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Prince Ananias.

Comic Opera

in 2 Acts

Libretto by
Francis Neilson

Music
by

Victor Herbert.

Vocal Score Net \$2.00

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Prince Ananias.

First performed by "The Bostonians"
at the Broadway Theatre New York City
November 20th 1891.



Dramatis Personae.

- Boniface, King of Navarre
- Killjoy, Chamberlain to the King
- Louis Biron, A vagabond poet and adventurer
- George Le Grabbe, An outlaw
- La Fontaine, Manager of a band of strolling players
- Eugene, An obscured Dramatist
- Jacques, An inn keeper
- Ivon, A villager
- Felicie, Countess of Pyrennes, Sister to Killjoy
- Mirabel, Daughter to Killjoy
- Ninette, A village Belle
- Idalia, La Fontaine's leading lady.

Lords, Ladies, Players, Halberdiers, Heralds,
Pages, Pipers, Villagers, Attendants etc etc.



Act I. *Exterior of an Inn in the Pyrennes.*
Act II. *A glade near the kings palace.*



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"Prince Ananias."

Comic Opera in 2 Acts.

Libretto by
FRANCIS NEILSON.

Overture.

Music by
VICTOR HERBERT.

Piano. *Allegro brillante.* *ff*

ff *brillante.*

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff begins with a *dim.* marking and a *p* marking. The music features a complex texture with many sixteenth notes and some slurs.

Second system of the musical score. The upper staff continues with chords and melodic fragments, while the lower staff provides a steady accompaniment with chords and some moving lines.

Third system of the musical score. The upper staff features a *ff* marking. The music is more rhythmic and active in both staves.

Fourth system of the musical score. The upper staff has a melodic line with slurs, and the lower staff has a more active accompaniment.

Fifth system of the musical score. The upper staff has a *rit.* marking. The lower staff has a *ff* marking and a *sp* marking. The music is dynamic and expressive.

Sixth system of the musical score. The upper staff is marked *Ob.* and has an *accel.* marking. The lower staff has a *rit.* marking. The system concludes with a final cadence.

Andante.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs. The bass clef contains a harmonic accompaniment with chords and slurs. A dynamic marking of *p* is present in the bass clef.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with slurs. The bass clef has a harmonic accompaniment with slurs. A dynamic marking of *p* is present in the bass clef.

Third system of musical notation. The treble clef features a complex texture with many beamed notes and slurs. The bass clef has a rhythmic accompaniment with chords and slurs. A dynamic marking of *f* is present in the bass clef.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment with slurs. A dynamic marking of *trem.* is present in the bass clef.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment with slurs. Dynamic markings of *p* and *pp* are present in the bass clef.

Sixth system of musical notation, concluding the piece. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment with slurs. A dynamic marking of *fff* is present in the bass clef.

Tempo di Valse.

The first system of the musical score is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked "Tempo di Valse" and "molto accel." (much accelerated).

Molto moderato.

The second system continues the piece, marked "Molto moderato" (much moderate). The right hand has a melodic line with some grace notes, and the left hand features a steady accompaniment of chords. The dynamic marking "ffz" (fortissimo) is present.

The third system shows the continuation of the musical piece, with the right hand playing a melodic line and the left hand providing a consistent accompaniment.

The fourth system of the score is marked "rit." (ritardando), indicating a gradual deceleration. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment.

The fifth system continues the musical piece, with the right hand playing a melodic line and the left hand providing a consistent accompaniment.

Più mosso.

The sixth and final system of the score is marked "Più mosso" (more motion), indicating a change in tempo. The right hand has a melodic line with some grace notes, and the left hand provides a consistent accompaniment.

sempre cresc.

This system shows the beginning of a musical piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking *sempre cresc.* is placed above the right hand.

This system continues the musical piece. The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment. The key signature changes to two flats.

sfz

This system features a more complex texture. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with eighth notes. The dynamic marking *sfz* is placed above the right hand.

f *allargando.* *rit.*

This system shows a change in dynamics and tempo. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with eighth notes. The dynamic marking *f* is placed above the right hand, and the tempo marking *allargando.* is placed below the right hand. The marking *rit.* is placed above the right hand.

a tempo. *ff grandioso.*

This system features a return to the original tempo. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with eighth notes. The tempo marking *a tempo.* is placed above the right hand, and the dynamic marking *ff grandioso.* is placed below the right hand.

rit.

This system shows a return to the original tempo. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment with eighth notes. The tempo marking *rit.* is placed above the right hand.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking *a tempo.* is written below the first measure of the upper staff. The music consists of chords and single notes, with some notes beamed together.

Second system of musical notation, continuing from the first system. It features similar chordal textures and melodic lines in both staves.

Third system of musical notation. The tempo marking *Allegro molto.* is written above the first measure of the upper staff. The dynamic marking *col 8ves ad libitum.* is written above the first measure of the lower staff. The dynamic marking *pp staccatissimo* is written below the first measure of the lower staff. The music is more rhythmic and staccato.

Fourth system of musical notation. It begins with a first ending bracket labeled '8' above the first measure of the upper staff. The music continues with rhythmic patterns in both staves.

Fifth system of musical notation. It begins with a first ending bracket labeled '8' above the first measure of the upper staff. The music features more complex rhythmic patterns and dynamics, including *sf* markings.

Sixth system of musical notation. It begins with a first ending bracket labeled '8' above the first measure of the upper staff. The music concludes with various rhythmic and harmonic elements in both staves.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and single notes, with several accents marked above notes.

Second system of musical notation, continuing the piece with similar chordal and melodic elements and accents.

Third system of musical notation, showing more complex chordal textures and some melodic lines with slurs.

Fourth system of musical notation, marked *molto accel.* (much acceleration). The music features a dense texture of chords and rhythmic patterns.

Fifth system of musical notation, marked *Presto.* (very fast). The tempo is significantly increased, and the music becomes more technically demanding with rapid chordal changes.

Sixth system of musical notation, concluding the piece with a final cadence and some decorative flourishes.

N^o 1. Introduction and Chorus.

Allegro, molto marcato.

Piano.

f

f

f

f

f

sva

Chorus.

f *ten.*

The glorious robe of Autumn spread

O'er hill-sides and a thousand

f *ten.*

ten.
dales, With tints of gold and flaming red In brightest glow the earth re

ten.

ten.
gales.

ten.

P
The vintage praise with thankful voice, Hail! mirth and love, let all re

ten.

p

ff
joice. Hail! to the vine.
ff
Hail! mirth and love, let all re - joice.

Hail! to the vine. Hail! to the

Hail! mirth and love, let all re-joice.

vine! let all, let all, let all, let all, let all, let all, let all, let all, let all, let all re-

let all, let all, let all,

joice.

molto cresc.
trem.

ff Hail! hail! to the vine.

ff brill

This musical score is for a piece titled "Hail!". It is arranged for voice and piano. The score is organized into six systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The piece begins with a vocal entry on the word "Hail!" in the first system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with a fermata over the final note, and the piano accompaniment with a fermata over the final chord. The fourth system features a vocal line with a fermata and a piano accompaniment with a fermata. The fifth system shows the vocal line with a fermata and a piano accompaniment with a fermata. The sixth system shows the vocal line with a fermata and a piano accompaniment with a fermata. The score is written in a standard musical notation style with various musical symbols and dynamics.

f *dim.* *mf*
ten. ten. ten. ten.

TENORS. (posing for girls.)

Come, sound the pipe, The dance be - gin, _____ Fruit, bursting ripe, The har-vest

in: The dance be - gin. _____ Each lov-er weaves, _____ With Au-tumn leaves

A garland fair For sweet-heart's hair, _____ A garland fair

For sweet-heart's hair, For sweet-heart's hair A garland fair.

ff

tr

The glorious robe of Au-tumn

sp
molto cresc.

ten.
spread
ten.

O'er hill-sides and a thousand dales,
ten.

With tints of gold and flaming red, In brightest glow, the earth re

ff pesante

f (Enter Jacques.)
gales.

Jacques. *L'istesso Tempo.*
My friends, for start-ling news prepare! To -

dim pp p

morrow, weds a maiden fair To Val-en-tine, the rich the rare.

