

With lots of true  
love to my Dear Friends  
as ever.

Bill.

From our Dear Friend,  
Wm. J. Mattern; on his leaving  
Harrow for America today.

Neville Lynn

Sep 17<sup>th</sup>, 1917.

*Neville Lynn*



# CINDERELLA

A FAIRY OPERA

IN FOUR ACTS

COMPOSED BY

JOHN FARMER.

THE WORDS WRITTEN BY HENRY S. LEIGH.

*Ent. Sta. Hall.*

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*John Farmer*

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# CINDERELLA.

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## PREFACE.

THIS Opera will be found suitable for performance either on the stage, in the concert-room, or as a private entertainment.

The Book of Words, being accompanied by descriptive illustrations, cannot fail to be of great assistance to the audience.

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## CHARACTERS.

PRINCE MIRABEL	...	...	...	...	...	Tenor.
MALATESTA (his tutor)	...	...	...	...	...	Bass.
THE BARON POMPOSO	...	...	...	...	...	Bass.
CINDERELLA (his youngest daughter)	...	...	...	...	...	Soprano.
PRISCILLA	} (her sisters)	...	...	...	...	{ Soprano.
TABITHA						
FAIRY QUEEN	...	...	...	...	...	Soprano.

FAIRIES, HUNTSMEN, SHEPHERDS, GUESTS, &c.

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# CINDERELLA.

## INTRODUCTION.

PIANO.

*Maestoso.*

*f*

*p*

*molto cres.*

*f*

The musical score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Maestoso' and a dynamic marking of 'f'. The second system includes a dynamic marking of 'p'. The third system features a 'molto cres.' marking. The fourth system starts with a dynamic marking of 'f'. The music is in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The notation includes treble and bass clefs, a grand staff bracket, and various musical symbols such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A piano (*p*) dynamic marking is present at the end of the system.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. The dynamics remain consistent with the first system.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A *molto cres.* (molto crescendo) marking is placed above the right hand in the latter part of the system, indicating a gradual increase in volume.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present at the beginning of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A piano-piano (*pp*) dynamic marking is present at the end of the system. A key signature change to two flats is indicated by a double flat symbol at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A piano-piano (*pp*) dynamic marking is present at the beginning of the system.

Ped. \* Ped. \*



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a melodic line in the right hand and a supporting bass line in the left hand.

The second system continues the piece. It features a melodic line in the right hand with some triplet markings. The left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.

The third system shows further development of the melody and accompaniment. Triplet markings are used in both hands to create rhythmic interest.

The fourth system continues with the melodic and harmonic progression. The right hand has more complex rhythmic patterns, including triplets.

The fifth system features a dynamic marking of *f* (forte) in the lower staff, indicating a change in volume. The music continues with intricate melodic and harmonic details.

The sixth system concludes the piece on this page. It features a final melodic flourish in the right hand and a supporting bass line in the left hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs. There are several accents (>) and dynamic markings like *p* (piano) and *f* (forte) scattered throughout the system.

The second system of musical notation continues the piece. It features a prominent triplet of eighth notes in the upper staff, marked with a '3' above the notes. The lower staff has a steady accompaniment. Dynamic markings include *p* and *f*.

The third system of musical notation shows further development of the piece. It includes another triplet in the upper staff. The texture remains dense with many beamed notes. Dynamic markings include *p* and *f*.

The fourth system of musical notation continues the complex texture. It features a variety of note values and rests, with many beamed notes. Dynamic markings include *f* and *p*.

The fifth system of musical notation shows a continuation of the piece's intricate texture. It includes many beamed notes and slurs. Dynamic markings include *f* and *p*.

The sixth and final system of musical notation on the page. It concludes the piece with a final cadence. Dynamic markings include *f* and *p*.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes the following dynamic markings: *f* (first system), *p* (second system), *molto cres.* (third system), and *ff* (fourth system). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in the sixth system.

# ACT I.

SCENE.—*Forest by moonlight. At the back, R, Prince's Castle; L, view of town. Group of Fairies discovered at the rise of the curtain.*

## No. 1. OPENING CHORUS (FAIRIES).—"THE SUNSHINE IS OVER."

*Allegro.*

PIANO.

The musical score is written for piano and consists of four systems. The first system is in 2/4 time, key of B-flat major, and begins with a treble clef. The second system continues the grand staff. The third system continues the grand staff. The fourth system continues the grand staff. Dynamics include *p*, *cres.*, *f*, *fz*, *pp*, and *ff*.

1st SOPRANO. *Allegretto.*

The sun - shine is o - ver, the moon - light is here, The

2nd SOPRANO.

The sun - shine is o - ver, the moon - light is here, The

*Allegretto.**fz p*

Ped.

\* Ped.

\*

night is be - fore us, no mor - tals are near. Re - joice, then, my

night is be - fore us, no mor - tals are near. Re - joice, then, my

sis - ters, re - joice while ye may, Till o - ver yon hill - tops is

sis - ters, re - joice while ye may, . . Till o - ver yon hill - tops is

*Andante.*

dawn - ing the day. The sun - shine is o - ver, the moon - light is  
 dawn - ing the day. The sun - shine is o - ver, the moon - light is

*pp* *rall.* *Tempo primo.*

here, The night is be - fore us, no mor - tals are near. The sun - shine is  
*pp* *rall.*  
 here, The night is be - fore us, no mor - tals are near. The sun - shine is

*pp* *rall.* *Tempo primo.*

o - ver, the moon - light is here, The night is be - fore us, no mor - tals are  
 o - ver, the moon - light is here, The night is be - fore us, no mor - tals are

near. Re-joyce, then, my sis - ters, re - joyce while ye may, Till

near. Re-joyce, then, my sis - ters, re - joyce while ye may, Till

*p cres.*

o - ver yon hill - tops is dawn - ing the day.

o - ver yon hill - tops is dawn - ing the day.

*f*

*pp cres.*

*ff*

*fz*

The sun-shine is o-ver, the moon-light is here, The

The sun-shine is o-ver, the moon-light is here, The

*sf f*

night is be-fore us, no mor-tals are near. Re-joice, then, my

night is be-fore us, no mor-tals are near. Re-joice, then, my

sis-ters, re-joice while ye may, Till o-ver you hill-tops is

sis-ters, re-joice while ye may, Till o-ver you hill-tops is



dawn - ing the day, till o - ver yon hill - tops is dawn - ing the

dawn - ing the day, till o - ver yon hill - tops is dawn - ing the

*dim.* day. The sun - shine is o - ver, the moon - light is here, The *p*

*dim.* day. The sun - shine is o - ver, the moon - light is here, The *p*

*dim.* *p*

*dim.* night is be - fore us, no mor - tals are near, no mor - tals are *pp rall.*

*dim.* night is be - fore us, no mor - tals are near, no mor - tals are *pp rall.*

*dim.* *pp rall.*

*p a tempo.*

near. Re-joice, then, my sis - ters, re - joice while ye may, Till o - ver yon

*p a tempo.*

near. Re-joice, then, my sis - ters, re - joice while ye may, Till o - ver yon

*a tempo.*

*p* *cres. molto.* *cres. molto.*

*f*

hill - tops is dawn - ing the day.

*f*

hill - tops is dawn - ing the day.

*f* *p* *cres. molto.*

*f* *fz*

*Attacca.*

FAIRY QUEEN. RECIT. *ad lib.* *ad lib.* *Allegretto grazioso.*

VOICE. Fair - ies, fair ies, In

PIANO. *Allegretto grazioso.*

*p* yon - der sleep - ing ci - ty There pines a maid - en fair, . . . Whose

*p*

wrongs de - serve your pi - ty, And claim your gent - lest care. . . Ne -

-gled - ted, scorn'd and slighted, She weeps by night, by day; Her

lone - ly path un - light - ed By Hope's pro - tect - ing ray, . . . by

*rall.* Hope's pro - tect - ing ray. . . . *a tempo. p.* To guide her, to aid her, our

*rall.* *a tempo.* *p.* *Ped.* \* *Ped.* \*

task - work shall be; . . . In pain . . . and in grief her pro -

- tect - ors are we. . . .

CHORUS. 1st SOPRANO. To guide her, to aid her, our

2nd SOPRANO. Guide her, aid her, our

task - work shall be; . . . In pain . . . and in grief her pro -

task - work shall be; . . . In pain . . . and in grief her pro -

*a tempo.*

To help the weak and low-ly Good

*rall.*

- tect - ors are we. . .

- tect - ors are we. . .

*a tempo.*

*p*

fair - ies glad - ly fly. . . The act is pure and ho - ly; Its

im - pulse born on high. . . No more with toils o'er - la - den, No

more with cares op - prest, That lone and love - ly maid - en Shall

com - fort find and rest, . . shall com - fort find and rest. . . To

*rall.* *a tempo.*

*rall.* *a tempo.*

*p.*

guide her, to aid her, our task - work shall be; . . In

*p.*

pain . . and in grief her pro - tect - ors are we. . .

CHORUS. 1st SOPRANO.

To

guide her, to aid her, our task - work shall be; . . In

2nd SOPRANO.

Guide her, aid her, our task - work shall be; . . In

pain . . and in grief her pro - tect - ors are we. . .

*rall.*

pain . . and in grief her pro - tect - ors are we. . .

*rall.*

The scene changes to sunrise, and shepherds are heard playing in the distance.  
Enter Cinderella carrying flowers.

Allegretto.

VOICE.

PIANO.

*pp*

*p*

*mf*

*f*



The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (F major). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

CINDERELLA. *Andante.*

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano) and includes the lyrics "Bright-ly, gai - ly, breaks the morn. O'er the dis - tant". The piano accompaniment continues with its characteristic eighth-note accompaniment. A second *Andante.* marking is placed above the piano part.

The third system of the score includes the vocal line and piano accompaniment. The vocal line has the lyrics "prospect peep - ing Comes the day - light soft - ly creep - ing : Na - ture seems but". The piano accompaniment maintains the eighth-note accompaniment throughout.

The fourth and final system of the score includes the vocal line and piano accompaniment. The vocal line has the lyrics "new - ly born. Far and wide the earth re - joi - ces In the sun's be -". The piano accompaniment concludes with a final cadence.

