



*An Operetta in Two Acts*

**THE  
FIRE-PRINCE**

*Libretto by*  
DAVID STEVENS

*Music by*  
HENRY HADLEY

OLIVER DITSON COMPANY  
BOSTON



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AN OPERETTA

LIBRETTO BY  
DAVID STEVENS

MUSIC BY  
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# The Fire-Prince

An Operetta in two acts.

DAVID STEVENS

HENRY HADLEY

## CHARACTERS

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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.

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# THE FIRE-PRINCE

## № 1 OVERTURE

DAVID STEVENS

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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 music, each with a treble and bass staff. The first system includes a *f* dynamic marking and a triplet in the bass line. The second system features a *ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

## Tempo di Polka

First system of musical notation (measures 1-4). The piece is in 2/4 time with a key signature of one sharp (F#). The music is marked *p* (piano). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation (measures 5-8). The melody continues with similar rhythmic patterns. The left hand accompaniment remains consistent, with some rests in the final measure.

Third system of musical notation (measures 9-12). The right hand melody includes a trill-like figure in measure 10. The left hand accompaniment features some chromatic movement in the bass line.

Fourth system of musical notation (measures 13-16). The right hand melody becomes more active with sixteenth-note patterns. The left hand accompaniment continues with eighth-note figures.

Fifth system of musical notation (measures 17-20). The right hand melody concludes the Polka section with a final flourish. The left hand accompaniment provides a solid harmonic base.

## Allegretto

First system of musical notation for the Allegretto section (measures 1-4). The tempo is marked *Allegretto*. The music is marked *fz* (forzando) and *f* (forte). The right hand features a melody with eighth notes and rests, while the left hand has a bass line with eighth notes and rests.



First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Moderato con moto

Third system of musical notation, marked "Moderato con moto". It includes dynamic markings such as *ff* and *f*.

Allegro

Fourth system of musical notation, marked "Allegro". It includes dynamic markings such as *cresc.* and *ff*.

Fifth system of musical notation, continuing the piece with dynamic markings such as *ff*.

Sixth system of musical notation, concluding the piece with dynamic markings such as *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 placed 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 placed 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 placed above the final measure of the upper staff.

*a tempo*

First system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 2/4 time signature. The music includes various note values and rests.

*cresc.* *f*

Second system of musical notation, continuing the piece with a *cresc.* and *f* dynamic marking. The system concludes with a 2/4 time signature.

Moderato *mf* Moderato *p*

Third system of musical notation, marked *Moderato*. It includes dynamic markings *mf* and *p*. The system concludes with a 2/4 time signature.

Fourth system of musical notation, continuing the piece with various note values and rests.

*p*

Fifth system of musical notation, featuring a *p* dynamic marking. The system concludes with a 2/4 time signature.

Sixth system of musical notation, concluding the piece with various note values and rests. The system concludes with a 2/4 time signature.

## March

ff

f

This system contains the first two measures of the 'March' section. The music is 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 music continues with similar rhythmic patterns and dynamics. The first measure has a dynamic marking of *f*, and the second measure has a dynamic marking of *ff*. Accents and slurs are used throughout the system.

rall.

This system contains the final two measures of the 'March' section. The music concludes with a *rall.* (rallentando) marking. The first measure is marked *f*, and the second measure is marked *ff*. The system ends with a double bar line.

## Moderato e maestoso

ff

This system contains the first two measures of the 'Moderato e maestoso' section. The music is in 2/4 time with a key signature of two flats. The first measure is marked *ff* and features a simple, steady rhythm. The second measure is marked *f* and continues the rhythmic motif. Both staves include dynamic markings and accents.

stretto

fz

This system contains the final two measures of the 'Moderato e maestoso' section. The music concludes with a *stretto* (ritardando) marking. The first measure is marked *fz* (forzando), and the second measure is marked *ff*. The system ends with a double bar line.

№ 2 a) THE HISTORY LESSON

b) PANTOUFLIA

Chorus

Allegretto spirito

Introduction for the piano, marked *Allegretto spirito*. 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, both starting with a forte (*f*) dynamic.

CHORUS (behind curtain)

First system of the chorus, marked *CHORUS (behind curtain)*. It begins with a vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has a *Mm\_ Mm\_* marking. The piano accompaniment starts with a *f* dynamic and includes a *fp* marking.

Second system of the chorus. The vocal line continues with *Mm\_ Mm\_ Mm\_ Mm\_ Mm\_ Mm\_* markings. The piano accompaniment features a *p* dynamic marking.