Chorus. *ff* Ha, ha, ha,

f

ha, ha, ha, ha, ha, ha, ha, To wed is his pro-^{unis.} cliv-i-ty. The

maid-en's name, who soon al-lies With Val-en-tine, will cause sur-prise; She's

jilt-ed swains of ev-'ry size: ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha. ^{unis.} We fear some in-ci-vil-i-ty

Chorus

It is, it is, it is, it

f marcato.

is, _____ it is Nin - ette.

Chorus.

SOP. The

f *p*

The vil - lage pet,

vix - en sly, ALTO.

The but - ter - fly.

BASS.

So

f

To Val - en -

meek and shy, So meek, so meek and shy.

meek and shy,

time, The do-tard bold, The old gold

the mi-ser cold!

mine! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Her youth has sold

p *f* *cresc.* *molto accel.*

ha, ha, ha, ha, ha, ha, ha, ha, ha.

ha, ha, ha, ha, ha, ha, ha.

trem *molto cresc.*

ff Hail! Hail! to the vine. Hail!

fff

Detailed description: The score is arranged in three systems. The first system contains vocal staves (bass, treble, and bass clefs) and a piano accompaniment. The vocal lines consist of rhythmic patterns of eighth notes with the lyrics 'ha, ha, ha, ha, ha, ha, ha, ha, ha.' The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system shows the vocal lines continuing with rests, while the piano accompaniment continues with a more complex rhythmic pattern. The third system features the vocal lines with the lyrics 'Hail! Hail! to the vine. Hail!' and a piano accompaniment with a dynamic marking of ***fff***. The piano accompaniment in the third system includes a tremolo effect and a *molto cresc.* marking.

This musical score is for a piece titled "Hail!". It consists of four systems of music, each with a vocal line and a piano accompaniment.

The first system features a vocal line with the lyrics "Hail!" repeated three times. The piano accompaniment includes a treble clef with an 8-measure rest, followed by a melodic line with eighth notes and a bass line with chords. The key signature has one flat, and the time signature is 3/8.

The second system continues the vocal line with "Hail!" and features a more active piano accompaniment with sixteenth-note patterns in the treble and chords in the bass.

The third system shows the vocal line with "Hail!" and a piano accompaniment that includes a *ff* (fortissimo) dynamic marking and a *rit.* (ritardando) marking.

The fourth system concludes the piece with a final vocal line and piano accompaniment, featuring a *f* (forte) and *ff* dynamic marking.

Tempo di Valse. Moderato.

p

poco accel.

DANCE.

p

Chorus.

To-morrow

To Val - en - tine the rich, the rare. ha, ha, ha, ha, ha,
weds Nin - ette, the fair.

ha. She

We did in turn our love de - clare,

each one then re - ject - ed: ha, ha, ha, ha. ha.

Oh, bach-el-ors

Ha, ha, ha, ha, ha. ha, ha,

we will re - main, All sighs and smiles will be in vain;

ha, ha, ha.

A married lot we all dis - dain. 'Gainst love we

are pro - tect - ed!

We all be - lieve you'll change your

tune, And as be - fore be im - por - tune; Ere

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

we shall see an - oth - er moon, Ere we shall

see an - oth - er moon. By

By

love you'll be af - fect -

By love you'll be af - fect -

love you'll be af - fect -

ed.

ed.

ed.

molto accel.

ff

Moderato.

(Entrance of Ninette)

Ninette.

What means this congregation? What's the news?

The musical score is written for voice and piano. The vocal line is in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The score is divided into several systems. The first system contains the vocal line with lyrics and the piano accompaniment. The second system contains the piano accompaniment. The third system contains the piano accompaniment. The fourth system contains the piano accompaniment. The fifth system contains the piano accompaniment. The sixth system contains the piano accompaniment. The seventh system contains the piano accompaniment. The eighth system contains the piano accompaniment. The ninth system contains the piano accompaniment. The tenth system contains the piano accompaniment. The eleventh system contains the piano accompaniment. The twelfth system contains the piano accompaniment. The thirteenth system contains the piano accompaniment. The fourteenth system contains the piano accompaniment. The fifteenth system contains the piano accompaniment. The sixteenth system contains the piano accompaniment. The seventeenth system contains the piano accompaniment. The eighteenth system contains the piano accompaniment. The nineteenth system contains the piano accompaniment. The twentieth system contains the piano accompaniment. The twenty-first system contains the piano accompaniment. The twenty-second system contains the piano accompaniment. The twenty-third system contains the piano accompaniment. The twenty-fourth system contains the piano accompaniment. The twenty-fifth system contains the piano accompaniment. The twenty-sixth system contains the piano accompaniment. The twenty-seventh system contains the piano accompaniment. The twenty-eighth system contains the piano accompaniment. The twenty-ninth system contains the piano accompaniment. The thirtieth system contains the piano accompaniment. The thirty-first system contains the piano accompaniment. The thirty-second system contains the piano accompaniment. The thirty-third system contains the piano accompaniment. The thirty-fourth system contains the piano accompaniment. The thirty-fifth system contains the piano accompaniment. The thirty-sixth system contains the piano accompaniment. The thirty-seventh system contains the piano accompaniment. The thirty-eighth system contains the piano accompaniment. The thirty-ninth system contains the piano accompaniment. The fortieth system contains the piano accompaniment. The forty-first system contains the piano accompaniment. The forty-second system contains the piano accompaniment. The forty-third system contains the piano accompaniment. The forty-fourth system contains the piano accompaniment. The forty-fifth system contains the piano accompaniment. The forty-sixth system contains the piano accompaniment. The forty-seventh system contains the piano accompaniment. The forty-eighth system contains the piano accompaniment. The forty-ninth system contains the piano accompaniment. The fiftieth system contains the piano accompaniment. The fifty-first system contains the piano accompaniment. The fifty-second system contains the piano accompaniment. The fifty-third system contains the piano accompaniment. The fifty-fourth system contains the piano accompaniment. The fifty-fifth system contains the piano accompaniment. The fifty-sixth system contains the piano accompaniment. The fifty-seventh system contains the piano accompaniment. The fifty-eighth system contains the piano accompaniment. The fifty-ninth system contains the piano accompaniment. The sixtieth system contains the piano accompaniment. The sixty-first system contains the piano accompaniment. The sixty-second system contains the piano accompaniment. The sixty-third system contains the piano accompaniment. The sixty-fourth system contains the piano accompaniment. The sixty-fifth system contains the piano accompaniment. 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The eighty-third system contains the piano accompaniment. The eighty-fourth system contains the piano accompaniment. The eighty-fifth system contains the piano accompaniment. The eighty-sixth system contains the piano accompaniment. The eighty-seventh system contains the piano accompaniment. The eighty-eighth system contains the piano accompaniment. The eighty-ninth system contains the piano accompaniment. The ninetieth system contains the piano accompaniment. The hundredth system contains the piano accompaniment.

My lack of in- form - a-tion please excuse.

p

Jacques.

This smiling dep-u - ta - tion Offers congratu - la-tion

That I wed?

Jacques. *rit.*

That you wed, that you wed. For we think it very funny

rit.

Chorus.

That you wed.

rit.

That you mar - ry age and mon - ey, For it's not all gold and hon - ey.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'That you mar - ry age and mon - ey, For it's not all gold and hon - ey.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Chorus.
That is true! For we think it ver - y fun - ny That you marry age and mon - ey,

The chorus section is marked 'Chorus.' and contains three measures of music. The vocal line starts with 'That is true!' followed by 'For we think it ver - y fun - ny' and 'That you marry age and mon - ey,'. The piano accompaniment continues with similar rhythmic patterns as the first system.

For its not all gold and hon - ey, For its not all gold and hon - ey,

The second system continues the vocal line with the lyrics 'For its not all gold and hon - ey, For its not all gold and hon - ey,'. The piano accompaniment remains consistent with the previous systems.

Ninette. *Recit.*
I quail be -

For its not all gold and hon - ey. That is true!

This section is for the character Ninette and is marked 'Recit.' (recitative). It begins with the vocal line 'I quail be -' and continues with 'For its not all gold and hon - ey. That is true!'. The piano accompaniment features a more active bass line with some grace notes and slurs.

fore the goal in view, For what you state I fear is true.

f *p*

A duteous wife I

mf *pp* *rit.*

soon shall be, For to-morrow at the al-tar, The priest will give a man to me, With him to live, with

him a-gree; With him to live, with him a-gree;— And

promise make to be his slave: I al-most quake, no pow'r to save. What shall I

do? Oh! dear, dear me, What shall I do? Oh! dear, dear me. Now I

think I'm goin' to fal-ter, Now I think I'm goin' to fal-ter.

