



An Operetta in Two Acts

**THE
FIRE-PRINCE**

Libretto by
DAVID STEVENS

Music by
HENRY HADLEY

OLIVER DITSON COMPANY
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AN OPERETTA

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The Fire-Prince

An Operetta in two acts.

DAVID STEVENS

HENRY HADLEY

CHARACTERS

GROGNIO	King of Pantouflia
PRIGIO	His Eldest Son, the Fire-Prince
ALPHONSO } ENRICO }	Prigio's Brothers
THE WISE MAN	Tutor to the Princes
DON RODERIGO	Spanish Ambassador to Pantouflia
FREDERIC	{ A Pantouflian Officer attached to the Spanish Embassy
BENSON	The Ambassador's English Butler
WILLIAM	Head Page Boy at the Embassy
MESSENGER	From the Wireless Office
ISADORA	Queen of Pantouflia
LADY MOLINDA } LADY KATHLEENA }	Nieces of the King
THE DUCHESS	Honorary Governess
ROSA	Daughter of the Spanish Ambassador
TERESA	Her Friend

Ladies and gentlemen of the Court; Guests of the Spanish Ambassador; Soldiers; Pages and other servants.

SCENES

ACT I. Garden of the Summer Palace. Sunset.

ACT II. Ball Room at the Spanish Embassy. Evening of the same day.

THE FIRE-PRINCE

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THE FIRE-PRINCE

№ 1 OVERTURE

DAVID STEVENS

HENRY HADLEY

Tempo di Marcia

PIANO

The musical score is written for piano in 2/4 time, marked "Tempo di Marcia". It begins with a piano (*p*) dynamic. The key signature has one sharp (F#). The score consists of six systems of two staves each. The first system includes a piano (*p*) dynamic marking and a triplet figure. The second system includes a fortissimo (*ff*) dynamic marking. The score features various musical notations, including slurs, accents, and dynamic markings.

Tempo di Polka

First system of musical notation for the Polka section. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation. The melody continues with various rhythmic patterns, including slurs and accents. The bass line remains consistent with the first system.

Third system of musical notation. The melody includes a trill-like figure and a fermata. The bass line features some chromatic movement. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The melody is characterized by dense sixteenth-note passages. The bass line continues with eighth-note accompaniment.

Fifth system of musical notation. The melody features a series of chords and eighth notes. The bass line has a more active role with eighth-note patterns.

Allegretto

Sixth system of musical notation, marked Allegretto. The tempo and dynamics change significantly. The music features a variety of textures, including chords, triplets, and a forte (*f*) dynamic. The bass line is more active with eighth notes and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various rests and accidentals.

Second system of musical notation, continuing the piece. It includes a key signature change to two flats and a time signature change to 9/8.

Moderato con moto

Third system of musical notation, marked *Moderato con moto*. It features a grand staff with treble and bass clefs, a key signature of two flats, and a time signature of 9/8. Dynamics include *ff*, *ffz*, and *f*.

Allegro

Fourth system of musical notation, marked *Allegro*. It features a grand staff with treble and bass clefs, a key signature of two flats, and a time signature of 6/8. Dynamics include *cresc.* and *ff*.

Fifth system of musical notation, continuing the *Allegro* section. It features a grand staff with treble and bass clefs, a key signature of two flats, and a time signature of 6/8. Dynamics include *ff*.

Sixth system of musical notation, continuing the *Allegro* section. It features a grand staff with treble and bass clefs, a key signature of two flats, and a time signature of 4/4. Dynamics include *mf*, *cresc.*, and *ff*.

Moderato

The first system of the Moderato section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *mf* and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and rests. A *rit.* marking is present above the first measure of the upper staff.

The second system continues the Moderato section with two staves. The upper staff features a melodic line with eighth notes and rests, while the lower staff provides a bass line with eighth notes and rests. The key signature remains two flats and the time signature is 4/4.

The third system of the Moderato section consists of two staves. The upper staff has a melodic line with eighth notes and rests, and the lower staff has a bass line with eighth notes and rests. The key signature is two flats and the time signature is 4/4.

Moderato

The fourth system of the Moderato section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a dynamic marking of *mf* and contains a melodic line with quarter notes and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and rests. A *rall.* marking is present above the final measure of the upper staff.

Tempo di Valse

The fifth system of the Tempo di Valse section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a dynamic marking of *p* and contains a melodic line with quarter notes and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and rests.

The sixth system of the Tempo di Valse section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a dynamic marking of *p* and contains a melodic line with quarter notes and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and rests. A *rit.* marking is present above the final measure of the upper staff.

a tempo

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking is *a tempo*. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the grand staff. It includes a *cresc.* (crescendo) marking and a dynamic marking of *f* (forte). The system concludes with a 2/4 time signature change.

Moderato

Third system of musical notation, starting with a *Moderato* tempo marking and a dynamic marking of *mf* (mezzo-forte). The time signature is 2/4. The system ends with a dynamic marking of *p* (piano).

Fourth system of musical notation, continuing the grand staff with various chordal textures and melodic lines.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano) and complex rhythmic patterns.

Sixth system of musical notation, concluding the page with a final cadence and a 2/4 time signature.

March

ff

f

This system contains the first two measures of the 'March' section. The music is written for piano in 2/4 time with a key signature of two flats. The first measure is marked *ff* and features a complex rhythmic pattern with triplets and sixteenth notes. The second measure is marked *f* and continues the rhythmic motif. Both staves include dynamic markings and accents.

This system contains the next two measures of the 'March' section. The piano part continues with a steady eighth-note accompaniment, while the right hand features a melodic line with various intervals and rests. Accents are present throughout the system.

rall.

This system contains the final two measures of the 'March' section. The tempo is marked *rall.* (rallentando). The music concludes with a series of chords and a final melodic flourish in the right hand.

Moderato e maestoso

ff

This system contains the first two measures of the 'Moderato e maestoso' section. The music is written for piano in 2/4 time. The first measure is marked *ff* and features a series of chords. The second measure continues with a similar harmonic structure. The tempo is marked *Moderato e maestoso*.

stretto

fz

This system contains the next two measures of the 'Moderato e maestoso' section. The first measure is marked *stretto* and features a series of chords. The second measure is marked *fz* (forzando) and features a series of chords. The tempo is marked *Moderato e maestoso*.

№ 2 a) THE HISTORY LESSON

b) PANTOUFLIA

Chorus

Allegretto spirito

Piano introduction for 'The History Lesson'. The music is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a fermata.

CHORUS (behind curtain)

First system of the chorus. The vocal line is on a single staff with a fermata. The piano accompaniment is in 2/4 time with a key signature of one sharp. It includes a piano (*p*) dynamic marking and a *fp* (fortissimo piano) marking. The system ends with a double bar line and a 6/8 time signature.

Second system of the chorus. The vocal line consists of a series of notes with a fermata, labeled 'Mm'. The piano accompaniment is in 6/8 time with a key signature of one sharp. It features a piano (*p*) dynamic marking.

