is different, being Taaffe's office in the Austrian version and in Rudolf's office in the Hungarian version.

In the Austrian production, the song is sung in a rather controlled manner, without too much movement or additional actions done by the characters. Although the beginning of the song is performed like a mature discussion between Taaffe and Mary, it develops into more of a heated argument, which is shown especially in Kröger's serpent-like interpretation of Taaffe. He is much more apt to be angered in the scene than Mary is, who in Antoni's interpretation is quite composed

and calm with a confidence in herself that Taaffe cannot defeat her nor harm her. In the middle of the song, she very casually grabs Taaffe's shoulder and then pushes him onto an ottoman. This is a blunt physical move on her part, especially considering the time period that the play was set in. It's after that when Taaffe's anger becomes much more evident, and he grabs Mary by the waist until she breaks away from his hold. At the end of the song, Taaffe's manner of singing is rather spitting towards Mary, while she remains calm and collected. She takes the piece of paper Taaffe had written his declaration giving her a sum of money and villa in Milan on and rips it up into pieces in front of him. After this final action, they exchange their final words to each other, full of threats and insults, and the scene ends with Mary exiting Taaffe's office.

In both scenes, Taaffe is a character that is set to anger, but also has a sense of control. In neither version does he show any fear of Mary, and in neither version does he appear to think that he can lose to her. The major difference in the two performances is how Mary is handled as a character. In the Austrian version, she is much more mature and strong of a personality, while in the Hungarian version, she is more immature, acting on her emotions in what is almost a hysteria, down to the end of the song where she decides to take one of the swords off of the wall and point it at Taaffe. The Hungarian version also implemented more stage combat in their rendition of the scene. Although the Austrian version did present grabbing and shoving between Mary and Taaffe, it is rather mild of body usage compared to the drink throwing, slapping, grabbing, pushing and sword pointing of the Hungarian version. These additional effects speak a lot for the nature of the characters and makes Taaffe a rather needlessly violent persona and also demonstrates that Mary doesn't have much ability to project what consequences might come before she acts.

Influence of the Lyrics on the Interpretations

The majority of the lyrics of both versions are very similar. They start off talking about the value of money in the world, leading to Taaffe's offer to conduct business with Mary. The first difference in Mary's personality is shown by how the lyrics have her phrase her decline of Taaffe's offer. In the Austrian version, this would translate to 'Nothing will defeat me', and in the Hungarian version, this would translate to 'It's better if you kindly step aside'. By saying that nothing will defeat her, Mary is standing her ground and preparing for a conflict with Taaffe. By saying that he should kindly step aside, Mary is trying to avoid a conflict with Taaffe, which is shown in Vágó's interpretation through her original timidness and hesitation towards Taaffe.

The characters' opinions of Rudolf are also a bit different from one translation to the other. While warning Mary about Rudolf's ways, Taaffe says that he 'laughs at the women' in the Austrian version and says that he 'hugs many women' in the Hungarian version. Laughing at women seems to

project an image of Rudolf as if he takes anyone who involves themselves with him to be a fool and thinks that it is funny to have the affairs with various prostitutes or mistresses. By saying that hugs many women, it simply states that he is promiscuous, but does not imply anything towards his attitude towards the women he has affairs with. The German-language lyrics also provide a more threatening image of Taaffe, which is shown in Kröger's rather serpent-like interpretation of the character throughout the entire play. Whereas in the Hungarian version, he says *Azt, Hogy Ön mit veszít végül, Nála egyre megy, Ez szimpla egyszeregy* (*That, What you will finally lose with him, It is the same thing, It's as simple as one times one*), in the Austrian version he says *Glaubst du denn gar, Dass er treu an deiner Seite weilt, Wenn das Schicksal dich ereilt* (*Do you then believe, That he will stay true to your side, When the fate overtakes you*). Although both are referencing the fact that Taaffe claims that Rudolf would not remain loyal to Mary and that he lives repeating the same patterns of taking on new mistresses in his life, the Austrian version promises a bitter end to Rudolf through a sort of foresight that fate will triumph over him.

Mary denies Taaffe's predictions towards Rudolf's behaviour towards her. The way she presents this also shows the difference of a level of maturity in the character. In the Austrian version she sings *Nein, in Wahrheit* (*No, in reality*), as in about to present a counter-argument to Taaffe and telling him that he is wrong. In the Hungarian version she says *Hiszek benne* (*I believe in him*), which is a more emotional and immediate response, which does not even attempt to negate Taaffe's words.

The differences in Mary's lyrics become more and more evident during the song. In the Austrian version, she eventually sings the text *Ich bleibe standhaft, Mich beugt keine Macht, Drohungen kümmern mich nicht, Handeln ist zwecklos mit mir* (*I will stay steadfast, No power bends me, I'm not concerned with threats, It's futile to act with me*). This is a very good example of Mary's attitude throughout the entire version of the song in the Austrian production, as she is unwilling to allow Taaffe or anyone else to triumph over her, and that she knows what she wants to do at this point of the story. This attitude also corresponds to the fact that Mary is a pillar of strength for Rudolf to lean onto in order to gather up his own courage to speak his mind and to follow through with what he believes to be right. She later sings *Ich bin die Frau, Die voll Mut an seiner Seite weilt, Wenn das Schicksal ihn ereilt* (*I am the woman, Who will stay full of courage on his side, When the fate overtakes him*), which presents that she recognises the role she plays in her partnership with him. It can also be interpreted as a type of foreshadowing that Mary herself admits that something in the future will consume Rudolf, and that she has already accepted in her mind that she will face this reality with him. In the Hungarian version, Mary sings the lyrics *Mit bánom én, Ha a Föld szétszakad, Engem nem mozgat a drót, Szerelmünk mindent kibír* (*What will I regret if*

the Earth breaks apart, The string does not move me, Our love will bear everything). The phrasing is rather typical to the Hungarian lyrics in modern musicals, as it is more poetic and emotional like the performances themselves. The only place in this triplet of text where she implies that she will not allow herself to be controlled by Taaffe is when she says 'The string does not move me', referencing Taaffe's song at the beginning of the second act 'A mester és a drót' (The master and the string). Rather than relying on herself and her own inner strength, she places the idea of her triumph with Rudolf on their love and the power of their love, which is a more immature and childish way of thinking than the Mary in the Austrian version who is willing to take Rudolf's burdens and place them onto her shoulders.

At the end of the song, the German-language version is written in a much more heated and threatening manner, where Taaffe sings the lyrics *Du hast dich selber ums Glück gebracht* (*You have brought yourself out of luck*), presenting a very direct threat to Mary. In the Hungarian version, this text is replaced with *Így csupán hamu és por leszel* (*You will only be ash and dust this way*), which one may interpret as a threat, or even as a warning trying to tell Mary one last time to accept his offer and leave Rudolf. In both versions, Mary makes a reference to Hell as she refuses Taaffe one last time – *Fahr'n Sie zur Hölle, Mein Herr, Ich bin zu allem bereit* (*Go to Hell, sir, I am ready for everything*) in the Austrian version and *Várják a pokolban, Győztes csak ott lehet* (*They are waiting for you in Hell, The winner can only be there*) in the Hungarian version. Once more, the Austrian version presents Mary as a person accepting the fight ahead of her and that won't back down as she claims she is 'ready for everything'. She then sings *Vor der Angst bin ich gefeit* (*I am immune to fear*) in this version before she and Taaffe both sing to each other *Wenn das Schicksal dich ereilt* (*When the fate overtakes you*). The Hungarian version ended the song with less powerful word choices, despite the very animated staging of the sword being stabbed into the chair's cushion. In this version, Mary sings *Semmi kétség egyre megy* (*No doubt it's all the same*) before Taaffe ends the song with the lyrics *Ez szimpla egyszeregy* (*It's as simple as one times one*).

