

251812

Prince Ananias.

Comic Opera

in 2 Acts

Libretto by
Francis Neilson

Music
by

Victor Herbert.

Vocal Score Net \$2.00

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M
1892
HERBERT

Act II.
N^o II^a Introduction.

Tempo di Marcia.

Piano.

The first system of the piano introduction consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The left staff (bass clef) provides a steady accompaniment of quarter notes. The key signature is two sharps (F# and C#), and the time signature is common time (C). The system concludes with a double bar line and a repeat sign.

The second system continues the piano introduction. The right staff features a more active melody with some slurs and accents. The left staff continues with the quarter-note accompaniment. The dynamic marking *ff* (fortissimo) appears in the right staff. The system ends with a double bar line and a repeat sign.

The third system shows the piano introduction continuing. The right staff has a melody with some rests and slurs. The left staff maintains the quarter-note accompaniment. The system concludes with a double bar line and a repeat sign.

The fourth and final system of the piano introduction. The right staff features a melody with slurs and accents. The left staff continues with the quarter-note accompaniment. The dynamic marking *rit.* (ritardando) is present in the right staff. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* is placed above the first measure of the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues the rhythmic accompaniment. A dynamic marking *sempre dim. e rall.* is written across the middle of the system.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a rhythmic accompaniment. A dynamic marking *piu rall.* is in the first measure, and *p* is in the second. A marking *r. h.* is above the final measure of the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a rhythmic accompaniment. Dynamic markings *pp* are present in the second and fourth measures.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a rhythmic accompaniment. A dynamic marking *ppp* is in the third measure. A marking *N* is above the first measure of the treble staff.

N^o. 11. Amaryllis.

Idalia & Chorus.

Andante.

Voice.

Piano.

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

poco accel. rit. *pp* *p*

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 -

ryl - lis.

Chorus dance Minuet.

3.^o Oh.

poco rit. *al tempo.*

Strep - on have you naught to tell? He turned, and saw the bos-om swell of
 love - ly Am - a - ryl - lis. The shy youth felt his heart grow bold, he
 took her hand, his love he told, then in his arms he did en fold, — and
 kiss sweet A - - ma - ryll — is —
 kiss sweet A - ma - ryll — is —

rit.
p ritenente.
rit.
pp
legatiss.
f a tempo.
ten.
ten.
f a tempo.
rit.
dim. f
rall.
dolciss.
pp
molto più lento.
molto più lento.
rall.
rall.
rit.

Nº 12. "Ah! Cupid, meddling boy!"

(Song Eugene.)

Andantino moderato.

Eugene.

Piano.

Come, Ve - nus and He - be, a -

dorn my bark and float with me: Eu - ter - pe thy

rit. *a tempo*

poco rit. *a tempo*

lute bring, and bid the si - rens to me sing, and

bid the si - rens to me sing. With

Bac - chus for good cheer and Mo - mus gay the craft to

steer Take Cu - pid? Nay nay boy a

shaft of thine would wreck my joy, a shaft of thine fair boy would

wreck my joy, my pleas - ure love shall not de - stroy. Ah!

Allegretto moderato.

grazioso

Cu - pid, med - dle - some boy, good bye!

p

My heart you'll nev - er an -

noy, dont try! I sail

with pleas - ures throug, Hail!

mirth and beau - ty, wine and song, *rit.*

rit. f.

Ah! Cu - pid, med - dle - some

boy, good bye! My heart

you'll nev - er an - noy, dont try! I

sail with pleas - ures throng, Hail!

mirth and beau - ty, wine and song.

a tempo

pesante

8

8

N^o 13. Duo.

Eugene, Lafontaine and Male Chorus.

Lafontaine

Piano.

grazioso

1. 1
2. To

thought it ver - y eas - y to sit down and write a play; The
be a fa - mous play - wright of the mon - ey - mak - ing kind, You

p

sit - ting down was sim - ple that I prac - tis'd ev - 'ry day, I
need not be aes - thet - ic or ar - tist - ic - 'ly in - clin'd, Just

wrote a book of chat - ter, and for - got a - bout the plot: The
gath - er pens and pa - per, and some dra - mas writ of yore. The

sweet-heart with the vil-lain somehow tied up in a knot:
best are those for-got-ten and by crit-ics read no more,

To reach the sit-u-a-tion I have thought out in my mind, I'd
Then take some sit-u-a-tions and a char-act-er, or two: Then

need an-oth-er ev'n-ing, or a week in which to find A
find a man-a-ger who will pro-duce them well for you, Don't

child that has been miss-ing, some-thing else is miss-ing too, Of
use your own i-de-as, if you've an-y I should say, Re-

what it is I'm thinking but I can-not guess, can you? can you? can
ly up-on the act-ors and they'll make of them a play! a play! a

Poco più lento.

you? can you? can you?
play! a play! a play!

Eugene.
1. Now let me see! Now let me
2. Now let me see! Now let me

Poco più lento

think!
think!

Now let me
Now let me

Chorus.
1. Perhaps it is a mi-nor de-tail of the plot.
2. Your in-form a-tion real-ly teach-es us a lot.

