

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 17th, 1917.

Neville Lynn

CINDERELLA

A FAIRY OPERA

IN FOUR ACTS

COMPOSED BY

JOHN FARMER.

THE WORDS WRITTEN BY HENRY S. LEIGH.

Ent. Sta. Hall.

*Price, in paper cover, 4s.
" cloth, 6s.*

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Price, in paper cover, 1s.; cloth, 2s.

John Farmer

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CINDERELLA.

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.

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. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The first system begins with the tempo marking 'Maestoso.' and a dynamic marking of 'f'. The second system ends with a dynamic marking of 'p'. The third system features a 'molto cres.' marking. The fourth system begins with a dynamic marking of 'f'. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble, often using chords and arpeggios.

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 and sixteenth notes, while the left hand provides a harmonic accompaniment. 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.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment. A *molto cres.* (molto crescendo) marking is placed above the right hand.

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

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A piano-piano (*pp*) dynamic marking is placed at the end of the system. A key signature change to two flats is indicated 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 has a rhythmic accompaniment. A piano-piano (*pp*) dynamic marking is placed at the beginning of the system.

Ped. * Ped. *

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of a steady eighth-note pattern.

Second system of musical notation. The treble clef melody continues with eighth-note patterns. A dynamic marking of *p* (piano) is placed above the bass clef staff. Triplet markings (3) are present above the treble clef staff.

Third system of musical notation. The treble clef melody features a triplet of eighth notes. The bass clef accompaniment includes a triplet of eighth notes and a series of chords.

Fourth system of musical notation. The treble clef melody continues with triplet markings (3) over eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

Fifth system of musical notation. The treble clef melody includes a triplet of eighth notes. A dynamic marking of *f* (forte) is placed above the bass clef staff. The bass clef accompaniment features a steady eighth-note pattern.

Sixth system of musical notation. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The music continues with intricate melodic and harmonic patterns.

Third system of musical notation, also starting with a piano (*p*) dynamic marking. It features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The music continues with intricate melodic and harmonic patterns.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

f

p

molto cres.

ff

"Cinderella."—J. Farmer.

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.

f

pp *cres.*

fz

ff *fz*

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 - joi - ce, then, my

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

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

sis - ters, re - joi - ce 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
 here, The night is be - fore us, no mor - tals are near. The sun - shine is

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, *p* The

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

dim. *p*

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

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

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 *Allegretto grazioso.*

PIANO.

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 staff and a piano accompaniment on two staves. The key signature is one flat (B-flat). 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 pattern 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 rhythmic patterns. A second *Andante.* marking is placed above the piano part.

The third system of the score features the vocal line with the lyrics "prospect peep - ing Comes the day - light soft - ly creep - ing : Na - ture seems but". The piano accompaniment maintains the *Andante* tempo and provides harmonic support for the vocal melody.

The fourth and final system on this page shows the vocal line with the lyrics "new - ly born. Far and wide the earth re - joi - ces In the sun's be -". The piano accompaniment concludes the piece with a final cadence.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. 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 musical piece. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes some triplet markings (indicated by '3' above the notes) in the right hand, adding rhythmic complexity to the texture.

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

The third system shows the vocal line with a more pronounced melodic line. The piano accompaniment continues with its characteristic eighth-note accompaniment, providing a consistent harmonic and rhythmic foundation.

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

The fourth system concludes the musical piece. The vocal line ends with a final melodic phrase. The piano accompaniment provides a clear ending cadence, with the right hand playing a final chord and the left hand holding a sustained bass note.

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.

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

Allegretto.

PIANO.

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 in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics "bring the deer to bay. . ." and consists of a series of eighth and quarter notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

The east is bright with ear - ly light, The

The second system continues the musical score. The vocal line resumes with the lyrics "The east is bright with ear - ly light, The". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

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 finishes with the lyrics "shades of night are fled ; . . And the cheer - ful horn pro - claims the morn, On". The piano accompaniment provides a final harmonic resolution.

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

pp

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

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 piano accompaniment. It features a complex rhythmic pattern in the right hand and a steady accompaniment in the left hand.

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 melody 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.

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.

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 system has a vocal line with lyrics and a bass line. The bottom system has a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a strong dynamic marking of *ff* (fortissimo).

