

557266

Prince Ananias

An Original Comic Opera

As first produced at the Broadway Theatre N.Y.
by "The Bostonians"

Libretto by
**FRANCIS
NEILSON**

Music by
**VICTOR
HERBERT**



INDEX

	PAGE
Louis' Song	1
It Needs no Poet (DUET, LOUIS AND NINETTE)	14
An Author-Manager am I	20
Hamlet of Fancy	24
I am no Queen (DUET, LOUIS AND IDALIA)	32
When I was Born I Weighed Ten Stone	37
Amaryllis	42
Titled Widows All are We	45
A Regal Sadness Sits on Me	50
Love is Spring	54

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"Who might you be?"

VICTOR HERBERT.

Lento.

Jacques.

Who might you be?—

mf *p* *f*

Louis.

Maestoso.

I might be the Shah

pesante un poco accel.

Lento.

of Per - sia!

ff *rit.*

Or the Czar — of mighty Rus-sia! —

f *p*

Allegro.

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

fp *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. *fp* *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.

Detailed description: This is a musical score for a song, likely a parody of 'The Song of Solomon'. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: '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.' The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

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

pesante.

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

pesante.

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note followed by a quarter note, then a half note with a fermata. The piano accompaniment includes triplets and dynamic markings such as *sfm* and *fp*.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note followed by a quarter note, then a half note with a fermata. The piano accompaniment features dynamic markings like *fp* and *ff*, along with triplets.

Più lento.

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

The third system, marked *Più lento*, shows the vocal line and piano accompaniment. The vocal line consists of a half note followed by a quarter note, then a half note with a fermata. The piano accompaniment is marked *p* and features long, sustained chords.

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

The fourth system concludes the piece. The vocal line has a half note followed by a quarter note, then a half note with a fermata. The piano accompaniment includes dynamic markings like *fp* and *ff*, and features triplets.

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.

sfz *sffz* *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 treble and bass clefs. The key signature has one sharp (F#) and one flat (Bb). The vocal line has a melodic line with slurs and a fermata. 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 marked with a forte (*f*) dynamic and a triplet of eighth notes in the right hand.

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

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

To love and lie,

poco meno. **ff**

To fight and die, A sol - dier

ff

ev - er in the ban; Such arts I take

f **ff**

will sure - ly make, A six - teenth

ff

cent - u - ry gen - tle - man.

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

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

rit.

day.

day.

day.

ff

"It needs no poet."

Duo.

Words by FRANCIS NEILSON.

Ninette & Louis.

VICTOR HERBERT.

Moderato.

Ninette.

Louis.

Piano.

p.

poco rit.

p a tempo.

The compliments, my lord, you've
 po-et, gen-tle maid, to eu-lo-gize your charms,

paid, fill me with strange a-larms, — (aside)
 An ap-pe-tite so keen have I, no

(to Ninette)
 strange a-larms can fill, A certain something in your eye, in me gives hope a

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 rhap - so - dise on my love - ly Grec - ian

I can't help but rhap - so - dise

f *meno mosso.*

nose, - For his ec - sta - sy im - plies

on your love - ly Grec - ian nose, for my ec - - - sta -

for his ec - sta - sy im - plies, - I'm a per - fect love - ly maid,

sy im - - plies, - you are perfect

from my eye - brows to - my toes, - from

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

rit.

— myeyebrows to my toes, my eyebrows to my toes, my
 eye - brows to your toes, your eyebrows to your toes, your

toes. My heart is
 Her heart is

Tempo I.

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

rit.

fas - cin - at - ing, He's gained my heart's pos - sion. My heart is
 fas - cin - at - ing, I'm sure she'll make con - cess - ion. Her heart is

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,

rit.
rit.

ten.
rit.

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

p meno mosso tranquillo.

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

f *dim.*

fp

Val-en-tine I wed,
 roast — or — stew.

rit. *rit.* *f*

"An author-manager am I."

Solo and Chorus.

La Fontaine.

Words by FRANCIS NEILSON.

VICTOR HERBERT.

Allegro.

La Fontaine.

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

com - pan - y ar - tist - ic. Some say the ap - ple -
play - wright's sum's 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,
Now here am I a play-wright great,

In language hot enough to
Whom class-es high ap-pre-ci-

burn,
ate,

But Phoe - nix - like they seem to be, When - e'er a play's pro -
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. —
self - de - fense. Yes, in so - lil - o - quy. —

I
Oh,

am the most o - rig-i - nal Of authorsteem'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 face 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 witha 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 *sf* *p* *mf* *sf*

The Hamlet of Fancy.