1. Perhaps it is a mi-nor de-tail of the plot.
2. Your in-form a-tion real-ly teach-es us a lot.

see! Now let me think!
see! Now let me think!

Per-haps the ris-que sit-u-a-tion you for-
In-deed you seem to know their failings to a

Per-haps the ris-que sit-u-a-tion you for-
In-deed you seem to know their failings to a

Now I guess for what you clamor,
But for plays the public clamor,

but for
and the

got!
dot!

got!
dot!

p

poco rit. *ff* *rit* *p*
it you'd search in vain. ——— You sat down to write a dra-ma, when your
play-wright's out for gain; ——— Yet for gold he sells his dra-ma, though his

poco rit. *p* *ff* *rit* *p*
vain. ——— You sat down to write a dra-ma, when your
gain; ——— Yet for gold he sells his dra-ma, though his

poco rit. *p* *ff* *rit* *p*
vain. ——— You sat down to write a dra-ma, when your
gain; ——— Yet for gold he sells his dra-ma, though his

poco rit. *f* *f rit* *p*

head was mi-nus brain; You sat down to write a dra-ma when your head was mi-nus
head is mi-nus brain; Yet for gold he sells his dra-ma though his head is mi-nus

head was mi-nus brain; You sat down to write a dra-ma when your head was mi-nus
head is mi-nus brain; Yet for gold he sells his dra-ma though his head is mi-nus

head was mi-nus brain; You sat down to write a dra-ma when your head was mi-nus
head is mi-nus brain; Yet for gold he sells his dra-ma though his head is mi-nus

1. 2. *Più Allegro.*

1. brain. 2. brain.

1. brain. 2. brain.

1. brain. 2. brain.

Più Allegro

N^o 14. Quintette and Chorus.

Ninette, Idalia, Eugene, Louis and George.

Piano.

Idalia.

Ah! list to me, I sing of love, I sing of love, My love for

thee. Which I shall prove, My love for thee, Which I shall prove, dear heart, To live for-

Idalia. ev - er, Dear heart, to live for aye. *rit.*

Ninette. (aside) Ah!

Louis. Ah! list to me,

Ninette.

woe is me, I mourn the love, I mourn the love I
I sing of love, I sing of love, My love for

cra'd from thee, The moments prove Is lost to me, Lost for -
thee, Which I shall prove. My love for thee, Which I shall prove, dear heart, To live for-

ev-er, lost for aye.
ev-er, dear heart, To live for aye.
poco rit.

Ninette.
Ah! woe is me, woe is me,

Idalia.
Ah! love's a joy, love's a joy Of bliss di-vine, bliss di-vine,

Eugene.
With chain of gold He binds them fast,

Louis.
Ah! love's a joy, love's a joy Of bliss di-vine, bliss di-vine,

George.
Ah! list to me, I'll sing of love

dolciss.

1 2

I mourn the love I've lost for - ev - er. lost for aye.

Whose sweet employ Is to com-bine hearts for - ev - er bine hearts for aye.

Love ne'er grows old, 'Tis joy for - ev - er joy for aye.

Whose sweet employ Is to com-bine hearts for - ev - er bine hearts for aye.

That will prove a pain for - ev - er pain for aye.

1 2

Più moto.
George.

Love is no joy, No bliss di-vine, No bliss di - vine, It would an -



trem.

noy Such heart as thine. It would an - noy Such heart as thine With woe and



pain for - ev - er.

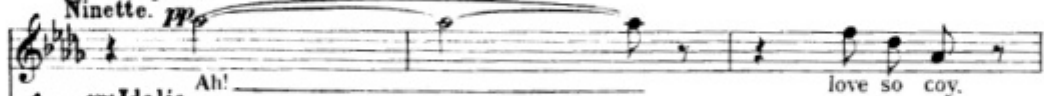


poco rit.

Tempo I.

Ninette. *pp*

Ah! love so coy.



pp Idalia. Ah! love's a joy, love's a joy Of bliss di -



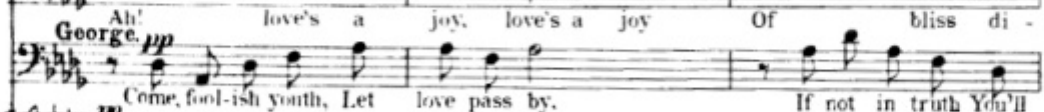
pp Eugene. Ah! love's a joy, love's a joy Of bliss di -



pp Louis. Ah! love's a joy, love's a joy Of bliss di -

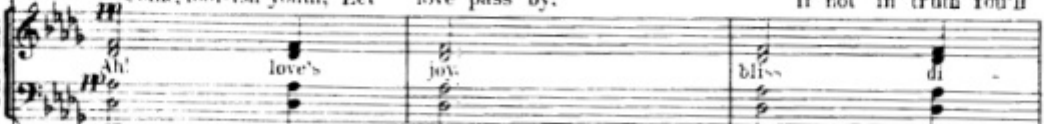


pp George. Ah! Come, fool-ish youth, Let love pass by. If not in truth You'll



Chorus.