Chorus.

Now she

thinks she's goin' to fal-ter! Come, cheer up, do, Nin-

Andante. *pp*

Andante. *pp* *dolc. iss.*

What shall I do, what
 ette, dear friend, Now fortune doth a hus-band send;— We think you'll make a

shall I do, what shall I, shall I, shall I do?—
 hap-py pair, Come, don't up-set the whole af-fair!—

pp

No. 2. Under an Oak.

(Song George.)

Allegro rubato.

George.

Piano.

Un-der an oak one fine June morn,

Un-der-ten-ta-tious-ly was born

A babe, or-dained for fickle fate, To play with far from

light-ly, To play with far from light-ly. Now thrived and

grew this babe a - pace, In stat-ure high with

poco a poco

add - ed; grace The for-est broad for his es-tate, At

cresc.

manhood bound him tight -

poco a poco

By law anout-law termed, The ep - i - thet I've earned, For

all who stray through paths my way must pay the toll. I claim, For

all — who stray — through paths — my way — must pay the toll, the

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

toll I claim Who dares my might and power dis - dain?

The second system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando), indicating a change in volume.

This system shows the piano accompaniment for the third system, featuring a complex rhythmic pattern with many beamed eighth notes in both the right and left hands.

A no-ble lord was asked for

The fourth system features a vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a dense, rhythmic texture of eighth notes in the right hand and a simpler bass line in the left hand.

toll, ————— Who in fine eq - uipage did roll, —————

The fifth system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the dense eighth-note texture from the previous system.

With daugh-ter fair— as

dim. *p più lento.*

summer skies, I kissed her hand I.

pp colla voce.

kissed her hand po - lite - ly. O ti - ny hand. O! cru-el

poco accel. *Sp a tempo.*

theft. Of much this out-law she be-reft, of much this out-law

she be-reft.

espress.

Though un - told wealth lay in her eyes,

pp molto tranquillo.

She stole my heart, she stole my heart com-plete -

ten.
pp
ten.

Allegro.

ly. Ah! Ah! In -

molto cresc.

Tempo I.

to a pal-mer turned, - for love this out-law yearned, Her heart I'll win and

count no sin to wor-ship at her shrine, Her heart I'll

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

win and count no sin to wor-ship at her

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

shrine; And dare, and dare to call her mine.

The third system shows the vocal line with a half note G5, followed by quarter notes F#5, E5, and D5. The piano accompaniment includes dynamic markings such as *ff* and *sf*, and features more complex chordal textures in the right hand.

The fourth system contains only the piano accompaniment. It features a complex, rhythmic pattern in the right hand with many beamed sixteenth notes, while the left hand continues with a steady eighth-note bass line. The system concludes with a double bar line and repeat signs.

No 3^a Chorus.

Louis' Entrance.

Tempo di Valse.

Chorus.

Tempo di Valse.

Piano.

Nin-ette has tak - en

mer-ri - ly, mer-ri - ly.

Mer-ri - ly, mer-ri - ly.

heart.

Cheer-i - ly, Cheer-i - ly,

She will per - form her part

cheer-i - ly. Fast the fun and rare the jokes, fun and

The musical score is written for voice and piano. It begins with a 'Tempo di Valse' instruction. The vocal line starts with a rest, followed by the lyrics 'Nin-ette has tak - en mer-ri - ly, mer-ri - ly.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The score continues with the lyrics 'Mer-ri - ly, mer-ri - ly.' and 'heart.' followed by 'Cheer-i - ly, Cheer-i - ly,'. The final line of lyrics is 'cheer-i - ly. Fast the fun and rare the jokes, fun and'. The piano part includes dynamic markings such as 'p' and 'f'.

Rich the food for best of folks; Fast the fun,
rare the jokes, food for best of folks;

S

rare the jokes, Fast the fun, rare the jokes, Fine the wine, let mirth pre-vail:
S

the brid - al veil.
She will wear the brid - al veil, the brid - al veil.
the brid - al veil.
the brid - al veil.

ff

Dance.

1

Allegro accel.

(behind Scene.)

2. Lento. Louis. Oh, I'm

Horn *mf* *pp*

not such a bad sort of fel - low though I've a pecul - iar way. — *Più mosso.*
brillante.

pp

(Enter Louis.) *Recit.* Oh, par - doune!

p

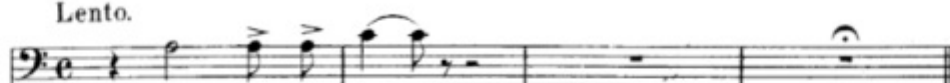
Allegro. I dis-turbyour merry-making.

cresc.

No. 3. "Who might you be?"

Lento.

Jacques.



Who might you be?—

Piano.



Louis.

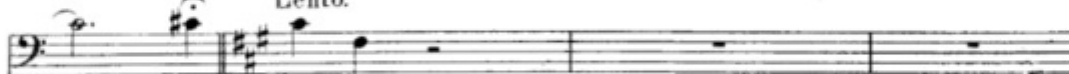


I might be the Shah—

Maestoso.

pesante un poco accel.

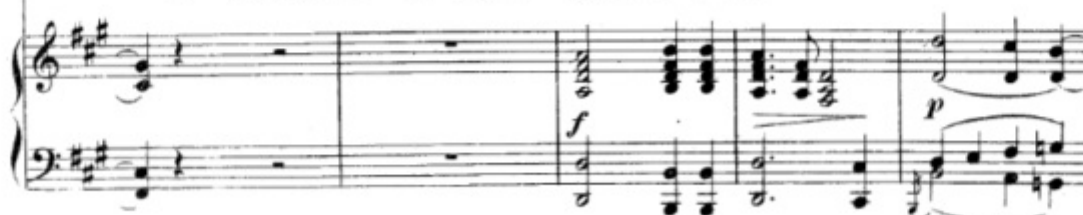
Lento.



— of Per - sia!



Or the Czar— of mighty Rus-sia!—



Allegro.

Or the Em-per-or of Chi-na!

sp *f*

Listesso Tempo.

For all you peo-ple

p

know I might be the heir ap-par-ent, on a dip-lo-mat-ic

mf *fp* *fp* *fp*

mis-sion, Hav-ing gained pa-pa's per-mis-sion to

rit. *rit.*

trav-el in-cog-ni-to.

Chorus.

He trav-els in-cog-ni-to.

He trav-els in-cog-ni-to.

sfz

Allegretto moderato.

Louis.

Oh, my

Oh!

Oh!

Allegretto moderato.

p

a tempo rubato.

spec-i-fi-ca-tion I here-with un-fold; On the list you will find vir-tues

p colla voce.

many. — The per - son - i - fi - ca - tion of

Vir - tues man - y. —

Vir - tues man - y. —

morals of gold, When most peo - ple are born with - out a - ny.

When most

When most

My head is all brain, — on

peo - ple are born with - out a - ny

peo - ple are born with - out a - ny

top you will find _____ In - tel - lect - u - al bumps without number; You

nev - er could guess the size of my mind, Phren - o - log - ic - ly I am a

won - der. Phren - o -

Phren - o - log - ic - ly he is a won - der.

Phren - o - log - ic - ly he is a won - der.

accel.

Moderato. Tempo di Marcia.

log - ic - ly I am a won - - der! Oh! I'm not such a bad sort of

f p cresc. *pp* *sempre stacc.*

fel - low. Though I've a pe-cul-iar way; Though sun-shine or tempest may

bel - low, You'll find me the same ev - 'ry day!

Chorus.

Oh! he's

Oh! he's

not such a bad sort of fel - low. Though he has a pe-cul-iar way; Though

not such a bad sort of fel - low. Though he has a pe-cul-iar way; Though

Louis.

You'll find me the same ev - 'ry

sun-shine or tem-pest may bel - low. You'll find him the same ev - 'ry

sun-shine or tem-pest may bel - low. You'll find him the same ev - 'ry

rit.

pesante.

pesante.

pesante.

day. When I first set my foot on

day.

day.

f *sfm* *f* *p*

earth, No smile from for - tune I re -

ceived; The fates indulged in dubious mirth,

Since then the lot I have de - ceived. I should have been

sfu *fp* *fp*

a monarch true To rule o'er subjects such as you;

fp *sf* *ff*

Più lento.

