

INDERELLA AND THE PRINCE



BIRD

BOOK
BY
R.A.
BARNET.

MUSIC
BY
LOUIS F.
GOTTSCHALK

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Act II.

OPENING CHORUS.

In the Morning Sprightly and Brisk.

No. 43.

(HOUSEMAIDS.)

LOUIS F. GOTTSCHALK.

PIANO.

In the morning

sprightly and brisk At our work we cheer-ful-ly whisk; In the morning

earn-ing our wage, Chaff the but-ler. flirt with the page. In the evening

pret-ty and prim, Take the wraps and smile up-on "Him." Tho't the la-dies

mut-ter, what then? In the evening flirt with the men.

poco rit.

Valse lento.

SOLO.

Such is Life, Ev'-ry day life, Work-a-day life, Be you

maid or wife — Life is a strife, Work-a-day life!

SOLO VOICE.

Such is life life life — maid

CHORUS.
Such is life, Ev'-ry-day life, Work-a-day life Be you maid

This system contains the first vocal line for the solo voice and the first line of the chorus. The piano accompaniment is shown in the lower staves.

or wife — Ah! — Life, —

or wife — Life is a strife, Work-a-day life. —

This system continues the vocal lines and piano accompaniment. The piano part features a series of chords in the right hand and a steady bass line in the left hand.

DANCE, *ad lib.*

pp

This system is the beginning of the dance section, marked *pp* (pianissimo). It consists of piano accompaniment for the right and left hands.

1. 2.

This system shows the continuation of the dance, including a first ending (1.) and a second ending (2.) with repeat signs.

For I am Robinson Crusoe.

SONG.

(CRUSOE.)

No. 14.

LOUIS F. GOTTSCHALK.

Not too fast.

VOICE.

PIANO.

CRUSOE.

For years I've had noth - ing but
The King of the Can - ni - bal

TUTTI.

CRUSOE.

co - coa - nut juice; Poor old Rob - in - son Cru - - soe! With
Is - lands knew me; Poor old Rob - in - son Cru - - soe! And

TUTTI.

na - ry a chance to turn my - self loose! Poor - old Rob - in - son
 one day I ask'd him to aft - er - noon tea; Poor - old Rob - in - son

CRUSOE.

Cru - - soe! I am up here to see all the ad - ver - tised sights. From
 Cru - - soe! Cold cler - gy - man pie was his ver - y first course, Then he

Sym - pho - ny con - certs to feath - er - weight fights, So start up your mu - sic and
 ate el - der pud - ding and old dea - con sauce, Then gur - gled and died of a

TUTTI.

turn on the lights! Oh. WHY will you do so?
 pie - ous re - morse! Oh. WHY did you do so?

REFRAIN.

CRUSOE.

I'm Rob-in-son Cru - soe! Why shouldn't I do so? Played

ring-a-ting-tang With a can-ni-bal gang! That's why Rob-in-son Cru - soe.

TUTTI.

He's Rob-in-son Cru - soe! Why shouldn't he do so? Played

ring-a-ting-tang With a can-ni-bal gang! That's why Rob-in-son Cru - - soe.

How I Love to Eat to Music.

MARCH SONG.

(SANTIE CLAUS.)

No. 15.

EDWARD W. CORLISS.

Tempo di Marcia.

PIANO.

1. How I love to eat to mu - sic,
2. Dain - ty dish - es come in num - bers

when I dine with Myrtle fair, And the band plays "An - nie Lau - rie" as she takes "The
and the band plays just the same: With the duck there comes the warning soft that "Love is

Va - cant Chair;" Then it's "Tell me, Pret - ty Maid - en" as the me - nu I propound,
but a Game." Sweets remind them that the sto - ry "Is the Sweetest Ev - er Told;"

And they strike up "Cham - pagne Char - ley" When the wine list comes a - round. There's mu - sic in the
With the Stil - ton cheese they're play - ing "Will You Love Me When I'm Old?" There's mu - sic in the

air From soup to Cam - em - bert, Mu - sic here and mu - sic there, and

Mu - sic ev - 'ry - where. Oh, How I love to eat to mu - sic, _____ When the

band be - gins to play, _____ And the girls keep

time with glanc-es _____ In a fas - cin - a - ting

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'time' followed by a phrase 'with glanc-es' under a slur, then 'In a fas - cin - a - ting' also under a slur. The piano accompaniment features a steady bass line and chords in the right hand.

way! _____ And when the mel-o-dy comes steal-ing _____ Of "The

The second system continues the vocal line with 'way!' followed by 'And when the mel-o-dy comes steal-ing' under a slur, and 'Of "The' at the end. The piano accompaniment continues with similar harmonic support.

Girl that He Loves Best," _____ I press her hand sub

The third system features the vocal line with 'Girl that He Loves Best,"' followed by 'I press her hand sub'. A dynamic marking of *p* (piano) is placed above the vocal line and below the piano accompaniment. The piano accompaniment includes a *p* marking in the bass line.

ro - sa. _____ And the mu - sic does the rest! _____ There's

The fourth system concludes the vocal line with 'ro - sa.' followed by 'And the mu - sic does the rest!' under a slur, and 'There's' at the end. A dynamic marking of *ff* TUTTI is placed above the vocal line. The piano accompaniment also features a *ff* marking in the bass line.

mu - sic in the air, From soup to Camem - bert, Mu - sic here and

mu - sic there, and mu - sic ev - 'ry - where! Oh, how I love to eat to

mu - sic, When the band be - gins to play,

And the girls keep time with glances In a

fas - cin - a - ting way. And when the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

mel - o - dy comes steal - ing Of "The Girl That He Loves

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment continues with similar accompaniment patterns, including some chordal textures in the treble.