Third system of the chorus. The vocal line continues with notes and a fermata, labeled 'Mm'. The piano accompaniment is in 6/8 time with a key signature of one sharp. It includes a piano (*p*) dynamic marking.

(The curtain rises)

Mm Mm Mm Mm Mm

p *mf*

cresc.

CHORUS (conning lesson)

Mm Mm First Wil-liam the Nor-man and Wil-liam his son;

p *Violas*

Mm Mm Hen-ry, Ste-phen and Hen-ry, then Rich-ard and John;

(Very confident) *ff*

Mm Mm First Wil-liam the Nor-man and Wil-liam his son, Hen-ry,

mf

MOLINDA

Ste-phen and Hen-ry, then Rich-ard and John! Now lis-ten and hear me re-

cite it a-lone, Di-rect-ly from Wil-liam the Con-quer-or's throne: First
piu Allegro

(Rapidly)

Wil-liam the Nor-man and Wil-liam his son Hen-ry Ste-phen and Hen-ry then

(She hesitates) *rit.* *(The DUCHESS appears at the window)* *f a tempo*

Rich-ard— then Rich-ard— then Rich-ard— And that makes Rich-ard the

rit. *a tempo* *mf*

DUCHESS

Third, you goose! For such a mis-take there is no ex-cuse; You'll

MOLINDA (*angry*)

nev - er learn! I don't care that! I'll stu - dy no more to -

KATHLEENA

GIRLS

BOYS

Enter Alphonso and Enrico

day that's flat! Nor I! Nor I! Nor I!

ALPHONSO

ENRICO

What's this? What's this? A mu - ti - ny on board!

Slower

(They see the DUCHESS in the window and sing to her, with business of strumming guitar)

ALPHONSO and ENRICO

Allegro

I see my love at the case - ment

Allegro

high, She waits for a sign from me! A -

Allegretto

Con moto

way with sil - ly his - to - ry! And what care we for oth - er lands? We're

All

well in - form'd a - bout our own Pan - touf - li - a, Pan - touf - li - a! Of

ALPHONSO

Allegretto

all the king - doms here and there No oth - er king - dom can com - pare In

MOLINDA

mod - ern Eu - rope an - y where Or e - ven A - sia Mi - nor! In

CHORUS

ENRICO

mod-ern Eu-rope an-y-where, Or e-ven A-sia Mi-nor! With our de-lect-a-

KATHLEENA

ble do-main, Be-neath our King's in-dul-gent reign, We wish to make it

CHORUS

ver-y plain That noth-ing could be fin-er. We wish to make it ver-y plain That

noth-ing could be fin-er!

Allegro moderato

ALL f

Pan - touf - li - a! Pan - touf - li - a! There's

Pan - touf - li - a! Pan - touf - li - a! There's

Allegro moderato

no place like Pan - touf - li - a! We've nei - ther care nor

no place like Pan - touf - li - a! We've nei - ther care nor

sor - row, And we nev - er, nev - er bor - row An - y trou - ble for to -

sor - row, And we nev - er, nev - er bor - row An - y trou - ble for to -

ff
 mor-row in Pan - touf - - li - a!
ff
 mor-row in Pan - touf - - li - a!
ff

Allegretto *MOLINDA*
p
 We all have muf - fins ev - 'ry day And o - range mar - ma -

KATHLEENA
 lade; — Our thirst we al - ways can al - lay With tea and lem - on -

CHORUS

f

ade; — Our thirst we al - ways can al - lay With tea and lem - on -

ENRICO

p

ade! — With peo - ple of the mid - die class We nev - er in - ter -

ALPHONSO

fere; — There are no signs "Keep off the Grass!" Or "Do not loi - ter

CHORUS

f

here!" — There are no signs "Keep off the Grass!" Or "Do not loi - ter

here!?"

Allegro moderato

ff *ALL*

Pan - touf - li - a! Pan - touf - li - a! There's no place like Pan -

Allegro moderato

touf - li - a! We've nei - ther care nor sor - row, And we nev - er, nev - er

bor - row An - y trou - ble for to - mor - row in Pan - touf -

DANCE

li al

ff

rit. *ff* *ALL*
Pan touf - li al

rit. *ff* *ff*

No 3 THE FAIRY BAN

Duchess and Chorus

Moderato con moto

Piano introduction in D major, 2/4 time, marked *Moderato con moto* and *mf*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

DUCHESS

Vocal line for the Duchess, starting with a piano (*p*) dynamic. The melody is in D major, 2/4 time.

1. When Prig-i - o was six months old Of course they had him
2. They gave a spread at - tend - ed by The lo - cal dig - ni -

Piano accompaniment for the Duchess, starting with a piano (*p*) dynamic. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Vocal line for the Duchess, continuing the melody. The lyrics are: chris - ten'd, They say he was as good as gold And just sat up and ta - ries, They e - ven ask'd some small - er fry, But did - n't ask the

Piano accompaniment for the Duchess, continuing the accompaniment. The lyrics are: chris - ten'd, They say he was as good as gold And just sat up and ta - ries, They e - ven ask'd some small - er fry, But did - n't ask the

CHORUS
f AllegroTempo I
mf DUCHESS

Vocal line for the Chorus, starting with a forte (*f*) dynamic. The tempo is marked *Allegro*. The lyrics are: lis - ten'd. He just sat up and lis - ten'd! He did - n't kick - He fair - ies! They did - n't ask the fair - ies! But af - ter all the

Piano accompaniment for the Chorus, starting with a forte (*f*) dynamic. The tempo is marked *Allegro*. The accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo is marked *Tempo I* and *mf*.

Slower

did-n't cry, As ba-bies do fre - quent-ly, He look'd the Bish-op
Fair-ies came, All bit-ter-ness con - ceal-ing, And brought their pres-ents

CHORUS
f Allegro

in the eye, And smiled be-nev-o - lent-ly. He look'd the Bish-op
just the same To show there was no feel-ing. They brought their pres-ents

D.C. Slower

in the eye, And smiled be-nev-o - lent-ly!
just the same To show there was no feel-ing!

DUCHESS *Espressivo*

3. But one bad Fair-y felt the slight And said, as she was go-ing, "This

in - fant shall be o - ver - bright And ver - y much too know - ing!" She

mf *f*

made him much too know - ing! And so it hap - pens, as you see, That

DUCHESS
Tempo I

mf *mf*

Prig - i - o for ev - er Un - pop - u - lar is bound to be, Be -

Slower

cause he is too clev - er! Un - pop - u - lar he's bound to be, Be -

faster

CHORUS
f Allegro

faster *f*

cause he is too clev - er!

Allegro.

ff *ff*

№4 TRA-LA-LA-LA-LAY!