Part Three: The Second Act

Chapter Six: Du bist meine Welt / Te értem születél

Summary of the Song and Scene

This song is the finale of the second act and of the entire musical. After being disowned by his father, Rudolf goes to the train station to try to catch Mary and see her one last time before she departs from Vienna. Contrary to what Rudolf thought, Mary was unable to bring herself to leave because she loved him so much and couldn't separate from him. The two of them pronounce their love to each other one more time before they go to Mayerling together, where they follow through with their murder-suicide pact.

The Austrian Version – Du bist meine Welt

The scene begins on a dark stage where Rudolf slowly walks where is supposed to be an empty part of the train station. He walks there looking for Mary and does not find her, bringing an emotional reaction out of him until she appears to him. The two of them come together and they share very poignant moments throughout the song. Eventually, Rudolf lifts Mary into his arms and slowly spins her around a little. He then asks her why she stayed and says that he is 'a dead man'. Mary tells him that she would be dead without him, which brings Rudolf to say that it is better to die immediately than to die a little every day. Mary then decisively tells him to bring her to Mayerling. Rudolf takes her face into his hands and kisses her before the two of them walk around the stage together in a sweet and playfully-choreographed manner.

The stage darkens a little as they continue in the circle until the centre stage opens up. A circular platform with candles around the radius and a bed in the centre rises up. As Rudolf and Mary go onto this platform, various ensemble members dressed completely in black clothing come and approach the edge of the platform. Each of them takes a candle and backs away to their individual positions located about two metres or so from the edge of the platform.

Standing in front of the bed, Rudolf takes the ring he had given Mary before 'Du bleibst bei mir' and puts it on her finger. Mary gets down on her knees in front of Rudolf and they hold each other and share a long kiss before they slowly sing the refrain from 'Vertrau in uns'. As they sing, the ensemble members with the candles slowly walk off stage, leaving the pair completely alone on the stage. Rudolf and Mary hold each others hands for a few more beats before they both move towards the edge of the platform to blow out some candles that still remained there, darkening the stage even more to the point that it is almost like a blackout. They get onto the bed together with one candle that they both hold not too far from their faces so that it can be seen that they kiss again

before they loudly blow it out together. The orchestration music comes to an end and the stage becomes completely dark into a blackout. Only about a second after the final candle is blown out, the sound of a gunshot is heard, followed by a second one very shortly after, signalling that the two had followed through with their murder-suicide. The stage lights up, accompanied by the light playing of orchestration music to reveal the bed with Rudolf and Mary's deceased bodies lying together on top of it before the curtain falls.

The Hungarian Version – Te értem születted (You were born for me)

The scene begins with a dark stage implying that it is a train station with some people passing by as if going to their trains. Mary receives a letter from a man on the stage and reads it aloud. Rudolf had written that he loves her and that they have to separate in order for her to be safe. As the train continues to prepare for its departure, it can be seen that Rudolf is standing to the side somewhat in the shadows on stage left. Mary finishes reading the letter and begins to head downstage, as if about to board her train. However, she does not board the train and instead stands near the backdrop downstage, unable to bring herself to leave.

Rudolf steps closer to centre stage and slowly turns towards downstage to see Mary. He calls her name before the two come together and embrace. Rudolf says that he wanted to see her one more time and Mary says that she tried to but couldn't leave. Holding Mary's face in his hands, Rudolf starts to sing the song in a gentle tone. The two share emotional moments, where they hold hands and embrace each other while they sing the duet. Eventually, Rudolf tells Mary that he will take her to Mayerling and they say at the same time that they will be together until death. Mary is more than agreeable to this and Rudolf lifts her up into his arms and twirls her around as the song continues. They finish the song with repeatedly singing to each other *Te értem születted (You were born for me)*, putting their arms around each other and walking into the blackness downstage. The lights slowly darken and fade into a blackout so that Rudolf and Mary can no longer be seen. Once the instrumental music finishing the song ends, the curtain falls without there being any sound of gunshots.

The stage opens up to Franz Joseph's office, where Taaffe walks onstage with Lónyai, who is dressed in a cloak. Lónyai has a wooden box with him, which he and Taaffe give to Franz Joseph, who is present in his office. Franz Joseph says that he will finally disown Rudolf. The stage blackens for a moment and opens up to where there is a party going on. Many ensemble members are dressed in lavish costumes and are dancing to the music. Rudolf and Mary then come onto the stage together, holding hands like a couple, and stand at up-centre stage. They hold each other and start to dance with each other until Rudolf notices Mary's friend, Marie Larisch located at upstage

right. He goes over to her, only to be told that Franz Joseph knows of everything that has happened. She tells him that his father is on his way to the party and that there is nothing that Rudolf can do. Rudolf says that he can still do one more thing and goes back over to Mary and embraces her. He starts to dance with Mary again and they run onto a bridge together, only to find Franz Joseph, Stéphanie, Taaffe and other associates of them coming onto the bridge from the other side. Mary and Rudolf run off of the bridge away from them and the entire stage turns into a chaos with all of the performers onstage dancing amuck to the point that an audience member cannot tell who is where.

The stage turns black and the movement stops. A rising circular platform at centre stage lifts up, upon which stand Rudolf and Mary. Everything is silent except for the instrumental music playing, leading into the tune of 'Csak szerelem'. Holding hands, Rudolf and Mary start to sing a short reprise of 'Csak szerelem' together. As they start to sing, Franz Joseph slowly rises to his feet from his position immediately at the platform's left side. Opposite from him at the platform's right side is Taaffe, who also rises to his feet. They both stand still, looking away from the pair on the platform, and Rudolf and Mary continue to sing the reprise together. As they sing *Szerelem vár rád (Love waits for you)*, it can be seen that they are both holding a pistol together with their appropriate hands that are facing downstage, which they rise up into the air. Looking at the mass of unmoving people on the stage, they continue to sing until they sing *Szerelem vár ás semmi más (Love waits and nothing else)* for the last time. The other performers on the stage then get up and start to move around normally, dancing together, as if nothing had been happening. With Rudolf and Mary still holding the pistol in the air, there is a gunshot and the two fall dead onto the platform, still holding hands with their free hands that had not been holding the pistol. The platform separates between them and moves each of them towards one side of the stage or the other (Rudolf towards stage right and Mary towards stage left). The dancing by the ensemble members continues on as the instrumental music finishes the piece.

Comparison of the Performances

The most major difference between the two performances lies in the scene itself. Although both versions of the scene begin the same, the Hungarian rendition takes a completely different approach to it which alters the dynamics of the story between the characters. It does not matter much whether or not Franz Joseph decided to disown Rudolf before the scene (as in the Austrian version) or during the middle of the scene (as in the Hungarian version). However, the circumstances of the party that Rudolf and Mary were found at begs questions for the audience members. The fact that Franz Joseph, along with Stéphanie and Taaffe come to the party for the

specific goal of catching and cornering Rudolf and Mary shows a much more violent disposition for these three characters. In the Austrian version, Stéphanie and Taaffe were not involved with Rudolf's disownment (except for Taaffe's delivering the signed constitution to the Emperor). Franz Joseph simply had Rudolf meet him in his office and told him that he was disowned, and the case was closed there. However, the Hungarian version chose for this to be done more dramatically and aggressively towards Rudolf and Mary, almost as if arresting them on the spot at the party.