Best. I press her hand sub ro - sa

The third system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment features more complex chordal textures in the treble, including some sixteenth-note patterns.

And the mu - sic does the rest!

The fourth and final system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment concludes with a final chord in the treble and a sustained bass note.

Katy Didn't.

67

SONG.

No.16.

(CINDERELLA.)

LOUIS F. GOTTSCHALK.

Tempo di Valse.

Allegretto.

1. Be - hind the screen Of a for - est green A ka - ty - did lived and throve. The
2. One - sum - mer's night By the same old light, A June - bug came to court Miss

pop - u - lar And shin - ing star Of all the Kates in the grove. But she
Ka - ty - did, Who was for - bid All fool - ish - ness of the sort. Said the

had her way When she sang her lay For which she was oft - en chid; One
June - bug: "Miss Will you give me a kiss? Now did she the kiss be - stow? I

minute 't would be; "She did-n't!" You see, And then she would chirp: "She did!"
 might re - mark that the night was dark, So - no one will ev - er - know.

REFRAIN.

Ka - ty did - n't! Ka - ty did! In con - tra -
 Ka - ty did - n't! Ka - ty did! In con - tra -

dic - tion the facts are hid, 'Tis far from a - mus - ing And ve - ry con -
 dic - tion the facts are hid, But that does - n't mat - ter, We're sick of her

fus - ing To find out wheth - er she did - n't or did!
 chat - ter, And don't care wheth - er she did - n't or did!

GIRLS.

mf
Ka - - ty did - n't! Ka - - ty did! In con - tra -
Ka - - ty did - n't! Ka - - ty did! In con - tra -

MEN.

mf

mf

dic - tion the facts are hid, 'Tis far from a - mus - ing And
dic - tion the facts are hid, But that does - n't mat - ter, We're

ver - y con - fus - ing To find out whether she did - n't or did!
sick of her chat - ter, And don't care whether she did - n't or did!

How Lovers Sing about their Heart's Affection.

CONCERTED NUMBER.

ROBINSON CRUSOE AND CHORUS.

No. 17.

LOUIS F. GOTTSCHALK.

Allegretto.


VOICE.  There


PIANO. 

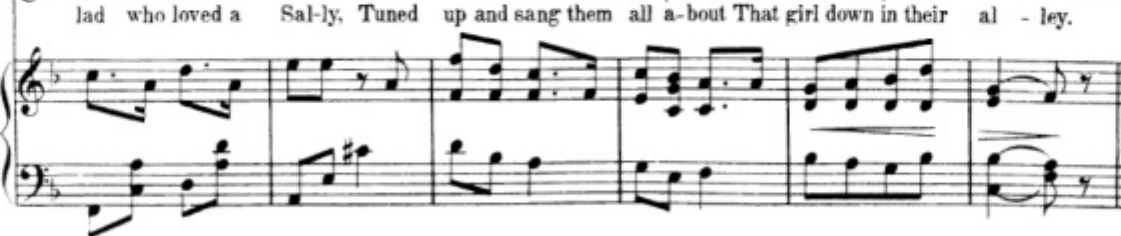
 nev - er yet has been a time With - in man's rec - ol - lec - tion, When lov - ers did not



 sing a song A - bout their hearts af - fec - tion. So back in England years a - go A



 lad who loved a Sal - ly, Tuned up and sang them all a - bout That girl down in their al - ley.



TUTTI.
(SALLY IN OUR ALLEY.)

Of all the girls that are so sweet There's none like pret - ty

Sal - ly She is the dar - ling — of my heart, And she lives in our al - ley There's

not a la - dy in the land, That is half so sweet as Sal - ly She is the darling

ad lib.

of _____ my heart _____ And she lives down in our al-ley. _____

colla voce.

When our papas and Mas were young Song writ-ers so con-trived it That when a maid-en

p

fell in love She nev-er once sur-vived it. All sad and homeless thro' the streets She

war-bled for her lov-er Who never seem'd to get on deck till ev-ry thing was o-ver.

TUTTI.
(HOMELESS TO-NIGHT.)

Lone and weary thro' the streets we wan-der, For we

have no place to lay our head, Not a friend is left on earth to shel-ter us, For

TUTTI.
(SADIE RAY.)

both our parents now are dead. Oft I kiss'd her and ca-ress'd her

kiss'd her and caress'd her

As we danced the hours a - way Oft I told her that I lov'd her

danced the hours a - way told her that I lov'd her

But she's dead my Sa-die Ray! The Frenchman sketch'd by Of-fen-bach Took

lit - tle stock in dy - ing No time he spent in shedding tears, Nor breath in sil - ly

sigh - ing. When - e'er he made me - lo - dious love No ef - fort could be fin - er, He

al-ways sang in ma-jor keys Hed nev-er mind a mi-nor.

