

INDERELLA AND THE PRINCE



BIRD

BOOK
BY
R.A.
BARNET.

MUSIC
BY
LOUIS F.
GOTTSCHALK

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CINDERELLA and The PRINCE

OR

CASTLE of HEART'S DESIRE

A FAIRY EXCUSE FOR SONGS AND DANCES

Book by

R. A. BARNET

Lyrics by

D. K. STEVENS and R. A. BARNET

Music by

LOUIS F. GOTTSCHALK
and **EDWARD W. CORLISS**

Additional Musical Numbers by

D. J. SULLIVAN, J. S. CHIPMAN, D. K. STEVENS

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No. 1. (a)

OPENING CHORUS.

Allegro vivo.

PIANO.

Allegro vivo.

PIANO.

f

cresc.

f

CHORUS.

Good morning! Good morning! How ver-y fine the day! Quite charm'd, I do as -

sure you, You're looking ver-y gay! And how are you this morning? I - hope they're well at

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home? How pleasant this fine weather The bus-y streets to roam.

MEN.
quasi parlando.

Ah, dear fel-low! Glad we met! Dine at sev-en; don't for-get.

Aw-ful bore, but have to eat; See you la-ter, up the street. I

saw you with that lovely sprite at Titania's sale to-day. And have you seen those dreadful wings of

Cob-webs from Doucet? Come down to Dewdrop Dingle's; it's Rose-leaf's turn to treat— She's

got a new e - lec - tric wand that's just too sweet! I saw you with that lovely sprite at

più moto.

MEN.

Ah, dear la - dy!

più moto.

Titania's sale to-day. And have you seen those dreadful wings of Cob-webs from Doucet? Come

Glad we met! Dine at sev - en; don't for - get.

down to Dewdrop Din-gle's; it's Roseleaf's turn to treat— She's got a new e-lec-tric wand that's
Aw - ful bore, but have to eat; See you la-ter,

CHORUS.

just too sweet! Good
up the street.

poco accel.

Tempo I.

morning! Good morning! You look extremely well. I saw you fly by Sunday, But

I will nev-er tell. Of course you're go-ing Thursday To the Harebells' moonlight tea? If

nothing do-ing Friday, Won't you come and fly with me? Good morn - ing! Good morn - ing! I

Good morn-ing! Good morn-ing! I

hope you soon will call. Good morning, Miss! Good morning, sir! Good morning to you all!

ver - y soon will call. Good morning! Good morning! morning to you all!

poco rit.

Animato.

mf

ff

(Entrance of Golden Hair.)

(b) **Allegro moderato.** **GOLDEN HAIR.**

Oh what do you think, good
My heart it is all a -

f *p*

fai - ries? An ad - ven - ture I have had! It has giv - en me quite a dreadful start; my
flut - ter, My cheek is all a - glow, For their actions were what you'd call *bi - zarre*, re -

nerves are ver - y bad. A mo - ment a - go, un - con - sci - ous, I was com - ing down the
verse of *course it foul*. And when they contin - ued sing - ing, I did - n't like their

TUTTI.

lane, When I met with some very re - marka - ble chaps who sang me this re - frain: She
looks; They're dif - fer - ent, quite, from people I've met in Ma - ry Wil - kins' books! They're
*(Enter
3 Bears.)*

Tempo di Valse.

met with some very re - marka - ble chaps who sang her a re - frain:
dif - fer - ent, quite, from people she's met in Ma - ry Wil - kins' books!

rit.

REFRAIN.

"Gold - en Hair, come mar - ry me, and I will love you true; _____

I've been look - ing high and low to find a girl like you. _____

Mar - ry me this morn - ing, or if that's a bit too soon, _____ Go and

tell your mom - mer that we'll wed this aft - er - noon? _____ noon? _____

1. *Chorus repeat ff* | 2. *f D.S.*

Little Polly wouldn't Play.

SONG.

(PRINCE)

No. 2.

LOUIS F. GOTTSCHALK.

Allegretto.

VOICE.