When Rudolf and Mary are trapped and caught, they are risen up on a platform located at centre stage. It is then that Rudolf suddenly has a pistol in his hand, to which it can be assumed that he found it somewhere at the party during the chaos that took place between Franz Joseph's entrance and when Rudolf and Mary are trapped. When this part of the scene happens, the other present cast members are still on the stage, meaning that the shooting takes place at the party. The Austrian version, on the other hand, made it very clear that the shooting happened in privacy at Rudolf's hunting lodge at Mayerling. This also leaves no question as to who killed Rudolf and Mary – meaning that the two must have went through with the murder-suicide pact because there was no one else around to kill them. In the Hungarian version, the two are raised up on the platform, holding a pistol in their hands together and looking around, as if eyeing the others around them who trapped and caught them. The most confusing thing is that the pistol is being held with Rudolf and Mary's hands on the sides of their bodies facing downstage, meaning that the audience cannot see the pistol at all from the point of the scene where the couple embrace each other while singing the reprise of 'Csak szerelem!'. Although the other present cast members are frozen in place while the reprise is sung, they all start to slowly move again right before the gunshots are heard. The gunshots are also heard immediately one after the other, without any visible notion of Rudolf or Mary pointing the pistol at themselves, begging the question of if someone else present at the party was implied to have shot them. This theory is, of course, contrary to the alleged storyline of the musical, but it is also a curious aspect of the Hungarian rendition that the fact that the shootings were not performed as obviously as in the Austrian version, as well as that so many other cast members were present at the time of the gunshots.

Regarding the acting, there is also a noticeable difference between the portrayals of the characters and their reactions to the situation around them. The connection between the Austrian Rudolf and Mary (Sarich and Antoni) was that of a very poignant chemistry that would have seemed to lead to a happy ending, had the two not committed suicide. There is a neediness between the two, more specifically from Rudolf, and a sense of relief that they had found each other again. The duet was, however, presented in a much lighter sense without the tension of the Hungarian scene, basically romanticising the decision that Rudolf and Mary make to end their lives. This was

done most likely in an attempt to make the musical itself more mainstream and less depressing for the Austrian audience. Although it makes for an oddly sweet ending to the piece, it is less realistic and less historically accurate.

The acting in the Hungarian version is more that of desperation between the two, which can be noticed most in Dolhai's portrayal where he appears to be near a complete mental breakdown when he meets Mary at the train station. Both of the characters seem to be psychologically damaged to one degree or another, and in their inability to cope without each other found themselves together. Outside of when Rudolf picks up Mary and spins her in his arms, the situation is much more realistic, especially if a key trait in Rudolf's character is related to some type of mental disorder and madness. Although the music is the same as in the Austrian version and the song is sung as a cute duet, there is a subliminal darkness underneath the actions of the characters, which is then further acted upon as the scene progresses to the party. As well, the circumstances that lead to their deaths is not at all glorified as in the Austrian version. Instead it happens so quickly that it hardly gives time for the audience to pity the characters, similarly to when the Maryerling Affair actually happened that the Viennese court tried to keep the incident under the radar in order to avoid any scandals.

Influence of the Lyrics on the Interpretation

The chosen lyrics in the Hungarian version are much more dramatic than in the Austrian counterpart. This can be found in the more poetic terms, such as *Minden csillag porrá hullhat szét* (*Every star can fall apart into dust*) and *A szívemben a dal csak érted szól* (*The song in my heart only plays for you*), whereas the Austrian choices to these parts of the lyrics would translate to *If my star threatens to sink* and *No matter where each step leads us now*. Although the first example shows very similar word choices, the difference is that the Hungarian translation displays a much more permanent and drastic fate in relation to the 'star'. The German-language translation only expresses a danger being in the singer's life, but gives the implication that the character singing can somehow redeem or save themselves. The second of these examples is a much greater difference, where the Hungarian-language lyrics sung by Mary *The song in my heart only plays for you* sound as if she is still smitten with Rudolf and trying to woo him. The German-language lyrics in this place of the music in the song, *No matter where each step leads us now*, gives the impression that Mary is taking control in the situation she found herself with and is pledging herself to remaining by Rudolf's side. Such an example reflects on the difference in the acting between Vágó's and Antoni's interpretation of Mary Vertera, where Vágó's character is more childish, immature and impulsive and Antoni is stronger, more mature and acts as a sort of an emotional caretaker for

Rudolf.

Another example of comparing the two Marys can be found in her first solo section in the song. The Mary of the Austrian version acts as the leader in the relationship, while the Mary of the Hungarian version acts more as if she needs Rudolf more than she is needed by him. This example can be found where the German-language lyrics sung by Mary translate to *Neither of us could go back anymore, No matter where each step leads us now, What might come, it should happen, If we would just go together from now on*, while the Hungarian lyrics translate to *Now that I know, finally you found me, The song in my heart only plays for you, Our love will last over a thousand years, Every one of my desires only drove to you*. As fitting to the set of text for the actress, Antoni's Mary presents herself as very confident and in-control, while Vágó's appears to be in a similar shaky mental state as Rudolf himself is.

The title of the song itself, which acts as the main phrase in the refrain, is also very different between the two. The Austrian version of the title translates to *You are my world (Du bist meine Welt)* and the Hungarian version translates to *You were born for me (Te értem születéért)*. Although it can be deduced that both titles reflect on a sense of dependency and partnership, *You are my world* gives a greater impression of raising up the importance of the partner, which is displayed by Sarich in his performance as Rudolf, showing a neediness for Mary to be with him. Contrarily, saying *You were born for me* implies a sort of caste in the relationship, as if that the speaker places a greater importance on themselves. If the title had translated to *I was born for you* (which would be *Én értem születtem* in Hungarian), it would display a sense of selflessness from the speaker, as if they place themselves 'lower in the caste' than the one they were born for.

Conclusion

Based on the comparison of selected songs and scenes from the two versions of the musical, it can be concluded that the difference in translation does have a potential influence on how an actor might portray their role. There are various re-occurring themes that point to highlighting a personality trait in the characters. In some cases, the translations can even differ so drastically that the two versions of the same scene can appear quite estranged from each other.

Because they are the major roles in the story, it is easiest to focus on the actions and tones of Rudolf and Mary. Considering the historical information about Rudolf in particular, a key question for the audience would be one concerning his insanity (and degree of insanity). Due to cultural differences and varying historical views on the actual people portrayed in the musical, either the actors, the director or a combination of the two might have wanted to present the historical figures in a light that coincides with the cultural views of the country the musical was performed in. This serves as an explanation why Rudolf is presented in a much more sympathetic way in the Austrian version of the musical than in the Hungarian one. This also explains why the Hungarian version of the musical places such a heavy focus on the Hungarian ethnic group within Austria-Hungary, including the fact that Szeps and his associates wanted Rudolf to become the 'King of Hungary'.

Rudolf's character itself is under a heated spotlight and once again the question of his insanity comes into play. The Austrian version of the musical paints Rudolf as a victim – one who is weak, pressured and ultimately becomes exhausted and defeated. He finds refuge in a romanticised suicide with Mary after he is seemingly beaten down and backed into a corner throughout the entire piece. Contrarily, the Hungarian version paints Rudolf as an uncontrollable, selfish and even manipulative type of personality, with one of the key points to his character in the translation being the concept of 'being a hero' throughout the piece. At the same time, Rudolf's death is presented in a rather unclear way, almost as if it is his last escape from his problems and he brings a willing Mary along with him to his death. This Rudolf views himself as a victim, as he states during the duet with Franz Joseph, but in actuality he is nothing more than a man with an ego complex who shows tendencies of being mentally unstable. Although the Austrian version of Rudolf is much more easy to sympathise and even empathise with, the Hungarian portrayal of the character is most likely a more accurate depiction of the real Rudolf's personality.

While Rudolf's character is very different between the two versions, so is that of Mary Vetsera. The Austrian version presents her as an extremely strong-willed character who seems to take on the role of Rudolf's protector and attempts to guard him from consuming himself from the inside. She also is able to admit to herself and to Rudolf that there is something doubtful about their relationship while still using her words to convince Rudolf to believe in what the two of them can

offer each other. The Hungarian version presents her as an immature young girl who finds herself infatuated with the Crown Prince and seems to be living out her real-life fairytale until she is met with her death. The most obvious indication of this can be seen by comparing the scene where she has her confrontation with Taaffe, which shows the extent to which Mary can stand on her own under pressure and defend herself (as well as Rudolf). Although despite the strength of the character in the Austrian version, she agrees to a murder-suicide pact with Rudolf, which might be interpreted as an action which is contrary to the nature of her character.