Ah! love's joy. bliss di -



Tempo I.



pp

This heart, this heart of mine
vine, bliss di-vine, Whose sweet em-ploy is to com-
vine, bliss di-vine, Whose sweet em-ploy is to com-
vine, bliss di-vine, Whose sweet em-ploy. Is to com-
sigh, If not in truth You'll fret and sigh,
vine, It will com-bine Two
Doth know no joy. Ah!
bine hearts for aye. Ah! love's a joy, love's a joy
bine hearts for aye. Ah! love's a joy, love's a joy
bine hearts for aye. Ah! love's a joy, love's a joy
You'll fret and sigh for aye. Come, fool-ish youth. Let love pass by,
hearts for - ev - er, Ah! love's joy,

love so coy, This heart, this heart of
 Of bliss di - vine, bliss di - vine, Whose sweet em-ploy
 Of bliss di - vine, bliss di - vine, Whose sweet em-ploy
 Of bliss di - vine, bliss di - vine, Whose sweet em-ploy
 If not in truth you'll sigh, If not in truth You'll

bliss di - vine, If will com -

mine Doth know no joy. All now is
 Is to com - bine hearts for aye. With chain of
 Is to com - bine hearts for aye. With chain of
 Is to com - bine hearts for aye. With chain of
 fret and sigh. You'll fret and sigh for aye. Come foolish youth. Let
 bine Two hearts for aye.

p poco a poco cresc.
p poco a poco cresc.
p poco a poco cresc.
marc.
p poco a poco cresc. ed accel.

cold That beat so fast,
 gold He binds them fast; Love ne'er grows old Though pas-sion's past
 gold He binds them fast; Love ne'er grows old Though pas-sion's past
 gold He binds them fast; Love ne'er grows old Though pas-sion's past
 love pass by, If not in truth You'll fret and sigh;

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice (likely a second Bass or Tenor). The piano accompaniment is in the right and left hands. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Love's tale is told Pas-sions are
 Love ne'er grows old, Though passion's past Love ne'er grows
 Love ne'er grows old, Though passion's past Love ne'er grows
 Love ne'er grows old, Though passion's past Love ne'er grows
 Come, fool-ish youth, Let love pass by, If not in truth You'll

The second system continues the vocal and piano parts from the first system. It features the same four vocal parts and piano accompaniment. The lyrics continue across the staves. The piano accompaniment includes some chords with fermatas.

passed; Love's tale is told, Pas-sion is
 old Though pas-sion's past; Love ne'er grows old. Pas-sion though
 old Though pas-sion's past; Love ne'er grows old. Pas-sion though
 old Though pas-sion's past; Love ne'er grows old. Pas-sion though
 fret and sigh; Come, fool-ish youth, Nev-er in
 With chain of gold

Chorus

past, All's now cold; Love's tale's told.
 past, Love will last, Ne'er grows old.
 past, Love will last, Ne'er grows old.
 past, Love will last, Ne'er grows old.
 truth Let love pass, Love pass by.
 He binds them fast, binds them fast. With chain of gold.

rit. **Poco meno mosso.**

rit. **ff** All now is

rit. **ff** Ah! love's a

rit. **ff** Ah! love's a

rit. **ff** Ah! love's a

rit. **ff** Come, fool-ish

rit. **ff unis** **Poco meno mosso**

rit. **ff unis** Ah! love's a

Poco meno mosso

molto cresc. *rit.* **ff**

cold, now is cold That beat so fast, beat so fast; Love's tale is told,

joy, love's a joy Of bliss di-vine, bliss di-vine, Whose sweet em-ploy

joy, love's a joy Of bliss di-vine, bliss di-vine, Whose sweet em-ploy

joy, love's a joy Of bliss di-vine, bliss di-vine, Whose sweet em-ploy

youth, fool-ish youth, Let love pass by, love pass by, If not in truth

joy, love's a joy. Of bliss di-vine, bliss di-vine, Whose sweet em-ploy

rit. **ff**

Pas - sions are past for - ev - er. All now is
 is to com - bine hearts for - ev - er. Ah! love's a
 is to com - bine hearts for - ev - er. Ah! love's a
 You'll fret and sigh for - ev - er. Come, fool - ish
 is to com - bine hearts for - ev - er Ah! love's a

cold, now is cold That beat so fast, beat so fast;
 joy, love's a joy Of bliss di - vine, bliss di - vine,
 joy, love's a joy Of bliss di - vine, bliss di - vine,
 joy, love's a joy Of bliss di - vine, bliss di - vine,
 youth, fool - ish youth. Let love pass by, love pass by.
 joy, love's a joy Of bliss di - vine, bliss di - vine,
 joy, love's a joy Of bliss di - vine, bliss di - vine,

Love's tale is told, Pas - sions are_ past for aye. _____

Whose sweet em - ploy Is_ to com - bine_ hearts for aye. _____

Whose sweet em - ploy Is_ to com - bine_ hearts for aye. _____

Whose sweet em - ploy Is_ to com - bine_ hearts for aye. _____

If not in truth You'll_ fret_ and_ sigh for aye. _____

Whose sweet em - ploy Is_ to com - bine_ hearts for aye. _____

ff pesante

No 15. Love ne'er came nigh.

Moderato.

George.