1. Lit - tle Jack and
2. Years went by and

PIANO.

lit - tle Pol - ly played to - geth - er by the sea; Pol - ly was a cap - tive maid - en,
Jack and Pol - ly nev - er played as sweethearts do; Jack was poor and Pol - ly fic - kle,

Jack, the he - ro, set her free. They were constant lit - tle lov - ers, things most rare - ly
ov - er - board his love she threw. Jack - y went and rais'd some money, took a plunge and

went a - wry, But one day they quarrelled sad - ly— Jack made lit - tle Pol - ly cry!
 cor - ner'd wheat; When the deal was ov - er Jack - y was the mon - arch of the street

poco rit.

REFRAIN.

Lit - tle Pol - ly wouldn't play! _____ Took her dolls and went a - way _____
 Lit - tle Pol - ly wouldn't play! _____ Took her dolls and went a - way _____

a tempo.
mf

She was nev - er, nev - er coming back, For she sim - ply hat - ed Jack!
 She was nev - er, nev - er coming back, For she had no use for Jack!

Jack - y nev - er moved an eye, _____ Nev - er ev - en wink'd an eye _____
 Jack - y took his pro - fits out! _____ Great, big, splendid profits out _____ And

He could wait till by - and - bye, For he knew lit - tle Pol - ly!
when he came to look a - bout, Why, there was lit - tle Pol - ly!

TUTTI.

GIRLS. Lit - tle Pol - ly would n't play Took her dolls and went a -
GIRLS. Lit - tle Pol - ly would n't play Took her dolls and went a -

MEN. no, lit - tle Pol - ly wouldn't play
MEN. no, lit - tle Pol - ly wouldn't play

way She was nev - er, nev - er com - ing back, For she simply hat - ed
way She was nev - er, nev - er com - ing back, For she had no use for

She took her dolls and went a - way nev - er com - ing back, For she simply hat - ed
She took her dolls and went a - way nev - er com - ing back, For she had no use for

Jack! Jack - y nev - er moved an eye _____
 Jack! Jack - y took his prof - its out _____

Jack! Poor Jack! No Jack - y nev - er moved an
 Jack! Poor Jack! So Jack - y took his prof - its

Nev - er ev - en wink'd an eye He could wait till bye and
 Great, big, splendid prof - its out And when he came to look a -

eye He never even wink'd an eye
 out His great big splendid profits out

bye _____ For he _____ knew lit - tle Pol - ly!
 bout _____ Why, there _____ was lit - tle Pol - ly!

could wait till by and by for he _____ knew lit - tle Pol - ly!
 And when he look'd a - bout, why, there _____ was lit - tle Pol - ly!

What Santie Claus Will Bring.

SONG.

(SANTIE CLAUS.)

No. 3.

LOUIS F. GOTTSCHALK.

VOICE. SANTIE.

When
There's

PIANO. **Moderato.**

mf *p*

TUTTI. SANTIE. TUTTI. SANTIE.

San-tie Claus comes with the Christ-mas snow O ho! O ho! O ho! Fine
Mis-ter You-know, tell-ing sto-ries yet O ho! O ho! O ho! Those

mf *p*

TUTTI. SANTIE. TUTTI. SANTIE.

pres-ents he'll bring to some folks I know O ho! O ho! O ho! There's the
whis-kerd old yarns that you can't for-get O ho! O ho! O ho! When he

mf

crust-y "Old-bach" who is griz-zly and grim, And calls ev-'ry ba-by a
ris-es to talk, fill your glass to the brim; Per-haps you can drown the

TUTTI.

bore— And what will San-tie Claus bring to him?
pain. And what will San-tie Claus bring to him?

p *rit.*

SANTIE. **Fast.** **REFRAIN.**

List-en, 'twill make you roar. 'Tis
List-en, whilst I ex-plain. He'll

Fast. *poco rit.*

Andante legato. very quietly.

some-thing to which I should not al-lude, But it looks like a bot-tle of
bring him a mum-my from E-gypt's land With a man-u-script clutch'd in it's

Più Allegro.

Mel - len's Food. Some beads on a string And a teeth - ing ring - And
shriv - ell'd hand Con - tain - ing the jokes That he night - ly con - vokes, And

TUTTI.

that's what San - tie will bring him! 'Tis some - thing to which he should
that's what San - tie will bring him! He'll bring him a mum - my from

not al - lude. But it looks like a bot - tle of Mel - len's Food, Some
E - gypt's land With a man - u - script clutch'd in it's shriv - ell'd hand Con -

beads on a string And a teeth - ing ring - And *that's* what San - tie will bring him!
tain - ing the jokes That he night - ly con - vokes, And *that's* what San - tie will bring him!