- nig - nant rays; . . While the birds with count - less voi - ces

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (F major). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Chant their hymns of grate - ful praise. By the stream - let,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with its rhythmic pattern, including some triplet markings above the right-hand staff.

through the dell, Oft I wan - der, sad and lone - ly;

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with its rhythmic pattern.

In the si - lent wood - lands on - ly Dares my soul . . its

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with its rhythmic pattern.

*Allegretto.*

an - guish tell.

*Allegretto.*

*p*

*f*

*dim.*

*Andante grazioso.*

All is mirth, and all is glee, In the morn-ing's

*Andante grazioso.*

*p*

light and glad-ness. Yet my heart is fill'd with sad-ness; Morn-ing brings no

joy for me. Nought can com-fort, nought can cheer me, Or these gloomy

thoughts be - guile. Would some fai - ry friend were near me,

O'er my path to cast a . . smile! By the stream - let,

through the dell, Oft I wan - der, sad and lone - ly;

In the si - lent wood - lands on - ly Dares my soul . . its

an - guish tell.

CINDERELLA.—Will my troubles never cease? Ah me! this life of eternal drudgery is almost more than I can bear. Toiling from dawn till eve, without one word of pity or one glance of consolation. My sisters must indeed have stony hearts to treat me thus. Even my father, though generous and kind by nature, lavishes all his care and affection upon his elder daughters, and seldom wastes a thought on the poor forlorn Cinderella. Luckily this bright morning gives me an hour's brief holiday; let me hasten, before my daily toil commences, to strew these violets upon my darling mother's grave. Mother! what a world of sweet memories in that one word!

[Exit CINDERELLA.]

Enter PRINCE MIRABEL.

PRINCE.—Surely it must have been a fairy that flitted by me a moment ago. Such a face—and such a form could scarcely belong to such an ordinary world as the one we live in. How little she imagined, as those tiny feet carried her away, that she was taking a Prince's heart with her!

Allegretto. PRINCE MIRABEL.

VOICE. Dear - est, fair - est,

PIANO. *f* *p*

ne'er till now Love in his ty - rant fet - ters hath bound me: Here on this

morn - ah! can I tell thee, tell thee how— Low be - fore his throne I

*Sves*.....

bow, Prisoned with chains of ro - ses a - round me. Still reigneth

*Sves*.....

Love All oth-er kings a - bove.

Sves.....

*f*

O - ver this world his pow'r ex- tends, Un - to the earth's, un- to the

*p*

earth's re-motest ends; Weak or strong that sway must own, For

he is our lord, and he a - lone, and he a - lone.

*f*

Dark - ly drear this life hath been, Wrapt in its

gloom and sol - i - tude on - ly. Some radiant star my soul to - day, to - day hath

*Sves*.....

seen. Now my heart hath found its queen, Let me not lan - guish—

*Sves*.....

leave me not lone - ly, Love's ten - der call is ev - er dear to all.

*Sves*.....



O - ver this world his

power ex-tends, Un - to the earth's, un-to the earth's re-mo-test ends ;

Weak or strong that sway must own, For he is our lord and he a -

- lone, and he a - lone.

No. 5. RECIT. AND SONG.—“MAY IT PLEASE YOUR ROYAL HIGHNESS.”

*Allegretto.* MALATESTA (who has entered quietly at the side overhears the last words).

VOICE. *Allegretto.*

May it please your Roy - al High-ness, be

PIANO. *Allegretto.*

warned in time, I pray. May it please your Roy - al

*rall.* High - ness, give heed to what I say, *a tempo.* May it

*rall.* *a tempo.*

please your Roy - al High - ness, be warned by what I . . say . . May it

please your Roy - al High - ness, Give heed to what I say, . . give

heed to what I say.

*Tutti.*  
*f*

I've spent my life, sir, in surveying Man-

- kind from Chi - na to . . Pe - ru; So par - don my po -

- lite - ly say - ing I know the world as well as you!

Per - mit me, then, to

do my du - ty, In warn - ing youth, by what I say, A -

- gainst the wiles of Love and Beau - ty, Which lure us on - ly

*a tempo.*

to be - tray. Flir - ta - tion makes a pret - ty pas - time, And

*a tempo.*

moths will fly a - round . . a flame; But let the pre - sent

be the last time you play so bold and rash a game.

*f*

'Tis ra - ther too in -

- sane a no-tion Your princely rank to thus degrade, By sing - ing vows of

deep de-vo-tion a-bout A low - ly vil-lage maid.

At least a score of roy - al houses Would fain se - cure that

heart and hand; I know a score of will - ing spouses Who on - ly wait your

*a tempo.*

least com-mand. Then let me ven - ture one sug - ges - tion;—A

*a tempo.*

use - ful hint that's all . . my own;—Pray pop to some Prin -

- cess, the ques - tion, And leave the pea - sant girls a - lone.

*f*

PRINCE.—No more, Doctor. It is clear that your travels have destroyed the little sentiment that Nature gave you at your birth.

MALATESTA.—But pray believe, your Royal Highness, that I am advising you for your own good and that of your country. Consider the impropriety—the scandal—

PRINCE.—I shall consider my own wishes and nothing but those. Your advice may be well meant, but it is utterly thrown away.

*Enter HUNTSMEN.*

"Cinderella."—J. Farmer.

No. 6.

HUNTING CHORUS.—“THE HUNT IS UP.”

1st & 2nd TENOR.

1st & 2nd BASS.

PIANO.

*Poco più moderato.*

*rall.*

*a tempo.*

*p*

The hunt is up, the hunt is up— And

*a tempo.*

*p*

*cres.*

slow - ly dawns the day. . . . Our Prince at our head, we leave dull bed, To

*cres.*



bring the deer to bay. . .

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "bring the deer to bay. . ." are positioned below the vocal staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

The east is bright with ear - ly light, The

The second system continues the musical score. The vocal line begins with the lyrics "The east is bright with ear - ly light, The". The piano accompaniment continues with similar chordal and bass line patterns.

shades of night are fled ; . . And the cheer - ful horn pro - claims the morn, On

The third system concludes the musical score on this page. The vocal line continues with the lyrics "shades of night are fled ; . . And the cheer - ful horn pro - claims the morn, On". The piano accompaniment provides harmonic support throughout.

vales and hills o'er - spread. . . Be - hold the skies with gold - en dyes Are

*tr.*

glow - ing all a - round; The birds now bring new ca - rols to sing, For

*tr.*

Na - ture loves the sound. . .

*f* *dim.*

Blow thy horn, hun - ter; Come blow thy horn on

*pp*

high, . . In yon - der wood there lies a doe, And she this day shall

die. . . Tra-la - la, . . tra-la - la, . . tra-la - la, tra-la,

*pp*

*pp*

*Ped.* \*

tra - la - la, . . . tra - la - la, . . . tra - la - la, tra - la,

*Ped.* \* *Ped.* \*

*pp*  
tra - la - la, . . . . . tra - la - la, . . . tra - la -

*pp*

*pp*

*Ped.* \* *Ped.* \*

- la, . . . tra - la - la, . . . . . tra - la - la, . . . tra - la -

*Ped.* \* *Ped.* \*

- la.

*cres. molto.*

*Ped.*

This system contains the first system of music. It features a vocal line with a long note marked "la." and a piano accompaniment. The piano part includes a dynamic marking "cres. molto." and a pedaling instruction "Ped."

This system contains the second system of music, primarily consisting of piano accompaniment. The right hand has a melodic line with some chromaticism, while the left hand provides a harmonic accompaniment.

The hunt is up—the hunt is up, And slow - ly dawns the

This system contains the third system of music, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "The hunt is up—the hunt is up, And slow - ly dawns the".

day. . . Our Prince at our head, we leave dull bed, To bring the deer to  
 bay. . . The east is bright with ear - ly light, The shades of night are fled; . . . And the

*cres.*  
*cres.*  
*f*

cheer - ful horn pro - claims the morn, On vales and hills o'er - spread. . . Be -

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics 'cheer - ful horn pro - claims the morn, On vales and hills o'er - spread. . . Be -'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

- hold the skies with gold - en dyes Are glow - ing all a - round ; . . The

The second system continues the vocal and piano parts. The vocal lines have lyrics '- hold the skies with gold - en dyes Are glow - ing all a - round ; . . The'. The piano accompaniment includes a trill (tr) in the right hand and a wavy line above it, indicating a tremolo effect.

birds now bring new carols to sing, For Na - ture loves the sound, . . Then a -

The third system concludes the vocal and piano parts. The vocal lines have lyrics 'birds now bring new carols to sing, For Na - ture loves the sound, . . Then a -'. The piano accompaniment features a forte (ff) dynamic marking in both hands.

*accel.*

- hunt - ing we will go, . . . then a - hunt - ing we will go, . . . then a -

*accel.*

- hunt - ing we will, a - hunt - ing we will go, . . . then a -

- hunt - ing we will go, . . . then a - hunt - ing we will go, . . . then a -



- hunt - ing we will, a hunt - ing we will go, . . . a -

*ff*

Detailed description: This system contains the first two systems of music. The top two staves are vocal parts (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic. The key signature has one sharp (F#) and the time signature is 2/4.

- hunt - ing we will go.

*f*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a forte (*f*) dynamic. The key signature and time signature remain the same as in the first system.

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are empty, indicating the end of the vocal part. The bottom two staves are piano accompaniment. The piano part continues with the same key signature and time signature.

mf dim.

dim. dim. p

pp ppp ffz

# ACT II.

## ENTR'ACTE.

*Allegretto.*

PIANO.

*p*

*rall.* *a tempo.*

*Ped.* *mf*

*p*

*p*



First system of musical notation, featuring a treble and bass clef. The music includes a *rall.* (rallentando) marking and a *a tempo.* marking. A *Ped.* (pedal) marking is present in the bass line, along with an asterisk (\*) indicating a specific measure.



Second system of musical notation, featuring a treble and bass clef. The music includes a *mf* (mezzo-forte) dynamic marking.



Third system of musical notation, featuring a treble and bass clef. The music includes a *p* (piano) dynamic marking.



Fourth system of musical notation, featuring a treble and bass clef. The music includes a *p* (piano) dynamic marking.



Fifth system of musical notation, featuring a treble and bass clef. The music includes a *pp* (pianissimo) dynamic marking.



Sixth system of musical notation, featuring a treble and bass clef. The music concludes with a double bar line.