Piano.

f *rit. e dim.* *p*

1. A band - it bold lived
 like a king Way in - a forest deep, — Of pin - ing love none dared to sing From
 care his heart to keep. — Through bus - y day - or peace - ful night His

p *tranquillo.*

cup_ of joy ran o'er;— "From maid - en's eyes and fanc - ies light My

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with three flats (E-flat major or C minor) and a 4/4 time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a bass line with a half note G2 and quarter notes A2, B2, and C3, and a treble line with a half note G4 and quarter notes A4, B4, and C5. The lyrics are: "cup_ of joy ran o'er;— 'From maid - en's eyes and fanc - ies light My

heart's my own," he swore. — "My heart's my own," he

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment has a half note G2 and quarter notes A2, B2, and C3. The lyrics are: "heart's my own," he swore. — "My heart's my own," he

swore. — Love ne'er came nigh, — So the thought left his

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment has a half note G2 and quarter notes A2, B2, and C3. The lyrics are: "swore. — Love ne'er came nigh, — So the thought left his

mind; — The years flew by, — And his heart — nev - er

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment has a half note G2 and quarter notes A2, B2, and C3. The lyrics are: "mind; — The years flew by, — And his heart — nev - er

pined. — Love ne'er came nigh, — So the thought — left his

The first system of the score consists of three staves. The top staff is the vocal line, with lyrics: "pined. — Love ne'er came nigh, — So the thought — left his". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The music is in a minor key and features a steady, rhythmic accompaniment.

mind; — The years flew by, — The years flew by, And his heart —

pesante.

accel.

The second system continues the vocal line with lyrics: "mind; — The years flew by, — The years flew by, And his heart —". The piano accompaniment includes dynamic markings: *pesante.* (heavy) and *accel.* (accelerando). The music shows a slight increase in tempo and intensity.

— nev - er pined, 2. Ah!

rit. sfz *ff* *sfz* *f* *rit. dim.*

The third system features a vocal line with lyrics: "— nev - er pined, 2. Ah!". The piano accompaniment includes dynamic markings: *rit. sfz*, *ff*, *sfz*, *f*, and *rit. dim.*. The music is more dramatic, with a crescendo leading to a final, decrescendo.

none can tell when love is nigh, Some watch and wait in tears; — The

p

The fourth system continues the vocal line with lyrics: "none can tell when love is nigh, Some watch and wait in tears; — The". The piano accompaniment starts with a dynamic marking of *p* (piano). The music is in a minor key and features a steady, rhythmic accompaniment.

out - law fell be - neath the spell One mo - ment un - did years. — A

maid - en fair as June's best day, Like bloom of eg - lan - tine; — "A -
triquillo.
p

las; — quoth he, "love's passed my way; My heart's no long - er

mine, — My heart's no long - er mine!" — Ah!
rit.

love's bright star, — Lead me on, — ev - er shine; — I'll

p

jour - ney far — For thy heart, — love of mine. — Ah!

love's bright star, — Lead me on, — ev - er shine; — I'll jour - ney far, I'll

pesante.

jour - ney far For thy heart, — love of mine.

accel. *rit. sf:* *ff* *ff*

N^o 16. Quartette.

Lord Chamberlain, La Fontaine, Louis & George.

Louis. *f* *p*

Piano

Now He-rod-o-tus o-mits, in his
his-tor-y to state, That va-ri-e-ties were quite the thing in
Ath-ens, But, I'll bet some Gre-cian wits wrote some
Lord Chamb.
George
La Font.
thing in Ath-ens.

farc-es up to date, That would cause a smile a-mong the mirth-less

Lat-ins; No doubt Pin-dar wrote at times, Top-ic -
 mirth-less Lat-ins;

The first system of music consists of a vocal line in bass clef and a piano accompaniment in G major. The vocal line has lyrics: "Lat-ins; No doubt Pin-dar wrote at times, Top-ic -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

al, and oth-er rhymes, that were set to mus-ic by Tim-o-theus

The second system continues the vocal line with lyrics: "al, and oth-er rhymes, that were set to mus-ic by Tim-o-theus". The piano accompaniment maintains the same rhythmic pattern.

af-ter; At which Soc-ra-tes would smile With Eu-
 Lord Chamb. o - theus af - ter.
 Le Font. George.

The third system features a vocal line with lyrics: "af-ter; At which Soc-ra-tes would smile With Eu-". Below the vocal line, there are two parts: "Lord Chamb. o - theus af - ter." and "Le Font. George.". The piano accompaniment continues.

rip - i - des a - while, And the crit-ics Ar - is - tar - chi roar with

The fourth system features a vocal line with lyrics: "rip - i - des a - while, And the crit-ics Ar - is - tar - chi roar with". The piano accompaniment concludes with a long note in the right hand.

Louis. *poco rit.* *p* *a tempo.*

laugh-ter. Now my sober friends, beware, Ev-en- cats are

Lord Chamb.

Hal hal ha!

La Font.

Hal hal ha!

George.

Hal hal ha!

poco rit.

p *a tempo.*

killed by care, So a mirth - provok-ing en- tertainment choose.