Down in Juan Fernandez.

SONG.

(CINDERELLA, PRINCE, SANTIE CLAUS, GOLDEN HAIR, TITANIA,
GLADYS, MINNIE AND THREE BEARS.)

No. 4.

LOUIS F. GOTTSCHALK.

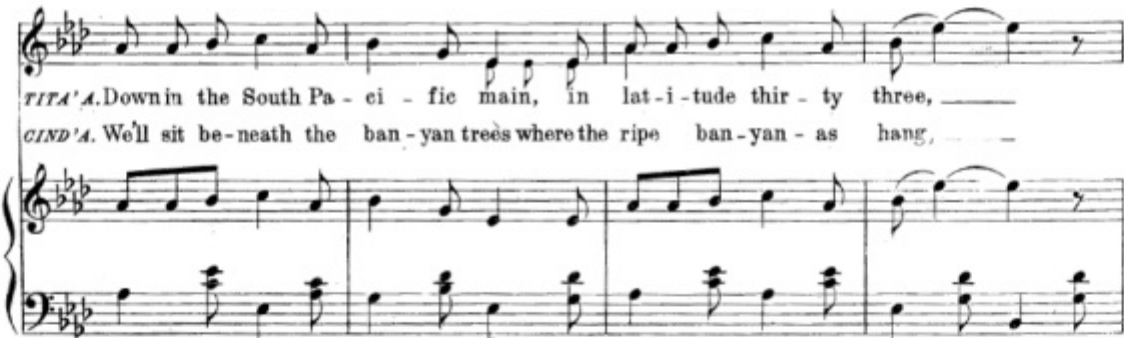
Allegro vivo.

VOICE. 

PIANO. 

TITA' A. Down in the South Pa - ci - fic main, in lat - i - tude thir - ty three, ———

CIND' A. We'll sit be - neath the ban - yan trees where the ripe ban - yan - as hang, ———



(PRINCE) There is as fair an is - land as you ev - er could wish to see (GOLDEN HAIR) 'Twas

(TWO SISTERS) Co - coa sip from the co - coa nut, where the jui - - cy mangoes mang. (THREE BEARS) We'll



SANTIE CLAUS.

there poor Rob - bie Cru - soe went when from po - li - tics he re - tired, The
toast our bread-fruit by the fire, and plan - tains plant by day, And

The first system of the musical score for 'SANTIE CLAUS.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: 'there poor Rob - bie Cru - soe went when from po - li - tics he re - tired, The toast our bread-fruit by the fire, and plan - tains plant by day, And'. The piano accompaniment is in a grand staff with a key signature of two flats and a 2/4 time signature, featuring a steady bass line and a more active treble line.

TUTTI

world to shun with a goat and a gun And a coon that he ac - quired! Oh
when it gets dark the Pe - ru - vi - an bark Will keep the beasts a - way!

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: 'world to shun with a goat and a gun And a coon that he ac - quired! Oh when it gets dark the Pe - ru - vi - an bark Will keep the beasts a - way!'. The tempo or dynamics are marked 'TUTTI'.

REFRAIN.

monk - eys, apes and chim - pan - zees Rub - ber in the rub - ber trees At

The Refrain section begins with the lyrics: 'monk - eys, apes and chim - pan - zees Rub - ber in the rub - ber trees At'. The musical notation continues with a vocal line and piano accompaniment in the same key signature and time signature as the previous sections.

cock - a - toos And kal - li - ka - zoos, Down in Juan Fer - nan - deeze.

The second part of the Refrain continues with the lyrics: 'cock - a - toos And kal - li - ka - zoos, Down in Juan Fer - nan - deeze.'. The musical notation concludes the Refrain section.

Oh, Miss White!

SONG AND DANCE.

No. 5.

D. J. SULLIVAN.

Slowly. (*misterioso*)

VOICE. 

PIANO. 

p 

Way down in the Jun-gle-land, Down where the Bun-ga-la-boo in the Jun-gle-land,
Down there in the Jun-gle-land, There in the dusk of the day in the Jun-gle-land,

p 



Prowls and growls on ev-'ry hand, All thro' the live-long night:
Then he comes and holds my hand, Calls me his dark de-light.