But ac - ci - dents of birth will hap, And crown a more un - worth - y chap,

p

And crown a more un - worth - y chap. I'm

p *ff*

Lento.

really not bad, though sin is my fad— my in - ten - tions are ex - cel - lent,

pp

ver - y; — When for - tune is bare I nev - er de - spair; Oh! I'll

Allegro.

Allegro molto.

shake up the world and be mer - - ry

sf *fff* *f*

In stirring tunes like these my friends, ———— Learn how to

thrust — and par-ry; ————— 'Tis joy to pierce —

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and one flat (Bb). The vocal line has a melodic line with some grace notes and slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

a foe-man fierce; ————— A ra-pier al-ways car-ry. —————

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a section with a forte (*f*) dynamic and a triplet of eighth notes in the right hand. The vocal line continues with a melodic line and slurs.

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a section with a fortissimo (*fff*) dynamic and a triplet of eighth notes in the right hand. The vocal line continues with a melodic line and slurs.

The fourth system shows the vocal line and piano accompaniment. The piano accompaniment features a section with a fortissimo (*fff*) dynamic and a triplet of eighth notes in the right hand. The vocal line continues with a melodic line and slurs.

To love and lie, _____

poco meno. **ff**

Detailed description: This system contains the first two lines of music. The vocal line (bass clef) begins with a whole rest, followed by a half note G2, and then a quarter note G2. The piano accompaniment (treble and bass clefs) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *poco meno.* and **ff**.

To fight and die, _____ A sol - dier

Detailed description: This system contains the second two lines of music. The vocal line continues with a half note G2, a quarter note G2, and a quarter note G2. The piano accompaniment continues with similar textures. Dynamic markings include **ff**.

ev - er in the ban, _____ Such arts I take _____

f **ff**

Detailed description: This system contains the third two lines of music. The vocal line continues with a half note G2, a quarter note G2, and a quarter note G2. The piano accompaniment continues with similar textures. Dynamic markings include **f** and **ff**.

will sure - ly make, _____ A six - teenth

Detailed description: This system contains the final two lines of music. The vocal line continues with a half note G2, a quarter note G2, and a quarter note G2. The piano accompaniment continues with similar textures. Dynamic markings include **ff**.

cent - u - ry gen - tle - mau.

rit. *ff a tempo.*

Oh! I'm not such a bad sort of

ffp *pp*

fel - low, Though I've a pe - cul - iar way; Though sun - shine or tem - pest may

ff *pp*

bel - - low, You'll find me the same ev - 'ry day

Chorus.

Oh! he's
Oh! he's

ff

not such a bad sort of fel - low, Tho' he has a pe - cul - iar
not such a bad sort of fel - low, Tho' he has a pe - cul - iar

rit.
You'll find me the same ev - 'ry
rit.
way; Though sun-shine or tem-pest may bel - low, You'll find him the same ev - 'ry
way; Though sun-shine or tem-pest may bel - low, You'll find him the same ev - 'ry

day.
day
day.
ff

No 4. "It needs no poet."

Duo.
Ninette & Louis.

Moderato.

Ninette. 

Louis. 

Piano. 















to Ninette



un poco più mosso.

do not think you flat-ter, to make a good im-press-ion,
thrill. Nay do not think I flat-ter, to make a good im-press-ion,

un poco più mosso. *ten.*

Or deal in gild-ed chat-ter, to gain my hearts pos-session, I do not
Or deal in gild-ed chat-ter, to gain your hearts pos-session, Nay do not

rit.

think you flat-ter, to make a good im-press-ion, Or deal in gild-ed chat-ter,
think I flat-ter, to make a good im-press-ion, Or deal in gild-ed chat-ter,

to gain my hearts pos-sess-ion.

to gain your hearts pos-sess-ion.

poco rit.

I can - not give the love you crave, for Va - len - tine I wed. — (aside)

Oh.

(to Ninette)

I shall fill an ear - ly grave, if I'm not short - ly fed. — Your

love - ly cheeks, your cheeks are like the rose, when kiss'd by morn - ing dew, Give

(aside)

that I ask in me re - pose, a din - ner roast or stew.

poco rit.

meno mosso.

con fuoco.

He can't help but rhapsodize on my lovely Grecian

I can't help but rhapsodize

nose, For his ecstasy implies

on your lovely Grecian nose, for my ecstasy

for his ecstasy implies, I'm a perfect lovely maid,

sy implies, you are perfect

from my eye-brows to my toes, from

love-ly maid, from your eye-brows to your toes, from your

meno mosso.

- my eyebrows to my toes, my eyebrows to my toes, my
 eye - brows to your toes, your eyebrows to your toes, your
 toes. My heart is
 toes. Her heart is
 pal - pi - ta - ting, Caused by his bold con - fess - ion, He is so
 pal - pi - ta - ting, Caused by my bold con - fess - ion, She is so
 fas - cin - at - ing, He's gained my heart's pos - sess - ion. My heart is
 fas - cin - at - ing, I'm sure she'll make con - cession. Her heart is

rit.
rit.
 Tempo I.
rit.
rit.
ten.
rit.
rit.
rit.

pal-pi-ta - ting, Caused by his bold con-fess - ion, He is so fas-cin-at - ing,
 pal-pi-ta - ting, Caused by my bold con-fess - ion, She is so fas-cin-at - ing,
 He's gained my heart's pos-sess - ion. I can-not give the love you crave,
 I'm sure she'll make con-cess - ion. Give what I ask in
 for Val-en-tine I wed, I can-not give the love you crave for
 me re - pose, a din-ner roast or stew! a din - - ner
 Val-en-tine I wed,
 roast or stew.

rit.
rit.
ten.
rit.
p meno mosso tranquillo.
f
dim.
fp
rit.
rit.

No 5^a Chorus.

La Fontaine, Eugene and Players.

(Trumpet behind Scene.)

Piano. *mf* *cresc.* *f*

Chorus.

(Tpts. in Orch.)

p *marc.*

La Fon-taine! La Fon-taine! La Fon-taine! La Fon-taine!

La Fon-taine! La Fon-taine! La Fon-taine! La Fon-taine!

La Fon-taine! Hey! the jol - ly fel - low, Oh his fun is

La Fon-taine!

mel-low; Here he comes, with sun-ny smile, He will make us laugh the while.

Hey! the jol-ly fel-low, Oh! his fun is mel-low; Hey! the jol-ly

fel-low, Oh! his fun is mel-low, hey. Hey! the mer-ry fel-low, Hey!

the mer-ry fel-low, mer-ry fel-low, mer-ry fel-low, hey. Hur-

ff *unis.* *ff* *unis.* *ff*

rah! Hey! the mer-ry fel-low, Hey!

the mer-ry fel-low, mer-ry fel-low, mer-ry fel-low, Hey! Hur-rah!

Hur-rah! Hur-rah! Hur-rah!

ff *ff* *fff*

Detailed description of the musical score: The score is arranged in three systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom staff). The first system shows the vocal line starting with 'rah!' and 'Hey! the mer-ry fel-low, Hey!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal line with 'the mer-ry fel-low, mer-ry fel-low, mer-ry fel-low, Hey! Hur-rah!'. The piano accompaniment includes dynamic markings like *ff* and *ff*. The third system features the vocal line repeating 'Hur-rah! Hur-rah! Hur-rah!'. The piano accompaniment has dynamic markings *ff*, *ff*, and *fff*. The score concludes with a final chord in the piano part.

Nº 5^b "An author-manager am I."

Solo and Chorus.

La Fontaine.

Allegro.

La Fontaine. *mf*

1. An au - thor - man - a - ger am I, Of a heard of man - a - gers who pay, To the

Piano. *ff* *p*

com - pan - y ar - tist - ic. Some say the ap - ple -
play - wrights stum - gi - gan - tic. Five thousand lou - is -

of my eye, Is the ul - tra re - al - ist - ic. I
for one play, From a - cross the broad at - lant - ic. I'd

try to hu - mor ev - ry class, - For which the press say
write a score for such a price, Why such a sum would.

Actors.

I'm an ass_ just suf-fice_ To which we all a - gree. —
To pay us sal - a - ry. —

La Fontaine.