Third system of the chorus. The vocal line continues with *Mm\_ Mm\_ Mm\_ Mm\_ Mm\_ Mm\_* markings. The piano accompaniment features a *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*  
*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

*ff*

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 -

*ff*

*ff*

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 G 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, marked *p*. The piano accompaniment is marked *p*. The lyrics are:

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-

Vocal line for the Duchess, marked *p*. The piano accompaniment is marked *p*. 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, marked *f* Allegro. The piano accompaniment is marked *f*. 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

Vocal line for the Duchess, marked *mf* Tempo I. The piano accompaniment is marked *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* *f*

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 <sup>mf</sup>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 <sup>mf</sup>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

*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.

Slow waltz  
QUEEN

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

KING

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.*

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

b) SONG: GENERAL INFORMATION Prigio and Chorus

Moderato maestoso

KING

The time has

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

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

CHORUS

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

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* *mf* 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-ever 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 *ff* and *Moderato misterioso*. The music features a complex, chromatic melody in the right hand and a more rhythmic accompaniment in the left hand.

WISEMAN

Vocal line for the Wise Man, starting with a fermata. The lyrics are: "1. In a grue-some den, By the steam-ing fen, Where 2. The skin of his Whole bod-y is Of". The piano accompaniment is marked *p*.

Vocal line for the Chorus, with lyrics: "nox-ious va-pors rise, All seeth-ing hot, In his ar-mor-plate com-prised, All test-ed for De-". The piano accompaniment includes triplets and is marked *ff*.

Vocal line for the Chorus, with lyrics: "sul-try spot, The flam-ing Fire-drake lies! He fect and flaw, And al-so Har-vey-ized. His". The piano accompaniment includes triplets and is marked *ff*.

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) marking. The system concludes with a first ending marked '1. D.C.' (Da Capo).

12.

*pp misterioso*

*f*

*mp* *dim.* *trumm* *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*

## No 9 WHEN THE LOVE-WIND BLOWS

Prigio

Andante con moto

*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!

*rall.*

**REFRAIN**

*mf* Flow'r of the Lil - y or Flow'r of the Rose, Or Flow'r of the Col - um -  
*cresc.*

*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

*f*  
Gold - en Spain!  
ra - - diant moon!  
*f* *ff*

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



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 same rhythmic pattern as 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!

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

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

CHORUS (cheerfully)

How

## 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!

## No 12 ENSEMBLE AND EXIT

We leave you, Prigio

Tempo di Marcia

CHORUS

Musical score for the beginning of the chorus. It consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the lyrics 'We'.

Musical score for the first line of the chorus. The vocal staves and piano accompaniment continue. The lyrics are: leave you, Prig - i - o, — A - lone with your re - flec - tions, To

Musical score for the second line of the chorus. The vocal staves and piano accompaniment continue. The lyrics are: Fal - ken - stein we go, — Ac - cord - ing to di - rec - tions. We

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;

*f*

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 -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with lyrics: "time to start And we must part, So good bye, Prig - i -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some rests.

(All exeunt except Prigio)

o!

The second system of the musical score features a vocal line with the exclamation "o!" and a piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff. The music is characterized by a slow, sustained melody in the vocal line and a more active accompaniment in the piano.

*ff*

The third system of the musical score is a piano accompaniment. It features a grand staff with a key signature of two flats and a 4/4 time signature. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns such as eighth and sixteenth notes.

The fourth system of the musical score is a piano accompaniment. It features a grand staff with a key signature of two flats and a 4/4 time signature. The music consists of a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef.

*rall.*

*fz*

The fifth system of the musical score is a piano accompaniment. It features a grand staff with a key signature of two flats and a 4/4 time signature. The music is marked with a *rall.* (rallentando) and a *fz* (forzando) dynamic. The system concludes with a double bar line and a repeat sign.

## 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 starts with a forte (*f*) dynamic and includes a fermata over the first measure.

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 steady accompaniment.

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 with a steady accompaniment.

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 continues with a steady accompaniment.

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

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

*(He takes the Boots)*

I will don, And they must do the rest! These fa-mous boots I

**Maestoso**

The second system begins with the instruction "(He takes the Boots)". The tempo is marked "Maestoso". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a change to a 4/4 time signature.

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

*(He puts on the Boots)*

**Moderato**

The third system starts with the instruction "(He puts on the Boots)". The tempo is marked "Moderato". The piano accompaniment features a dynamic marking of *ff* and includes a triplet of eighth notes in the right hand.

The fourth system continues the piano accompaniment from the previous system. It features a dynamic marking of *mf* (mezzo-forte) and includes several triplet markings over eighth notes in both the right and left hands.

(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 melodic line with a fermata. The left hand has a more active line with eighth notes. Dynamics include *dim.* and *espress.*. The system ends with a *p* dynamic.

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

WOMEN

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

yes!

WOMEN

MEN

The de - co - ra - tions, ver - y neat! 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'n't mind her ma; In fact 'tis stat-ed that she would'n't  
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, which is repeated. The left hand continues with its accompaniment, featuring some chordal textures.

The third system concludes with a 'Fine' marking. The right hand has another triplet of eighth notes. The left hand ends with a final chord.