Then my choc-late hon-ey steals a-round, When he finds the signs are right, And
I don't care what comes a-prowling 'round While he holds this la - dy tight, And

sings a song of Jun-gle - land, All for his Li - ly White!
sings a song of Jun-gle - land, All for his Li - ly White!

REFRAIN.

'Oh Oh, Miss White! You's my... de - light!

When you roll your eyes you scare a-way the hoo - doo night!

You's so po - lite! And such a sight,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "You's so po - lite! And such a sight,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a simple harmonic structure with a steady bass line and a melodic line in the right hand.

Such a lovely si - i - ight, Miss White!"

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "White!" followed by a double bar line. The piano accompaniment features a long, sustained chord in the right hand that spans across the end of the system.

DANCE.

The dance section begins with a piano accompaniment in a grand staff. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with a steady bass line.

The second system of the dance section continues the rhythmic pattern established in the first system. The piano accompaniment features a mix of chords and single notes, maintaining the 2/4 time signature and two-flat key signature.

The third system of the dance section concludes the piece. It features a more complex rhythmic pattern with sixteenth notes and a final cadence. The piano accompaniment includes some decorative flourishes in the right hand.

I Am the One.

No. 6.

SONG.

(ROBINSON CRUSOE)

D. K. STEVENS.

Moderato.

PIANO.

The piano introduction consists of two staves of music in a 2/4 time signature. The key signature has one flat (B-flat). The music is marked 'Moderato' and 'PIANO'. It begins with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line of eighth notes.

1. My
2. I
3. When
4. Some

The piano accompaniment for the first line of lyrics. It features a treble clef and a bass clef. The right hand plays a melody with eighth notes and chords, while the left hand provides harmonic support with chords and eighth notes. The music is marked 'Moderato' and 'PIANO'.

name is Rob - bie Cru - soe, I was cast a - way at sea; The
 go off on an au - to trip and some - thing fetch - es loose, Then
 I go on a pic - nic, don't I have a love - ly day! There's
 day the Gold - en Age will come, mil - len - ni - um at last, And

The piano accompaniment for the second line of lyrics. It features a treble clef and a bass clef. The right hand plays a melody with eighth notes and chords, while the left hand provides harmonic support with chords and eighth notes. The music is marked 'Moderato' and 'PIANO'.

crew took to the jol - ly boat, all jol - ly well but me. The
 some - one's got to crawl be - neath and la - bor like the deuce! He's
 al - ways some - thing do - ing in the trans - por - ta - tion way! And
 ev - 'ry - ho - dy's trou - bles will be blot - ted out and past; And

The piano accompaniment for the third line of lyrics. It features a treble clef and a bass clef. The right hand plays a melody with eighth notes and chords, while the left hand provides harmonic support with chords and eighth notes. The music is marked 'Moderato' and 'PIANO'.

boat was half - seas - o - ver, full, a - way up to the brim, "We're
got to poke a - mong the wheels of that ac - curst ma - chine And
some one's got to build the fire and make the gyps - y - crane And
ev' - ry man will have at least a mil - lion dol - lars clean, Ex -

load - ed, boys!" the Cap - 'n says, And some one had to swim! And I'm the
get himself all ax - le grease and full of gas - o - lene! And I'm the
some one's got to wash the plates and pack 'em up a - gain! And I'm the
cept just one, who's o - ver look'd and does - n't get a bean! I'll be the

one _____ I am the one _____ When there's
one _____ I am the one _____ When there's
one _____ I am the one _____ When there's
one _____ The on - ly one _____ In that

an - y - thing un - pleasant to be done! _____ But when the
an - y - thing un - pleasant to be done! _____ And if it
an - y - thing un - pleasant to be done! _____ There's Mis - sis
beau - ti - ful ar - rangement, who is done! _____ Rain drops to

rock - y point we round - ed All the crew but one was drown - ed!
 busts up un - ex - pect - ed For the sky, some one's e - lect - ed,
 Tom - kyns, ug - ly daugh - ter, No one seems to know who brought her,
 gold may be con - vert - ed One man's dish will be in - vert - ed,

TUTTI.
GIRLS.