TUTTI.

("VIVE LE BAL" Orpheus and Eurydice.)

Ce bal est o-rig-i-nal, D'un ga-lop in-fer-nal. Don-nons tous le si-

gnal Vi-ve le ga-lop in-fer-nal! Don-nons le si-gnal d'un ga-lop in-fer-nal A-

mis Vi-ve le bal Vi-ve le bal! Vi-ve! Vi-ve! le ga-lop in-fer-nal!

Vi - ve! Vi - ve! le ga-lop in-fer-nal! Vi - ve! Vi - ve! le ga-lop

Slow.

in-fer-nal! Vi - ve. Vi - ve le ga-lop What do you think of that? Hay?

In la-ter years, a lov - er new By Gil-ber-t was cre - a-ted, Who in a ly - ric

ten - or voice His loves and woes re - la - ted. Some-times his chances hope - less seemd, Like

him in Tro - va - to-re But in the end came out all right The Rafe in Pin-a - fo - re.

Allegro moderato.

Piano accompaniment for the first system, measures 1-4. The music is in 6/8 time with a key signature of two flats. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line with eighth notes.

Piano accompaniment for the second system, measures 5-8. The right hand continues the melodic line, and the left hand maintains the bass line. The system concludes with a *molto rit.* marking.

TUTTI. MEN.

("Farewell my own" Pinafore.)

Musical score for the first vocal line and piano accompaniment, measures 9-12. The vocal line is in the treble clef with lyrics: "Fare - well my own Light of my life fare-well". The piano accompaniment is in the grand staff, starting with a piano (*p*) dynamic.

Musical score for the second vocal line and piano accompaniment, measures 13-16. The vocal line is in the treble clef with lyrics: "For crime un-known I go to a dun - geon cell!". The piano accompaniment continues in the grand staff.

Musical score for the third vocal line and piano accompaniment, measures 17-20. The vocal line is in the treble clef with lyrics: "I will a - tone; in the mean-time, fare - well!". The piano accompaniment continues in the grand staff.

and all a - lone rejoice in your dun - geon cell!

ALL.
Fare - well my own Light of my life fare well! For crime un -

known I go to a dun - geon, A dun - geon cell!

The Ital - i - an has al - ways been The sad - dest of all lov - ers He

goes in - to a quick de - cline And nev - er more re - cov - ers He loves to climb a ru - ined

tower And sing with much e - mo - tion Of death and oth - er cheer - ful things and

hopeless heart's de - - vo - tion.

TUTTI. MEN.
("Miserere" Il Trovatore.)

Seon - - - to col san - gue

mi - - - o l'a - - - morche po - si in te! non ti scor -

TUTTI.

dar montiscordar ti me Leo-no - - ra,ad-dio, Leono-ra ad-di-o,ad-di - -

Di

GIRLS.

te - - di te scor-dar-mi! Di te - - di te scor-dar mi!

o scon-to col san - que mi - - - o, la-mor che po - - si in

di te scordarmi! di te scordarmi! Sen to man Car - - mi Di

te! mon ti scor-dar, montiscordardi me Ad - dio, Leo-no - ra ad-di

te - di te scor-dar-mi! Di ti - de te scor-dar mi!

o! scon to col san - gue mi - - o, la-mor che po - si ni

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with some chords and rests.

Di te scordar mi! di te scordar mi! Sen to man car - - mi

te! non ti scor-dar nontescondardi me, Ad - dio, Leo-no - raad-di -

The piano accompaniment continues with a similar rhythmic pattern, featuring chords and a steady bass line.

Di te scordar-mi Di te di te scordar mi! di te

o! Leo - - no - - raad di - - - o!

cres - - - cen - - - do. *f*

The piano accompaniment features a crescendo leading to a fortissimo section with a more complex rhythmic pattern.

Cinderella.

SONG.

(PRINCE.)

No. 48.

EDWARD W. CORLISS.

Moderato.

VOICE.

PIANO.

p

1. By the slow-ly dy-ing fire,
2. Then the Prince rode far and wide,

The first system of the musical score is for the voice and piano. The voice part is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The tempo is marked 'Moderato'. The piano part begins with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The voice part enters with a piano (*p*) dynamic and sings the lyrics for the first two lines of the song.

Dreary, sad, in mean at-tire, Sat a lone-ly lit-tle maid, Of the shadows grim, a-fraid;
Seeking one to be his bride; Found this lone-ly lit-tle maid Nev-ermore to be a-fraid.

The second system of the musical score continues the voice and piano parts. The voice part continues with the lyrics, and the piano accompaniment provides harmonic support. The piano part features a mix of chords and moving lines in both hands, maintaining the rhythmic feel established in the first system.

Wish-ing she-were rich and gay, Dressed in silk and fine ar-ray A
Quick-er than the nim-blest thought Mag-ic, fai-ry spells were wrought And

The third system of the musical score concludes the voice and piano parts. The voice part finishes with the lyrics, and the piano accompaniment ends with a final chord. The overall mood is one of longing and hope, as indicated by the lyrics and the moderate tempo.

mourn-ful wight in sor-ry plight This lit-tle maid.
 changed her straight to proud es-tate This lit-tle maid.

L.H.
Cres. *

REFRAIN.