King and Chorus

Allegro con brio

KING

mf

I

rule as hap-py a king-dom here, As an-y in the hem-i-sphere: My

peo-ple, one can eas-i-ly see, All try to make it nice for me, And

ff CHORUS

pay their rates with a cheer-ful glee On ev-'ry quar-ter-day. O yes! We

pay our rates with a-lac-ri-ty On ev-'ry quar-ter-day! But ^{mf} KING

still there is, I can't dis-pute, A rift in the oint-ment, a fly in the lute, A

clev-er son is a tire-some thing When you're not an es-pe-cial-ly clev-er King, But

ff CHORUS
nev-er-the-less I can dance and sing, Tra - la - la - la - la - lay! O yes, He

nev-er-the-less can dance and sing, Tra - la - la - la - la - lay! For my ^{mf} KING

feet . are light and my heart is gay, So long as they

give me my roy - al way; For I sing and I dance all the

live - long day, Tra - la - la - la - la, La - la - la - la,

ff CHORUS
lay! For his feet are light and his heart is

gay, So long as they give him his roy - al way; He will

sing and he'll dance all the live - long day, Tra -

la - la - la - la, La - la - la - la, lay! I

Fine *mf* KING

nev - er made an - y great pre - tence At do - ing sums in pounds and pence; I

reck - on, as I've al - ways done, That twen - ty - three shil - lings is two pound one, But

that does - n't suit my - eld - est son, He calls it one - pound - three! O no! that

ff CHORUS

ff

mf KING

would-n't suit your eid - est son, For it real - ly is one-pound-three! He

ff *mf*

rates my gram-mar "ver - y bad" When I hap - pen to say "You bet - ter had," In

fact he nev - er will lose a chance To crit - i - cize my ut - ter - ance, But

ff CHORUS

nev - er - the - less I can sing and dance, Tra - la - la - la - la - lee! O yes, He

ff

mf KING *D.S.*

nev - er - the - less can sing and dance, Tra - la - la - la - la - lee! For my

mf *D.S.*

No 5 FAIRIES!

King and Queen

Moderato

p

King 1. I
Queen 2. The

firm - ly be - lieve — in Fair - ies As I firm - ly be - lieve I'm
best mod - ern writ - ers re - fute them And their judg - ment is bet - ter than

King;— Queen And I am as cer - tain that there is No
mine;— King How can you pre - tend to dis - pute them, When we

war - rant for an - y such thing. King I've read all the sto - ries a -
cer - tain - ly had them to dine! Queen I've ex - plain'd that was men - tal sug -

bout them, I would not dis - be - lieve if I could;— Queen Par - don
ges - tion, And you can't be - lieve all that you see.— King Well,

rall.

me, if I ven-ture to doubt them, For I would-n't be-lieve if I could!
that's a mys-te-ri-ous ques-tion On which we shall nev-er a - gree.

rall.

Slow waltz
QUEEN

Fair - - ies! Fair - - ies! I won't be - lieve in

Fair - - ies! Fair - - ies! I will be - lieve in

Slow waltz

Fair - - ies! Say what you may, I'll have my way And

Fair - - ies! Say what you may, I'll have my way And

rall. *a tempo* (If the Chorus is used for the second verse they sing here.)

won't be - lieve in Fair - - ies! Fair - - ies!

will be - lieve in Fair - - ies! Fair - - ies!

rall. *a tempo*

Fair - ies! I won't be - lieve in - Fair - ies; Say what you

Fair - ies! I will be - lieve in Fair - ies; Say what you

may, I'll have my way, And won't be - lieve in Fair - ies!

may, I'll have my way, And will be - lieve in Fair - ies!

D.C.

Dance

p

D.C.

D.C.

No 6 a) SCENE: THE TIME HAS COME! King and Chorus

b) SONG: GENERAL INFORMATION Prigio and Chorus

Moderato maestoso

KING

The time has

ff (Brass)

come, my loy- al friends, For some-thing to be

mf

done, Re-gard-ing the be-hav-iour of My clev-er eId-est son.

fz

CHORUS

We're high-ly com- pli-ment-ed, Sire, That you should con- fide in us; We

fz

p

al- ways like to be on hand When - ev - er there is a fuss.

mf KING

Since Prig - i - o be-gan to talk, He's

made it his vo - ca - tion To fill his nod-dle with a stock Of

use-less in - for - ma - tion; And since I find it does no good To

pun - ish and de-mer-it him, I've fi - nal - ly made up my mind That

Slower *CHORUS* KING

I will dis - in - her - it him! You're go - ing to dis - in - her - it him! I'm

(Solemnly)

go-ing to dis-in-her-it him! I'm go-ing to dis-in-

(Prigio enters)

her - it him!

Tempo di Gavotte

p grazioso

PRIGIO

Your par-don, Sire; I o-ver-heard your a-mi-a-ble

res - o - lu - tion; I'm

sor - ry, but it can't be done. It's a -

(Viol. I)

CHORUS (briskly)

g a i n s t t h e C o n - s t i - t u - t i o n . W e ' r e s o r - r y , S i r e , i t c a n ' t b e d o n e , F o r

there's the Con-stit-ution! O yes! Quite so! As I supposed, It

is no use what-ev-er To try to get the bet-ter of A youth who is so

clever! No man can get the best of him, Be-cause he is so clever!

(King exits)

Allegro con brio

1. Tho' I nev-er have boast-ed, I'm
2. I have learn'd to dis-cov-er The

cer-tain-ly post-ed In mat-ters both plain and ob-sure; In
er-rors that hov-er A-round the tra-di-tions of youth; The

i-tems of knowl-edge You don't get in col-lege, My in-tel-lect's ver-y ma-
tales you have fol-low'd And ea-ger-ly swal-low'd Con-tain not an a-tom of

ture. — My great er-u-di-tion Comes by in-tu-i-tion. Per-
truth. — That In-di-an dame, Po-ca-hon-tas by name, Did

haps you would call it good luck; — I nev-er claim cred-it For
not save the life of John Smith, — And G Wash-ing-ton he Nev-er

knowl-edge, I shed it — As wa-ter rolls off from a duck. —
chopp'd an-y tree — And the yarn that he did is a myth. —

rall.

ffz

p

In - for - ma - tion, Gen - er - al In - for - ma - tion! No

mat - ter how wise a man may be, Soon - er or lat - er he comes to me; For

In - for - ma - tion I am the Cen - tral Sta - tion, I'm

nev - er in doubt And I'm nev - er with - out Gen - er - al In - for - ma - tion!

ff CHORUS

ff In - for - ma - tion! Gen - er - al In - for - ma - tion! No

mat-ter how wise a man may be, Prig-i - o's wis-er by far than he, For

In - for - ma - tion He is the Cen-tral Sta - tion, He's

nev - er in doubt And he's nev - er with - out Gen - er - al In - for -

ma-tion!

Fine.
ff

№ 7 THE FIRE-DRAKE

Wise Man and Chorus

Moderato misterioso 8

Piano introduction in 8/8 time, marked *Moderato misterioso*. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. The introduction concludes with a fortissimo (*ffz*) dynamic.

WISEMAN

Vocal line for the Wise Man, starting with a piano (*p*) dynamic. The melody is in 8/8 time and features a triplet of eighth notes. The piano accompaniment continues with eighth notes.