I'm the one! ——— And he's the one ——— He is the
 4. He'll be the one ——— The on - ly
 MEN.

one! ——— When there's an - y - thing un - pleasant to be done! ——— But when the
 one! ——— In that beau - ti - ful arrangement, who is done! ———
 He's al - ways done! ——— But when the
 And if it
 There's Mis - sis
 Rain drops to

rock - y point they round - ed All the crew but one was drowned!
 busts up un - ex - spect - ed For the sky some one's e - lect - ed!
 Tom - kyns ug - ly daught - er No one seems to know who brought her,
 gold may be con - vert - ed One man's dish will be in - vert - ed.

point we round - ed All but one was drowned!
 busts up for the sky some one e - lect - ed!
 Tom - kyns daugh - ter no one knows who brought her,
 gold con - vert - ed find his dish in - vert - ed.

He's the one! one!

Last time.

Last time.

D.S.

Three Bears.

SONG

No. 7.

(GOLDEN HAIR.)

J. S. CHIPMAN.

Moderato.

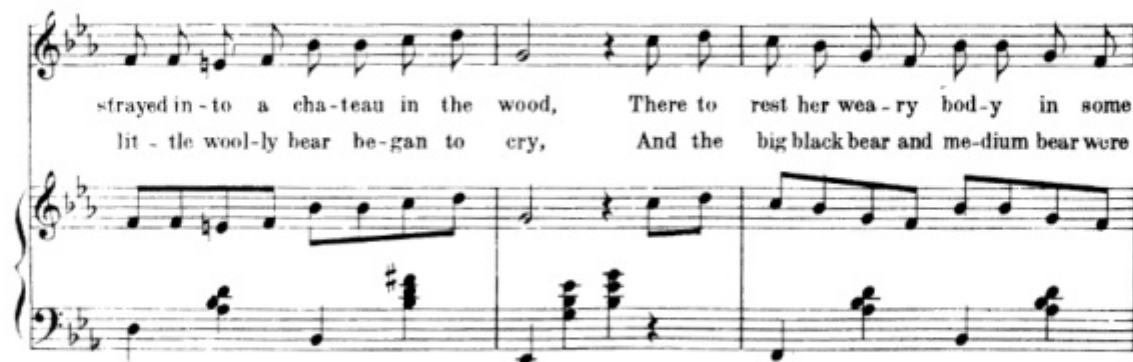
VOICE. 

PIANO. 

GOLDEN HAIR.



Lit - tle Gold-en Hair was hun-gry, Lit-tle Gold - en Hair was tired, And she
When they found the bro-ken chair and saw the emp - ty por-ridge pot, Then the



strayed in - to a cha-teau in the wood, There to rest her wea - ry bod-y in some
lit - tle wool-ly bear be-gan to cry, And the big black bear and me-dium bear were

chairs that she ad-mired, And to cheer her-self with pa-tent break-fast food. But the
most un-com-mon hot, And they climb'd up stairs with vengeance in the eye! And

chopp'd hay made her sleep-y, so she climbed in - to a bed In a
Gold-en hair jumped out of lit-tle wool-lys bed a - bove, And de -

min-ute Gold-en Hair was fast a - sleep When the three black bears came ramping home all
cid-ed she would shake a day-day then But when the bears caught sight of her they

BIG BEAR
anx-ious to be fed, And the lan-guage that they used would make you weep.
promptly fall in love, And up - on the spot chang'd right back in - to men I was a

MEDIUM BEAR.

LITTLE BEAR.

big black bear I a med - ium bear I a wee lit - tle wool - ly lit - tle

GOLDEN HAIR.

peev - ish bear And they all lived to - geth - er in the for - est there It was
And the

BIG BEAR.

MED. BEAR

LIT. BEAR.

looking black and blue for Gold - en Hair I was a big black bear I a med - ium bear I a
three are dead in love with Gold - en Hair

G.H. & THREE BEARS.

wee lit - tle wool - ly lit - tle peev - ish bear And they all lived to - geth - er in the

for - - est there It was look-ing black and blue for Gold - en Hair!
And the three are dead in love with Gold - en Hair!

DANCE.

L.H.
R.H.

Send Me, Love, A Postal Card.

SONG.

(GOLDEN HAIR.)

No. 8.

EDWARD W. CORLISS.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The left hand plays a bass line of eighth notes, starting with a quarter rest followed by a quarter note G2, then eighth notes A2-B2, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0.