SCENE.—The Kitchen in the Baron's Manor. Evening. Cinderella discovered, sitting gloomily by the fire. Dim lamplight. She comes forward slowly.

No. 7.

RECIT. AND SONG.—“THE NIGHT IS FALLING FAST.”

*Andante.*

PIANO. *pp*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante' and the dynamics are 'pp'.

CINDERELLA.

The night is fall - ing fast. The shades that

The first line of the song features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are 'The night is fall - ing fast. The shades that'. The piano part includes a *pp* dynamic marking.

close around bring peace to all be - side— but none to me. Yon lonely, lovely star, the star of

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'close around bring peace to all be - side— but none to me. Yon lonely, lovely star, the star of'.

eve, may com - fort o - ther hearts ; A - las ! to mine it nev - er

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are 'eve, may com - fort o - ther hearts ; A - las ! to mine it nev - er'.

brings, it nev - er brings a ray of con - so - la - tion.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'brings, it nev - er brings a ray of con - so - la - tion.' The piece ends with a double bar line and a 2/4 time signature.

SONG.  
Andante.

Here, in my

*Andante.*

*pp*

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is the piano accompaniment, featuring a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The tempo is marked 'Andante' and the dynamics are 'pp'.

gloom and in my wea-riness, Life seems for me one scene of

Detailed description: This system contains the second and third staves. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'gloom and in my wea-riness, Life seems for me one scene of' are positioned below the vocal staff.

drea-riness. My griefs have made this breast their throne :

Detailed description: This system contains the fourth and fifth staves. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'drea-riness. My griefs have made this breast their throne :' are positioned below the vocal staff.

Hope is dead and Peace has flown, Peace has flown. Could

*pp*

Detailed description: This system contains the sixth and seventh staves. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'Hope is dead and Peace has flown, Peace has flown. Could' are positioned below the vocal staff. The dynamics are 'pp'.

they but watch beside me, And on my journey guide me, All my care Might melt in

air. Ah, could some

*pp*

friend-ly fai-ry fly to me! Were I to hear her soft voice

nigh to me, Still might I trust, and not in vain,

Joy to greet once a - gain, once a - gain. Could

they but watch beside me, And on my journey guide me, All my care Might melt in

air.

CINDERELLA.—Will there never be any escape from this cruel tyranny? Must I, until I die, rest contented with my solitary lot? How drearily the hours of evening pass! All will be mirth and gaiety at yonder palace to-night. My sisters, radiant in their gems and gewgaws, will shine among the honoured guests; while I—the poor neglected Cinderella—linger here, despised and slighted, only to dream of joys that never can be mine. But hark! I hear them coming. Let me greet them cheerfully. My face must not betray my feelings.

*Enter PRISCILLA and TABITHA, in ball-dress.*

PRISCILLA (to TABITHA, pointing at CINDERELLA).—Sulking as usual, I declare. What an ungrateful creature, is it not, my dear Tabitha?

TABITHA.—Perfectly incorrigible, my darling Priscilla.

PRISCILLA.—But the airs and graces of her ladyship shall not make us very miserable at the Prince's ball, Tabitha?

TABITHA.—They will hardly cast a damp upon our favourite minuet, Priscilla.

PRISCILLA.—Let us rehearse it once more, darling.

TABITHA.—Yes, love; we cannot be too perfect on such an occasion as this.



*Tempo di Minuet.*

PIANO.

TABITHA.

Come, take your

PRISCILLA.

Mu - sic now sounds the call.

part - ners all ;—

Ca - per dull care . . a-way ;

Dance and be gay, Fain should we  
Smil-ing and spright - ly now

be. Nim - bly and light - ly now Trip, love, with  
Nim - bly and light - ly now Trip, love, with

me. Come, take your part - ners all;—Mu - sic now  
me. Come, take your part - ners all;—Mu - sic now

sounds the call, Ca - per dull care . . away, Dance and be gay.

sounds the call, Ca - per dull call away, Dance and be gay.

Fain should we be,

Smil - ing and spright - ly now,

Nim - bly and light - ly now, Trip, love, with me.

Nim - bly and light - ly now, Trip, love, with me.

Come, take your part - ners all;—Mu - sic now sounds the call.

Come, take your part - ners all;—Mu - sic now sounds the call.

Ca - per dull care . . . a - way; Dance and be gay.

Ca - per dull care a - way; Dance and be gay.

PRISCILLA (*to CINDERELLA, mockingly*).—That is the way to dance minuets at Court, my dear.

TABITHA.—Was it not very kind of us to give you a lesson, my love?

PRISCILLA.—It is likely to be so useful, you know.

TABITHA.—To study it for your next invitation, you know.

(*Both make ironical curtsies.*)

CINDERELLA (*aside*).—This insolence is almost unbearable. (*To Sisters.*) Oh, I am sure you both dance delightfully. It strikes me I should make but an indifferent pupil.

(*Knocking at the door.*)

PRISCILLA.—Open at once, girl, do you hear?

TABITHA.—How dreadfully slow you are, to be sure.

(*CINDERELLA opens the door.*)

Enter FAIRY QUEEN, as a Beggar Woman.

Andante. FAIRY QUEEN.

VOICE. Kind - ly, good

PIANO. *p*

la - dies, give ear, I im - plore . . you. Close not your hearts to my

ear - nest ap - peal. Wea - ried and hun - gry be - hold me be

- fore . . you; Mine all the pangs that mis - for - tune can feel.

Chide me not

harsh - ly, good la - dies, but ren - der Help to the starv - ing, re -

- lief to the poor. . . Fair are your fa - ces, your hearts must be

ten - der, Drive me not way - worn and weak from your door, . .

Fair are your fa - ces, your hearts must be ten - der, Drive me not

*Allegro.*  
PRISCILLA.

way - worn and weak from your door. How dare you thus dis-turb our peace? How

TABITHA.

How dare you thus dis-turb our peace? How

*Allegro.*

*f*

dare you pass our gate-way? Your cry - ing stop, your sing - ing cease. Be -

dare you pass our gate-way? Your cry - ing stop, your sing - ing cease. Be -

gone, we bid you, straightway. In vain to us for help you plead; Your

gone, we bid you, straightway. In vain to us for help you plead; Your

state, of course, we pi - ty, But we're too bu - sy far to heed Your

state, of course, we pi - ty, But we're too bu - sy far to heed Your

deep - ly dole - ful dit - ty, But we're too bu - sy far to heed Your

deep - ly dole - ful dit - ty, But we're too bu - sy far to heed Your



deep - ly dole - ful dit - ty. A - way then! Why stay then? A -

deep - ly dole - ful dit - ty. A - way then! Why stay then? A -

*Andante.*

- way then! Why stay then?

- way then! Why stay then?

*Andante.*

*pp*

*rit.* FAIRY QUEEN. *a tempo.*

*rit.* *a tempo.* Chide me not harsh - ly, good la - dies, but ren - der

Help to the starv - ing, re - lief to the poor. Fair are your

fa - ces, Your hearts must be ten - der, Drive me not way - worn and

weak from your door, drive me not way - worn and weak from your

*Allegro.*

PRISCILLA.

door. In vain to us for help you plead; Your state, of course, we

TABITHA.

In vain to us for help you plead; Your state, of course, we

*Allegro.*

*f* > > >

pi - ty, But we're too bu - sy far to heed Your deep - ly dole - ful

pi - ty, But we're too bu - sy far to heed Your deep - ly dole - ful

dit - ty, A - way then, A - way then! Why stay then?

dit - ty. A - way then, A - way then! Why stay then?

*Andante.* *rall.*

*Andante.* *rall.*

*pp*

FAIRY QUEEN.—Alas! there seems no hope for me here. I must wander forth again upon my lonely way.

CINDERELLA.—One moment, my good woman. I can at least relieve your hunger and your thirst for a time. (*Goes to the cupboard and brings down a loaf and a basin of milk.*) Here, take these; they are poor comfort, but I offer them with all my heart.

FAIRY QUEEN (*taking them*).—Ah, generous girl, you have given me new life. How can I thank you? May my gratitude bring down a blessing upon your fair young head. (*Going.*)

CINDERELLA.—No more words; farewell, good mother. [*Exit FAIRY QUEEN.*] Poor feeble old soul, she has a long and weary journey before her. (*Closes door and comes down.*) How precious is one gentle word—one trifling act of kindness—to the lowly and afflicted. But stay—I might have done a little more to comfort her. This poor kitchen would at least yield her shelter till the morning, while my father and sisters are at the ball. No doubt I can overtake her in a few moments, and bid her come back when all is quiet.

[*Runs up to door and exit.*]

*Enter BARON, in ball dress.*

BARON.—A plague on the women; they have no notion of ever being in time for anything. Here have I been for the last three quarters of an hour fuming and fretting with impatience all over the house. And I don't feel very much at home in my new clothes either, to tell the truth. It requires a deal of buckling and coaxing to keep a figure like mine within respectable proportions.

No. 9. SONG AND QUARTET.—“THE WOMEN ARE ALWAYS A BOTHER.”

Allegro moderato.

VOICE.

PIANO.

*p* *mf* *p* *f* *p*

BARON.

*p*

The

*cres.* *p*

wo-men are al-ways a bo-ther and wor-ry; So giv-en to daw-dle, and

yet in a hur-ry. They tell you they nev-er can do it in less When they

take a - bout three or four hours to dress ;

To put - ting on jew - els and pret - ty new dress - es, And

*Ped.* \* *Ped.* \*

comb - ing and curl - ing and friz - zing their tress - es, They dai - ly de - vote such a

*Ped.* \* *Ped.* \*

lot of their time That it's worse than a fol - ly, and seems a crime. We

*rall.* *a tempo.*

*Ped.* \* *Ped.* \* *rall.* *a tempo.*

*Ped.* \* *Ped.* \*

men are as quick at our dressing as may be, As rap - id - ly popp'd in - to

clothes as a ba - by; And then 'tis our du - ty to grum - ble and wait For the

*rall.* (Enter at side the Sisters, and at back CINDERELLA,

sex that is al - ways a deal too late. *a tempo.*

*rall.* *p* *mf* *p*

while the BARON is finishing the above.)