My sober friends, be -

My friends, be -

Oh, be -

Fun - ny tra - ge - dies are sparce, Just take in a dose of farce, For there's
 ware. For there's
 ware. For there's
 ware. For there's

The first system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics. The second, third, and fourth staves are also bass clef vocal lines, each with the lyrics "ware." and "For there's" at the end of the line. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and a simple bass line.

noth - ing like a laugh to cure the blues. Ha!
 noth - ing like a laugh. Ha!
 noth - ing like a laugh. Ha!
 noth - ing like a laugh. Ha!

The second system of the musical score consists of five staves. The top staff is a bass clef vocal line with lyrics. The second, third, and fourth staves are also bass clef vocal lines, each with the lyrics "noth - ing like a laugh. Ha!". The fifth staff is a grand staff for piano accompaniment, featuring a more complex texture with chords and a moving bass line. Dynamic markings include *mf* and *p*.

George.

When a

com - e - dy's pro - duced, And it does - n't make a hit, For some

p

com - e - dies are ver - y oft - en drear - y Spe - cial -

Louis.

Lord Chamb.

La Font. oft - en drear - y,

ties are in - tro - duced To en - liv - en it a bit, For the

pub-lic likes a dra-ma that is cheer-y. just put

Louis.
Lord Chamb.
La Font. that is cheer-y,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one flat (B-flat). The lyrics are "pub-lic likes a dra-ma that is cheer-y. just put". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature.

in a song or two, And a dance that's ris-que too Now the

The second system of music consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics "in a song or two, And a dance that's ris-que too Now the". The piano accompaniment continues with the same key signature and time signature as the first system.

ser-pent-ine draws like a por-ous plas-ter, In this

Lord Chamb.
Louis.
La Font. por-ous plas-ter,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics "ser-pent-ine draws like a por-ous plas-ter, In this". The piano accompaniment continues with the same key signature and time signature. There is a fermata over the final note of the piano accompaniment in this system.

man-ner they re-pair, So friend-au-thor don't de-spair, If your

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics "man-ner they re-pair, So friend-au-thor don't de-spair, If your". The piano accompaniment continues with the same key signature and time signature.

*a tempo.
molto marcato.*

fail-ure should be threatened with dis - as - ter. Now my

Hal ha! ha!

Hal ha! ha!

Hal ha! ha!

poco rit. *a tempo.*
p marc.

so-ber friends be-ware, Ev - en - cats_ are_ killed by_ care, So a

mirth - provok-ing en-ter-tainment choose; Fun - ny

My so -ber friends, be - ware;

My friends, be - ware.

Oh, be - ware.

trag-e-dies are sparce, Just take in_ a_ dose_ of_ farce, For there's
 For there's
 For there's
 For there's
 For there's
 noth - ing like a laugh. Ha!
 noth - ing like a laugh, Ha!
 noth - ing like a laugh, Ha!
 nothing like a laugh to cure the blues, Ha!

mf *p*

N^o17. Titled widows all are we.

Ninette & Court Ladies.

Tempo giusto.

p *sempre stacc.* *poes accel.*

Chorus. SOPRANOS.

ALTOS.

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

a tempo. *p a tempo.*

all — are — we,
stars we — see,

Each a brand new di - vor - ce;
Have been wid - ows fre - quent - ly;

p

Ninette.

1. High the wage, all the rage.
2. Sey-'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. dolciss.*

we?
art!

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 - -

lips; No chalk or rouge 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! ——— 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?

Have we a-ny chance?

Have we a-ny chance?

Have we a-ny chance?

p

pp poco rit.

D. C. al Fine.

N° 18. Quintette.

Eugene, Lord Chamberlain, La Fontaine, Louis and George.

Allegro molto.

Eugene.
Lord Chamberlain.

La Fontaine.

Louis.
George.

Piano.

pp mezzo voce
A strange re-mark.

pp mezzo voce
A strange re-mark.

sf p *sf p* *sf p* *pp*

pp mezzo voce
The day is dark.

pp *f*
When skies are blue and clear, are

pp *f*
When skies are blue and clear, are

pp *f*
When skies are blue and clear, are

pp

blue— and clear;—
 blue— and clear;— A gloom-y heart I have to cart, A gloom-y heart I
 blue— and clear;— A gloom-y heart I have to cart, A gloom-y heart I

pp *f*

Eugene.

Lord Chamb. A gloom-y heart I have to cart, A gloom-y heart I have to cart,
 have to cart, A gloom-y heart I have to cart, A gloom-y heart I have to cart,
 have to cart, A gloom-y heart I have to cart, A gloom-y heart I have to cart,

f *pp*

Eugene.
 My
 I am its fu-ner-al bier, I am its fu-ner-al bier.
 I am its fu-ner-al bier, I am its fu-ner-al bier.
 I am its fu-ner-al bier, I am its fu-ner-al bier.

ff *pp* *f* *f*

face — may show That right hand blow, I'm feel-ing ver - y

f pp

sf

queer, — I'm feel-ing ver - y queer. — (La Fontaine)

My act - ors play no

farce to-day, Or dra - ma, so I fear; — My act - ors play no

farce to-day, Or dra - ma, so I fear. — *sf* Lord Chamberlain.