1. When a - cross the o - cean sailed my lov - er true, And I
 2. First he went to Spain and danced the Bo - le - ro With an
 3. In the mis - ty, mois - ty land where live the Dutch, Found the

The vocal line begins with a quarter rest, followed by a quarter note G4, then eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment continues with the same bass line as in the introduction.

went to say Au re - voir, _____ Could - n't tell him
 An - da - lu - si - an maid, _____ Wrote the Se - nor -
 lit - tle vrows su - per - fine, _____ Writes his kiss'd Ka -

The vocal line continues with a quarter note G4, then eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment continues with the same bass line.

all the things I wan - ted to, For I just had to take ma -
 i - ta look'd like me, you know, So I nev - er need be a -
 tri - na, lik'd it ver - y much, But her kis - ses are not like

The vocal line continues with a quarter note G4, then eighth notes A4-B4, C5-B4, A4-G4, F4-E4, D4-C4, B3-A3, G3-F3, E3-D3, C3-B2, A2-G2, F2-E2, D2-C2, B1-A1, G1-F1, E1-D1, C1-B0. The piano accompaniment continues with the same bass line.

ma. _____ When they rang the bell and shout-ed "All a -
 fraid. _____ When in gay Pa - ree, some Count-ess-es he
 mine. _____ Down in sun - ny I - ta - ly he sang of

shore!" And we had to rush right a - way, _____
 met, And a shy young ma'm' - selle Ma - rie, _____
 love To the Sig - nor - ri - nas so fair, _____

Just a lit - tle rose I gave him, _____ And all I had was a
 And an - oth - er Mar - gue - rite, but, _____ He writes he's ne'er seen a
 Gaz'd in - to The - re - sa's eyes, but, _____ He says, with mine they can -

chance to say _____ Send me, love, _____ a
 girl like me, _____ And he sent _____ a
 not com - pare, _____ And he sent _____ a

pos - tal card! — A pret - ty card: — A pic - ture
 pos - tal card! — This pret - ty card; — That pic - ture
 pos - tal card! — This pret - ty card: — That pic - ture

card! — Then I'll see — That you still love me —
 card! — So you see — That he still loves me —
 card! — So you see — That he still loves me —

TUTTI.

Send ev - ry day a card to me. — Send me,
 Sends ev - ry day a card to me. — Send me,
 Sends ev - ry day a card to me. — Send me,

love. — a pos - tal card! — A pret - ty card! —

a pic - ture card; — Then I'll see — That you still love

me; — Send ev - 'ry day a card, — to me. —

DANCE.

pp

Put Me in Jail.

SONG.

(SANTIE CLAUS.)

No. 9.

EDWARD W. CORKLISS.

Moderato.

VOICE.

PIANO. *ff*

p

1. When a man is up a tree, From his troubles nev-er free, And when
2. There are oth-er troubles too; Now, sup-pose a friendly crew Say they're

p

all the wick-ed Fates his peace as - sail; Af-ter much at-ten-tive thought, To this con-
run-ning me for of - fice in my ward; And my par-ty nev-er yet Has been

clu - sion I am brought: That the saf - est place for him is in a
known its man to get, But I have to dig up dol - lars by the

jail.
cord. Take a breach of prom - ise case, Pris - on stares you in the face, If you
I en - dorse a neighbor's note, Find he has - nt got a vote, And the

do not wed a wid - ow, far too clever; She has kissed you, once or twice And she
bill for beer, a pau - per it has made me! They all slap me with a will And they

rit.

colla voce.

a tempo.

says, "It will be nice When we're mar - ried, we can bill and coo for - ev - er!"
say, "We've got 'em Bill!" And they're com - ing up to - night to ser - en - ade me!

a tempo.

pp

O, put me in jail! A good, strong jail! And fix it so I'll nev-er, nev-er,

pp

NEV-ER get bail! If I had to wed that drag-on You could
NEV-ER get bail! If that game they can't im prove on, Let the

bring the hur-ry wag-on! I would rath-er take my chanc-es in a good strong jail!
sheriff get a move on! I would rath-er take my chanc-es in a good strong jail!

DANCE.

pp

Water-Melon.

SONG.

(FRIDAY.)

No. 10.

EDWARD W. CORLISS.

VOICE.

PIANO.