Words by FRANCIS NEILSON.

VICTOR HERBERT.

Andante.

Voice.

Piano.

Cello.

p *pp* *pp*

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

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

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

Long are their joys, for time nev - er cloy, 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!

pp

Hark! Hark!

dim.

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

trill

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

tr

crese.

Hark!

p

pp

Hark!

pp

dim.

perdendosi

Piu mosso.

p

poco a poco crese. 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

ff

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

mf

uan - 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 - ey;

espress.

p

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

Fan - - cy. Ah!

a tempo, ma piu tranquillo

Ah! Ah!

"I am no Queen."

Duo.

Idalia & Louis.

Words by FRANCIS NEILSON.

VICTOR HERBERT.

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

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

ten.

molto espress.

Louis.

Say not fair queen, if love needs be; For thee a - lone I live. Ah! an - swer

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.

I

ten.

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

p cresc.

Ah! all my yielding 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 sweetsen - 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.

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 ev - er thine. With

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

"When I was born I weighed ten stone."

37

Duo and Chorus.

Louis & George.

VICTOR HERBERT.


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;




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



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! —

Listesso tempo.

George.

p *molto cresc.*

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

What two? Ab-

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

surd! oh no_ just one. Re - ly on him im - plic-it - ly, He de-

fp

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

won-der of_ our na - - tion.

Chorus. One e - qual'd him: he's dead and gone. *fp molto*

One e - qual'd him: he's dead and gone. *fp molto*

cresc. What two? Ab-surd! oh no_ just one. Re- *fp molto cresc.*

What two? Ab-surd! oh no_ just one. Re- *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. — *Più lento*

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

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

1. 2.

2. When

1. 2. *ff*

Amaryllis.

Idalia & Chorus.

Words by FRANCIS NEILSON.

VICTOR HERBERT.

Andante.

Voice.

Piano.

1. Shy Streph-on tuned his pipe at morn, And
 2. "Oh, will he tell his love to me? That

hast-ened to the up-land lawn To greet fair Am-a - ryl - lis. His
 I love him 'tis plain to see," So sighed poor Am-a - ryl - lis. When

doubt-ing heart filled with a-larm, A wreath of flow'rs hung on his arm, With
 Streph-on met the love-ly maid, The verse and wreath he shy-ly laid, Near

poco rit. *lento dolciss.*

win-some madri - gal. To claim the wait - ing
 by her feet to pale And fade, like love - lorn. 1-2. Am - - a -

Chorus dance Minuet.

ryl - - lis.

3. "Oh,

poco rit. *a tempo.*

rit.
 Strep - on have you naught to tell? He turned, and saw the bos-om swell of

p ritenente. *rit.* *pp legaliss.*

love - ly Am - a - ryl - lis. The shy youth felt his heart grow bold, he

ten. *ten.* *f a tempo.*

took her hand, his love he told, then in his arms he did en fold, — and

rit. *dim. f* *rall.* *dolciss. pp* *molto più lento.*

kiss sweet A - ma - ryll — is —

kiss sweet A - ma - ryll — is —

rall. *rit.*

Titled widows all are we.

Ninette & Court Ladies.

Words by
FRANCIS NEILSON.

VICTOR HERBERT.

Tempo giusto.

p *sempre stacc.* *poco accel.*

Chorus. SOPRANOS.
ALTOS.

- 1. Ti - tled wid - ows
- 2. All suc - cess - ful

a tempo. *p a tempo.*

all — are — we, Each a brand new di - vor - ce;
 stars we — see, Have been wid - ows fre - quent - ly;

p

Ninette.

- 1. High the wage, all the rage.
- 2. Sev - ral thrice, O! how nice!

Noth - ing for us but the stage,
 Man - y more than once or twice,

Al - so cage, youth and sage.
To en - tice high - er price.

There our woes we can as - suage.
Ad - van - ta - geous the de - vice.

Mat - ri - mon - ial al - ter - ca - tions, Make the at - ric con - stel - la - tions;
Man - a - gers se - cure at - trac - tion, Gives fi - nan - cial sat - is - fac - tion;

Rouge and pow - der! Wigs and pad - ding!
Gives fi - nan - cial; Sat - is - fac - tion!

