

**AN ORIGINAL COMIC  
OPERA IN TWO  
ACTS, ENTITLED:  
PRINCE ANANIAS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649347445

An Original Comic Opera in Two Acts, Entitled: Prince Ananias by Victor Herbert & Francis Neilson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**VICTOR HERBERT & FRANCIS NEILSON**

**AN ORIGINAL COMIC  
OPERA IN TWO  
ACTS, ENTITLED:  
PRINCE ANANIAS**



First Performed at the Broadway Theatre, New York City.  
20th November, 1894.

## PRINCE ANANIAS.

### DRAMATIS PERSONÆ.

BONIFACE, *King of Navarre*, . . . . .  
CERDIC, *Duc d'Angers*, . . . . .  
KILLJOY, *Chamberlain to the King*, . . . . .  
LOUIS BIRON, *A Vagabond Poet and Adventurer*, . . . . .  
GEORGE LE GRABBE, *An Outlaw*, . . . . .  
LA FONTAINE, *Manager of a Band of Strolling Players*, . . . . .  
EUGENE, *An Obscured Dramatist*, . . . . .  
JACQUES, *An Inn-keeper*, . . . . .  
IVON, *A Villager*, . . . . .  
FELICIE, *Countess of Pyrennes, Sister to Killjoy*, . . . . .  
MIRABEL, *Daughter to Killjoy*, . . . . .  
NINETTE, *A Village Belle*, . . . . .  
IDALIA, *La Fontaine's Leading Lady*, . . . . .

*Lords, Ladies, Players, Halberdiers, Herald, Pages, Pipers,  
Villagers, Attendants, etc., etc.*

ACT I. EXTERIOR OF AN INN IN THE PYRENNES.

ACT II. A GLADE NEAR THE KING'S PALACE.

*Musical Director*, . . . . , Mr. S. L. STUDLEY

*Stage Director*, . . . . , Mr. JEROME. SYKES

Scenery by MR. ERNEST ALBERT. Costumes designed by MRS. SIEDLE  
and executed by DAZIAN. Shoes by AZZIMONTI. Wigs by MEYER.  
Properties by HENRY. Dances arranged by SIGNOR ROMEO.

THE OPERA PRODUCED UNDER THE DIRECTION OF THE  
AUTHOR AND COMPOSER.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and financial management. The text notes that without reliable records, it is difficult to track expenditures, assess performance, and ensure that resources are used efficiently and effectively.

2. The second part of the document addresses the challenges associated with data collection and analysis. It highlights that gathering accurate and timely data can be a complex task, often requiring significant resources and expertise. The text suggests that organizations should invest in robust data management systems and training to overcome these challenges. Additionally, it stresses the importance of ensuring the integrity and security of the data collected, as well as the need for clear protocols for data handling and sharing.

3. The third part of the document focuses on the role of technology in improving data management and analysis. It discusses how modern tools and software can streamline data collection, storage, and processing, leading to more efficient and accurate results. The text also touches upon the importance of staying up-to-date with the latest technological advancements and the need for organizations to adapt their data management practices accordingly. Furthermore, it mentions the potential of artificial intelligence and machine learning in analyzing large datasets to uncover valuable insights and trends.

4. The fourth part of the document discusses the importance of data privacy and security. It notes that as organizations collect and store more data, the risk of data breaches and unauthorized access increases. The text emphasizes the need for strong security measures, such as encryption, access controls, and regular security audits, to protect sensitive information. It also mentions the importance of complying with relevant data protection regulations and standards to ensure that data is handled responsibly and ethically.

5. The fifth part of the document concludes by summarizing the key points discussed and reiterating the importance of a comprehensive data management strategy. It encourages organizations to take a proactive approach to data management, ensuring that they have the necessary resources, expertise, and technology in place to effectively collect, analyze, and protect their data. The text also suggests that ongoing monitoring and evaluation of data management practices are essential to ensure their continued effectiveness and relevance in a rapidly changing environment.

# PRINCE ANANIAS.

---

## ACT I.

DISCOVERED: VILLAGERS, MEN *drinking at table.*  
*Others heralding the last of the harvest.*

No. 1a—OPENING CHORUS AND SCENE.

ALL. The glorious robe of autumn spread  
O'er hillsides and a thousand dales,  
With tints of gold and flaming red,  
In brightest glow the earth regales.  
The vintage praise with thankful voice—  
Hail! mirth and love, let all rejoice.

*Enter rustic cart, drawn by PEASANTS, filled with harvest  
fruits. WOMEN from the fields.*

ALL. Hail! Hail! the vine. Hail! Hail! the vine.

MEN. Come sound the pipe,  
The dance begin,  
Fruit bursting ripe,  
The harvest in:  
Each lover weaves,  
With autumn leaves,  
For sweetheart's hair  
A garland fair.

*Enter JACQUES.*

JACQUES. My friends for startling news prepare!  
To-morrow weds a maiden fair  
To Valentine, the rich and rare—

ALL. Ha! ha! ha! ha! ha! ha! ha! ha!  
To wed is his proclivity

JACQUES. The maiden's name who soon allies  
With Valentine will cause surprise;  
She's jilted swains of every size—  
Ha! ha! ha! ha! ha! ha! ha! ha!