1. I'm gwine to tell you why I
2. What kind er chanc-es has a

Until ready.

ain' got no Lou; Jest when I figgered sh'd sho'-ly be true,
nig-ger like me! Ain' got no voice for to sing up to G;

Give me de goo-goo an' a-way she flew, Flew wid a coon!
Kaint chām no lit-tle bird-ies off de tree, Same ez dat coon,

A shout-in' coon! He peddles wa-ter-mil-lions on his shape;
Dat warblin' coon! Ah'm bet-ter lookin' but dat aint no use;

Looks like de brudder of a Con--go ape But he kin sing an' she
I wars a Rag-lan but dats no excuse! Dat gal was due fer to

couldn't es-cape When he vo-ca-lize dis yere tune:
tun me loose Kase I kaint sing dat trif-iin' tune!

pp

Wa - - ter - mel!

Wa - - ter - mel! Red, ripe an' ro - sy Sweet as a po - sy!

Wa - - ter - mel! Come on an' try one! Yer don't have to buy one,

1. *Tutti repeat, f* 2.

Come ma honey, fer I don't want money Be ma Wa - - ter - mel! mel!

I Will E'er be True.

COMIC DUET.

(CRUSOE, GLADYS AND MINNIE.)

No. 11.

D. J. SULLIVAN.

Moderato.

VOICE.

PIANO.

ff *p* *pp* *rall.*

GLAD. Mom-mer told me not to trust men, Lovers' words are sel - dom true;

MIN. No one e'er has dared to kiss me, Dared to take me on his knee;

So you must not e'er de - ceive me, Or you'll break my heart in two - oo - oo - oo!

You're the first man to em - brace me, I'm a maid - en fan - cy free - ee - ee - ee!

rit. *rit.*

a tempo

CRUSOE.
 Lit-tle flutt-'ring bird - ie, fear not! I will ne'er be false to you.
 Lit-tle star-tled fawn, O tru - ly, I be-lieve you, O I do!

a tempo.

Hear me swear, O darn! O hear me swear, love! I will ev-er, nev-er-more be true!
 Hear me swear, O darn! O hear me swear, love! I will ev-er, nev-er-more be true!

DUET.

Stars may dis - ap - pear! Sun and moon grow cold! Seas may turn to

p

des-erts, End-less night the earth en - fold! Mountains turn to dust Na-ture change deep

blue! Men may come and men may go, But I will e'er be true!

TUTTI after 2d. Verse.

MEN.

Stars may dis - ap - pear Sun and moon grow
GIRLS.
 Shin - ing stars may dis - ap - pear

cold Seas may turn to des-erts, end - less night the earth en -
 Sun and moon grow cold, My dear Seas to des-erts turn, And night the earth en -

fold, night the earth en-fold, And mountains turn to dust

fold, night the earth en-fold, And then Mountains turn to crumb-ling

Na - ture change deep blue Men may come, and

dust Gen-tle na - ture change her hue

men may go, But I will e'er be true!

But you will e'er be true!

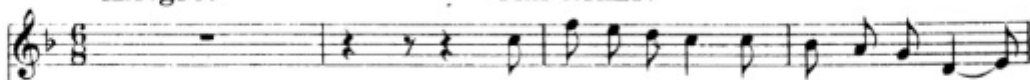
Finale Act I.


No. 12.

LOUIS F. GOTTSCHALK.

Allegro.

PRINCIPALS.

VOICE.  Oh, take us a-way to some oth-er shore—

PIANO.  *ff*

 An-y old re-gion could scarce be a-miss! For this is as bad as the one be-fore, We



TUTTI.

 did-n't like that and we don't like this! Oh, take us a-way to some other shore—



take us a-way some oth-er

An-y old re-gion could scarce be a-miss! For this is as bad as the one before, We
 shore, re-gion could scarce be a-miss! this is as bad; as one be-

TITANIA.
 did-n't like that and we don't like this! A
 fore, did-n't like that nor this!

Andante.
mf

more can-tan-ke-rous lot than you I nev-er have seen! You rouse my ire! I

rit. ad lib. *a tempo.*
 sen-tence you, one and all to live A month in the Cas-tle of Heart's De-sire, In the

colla voce. *a tempo.*

Cas - tle of Heart's De - sire! *più lento.*

In the Cas - tle of Heart's De - sire!

Soprano.

'Alto. *pp* Heart's De - - sire!

Tenor. *pp* Heart's De - - sire!

Bass. *pp* Heart's De - - sire!

pp *più lento.*

CHORUS - A CAPELLA

Allegretto grazioso.