Rouge and pow - der for the fad - ed; Wigs and pad - ding for the jad - ed.
In fe - lic - i - ty cre - a - tion; Queen be - comes of gay sen - sa - tion.

poco rit.

Rus-tic maids new beauties make why not we? why not we? why not
 But a step from court to stage law to art! law to art! law to

poco rit. *poco rit.*

Tempo di Valse. Ninette. *molto graz-*

The fair rustic
 The charm of a

Tempo di Valse. *poco rit.* *P a tempo. dolce.*

ioso. *ten.* *ten.*

maid-en needs naught on her lips, No chalk or rouge laid on, she suf-fers no
 wid-ow no maid can de-ny; Ah! man-y are smitten by her know-ing

ten. *ten.*

ten.

quips; For nat-ure kind moth-er a-dorned her fair child, The graces on
 eye: The fair rus-tic maid-en has no chance with her, She ri-vals all

ten.

rit. her, too, have smiled: _____ The fair rus-tic maid-en needs naught on her
 others in wear: _____ The charm of a wid-ow no man can de- *ten.*

pp For nat- - ure, kind moth - -
 The fair rus - tic maid - - *ten.*

lips; No chalk orrouge laid on, she suf-fers no quips; For nature, kind
 ny; Ah! man-y are smit-ten by her know-ing eye; The fair rustic

er a - dorned her fair child, her child, The grac - -
 en has no chance with her, with her, She ri - -

poco rit. moth-er, a - dorned her fair child, The grac-es on her, too, have smiled. _____ *Fine.*
 maid-en has no chance with her, She ri-vals all others in wear. _____

es on her, too, have smiled, She grac-es on her, too, have smiled. _____
 vals all oth-ers in wear, The ri-vals all others in wear. _____

poco rit. Fine.

Tempo I.
 2. SOP. SOLI.

1-2. I would like to star! *ff* Trag-e - dy for me!

p a tempo. *pp* *mf*

3. SOP.

Com-e-dy I bar! I soubrette would be!

Have we a-ny chance?

Have we a-ny chance?

Have we a-ny chance?

f
p

Have we a - ny chance?

Have we a - ny chance?

Have we a - ny chance?

p
pp poco rit.

A regal sadness sits on me.

Allegretto Tempo.

VICTOR HERBERT.

The King .

ten. ten.

1. A re-gal sad-ness
2. I hear all fun-ny-

Piano .

Chorus.
ten.

sits on me,
jokes brand new,

Al - so a som-bre gloom;
I read each hum'rous tale;

Sits on him!
Jokes brand new!

Al
He

Sits on him!
Jokes brand new!

Al-
He

Al - so a som-bre gloom!
read each hu-m'rous tale!

Em
I

ten. ten.

wrapped in deepest mis - er - y. Far
 see the com - ic - pa - pers, too; But

mis - er - y!
 pa - pers too!

mis - er - y!
 pa - pers too!

black - er than the tomb.
 all of no a - vail.

Far black - er than the tomb.
 But all of no a - vail.

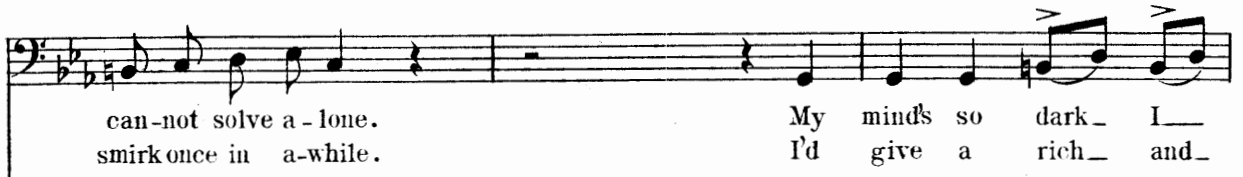
Far black - er than the tomb.
 But all of no a - vail.

ten. ten.

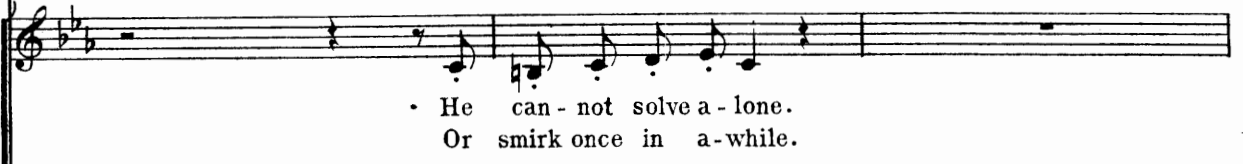
The rea - son why all this should be, I
 To tit - ter just one gig - gle grin, Or

This should be!
 Gig - gle grin!