The com-pli-ment I oft re - turn, In language hot enough to
Now here am I a play-wright great, Whom class-es high ap-pre-ci-

burn, But Pho - mix - like they seem to be. When - e'er a play's pro -
ate, Yet I've to please both great and small, Or my re - ceipts soon

duced by me, If I did not to plays give birth. There'd be no crit - ics
take a fall, The crit - ics spoil my au - di - ence I cuss the press in

Actors. **La Fontaine.**

on the earth Or ac - tors such as we. — I
self-de-fense. Yes, in so - lil - o - quy. — Oh.

am the most o - rig - i - nal Of authors teem'd dra - mat - ic - al; My
pas - tor - al, or com - ic - al, A play that's meth - od - is - tic - al; A

pp staccatissimo.

brain is large and whimsi - cal, Oh, its act - ing all the time. Some say I'm ab - o -
stud - y psy - cho - log - ic - al, On a wom - an with a past. His - tor - ic - al or

rig - i - nal, In ev - 'ry - thing dog - mat - ic - al, In me there's nothing
trag - ic - al, A farce that's pes - si - mist - ic - al, A dra - ma phil - o -

Chorus.

flim - si - cal I'm dis - tinct - ly su - per - fine. He is the most o -
soph - ic - al, Or a plas - ter for a cast. Oh, pas - tor - al or -

poco rit. *a tempo.* *ff* *ff*

rig-i-nal Of authors term'd dra - mat-ic - al; His brain is laige and
com-ic - al; A play that's meth-od - ist-ic - al; A stud - y psy - cho-

whim-si-cal. Oh, its act-ing all the time. Some say he's ab - o - rig-i-nal, In
log-ic - al, On a woman with a past. His - tor-ic - al or trag-ic - al, A

ev - ry thing dog - mat-ic - al; In him there's noth-ing flim - si - cal, He's dis -
farce that's pes - si - mist - ic - al, A dra - ma phil - o - soph - ic - al, Or a

1. *La Fontaine.* 2.
tinctly su - per fine. 2. I've
plaster for a cast.
a tempo.
rit *f* *p* *mf* *f*

No 6. Scene and Chorus.

Ninette and La Fontaine.

Allegro.

La Fontaine.

Voice.

Piano.

When a maid applies for a -

part In a compan-y such as mine, And has no par-tic-u-lar line, I

always con-sid-er my Art, I always consid-er my

Art. There's qual-i-fi-ca-tions, Without mod-i-fi-ca-tions, A maid must possess To

be an actress, In a com-pan-y such as mine. To as-sist grad-u-a-tion di-

The musical score is written for Voice and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The piece is titled 'No 6. Scene and Chorus' and is for 'Ninette and La Fontaine'. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: 'When a maid applies for a - part In a compan-y such as mine, And has no par-tic-u-lar line, I always con-sid-er my Art, I always consid-er my Art. There's qual-i-fi-ca-tions, Without mod-i-fi-ca-tions, A maid must possess To be an actress, In a com-pan-y such as mine. To as-sist grad-u-a-tion di-'. The piano accompaniment features various textures, including triplets and chords. Dynamic markings include *f*, *pp*, *sch* (scherzando), and *p* (piano) with the instruction *tr* (triquillo). The score ends with a double bar line.

vorce - es go far, In an ex - am - in - a - tion all plain maids I bar, For my

own ap - pro - ba - tion young beauties I take, For my great rep - u - ta - tion and art and art's sake.

Moderato.

Ap - pli - cants for the stage

Prit. cresc.

Make me fret, fume and rage, But I'll be most gal - lant, Though un -

paid. All for art, please wit - ness How my - self I dis - tress, Just to find

Recit.

some tal - ent In this maid. Now let me hear your vo - cal

poco rit. *sf* *Recit.*

voice, Now let me hear your vo - cal voice.

mf

Allegro.

Ninette.
Cadenza.

f Ah... *pp* Ah... *f* Ah...

pp Ah... Ah... Ah... *accel.*

Ah...

This system shows a vocal line with a long melisma starting with a half note followed by a series of eighth notes. The piano accompaniment consists of a single half note chord in the right hand and a half note chord in the left hand.

Ah... Ah...

This system continues the vocal melisma with more eighth notes. The piano accompaniment features a series of chords, some with long notes in the right hand.

brillante.

Ah... *ff* *rit*

This system features a more active vocal line with a melisma. The piano accompaniment includes chords with moving lines in the right hand. Dynamics include *ff* and *rit*.

p *La Fontaine*

Now let me

This system begins with a vocal line starting on a half note. The piano accompaniment consists of chords. The dynamic is *p*.

see your neat-est steps.

p

This system continues the vocal line. The piano accompaniment features a series of chords with moving lines in the right hand. The dynamic is *p*.

Tempo di Schottische.

First system of musical notation. The treble clef staff contains a melody with a piano (*p*) dynamic marking and a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with a similar triplet pattern.

Second system of musical notation. The treble clef staff features a melodic line with a triplet and is marked *molto grazioso*. The bass clef staff has a piano (*p*) dynamic marking and a simple harmonic accompaniment.

Third system of musical notation. The treble clef staff continues the melodic development with a triplet. The bass clef staff maintains the accompaniment with a triplet.

Fourth system of musical notation. The treble clef staff shows a more active melodic line with a triplet. The bass clef staff continues the accompaniment with a triplet.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet. The bass clef staff provides a steady accompaniment with a triplet.

Sixth system of musical notation. The treble clef staff continues the melodic line with a triplet. The bass clef staff maintains the accompaniment with a triplet.

Seventh system of musical notation. The treble clef staff features a melodic line with a triplet. The bass clef staff has a piano (*p*) dynamic marking and a triplet accompaniment.

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music features several triplet figures in the right hand. A dynamic marking of *p* is present.

Second system of musical notation, piano accompaniment. It continues the piece with similar triplet patterns in the right hand.

Third system of musical notation, piano accompaniment. It continues the piece with similar triplet patterns in the right hand.

La Fontaine.

Recit.

molto marc.

Recitative section. The vocal line is on a bass clef staff with lyrics: "To show your ver- sa - til - it - y Re- cite to me a trag-ic". The piano accompaniment is on two staves (treble and bass clef). It includes dynamic markings of *f* and *ff*.

Adagio.

scene.

Ninette prepares for scene—barlesque.

trem.

Adagio section. The piano accompaniment is on two staves (treble and bass clef). It features tremolos in the right hand and dynamic markings of *p*, *f*, and *ff*.

Recit.

see your par - tic - u - lar bent, But ge - nius I nev - er

use. As you've made ap - pli - ca - tion for your ed - i - fi - ca - tion To

be an ac - tress, First gain from the press Ju - dic - ious ad - vert - ise -

Chorus of Girls.

ment!
Allegro come sopra.

He is the most o -

rig - i - nal of Au - thors termed dram - at - ic - al, His brain is large and

Ninette.

La Fontaine. It's my par - tic - u - lar
I see your par - tic - u - lar
whim - si - cal. Oh, it's act - ing all the time! Some say he's ab - o -

bent, The stage is my in - tent, To be ac - tress I'll
bent, The stage is your in - tent, To be ac - tress first
rig - i - nal In ev - 'ry - thing dog - mat - ic - al, In him there's noth - ing

gain from the press Ju - dic - ious ad - vert - ise - ment.
gain from the press Ju - dic - ious ad - vert - ise - ment.
flim - si - cal - He's dis - tinct - ly su - per - fine.

N^o.7. The Hamlet of Fancy.

Andante.

Voice.

Piano.

p *pp* *pp*

Cello.

Far o'er the mountains that cleave the blue skies, Lies the fair hamlet of

Fan - cy: There dwell the maideus with flashing black eyes, Charming with grace and piq -

uan - cy. Long are their joys, for time nev - er cloys,

Long are their joys, for time nev - er cloys, In the fair hamlet of Fan - cy.

of Fan - cy, In the fair hamlet, the

espress. *pp*

hamlet of Fan-cy, In the fair ham-let of Fan - - cy.

molto rit. *perdendosi*

Allegretto grazioso, molto moderato.

molto rit. *pp staccatissimo*

Hark! the mu-sic from the zithers fall-ing! Hark!

List the lovers for the dance are calling! Hark! Soft melodious rhythms

sweet, See, bewitching flashing feet; In de - licious ca -

fp

price hearts en - thralling. Ah!

p cresc.

