

Prince Ananias

An Original Comic Opera

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

Libretto by
FRANCIS
NEILSON

Music by
VICTOR
HERBERT



VOCAL SELECTIONS

Under an Oak (SONG FOR BASS)50
It Needs no Poet50
(DUET FOR SOPRANO AND BARITONE)	
An Author-Manager Am I (FOR BARITONE) .	.40
The Hamlet of Fancy (FOR CONTRALTO) .	.65
Ah! Cupid, Meddlesome Boy, Good-bye! .40	
(FOR TENOR)	
Amaryllis (FOR CONTRALTO)40
A Regal Sadness Sits on Me (FOR BASS) .40	
When I was Born I Weighed Ten Stone 50	
(DUET FOR BARITONE AND BASS)	
Love is Spring (FOR CONTRALTO)40

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"Ah! Cupid, meddlesome boy!"

Words by
FRANCIS NEILSON.

Andantino moderato.

VICTOR HERBERT.

Piano.

Musical score for the piano introduction, consisting of three staves. The top staff is a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a *mf* dynamic and includes various chords and melodic lines. A *p* dynamic marking appears later in the piece.

Vocal line and piano accompaniment for the first phrase. The vocal line is on a single staff with lyrics: "Come, Ve - nus and He - be, a -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines.

Vocal line and piano accompaniment for the second phrase. The vocal line includes tempo markings: *rit.* and *a tempo*. Lyrics: "dorn my bark and float with me: Eu - ter - pe thy". The piano accompaniment includes *poco rit.* and *a tempo* markings.

Vocal line and piano accompaniment for the third phrase. The vocal line includes lyrics: "lute bring, and bid the si - rens to me sing, and". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines.

bid the si - rens to me sing. With

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a long note. The piano accompaniment consists of chords and moving lines in both hands. A 'rit.' marking is present in the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a long note on 'Bac - chus'. The piano accompaniment features a 'rit.' marking in the right hand.

steer Take Cu - pid? Nay nay boy a

The third system shows the vocal line with a 'a tempo' marking above it. The piano accompaniment also has a 'a tempo' marking below it.

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

The fourth system features a 'a tempo rubato' marking above the vocal line and a 'p rit.' marking in the piano part.

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

The fifth system concludes with a 'molto rit.' marking in the piano part. The vocal line ends with a long note and an 'Ah!' exclamation.

Allegretto moderato.

grazioso

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

My heart you'll nev - er an -

noy, dont try! I sail

with pleas - ures throng, Hail!

mirth and beau - ty, wine and song.

rit. *f.*

Ah! Cu - pid, med - dle - some

a tempo

boy, good bye! My heart

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

sail with pleas - ures throng, Hail!

pesante
mirth and beau - ty, wine and song.