Taaffe, despite the size and importance of his role, is one character that is very similar and almost identical between the two versions. The variations in how the actors decided to portray the role can be attributed more to individual differences rather than the script possibly implying to them how to act. Franz Joseph and Stéphanie, however, serve to be quite different between the two renditions. Franz Joseph is much sharper and militaristic in the Hungarian version, while in the Austrian version he appears more frustrated and disappointed in his son. The variations in the script for Franz Joseph could even cause the end of the story to be interpreted differently, especially at the end where he comes with Taaffe and Stéphanie to find and catch Rudolf and Mary at the large party. This change is most likely due to a difference in cultural views of the historical figure of Franz Joseph, where the Hungarians found him to be more belligerent and the Austrians tried to turn him into being rather sympathetic despite being a sort of antagonist to the main character.

Stéphanie, like Taaffe, is very similar between the two versions, however the lyrics in the Hungarian version imply that she has a high interest in the position she obtained through becoming Rudolf's wife. The Stéphanie in the Austrian version projects her anger mainly towards Rudolf's actions, despite still considering her position important. However, it seems that the risk of losing the position as the future Empress to Mary is more of a concern to the Stéphanie in the Hungarian version than to the Stéphanie in the Austrian version. Besides that, the Stéphanie in the Hungarian version also seems to belittle Rudolf more than her Austrian counterpart does, and her nature is presented in a more threatening manner. Such additional touches to her character support the fact of why she joins Franz Joseph and Taaffe in the end of the Hungarian version with calling out Rudolf and Mary. However, this Stéphanie is most likely not very historically accurate, given that Franz Joseph and the Viennese Court were not particularly fond of her following Rudolf's death.

One of the driving forces behind the storyline is the failed relationship between Rudolf and Franz Joseph. The confrontation between the two of them is one of the first scenes in the musical, and the translations used in both versions set the stage for the story to continue in slightly different ways. Where the lyrics in the Austrian version present a rather typical yet frustrating discussion between father and son, the Hungarian version presents a more serious underlying condition in their

relationship, such as when Rudolf says that Franz Joseph would impose in his life, that he (Rudolf) is always a victim and that he (Rudolf) assumes that his father would consider him a hindrance. This explains why Rudolf would be as rebellious as he turns out to be and why he develops the concept of becoming a hero and accepts that idea being passed onto him by Szeps and his associates.

The background in Rudolf's psyche regarding his relationship with his father is what aids in forming his own selfishness within him. Multiple times in the musical, Rudolf presents himself in the Hungarian version as being very selfish. This is also present in his innermost thoughts where his nightmare about Taaffe only includes his own safety being at risk, while the fear encompassing the nightmare in the Austrian version is more concentrated on the lives of other people – including Mary's – being at stake. The Rudolf in the Hungarian version is fighting alone against the world, while the Rudolf in the Austrian version is fighting for what he thinks will benefit the world.

The most contrasting scene within the entire piece is 'Zeit zu handeln'/'Fejezze be, kérem'. This piece shows the most how cultural differences and a particular nation's views on the historical past influence how a director or choreographer choose to present a certain topic. By including in the Hungarian translation that the Hungarian people are very loyal and that they would always stand beside Rudolf, it brings Rudolf to fall under a sort of manipulation by his own colleagues and even shows a possible self-hate within himself and for his own identity as an Austrian. The Austrian version, being sympathetic to their own country and city where the musical is performed, instead places the emphasis of needing peace within Europe to avoid any conflict with the Germans (Prussians). By following through with his plans in this case, Rudolf is helping to aid Austria and is associating his self-identity as Austrian and as one who is trying to avoid needless bloodshed.

These points related to Rudolf's psyche and his relationships with those close to him are what define the question of whether or not he is mad or not, as well as defining how his relationship with Mary progresses. It can then be said that the Rudolf of the Austrian version is weaker and needs someone stronger than he is to pull him together from collapsing into himself. When this happens and Rudolf gains his self-confidence and courage, he shows himself to be a natural leader until his position and title are stripped of him. This does not present madness, instead it presents a man under stress and pressure that meets his breaking point to find a permanent solution to what might be a temporary problem. The Hungarian version's Rudolf, however, needs a Mary that is weaker than him and will validate him. This Rudolf is rash in his actions, self-centred in his mind and develops a 'hero complex' which ultimately fails. The interactions with others along the storyline of the Hungarian Rudolf do lie with the suspicion that he is mad or falling into madness, including when he hastily takes his and Mary's lives at the party, almost as if without thinking.

Appendix

The following tables display the translations of the German and Hungarian lyrics into English.

Du willst nicht zuhören – You don't want to listen	Miért ért nem meg engem – Why do you not understand me
RUDOLF You don't want to listen Yes, you don't comprehend	RUDOLF You don't pay attention to me, you don't listen to me You pay attention to others, you always understand others, I think You don't listen to me
FRANZ JOZEF Your cousin Wilhelm. That is a man of my taste	FRANZ JOSEF You don't listen to me
RUDOLF You see the man that matches your desired image But you don't see me	RUDOLF I remember when I was six or seven years old, you stood in the door and watched You payed attention with great pride, and you laughed I feel that you still loved me then
FRANZ JOZEF You are the one who doesn't comprehend anything	FRANZ JOSEF Yes, it is easy with children When they still are honest with you and respect you However, the child quickly becomes an adult and forgets where he came from But when he becomes an adult and a man He loses the trust and the respect He thinks that he can be anything
RUDOLF I often think of how I was still small You were my idol and a war hero I still see how you stand before me smiling A look from you meant the world	RUDOLF You would impose on my life
FRANZ JOZEF The world is so easy with children A little boy loves and treasures you But the boy will be older soon You feel, that he no longer holds onto you And suddenly a man stands before you Who believes that he can change so much Of which he doesn't understand anything	FRANZ JOSEF What do you know about life? Tell me
RUDOLF Because one just passes him over	RUDOLF I am always the victim
FRANZ JOZEF What do you know of the world	FRANZ JOZEF The empire is more important An emporor is always strong
RUDOLF That this country is falling apart	RUDOLF He is responsible for many people, for the fates and for the desires
FRANZ JOZEF I am the man that holds it together An emperor protects his country	