Cin-der - - el - la! Cin-der-el-la el - la! Bless the fate that

p
Cres. *

made you late And lose your shoe! Cin-der - - el - la! Cin-der-el-la

p
Cres. *

el - la Since your flight that mys-tic night I've loved you true!

pp
Cres. *

TUTTI.

SOP. ALTO. Cinder - - - el - la Cin - der - el - la el - la
 Cinder-el - la el - la Cin - - der - el - la el - la Bless the fate that
 Cin - der - el - la el - la

TENOR. BASS. Cinder - - - el - la Cin - - der - el - la el - la

PIANO.

Cin - der - - - el - la
 made you late and lose your shoe Cin - der - el - la el - la
 Cin - der - - - el - la

Since your flight that mys-tic night he's loved you true!
 Cin - der - el - la el - la Cin - der - - el - la He's loved you true!

Mamie Hadn't Been, You Know, Very Long in Town.

SONG.

(GOLDEN HAIR.)

No. 19.

LOUIS F. GOTTSCHALK.

VOICE.

PIANO.

Moderato.

f

1. Ma - mie came to Bos - ton from Cas - co Coun - ty, Maine, And
 2. Ma - mie practised runs and the scales to beat the cars; In
 3. Ma - mie got a back - er with mon - ey by the pail, She

went right to a teach - er, for her lit - tle voice to train. The
 six - ty days, she knew by heart some nine - ty op - e - ras; She
 sang all nine - ty op - e - ras, right up and down the scale; But

mu - sic chap thought Ma - - mie A nice El - ber - ta peach, But
got a big di - plo - - ma, And in it there ap - pears A
when the sea - son end - - ed And Ma - mie ceased to roam, The

REFRAIN.

Ma - mie strict - ly kept her - self just nice - ly out of reach. Ma - mie had a
guar - an - ty her voice will last for for - ty sev - en years. Ma - mie had some
an - gel thought he'd mar - ry her and keep the cash at home. Ma - mie had an

shy way. Ma - mie had a smile; Ma - mie had a lit - tle blush
high notes. Ma - mie had some screams; Ma - mie had a pho - to
au - to. Ma - mie had a yacht,— Might have had an air - ship

Ev - 'ry lit - tle while. Ma - mie had a coy glance, Ma - mie had a
A la Em - ma Eames. Ma - mie had a con - cert,— Crit - ics threw her
Just as well as not! Ma - mie had a four - teen Thou - sand dol - lar

frown; And Ma - mie had - nt , been, you know, Ver - y long in town.
 down; But Ma - mie had - nt been, you know, Ver - y long in town.
 gown And Ma - mie had - nt been, you know, Ver - y long in town.

TUTTI.

Ma - mie had a shy way, Ma - mie had a smile; Ma - mie had a

lit - tle blush Ev - 'ry lit - tle while. Ma - mie had a coy glance, Ma - mie had a

frown; And Ma - mie had - nt been, you know, Ver - y long in town.

Soa.

I Want a Chance to beat that Drum.

No. 20.

EDWARD W. CORLISS.

Tempo di Marcia.

VOICE.

PIANO.

1. Dars a low-down pusson here who thinks he is
 2. I took Harper's Weekly for to learn on de

fine, Thinks that he can beat a drum but he is a shine;
 harp, I could play in an-y key from A to Z sharp;

Says that I could neb - ber play In de reel ar - tis - tic way, But, you wait, I
Took a course of har - mo - ny, Bot - a - ny and fel - o - ny, An' I ought er

want a chance to beat dat drum! Says bekase I march in front I
have a chance to beat dat drum! I kin beat most an - y - one at

ain't got no kick, But ef I could turn a - roun' I'd have one right
settin' up all night I kin beat a pus - son ef he's lookin' fer a

quick; Dis yer aint no job fer me, What I want's my lib - er - tee,
fight, I kin beat a car - pet clean, I kin beat a slot machine,

An' fer once to get a chance ter beat dat drum!
So of course you see I could jist beat dat drum!

De

time's got ter come When I capchers dat drum An' seizes de stick in ma

hand _____ Den coons stand a - way An' lis - ten to me

play De big bass drum In de big brass band! De

time's got ter come When he capchers dat drum An' seiz-es de

stick in his hand; _____ Den coons, stand a - way An'

Re.

lis - ten to him play De big bass drum In de big brass band!

Dottie's Dimples.

SONG.

(SANTIE CLAUS.)

No. 21.

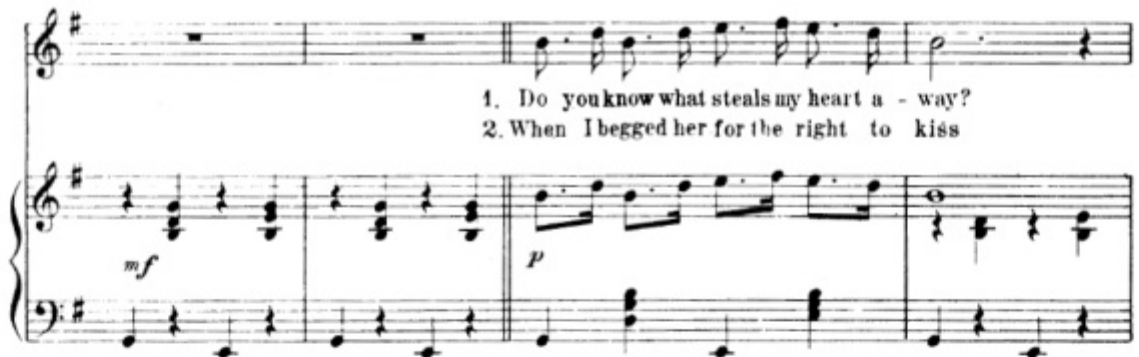
J. S. CHIPMAN.