1. In a grue - some den, — By the steam - ing fen, — Where
 2. The skin of his — Whole bod - y is — Of

Vocal line for the Chorus, continuing the melody. The piano accompaniment includes a triplet of eighth notes in the right hand.

nox - ious va - pors rise, All seeth - ing hot, — In his
 ar - mor - plate com - prised, All test - ed for — De -

Vocal line for the Chorus, concluding the piece. The piano accompaniment features a triplet of eighth notes in the right hand.

sul - try spot, — The flam - ing Fire - drake lies! — He
 fect and flaw, — And al - so Har - vey - ized. — His

lives on coal— He swal - lows whole— At the in - can - des - cent
fier - y breath, So fraught with death— No mor - tal can en -

stage; _____ And la - va he _____ Con - sumes with glee, — His
dure; _____ And no M. D. — Tho' skil - ful he, — Could

rall. burn - ing thirst to 'suage. *f* Allegro *f* CHORUS WISEMAN
take his temp'ra - ture. The Fire-drake! The Fire-drake! A trop-i-cal beast is the

cresc. Fire-drake! The brag-ging, boast-ing, rag - ing, roast-ing; tor - rid, toast-ing

Fire - drake!

ff CHORUS

The Fire-drake! The Fire-drake! A trop - i - cal beast is the

ff

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Fire - drake!' followed by a rest. The piano accompaniment starts with a *ff* dynamic. The system concludes with the start of the chorus, 'The Fire-drake! The Fire-drake! A trop - i - cal beast is the', with a *ff* dynamic.

mf *cresc.*

Fire - drake! A brag - ging, boast - ing, rag - ing, roast - ing, tor - rid, toast - ing

mf *cresc.*

mf *cresc.*

The second system of the musical score. The vocal line continues with the lyrics 'Fire - drake! A brag - ging, boast - ing, rag - ing, roast - ing, tor - rid, toast - ing'. The piano accompaniment features a *mf* dynamic and a *cresc.* (crescendo) marking. The system concludes with the start of the next system.

ff 1. D.C.

trop - i - cal beast is the Fire - - - drake!

ff

ff 1. D.C.

The third system of the musical score. The vocal line concludes with the lyrics 'trop - i - cal beast is the Fire - - - drake!'. The piano accompaniment features a *ff* dynamic and a *ffz* (fortissimo zingando) dynamic. The system concludes with a first ending marked '1. D.C.'.

12.

pp misterioso

f

mp *dim.* *tr mmm* *mf*

p

p *ppp ffz*

Timpani

No 8 ENSEMBLE: HAIL THE HERO

Chorus

Moderato e maestoso *CHORUS ff*

Hail the he - ro bold and brave;

Moderato e maestoso *ff*

Hail! Hail! Hail! Forth he goes, our lives to save, Al - phon - so,

hail!— Hail the he - ro bold and brave, Hail! Hail! Hail! The

Allegro

Fire - drake! The Fire - drake! A ter - ri - ble beast is the

Allegro

Fire - drake! Al - phon - so will Di - rect - ly kill The rag - - ing roast - ing,

tor - rid, toast - ing Fire - - - drake! _____

March

With flash-ing sword _____ and cour-age high, _____ Al -

With flash-ing sword _____ and cour-age high, Al -

March

phon - so can - not fail _____ To smite the mon - - ster hip and

phon - so can - not fail _____ To smite the mon - -

thigh _____ And fetch his horns and tail! _____ *mf* Al -

- - ster hip and thigh, And fetch his horns and tail! _____ *mf* Al -

phon-so is the brav-est youth In all Pan-touf-li - a! His praise we sing Like
 phon-so is the brav-est youth In all Pan-touf-li - a! His praise we sing Like
 phon-so is the brav-est youth In all, in all Pan- touf -li - a, His praise we sing Like

an - y - thing And loud - ly shout: Hur - rah! Fare -
 an - y - thing And loud - ly shout: Hur - rah! Fare -

well, Al - phon - - so! Good will you do not lack;
 well, Al - phon - - so! Good will you do not lack;

Fare - well, Al - phon - so! We hope you may come

Fare - well, Al - phon - so! We hope you may come

We

back! ——— But, should it chance that you

back! ——— But should it chance that you

hope you come back! But should it chance that you

Fail to re - ap - pear, ——— Then to your

Fail to re - ap - pear, ——— Then to your

Fail to re - ap - pear, ——— Then to your

mem - 'ry We'll shed the si-lent tear! Fare - well! *ff*

mem - o - ry We'll shed the si-lent tear! Fare - well! *ff*

mem - 'ry We'll shed the si-lent tear! Fare - well! *ff*

ff

ff ALPHONSO Fare - well! _____

CHORUS

Fare - well! Fare - - well!

Fare - well! Fare - - well!

ff

ff

No 9 WHEN THE LOVE-WIND BLOWS

Prigio

Andante con moto

Ob.

mf espress.
p PRIGIO

1. With - in some un - known
 chance my heart may

gar - den, 'Mid soft - winds blow - ing free, There
 lin - ger Be - side some flow - 'ret fair, Till,

grows one flow'r of beau - ty, Which blooms a - lone for
 blow - ing from the south - land, The Love - wind stirs the

me; _____ But when un - to that fra - grant bow'r I
air, _____ Ah! then my heart flies o'er the hill Or

guide_ my wan - d'ring feet, _____ How shall I know my
down_ some shad - ow'd glen, _____ I find it, but 'tis

love - ly flow'r, When all are pass - ing sweet?
flut - t'ring still And fain to fly a - gain!

REFRAIN

Flow'r of the Lil - y or Flow'r of the Rose, Or Flow'r of the Col - um -

f *p*

bine, I know there is one in that blos-som-y close, Whose

mf

beau-ty is whol-ly mine. But how shall I choose, for the

cresc. *f*

day is brief, Which one is for me_ who knows? For

f

O! my heart is a flut-ter-ing leaf When the Love-wind

Fine *D.S.*

blows! 2. Per-

№ 10 GOLDEN SPAIN

Rosa and Chorus

Tempo di bolero %

ROSA

1. Will you come with me to
2. Will you come a - long and

Gold - en Spain? The land of bloom - ing vine and
 hear the tune Of tin - kling man - do - lin and

flow - ers rare; Where the sun is bright on hill and
 cas - ta - net, 'Neath the twin - kle of the stars in

plain; And ev - 'ry smil - ing vale is fair - Where the hon - ey - blos - soms
 June, And all your wear - y care for - get? - When the gold - en day be -

sweet - ly grow, And the balm - y zeph - yrs light - ly
gins to fade, Comes the mur - mur of the ser - e -

blow, Dear land of beau - ty bright And pure de - light, My
nade, While beams in beau - ty bright And sil - ver light, The

Gold - en Spain!
ra - - diant moon!

molto rit. To thee, my Gold - en Spain, *a tempo* I turn a - gain, Where
molto rit. *a tempo*

skies are al - ways blue; Dear land of hap - py song, Where

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "skies are al - ways blue; Dear land of hap - py song, Where". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

joy is long And hearts are al-ways true! To thee, my Gold - en Spain, I

CHORUS
rit. *a tempo*

The second system continues the vocal line and piano accompaniment. The lyrics are: "joy is long And hearts are al-ways true! To thee, my Gold - en Spain, I". Above the vocal line, the word "CHORUS" is written, followed by "rit." (ritardando) and "a tempo". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando).

turn a-gain, Whereskies are al - ways blue; Dear land of hap - py song, Where

The third system continues the vocal line and piano accompaniment. The lyrics are: "turn a-gain, Whereskies are al - ways blue; Dear land of hap - py song, Where". The piano accompaniment maintains the rhythmic pattern established in the previous systems.

joy is long, And hearts are al-ways true! true!

rall. *a tempo* *f* *ffz*

1. *D.S.* 2.

