

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

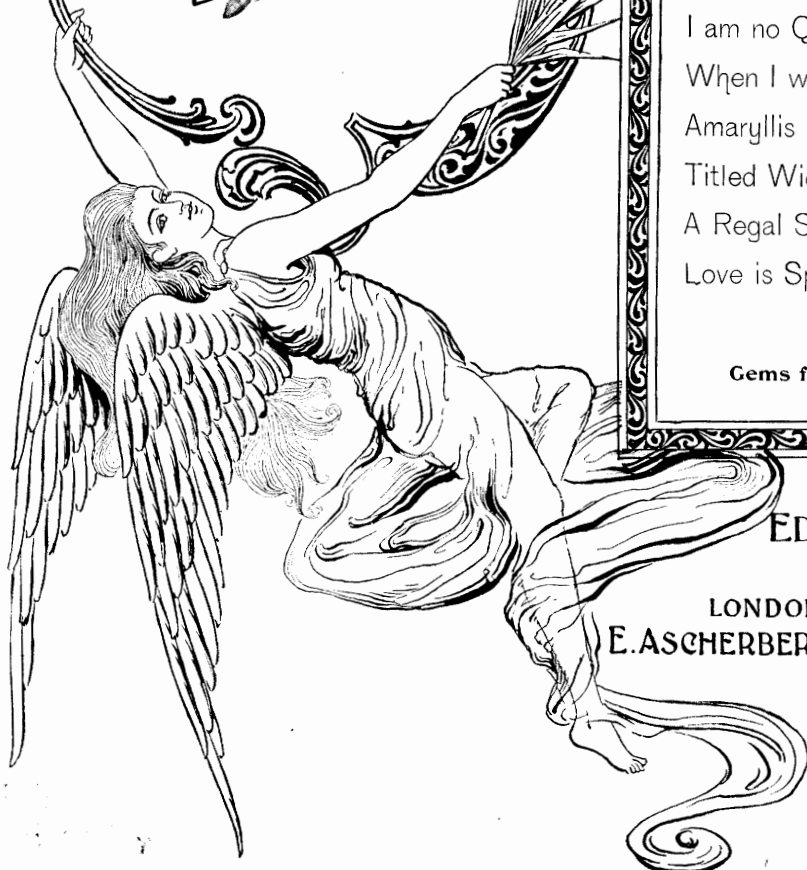
	PAGE
Louis' Song . . . . .	1
It Needs no Poet (DUET, LOUIS AND NINETTE) . . . . .	14
An Author-Manager am I . . . . .	20
Hamlet of Fancy . . . . .	24
I am no Queen (DUET, LOUIS AND IDALIA) . . . . .	32
When I was Born I Weighed Ten Stone . . . . .	37
Amaryllis . . . . .	42
Titled Widows All are We . . . . .	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!

*sf* *ff* *rit.*

Or the Czar — of mighty Rus-sia! —

*f* *p*

Allegro.

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

Listesso Tempo.

For all you peo - ple

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

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

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 is 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*

This system contains the first three vocal lines and the beginning of the piano accompaniment. The vocal lines are in bass, treble, and bass clefs. The piano accompaniment is in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features triplets and dynamic markings: *f*, *sfm*, *f*, and *p*.

earth, No smile from for - tune I re -

This system contains the second and third vocal lines and the piano accompaniment. The piano part continues with triplets and chordal accompaniment.

ceived; The fates indulged in dubious mirth;

This system contains the fourth and fifth vocal lines and the piano accompaniment. The piano part features more complex triplet patterns and chordal accompaniment.

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

*sfm* *fp*

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

*fp* *sfz* *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*

Lento.

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

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.

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

ev - er in the ban; \_\_\_\_\_ Such arts I take \_\_\_\_\_

**f** **ff**

— will sure - ly make, \_\_\_\_\_ A six - teenth

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

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.*

— myeyebrowsto my toes,my eyebrows to my toes, my  
 eye - brows to your toes,youreyebrows 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 sums 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 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 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!

*molto rit.* *pp staccatissimo*

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

*molto rit.* *pp staccatissimo*

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

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

*ten.*

life, of life to give.

*Idalia.*

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

*I*

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

*ten.*

*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

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a complex texture with many chords and moving lines in both hands.

mine.

mine.

*ff*

This system continues the vocal line and piano accompaniment. The piano part includes a section marked *ff* (fortissimo) with a dense chordal texture.

*molto dim. e poco riten.*

*molto rit. pp*

*ten.*

*r. h.*

*r. h.*

This system includes performance instructions such as *molto dim. e poco riten.* and *molto rit. pp*. It also features a section for the right hand (*r. h.*) with a *ten.* (tension) marking.