<p>RUDOLF So hear my advice Venture new paths and</p> <p>FRANZ JOZEF You don't want to listen I've said it to you a thousand times already</p> <p>RUDOLF A look into the future</p> <p>FRANZ JOZEF Your blind dream is not asked of</p> <p>RUDOLF Is it then wrong of me? Is it an illusion? Is progress only a phantom?</p> <p>FRANZ JOZEF Ultimately tradition counts</p> <p>RUDOLF Oh God! Do you have no vision?</p> <p>FRANZ JOZEF No, you don't understand And you don't comprehend Hasn't our power upheld since 500 years?</p> <p>RUDOLF Yet with mediums and those methods That no country in the world needs today anymore</p> <p>FRANZ JOZEF Don't tell me how one runs a country</p> <p>RUDOLF You are a man that negates the people</p> <p>FRANZ JOZEF The hard course that one rides Has proven itself for years</p> <p>RUDOLF And it has reached its limitations long ago</p> <p>FRANZ JOZEF</p>	<p>FRANZ JOZEF All in vain</p> <p>RUDOLF It's damaging to always be afraid</p> <p>FRANZ JOZEF Be a liberal, it is a monstrosity</p> <p>RUDOLF It is not a sin to dream of a beautiful future It is development, nothing else</p> <p>FRANZ JOZEF The precipitance is a big mistake</p> <p>RUDOLF Progress in the public interest</p> <p>FRANZ JOZEF All in vain, you misunderstand me</p> <p>RUDOLF The middle ages to inside the gate of the 20th century</p> <p>FRANZ JOZEF It has already been 500 years that this throne stands</p> <p>RUDOLF But now the empire is suffering Among many informing minions</p> <p>FRANZ JOZEF Why are you mocking me? This is the only way to win</p> <p>RUDOLF To seize terror in the past</p> <p>FRANZ JOZEF You follow the direction with an iron knife You don't tolerate any strife</p> <p>RUDOLF You don't feel any deficiency</p> <p>FRANZ JOZEF</p>
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<p>You don't want to listen I have said it to you a thousand times</p> <p>RUDOLF Yes it sounds stale and hollow</p> <p>FRANZ JOZEF No, you don't comprehend</p> <p>RUDOLF Haven't you ever questioned yourself already once? Then am I to you just an idiot that dreams? Father See the reality Set new steps in motion</p> <p>FRANZ JOZEF Are my words so incomprehensible?</p> <p>RUDOLF You don't want to see the truth</p> <p>FRANZ JOZEF You will never understand it</p> <p>RUDOLF It is essential to act correctly now</p> <p>FRANZ JOZEF But hear No you don't understand</p> <p>RUDOLF I understand fully</p> <p>FRANZ JOZEF You don't hear</p> <p>RUDOLF You don't realise</p> <p>FRANZ JOZEF You don't learn</p> <p>RUDOLF You don't see</p> <p>BOTH You don't want</p>	<p>All in vain, you don't hear</p> <p>RUDOLF The heart of the iceberg</p> <p>FRANZ JOZEF You don't listen to me</p> <p>RUDOLF I don't stand into your path, why would I do that? There is change here, a crazy dream Everything is just choking smoke, a lot of cheap deals, and it is done</p> <p>FRANZ JOZEF The system works, everything is fine</p> <p>RUDOLF I am only playing stupid</p> <p>FRANZ JOZEF Look beyond the wall</p> <p>RUDOLF An uprising is already not far away</p> <p>FRANZ JOZEF Why don't you understand me? Tell me why not?</p> <p>RUDOLF Oh, why not?</p> <p>FRANZ JOZEF Tell me why not?</p> <p>RUDOLF Oh, why not?</p> <p>BOTH Never!</p>
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<p>Zeit zu handeln – Time to act</p> <p>ANDRÁSSY Let's speak confidentially Prince, I say it openly Words are edifying Yet they don't bring and force what time demands Much too optimistic</p> <p>SZEPS Let's speak honestly Our situation urges us It also appears arduous but you completely see and understand That waiting will not bring us any further Be realistic</p> <p>VOGELSANG You have been keeping yourself silent for so long Weren't you born for so much more?</p> <p>SZEPS If we don't protest now, we will soon be lost</p> <p>RUDOLF What do you expect of me?</p> <p>CLEMENCEAU Connect with us, sign the constitution Your signature</p> <p>RUDOLF That would be treason I can't possibly deceive my father to such an extent</p> <p>CLEMENCEAU Do you then prefer to deceive your country? Consider it! Austria driven into a war enforced by Germany!</p> <p>EDWARD</p>	<p>Fejezze be, kérem – Finish it, please</p> <p>KÁROLYI Aren't we already beyond what the words are worth!? Our mission is more important than just uselessly speaking day to day and enjoying the debate</p> <p>SZEPS The talk doesn't help, We have no time for that, Let's not ponder, This situation is ripe for change – There is no chance without action! The world is paying attention to us</p> <p>LÓNIA The suitable moment only wishes for a brave hero</p> <p>SZEPS: After all, this is what we waited for over so many years</p> <p>RUDOLF: How are you thinking?</p> <p>SZEPS The small nations need independence, Your Majesty</p> <p>RUDOLF So, you want ...</p> <p>KÁROLYI The empire is going to collapse from its own weight!</p> <p>ANDRÁSSY The separation of Austria and Hungary is impossible to avoid, and we would like it if you would become the King of Hungary</p> <p>KÁROLYI It belongs to an independent nation that is no</p>
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<p>A war that will include the entire world</p> <p>SZEPS It is time to finally stand up and to go ahead determined</p> <p>EDWARD Time to look fate in the eyes Time to face the fight</p> <p>SZEPS It is time to act</p> <p>CLEMENCEAU Let us begin now</p> <p>SZEPS, CLEMENCEAU, ANDRÁSSY, VOGELSANG It is time to act</p> <p>CLEMENCEAU To designate</p> <p>SZEPS And to recognise that your father will never accept it Make a mark</p> <p>SZEPS, CLEMENCEAU, ANDRÁSSY, VOGELSANG It is time to act</p> <p>CLEMENCEAU Let's not hesitate anymore</p> <p>SZEPS, CLEMENCEAU, ANDRÁSSY, VOGELSANG It is time to act</p> <p>ANDRÁSSY To recognise</p> <p>SZEPS And to designate, which way leads into the abyss Make a mark</p> <p>ANDRÁSSY Let us look ahead, because the time is ready</p>	<p>longer subordinate to Austria</p> <p>RUDOLF Gentlemen, what you are proposing is more than treason. I cannot do this!</p> <p>LÓNYAI Your Majesty, the empire is doomed to death this way. Your own articles prove this.</p> <p>The future is at stake here, Nothing else, Be our leader, Get on with it!</p> <p>SZEPS Just how it started, Continue this way, Let's close the debate! Go with it to the end, sir!, Finish your business, You wrote so many articles about it!</p> <p>KÁROLYI Today your bravery is more important than everything, Finish it, sir!</p> <p>ANDRÁSSY Sir, move forward, Even if it is hard, Don't go backwards, Your heart is strong!</p> <p>SZEPS Believe it, The minute is here for you to redeem your dreams, Go forward on your path!</p> <p>RUDOLF But I imagined this change differently. As for violence and rebellion, I'm not interested in it</p> <p>KÁROLYI We have to step quickly now, Because if we wait, We finish, Until a new perspective opens up for many hundreds of years!</p> <p>ANDRÁSSY Our nation can finally win here without bloodshed, We need a hero, One with Habsburg blood!</p> <p>SZEPS, KÁROLYI, ANDRÁSSY, LÓNYAI Take the lead, sir ...</p> <p>KÁROLYI</p>
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<p>CLEMENCEAU If you stand by your values, no way is ever too far</p>	<p>Don't lose your faith ... SZEPS, KÁROLYI, ANDRÁSSY, LÓNYAI Come forward with us,</p>
<p>ANDRÁSSY Is that not our most yearning wish</p>	<p>ANDRÁSSY As it was until now,</p>
<p>EDWARD Yes, it lies only with you</p>	<p>SZEPS And your father never listened to you until the end.</p>
<p>CLEMENCEAU Build a future with us</p>	<p>Take the lead, sir! SZEPS, KÁROLYI, ANDRÁSSY, LÓNYAI Come forward with us ...</p>
<p>SZEPS Sign here</p>	<p>LÓNYAI Do what you love ...</p>
<p>RUDOLF If I sign that</p>	<p>SZEPS, KÁROLYI, ANDRÁSSY, LÓNYAI Take the lead, sir!</p>
<p>EDWARD If ... Come to a decision</p>	<p>KÁROLYI According to your soul!</p>
<p>ANDRÁSSY The time of writing and dreams is gone, Rudolf</p>	<p>SZEPS Because the development of the modern world does not stop.</p>
	<p>Continue on your path!</p>
	<p>ANDRÁSSY The Hungarian people are very loyal ...</p>
	<p>LÓNYAI They always stand beside you!</p>
	<p>KÁROLYI The stakes are so huge, For that the price is not too large</p>
	<p>ANDRÁSSY How could I convince you?</p>
	<p>LÓNYAI We need you to be with us!</p>
	<p>SZEPS Continue on your path, my prince ...</p>
	<p>LÓNYAI</p>