The fourth system concludes the piece. The lyrics are: "joy is long, And hearts are al-ways true! true!". Above the vocal line, there are markings for *rall.* (ritardando), *a tempo*, *f* (forte), and *ffz* (fortissimo). The piano accompaniment features a *f* dynamic marking. The system ends with a double bar line and first and second endings, marked "1. *D.S.* 2.". The piano accompaniment includes a *ffz* dynamic marking at the end.

No 11 SCENE AND ENSEMBLE

King and Chorus

Allegro energico

KING
 Good peo-ple, I have a wire-less—

A wire-less from the Fire -

Allegro

drake!

CHORUS
 The Fire-drake! The Fire-drake! A ter-ri-ble beast is the

Allegro

Fire-drake! Al-phon-so will Di-rect-ly kill The brag-ging, boast-ing,

mf *cresc.*

mf *cresc.*

KING

I'm
tor - rid, toast - ing Fire - drake!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "I'm tor - rid, toast - ing Fire - drake!". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *ff* (fortissimo) and *p* (piano).

The second system shows the piano accompaniment for the second system of music. It continues with chords and moving lines in both hands, featuring dynamic markings of *ffz* (fortissimo with accent) and *p* (piano).

sor - ry to in - form you, he'll do noth - ing of the kind;— Al -

The third system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line continues with the lyrics "sor - ry to in - form you, he'll do noth - ing of the kind;— Al -". The piano accompaniment continues with chords and moving lines, with dynamic markings of *fz* (forte with accent) and *p* (piano).

phon-so's ash - es, prob - a - bly, are scat - ter'd to the wind.—

The fourth system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line concludes with the lyrics "phon-so's ash - es, prob - a - bly, are scat - ter'd to the wind.—". The piano accompaniment continues with chords and moving lines, with dynamic markings of *fz* (forte with accent) and *p* (piano).

CHORUS (cheerfully)

How

The chorus section begins with a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line starts with the word "How". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* (forte).

The piano accompaniment for the chorus continues with chords and moving lines in both hands, featuring dynamic markings of *f* (forte).

Allegro

ver - y, ver - y care - less, and not to say un - kind, — To

ver - y, ver - y care - less, and not to say un - kind, To

Allegro

take Al-phon-so's ash - es and scat-ter, scat-ter, scat-ter them to the

take Al-phon-so's ash - es and scat-ter, scat-ter, scat-ter them to the

KING

There's no use ask - ing Prig - i - o, He'll nev - er

wind!

wind!

vol - un - teer; En - ri - co now will have to

(Enrico enters, armed) ENRICO
 go. Your Ma - jes - ty - I am here!

CHORUS

Moderato e maestoso

Hail the he - ro! bold and brave, Hail! Hail! Hail!

Hail the he - ro! bold and brave, Hail! Hail! Hail!

Moderato e maestoso

Forth he goes_ our_ lives to save, En - ri - co, hail! With flash - ing

Forth he goes_ our_ lives to save, En - ri - co, hail!

sword and cour-age high, En - ri - co

f With flash - ing sword and cour-age high, En - ri - co

can - not fail To smite the mon - - ster hip and thigh,

can - not fail to smite the mon - - ster hip and

And fetch his horns and tail! *mf* En - ri - co is the

thigh And fetch his horns and tail! *mf* En - ri - co is the

brav-est youth in all Pan-touf-li - a; His praise we sing like an-y-thing And

brav-est youth in all Pan-touf-li - a; His praise we sing like an-y-thing And

brav-est youth in all, in all Pan-touf-li - a; His praise we sing like an-y-thing And

loud-ly shout: Hur - rah! Fare - well, En -

loud-ly shout: Hur - rah! Fare - well, En -

ri - - col! Good will you do not lack;

ri - - col! Good will you do not lack;

Fare - well, En - ri - - col We hope you may come

Fare - well, En - ri - - col We hope you may come

We

back; ——— But should it chance that you

back; ——— But should it chance that you

hope you come back!

fail to re - ap - pear, ——— Then to your

fail to re - ap - pear, ——— Then to your

Then to your

mem - 'ry We'll shed the si - lent tear! Fare -

mem - o - ry We'll shed the si - lent tear! Fare -

mem - 'ry We'll shed the si - lent tear! Fare -

ff

ENRICO *ff*

Fare - well!

well! Fare - well!

well! Fare - well!

CHORUS

Fare - well!

Fare - well!

ff

No 12 ENSEMBLE AND EXIT

We leave you, Prigio

Tempo di Marcia

CHORUS

The first system of the musical score shows the beginning of the chorus. It consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the same time signature and key signature. The tempo is marked 'Tempo di Marcia'. The word 'CHORUS' is written above the vocal staves. The lyrics 'We' are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score shows the first line of the chorus. It consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment is in the same time signature and key signature. The lyrics are 'leave you, Prig - i - o, — A - lone with your re - flec - tions, To'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system of the musical score shows the second line of the chorus. It consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats. The piano accompaniment is in the same time signature and key signature. The lyrics are 'Fal - ken - stein we go, — Ac - cord - ing to di - rec - tions. We'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

fear your heart is hard,— Your mo - tives rep - re - hen - si - ble, Your

con - duct we re - gard— As whol - ly in - de - fen - si - ble!

ffz >

f

Good bye, Prig - i - o, We leave you to la - ment;

Good bye, Prig - i - o, We hope you will re - pent. Se -

clu - sion sol - i - ta - ry will be good for you, we know, 'Tis

time to start And we must part, So good bye, Prig - i -

This system contains a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "time to start And we must part, So good bye, Prig - i -".

(All exeunt except Prigio)

o!

This system shows a vocal line with a long note and an exclamation "o!". The piano accompaniment continues with chords and some movement.

ff

This system features a piano accompaniment with a forte (*ff*) dynamic marking. The music is more active with eighth and sixteenth notes.

This system continues the piano accompaniment with various dynamics and articulation marks like accents and slurs.

rall.

fz

This system concludes with a *rall.* (rallentando) marking and a final *fz* (forzando) dynamic. The piano accompaniment ends with a final chord.

Nº 13 FINALE: IF IT BE TRUE

Prigio

Andante con moto

PRIGIO

p

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "If it be true that". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Dynamics include *f* (forte) and *p* (piano).