Hark!

mp

Hark! Hark!

dim.

poco marc.

poco marc.

molto rit. **Andante espressivo.**

List! the lovers for the dance are calling! Ah!

p rit. *pp.*

The perfume laden zeph - yrs - blow O'er verdant

vales - when purple glow Of lan - guid twi - light

fall - ing. There

life is rich with mu - sic - bright, And love is one - supreme de -

colla voce

light; And love is one su - preme de-light; Of golden ech-oes,

ten.

trem.

golden ech - oes, golden echoes call - - ing.

poco a poco rit.

pp perdendosi

Tempo I.

Hark! the swains seductive pipes are blowing!

ppp

Hark! Great the frolic, brisk the cadence flowing! Hark!

Oh, the laughter ripples bright; Hearts and voices ever light; Look the

face of ev-ry maid's glow-ing! Ah!

cresc.

Hark!

pp

Hark!

pp

din. *perdendosi*

Piu mosso.

p *poco a poco cresc. ed accel.*

Molto Allegro.

Ah!

allarg.

molto rit.

Tempo I.

molto appassionato

Come, all ye wea-ry who sigh for bright skies, O-ver the mountains to

dim.

Fau-cy; There dwell the maidens with flashing black eyes, Charming with grace and piq-

dim.

nan-cy. Joys are sub-lime, and life is di-

vine, Joys are sub-lime, and life is di-vine.—

trem.

mf

In the fair hamlet of Fan - cy, of Fan - cy;

espress.

In the fair hamlet, the hamlet of Fancy, in the fair hamlet of

Fan - cy. Ah!

a tempo, ma più tranquillo

Ah! Ah!

Nº8. "When I was born I weighed ten stone."

Duo and Chorus.

Louis & George.

Allegro scherzando.

Louis. 

George. 

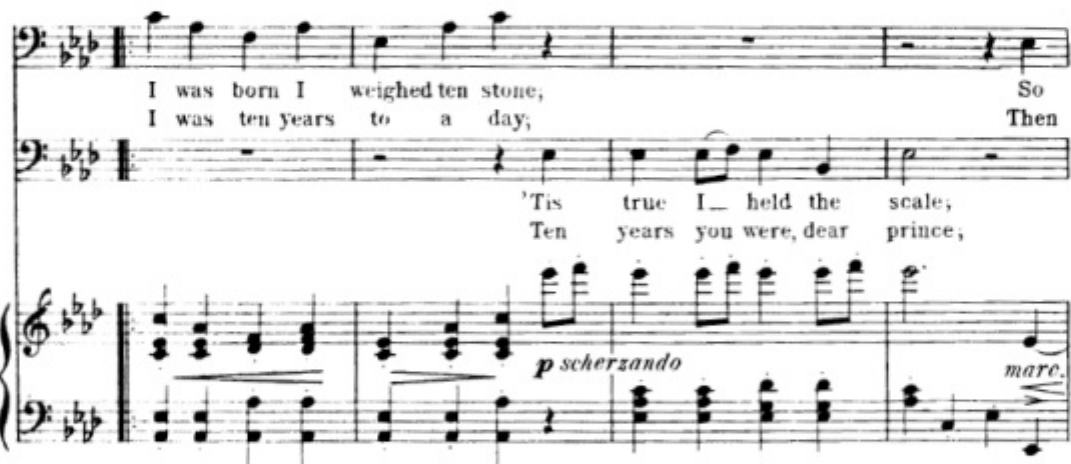
Piano. 

1. When

I was born I weighed ten stone; So
I was ten years to a day; Then

'Tis true I held the scale;
Ten years you were, dear prince;

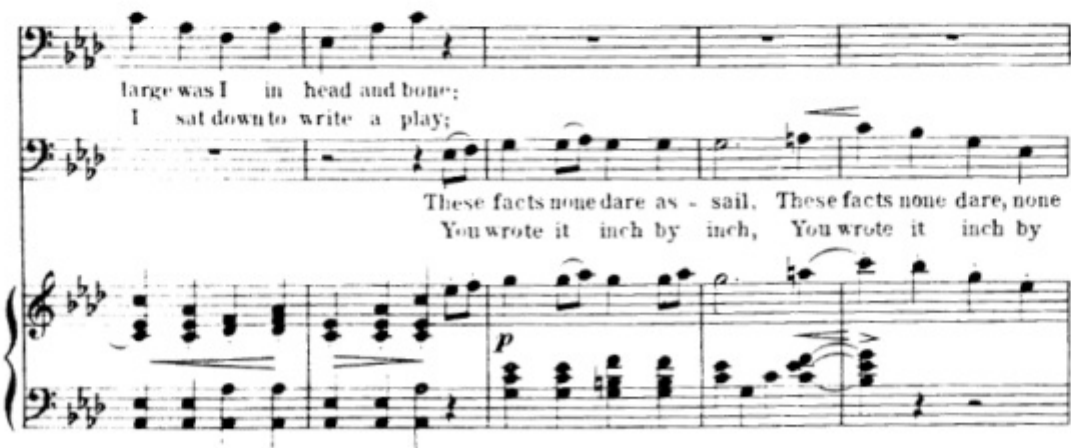
p scherzando *marc.*



large was I in head and bone;
I sat down to write a play;

These facts none dare as - sail, These facts none dare, none
You wrote it inch by inch, You wrote it inch by

p



All lan-guag-es I spoke with ease, And
The plot was new, the char-ac-ters, As

dare as - sail.
inch by — inch.

by the roots I pulled up trees; My head was of gi - gan-tic size, Mo-
true as life that nev - er errs, With vir - tue filled was ev - 'ry act, It's

ses, to me, was far from wise. This is no fair-y- tale, This is no fair-y-
running yet, it is a fact: A man-a - ger-ial cinch, A man-a - ger-ial

tale.
cinch.

Chorus.

Oh, fic-tion can't sur - pass the truth, Oh fic-tion can't sur - pass the truth, Phe-

Oh, fic-tion can't sur - pass the truth, Oh fic-tion can't sur - pass the truth, Phe-

nome - nal! phe - nome - nal! phe - nom - e - nal, pro - dig - ious youth! —

nome - nal! phe - nome - nal! phe - nom - e - nal, pro - dig - ious youth! —

Allegretto
Allegretto.

George.

1 2. One e - qualled him: he's dead and gone. —

What two? Ab-

molto cresc.

fp molto cresc.

fp

fp

surd! oh no.. just one. Re - ly on him im - plic-it - ly, He de-

tests pre-var - i - ca-tion;— There nev-er breath'd a prod-i-gy Like the

fp *fp*

won-der of our na - - tion.

Chorus. *fp* *molto*

One e - quall'd him: he's dead and gone.

One e - quall'd him: he's dead and gone.

sf *f* *fp* *molto*

cresc. *fp* *molto cresc.*

What two? Ab-surd! oh no.. just one. Re -

What two? Ab-surd! oh no.. just one. Re -

cresc. *f* *fp* *molto cresc.*

ly on him im - plic - it - ly, He de - tests pre - var - i - ca - tion; — There

ly on him im - plic - it - ly, He de - tests pre - var - i - ca - tion; — There

George
like the wonder of our na - tion. —

nev - er breath'd a prod - i - gy, na - tion. — *ff*

nev - er breath'd a prod - i - gy, na - tion. — *Più lento*

ff *fp*

1. 2.

2. When

ff *ff*

Nº 9. "I am no Queen."

Duo.

Idalia & Louis.

Idalia.

Piano.

appassionato.

accelerando rit.

pp molto rit.

Andante espressivo.

I am no queen, no sway hold I, No palace waits for me - The verdant

p

ten.

fields, the sun, the sky - And love, if love needs be.

molto espress.

Louis.

Say not fair queen, if love needs be; For thee alone I live. Ah! answer

ten.

if thine heart is free, — The prize of life to give, — The prize of

life, of life to give.

Idalia.

feel the ros-y blush of love, Steal o'er me — charm sub-lime.

ten.

feel the ros-y blush of love, Steal o'er me — charm sub-lime. Oh! charm sub-lime.

p cresc.

Ah! all my yield-ing soul is love, is love; Ah! all my yield-ing soul is

un poco agitato.

love, is love. Oh ec - stasy, ec-sta-sy di-vine. Ah!

accel.

molto cresc. ed accel.

The sweet sen - sa - tions of the morn -

The sweet sen - sa - tions of the morn. — Shall gather

ff a tempo.

— Oh sun for - ev - er — shine; — For love to be an end - less

at thy shrine, — A thousand fra - grant flow'rs a -

morn - Of ev'ry joy di - vine.

dorn, — Dear love the joys be — thine.

molto cresc. e poco accel.

pesante.