*f* *p cres.*

PRISCILLA. *p*

You men can do no-thing but

TABITHA. *p*

You men can do no-thing but

bo - ther and flur - ry. We can't see the cause of this ter - ri - ble hur - ry; You

bo - ther and flur - ry. We can't see the cause of this ter - ri - ble hur - ry; You

ought to be thank - ful, and can - not be less, That we took but five mi - nutes or

ought to be thank - ful, and can - not be less, That we took but five mi - nutes or

so to dress. Pray look at our jew-els and

so to dress. Pray look at our jew-els and

*Ped.* \*

pret-ty new dresses, How comb'd and how curl'd and how frizz'd are our tress-es; To

pret-ty new dresses, How comb'd and how curl'd and how frizz'd are our tress-es; To

*Ped.* \* *Ped.* \*

make such a tho-rough good use of our time It were sure-ly a fol-ly to

make such a tho-rough good use of our time It were sure-ly a fol-ly to

*Ped.* \* *Ped.* \* *Ped.* \*



*rall.* *a tempo.*

dream a crime. We wo-men but wish to look charm-ing as may be; To

*rall.* *a tempo.*

dream a crime. We wo-men but wish to look charm-ing as may be; To

*rall.* *a tempo.*

blame us for that is to talk like a ba-by. It was but your du-ty to

blame us for that is to talk like a ba-by. It was but your du-ty to

*rall.* *a tempo.*

qui-et-ly wait, For we're not such a ve-ry great deal too late.

*rall.* *a tempo.*

qui-et-ly wait, For we're not such a ve-ry great deal too late.

*rall.* *p* *a tempo.*

*w<sup>o</sup>*  
*mf* *p* *f* *p*

PRISCILLA.  
You  
TABITHA.  
You  
BARON.  
The

*cres.*

CINDERELLA.  
May all be peace . . . now; Hark . . . . .  
men can do nothing but bo-ther and flur-ry. We can't see the cause of this  
men can do nothing but bo-ther and flur-ry. We can't see the cause of this  
wo-men are al-ways a bo-ther and wor-ry; So giv-en to daw-dle, and

to . . my prayer. Dis - cord shall cease . . now :  
 ter - ri - ble hur - ry. You ought to be thank - ful, and can - not be less, That we  
 ter - ri - ble hur - ry. You ought to be thank - ful, and can - not be less, That we  
 yet in a hur - ry, They tell you they nev - er can do it in less When they

Joy, . . joy . . fills the air.  
 took but five minutes or so to dress. Pray  
 took but five minutes or so to dress. Pray  
 take a - bout three or four hours to dress ; To

May all be peace

look at our jew-els and pret-ty new dresses, How comb'd and how curl'd and how

look at our jew-els and pret-ty new dresses, How comb'd and how curl'd and how

put-ting on jew-els and pret-ty new dresses, And comb-ing and curl-ing and

*Ped.* \* *Ped.* \* *Ped.* \*

now, may . . . all be

frizz'd are our tress-es; To make such a thorough good use of our time It were

frizz'd are our tress-es; To make such a thorough good use of our time It were

frizz-ing their tress-es, They dai-ly de-vote such a lot of their time That it's

*Ped.* \* *Ped.* \*

*rall.* *a tempo.*  
 peace . . . now, may all be  
*rall.* *a tempo.*  
 sure - ly a fol - ly to dream a crime. We wo - men but wish to look  
*rall.* *a tempo.*  
 sure - ly a fol - ly to dream a crime. We wo - men but wish to look  
*rall.* *a tempo.*  
 worse than a fol - ly and seems a crime. We men are as quick at our

*Ped.* \* *Ped.* \*

peace . . . now; Hark . . . to . . . my prayer. . .  
 charm - ing as may be, To blame us for that is to talk like a ba - by. It  
 charm - ing as may be, To blame us for that is to talk like a ba - by. It  
 dress - ing as may be, As rap - id - ly popp'd in - to clothes as a ba - by; And

Dis - cord shall cease . . . now: Joy, . . . joy, . . .  
 was but your du - ty to qui - et - ly wait, For we're not such a ve - ry great  
 was but your du - ty to qui - et - ly wait, For we're not such a ve - ry great  
 then 'tis our du - ty to grum - ble and wait For the sex that is al - ways a

fills the air.  
 deal too late.  
 deal too late.  
 deal too late.

*a tempo.*  
*p* *mf* *p* *f*

*cres.* *tr*

BARON.—And now, Cinderella, my dear, we must leave you to take charge of the house during our brief absence. Keep your spirits up, there's a dear. There's nothing like cheerfulness for a companion when you're all alone.

PRISCILLA.—We shall be home again soon after daylight, I dare say.

TABITHA.—Mind you don't fall off to sleep, or we shall have nobody to open the door for us. [*Exeunt Sisters.*]

BARON (*to CINDERELLA, sheepishly*).—Of course, you know, I regret extremely that you cannot be at the party; but, my dear daughter, there are circumstances—

CINDERELLA.—Pray, father, do not give them a thought. It is nothing new, remember, for me to be left with my own thoughts for a few hours. Farewell! I wish you all a merry night.

BARON (*aside*).—It seems a rascally shame, I confess; but, as I said before, there are circumstances— [*Exit.*]

CINDERELLA.—Alone once more; and they will be all smiles and happiness until the morning. Dear father! I know he loves his poor forsaken Cinderella, though he does not openly declare his affection. How strange it seems that I could find no trace of that old wayfarer. She could not have gone far, surely, in so short a time. It pains me to think of the dreary night before her. (*Goes up to window and looks out.*) How brilliantly the palace lights gleam through the darkness! (*Gavotte heard.*) Hark! the music is beginning. It soothes me as with a magic spell, even at this distance. (*Seats herself by fire.*) Come to me, friendly sleep, if only for an hour or two. (*Sinks to sleep.*)

## GAVOTTE.

PIANO. *pp*

*pp*

*cres.*

The first system of music features a treble and bass clef. The treble clef part has a series of eighth-note chords, with dynamics *f* and *f* marked. The bass clef part has a simple accompaniment. A *Sves* (Sostenuto) pedal marking is present at the end of the system.

The second system continues the piece. The treble clef part includes dynamics *p* and *dim.*, with *W<sup>o</sup>* (Woodwind) markings above the staff. The bass clef part has a *Solo.* marking. A *Sves* marking is at the beginning of the system.

The third system shows a change in texture. The treble clef part has dynamics *pp* and *pp*. The bass clef part has a steady eighth-note accompaniment. There are *W<sup>o</sup>* markings above the treble staff.

The fourth system features a treble clef part with dynamics *cres.* and *f*. The bass clef part has a steady accompaniment. There are *W<sup>o</sup>* markings above the treble staff.

The fifth system has a treble clef part with dynamics *f* and *p*. The bass clef part has a simple accompaniment. A *Sves* marking is at the beginning, and a *Solo.* marking is at the end.

The sixth system concludes the piece. The treble clef part has dynamics *dim.* and *dim.*, with *W<sup>o</sup>* markings. The bass clef part has a simple accompaniment.



First system of musical notation. The right hand (treble clef) features a continuous eighth-note melody with slurs and accents. The left hand (bass clef) provides a steady accompaniment of quarter notes with accents. The dynamic marking *pp* is present in the first measure. A *Ped.* (pedal) marking is located below the first measure of the bass line.

Second system of musical notation, continuing the eighth-note melody in the right hand and the quarter-note accompaniment in the left hand.

Third system of musical notation. The right hand melody continues with some chromatic movement. The left hand accompaniment remains consistent. A *Ped.* marking is placed below the first measure of the bass line.

Fourth system of musical notation. The right hand melody continues. The left hand accompaniment includes a dotted quarter note in the third measure. A *Ped.* marking is placed below the first measure of the bass line.

Fifth system of musical notation, continuing the piece with the same melodic and accompaniment patterns.

Sixth system of musical notation, concluding the piece. It features a first ending (marked "1st time.") and a second ending (marked "2nd time.") in the right hand. The left hand accompaniment concludes with a final chord. A *Ped.* marking is placed below the first measure of the bass line.

pp

pp

cres.

f > f

8ves.....

p dim.

8ves..... Solo.

First system of musical notation. Treble clef has notes with slurs and accents, marked with *dim.* and *pp*. Bass clef has notes with slurs.

Second system of musical notation. Treble clef has a rapid sixteenth-note passage marked *pp*. Bass clef has a slow-moving line with slurs, marked *rall.* and *con Ped.*

Third system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a slow-moving line with slurs, marked *a tempo.*

Fourth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a slow-moving line with slurs, marked *rall.* and *a tempo.*

Fifth system of musical notation. Treble clef has notes with slurs, marked *ppp*. Bass clef has notes with slurs, marked *ppp*.

Enter softly Fairies, followed by QUEEN.

BALLET.

*In waltz time.*

PIANO.

*p*

The image displays a piano score for a waltz. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a piano (*p*) dynamic marking. The music features a characteristic waltz rhythm with a mix of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with chords and single notes. The piece concludes with a *pp* (pianissimo) dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The piece begins with a piano (*pp*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. A piano (*pp*) dynamic marking is present in the bass clef. The melodic lines in both staves continue with similar rhythmic patterns.

Third system of musical notation. A piano (*pp*) dynamic marking is visible in the bass clef. The musical texture remains consistent with the previous systems.

Fourth system of musical notation. The piece continues with the same melodic and harmonic material.

Fifth system of musical notation. A piano (*pp*) dynamic marking is present in the bass clef. The melodic lines in both staves continue.

Sixth system of musical notation. A piano (*p*) dynamic marking is present in the bass clef. The piece concludes with a final cadence in the bass clef.

*pp*

*pp*

*p*

*Attaca.*

No. 10. SOLO AND CHORUS OF FAIRIES.—“DREAM, BRIGHTLY DREAM.”

FAIRY QUEEN.

VOICE. *p* Dream, bright - ly dream; . . 'tis thy sweet slum - bers

PIANO. *p*

on - ly Com - fort can bring . . to thy life

drear and lone - ly. Poor Cin - der - el - la,

kind friends are near thee, Wake, speak, we hear

thee, The grate - ful fays have come to cheer thee.

CHORUS. TREBLES.

Wake, sleep no

ALTOS.

Wake, sleep no

more; . . . though thy sweet slum - bers on - ly Glad -

more; . . . though thy sweet slum - bers on - ly Glad -

- ness can bring . . . to thy life drear and lone - ly.

- ness can bring . . . to thy life drear and lone - ly.