If it be true that

Fair - - ies Have fol - low'd me ev - 'ry - where; — Have

Second system of the musical score. The vocal line continues with the lyrics "Fair - - ies Have fol - low'd me ev - 'ry - where; — Have". The piano accompaniment continues with a similar texture. Dynamics include *f* and *p*.

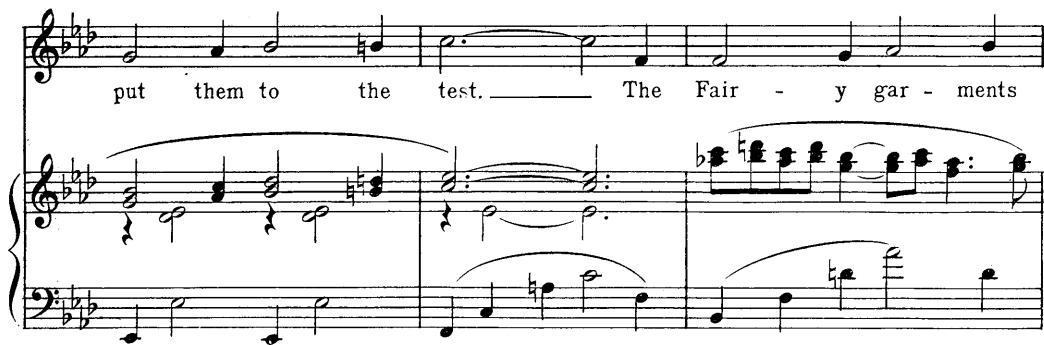
watch'd my youth - ful foot - steps With ten - der, lov - ing

Third system of the musical score. The vocal line continues with the lyrics "watch'd my youth - ful foot - steps With ten - der, lov - ing". The piano accompaniment continues. Dynamics include *f* and *p*.

care, — Now then — for me the time has come To

Fourth system of the musical score. The vocal line continues with the lyrics "care, — Now then — for me the time has come To". The piano accompaniment concludes the piece. Dynamics include *f* and *p*.

put them to the test. The Fair - y gar - ments



(He takes the Boots)
I will don, And they must do the rest! These fa-mous boots I

Maestoso



first will try, And that with- out de - lay.

(He puts on the Boots)

Moderato

ff



mf



(He puts on the Cloak.)

p

(He takes the Sword, puts on the Wishing Cap.)

pp

(He takes a position at C, holding the Sword aloft.)

I wish I were in

pp

(Lights out)

Glucks - berg, nine and for - ty leagues a - way! (Silence)

ffz

(All the other characters of Act I pass across the stage behind the shadow-curtain.)

pp

fp

(Prigio is seen again in his first position.)

(He stands for a moment with his sword raised, then turns and takes a step over the calcium lamp.)

(The foregoing

ff

1.

seven measures represent Prigio's seven strides.)

2. 3. 4. 5. 6. 7.

End of Act I

Cymbals

Nº 14 ENTR' ACTE

Andante con moto

First system of the piano accompaniment. The right hand features a melodic line with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *mf*.

Second system of the piano accompaniment. The right hand continues with chords and some melodic fragments. The left hand has a more active line with eighth notes. Dynamics include *p* and *mf*.

Third system of the piano accompaniment. The right hand has a complex texture with many chords and some melodic lines. The left hand continues with a steady accompaniment. Dynamics include *mf*.

Fourth system of the piano accompaniment. The right hand features a series of chords and some melodic lines. The left hand has a more active line with eighth notes. Dynamics include *f*.

Fifth system of the piano accompaniment. The right hand has a series of chords and some melodic lines. The left hand has a more active line with eighth notes. Dynamics include *dim.*, *espress.*, and *p*.

Violin Solo

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes with slurs. The key signature has three flats.

Second system of the piano score. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. Dynamics markings *f* are present in both hands.

Third system of the piano score. The right hand has a more complex melodic structure with slurs and ties. The left hand continues the eighth-note accompaniment.

Fourth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. A dynamic marking of *mf* is present.

Fifth system of the piano score. The right hand has a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Dynamic markings of *mf* and *p* are present.

Sixth system of the piano score. The right hand features a melodic line with slurs and ties. The left hand continues the eighth-note accompaniment. Dynamic markings of *p* and *pp* are present.

Act II

No 15 ENSEMBLE: CONVERSATION SONG

(Last strains of the Sarabande as the curtain rises.)

Moderato

ff

rall.

Allegretto grazioso

mf MEN WOMEN

Ah, thanks im-mense-ly! Charm - ing, quite! - How ver-y, ver-y warm to-night, But

MEN WOMEN

still I thought that dance di-vine! The sec-ond ex - tra waltz is mine; - I

MEN

feel the need of sus-te-nance! I think that was the sup - per dance, I'm

WOMEN

ver - y, ver - y glad we met; That dance I nev - er shall for -

MEN

WOMEN

get! A ver - y pret - ty - tune they play'd; The

MEN

music is en - tran - cing, yes; Per - haps you'd like some lem - on - ade?

WOMEN

WARM

Warm for dan - cing,

It's ver - y warm for dan - cing, yes!

MEN

yes!

WOMEN

The de - co - ra - tions, ver - y neat!

MEN

They

WOMEN

must have cost a lot, you know; — Your u - ni-forms are such a treat!

MEN ALL *mf*

They're quite the best we've got, you know. — A ver - y pret - ty tune they

play'd, The mu - sic is en - tran - cing!

Per - haps you'd like some lem - on - ade! It's ver - y warm for dan - cing,

A ver - y pret - ty tune they play'd! —

No 16 DANCING DINAH

Rosa, Prigio and Chorus

Allegro giocoso

p ROSA

1. Dan-cing Di - nah
2. Di - nah danced a -
a tempo.

was a girl who would'nt mind her ma; In fact 'tis stat-ed that she would'nt
mong the flow'rs up - on a sum-mer's day; She hov-er'd o'er the mign-on - ette and

e-ven mind her pa! She did - n't care for les-sons But she dear-ly loved to
hon-ey-suck-le spray. We can't say how it hap-pen'd, And it does - n't sig - ni -

dance, And did a waltz or min - u - et When - e'er she got a chance!
fy, But Dan-cing Di - nah, then and there, Be - came a but-ter - fly!

REFRAIN

ROSA

Di-nah danced in the morn - ing and Di - nah danced at noon; She
Di-nah danced in the morn - ing and Di - nah danced at noon; She

danced at night by the sil-ver light That shone from the cres-cent moon;— She
danced at night by the sil-ver light That shone from the cres-cent moon;— And

danced so ver-y light - ly, Her feet would scarce - ly touch. But
if you're fond of dan - cing, This mor - al we'll ap - ply: Look

rall. we con-tend That in the end Miss Di - nah danced too much!
out that you Don't turn in - to A Dan-cing But - ter - fly!
a tempo
rall. *a tempo* *mf*

p CHORUS

Di-nah danced in the morn - ing, and Di-nah danced at noon; She

p

danced at night by the sil-ver light That shone from the cres-cent moon, the moon. {She
And

danced so ver-y light - ly Her feet would scarce-ly touch, But
if you're fond of dan - cing, This mor - al we'll ap - ply: Look

rall. we con-tend That in the end Miss Di - nah danced too much!
out that you Don't turn in - to A Dan-cing But - ter - fly!

a tempo

rall. *a tempo* *ffz*

DANCE

Molto moderato

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Molto moderato'. The piece begins with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes with slurs and accents, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. The right hand introduces a triplet of eighth notes, indicated by a '3' above the notes. The left hand continues with its accompaniment, featuring some chordal textures.