Moderato. In glo - ry breaks the gold - en morn, For
In glo - ry break, O gold - en morn, And

aye my heart is thine; The fair - est blooms of
blow soft wind - di - vine; With fair - est blooms my

ros - y morn Shall deck the prize of thine. With
love a - dorn, Dear heart for ex - er thine. With

fair-est blooms love to a - dorn, - Dear heart for cy - er

fair-est blooms love to a - dorn, - Dear heart for ev - er

mine.

mine.

ff

molto dim. e poco riten.

molto rit. pp

ten.

ten.

r. h.

r. h.

Molto moderato.
a tempo.

sempre pp e legatissimo.

rit.

perdendosi.

Nº 10. Finale. Act I.

"Farewell! provincial towns."

Moderato.

Piano.

TENOR

Chorus of Actors.

Fare-well! pro-vin-cial towns, fare-well! No

BASS

more you'll see This com-pan-y; The wear-y one-night stand fare-well! We're

goin' to play For bet-ter pay! We're goin' to play For bet-ter pay! We're

goin' to play For bet - ter pay! We're goin' to play, We're goin' to play For bet - ter,

bet - - ter pay!

Allegro.

dim. *f*

Ninette.

Stay and list to me! *a tempo*

ff Reg. *f*

Chorus.

p

We can't re - fuse a maid so pretty.

p *f* *p*

Ninette.

Allegretto moderato.

I am so

weak, I can-not speak— Love is brit-tle! oh, so brit-tle— It is

sad. I feel so blue, this day I'll rue; Just a lit-tle—Love is brit-tle—I'll go

molto cresc.

mad! My heart is breaking, I'm al - so quaking; My bones are

p cresc.

shaking My head is aching

SOPR.
ALTO.
TENOR.
BASS.

Chorus.

Ah! yes, we know, it's oft-en so; Just a

rit.

ten. *p*

lit-tle, oh! so lit-tle, Makes one sad. For maid like you, to im-bibe, too, Is a

Ninette.

Ah! I for-get— oh! let me

lit-tle— just a lit-tle— Bit too bad!

think.

La Fon. *mf* *p*

What did she say? What did she say?

George. *pesante.*

I'm sure she said she'd take to drink.

rit.

Uhorus.

SOPR.

Ah! yes, we know, it's oft-en so; Just a lit-tle, oh! so lit-tle, Makes one

a tempo

sad. For maid like you, to im-bibe, too, Is a lit-tle just a lit-tle Bit too

Allegro molto.

La Fon.

May be she has up - on her head A heav-y load of sin!

George.

That

bad!

Allegro molto.

molto cresc.

Per-haps she's o-ver -
all her woe is caused by love, I think is rath-er thin!

slept her-self And had a wild night-mare!

Perhaps! She's just the kind of ti-ny elf, To
Per-haps!

unis.
f
p
f
unis.
f
p

Chorus.

La Fon.
Now go in for ref-or-ma-tion;

George.
suf-fer from a tare! — Now go in for ref-or-ma-tion;

pp
unis.
pp
unis.
pp

And you'll gain our ap - pro - ba - tion, For it's sad to see a maid - en

And you'll gain our ap - pro - ba - tion, For it's sad to see a maid - en

And you'll gain our ap - pro - ba - tion, For it's sad to see a maid - en

Detailed description: This system contains three vocal staves and two piano accompaniment staves. The top two vocal staves are in bass clef, and the third is in treble clef. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "And you'll gain our ap - pro - ba - tion, For it's sad to see a maid - en".

Drown her sor - rows and her woes, You can see our con - ster - na - tion;

Drown her sor - rows and her woes, You can see our con - ster - na - tion;

Drown her sor - rows and her... woes, You can see our con - ster - na - tion;

unis.

unis.

Detailed description: This system contains three vocal staves and two piano accompaniment staves. The top two vocal staves are in bass clef, and the third is in treble clef. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "Drown her sor - rows and her woes, You can see our con - ster - na - tion;". The word "unis." appears below the lyrics in the third and fourth staves.

You de - serve our con-dem - na - tion; We are sor - ry, lit - tle maid - en -

You de - serve our con-dem - na - tion; We are sor - ry, lit - tle maid - en -

You de - serve our con-dem - na - tion; We are sor - ry lit - tle maid - en -

Note a tear slide down each nose!

Note a tear slide down each nose!

Note a tear slide down each nose!

Note a tear slide down each nose!

p *p*

Ninette.

Your in - nu - en - do I re - fute! Your base sus -

pi-cion I dis - pute! Just ope your ears while I unfold A

p molto cresc.

plot most wick-ed, weird and bold, A plot most wicked, weird and bold.

La Fon.

A plot

most wicked, weird and bold, If new, is worth its weight in gold.

Louis.

George. *(aside to Louis) ppp*

a tempo

colla voce

Louis. *(aside to George) ppp*

George. Our plan be-hind the tree?

think she o-ver- heard our plan! *(aside to Louis)* Yes, you must queer her,

ppp

(aside to George.)

(to All.) *ff*

Just take your cue from me! My friend, the doctor, will sur-vey The
if you can!

The first system of music includes a vocal line in bass clef with lyrics: "Just take your cue from me! My friend, the doctor, will sur-vey The if you can!". Below it is a piano accompaniment in bass clef, and a grand staff (treble and bass clefs) with chords and melodic lines. Dynamics include *ff* and *p*.

La Fon.

ff

Cost free!
maid-en's brain, cost free! His di-ag-no-sis will explain A-way this mys-ter.

Cost free!
Cost free!

Chorus.

The second system of music features a vocal line in bass clef with lyrics: "Cost free! maid-en's brain, cost free! His di-ag-no-sis will explain A-way this mys-ter." Below it is a piano accompaniment in bass clef, and a grand staff (treble and bass clefs) with chords and melodic lines. Dynamics include *ff* and *p*. The word "Chorus." is written vertically on the left side.

Louis.

y.

George (crosses to Ninette followed by Chorus.)

Lento misterioso.
trem.

sf

The third system of music is a piano accompaniment in grand staff (treble and bass clefs). It is marked "Lento misterioso." and "trem." (tremolo). Dynamics include *sf* (sforzando).

George.

In the left corner of her eye I note a

mur - drous gleam;

To such a specialist as I It's worse... than it doth seem.

Now my ad - vice take all of you— Her case is real - - - ly -

bad, It's best— to take a bird's-eye view Of women when they're

molto marcato

sp *molto cresc.*

Largo maestoso.

ff

mad!

(Chorus rush over to left.) *ff*

Oh, good gracious, Ninette is

Largo maestoso. *ff*

sempre ff

Chorus.

mad!

Oh, good gracious, Ninette is

Ninette.

mad!

Ah!

Allegro molto.

I am not mad! Oh, it's too bad!

Nin - ette - is mad! How -

Allegro molto.

I am not mad! Oh, it's too bad!

ver - y sad! Oh, it's too bad! She's rav - ing

If I'm not mad, I will go mad! I am not mad!

mad! Oh, it's too bad! too bad! Nin -

Oh, it's too bad!

ette is mad!

Nin - ette is mad! She's

Ah!

mad!

Poco più mosso.

p

Ninette

At last a chance my point I'll gain. Oh, list to me, good La Fon-

poco rit.

taine. Oh, list to me, good La Fon - taine. With

Andante.

pleading voice he whisper'd love, And crav'd from me my heart; I gave because I

Poco piu moto.

thought the move A good one on my part. I o-ver-heard them from a plot, I

stood behind that tree. I heard what froze me to the spot! I heard. Oh, mis - er -

y! Ah! fool - ish maid! try, if you can To reck - on what it

molto marcato

cost her! She gave not to a noble man, But to a rank im-

Largo.

postor.
La Fon. *ff*

Chorus.
What! he's not Prince Ana-ni-as?
What! an im-postor?
(Whispering.)
pp What! he's not Prince An-a-

Largo.
ff *pp*

Ninette.

La Fon. *f* *p*
No, not he!
Not An-a-ni-as? Oh,
ni-as?
An im-postor?

p *sp*

Louis.