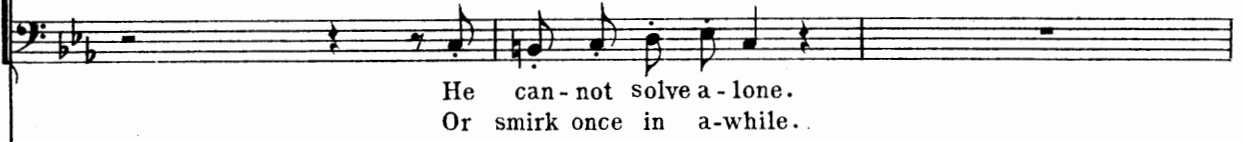
This should be!
 Gig - gle grin!



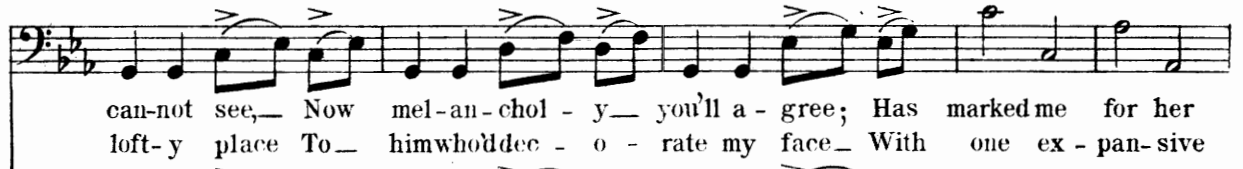
can-not solve a-lone. smirk once in a-while. My minds so dark_ I_ I'd give a rich_ and_



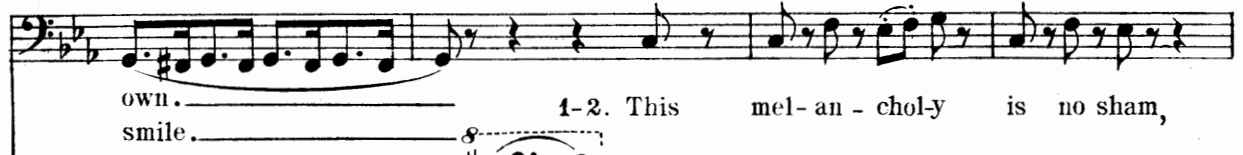
• He can-not solve a-lone. Or smirk once in a-while.



He can-not solve a-lone. Or smirk once in a-while.

can-not see, Now mel-an-chol-y you'll a-gree; Has marked me for her loft-y place To him who'd dec-o-rate my face With one ex-pan-sive

own. smile. 1-2. This mel-an-chol-y is no sham,



Nor ec-centric-i - ty; Since birth I've been a

leak-ing dam; Awee-wee-wee-wee-wee-wee - wee - wee - wee-wee-

wee - wee-weep-ing mys - - - ter - - - y.

sf *dim.* *p*

p *f* *p* *p* *sf* *p* *p* *p* *fff*

cresc *sf*

Love is Spring.

Words by
FRANCIS NEILSON.

VICTOR HERBERT.

Andante espressivo.

Voice.

Piano.

p

A ray of gold-en sun-light fell Across my life when you passed by,

I felt my heart with rap-ture swell - A glance, 'twas all, and love came nigh; and

love came nigh and flut-tered round, All thro' the hours till spring made bright; The

sempre legato.

espress.

cresc.

earth with myr-iad flow'rs was crowned, For thee, my love, for thee, my love, for

thee, my heart's de-light :

p *espress.* *rit.*

In beauteous garb was nature clad, When heart to heart we pledged our troth;

The birds with joyous song made glad, And clear-est heav - en smiled on

both. For love is spring, and ne'er grows old, When once the light shines

poco a poco cresc. *molto cresc.*

pesante.
clear and bright; What though the earth is crowned with gold? Love flow'rs for

ff

thee, my heart's— de - light! What though the earth is crowned with

gold? Love flow'rs for thee, my heart's — de - light.

colla voce. *dim.* *ff* *ff*