Moderato.

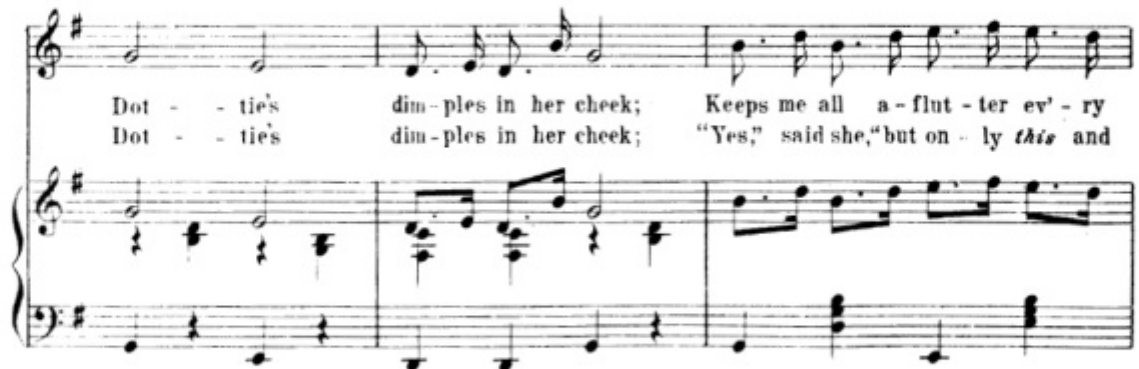
VOICE. 

PIANO. 

1. Do you know what steals my heart a - way?
2. When I begged her for the right to kiss



Dot - - ties dim - ples in her cheek; Keeps me all a - flut - ter ev' - ry
Dot - - ties dim - ples in her cheek; "Yes," said she, "but on - ly *this* and



day, Dot - tie's dim - ples in her cheek; If by chance she wants to ask for
this, Just those dim - ples in her cheek; What I did right then I leave you

an - y - thing, Dot - tie nev - er has to speak, On - ly smiles a lit - tle smile that's
 to in - fer, I will nev - er, nev - er speak, But I'll whis - per gent - ly that I

meant to bring Darl - ing Dot - tie's dim - ples to her cheek.
 wish there were Twen - ty thous - and dim - ples in her cheek.

REFRAIN.

TUTTI.

SANTIE.

Dot - tie's dim - ples! Dot - tie's dim - ples! Dot - tie's dim - ples!

Set my wand-ring wits all as-kew That's what Dot-tie's dimples do!

TUTTI. SANTIE.

Dot - - tie's dim-ples! Dot-tie's dim-ples! Dot - - tie's dim-ples!

There are girls whose dimples don't. But Dot-tie's dimples do!

TUTTI.

Dot - - tie's dim-ples! Dot-tie's dim-ples! Dot - tie's dim-ples!

Dot - - tie's dim-ples! Dot-tie's dim-ples! Dot - tie's dim-ples!

Set his wandring wits all as-kew That's what Dot-tie's dim-ples do!

Set his wandring wits all as-kew That's what Dot-tie's dim-ples do!

Dot - - tie's dim - ples! Dot-tie's dim-ples! Dot - tie's dim - ples!

Dot - - tie's dim - ples! Dot-tie's dim-ples! Dot - tie's dim - ples!

There are girls whose dim-ples dont, But Dot-tie's dim - ples do!

There are girls whose dim-ples dont, But Dot-tie's dim - ples do!

Finale - Act II.

No. 22.

LOUIS F. GOTTSCHALK.

Moderato, quasi Allegretto.

PIANO.

pp Tremolo.

SOP. 1 & TEN. SOP. 2 & BASS.

One! The midnight hour is striking. Two! The sport is done. Three! 'Tis hardly

mf Bell.

SOP. 1 & TEN.

to our lik - ing, Four! We've just be - gun! Five! We'd stay un - til the pearly, -

SOP. 2 & BASS.

Six! Grey tint of dawn! Seven! We hate a small and ear - ly

TUTTI.

Eight! Old time be - gone! Nine! What a fool-ish fan - cy this is

Ten! All our fun to - block! Eleven! Just because a sil - ly time-piece

Twelve! Says it's twelve o' - clock! twelve o' - clock!

molto rit.

Allegretto.

SOPR. ALTO. *mf* Twelve o' - clock *pp* Twelve o' -

TENOR. *mf* Twelve o' - clock,

BASS. *mf* Twelve o' - clock *pp*

PIANO.

clock, Twelve o'-clock, all is not well not well Twelve o'-

clock Twelve o'-clock, all is not well not well Twelve o'-

pp

clock, Twelve o'clock for Cin-der-elle, der-elle Twelve o'-

clock, Twelve o'clock for Cin-der-elle, der-elle Twelve o'

clock, Twelve o'-clock, 'Tis a knell, 'tis a knell Twelve o'-

clock Twelve o'clock, 'Tis a knell, 'tis a knell

clock, Twelve o'clock, Twelve o'clock.