Poor Cin - der - el - la, kind friends are near

Poor . . Cin - der - el - la, kind . . friends are near

thee, Wake, sleep no more; . . thee the grate - ful

thee, Wake, sleep no more; . . thee the grate - ful

fays . . cheer thee, Poor Cin - der - el - -

fays . . cheer thee, Poor . . Cin - der - el - -

- la, kind friends are near thee, Wake,  
 - la, kind . . friends are near thee, Wake,

speak: we hear . . thee, we hear . . . thee.  
 speak: we hear . . thee, we hear . . . thee.

The first system of music consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *pp* is placed above the final measure of the system.

The second system continues the piece with two staves. The upper staff has a rhythmic pattern of eighth notes, while the lower staff features a steady accompaniment. A dynamic marking of *pp* is placed at the beginning of the system.

The third system consists of two staves. The upper staff continues with eighth-note patterns, and the lower staff has a similar accompaniment. A dynamic marking of *pp* is placed above the middle of the system.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a simple accompaniment. A dynamic marking of *p* is placed at the end of the system.

The fifth system consists of two staves. The upper staff features a melodic line with eighth notes and some grace notes. The lower staff has a simple accompaniment.

The sixth system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a simple accompaniment. Dynamic markings of *dim.* and *pp* are placed within the system.

(During the music everything in the kitchen has been set straight and arranged by the Fairies. At the end of it CINDERELLA wakes.)

CINDERELLA (starting up and coming down).—Am I still dreaming? who and what are these bright beings?

FAIRY QUEEN.—Be not alarmed, but listen, Cinderella. We have met before, and on this very day.

CINDERELLA.—Met before? But how and where?

FAIRY QUEEN.—You thought perhaps but little of the bread and milk you gave so generously to the way-worn wanderer at your door.

CINDERELLA.—Can it be possible? 'Twas you, then, madam.

FAIRY QUEEN.—None other. I was curious to discover whether those gentle features were the index of a true and kindly heart. I am satisfied with my experiment, or I should not now be here.

CINDERELLA.—Oh, how good of you; and my dingy little kitchen looks like a palace already.

FAIRY QUEEN.—That word recalls to me the object of my visit. Confess, dear Cinderella, that it would not be an unpleasant surprise to find yourself at the Prince's ball to-night. You need not answer; your eyes have spoken for you.

CINDERELLA.—Yes, I own that I did wish for a moment—but no, it cannot be. A pretty costume, to be sure, for the presence of royalty. I fear you mock me, lady.

FAIRY QUEEN.—Do I? We shall see. (*Touches CINDERELLA with wand. The rags disappear, uncovering a magnificent ball-dress.*)

CINDERELLA.—How delightful! I *must* be dreaming! But, alas! my kind protector, all this elegance is wasted on such a simpleton as I, who cannot even dance a single step.

FAIRY QUEEN.—Nonsense! you don't know half you can do until you try; we fairies have trained pupils much more awkward than yourself. Now for a lesson; we shall find one quite enough.

No. 11. RECIT. AND SONG.—“TAKE YOUR TIME FROM US PRECISELY.”

*Allegretto.* FAIRY QUEEN. *p*

VOICE. Take your time from us pre-cise-ly :—

*Allegretto.* *p*

PIANO. We shall soon instruct you nice-ly. You shall bear the bell from all Who grace the

Prin- ce's ball.

CHORUS. SOPRANO AND ALTO IN UNISON.

Take your time from us precise - ly :—We can soon instruct you nicely.

You shall bear the bell from all Who grace the Prin- ce's ball.

CHORUS.

Take your time from us

*dim.*

pre- cise - ly :—We can soon in- struct you nice - ly. You shall bear the bell from all

## FAIRY QUEEN.

Who grace the Prince's ball. Every part-ner must a-dore you: All the room your

hand will seek. En-vy shall be dumb be-fore you, Dar-ing not one word to speak.

Every part-ner must a-dore you: All the room your hand will seek. En-vy shall be

CHORUS.

Every part-ner must adore you: All the room your hand will seek. En-vy shall be

dumb be-fore you, Dar-ing not one word to speak. word to speak. Take your

1st time. 2nd time. *ad lib.*

dumb be-fore you, Dar-ing not one word to speak. word to speak. Take your

time from us pre-cise - ly:— We can soon in-struct you nice - ly,

time from us pre-cise - ly:— We can soon in-struct you nice - ly,

You shall bear the bell from all Who grace the Prin - ce's ball.

You shall bear the bell from all Who grace the Prin - ce's ball.

(CINDERELLA dances, clumsily at first, but gradually improving.)

FAIRY QUEEN.—There is but one thing more, my child. You must go to this grand entertainment in a style becoming the pet of the fairies.

CINDERELLA.—The palace is not far off, and I could run there easily in five minutes.

FAIRY QUEEN.—Run?—would you disgrace your benefactors? Let the lady's coach be announced instantly. (*Coach appears at back. Enter Footmen.*) A word before we part, Cinderella. Be happy and amuse yourself; but give your name to nobody on earth, and stay not within the palace one second beyond the hour of midnight, or even my power cannot avert the consequences. Farewell!

*Allegro.*

PIANO. *p cres.*

*f*

*pp cres. molto.*

*ff fz*

*Allegretto.*  
SOPRANO & ALTO.

Haste a - way! The shades of night have ceased their falling. Why de -

TENOR & BASS.

*Allegretto.*

*p*



lay, When dance and song are call - ing? Lin - ger not, For

time is quick-ly fleet - ing. Seek the spot Where waits a roy - al

*cres.*

greet - ing, Lin - ger not, For time is quick-ly fleet - ing,

*p*

Seek the spot Where waits a roy - al greet - ing. Haste a -

*cres.*

- way! The shades of night have ceased their fall - ing. Why de - lay, When

*cres.*

dance and song are call - ing? Lin - ger not, For time is quick - ly

*p*

*p*

fleet - ing. Seek the spot Where waits a roy - al

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "fleet - ing. Seek the spot Where waits a roy - al". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *cres.* (crescendo) marking is placed above the piano part towards the end of the system.

greet - ing. Haste a - way! The shades of night have

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "greet - ing. Haste a - way! The shades of night have". The piano accompaniment maintains the same rhythmic pattern as the first system. A *cres.* marking is placed above the piano part towards the end of the system.

ceased their fall - ing, Why de - lay, When dance and song are

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ceased their fall - ing, Why de - lay, When dance and song are". The piano accompaniment continues with the same rhythmic pattern. A *cres.* marking is placed above the piano part towards the end of the system.

call - ing?

*dim.*

*con Ped.* \*

*dim.*

*p*

(CINDERELLA enters the carriage, and makes a sign of adieu to FAIRY QUEEN as drop falls.)

*dim.*

*ppp*

*ppp*

*ff*

END OF THE SECOND ACT.

# ACT III.

SCENE.—Ball-room at the Palace. At R. PRINCE discovered seated on raised throne with canopy, surrounded by Ladies and Gentlemen of the Court. Guards at the back. Two staircases leading up to Conservatory.

## PROCESSIONAL MARCH.

PIANO.

*Maestoso.*

*f*

*p*

*Ped.* \* *Ped.* \*

*molto cres.*

*Ped.* \* *Ped.* \*

*ff*

1st time.

*pp*

2nd time.

*p*

*p*

*f*

3

3

3

3

*p*

The musical score is written for piano and consists of six systems of two staves each. The key signature is G minor (two flats) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic and features a triplet in both hands. The second system continues with a mezzo-forte (*fz*) dynamic. The third system includes a piano (*p*) dynamic marking. The fourth system starts with a forte (*f*) dynamic. The fifth system features a piano (*p*) dynamic marking. The sixth system concludes with a piano (*p*) dynamic marking. The score is a piano accompaniment for a piece titled "Cinderella" by J. Farmer.

The image shows three systems of musical notation for piano accompaniment. Each system consists of a treble and bass staff. The first system has the instruction "molto cres." written above the bass staff. The second system has the instruction "ff" written above the bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

(The BARON, with PRISCILLA and TABITHA, comes forward at the end of the dance.)

BARON.—I trust, my dears, that you have both followed my injunctions and been particularly cautious in your selection of partners.

PRISCILLA.—Not a glance nor a smile have I bestowed this evening upon anybody under a Count.

TABITHA.—For my own part I have drawn the line at Major-Generals and Foreign Ambassadors.

BARON.—Bless you, my children ; this is as it should be. I cannot have my tender little chickens thrown away upon respectable but untitled mediocrity. To-night may be the starting point of your whole future destinies. (They go up.)

MALATESTA.—(Aside, coming down.) It is as much as I can do to keep my royal pupil constantly in my watchful eye. He becomes every day more headstrong and impulsive. Seventeen is a dangerous age for persons of lively susceptibilities. No matter ; my mind is quite made up. A Princess, and nothing less, shall be the bride of Prince Mirabel.

(Goes up.)



# CHILDREN'S SINGING QUADRILLE.

(Selections for these Quadrilles may be taken from the 1st, 2nd, or 4th set of *Nursery Rhyme Quadrilles*, by JOHN FARMER, published by J. Wilbee, Harrow, and Novello, Ewer, & Co., 1, Berners Street, London (W.)

## No. 14.—LOVE WALTZ, WITH CHORUS.—“O, MY LOVE'S LIKE THE RED, RED ROSE.”

*In waltz time.* CHORUS. *p*

SOPRANO.  
ALTO.

TENOR.  
BASS.

PIANO.

*pp*      *cres.*      . . . . . *p*

my love's like a red, red rose, That's new - ly

sprung in June; . . . O, my love's like the

me - lo - die That's sweet - ly played in tune. . .

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has a melody that is mostly quarter and eighth notes, with a final half note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The system concludes with a double bar line and repeat dots.

As fair art thou, my bon - nie lass, So deep in

The second system is in B minor (two flats). It continues the vocal melody and piano accompaniment. The vocal line includes a fermata over the word 'bonnie'. The piano accompaniment maintains a consistent rhythmic pattern with some chordal textures. The system ends with a double bar line and repeat dots.

love am I, . . . And I will love thee

The third system is in B minor. The vocal line concludes with a fermata over the word 'I'. The piano accompaniment continues with a similar rhythmic and harmonic structure. The system ends with a double bar line and repeat dots.

still, my dear, Till all the seas gang dry. . . . O,

The first system of the musical score is in G minor. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

my love's like a red, red rose, That's new - ly

The second system is in G major. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar eighth-note pattern.

sprung in June; . . . O, my love's like the

The third system is in G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note accompaniment.

me - lo - die That's sweet - ly played in tune. . . .