	Tell your father: no!
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<p>Wohin führt mein Weg – Where does my path lead to</p> <p>RUDOLF</p> <p>Where does my path lead to? Is it right, is it wrong? If only I would find certainty The moment forces me But it happened There is no way back A storm rages within me Does the wind blow away all that ties me up? Can I then ever free myself from doubt? When am I ready to be what I am? Unbound and free I long for the strength To easily see forward And to stand up for myself Born to more If it were only possible My fate takes its course Can I muster up the courage and strength for it? The time demands a free spirit That points the way again And that exposes the system The weight of familiar tradition Forces and warns the son To not have a look and to not stand still Unbound and free I conjure up the courage To only build myself up And to believe in this strength To see forward To go against the father Do I accept the fracture? Can I muster up the courage and strength for it? Where does my path end?</p>	<p>Monnd, mit tegyek – Tell me what I should do</p> <p>RUDOLF</p> <p>What should I choose? What is good, what is bad, if only I would come up with something The fate comes here in my clue The dice just spins It has already been seeded This is a hurricane propelling That it pulls, that it pursues Nothing on the earth That holds out There will be no way back The decision stands on me A voice throbs inside A free life is waiting Just fly Just fly You need to become something more Let it be what your soul asks for You can be even more important, maybe The goal calls in that way But yet, why is this heart afraid? Is loyalty or rebellion waiting? Who gives me an answer now Finally? Dethronement, chaos Scandal, unpleasant betrayal Wait for me How can I do this And why? Out of the past, more than one hundred Years thunder The empire is forever How can I contaminate The ancient blood?</p>
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<p>What does the future bring me?</p>	<p>Just fly Just fly Why is it necessary to become a hero? Why can't there be a peaceful route? Instead of grim, cutthroat fights? Because she and I These are two roads Two strengths My father, or me This is the stake I have to decide, my God ... A monstrosity Among many dreams ... There is no answer, only a question</p>
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<p>Vertrau in uns – Trust in us</p> <p>MARY</p> <p>You back away from me, worried I see the fear in your look No, don't tell me what you are thinking now Deep down, I have known what you are feeling for a long time Look at me tenderly once You foresee what can arise Don't shut your heart from me anymore And hear what it quietly says to you Trust yourself, you've felt it for a long time Let your heart decide Let yourself just drift Trust yourself, you've felt it for a long time Surrender to the dream with me Don't be afraid, trust in us Your look, it mirrors itself in me One word, and I only belong to you The world is no longer like it was before Hold it close, what I swear to you and you to me Trust yourself, you've sensed it for a long time Let it gently penetrate you Conquer everything Believe it, you've sensed it for a long time Open your heart and believe it Don't be afraid, trust in us Forget the fear Let there be doubt The way is free Don't shut in your heart Trust yourself, you've sensed it for a long time Let your heart decide</p>	<p>Csak szerelem – Only love</p> <p>MARY</p> <p>It just looks, but never touches me It doesn't speak, but it silently speaks I understand its agonising dreams, which hides its scared secrets Why are you afraid? Glance at me finally! The light shines on the stage of our souls You can do everything tonight You can be someone else tonight, you have to believe! Don't mind it that your heart lives again Your fate knocks towards me, love waits for you Hug as I do, don't be afraid Don't deny it, there's nothing to do Only love waits, nothing more One kiss and the air boils Space and time disappears Our soul trembles inside of it And the lonely love finds a partner Don't mind it that your heart lives again The blessing to live freely It's love, nothing else Take a try and don't be afraid Unfold your heart, that's all Love is needed and nothing more A new world stands in front of you There is no more boundary Let's just go forward Don't mind it that your heart lives again The blessing to live freely It's love, nothing else Take a try and don't be afraid</p>
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<p>Let yourself just drift Believe it, trust in us Surrender to the dream with me Don't be afraid, trust in us</p>	<p>Unfold your heart, that's all To live together until death Love is needed and nothing more</p>
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<p>Die Fäden in der Hand – The strings in the hand</p> <p>TAAFFE Here in Vienna one lives cheerful and elated See the prosperity in the regime That brings the blessing to the country Our golden future leaves entire Vienna shining in light It is our duty to preserve this state It is viewed as such at this time For a little obedience Look at them, these gentlemen How loyal they are</p> <p>THE CONDEMNED Yes, we are gladly at your service If the Lord decides it to be so</p> <p>TAAFFE Exactly as the anger or resentment clenches in the people I hold the strings in the hand!</p> <p>BUREAUCRAT 1 A great displeasure rules in many lands One is restless, one defies</p> <p>TAAFFE Ah, those are only children</p> <p>BUREAUCRAT 2</p>	<p>A mester és a drót – The master and the string</p> <p>ENSEMBLE Behold, everything is perfect here in Vienna The waltz calls, how beautiful Behold, it is worth it to live here Here tomorrow is not a worry After all, we live in the past We chatter about on the upper level of life We never need a shadow, just light</p> <p>TAAFFE Like a doll, pull on the string Be precise and obedient When I say to laugh Guffaw exactly like a servant The people step here together They were never so happy before What the master and the string do</p> <p>MAN 1 There are many brave youths, the heated blood has become in fashion And the feverish ideas</p> <p>ALL FOUR Come on! What are you afraid of?</p> <p>MAN 2 So please, quietly! Every wall is with open ears!</p>
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<p>A quick action protects us from the threatening danger</p>	<p>It is already like this, so please, The courtyard hears everything</p>
<p>TAAFFE Everything will stay as it is!</p>	<p>MAN 3 AND MAN 4 We just live from day to day</p>
<p>FRANZ JOSEPH And exactly as it always was One can not see into the future</p>	<p>ALL FOUR Maybe one day we will see through the goal of the great plan</p>
<p>FRANZ JOSEPH AND TAAFFE And we have to simply Build on the plan of the Lord</p>	<p>TAAFFE See how it whispers, see how it zooms On top of it, on top of it, little dolls! But if I say to be quiet</p>
<p>TAAFFE If they should brazenly rebel and affirm the urge for freedom I'll snap one time with the finger</p>	<p>There will certainly be no bravery Run off the mouth, what charm But the moral is full of stain What the master and the string do</p>
<p>FRANZ JOSEPH And their heart is committed to me!</p>	<p>Just a little tug and a little plan is completed That guy there stirs, and it costs money into a pocket</p>
<p>TAAFFE If they should protest wildly Their fuss leaves me cold I hold the strings in the hand! I lift a finger and A little service will be protected On my signal – go ahead – And the favour has already lapsed If I lean to the left The liberals will feel happy Then a right turn – and oops – the nationalists are delighted If one breaks a promise – no problem Yes, who hangs on the rod Is the one to be left with nothing Let them scream, let them yell Let them rage up and down When I want the to be silent</p>	<p>Whoop let's pull to the left, and the common people are already applauding After that quickly to the right, and the entire upper middle class is glad You just promise everything that is beautiful Then a newer tug, and everything is gone! Like a doll, pull on the string Be precise and obedient When I say to laugh Guffaw exactly like a servant The people step here together They were never so happy before What the master and the string do It is only a matter of plan and diplomacy To not knock down the Viennese castle of cards The system and the precise direction of the thread is crucial There is not unavailability on the string I guard the status! Clean mind, precise hand</p>
<p>THE CONDEMNED Are we silent like a grave</p>	<p>My face will never flinch at all For only I deal the card This way I win my game</p>
<p>TAAFFE Is the course ultimately clear Everyone bends to violence I hold the strings in the hand! It is a high art To retain the influence</p>	<p>So whisper, so roar You just bleat like a sheep! The master and the string sustain it well</p> <p>ENSEMBLE Dance on, rampage about</p>

To skilfully and experienced
Maneuver
Yes one must not be without plans
One has power at his disposal
And not every thoughtless one
To easily strangle
Who holds the power well-considered
In discrete hands
Can pull them all with the strings
Exactly as he would like to
With the understanding to act
After all, this art is old
I hold the strings in the hand!