Twelve o'clock, Twelve o'clock. Twelve o'clock, all is not well, not well. All is not well. Yes, twelve o'clock.

p

well, not well. Twelve o'clock for Cinder-elle, derelle. for Cinder-elle all is not well for Cinder-elle. clock yes, 'tis twelve o'clock. yes, twelve o'clock, yes 'tis twelve o'clock.

Twelve o'clock, Ah 'tis a knell, a knell, a knell for Cin-der-elle. 'Tis not well for Cinder-elle, for Cin-der-elle. clock, yes, twelve o'clock o'clock.

elle

elle

clock.

fp

Grandioso.
PRINCIPALS.

Poor little Cin - derelle Caught as the last stroke fell With her pans and

ket-tles she must dwell Gone are her fai-ry gowns Gone are her coach and four.

Off flew her luck when twelve o'-clock struck! Flew off to re-turn no more —

poco accel *poco rit.*

SOLO.

Musical staff for SOLO. part, treble clef, showing a melodic line with a long note and a sharp sign.

Cin - - - der - - - elle

SOPR.

Musical staff for SOPR. part, treble clef, showing a melodic line.

ALTO.

Poor lit-tle Cin - der-elle! Caught as the last stroke fell

TEN.

Musical staff for TEN. part, treble clef, showing a melodic line.

Cin - der - el - la Cin - der - elle!

BASS.

Musical staff for BASS. part, bass clef, showing a melodic line with a forte dynamic marking.

Poor lit-tle, dear Cin-der - elle Caught as the fa - tal stroke

Piano accompaniment for the first system, showing chords in both treble and bass staves.

Musical staff for SOLO. part, treble clef, showing a melodic line with a long note and a flat sign.

Cin - - - der - - - elle

Musical staff for SOPR. part, treble clef, showing a melodic line.

With her pans and ket - tles she must dwell.

Musical staff for ALTO. part, treble clef, showing a melodic line.

With her pans she'll have to dwell.

Musical staff for BASS. part, bass clef, showing a melodic line.

fell Now with her pans ket-tles she'll have to dwell.

Piano accompaniment for the second system, showing chords in both treble and bass staves.

Gone her gowns

Gone are her fair - y gowns Gone are her coach and four

Gone her gowns, her coach and four

Gone are her fine fair - y gowns gone are her gowns and her

Molto marcato.

Gone a - way Gone far a - way to re - turn To

grand coach and four All gone a-way Gone far a-way to re - turn To

All gone a-way All gone a - way, far a-way to re - turn To

grand coach and four All gone a-way Gone far a - way to re - turn To

Molto marcato.

re - turn no more.
 re - turn no more.
 re - turn no more.
 re - turn no more.

ff

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *ff* (fortissimo).

Detailed description: This system shows the piano accompaniment for the second system, continuing the rhythmic and harmonic patterns from the first system.

Detailed description: This system shows the piano accompaniment for the third system, featuring a steady harmonic accompaniment.

1.

ff

Last time.

Detailed description: This system shows the piano accompaniment for the fourth system, including a first ending marked '1.' and a final chord marked *ff* and *Last time.*

Act III.

Sing Not to Me of Humble Cot.

SONG.

(CINDERELLA)

No. 23.

EDWARD W. CORLISS.

Moderato.

VOICE.

PIANO.

1. Sing not to me of hum-ble cot or mod-est way-side inn, Where
 2. Tho' days have sped since I par-took of cher-ries in a glass, Or

lit-tle birds their car-ols trill far from the ci-ty's din, The
 dal-lied with a pousse ca-fé, or sipped the de-mi tasse, Still

big ho-tel is where I'd dwell! Oh take me back a - gain ——— Where
 ev - er in my mem - o - ry that spot will I re - tain ——— Where

lit - tle birds are served on toast, The dear old gay Tou - raine! ———
 some-thing flows that's not a brook, The dear old gay Tou - raine! ———

Where youth and beauty Tut-ti frut-ti Oys - ters and cham - pagne — Make

check-books seem an emp - ty dream, The dear old gay Tou - raine. ———

TUTTI.
CINDERELLA and GIRLS.

CIN.

Where youth and beauty Tut-ti frut-ti Oys - ters and cham - pagne, _____ Make

TENORS.
 Where youth and beau - ty Tut - ti frut - ti Oys - ters and cham - pagne, champagne!

BASSES.

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff, both in G major and 4/4 time. The melody is carried by the vocal parts.

TUTTI.

check-books seem an emp - ty dream. The dear old gay Tou - raine! _____

The dear old gay Tou - raine! _____

The piano accompaniment continues with two staves (treble and bass clef) in G major and 4/4 time, providing harmonic support for the vocal lines.

What a remarkable Thing!

SONG.

(SANTIE, CRUSOE, PRINCE, FRIDAY, GLADYS et al.)

No. 24.

EDWARD W. CORLISS.