The third system concludes with a 'Fine' marking. The right hand features another triplet of eighth notes. The piece ends with a final chord in the right hand.

The fourth system begins with a mezzo-forte (*mf*) dynamic. The right hand continues with eighth notes and includes a triplet. The left hand accompaniment remains consistent with the previous systems.

The fifth system continues the piece. The right hand features a triplet of eighth notes. The left hand accompaniment includes some chordal textures.

The sixth system concludes the piece with a 'D.C.al Fine' marking. The right hand features a triplet of eighth notes. The piece ends with a final chord in the right hand.

№17 ENSEMBLE. THE PROCLAMATION

Roderigo and Chorus

Moderato e maestoso
Trumpets on Stage

RODERIGO *f*

A Pro - cla - ma - tion here have

I; I di - n't mind his bring - ing it; But I'm

Trumpets

CHORUS *f*

quite a - gi - tat - ed by the ne - ces - si - ty of sing - ing it! The

us - u - al ex - cus - es we're fa - mil - iar with of old; We

know you're out of prac - tice and of course you have a cold! — I'm

RODERIGO

al - ways wil - ling to o - blige, In fact, I can't re - fuse, If

all my lit - tle weak - ness - es You kind - ly will ex - cuse.

(He clears his throat and

Trumpets

makes great preparations to sing) *pompously* *f*

Where - as: our fair dominion has been lately de - vas -

tat - ed, And two sons of ours, we are in - formed, have been an - ni - hi -

ff *fp*

lat - ed By a mon - ster called the Fire-drake!

CHORUS (interrupting)

The

ff *f*

Allegro

Fire - drake! The Fire - drake! A - ter - ri - ble beast is the Fire - drake!

Allegro

RODERIGO (*resuming*)

This announcement will advise you- Will
communicate, impart to you- and likewise will ap- prise you, That whosoe'er will
venture forth and get upon the

trail of him, And to our Court at Falkenstein, will bring the horns and
tail of him, Shall win a thousand purses, And there being
naught to hinder, Crown

Prince become and also wed the Roy- al niece Mo - lin

da!

CHORUS
Allegro
ff

A thou - sand purs - es!

Allegro
ff

Think of that! There be - ing naught to hin - der, Crown

Prince be - come and al - so wed The Roy - al niece, Mo -

lin - dal

a tempo
Trumpets

No 18 YOU WILL SURELY BE A BUTLER

Benson and Pages

Moderato

BENSON

1. In the
2. When the

fam - i - lies of wealth - y Brit - ish peers I have
bell has rung a doz - en times or two, And you

oc - cu - pied some ver - y use - ful spheres; I have
fin - al - ly de - cide it is for you, 'Tis a

found them quite con - ge - nial, For you could - n't call them me - nial, For I've
tri - fle, nev - er wor - ry, And of course you'll nev - er hur - ry, For no

been a But - ler five and twen - ty years! Well! Well! I a -
mas - ter will re - spect you if you do. Well! Well! Bear in

dorn the high po - si - tion I have won, In my
mind your neck was nev - er made to bend, If to

spe - cial line I am ex - cell'd by none; As I
bow at all you care to con - de - scend, To sup -

take it your am - bi - tion Is to bet - ter your po - si - tion, If you'll
port your - self up - right - ly And in - cline the bod - y slight - ly Is the

lis - ten I will tell you how it's done. Do tell!
meth - od that I high - ly re - com - mend. Well! Well! If you

Very slow

cul-ti-vate a man-ner full of dig-ni-ty, — And an ab-sence of ex-pression from the

eye, — With an air of rath-er tol-er-ant be-nig-ni-ty, — You will

sure-ly be a but-ler by and by. — Cul- — -tivate your

BENSON

f PAGES

Quite so! We must cul-ti-vate a man-ner full of

dig-ni-ty, — Al- — -ways mind your eye;

dig-ni-ty, — And an ab-sence of ex-pres-sion from the eye, — With an

Cul - - - ti - vate be - nig - ni - ty, — For that's the
 air of rath - er tol - er - ant be - nig - ni - ty, — For that's the

way to be a but - ler by and by! —
 way to be a but - ler by and by! —

DANCE
 Slow and very dignified

p

p

Bassoon

No 19 THE SHOWER AND FLOWER

Rosa and Chorus

Moderato

mf

p

ROS A

1. Once an en-ter-pris-ing Show'r Climb'd o'er a gar-den
2. Then the Sun came in-to view And to the Show'r said

p

wall, And bold-ly kiss'd Miss Al-mond-Flow'r, Who
he: "I think I'll have to trou-ble you To

TERESA

did-n't mind at all, Fa-la! Who did-n't mind at
come a-long with me, Fa-la! To come a-long with

ROS A

all! Al-mond-Flow'r cried: "O what a treat! I
me!" Sor-ry was poor Miss Al-mond-Flow'r, And

p

Slower

hope you'll stay for tea!" "Well, since you are so
 wept, the peo - ple say; But, O! that quite per -

Slower

ver - y sweet, I think I will, quoth he, Fa - la! I
 sis - tent Show'r Came round a - gain next day, Fa - la! Came

ten. *a tempo* *CHORUS*

rall.

Moderato

think I will, quoth he.
 round a - gain next day! (Bells) In a gar - den gay with ros - es,

rall.

With lil - ies fair and tall, In a world of

pret - ty pos - ies, She was sweet - est of them all,

mf

In a gar - den gay with ros - es, With lil - ies fair and

mf

In a gar - den gay with ros - es, With lil - ies fair and

mf

In a gar - den gay with ros - es, With lil - ies fair and

mf

ROSA

In a world of pret - ty pos - ies, *ALL*

tall, She was

lil - ies tall, She was

lil - ies tall, She was

Fine *D.S.*

sweet - est of them all.

sweet - est of them all.

sweet - est of them all.