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.

The fifth system features a piano (*p*) dynamic. The right hand has a triplet of eighth notes. The left hand accompaniment continues with quarter notes.

The sixth system concludes with a 'D.C.al Fine' marking. The right hand has a triplet of eighth notes. The left hand accompaniment ends with a final chord.

# №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

*fp* *cre*

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

*scen*

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

*do*

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 -

*rit.* 2

*rit.* 2

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! Well! Well! If you  
 meth - od that I high - ly re - com - mend.

*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

*f* PAGES

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

BENSON

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

dig-ni-ty, — And an ab-sence of ex-pression 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

Introduction for piano, 2/4 time, featuring a melody in the right hand and accompaniment in the left hand.

ROS A

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

p

First vocal entry for Rosa, with piano accompaniment.

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

Second vocal entry for Rosa, continuing the melody.

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

Third vocal entry for Teresa, with piano accompaniment.

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

Final vocal entry for Rosa, concluding the piece.

*Slower*

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

*Slower*

*ten.* *a tempo* *CHORUS*  
 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

*Moderato*

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

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

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

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

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

*atempo*

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

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

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

*mf*

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* *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

*rall.*

*mf.* *dim.*

(The Fairies appear)  
Allegro

do!

*fp*

The first system of the score is in 4/4 time and G major. It begins with a vocal line on a whole note 'do!' followed by a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a dotted quarter note, marked *fp* (fortissimo piano). The right hand has a melody of eighth notes, while the left hand has a bass line of eighth notes.

The second system continues the piano accompaniment from the first system. It maintains the 4/4 time signature and G major key. The right hand continues with eighth-note patterns, and the left hand has a steady eighth-note bass line. The system concludes with a change in time signature to 3/4.

*l'istesso tempo*

*espress.*

The third system is in 3/4 time and G major. It is marked *l'istesso tempo* and *espress.* (espressivo). The right hand features a melodic line with slurs and accents, while the left hand has a bass line with slurs and accents. The system ends with a change in time signature to 4/4.

*rall.*

The fourth system is in 4/4 time and G major. It is marked *rall.* (rallentando). The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. The system concludes with a change in time signature to 3/4.

(The Fairies dance)  
Waltz

*mf*

*p*

The fifth system is in 3/4 time and G major. It is marked *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. The system concludes with a change in time signature to 4/4.

First system of musical notation. The treble clef staff features a series of chords and melodic lines, with a dynamic marking of *mf*. The bass clef staff provides a harmonic accompaniment with a steady eighth-note rhythm.

Second system of musical notation. The treble clef staff continues with complex chordal textures, marked *mf*. The bass clef staff maintains the accompaniment, with a dynamic marking of *p* appearing in the latter half of the system.

Third system of musical notation. The treble clef staff shows a melodic line with some chromaticism, marked *mf*. The bass clef staff has a dynamic marking of *dim.* (diminuendo) in the latter half.

Fourth system of musical notation. The treble clef staff features a more active melodic line, marked *p*. The bass clef staff continues with the accompaniment.

Fifth system of musical notation. The treble clef staff continues with a melodic line, marked *p*. The bass clef staff provides the accompaniment.

Sixth system of musical notation, concluding with a first and second ending. The treble clef staff has a melodic line, and the bass clef staff has the accompaniment. The first ending is marked '1.' and the second ending is marked '2.'.



(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

A  
CHORUS  
We are

Allegro Waltz

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 common time.

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

*ff*

The third system introduces a vocal line with lyrics "In - for - ma - tion! Gen - er - al in - for - ma - tion! No". Both the vocal and piano parts are marked with a forte (*ff*) dynamic. The piano accompaniment has a rhythmic bass line and a treble line with chords and melodic lines.

*ff*

The piano accompaniment for the fourth system continues with a strong rhythmic presence in the bass and a more melodic treble line. The *ff* dynamic is maintained.

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

The fifth system features 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 continues with a consistent rhythmic pattern.

*4p.*

*pp.*

The piano accompaniment for the sixth system concludes the piece. The dynamics are marked as *4p.* (quasi piano) and *pp.* (pianissimo). The piano part features a steady bass line and a treble line with chords and melodic lines.

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

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

The piano accompaniment for the first system is written in a grand staff (treble and bass clefs). It features a steady bass line with eighth notes and chords in the right hand.

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 includes quarter notes and a half note.

The piano accompaniment for the second system 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 lyrics "ma - tion!". The tempo marking *rall.* (ritardando) is placed above the first measure. The melody ends with a half note.

*rall.* *a tempo*  
*ff*

The piano accompaniment for the third system features a *rall.* section followed by a *a tempo* section. The *a tempo* section begins with a *ff* (fortissimo) dynamic and includes a double bar line with repeat dots. The piece concludes with a final chord.