La Fon. *f* *p*
The
mis-er-y, my fond-est hope Curls up-ward in a cloud of smoke.

f *p* *f* *p*

ac - cu - sa - tion I de - ny. The jealous maid has told a lie Which re -

Allegro. *George.* *(enter Idalia.)*
 fute. The prince am I! — Stand back! Stand

back! Who dares de - fy us? Her - is Prince An - a - ni

Idalia. *ff*
 What! — you are Prince An - a - ni - as?

as! *Tempo di Valse.*
ff *ff* *p*

marcato.

fick - le fate! O wretched vow!

Tempo di Valse.

ten. *ten.*

Ah! — he's a Prince — Thoughtless

p *I* *pp* *pp*

vow that by oath I am bound to, Now — makes me wince,

— Dear-est heart, for I nev-er dare wed you. — Ah! — love of

passionato

mine, — I have sworn to wed nev-er a ti - tle, Wretch-ed

vow Thus to part, — we who love, heart — of mine! — Now, if —

Ninette.
(aside.)

that is the case, I'll re-tract with good grace, And try by might and main, by might and main

To keep them twain! Soon his love will grow dim, As she can-not wed him. On-ly-

Prince in name He will re-main!

Idalia.

La Fontaine. Ah! love of

What a-gain?

pp

Chorus. What, a-gain?

pp

ten.

mine, May this dream of my life last for-ev-er,

to the Prince? O! I-dal-i-a, O! I-dal-i-a,

ti-tle too? Oh! I-dal-ia,

Wretched vow Shall not part we who love,
 now I thought that you'd had quite enough, that you'd
 now you'r caught, can - not wed,
 heart of mine! **Louis.** (aside to George.)
 had quite enough! If I tell the truth I will win a bride
 he's a Prince!
Louis. (aside to George.) Then I break my vow.
George. (aside to Louis.) That it's worth your while - Can't by me be de - nied.

- To ac-comp'ny you. - (aside to Louis.)
That I'm sure you will - Nev-er do!

Ninette.
Idalia. Who is right? who is right?
La Fontaine. Who is right? who is right?
Who is right? Maid - en - or - Prince? who is right?

Chorus.
Who's in the right? Maid - en - or - Prince? Throw on some
Who's in the right? Throw on some

mf sempre cresc.

Throw some light! Who'll convince? Throw some light!
Throw some light! Who'll convince? Throw some light!
Throw some light! Who can con-vince? Who'll convince? Throw some light!

light! Who can con-vince? Throw on some light!
light! Throw on some light!

Who'll convince? Who is right?

Who'll convince? Who is right?

Who will con- vince? Who'll convince? Who is right? Maid-en_ or

Who will con- vince? Who's in the right? Maid-en_ or

Who's in the right?

Maid or Prince? Who's in the right, Maid - en or

Maid or Prince? Ah! wretched vow thus to part,

Maid or Prince? What a - gain? to the Prince? Oh I - dal - ia,

Louis.

George. I'm - in - the - right, I - am the -

Prince? He is right, He's the Prince:

Prince? Who's in the right? who's in the right?

Maid - en or Prince, maid or Prince?

Prince, he's not a Prince, I'm in the right!

we who love, who love!

Now I thought that you'd had quite e-nough, quite e-nough. Ha!

Prince, I'm right!

He's right, he's right, he's right, He's in the right!

Who is right? Maid or Prince? Who'll con-vince, Who's in the right?

ff brillante.

ff
Is — he a Prince? — Un - de - nied goes the charge of the

ff
Ah! — he's a Prince! — Thought-less vow, that by oath I am

ff
Ah! — love of mine, — May this dream of my life last for -

ff unis.
Is — he a Prince? — Un - de - nied goes the charge of the

ff unis.

maid - en; He — did not wince, — With bra - va - do he's

bound to; Now — makes me wince, — Dear - est heart, For I

ev - er; No — wretched vow, — Dear - est heart, can my

maid - en; He — did not wince, — For with dig - ni - ty

heav-i - ly la - den. ——— Let ——— him be bound, ——— It is
 nev - er dare wed you. ——— Ah! ——— love of mine, ——— I have
 love for you sev - er. ——— Ah! ——— wait, dear love, ——— I'll re-
 he's heavy lad - en. All ——— our fond hopes ——— Rest up-

plain he's an ar - rant im - pos - tor, Prince, re - fute if you
 sworn to wed nev - er a ti - tle, Love for thee will en -
 nounce all the pomps of a ti - tle, Love for thee will en -
 on him as La Fontaine's pa - tron! Hate - ful charge, Im - pe-

can ——— Charge so grave now — de ny.

dure, ——— Time will give thee — to me.

dure, ——— Time will give thee — to me.

for, ——— Prince — re — fute and de ny.

unis.

Allegretto molto.

La Fontaine.

pp To ap - pear be - fore the — King. I have struck the prop - er —

thing. Now for a hit, No doubt of it, I'll be roy - al

dram - a - tist! *(spoken)* I'll stick to him, through thick and thin,

For he is great Prince Ana-ni-as, Ana-ni-as! I'll stick to him,
through thick and thin, For he is great Prince Ana-ni-as!

Idalia.
As you are a Prince, my vow Will not let me

Louis.
As I am a Prince, your vow Will not let you

mar-ry now, Of thee I'm sure, Love will en-dure, You'll re-nounce your

mar-ry now, Of thee I'm sure, Love will en-dure, I'll dis-card a

name for me! ——— You'll re-nounce your name for me! ———
 throne for thee! ——— I'll dis-card a throne for thee! ———

Of ——— thee I'm sure, ——— Of ———
 Of ——— thee I'm sure, ——— Of ———

f. unis.
 To ap-pear be-fore the King, We have
f. unis.

thee I'm sure, ——— Love will en-
 ——— thee I'm sure, ——— Love ——— will en-

struck the prop-er thing. Now for a hit,

Chorus.

ff Well
 dure, will en - dure, Of thee I'm sure. *ff* Well
 dure, will en - dure, Of thee I'm sure. Yes, *ff*
 Eugene. *ff*
 La Fontaine. *ff* Well
 George. *ff* Well

ff Well
 No doubt of it, He'll be roy - al dram - a - list. *ff* Well
ff

ff
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to me, through thick and thin, For I am great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
 stick to him, through thick and thin, For he is great Prince An-a -
ff

Ninette.

molto marcato.

ni - as, Prince An - a - ni - as! We'll stick to him, through

Idalia.
ni - as, Prince An - a - ni - as! We'll stick to him, through

Louis.
ni - as, Prince An - a - ni - as! We'll stick to him, through

Eugene.
ni - as, Prince An - a - ni - as! We'll stick to him, through

La Fontaine.
ni - as, Prince An - a - ni - as! We'll stick to him, through

George.
ni - as, Prince An - a - ni - as! We'll stick to him, through

ni - as, Prince An - a - ni - as! We'll stick to him, through

ni - as, Prince An - a - ni - as! We'll stick to him, through

molto marcato.

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

thick and thin, For he's Prince An - a - ni -

Au - a - ni - as! We'll stick to him, through
 Au - a - ni - as! We'll stick to him, through
 Au - a - ni - as! Yes, stick to me, through
 Au - a - ni - as! We'll stick to him, through
 Au - a - ni - as! We'll stick to him, through
 Au - a - ni - as! We'll stick to him, through
 Au - a - ni - as! We'll stick to him, through

accel

thick and thin, well stick to him, through thick and
 thick and thin, well stick to him, through thick and
 thick and thin, yes, stick to me, through thick and
 thick and thin, well stick to him, through thick and
 thick and thin, well stick to him, through thick and
 thick and thin, well stick to him, through thick and
 thick and thin, well stick to him, through thick and

8^{va}

Tempo di Valse

thin!
thin!
thin!
thin!
thin!
thin!
thin!
Tempo di Valse.

This section contains seven systems of musical notation. The first six systems are vocal staves (Soprano, Alto, Tenor, Bass, Bass, Bass) with the instruction 'thin!' written above each staff. The seventh system is a piano accompaniment for the vocal parts, also marked 'Tempo di Valse'.

Tempo di Valse.

ff *Grandissimo*

This system shows the piano accompaniment for the vocal parts, marked 'Tempo di Valse'. It features a dynamic marking of *ff* (fortissimo) and the instruction *Grandissimo*.

ff

This system continues the piano accompaniment, marked with a dynamic of *ff*.

Presto.

ff

This system marks the beginning of a new section, 'Presto', with a dynamic marking of *ff*.

ff

This system concludes the piano accompaniment, marked with a dynamic of *ff*.

End of Act I.