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "me - lo - die That's sweet - ly played in tune. . . .". The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note bass line and chords in the right hand.

Drink to me on - ly with thine eyes, And I will

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The lyrics are "Drink to me on - ly with thine eyes, And I will". The piano accompaniment continues with the same rhythmic pattern.

pledge with mine; . . . . Or leave a kiss with -

The third system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The lyrics are "pledge with mine; . . . . Or leave a kiss with -". The piano accompaniment continues with the same rhythmic pattern.

in . . the cup, And I'll not ask for wine; . . .

*Ped.*

Drink to me on - ly with thine eyes, And

\*

I . . will pledge with mine. . . The thirst that

from the soul . . doth rise, Doth ask a drink di -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "from the soul . . doth rise, Doth ask a drink di -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and phrasing marks.

- vine; . . . But might I of Jove's nec - tar

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "- vine; . . . But might I of Jove's nec - tar". The piano accompaniment continues with similar melodic and harmonic patterns, including phrasing slurs and dynamic markings.

*cres.*  
sip, I would not change for thine! . . .

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "sip, I would not change for thine! . . ." with a *cres.* marking above the first measure. The piano accompaniment also features a *cres.* marking in the second measure. The system ends with a final cadence in both parts.

Drink to me on - ly with thine eyes, And I will

*p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a *p* dynamic marking.

pledge with mine; . . . Or leave a kiss with -

This system contains the second two staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The piano part features a prominent melodic line in the right hand.

- in . . the cup, And I'll not ask for wine; . . .

*Ped.*

This system contains the final two staves of music on the page. The vocal line concludes in the upper staff, and the piano accompaniment concludes in the lower staff. The piano part ends with a *Ped.* (pedal) marking.

Drink to me on - ly with thine eyes, And

\* This system includes a vocal line with lyrics, a bass line, and a piano accompaniment with a treble and bass clef. A small asterisk is placed below the piano part.

I . . . will pledge with mine. . . . O,

*p* This system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

my love's like the red, red rose, That's new - ly

This system includes a vocal line with lyrics, a bass line, and a piano accompaniment.



sprung in June; . . . O, my love's like the

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "sprung in June; . . . O, my love's like the". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

me - lo - die That's sweet - ly played in tune. . . .

The second system continues the musical score in G major. The vocal line has the lyrics "me - lo - die That's sweet - ly played in tune. . . .". The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line and repeat dots.

As fair art thou, my bon - nie lass, So deep in

The third system is in G major and includes dynamic markings such as *f* (forte) and accents (>). The vocal line begins with "As fair art thou, my bon - nie lass, So deep in". The piano accompaniment features a strong bass line and a treble line with chords and melodic lines, also ending with a double bar line and repeat dots.

love am I, . . . . And I will love thee

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are "love am I, . . . . And I will love thee". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations such as slurs and accents.

still, my dear, Till all the seas gang dry. . . . O,

The second system of the musical score continues the vocal and piano parts. The lyrics are "still, my dear, Till all the seas gang dry. . . . O,". The piano accompaniment includes a more active melody in the right hand, with many sixteenth and thirty-second notes, and a steady bass line.

my love's like a red, red rose, That's new - ly

The third system of the musical score concludes the vocal and piano parts. The lyrics are "my love's like a red, red rose, That's new - ly". The piano accompaniment features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

sprung in June ; . . . O, my love's like the

me - lo - die That's sweet - ly played in

(The Waltz is  
Tempo di Minuet.

*ff*

*interrupted by CINDERELLA'S entrance down steps at back. PRINCE MIRABEL advances, takes her hand,*

*fz ff fz p ff fz p*

*and brings her down. A Minuet is formed, PRINCE and CINDERELLA being the front centre couple.)*

*dim.*

*Attacca.*

*Tempo di Minuet.*

PIANO. *p*

PRINCE.

La - dy fair, we

CINDERELLA.

Proud, my Prince, to meet you.

greet . . you. Like a Queen we'll

## CHORUS. SOPRANO &amp; ALTO.

You're much too kind. Join, as is' your

treat you. TENOR & BASS.

du - ty, To hail this pearl of beau - ty; Raise your hearts and

voi - ces, For ev' - ry soul re - joi - ces.

PRINCE.  
Hear me vow sin -

## CINDERELLA.

We are strangers near - ly.  
- cere - ly. I could love you

This block contains the first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "We are strangers near - ly. - cere - ly. I could love you".

But love is blind.  
dear - ly. PRINCE.—Fair lady, tell  
*pp*

This block contains the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "But love is blind. dear - ly. PRINCE.—Fair lady, tell". A piano dynamic marking (*pp*) is present. The Prince's entrance is marked with a double bar line.

me, may I not seek to learn the name and station of the wandering star who deigns to shed her lustre upon our festivities to-night? CINDERELLA—Perhaps,

This block shows the piano accompaniment for Cinderella's response. It consists of two staves (treble and bass clef) with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature remains one flat.

Prince, I shall do your heart good service by keeping you in ignorance of both.

PRINCE. (*Aside.*) I seem

This block contains the musical score for the Prince's aside. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "PRINCE. (*Aside.*) I seem". The piano accompaniment continues with a similar style to the previous system.

to know the face ; yet when and where I have beheld it is a mystery. CINDERELLA. (*Aside.*) I

PRINCE.

Hear - en, I im -  
 must not breathe a word that might betray me. The good fairy's  
 last words are not so soon to be forgotten.

CINDERELLA.

Prince, I bow be - fore you.  
 - plore . . you. Fond - ly I a -

CHORUS.

Be si - lent, pray. Ne'er was born a  
 - dore you.

crea - ture So fair in form and fea - ture; Like a sylph she

dan - ces, And glad - ness lights her glan - ces.

PRINCE.  
Deign to hear me

CINDERELLA.  
Prince, I must be fly - ing.  
sigh - ing. Would you leave me



*Allegro.*

I must a - way.  
dy - ing?

*Allegro.* Clock strikes midnight, Minuet

*f*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "I must a - way." and "dy - ing?". The piano part begins with a 2/4 time signature and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The tempo is marked *Allegro.* and the scene is identified as "Clock strikes midnight, Minuet".

interrupted. CINDERELLA rushes up stage and exit by stairs and through Conservatory, dropping

*p* *cres.*

Detailed description: This system shows a piano accompaniment. The vocal staves are empty. The piano part continues with a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) and a *cres.* (crescendo) marking are present. The tempo remains *Allegro.*

one of her slippers at the foot of the staircase. The PRINCE, thunderstruck for some instants,

*f*

Detailed description: This system shows a piano accompaniment. The vocal staves are empty. The piano part continues with a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The tempo remains *Allegro.*

*pursues her on recovering himself. Discovers the slipper, picks it up, and comes down.)*

*pp* *cres. molto.*

*ff* *sf*

PRINCE.—Too late! The enchantress has escaped me. She flies as fleetly as the wind. But I will see her again, and before long, if it costs me half my princedom. Here, at least, is a clue, though but a small one. Now help me, Cupid, in my search. (*To Courtiers.*) Be merry, I beseech you, my lords and ladies. Let not the sudden disappearance of our beautiful runaway damp your ardour in the pursuit of pleasure. [*Exit by stairs.*]

SOPRANO.  
ALTO.  
TENOR.  
BASS.

PIANO.

*Maestoso.*

*f*

*f*

Come, let the dance and song Be-guile the time be-fore us; The

*f*

hours will not seem too long While Mirth as king reigns o'er us.

*p*

Sing, dance, till morn is light; Let life be joy and glad - ness, When

*p*

*pp*

Ped. \* Ped. \*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a dynamic marking of *p*. The lyrics are "Sing, dance, till morn is light; Let life be joy and glad - ness, When". The middle staff is a piano accompaniment in bass clef, also with a dynamic marking of *p*. The bottom staff is a grand staff (treble and bass clefs) with a dynamic marking of *pp*. It features a complex piano accompaniment with arpeggiated chords and a bass line. Pedal markings "Ped." and "\*" are placed below the grand staff.

all things a-round are bright One frown or sigh were mad - ness.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "all things a-round are bright One frown or sigh were mad - ness.". The middle staff is a piano accompaniment in bass clef. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment featuring arpeggiated chords and a bass line.

*f*

Sing, dance, till morn is light—Let life be joy and glad - ness.

*f*

*f* *fz*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a dynamic marking of *f* and the lyrics "Sing, dance, till morn is light—Let life be joy and glad - ness.". The middle staff is a piano accompaniment in bass clef with a dynamic marking of *f*. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment featuring arpeggiated chords and a bass line, with a dynamic marking of *fz* at the end.

*f*

Come, let the dance and song Be-guile the time be-fore us. The

*f*

hours will not seem too long While Mirth as king reigns o'er us.

*p*

Sing, dance, till morn is light— Let life be joy and glad-ness. When

*pp*

*Ped.* \* *Ped.* \*

all things a-round are bright One frown or sigh were mad - ness.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major) and a 2/4 time signature. The lyrics are: "all things a-round are bright One frown or sigh were mad - ness." The piano accompaniment is in a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

*f* Sing, dance, till morn is light—Let life be joy and glad - ness.

The second system continues the vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The lyrics are: "Sing, dance, till morn is light—Let life be joy and glad - ness." The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

*f* Come, let the dance and song Be - guile the time be - fore us; The

The third system continues the vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The lyrics are: "Come, let the dance and song Be - guile the time be - fore us; The". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hours will not seem too long While Mirth as king reigns o'er us.

*p*

*pp*

*cres. molto.* . . . . . *f*

END OF THE THIRD ACT.

ENTR'ACTE.

*Maestoso.*

PIANO.

*f* *dim.*

*p*



*f*

*molto cres.*

*ff*

1st time.  
*cres.*

2nd time.

3

# ACT IV.

SCENE.—*Hall in the Mansion. The BARON enters, yawning, with the two Sisters.*

No. 16.

SONG—"I, WHO NIGHTLY LIKE TO TODDLE."

*Allegretto.*

VOICE.

