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# THE FIREFLY

*A Comedy-Opera*

BY

OTTO HAUERBACH & RUDOLF FRIML

PRODUCED UNDER THE MANAGEMENT OF MR. ARTHUR HAMMERSTEIN

VOCAL SCORE 2.00 *net*

SELECTIONS FROM THE OPERA 1.00 *net*

PUBLISHED SEPARATELY

### FOR VOICE AND PIANO

- Love is like a Firefly. (Nina) High in F, Low in D
  - Something. (Jenkins and Suzette) Duet for Soprano and Tenor
  - Giannina mia. (*Italian Street Song.*) (Nina) High in E, Low in C
  - In Sapphire Seas. (*Barcarolle.*) (Sybil) High
  - Tommy Atkins. (Nina and ensemble) High
  - Sympathy. (Geraldine and Thurston) Duet for Soprano and Baritone
  - A Woman's Smile. (Jack) High in F, Low in D
  - The Beautiful Ship from Toyland. (Franz) Bass
  - When a maid comes knocking at your heart. (Nina) High in F, Low in D
  - The Dawn of Love. (L'Alba d'amore) (*Concert waltz, English and Italian.*) (Nina) High in F, Low in E<sup>b</sup>
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NEW YORK : G. SCHIRMER

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Handwritten stylized text, possibly "M...S" or "M...S", rendered in a decorative, calligraphic style.

Handwritten stylized text, possibly "P...K", rendered in a decorative, calligraphic style, ending with a small triangle symbol.



# Love Is Like a Firefly

Words by  
Otto Hauerbach

Nina

From the Comedy-Opera  
"The Firefly," by  
Rudolf Friml

## INTRODUCTION Moderato

Piano

*p*  
Cello  
*legato*

The musical score is written for piano and consists of four systems of music. The first system is the introduction, marked 'Moderato'. It features a piano (p) dynamic and a 'Cello' part. The right hand (r.h.) plays a melodic line with eighth notes, while the left hand (l.h.) plays a bass line with quarter notes. The second system continues the melodic development, with the right hand playing a more complex figure and the left hand providing harmonic support. The third system shows a crescendo (cresc.) and the right hand playing a more active role. The fourth system concludes the introduction with a forte (f) dynamic and a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.



Nina

*f* Ah! *pp* Ah!

Fl. *p* *pp* *p* *pp*

Harp *p*

N. Ah! Ah! Ah!

Ob. *p*

N.

Horns *rit.* *f* *a tempo* *rit.*

Ed. \*

Moderato

N. 1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.  
2. La-dies fair, If you care Dear - ly De-light - ful wedding-steps to take,

*a tempo*  
*stacc.*



N. If I please, if I please, Cheer me! But don't for - get your pen - nies,  
 An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N. too. break. La - dies fair, la - dies fair, Heed me! I'm  
 Gen - tle - men, Be you then War - y!

N. go - ing to give you good ad - vice. Man and maid, man and maid  
 If a flow - er comes to view, Pick it quick, Turn the trick,

N. Need me! I have a se - cret with - out price.  
 Ver - - - y Much as tho' it were your due.



N. Maid - ens who with love - thoughts burn,  
 There - fore do not hes - i - - tate,

N. Lads who for sweet la - dies yearn, Hear me! Come gath - er  
 Do not make a maid - en wait; Snatch her, If you would

N. near me: This sim - ple les - son you all should learn:  
 catch her! Or you will find it is all too late.

Quasi gavotta

N. 1-2. Love is like a fire - fly That glimmers by, And dies while it is gleam - ing.



N. *molto rit.*  
 There - fore when you see it nigh, — You must be ver - y spry, Ev - er sly,

N. *a tempo*  
 Nev - er shy. When with - in her twink - ling eye — You see the

N. *cresc.*  
 ten - der love - light bright - ly beam - ing, For - tune try! Em -

N. *animato*  
 brace her while you may, Or she will say: Good - bye!