- ALL. We fear some incivility !
- JACQUES. It is Ninette !
- WOMEN. The vixen sly—the butterfly !
- JACQUES. The village pet !
- MEN. So meek and shy !
- JACQUES. To Valentine !
- WOMEN. The dotard bold—the miser cold !
- JACQUES. The old gold mine !
- MEN. Her youth has sold !  
To-morrow weds Ninette, the fair,
- WOMEN. To Valentine, the rich and rare ;
- MEN. We did in turn our love declare—
- WOMEN. She each one then rejected !
- MEN. Oh ! bachelors we will remain,  
All sighs and smiles will be in vain—  
A married lot we all disdain,  
'Gainst love we are protected !
- WOMEN. We all believe you'll change your tune,  
And as before be importune ;  
Ere we shall see another moon  
By love you'll be affected !

*Enter NINETTE.*

NO. 1b—RECITATIVE.

- NINETTE. What means this congregation ?  
What's the news ?  
My lack of information  
Please excuse.
- JACQUES. This smiling deputation  
Offers congratulation—
- NINETTE. That I wed ?
- JACQUES. For we think it very funny  
That you marry age and money ;  
For it's not all gold and honey.
- WOMEN. That is true !



NINETTE. I quail before the goal in view,  
For what you state I fear is true !

NO. 10—SONG AND CHORUS—NINETTE.

A dutious wife I soon shall be,  
For to-morrow, at the altar,  
The priest will give a man to me,  
With him to live, with him agree,  
And promise make to be his slave—  
I almost quake, no power to save.  
What shall I do? Oh! dear, dear me,  
Now I think I'm goin' to falter !

ALL. Now she thinks she's goin' to falter !  
Come, cheer up, do, Ninette, dear friend,  
Now fortune doth a husband send ;  
We think you'll make a happy pair—  
Come, don't upset the whole affair !

NINETTE. A maid is rash, a fool is she,  
Once it's done she cannot alter ;  
The priest can't give you back the youth,  
You once did live, it is the truth ;  
Henceforth you weep and mend and bake,  
And vigils keep—for mercy's sake  
What shall I do? Oh, dear, dear me,  
Now I'm sure I'm goin' to falter.

ALL. Now she's sure she's goin' to falter !  
Come, cheer up, do, Ninette, dear friend, etc.

*(Exeunt all but JACQUES and IVON.)*

JACQUES. Well, to think of that confounded old miser setting his eyes on the prettiest girl in the whole world, when he has buried four lovely creatures, makes me feel like strangling every blessed bit of breath out of his tottering old carcass.

IVON. Ah, she's fickle, though.

JACQUES. Of course she is. So would I be, so would you be ; that's her charm. But think of the feast the old fool's ordered.

IVON. Yes, there's some consolation in that. I hope she'll not change her mind. She seems timid. Hullo !

*Enter a MUSKETEER. Hangs a bill on portico.*

JACQUES. What is it ?

IVON (*reading over MUSKETEER'S shoulder*). "Two hundred louis for the head of George le Grabbe."

JACQUES. Ha, ha, so George has been up to his tricks again, eh ? (*Exit MUSKETEER.*)  
Well, the King might as well try to catch a lion with a mouse trap.

IVON. Did you ever see him ?

JACQUES. Bless your heart, no. But I hear he's a mighty jolly fellow.

*Enter GEORGE, disguised as a palmer.*

He'll entertain any one but a noble, and right royally, too. He's the plague of the court. (*GEORGE starts.*)  
Holds the road between France and Navarre, and gets his toll from every courtier who passes through what he terms his domain.

(*Turns, eyes GEORGE, draws IVON'S attention to him, beckons.*)

A palmer ! (*Both bow.*) (*Exeunt JACQUES and IVON.*)

GEORGE. So the King is after my head again ? (*Reads bill.*) Bah ! Fool that I am to be ensnared by love. I'll go no further, and yet I must find her. I will, too, though I have to seek her at the court and risk my head. Ah ! what a turn in fortune's wheel for me.

NO. 2—SONG—GEORGE.

Under an oak, one fine June morn,  
Unostentatiously was born  
A babe destined for fickle fate  
To play with far from lightly.  
Now thrived and grew this babe apace,  
In stature high, with added grace—  
The forest broad for his estate  
At manhood bound him tightly.

By law an outlaw termed,  
The epithet I've earned,  
For all who stray  
Through paths my way  
Must pay the toll I claim—  
Who dares my power disdain ?

The law has not ensnared me yet,  
 Though on my head a price is set;  
 A good round sum, for so the King  
 My head doth value highly.  
 Although we are in trade the same,  
 We differ but in heart and name,  
 The poor he robs, the rich I wing—  
 Such game is mine entirely.  
 By law an outlaw termed, etc.

A noble lord was asked for toll,  
 Who in fine equipage did roll,  
 With daughter fair as summer skies—  
 I kissed her hand politely.  
 O! tiny hand, O! cruel theft.  
 Of much this outlaw she bereft;  
 Though untold wealth lay in her eyes,  
 She stole my heart completely.  
 Into a palmer turned,  
 For love this outlaw yearned—  
 Her heart I'll win,  
 And count no sin  
 To worship at her shrine,  
 And dare to call her mine. (*Exit.*)

*Enter* JACQUES, IVON *and* VILLAGERS.

NO. 3a SCENE—CHORUS AND LOUIS'  
 ENTRANCE.

MEN. Ninette has taken heart—

WOMEN. Cheerily, cheerily.

MEN. She will perform her part—

WOMEN. Merrily, merrily.

*Enter* NINETTE.

ALL. Fast the fun and rare the jokes,  
 Rich the food for best of folks;  
 Old the wine, let mirth prevail,  
 She will wear the bridal veil. (*Dance.*)

(*Dance is interrupted by LOUIS heard singing off. As he enters he laughs heartily.*)