PIANO. *ff*

loco.

p

SANTIE. 1. There was once a man who was ve - ry fat And he laughed so hard one

SANTIE. 5. There was once an old maid so un - com - mon - ly thin That her specs wouldn't stay on her

marcato p

day That he doubled all up and fell in his hat And wore himself a -
nose, So she drew her feet up till they touched her chin And she fell through a hole in her

way!

hose!

ppp

p

PRINCE. 2. There was once a maid who was ve - ry sweet, So
GLADYS. 6. There was once a plumber who had a will, And his

marcato.

p

ve - ry sweet was she — That she cut her-self up in - to cubes so neat And
name was William, too. — He was six feet long this man named Bill, But his

drank her-self in her tea.
bill was six feet two.

ppp

p

FRIDAY. 3. A man once owed a bill for snuff; One
FRIDAY. 7. A fish - er - man on Buz-zard's Bay keeps

marcato.

p

day he said, with a smile, — "This bill's been run-ning long e-nough I'll
fish which he re - tails — But he could - n't weigh his fish one day For the

let it stand a - while!"
her-ring had the scales!

ppp

p

CRUSOE. 4. A gro-cer kept a lit - tle shop And I've
CRUSOE. 8. There was a ba-by that howled all night And an-

marcato. *p*

heard the peo - ple say, — That he kept his scales on the coun - ter top, And
oth-er that yelled all day, — So they chang'd them round to make it right And

gave his goods a weigh!
then 'twas toth-er way!

ppp

REFRAIN. TUTTI *First time pp misterioso.*
Second time ff

What a re-mark-a - ble - ark - a - ble - ark - a - ble

What a re-mark-a - ble thing — Ex-ces-sive-ly queer Did ev-er you hear Of

1. *repeat ff* 2.

such a re-mark-a - ble thing! — such a re-mark-a - ble thing!

Ballet Music and Finale.

No.25.

LOUIS F. GOTTSCHALK.

Andante non troppo.

Bells.

PIANO. *pp* *poco cresc.* *mf*

a capella.

(Singing off stage)

pp

God rest you mer-ry

gen - tle - men, Let nothing you dis - may; May all true love and brother-hood Be

poco rit.

yours on Christmas day; May all true love and brotherhood Be yours on Christmas day.

Scherzando.

p

poco rit. *mf*

Tempo di gavotte.

mf *poco accel.* *a tempo*

poco accel. *a tempo.* *f*

First system of a piano score. The right hand features a complex melodic line with many beamed sixteenth notes and some slurs. The left hand provides a steady accompaniment with quarter and eighth notes. A dynamic marking of *mf* is present in the first measure of the right hand.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests in the first two measures. A dynamic marking of *mf* is present in the third measure of the right hand.

Third system of the piano score. The right hand has a more melodic and flowing line with slurs. The left hand continues with a simple accompaniment of quarter notes.

Fourth system of the piano score. The right hand features a melodic line with some slurs and ties. The left hand has a more active accompaniment with eighth notes and chords.

Fifth system of the piano score. The right hand has a melodic line with some slurs and ties. The left hand has a more active accompaniment with eighth notes and chords. A dynamic marking of *mf* is present in the third measure of the right hand.

Sixth system of the piano score. The right hand has a melodic line with some slurs and ties. The left hand has a more active accompaniment with eighth notes and chords.

8 *loco.*

poco a poco rit. *pp.*

attacca. *ff* *pp* *f* *pp* *f* *p* *sempre staccato.*

Tempo di mazurka.

ff

mf

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some rests, and the bass clef continues with a steady accompaniment. A dynamic marking of *mf* is visible in the second measure.

Third system of musical notation. The treble clef features a more active melodic line with sixteenth notes. The bass clef accompaniment consists of chords and a moving bass line. A dynamic marking of *mf* is present in the second measure.

Fourth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef continues with a steady accompaniment. A dynamic marking of *mf* is visible in the second measure.

Fifth system of musical notation. The treble clef has a melodic line with some rests, and the bass clef continues with a steady accompaniment. A dynamic marking of *mf* is visible in the second measure.

Sixth system of musical notation, the final system on the page. The treble clef has a melodic line with some rests, and the bass clef continues with a steady accompaniment. A dynamic marking of *poco accel* is present in the second measure.

attacca.

Allegretto.

8

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *pp* is present in the left hand. A first ending bracket labeled '8' spans the final two measures of the system.

The second system continues the piece with two staves. The right hand features a more active melodic line with some grace notes, while the left hand maintains a steady accompaniment. The dynamic remains *pp*.

The third system introduces a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The right hand has a more complex melodic pattern. A dynamic marking of *mf* appears in the right hand. The left hand continues with chords and a bass line.

The fourth system continues the melodic development in the right hand and the accompaniment in the left hand. The dynamics are consistent with the previous system.

The fifth system features a key signature change to one flat (B-flat major or F minor). The right hand has a melodic line with some grace notes. A dynamic marking of *pp* is present in the left hand.

The sixth system concludes the piece with two staves. It includes first and second ending brackets labeled '1.' and '2.'. The right hand has a melodic line with grace notes. The left hand provides a simple accompaniment.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady bass line with quarter notes. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a bass line with some chords and rests. The key signature changes to one sharp (F#) in the second measure.