*Molto moderato.*  
*a tempo.*

*sempre pp e legatissimo.*

This system is entirely for the piano, starting with the tempo marking *Molto moderato. a tempo.* and the instruction *sempre pp e legatissimo.*

*rit. perdendosi.*

This system concludes the piano accompaniment with a *rit. perdendosi.* (ritardando) instruction.

"When I was born I weighed ten stone."

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;

*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! —

*Listesso tempo.*

**George.**

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

*p molto cresc.*

*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.

*f* *fp* *molto*

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

*sf* *f* *fp* *molto*

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

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

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. — *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. When

1. 2. *ff*

# Amaryllis.

Idalia & Chorus.

Words by FRANCIS NEILSON.

VICTOR HERBERT.

Andante.

Voice.

Piano.

*poco accel. rit.* *rit.* *pp* *p*

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 -

*poco rit.* *pp*

ryl - - lis.

**Chorus dance Minuet.**

*p* *pp*

*tr*

*poco rit.* *a tempo.*

3. "Oh,

*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?

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!  
reads 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.

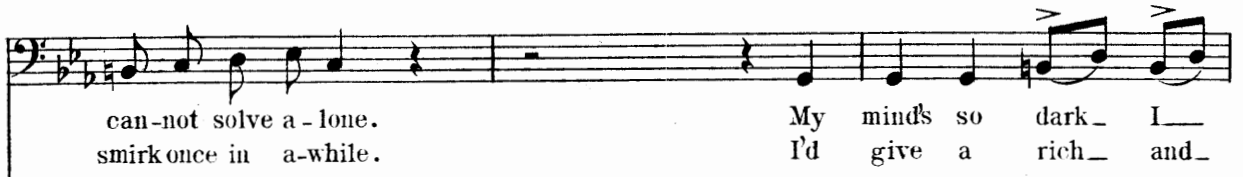
Far black - er than the tomb.  
 But all of no a - vail.

*ten. ten.*

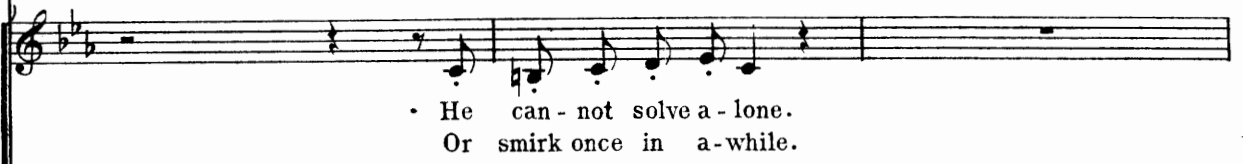
The rea - son why all this should be, I  
 To tit - ter just one gig - gle grin, Or

This should be!  
 Gig - gle grin!

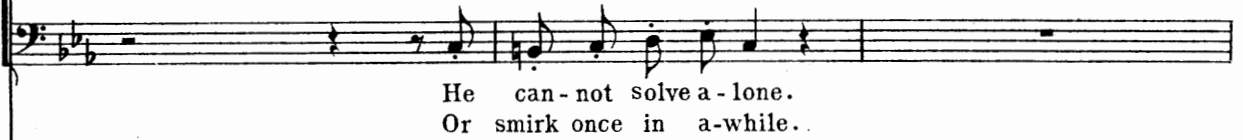
This should be!  
 Gig - gle grin!



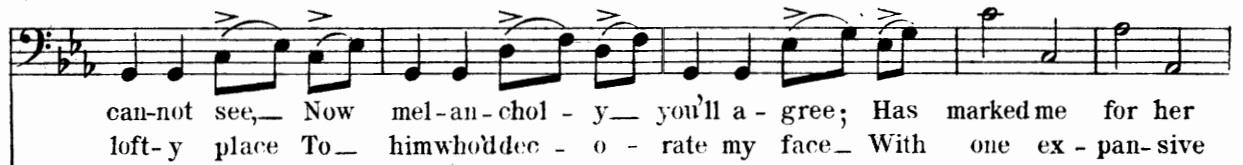
can-not solve a-lone. smirk once in a-while. My minds so dark\_ I\_ I'd give a rich\_ and\_



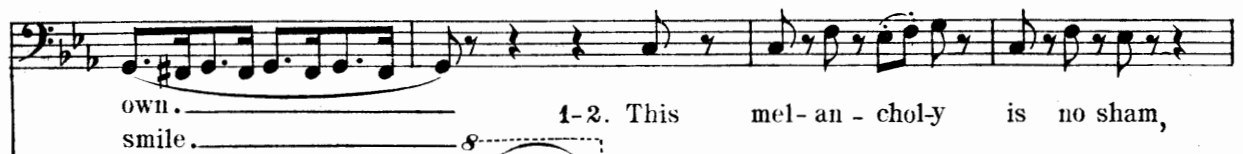
• He can-not solve a-lone. Or smirk once in a-while.



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.*

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

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

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