If he — will

f pp

pay the cash to - day - I'll be of bet - ter

cheer, I'll be of bet - ter cheer. **Louis.**
To end his croon I

George. *Poco meno.* *marc.*
hope that soon His daughter will ap - pear. — My on - ly hope is two, a rope Or

colla voce

Eugene and Lord Chamb.
La Fontaine. We mope — and grope — To cope — with
Louis and George. We mope — and grope — To cope — with
poco rit. *a tempo*
Mi - ra - bel, my dear — We mope and grope To cope

poco rit. *a tempo*

molto cresc.

hope, — We mope and grope To cope with hope, Oh, pluck e-lope with

molto cresc.

hope, — We mope and grope To cope with hope, Oh, pluck e-lope with

molto cresc.

with hope, We mope and grope To cope with hope, Oh, pluck e-lope with

ff fear. *pp subito* The day is dark, — When

ff fear. A strange re - mark — When

ff fear. A strange to - mark — When

skies are blue and clear, — are blue — and clear; —

skies are blue and clear, — are blue — and clear; — A gloom - y heart I

skies are blue and clear, — are blue — and clear; — A gloom - y heart I

Lord Chamb. A gloom - y heart I
 have to cart, A gloom - y heart I have to cart, A gloom - y heart I
 !Louis.
 have to cart, A gloom - y heart I have to cart, A gloom - y heart I

Eugene.
 have to cart, A gloom - y heart I have to cart, I am its fun - ral
 have to cart, A gloom - y heart I have to cart, I am its fun - ral
 have to cart, A gloom - y heart I have to cart, I am its fun - ral

bier, — Oh, pluck e-lope with fear. —
 bier, — Oh, pluck e-lope with fear. —
 bier, — Oh, pluck e-lope with fear. —

ff *mf* *mf* *ff*

Un poco meno mosso.

Tempo di Marcia

pp à 2

A bit of luck may turn, — may turn the

A bit of luck may turn, — may turn the

Un poco meno mosso. A bit of luck may turn, — may turn the

Tempo di Marcia

p *pp*

staccatissimo

scale, — If not my laugh will be, — will be a

scale, — If not my laugh will be, — will be a

scale, — If not my laugh will be, — will be a

walk, — To blubber ere I reach, — I reach the tail,

walk, — To blubber ere I reach, — I reach the tail,

walk, — To blubber ere I reach, — I reach the tail,

Would prove a spout-ing duck, Would prove a spout-ing duck, Within an
 hour I'll mer-ry, mer-ry be, If cir-cum-stanc-es fa-
 vor, fa-vor me; I hope and pray ac-cord.

Would prove a spout-ing duck, Would prove a spout-ing duck, Within an
 hour I'll mer-ry, mer-ry be, If cir-cum-stanc-es fa-
 vor, fa-vor me; I hope and pray ac-cord.

Would prove a spout-ing duck, Would prove a spout-ing duck, Within an
 hour I'll mer-ry, mer-ry be, If cir-cum-stanc-es fa-
 vor, fa-vor me; I hope and pray ac-cord.

Would prove a spout-ing duck, Would prove a spout-ing duck, Within an
 hour I'll mer-ry, mer-ry be, If cir-cum-stanc-es fa-
 vor, fa-vor me; I hope and pray ac-cord.

ac-cord-ing - ly, For just a bit, for just a bit of

ac-cord-ing - ly, For just a bit, for just a bit of

ac-cord-ing - ly, For just a bit, for just a bit of

The first system contains three vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "ac-cord-ing - ly, For just a bit, for just a bit of". There are dynamic markings *ff* and *f* in the vocal parts.

luck.

luck.

luck.

The second system contains three vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs, with the word "luck." written below. The piano accompaniment is in grand staff. The lyrics are: "luck.", "luck.", "luck.".

poco a poco dim.

The third system contains a piano accompaniment in grand staff. The music features a melodic line in the right hand and a bass line in the left hand. The instruction *poco a poco dim.* is written above the right hand.

The fourth system contains a piano accompaniment in grand staff, continuing the melodic and bass lines from the previous system.

p *pp*

The fifth system contains a piano accompaniment in grand staff, concluding the piece. It includes dynamic markings *p* and *pp*.

N^o 19^a Entrance of the King.Tempo di Marzia. (*Funebre.*)

Piano. *poco a poco cresc.*

Chorus.

All hail our smile-less King! De-jected monarch sad,
 To whom all woes doth cling, A laugh he never had,
 His mer-ry sub-jects we Give praise in min-or key.

The musical score is written in a minor key (three flats) and 3/4 time. It consists of a piano introduction and a chorus. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The chorus is a four-part setting with lyrics in English. The lyrics are: "All hail our smile-less King! De-jected monarch sad, To whom all woes doth cling, A laugh he never had, His mer-ry sub-jects we Give praise in min-or key." The score includes dynamic markings such as *p* and *poco a poco cresc.*

All hail our smile-less King!

ten. ten. ten. ten.

To whom all woes doth cling; Re-joice in mourn-ful lay.

Make glad, make glad, make glad, make glad, make glad, make glad, make glad, make glad, make

more. more. more.

glad, make glad, his grave birth-day, make glad.

f



N^o 19^b A regal sadness sits on me.

Listesso Tempo.

ten. ten.

The King .

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

sfm *ff* *ff* *p*

sits on me,
jokes brand new,**Chorus.**

ten.
Sits on him!
Jokes brand new!