SOPR.
ALTO. *pp* To live in the Cas - tle of Heart's De - sire! A month in the Cas - tle of

TENOR. *pp* To live in the Cas - tle of Heart's De - sire! A month in the Cas - tle of

BASS. *pp* To live in the Cas - tle of Heart's De - sire! A month in the Cas - tle of

Heart's De - sire! Im - pri - son us, pray, With - out de - lay, In the Castle of Heart's De -

Heart's De - sire! Im - pri - son us, pray, With - out de - lay, In the Castle of Heart's De -

2.

sire! To out de - lay, In the Castle of Heart's De - sire!

sire To out de - lay, In the Castle of Heart's De - sire!

f *Pompato.*

SANTIE.

You don't know what you're talking about. A whining lot of ba - bies! When

mf

once you're in it's hard to get out, You dis - con - tent - ed ga - bies!

PRIN. più mosso

Oh yes, we know what we're

f

talk-ing a - bout! Go 'way, you sil - ly juggins! In such a place, who wants to get out? You

sil - ly - bil - ly mug - gins!

Allegretto.

TITANIA. Allegro. Then off you go!

SANTIE. Then off you go!

TITANIA. Then

PRINCIPALS. Then off we go!

TUTTI. Oh, let her go!

Allegro.

TITANIA.

off you go! Then off you go! Then

SANTIE. C.

Then off you go! Then off you go! Oh let her go, Oh

PRIN.

Then off we go! Then off, then off we go!

TUTTI.

Let her go! Oh, let her go, Oh let her go!

off you go! Then off _____ you go!

let her go! Oh, let her go! Oh, let her go! Oh, let her go! Oh, let her go! Then go!

Then off, then off we go! Then off, then off we go! Then off we go!

let her go! Oh, let her go! Oh, let her go! Oh, let her go! Oh, let her, let her go!

ROBINSON CRUSOE.
Allegro vivo.

A way to the Castle of Heart's De-sire, On a rail-less rail-way train,

Allegro vivo.

Fired by the heat of a fire-less fire A - cross the plainless plain; And when we get to the

doorless door Of the Castle of Heart's De-sire, We'll camp right down on the floor-less floor And

1. *Chorus repeat.* 2.

send a wire - less wire. A - wire.

TITANIA.

In the Castle of Heart's De-sire All the fairies and fays con-spire

Ev - 'ry sor-row-ful, se - cret sigh Ere 'tis uttered to grat - i - fy.

If you seek for your la - dy fair Look she is smil - ing there

TITANIA
and
SANTIE C.

But be-ware! lest these spells may tire In the Castle of Heart's De-sire! Would you

leave this peace - ful land? _____ At Dis - con - tent - ment's

PRINCIPALS.

You bet we'd leave this peaceful land!

call _____ To join the world - ly band _____

At almost an-y sort of call _____ O yes, we'd like to

SOLO VOICE.

Ah _____

Your com - mon sense is small _____ Ah! Ah!

join the band _____ We would join the world - ly

Ah
TITANIA, SANTIE C. & Part of CHO.
 Poor things! they'd join the worldly band! Ah! Ah! Their commonsense is
PRIN. and Part of CHO.
 hand Tho' our com - mon sense be small
 Ah
 ver - y small Ah! Ah! They do not seem to like this peace - ful
 You may keep your peace - ful land It
 Ah
 land at all!
 don't suit us at all!

12224 - 122

PRIN.

ff In the Castle of Heart's De-sire, All the fairies and fays con-

ff In the Castle of Heart's De-sire, — All the fairies and fays — con-

molto cresc. *ppp*

spire Ev - 'ry sor-row-ful, se - cret sigh Ere 'tis uttered, to

spire — Ev - 'ry sor-row-ful, se - cret sigh Ere 'tis uttered, to

mf

grat - i - fy. If you seek for your la - dy fair, Look she is smil - ing

grat - i - fy. If you seek for your la - dy fair, — Look she is smil - ing

mf

there _____ But be - ware! lest these spells may tire, In the Castle of

there _____ But be - ware! lest these spells may tire In the Castle of

poco accel.

Heart's De - sire! In the Castle, the Castle of Heart's De -

Heart's De - sire! In the Castle, the Castle of Heart's De -

poco accel.

sire!

sire!

Molto Allegro.

ff