Third system of musical notation. The right hand has a melodic line with eighth-note patterns, and the left hand has a bass line with quarter notes. The key signature returns to one flat (Bb).

Fourth system of musical notation. The right hand has a melodic line, and the left hand has a bass line with chords. A dynamic marking of *pp* is present in the second measure. The key signature changes to two sharps (F# and C#) in the second measure.

Fifth system of musical notation. The right hand has a melodic line, and the left hand has a bass line with chords. The key signature returns to one flat (Bb).

Sixth system of musical notation. The right hand has a melodic line, and the left hand has a bass line with chords. Dynamic markings of *f* and *p* are present. A fermata is placed over the eighth measure of the left hand.

pp *f* *ppp poco accel.*

Andantino. *sf* *p*

L'istesso tempo. *pp* *mf*

melodie ben marcato.

mf

mf

passionato.
poco a poco accel. e cresc.

8

f

p

tr

sf

Allegro.

sempre staccato accel. e cresc.

Allegro vivo.

joyously

The first system of the musical score consists of two staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. It then features a series of eighth notes and sixteenth notes, including a triplet of eighth notes. The bass staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. It contains several chords and rhythmic patterns, including a triplet of eighth notes.

The second system continues the piece. The treble staff has a key signature change to one sharp (F#) in the second measure. It features a series of chords and rhythmic patterns. The bass staff includes a dynamic marking of *f* (forte) and a section marked *accel.* (accelerando) with a series of eighth notes.

Allegro furioso alla Tarantella.

The third system begins with a key signature change to two flats (Bb and Eb). The treble staff features a series of chords and rhythmic patterns. The bass staff has a consistent rhythmic pattern of quarter notes and eighth notes.

The fourth system continues the piece with similar rhythmic patterns in both staves. The treble staff features chords and eighth notes, while the bass staff maintains the consistent rhythmic pattern.

The fifth system features a key signature change to one flat (Bb). The treble staff has a series of chords and rhythmic patterns. The bass staff includes a dynamic marking of *mf* (mezzo-forte) and a series of eighth notes.

The sixth system concludes the piece. The treble staff features a series of chords and rhythmic patterns. The bass staff has a consistent rhythmic pattern of quarter notes and eighth notes.

System 1: Treble clef, key signature of one flat. The right hand features a melodic line with eighth notes and rests, marked with a breath mark 's' above the first measure. The left hand provides a harmonic accompaniment of chords, marked with a piano dynamic 'p'.

System 2: Treble clef, key signature of one flat. The right hand has a more active melodic line with slurs and accents, marked with a mezzo-forte dynamic 'mf'. The left hand continues with a steady accompaniment of chords.

System 3: Treble clef, key signature of one flat. The right hand has two first endings, labeled '1.' and '2.', with a piano dynamic 'p' indicated below the second ending. The left hand accompaniment consists of chords.

System 4: Treble clef, key signature of one flat. The right hand has a melodic line with a breath mark 's' above the first measure. The left hand accompaniment is marked with dynamics: 'poco a poco' and 'cresc.'.

System 5: Treble clef, key signature of one flat. The right hand has a melodic line with a breath mark 's' above the first measure. The left hand accompaniment is marked with a fortissimo dynamic 'ff' and includes accents over the notes.

System 6: Treble clef, key signature of one flat. The right hand has a melodic line with accents over the notes. The left hand accompaniment continues with chords and a steady rhythm.

System 1: Treble and bass clefs. Treble clef contains chords and eighth notes. Bass clef contains eighth notes. Dynamics include *ff*.

System 2: Treble and bass clefs. Treble clef contains eighth notes. Bass clef contains chords. Dynamics include *mf* and *ff*.

System 3: Treble and bass clefs. Treble clef contains eighth notes with first and second endings. Bass clef contains chords. Dynamics include *mf*.

System 4: Treble and bass clefs. Treble clef contains eighth notes. Bass clef contains chords. Dynamics include *p*.

System 5: Treble and bass clefs. Treble clef contains eighth notes. Bass clef contains chords. Dynamics include *mf*.

System 6: Treble and bass clefs. Treble clef contains chords. Bass clef contains eighth notes. Dynamics include *mf*.

First system of musical notation, featuring treble and bass staves. The piece begins with a *fff* dynamic marking. The right hand plays a series of chords with a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of eighth notes. A *mf* dynamic marking appears in the second measure.

Second system of musical notation. The right hand continues with a melodic line of eighth notes, and the left hand maintains its accompaniment. A *fff* dynamic marking is present in the second measure. The system concludes with a complex chordal structure in the right hand.

Third system of musical notation. The right hand features a series of chords with a tremolo effect, indicated by multiple vertical lines. The left hand continues with its accompaniment. A *fff* dynamic marking is present in the second measure.

Fourth system of musical notation. The right hand has a section marked *Allegro* and *ff*. The left hand continues with its accompaniment. A *fff* dynamic marking is present in the second measure.

Fifth system of musical notation. The right hand continues with a melodic line of eighth notes, and the left hand maintains its accompaniment.

Sixth system of musical notation. The right hand continues with a melodic line of eighth notes, and the left hand maintains its accompaniment. The system concludes with a section marked *1.* and *ff*, followed by a *Last time* section.

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