ALL

Come and dance, come and sing
As the life has conditioned you to
If someone tells us we should laugh
We are cheerful and elated
We will wait it out kindly
Yes, we will do what he wants us to
He holds the strings in the hand!
He is wise, he is strong
He is always a fair man!
His skill to steer the people
Always pulls us into his spell
What he says is law
He entices the entire world
He holds the strings in the hand!
He holds the reins in the hand!
He holds the dominion in the hand!

Live the life of the counts
And if it somehow hurts too, laugh
This is the Viennese eternity!
The people step together
They were never so happy before
What a master and some string do
Think of us as your fathers
He is the true good friend
And if he tells us to go
We will go over fire and water!
Everything that he says is good
There was never any doubt in us at all!
Well we need ...
The master and the string!
We need this ...
The master and the string!

ALL

Live ...
The master and the string!

Du bleibst bei mir – You will stay with me

STÉPHANIE

Believe in the day at night
If it makes you happy
Believe in ideas that you create for yourself
The course of the world stays set

You know, that you never win

Your path is predetermined
There is no way back for you
You still defend yourself so much
I am betrothed to you
I remain your bride
You won't escape your fate any more

I will remain the woman here on the throne
And on dignity to you the same
The nobility of Europe will honour me as
empress
I will remain the woman with the claim
To the crown and to the empire
Because with everything that is sacred
I swear to you, you will stay with me

Nem más, mint én – No one else but me

STÉPHANIE

Don't play the little boy
Don't believe that there is a way out
We will live together until death

So put on the masks
Don't give yourself out
They will believe that there is a happy couple
here

From that time that you were born
Everything was predetermined
Until the grave does not swallow

I am your wife
It is an eternal status
This is a holy covenant, it bears through a lot

I will stand beside you always
I am not broadening anymore
Whenever one walks through Vienna
The European people will see me

<p>Invite only whores for yourself That may be common practice But hear, you do not go any further Spare yourself of the self-deception You know it well enough You are a prince, obey the duty</p> <p>Until death separates us You remain my spouse Because God chose it this way for us May it be bitter, too Rudolf, admit it to yourself Where you go, where you stand, I am nearby</p> <p>I will remain the woman here with you Even if I don't share your bed The nobility of Europe will honour me as empress I will remain the horror of your bitches Whether blonde or brunette Because with everything that is sacred I swear to you, you will stay with me</p> <p>Feel, how the doubt in you seizes you And hunts, forever plaguing and saying ...</p> <p>I will be the woman in power Even if we don't share a bed The nobility of Europe will honour me as empress They will put me in your grave On top of your skeleton</p> <p>Because with everything that is sacred I swear to you, you will stay with me In front of the allmighty I swear You will stay with me You will stay with me You will stay with me You will stay with me</p>	<p>As for an empress That only functions for me Rudolf, only one woman can sit onto your throne No one else but me</p> <p>If junk causes lust Then play with prostitutes But know how long the bit holds</p> <p>I, my dear prince Don't ever forget it You can't discursively cause a storm</p> <p>What God tied into one Will never be disjoined by a person It is still the law</p> <p>But however you don't believe You have to believe in it Then the dense vortex will be pulled down</p> <p>I will stand beside you always And even if you sleep with another woman Whenever one walks through Vienna The European people will see me</p> <p>Every woman is already afraid of me Satanic dance Because there is only one who owns you I swear, no one else but me</p> <p>I am every one of your nightmares, every one of your demons I understand well: you have no more secrets</p> <p>And although you can bump out of your bed There is no change One will only see me in Vienna The entire world, only me</p> <p>And even in the cold grave, no one else will lay beside you Because there is only one who owns you I swear, no one else but me You curse in vain Your wife is no one else but me</p> <p>No one else but me No one else but me</p>
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	No one else but me
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<p>Der Weg in die Zukunft – The path into the future</p> <p>RUDOLF</p> <p>Our dream of the future Carries us far away It paves the way of new paths It flows through this place See the wonders of progress unstopably approaching the entire humanity Our path in the future Has opened itself up for us Great things were accomplished with the force of our spirit This outbreak to the new aroused the courage Let the light of the renewal lead you Fight for freedom in the country Our path into the future lays in our hands alone</p> <p>THE PEOPLE (TOGETHER WITH RUDOLF)</p>	<p>Holnap hídja – The bridge of tomorrow</p> <p>RUDOLF</p> <p>Look at the light that gleams on the gate of the future How many plans, how many ideas, how many new knowledges And this tomorrow belongs to every single person, no chain, no starvation Here on the bridge is the tomorrow and the horizon unfolds The new world that builds, new times, new wonders A bird machine flies in the sky, no more walls, barikades We will know when the earthquake threatens where a tsunami will strike When tomorrow comes, the horizon will be wide</p> <p>CHORUS</p>
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<p>Our path into the future Our path into the future Our path into the future Our dreams will be reality Our path into the future And the path is not much farther for us Our path into the future Takes us into a new world of freedom</p>	<p>When tomorrow comes</p>
<p>RUDOLF You are free in thoughts You are equal before the world You are brothers in spirit Act how it appeals to you Fight with me for the life that was never lived before Free from injustice Let us begin even today The path to there is not much farther</p>	<p>RUDOLF Step onto the bridge</p> <p>CHORUS We will prevent the past</p> <p>RUDOLF A new echo answers</p> <p>CHORUS The tomorrow is together with you</p> <p>RUDOLF We have to do it</p> <p>CHORUS Finally it is not only beautiful in our dreams</p>
<p>THE PEOPLE (TOGETHER WITH RUDOLF) Our path into the future Our path into the future Our path into the future Our dreams will be reality Our path into the future And the path is not much farther for us Our path into the future Takes us into a new world of freedom</p>	<p>RUDOLF And life is not only beautiful in our dreams</p> <p>CHORUS This is the bridge, this is the tomorrow</p> <p>RUDOLF I have no more fear</p> <p>CHORUS Show us the new road, it's already not far away</p> <p>RUDOLF Then, come onto the bridge with me</p> <p>CHORUS When the tomorrow comes, a true large life waits</p> <p>RUDOLF Then, come, never be afraid, just dream bravely Common goal, common values Common fate, common road No more rifles, grenades No more war And the light is flowing like an ocean And steps across one hundred boarders When the tomorrow comes Then all nations can be at home</p>
<p>RUDOLF Stay standing no longer Dare to look ahead So much can still happen with united force Take it into the hand You are the hope in the country Make a new world for freedom with me Free from hate and scorn Free from greed and envy With the pride of the people that thrives through progress Let's go, so now we can already understand the tomorrow, united through our force</p>	
<p>THE PEOPLE Our path into the future</p>	
<p>RUDOLF Let us look ahead</p>	