Al - so a som-bre gloom;
I read each hum'rous tale;Al-
HeSits on him!
Jokes brand new!Al-
HeIm
IAl - so a som-bre gloom!
I read each hu-m'rous tale!

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. My mind's so dark_ I_ smirk once in a-while. 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
left-y place To— himwholdes— o— rate my face— With one ex-pan-sive

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

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

leak-ing dam; Awe-wee-wee-wee-wee - wee - wee - wee-wee.

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

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

cresc. *sp*

Nº20. Love is Spring.

Andante espressivo.

Voice.

The first system of the score shows the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic marking. The music is in a key with four flats and a common time signature.

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 beautiful 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.*

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

pesante. *ff*

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

ff

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

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

Nº 21. Song and Chorus.

Louis and Chorus.

Piano.

Louis.

1. My roy-al dad had reached the age Of for - ty years and five,
sec-ondactwent with a roar,The com-pli-ca-tions grew,

Chorus.

When his phy-si - cian did en-gage To keep his King a - live,
The critics laughed 'til they were sore, As crit-ics sel - dom do,

For ty years and five,
Compli-ca - tions grew,

La - fontaine here_ to write a play_ So
To_ keep the au_ - dience in the seats_ The

Keep his King a - live.
Crit - ics sel - dom do.

far - ci - cal_ in plot_ By_ which to show_ his face some day_ As
ush - ers tried in vain_ They stamped to see_ such clev - er feats_ And

oth - er fun_ would not_ So bit by bit the farce was writ_ The
deadheads breathed a - gain_ The gods swore too the farce was new, The

King and court went out:
bal-co -ny came down;

The first act sent each maid and gent In -
The first-night swells chim'd in like bells And

King and court went out;
Bal-co -ny came down;

to a heart-y shout,
talked it round the town.

In - to a heart - y shout,
And talked it round the town.

But my dad!
But my dad!

King (spoken)
"Did he smile?"
"Did he laugh?"

Did he smile? _____
Did he laugh? _____

Well, rather!

Tempo di Valse.

(FOLK SONG.)

The act was half o-ver be-fore his face broke, A
From pen-feath-ered snickers to her-ald his smiles, They

grin seemed to hov-er just af-ter a joke; The ac-tors, brave, creatures, as-
raised full-fledged tit-ters by well-wov-en. wiles; Con-vul-sive with laughter he

sist-ed to work A-cross his sad features a tit-ter-ing smirk. From
held his fat side, But burst out soon af-ter and split his face wide. Mirth's

Allegro moderato.

him to win A grin so thin And coy was joy, The fee-ble tit-ter Soon be-
draught he quaff'd And laugh'd till, daft, The fun had run So far he gig-gled, Till he

came a snick-er And from it by wit To flit and flit A - round his mouth a
reeled and wriggled For a fact the act With jokes was packed, The King did naught but

smile. Ha! ha!
howl. Ha! ha!

pp *sempre accel.*
trem. *cresc.*

Louis.

2. The
3. In

Chorus.

From it by wit So flit and flit A round his mouth a smile. ha!
A fact the act With jokes was packed, The King did naught but howl. ha!

act the third the parts gave way, The "foots" stood up and pranced;

Foots stood up and

Più mosso.

pp

marc.

The or-ches-tra re-fused to play And on the bass-drum danced.

pranced:

The au-dit-ors- went in-to fits, The

On the bass-drum danced. Ha, ha, ha, ha,

prompter split his side, — The act-ors made ar-tist-ic hits, — The

ha, ha, ha ha!

ha, ha, ha ha!

ha, ha, ha!

ha, ha, ha ha, ha, ha, ha, ha. ha!

tor-men-tor near died. — The gridiron yelled, The roars impelled The

ha, ha, ha!

ha, ha, ha ha, ha, ha, ha, ha. ha!

climax then to cap; Scenes took to wings, And other things, And

ff Climax then to cap;

r.h. marc.

r.h. *l.h.* *r.h. marc.*

fell dead thro' a trap.

Fell dead thro' a trap.

r. h. *l. h.*

King: spoken
"Did he howl?"

Tempo di Valse.

But my dad! Did he howl?

ff Well, rather!

Tempo di Valse.

(FOLK SONG.)

Grotesque the con-tortion Of smiles on his face, Hi-lar-ious dis-

Grotesque the con-tortion Of smiles on his face, Hi-lar-ious dis-

tor-tion A change then took place; His mouth held wide o-pen, To let out a

tor-tion A change then took place; His mouth held wide o-pen, To let out a

roar, Stuck in that po-si-tion, To shut nev-er - more. Hur - rah! ha, ha, ha,

roar, Stuck in that po-si-tion, To shut nev-er - more. Hur - rah! ha, ha, ha,

Allegro moderato.

rit. *p*

Allegro moderato.

rit. *p* *sempre accel.*

ha, hur-rah! To bring a King to roar-ing laughter For-ty - five years af - ter, By a

ha, hur-rah! To bring a King to roar-ing laughter For-ty - five years af - ter, By a

poco a poco cresc.

play so gay A - way to lay A large ex-pan - sive smile. Ha, ha! —

play so gay A - way to lay A large ex-pan - sive smile. Ha, ha! —

molto cresc.

p molto cresc.

play so gay A - way to lay A large ex-pan - sive smile. Ha!

play so gay A - way to lay A large ex-pan - sive smile. Ha!

unis.

unis.

ff

ff

ff

ff

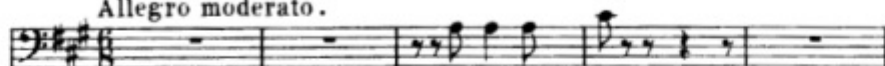
ff

ff

N^o 22. Finale.