Fine *espress.* *Ob.* *D.S.*

№ 20 ENSEMBLE. MY UNBELIEF I DO REPENT

Prigio, Rosa, King and Chorus

Andante lamentoso

PRIGIO *mf*

My un - be - lief I

do re - pent - Un - hap - py mor - tal, I! — To death my broth - ers brave - ly went - I'll

bring them back or die! — I'll bring them back or die! —

ff *rall.*

CHORUS (cheerfully)
Lively

f

— We are glad that the lad Is - n't real - ly half so bad, Of his

du - ty he will not be shy; — He is blue, it is true, But the

thing for him to do Is to bring his broth-ers back or die! — My

mf ROSA

mf

Waltz

break - ing heart now cries "A - las!" "A - las!" the winds re - ply; —

— So late - ly won, my lov - er new Must needs go off and die! —

f ROSA and PRIGIO

— { My break - ing heart now cries "A - las!" "A -

CHORUS *mf* Her

We are glad that the lad Is - n't real-ly half so bad, Of his

las!" the winds re - ply; ——— So late - ly won, {my
her
du - ty he will not be shy; ——— He is blue, it is true, But the

lov - er new Must needs go off and die! ——— I have
thing for him to do Is to bring his broth-ers back or die! ———

KING
mf

not the slight-est no - tion that you ev - er will re - turn, Fa - tal

mf

con-se-quen-ces sure-ly will en - sue; But since you're real-ly go-ing you'll be

grat - i - fied to learn That we think it quite the prop - er thing to

CHORUS

do. Oh, yes! We think it quite the prop - er thing to do.

Andante sostenuto *PRIGIO*

Ro - sa, — to thee fare-well! — And

though the dark clouds low'r, — Be brave, — dear heart, They

will de- part, It is noth- ing but a show'r!

CHORUS

Ro - sa, he says fare - well! And though the dark clouds

Rc - sa, he says fare - well! And though the dark clouds

Ro - sa, he says fare - well, fare - well And though the dark clouds

atempo

low'r, Ah, do not shrink, He seems to think It is

low'r, Ah, do not shrink, He seems to think It is

low'r, Ah, do not shrink, He seems to think It is

PRIGIO
prall.

So leave — me now!

noth - ing but a show'r! — We

noth - ing but a show'r! — We

noth - ing but a show'r! — We

f *p* *rall.* *p*

My fate — a-lone to meet! —

leave — you now! Fare -

leave — you now! Fare -

pp *pp* *pp* *pp*

RGSA

Fare - well! _____ we leave you now,
 well, a - lone your fate to meet, We leave you
 well, a - lone your fate to meet, We leave you

pp unacc.

rit. Fare-well! _____ Fare - well!
rit now, _____ Fare - well!
rit now, leave you now, _____ Fare - well!
rit now, leave you now, _____ Fare - well!

rit. *p* _____ *p* *a tempo*
mf Orch. *pp*

No 21 FAIRY SCENE AND BALLET

Prigio and Fairies

Andante con moto

p PRIGIO

If it be true that Fair - ies are

fol - low - ing ev - 'ry - where. And still my steps are guid - ing With

ten - der, lov - ing care, If so it be, a - gain I call, My

faith I would re - new; My guard - ian Spir - its now ap - pear And show me what to

(The Fairies appear)
Allegro

do!

fp

l'istesso tempo

espress.

rall.

(The Fairies dance)
Waltz

mf

p

First system of musical notation. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a simpler bass line. Dynamics include *mf* and *p*. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues with beamed sixteenth notes and chords. The left hand has a steady bass line. Dynamics include *mf* and *p*. The key signature has one sharp (F#).

Third system of musical notation. The right hand has a mix of chords and moving lines. The left hand has a bass line with some chords. Dynamics include *mf* and *dim.*. The key signature has one sharp (F#).

Fourth system of musical notation. The right hand has a melodic line with some chords. The left hand has a bass line with chords. Dynamics include *p*. The key signature has one sharp (F#).

Fifth system of musical notation. The right hand has a melodic line with some chords. The left hand has a bass line with chords. Dynamics include *p*. The key signature has one sharp (F#).

Sixth system of musical notation, ending with first and second endings. The right hand has a melodic line with some chords. The left hand has a bass line with chords. Dynamics include *p*. The key signature has one sharp (F#).

(At the conclusion of the dance, one of the Fairies places a vial in PRIGIO'S hand and all the Fairies disappear.)

p accel.

Meno mosso

pp

Prigio calls: "My Magic Carpet! I'm off!"

(He exits)
Darkness

ff

(He is now supposed to be pouring the Magic Waters on the ashes of his two brothers.)

(One has come to life)

Allegro

pp *ff*

(The other comes to life)

pp *ff*

(Lights)

p glissando cresc. *ff*

№ 22 FINALE: A LONG AND HAPPY-LIFE

Allegro PRINCIPALS

f Waltz CHORUS

We are

long and hap - py life for all At last we
 glad that the lad is - n't real - ly half so bad As we used to be -

can fore - see, ——— For Prig - i - o will al - ways
 lieve him to be, ——— If it's true that in fu - ture he'll take an - oth - er

be No clev - er - er than we! _____

view, And will be no clev - er - er than we! _____

Tempo di Valse

Fair - - ies! Fair - - ies! We all be - lieve in

Tempo di Valse

Fair - - ies! Say what you may, We'll have our way - And

will be - lieve in Fair - - - ies! —

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics "will be - lieve in Fair - - - ies! —". The piano accompaniment features a bass line with a melodic contour and a treble line with chords and some melodic fragments. The key signature has two flats, and the time signature is 4/4.

The piano accompaniment for the second system continues from the first. It features a more active treble line with eighth-note patterns and a steady bass line. The dynamics are not explicitly marked in this system.

ff
In - for - ma - tion! Gen - er - al in - for - ma - tion! No

The third system introduces a vocal line with lyrics "In - for - ma - tion! Gen - er - al in - for - ma - tion! No". The piano accompaniment is marked with a forte dynamic (*ff*). The vocal line is in a soprano or alto register, and the piano accompaniment features a bass line with a melodic contour and a treble line with chords and some melodic fragments.

The piano accompaniment for the fourth system continues from the third. It features a more active treble line with eighth-note patterns and a steady bass line. The dynamics are not explicitly marked in this system.

mat - ter how wise a man may be, Prig - i - o's wis - er by far than he; For

The fifth system introduces a vocal line with lyrics "mat - ter how wise a man may be, Prig - i - o's wis - er by far than he; For". The piano accompaniment is marked with a piano dynamic (*p*). The vocal line is in a soprano or alto register, and the piano accompaniment features a bass line with a melodic contour and a treble line with chords and some melodic fragments.

The piano accompaniment for the sixth system continues from the fifth. It features a more active treble line with eighth-note patterns and a steady bass line. The dynamics are not explicitly marked in this system.

in - for - ma - tion He is the cen - tral sta - tion; He's

The vocal line is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some rests. The lyrics are: "in - for - ma - tion He is the cen - tral sta - tion; He's".

The piano accompaniment features a steady bass line with eighth notes and chords in the right hand. The key signature is two flats, and the time signature is 4/4.

nev - er in doubt And he's nev - er with - out - Gen - er - al in - for -

The vocal line continues with the lyrics: "nev - er in doubt And he's nev - er with - out - Gen - er - al in - for -". The melody uses quarter and eighth notes.

The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

rall.
ma - tion!

The vocal line concludes with the word "ma - tion!". The tempo is marked *rall.* (rallentando). The melody is held on a single note.

rall. *a tempo*
ff

The piano accompaniment features a *ff* (fortissimo) section with a more active bass line and chords. The tempo changes from *rall.* to *a tempo*. The piece ends with a final chord.