THE PEOPLE

Our path into the future

RUDOLF

And great things will arise

THE PEOPLE

Our path into the future

ALL TOGETHER

It lays the path ready for us

The path into a new time

CHORUS

This is the bridge, this is the tomorrow

RUDOLF

Look towards the sky

CHORUS

We will prevent the past

RUDOLF

Look towards the clouds

CHORUS

When the tomorrow comes

RUDOLF

Believe it already

CHORUS

All of your beautiful words are living within us

RUDOLF

That you may also live in the light

CHORUS

This is the bridge, this is the tomorrow

RUDOLF

I have no more fear

CHORUS

Show us the new road, it's already not far away

RUDOLF

Then, come onto the bridge with me

CHORUS

When the tomorrow comes

RUDOLF

Then, come, never be afraid

CHORUS

A true large life waits

RUDOLF

Just dream bravely

Let this century that is coming be better

This is the bridge that leads to the gate of the future

	<p>Let us finally be so free Like it never was before until now</p> <p>CHORUS When the tomorrow comes</p> <p>RUDOLF Every road will open up</p> <p>CHORUS When the tomorrow comes</p> <p>RUDOLF Then, the past will disappear</p> <p>CHORUS This is the bridge, this is the tomorrow Where a hundred new hopes will light up And the light knits us together</p> <p>RUDOLF The light knits us together</p>
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<p>Wenn das Schicksal dich ereilt – When the fate overtakes you</p> <p>TAAFFE This life is truly expensive Sometimes it doesn't give us the creeps Costs appear brutal But mostly it is very normal</p> <p>MARY I understand and I see The path that I go on costs so much The wind blows coldly, it encircles our heart</p>	<p>Szimpla egyszeregy – Simple as one times one</p> <p>TAAFFE Know it, little girl, everything is expensive Who doesn't have money has no hope at all To live in such costly luxury Every hyena knows this</p> <p>MARY Oh, I'm wise Speak quickly</p> <p>A harlot is sobbing like that if it hurts</p>
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<p>No mink coat is useful there</p> <p>TAAFFE No more banter Approximately how high should your price be?</p> <p>MARY Sir, you are mistaken I am not going to negotiate Nothing will defeat me</p> <p>TOGETHER Live, fight with all force</p> <p>TAAFFE Reach for happiness before it fades away It is not too late for you yet Don't act thoughtlessly, child</p> <p>TOGETHER Live, fight with all strength</p> <p>TAAFFE He is a man that laughs at the women Do you then believe, that he will stay true on your side, when the fate overtakes him</p> <p>MARY No, in reality</p> <p>TAAFFE Which reality? So many truths would only be an idiocy Once ago one thought that the earth was flat But this hallucination fell apart</p> <p>MARY True love holds together like the canopy of stars For eternal time</p> <p>TAAFFE A star goes out too And burns out in a flash You will not keep it</p> <p>TOGETHER Live, fight with all force</p> <p>MARY I will stay steadfast, no power bends me</p>	<p>In whichever beautiful coat she is in</p> <p>TAAFFE The load of text is damaging Let's do business I will hear what you're asking</p> <p>MARY I am not bargaining You will not pay me It's better if you kindly step aside</p> <p>TOGETHER Survive and stay happy</p> <p>TAAFFE Leave this flirt and you will reap a lot of money Choose a certain future Find another lover</p> <p>TOGETHER Cry or laugh if you must</p> <p>TAAFFE Don't believe in someone who hugs many women That, what you will finally lose With him, it is the same thing It's as simple as one times one</p> <p>MARY I believe in him</p> <p>TAAFFE Sure, so do I But the reality swindles, if it is beautiful too My little heart, you need to believe in the church Who cares about the loyalty</p> <p>MARY I think you are wrong Because this love is more than intoxication</p> <p>TAAFFE This passion will quickly reach its end It's better if you prepare for it</p> <p>TOGETHER Survive and stay happy</p>
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<p>I'm not concerned with threats It's futile to act with me</p> <p>TOGETHER Live, fight with all strength</p> <p>MARY Nothing will stop me And I will fight this battle I am the woman, who will stay full of courage on his side, when the fate overtakes him</p> <p>TAAFFE You are worth nothing to him He will move on There are a thousand women that build his heart That bewitch him sweetly and swear on love You will not keep him</p> <p>TOGETHER Live, fight with all force</p> <p>TAAFFE Stubbornness will often be punished with dungeons</p> <p>MARY I will gladly pay this price Love conquers every wall</p> <p>TOGETHER Love, fight with all strength</p> <p>TAAFFE You have brought yourself out of luck</p> <p>MARY Go to Hell, sir I am ready for everything</p> <p>TAAFFE When the fate overtakes you</p> <p>MARY I am immune to fear</p> <p>TOGETHER When the fate overtakes you</p> <p>MARY</p>	<p>MARY What will I regret if the earth breaks apart The string does not move me Our love will bear everything</p> <p>TOGETHER Cry or laugh if you must</p> <p>MARY You will never find a business partner in me Know, that I love him And he loves me too It's as simple as one times one</p> <p>TAAFFE Leave him, believe it Not even a year is needed A new kitten will come One just like you This is the rule with him There are no stops with him It's better if you prepare for this</p> <p>TOGETHER Survive and remain happy</p> <p>TAAFFE It is an awkward adventure to love from the prison</p> <p>MARY There is no freedom in love Without any risks, sir</p> <p>TOGETHER Cry or laugh if you must</p> <p>TAAFFE You will only be ash and dust this way</p> <p>MARY They are waiting in Hell The winner can only be there</p> <p>TAAFFE It's all the same to me</p> <p>MARY No doubt it's all the same</p>
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When the fate overtakes you	TAAFFE It's as simple as one times one
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<p>Du bist meine Welt – You are my world</p> <p>RUDOLF I don't know how it started And when it happened My dreams probably led me there</p>	<p>Te értem születted – You were born for me</p> <p>RUDOLF I don't know why all of this happened this way Which was the deciding moment, that now knits two roads together</p>
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They have meaning to every action
You stood there unexpected and suddenly
You were like an elixir of life
Everything that I am, I thank you for
You are my world until death
If my star threatens to sink
Only in your arm would I like to
Keep my heart alone
Also if I lose myself in it
I belong to you forever
You are what my life still holds here
Because you are my world

MARY

We probably felt it from the beginning
What happened was our great luck
Neither of us could go back anymore
No matter where each step leads us now
What might come, it should happen
If we would just go together from now on
Maybe long ago, the fate
Chose our direction

RUDOLF

Because you are everything that still matters to
me

TOGETHER

Because you are my world until death
If my star threatens to sink
Only in your arm would I like to
Keep my heart alone
Also if I lose myself in it
I belong to you forever
You are what my life still holds here
Because you are my world

RUDOLF

Why did you stay? I am a dead man

MARY

Because I am dead without you

RUDOLF

It's better to die right away than to die a little
each day

MARY

Bring me to Mayerling

You saw the crazy desires of my heart
That which has been painful over many years
never found a partner tied to a chain
Every star can fall apart into dust
To live for you, to die with you, I came for this
My restless heart only waited for you
It survives a hundred ugly deaths
I came for you, believe whatever comes
You were born for me

MARY

Well, it turned out that everything was good this
way

I forget all sorrow and fraud

Now that I know, finally you found me
The song in my heart only plays for you
Our love will last over a thousand years
Every one of my desires only drove to you
So take my hand

RUDOLF

Take my hand

MARY

Take my everything

RUDOLF

Take my life

MARY

One minute is our doom

RUDOLF

Oh, how many hugs, how many kisses is our life

MARY

Every star can fall apart into dust

RUDOLF

Can fall apart into dust

MARY

Any monstrous end can come

TOGETHER

To live for you, to die with you, I came for this

MARY

My restless heart only waited for you

<p>TOGETHER Because you are my world until death If my star threatens to sink Only in your arm would I like to Keep my heart alone Also if I lose myself in it I belong to you forever You are what my life still holds here Because you are my world Trust yourself, you've been feeling it for a long time Let your heart decide Let yourself go Trust yourself, you've been sensing it for a long time Open your heart and believe it Give yourself to the dream with me Don't be afraid, trust in us</p>	<p>RUDOLF My heart only waited for you</p> <p>MARY It survives a hundred ugly deaths</p> <p>RUDOLF It waited for you</p> <p>TOGETHER I came for you, believe whatever comes You were born for me</p> <p>RUDOLF You were born for me</p> <p>MARY You were born for me</p> <p>RUDOLF You were born for me</p> <p>MARY You were born for me</p> <p>RUDOLF Oh, you were born for me</p> <p>MARY You were born for me</p> <p>RUDOLF You were born for me</p> <p>TOGETHER You were born for me</p>
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