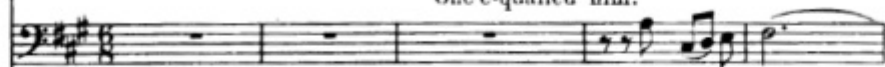
Allegro moderato.

La Fontaine.



Oue e-qualled him.

George.

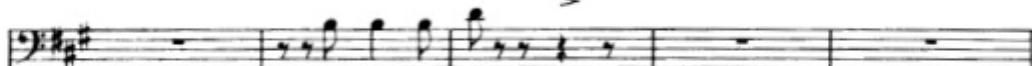


He's dead and gone.

Piano.

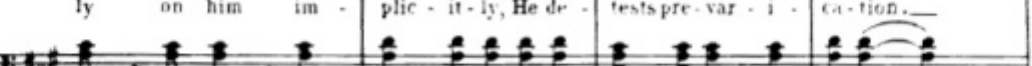
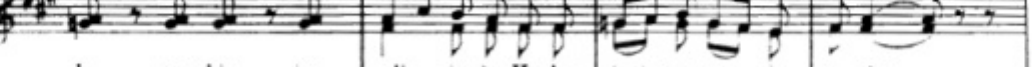
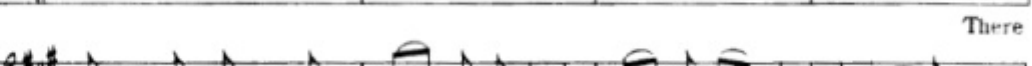
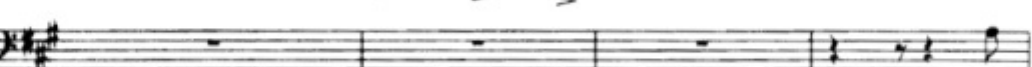
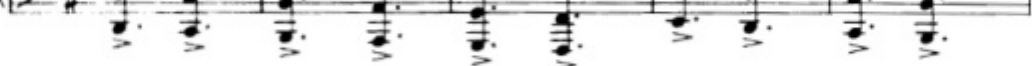
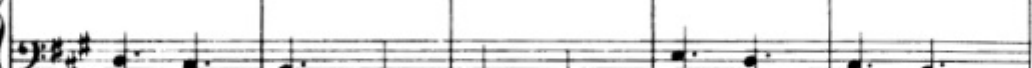
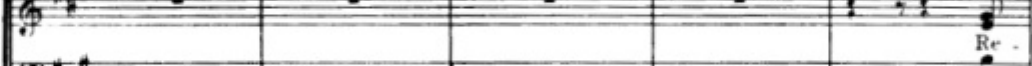
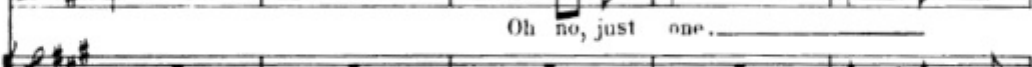
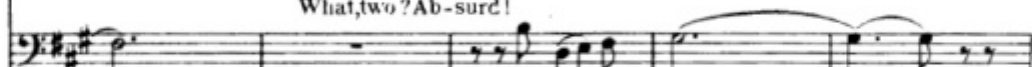


Chorus.



What, two? Ab-surd!

Oh no, just one.



There

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

Louis.

nev-er breatheda prod-i-gy,
George. Oh!

Like the won-der of our na - tion,

Oh! I'm not such a bad sort of fel - low, Tho' I've a pe-cul-iar

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

day!

Oh! he's not such a bad sort of fel - low, Tho' he

Chorus.

has a pe-cul - iar way, The sun - shine or tem - pest may

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "has a pe-cul - iar way, The sun - shine or tem - pest may". The piano accompaniment is in a bass clef and features a steady eighth-note bass line and chords in the right hand.

Louis. *rit.*
You'll find me the same ev - 'ry day.
bel - low, You'll find me the same ev - 'ry day.

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is in a bass clef and includes the name "Louis." followed by the lyrics "You'll find me the same ev - 'ry day." and "bel - low, You'll find me the same ev - 'ry day." There are two instances of the *rit.* (ritardando) marking above the vocal line. The piano accompaniment is in a bass clef and includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

The third system of the musical score is a piano accompaniment. It features a complex rhythmic pattern in the right hand, consisting of sixteenth-note chords, and a steady eighth-note bass line in the left hand.

The fourth system of the musical score is a piano accompaniment. It features a complex rhythmic pattern in the right hand, consisting of sixteenth-note chords, and a steady eighth-note bass line in the left hand.

End of Opera.