PIANO.

BARON.

I, who night - ly like to tod - dle

Off to bed by nine o'-clock, Feel a pang through-

- out my nod - dle, Feel in ev' - ry nerve a shock.

How I came to

join the dan - cers, I should ra - ther like to

know. 'Twas my doom to learn the lan - cers,

Half a hun - dred years a - go.

When my life was young and ear - ly

*p*

This system contains the first line of the song. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line and a treble line with chords and moving lines.

When its years were sev - en - teen, Then my locks were

This system continues the melody. The vocal line has a slight upward inflection on 'seventeen' and a downward inflection on 'locks'. The piano accompaniment maintains its rhythmic pattern.

long and cur - ly, Then the world and I . . . were green.

This system concludes the first phrase. The vocal line ends with a dotted quarter note on 'green'. The piano accompaniment provides harmonic support throughout.

Now my sum - mer

This system begins the second phrase. The vocal line starts with a whole rest, followed by the lyrics. The piano accompaniment continues with the same accompaniment style.

days are o - ver; Win - try winds be - gin to blow.

Time I left my days of clo - ver, Half a

hun - dred years a - go.

BARON.—My darlings, don't you think it's nearly time we took our breakfasts? It must almost be our dinner hour.

PRISCILLA.—Considerably past noon, already, papa dear; yet I feel as though I wanted another waking.

TABITHA.—And I can scarcely believe that I am not still in one of those delightful dreams.

BARON.—By the way, girls, did either of you succeed in discovering anything about that lovely but eccentric stranger, who made her appearance first, and her disappearance afterwards, in such an extraordinary fashion last night?

PRISCILLA.—We are just as wise as yourself on the subject. The sentinels declare that not even the ghost of a grand lady left the palace at midnight.

TABITHA.—They are certain that nobody except one of the kitchenmaids passed them, scampering as though for dear life.

BARON.—Most mysterious, to be sure, but there *are* circumstances.—However, breakfast is decidedly the most important subject for our present consideration. *[Bustles off.]*

PRISCILLA (*snappishly*).—I am so happy to hear that your sleep has been a sound one, my love.

TABITHA (*snappishly*).—How pleased I am to find that your slumbers were so rosy, my pet.

PRISCILLA.—Well, I only hope for *your* sweet sake that flirting is not counted a sin. (*Aside.*) Her conduct at the ball was perfectly scandalous!

TABITHA.—No doubt you think that vanity is a virtue. Let me tell you that some virtues may be carried a little too far. (*Aside.*) The minx! I could scratch her eyes out.

VOICE. *In waltz time.*

PIANO. *In waltz time.*

Ped. \*

PRISCILLA.

When a maiden is young, when a maid-en is fair, And a

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

no-ble-man begs her to dance; . . . Though it pleas-es you, madam, with

Ped. \* Ped. \*

won-der to stare, 'Twould be mad-ness to give up the chance. . . .

Ped. \* Ped. \*

TABITHA.

Oh, I could not of course for one

moment as - sert That a fault with your taste can be found; . . . But I've

heard e-ven prudes can be braz-en and pert When they once take their looks from the

PRISCILLA.

ground. . . How de-light-ful to see lov-ing sis-ters a-gree, In their

TABITHA.

How de-light-ful to see lov-ing sis-ters a-gree, In their

*Ped.* \* *Ped.* \*

sweet pret - ty sis - ter - ly style ; . . From all en - vy and spite and ill -

sweet pret - ty sis - ter - ly style ; . . From all en - vy and spite and ill -

*Ped.* \* *Ped.* \* *Ped.* \*

- tem - per we're free, And from ev' - ry de - scrip - tion of guile. . .

- tem - per we're free, And from ev' - ry de - scrip - tion of guile. . .

*Ped.* \* *Ped.* \*

PRISCILLA.

2. To be smothered with jew - els, and  
- pose I may hint that good

\* *Ped.* \*

bur - ied in lace Is an art - ful de - sign, I con - fess ; . . For a  
humour and sense Have a beau - ty and grace of their own ; . . That po -

\* *Ped.* \* *Ped.* \*



part-ner, 'tis clear, can-not gaze at your face While his eyes are in - tent on your  
- lite-ness and mo - des - ty can't give of - fence And for want of good looks may a -

*Ped.* \* *Ped.* \*

dress. . . . tone. . . .

TABITHA.  
There are  
So - lid

*Ped.* \*

fa - ces I know that may safe - ly de - fy All the jew - els and lace ev - er  
me - rits are these, and I learn with de - light That my sis - ter pos - sess - es them

made; . . . For the force of their ug - li - ness riv - ets the eye, Till the  
all; . . . . But, like fi - ne - ry, on - ly brought out for a night, They are

## PRISCILLA.

cos-tume is cast in the shade. : : } How de-light-ful to see lov-ing  
thrown a-side af-ter the ball. : : }

TABITHA.  
How de-light-ful to see lov-ing

*Ped.* \*

sis-ters a-gree, In their sweet pret-ty sis-ter-ly style; . . From all

sis-ters a-gree, In their sweet pret-ty sis-ter-ly style; . . From all

*Ped.* \* *Ped.* \*

en-vy and spite, and ill-tem-per we're free, And from ev'-ry de-scrip-tion of

en-vy and spite, and ill-tem-per we're free, And from ev'-ry de-scrip-tion of

*Ped.* \* *Ped.* \*

guile. . . 3. I sup -

guile, . . .

Ped. \* Ped. \*

(*Flourish. Enter HERALD with Guards, and MALATESTA. The BARON rushes in.*)

HERALD (*reading*).—"Oh yes! oh yes! oh yes! We hereby command all good citizens to remain at home and keep their wives and families within doors until such time as they have received our Royal visit. (Signed) MIRABEL."

BARON (*to HERALD, who turns to go*).—Here, stay a second. Is that all? Not a syllable of explanation?

HERALD.—You have heard the orders of your Prince. Disobey them at your peril. *Au revoir, Baron.* [*Exit with the Guards.*]

BARON.—Well, I suppose we shall know presently what it all means. Go, girls, and make yourselves look pretty enough to be visited by a Royal Highness. [*Exit.*]

PRISCILLA.—Oh, Tabitha, who knows what may be in store for one of us?

TABITHA.—Don't be absurd, Priscilla dear. Am I blushing? [*Exeunt, embracing.*]

MALATESTA (*coming from back*).—Artless creatures! Yesterday their grotesque antics would have made me chuckle with a fiendish derision—but it is now no time for merriment. Scarcely can I dare to dream of the shame and humiliation that must await me if this incorrigible boy should thwart my dearest wishes. The worst I fear has happened, and he is more deeply fascinated than ever. Aye, and with a slipper too,—a little shiny slipper; for that is all that he shall ever see of his new charmer, if I can by fair means or foul so contrive matters. What a wild notion, to insist on seeking its lost owner in his own royal person, through the length and breadth of his realm, and with his own royal hand identifying her! Can such a wild-goose chase by any possibility prove successful. Forbid it, star of my ambition! You have never yet misled your trusting follower.

VOICE. *Andante.*

PIANO. *Andante.*

On

Mo - ral Force no sage re - lies ; Through life 'tis wi - ser far . . . To

lift our eyes to yon - der skies, And seek some guid - ing star. With

cheer - ing light through all the night From far a - bove 'twill shine, . . And

while the heav'ns a - round are bright, Will cast its beam be - nign. . . Good

*rall.*

luck is my god - dess, bad luck I de - fy; If I live all my

*Allegro. cres. molto.*

*Allegro. cres. molto.*

life, I will nev - er say die; Good luck is my god - dess, bad

*fz*

luck I de - fy; If I live all my life, I will nev - er say

*rall. fz rall. f*

*a tempo.* *Andante.*

die. 2. When

*a tempo.* *Andante.*

*f*

quite a child, I ran as wild As an - y brat on earth: . . . But  
 ev - er so in hours of youth, As well as ri - per years. . . What -

meek - ly mild up - on me smiled The orb that ruled my birth. In  
 - e'er goes wrong, as true as truth, My faith - ful friend ap - pears. Wher -

wa - ter hot, I dai - ly got—Where ur-chins most - ly are ;— . But  
 - e'er Am - bi - tion lures my feet No fears my path can bar. . . I

*rall.*

o'er the spot, in - voked or not, Still gleamed my guid - ing star. . . } Good  
 trust in thy pro - tec - tion sweet, My con - stant guid - ing star. . . }

*Allegro. cres. molto.*

luck is my god - dess, bad luck I de - fy; If I live all my

*Allegro. cres. molto.*

life, I will nev - er say die. Good luck is my god - dess, bad

*fz*

luck I de - fy; If I live all my life, I will nev - er say die. *a tempo.*

*fz rall. f f*

1st time.		2nd time.	
3. 'Twas			

MALATESTA.—I will not cease to hope even yet, although I must confess matters begin to look a little desperate.

(Trumpet. Enter Herald, followed by Courtiers and PRINCE, Guards, &c. BARON, with PRISCILLA and TABITHA, finely dressed, advance to meet him.)

PIANO.

*Maestoso.*

*f* *dim.*



BARON (*bowing low*).—Prince, the honour that your august presence confers upon this humble and unworthy mansion will for ever be cherished by the offspring of the Pomposos. (*Aside*.) Not bad for an impromptu. Made it all up while I was putting my best clothes on.

PRINCE (*smiling*).—If all my subjects were anything like your equals in eloquence, Baron, I should receive enough gratitude in a day to last me a lifetime. These two fair ladies are, I believe,— (*Saluting them*.)

BARON.—My daughters, sire. Such devoted and affectionate beings! (*Aside, to them, savagely*.) Smile, can't you; and look as if you believed it. (*They try*.)

PRINCE.—Could I possibly fail to remember two such brilliant ornaments of last night's dance? (*Aside*.) I should think not, indeed. Faces like those are not to be forgotten in a hurry. (*To BARON*). Yet, much as I admired them both, I do not think that either of these charming damsels is connected with my visit of to-day. Tell me, Baron, are there no other ladies in your house?

BARON.—How could your Royal Highness fancy for a moment that I—that they—that anybody— (*Stops suddenly*.)

PRISCILLA (*aside to BARON*).—Hold your tongue, you old noodle.

TABITHA (*aside to BARON*).—You'll spoil everything if you say another word.

PRISCILLA (*to PRINCE*).—Our dear old father finds two of us quite enough to minister to his comforts. (*Curtseys*.)

TABITHA.—And we are always ready with his breakfast at the minute he requires it. (*Curtseys*.)

PRINCE.—Listen to me, Baron Pomposo, and mark my words. Time is precious; it shall not be longer trifled with. Your manner tells me that you have been equivocating. Bring hither at once the remaining inmate of your dwelling, or your dwelling shall be very quickly knocked about your disobedient old ears.

BARON (*crying*).—But she is not a lady, sire; nor fit for such company. Poor Cinderella!

PRISCILLA.—A mere common drudge.

TABITHA.—A vulgar, illiterate—

PRINCE (*stamping angrily*).—Silence, I say. Go, two of you (*to his Guards*), and help this wretched old rebel to do our bidding. [*Exeunt Guards, supporting BARON.*]

MALATESTA (*aside*).—I feel that the crisis of my fate is approaching, and am trembling already like an aspen leaf.

PRISCILLA (*to TABITHA, aside*).—See what your stupidity has done for us all.

TABITHA (*to PRISCILLA, aside*).—With considerable help from your own impertinence. (*Re-enter the two Guards, with CINDERELLA between them, followed by BARON, wringing his hands. Music.*)

PRINCE.—Approach, maiden, and fear nothing. (*She comes down and makes a profound obeisance.*) Can I believe my eyes? The very face, the very form! Sure there must be magic in it. Lady, one word in your ear. (*Aside, bringing her forward.*) Am I dreaming, or did we indeed meet and actually dance together last night at the Palace. Answer, I implore you. (*To himself.*) She little knows how my heart hangs on the reply.

CINDERELLA (*to herself*).—To confess would be disobeying my generous friends the fairies. I must resist the impulse, however hard it be. (*To him.*) Oh, sir, a poor forsaken creature like myself could never dare aspire to such an honour. Your Royal Highness no doubt mistakes me for another.

(*While they are talking a chair and footstool have been placed in the middle of the Stage.*)

PRINCE.—Mistaken you? Impossible. But since you deny what seems to me so certain, permit me to apply a test that will at once confirm or dissipate my doubts.

CINDERELLA (*to herself*).—Ah me! I guess his meaning. All will be discovered, and I am lost.

PRINCE (*taking her hand*).—Come, fair sorceress.

(*He leads her to the chair and she seats herself. The Herald then presents to the PRINCE a velvet cushion bearing the lost slipper. He takes it and puts it on. The PRINCE'S back and CINDERELLA'S face are to the audience during the pantomime. General start of surprise.*)

Friends, you behold the owner of the talismanic slipper and my lovely partner in last night's minuet.

(*Rises to his feet, while CINDERELLA places both hands to her face to hide her confusion.*)

MALATESTA (*wildly*).—Foiled again, and this time foiled for good!

PRISCILLA (*to BARON, who is half idiotic*).—And it was to this darling girl that you made us both behave so cruelly.

TABITHA.—And you knew that our hearts were bleeding for her all the time.

CINDERELLA (*coming down, led by the PRINCE, who has been whispering to her during the last three short speeches*).—And now, Prince, as you came so near to guessing my secret without a word of mine to guide you, let me make my confession quite complete. There is the sister talisman.

(*Pulls from her pocket and holds up the other slipper, then hands to Herald. General shout of admiration.*)

PRINCE (*to all*).—Leave us awhile, good people. After so long a search for a Princess—

CINDERELLA (*fondly*).—A Princess? Ah Mirabel!

PRINCE.—Surely we may pass a few happy minutes in each other's company.

[*Exeunt omnes, shouting "Long live the Prince and Princess."*]

*Andante.*

PRINCE.

Dear-est and

*Andante.*

PIANO. *pp con espressione.* *pp a tempo.*

love - li - est, once more I find . . thee:—Flown are my fears and my

CINDERELLA.

Ah! could this ten - der heart e'er have re -

doubt - ings are o'er.

L.H. *pp*

sign - ed thee, Joy . . . and con - tent . . . would have bless'd it no more.

Clear are the  
Tran-quil and bright is the path - way be - fore me,

skies . . . that of late . . . were so storm - y.  
Hope from on high sheds her

Ah, could this ten - der heart e'er have re -  
 in - flu - ence o'er . . me. Dear - est and love - li - est, once more I

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a prominent bass line with chords and a treble part with chords and a melodic line. Dynamics include *f*.

- signed thee, Joy . . and con - tent would have bless'd it no more.  
 find thee, Flown are my fears, and my doubt - ings are o'er.

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part features a prominent bass line with chords and a treble part with chords and a melodic line. Dynamics include *dim.*.

Musical notation for the third system, including piano accompaniment. The piano part features a prominent bass line with chords and a treble part with chords and a melodic line. Dynamics include *dim.* and *p*.

*a tempo.*

*a tempo. tranquillo.*

*a tempo.*

*rit. pp*

*con Ped.*

Cast all earth - - ly cares be - -

hind thee. Let Love be lord of our hearts, we im -

*con Sves.*

Cast all earth - ly cares be - -

- plore. . . . Cast all earth - ly cares be - -

*p*

- hind thee. Let Love be lord of . . our

- hind thee. Let Love be lord of . . our

hearts, we im - plore.

hearts, we im - plore. *p cres.* Cast all earth - ly

cares be - hind thee. Let Love be lord . . of our hearts we im -

*cres.*

Cast all earth - ly care be -

*cres.*

- plore. Cast all earth - ly care be -

*cres.*

- hind thee. Let Love be lord . . of our hearts, we im -

- hind thee. Let Love be lord . . of our hearts, we im -

- plore.

- plore.

*pp*

*rall.*

*Attacca.*



(Scene opens at back, discovering Fairies grouped, with QUEEN in centre.)

No. 21. FINALE.—RECIT. AND CHORUS.—“FAREWELL, YE LOVING SOULS.”

PIANO.

*Allegro.*

*pp* *cres.* *f*

The piano introduction is in 2/4 time with a key signature of one flat. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *pp* to *f*, with a *cres.* marking.

The first system of piano accompaniment continues the melodic and harmonic development. The right hand has a more active melodic line with slurs, and the left hand has a steady accompaniment. Dynamics are *pp* and *cres.*

The second system of piano accompaniment features a melodic line in the right hand with slurs and ties, and a steady accompaniment in the left hand. Dynamics are *pp* and *cres.*

The third system of piano accompaniment continues the melodic and harmonic development. The right hand has a more active melodic line with slurs, and the left hand has a steady accompaniment. Dynamics are *f*.

FAIRY QUEEN. RECIT. *ad lib.*

Fai - ries, fai - -

*Recit. ad lib.*

*fz* *p*

The vocal part is in 3/4 time with a key signature of one flat. The piano accompaniment is in 3/4 time with a key signature of one flat. Dynamics are *fz* and *p*.

*Andante.*

ries. Farewell, ye lov - ing souls, my task is done. Our tender

*Andante.*

*pp*

care for life has made ye one. For - get me not: nay, let your

friend sin - cere Though lost to sight re - main to mem' - ry dear, though lost to

*pp*

*Allegretto.*

sight re - main to mem' - ry dear. Fare - well, . . . fare - well, . . . my

*Allegretto.*

*p*

*Ped. \** *Ped. \** *Ped. \**

task, my task is done. . . Our ten - der care for life has

CHORUS.  
1st SOPRANO.

made . . . ye one. . . Fare - well! . . . Fare - well! . . . our

2nd SOPRANO. & ALTO.

Fare - well! Fare - well!

task, our task is done. . . Our ten - der care for life has

made . . ye one . . Fare - well! . . Fare - well! . . Fare -

*dim.*

*dim.*

*dim.*

well!

*Maestoso.*

*Maestoso.*

*pp*

*p*

*cres.*

*cres.*

*f*

*ff* > > >

SOPRANO &amp; ALTO.

Joy and Peace at - tend them

TENOR &amp; BASS.

The first system of the musical score consists of four staves. The top two staves are for the vocalists: Soprano & Alto (treble clef) and Tenor & Bass (bass clef). Both vocal staves begin with a dynamic marking of *f* (forte). The lyrics "Joy and Peace at - tend them" are written below the vocal staves. The bottom two staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The piano part includes several accents (>) and a dynamic marking of *f* in the middle of the system.

By night and day ;

For - tune will be - friend them, And

The second system of the musical score consists of four staves. The top two staves are for the vocalists: Soprano & Alto (treble clef) and Tenor & Bass (bass clef). The lyrics "By night and day ; For - tune will be - friend them, And" are written below the vocal staves. The bottom two staves are for the piano accompaniment, with a grand staff. A triplet of eighth notes is marked with a "3" in the piano part.

ev - ry bless - ing send them.

Glad - ness, we pray, May

The third system of the musical score consists of four staves. The top two staves are for the vocalists: Soprano & Alto (treble clef) and Tenor & Bass (bass clef). The lyrics "ev - ry bless - ing send them. Glad - ness, we pray, May" are written below the vocal staves. The bottom two staves are for the piano accompaniment, with a grand staff. A triplet of eighth notes is marked with a "3" in the piano part. Dynamic markings of *p* (piano) are present in both the vocal and piano parts.

ban - ish Care . . far a - way; Glad - ness, we pray, May

*f* *p*

*f* *p*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano). The music is in a common time signature.

ban - ish Care far a - way. Joy and Peace at - tend them,

*f* *f*

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "ban - ish Care far a - way. Joy and Peace at - tend them,". Dynamics include *f* (forte). The piano accompaniment features a more active bass line.

By night and day. For - tune will be - friend them, And

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are "By night and day. For - tune will be - friend them, And". The piano accompaniment includes a triplet of eighth notes in the bass line. Dynamics are not explicitly marked in this system.

*molto accel.* *pp* *molto cres.*

ev' - ry bless - ing send them. Joy . . . . .

*pp* *molto accel. pp* *molto cres.*

*ff* and Peace at - tend them By

*ff*

*pp* *molto cres.*

night and day. Joy, . . . . .

*pp* *molto cres.*

and Peace at - tend them, By

*ff*

*ff*

*ff*

night and day, Joy and Peace at - tend

*ff*

them, By night and day.

*ff*

*fz*

*fz*

*fz*

*fz*

*fz*