- hunt - ing we will go.

f

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a bass line. The bottom system has a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a dynamic marking of *f* (forte).

Detailed description: This system contains the fifth and sixth systems of music. The top system consists of a treble clef staff with a whole rest. The middle system consists of a bass clef staff with a whole rest. The bottom system has a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4.

Musical score for the first system, measures 1-5. The vocal line (treble clef) is mostly silent. The piano accompaniment (grand staff) begins with a series of chords and moving lines. Dynamic markings include *mf* and *dim.*

Musical score for the second system, measures 6-10. The vocal line (treble clef) is mostly silent. The piano accompaniment (grand staff) continues with chords and moving lines. Dynamic markings include *dim.* and *p*.

Musical score for the third system, measures 11-15. The vocal line (treble clef) is mostly silent. The piano accompaniment (grand staff) concludes with a series of chords and moving lines. Dynamic markings include *pp*, *ppp*, and *ffz*.

ACT II.

ENTR'ACTE.

Allegretto.

PIANO.

p

rall. *a tempo.*

Ped. *

mf

p

First system of musical notation. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *rall.* (rallentando) and *a tempo.* (return to tempo). A *Ped.* (pedal) marking is present in the left hand, and an asterisk (*) is placed below the right hand.

Second system of musical notation. The right hand continues the melodic line with some chromaticism. The left hand maintains the eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is indicated.

Third system of musical notation. The right hand features a series of chords and dyads. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is indicated.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is indicated.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment.

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 features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Andante* and the dynamics are *pp* (pianissimo).

CINDERELLA.

The night is fall - ing fast. The shades that

The first vocal line is in a single staff with a treble clef. It begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines.

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

The second vocal line continues the melody with a similar rhythmic pattern. The piano accompaniment features sustained chords and moving lines.

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

The third vocal line continues the melody. The piano accompaniment features sustained chords and moving lines.

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

The fourth vocal line concludes the piece. The piano accompaniment features sustained chords and moving lines. 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 music. The vocal line (top staff) begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (middle and bottom staves) features a complex texture with sixteenth-note patterns 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 two staves of music. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains its intricate texture. The lyrics 'gloom and in my wea-riness, Life seems for me one scene of' are aligned with the vocal notes.

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

Detailed description: This system contains the third two staves of music. The vocal line has a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with its characteristic patterns. The lyrics 'drea-riness. My griefs have made this breast their throne :' are aligned with the vocal notes.

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

pp

Detailed description: This system contains the final two staves of music. The vocal line has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment concludes with a final cadence. The lyrics 'Hope is dead and Peace has flown, Peace has flown. Could' are aligned with the vocal notes. 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. a tempo.

FAIRY QUEEN.

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.

BARON.

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.* * *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.*

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*

The first system of music features a treble and bass clef. The treble clef part has a series of eighth-note chords and a melodic line with a trill. The bass clef part has a steady eighth-note accompaniment. Dynamics include accents (>) and fortissimo (f). A trill is marked with a 'W' and a double accent (>>). The system concludes with a dotted line and the instruction 'Sves'.

The second system continues the piece. The treble clef part features a melodic line with trills and accents. The bass clef part has a steady accompaniment. Dynamics include piano (p) and diminuendo (dim.). A trill is marked with a 'W' and a double accent (>>). The system concludes with a dotted line and the instruction 'Solo'.

The third system features a treble and bass clef. The treble clef part has a series of eighth-note chords and a melodic line with trills. The bass clef part has a steady eighth-note accompaniment. Dynamics include pianissimo (pp) and accents (>). A trill is marked with a 'W' and a double accent (>>).

The fourth system continues the piece. The treble clef part has a series of eighth-note chords and a melodic line with trills. The bass clef part has a steady eighth-note accompaniment. Dynamics include crescendo (cres.) and fortissimo (f). A trill is marked with a 'W' and a double accent (>>).

The fifth system features a treble and bass clef. The treble clef part has a series of eighth-note chords and a melodic line with trills. The bass clef part has a steady eighth-note accompaniment. Dynamics include fortissimo (f) and piano (p). A trill is marked with a 'W' and a double accent (>>). The system concludes with a dotted line and the instruction 'Solo'.

The sixth system features a treble and bass clef. The treble clef part has a series of eighth-note chords and a melodic line with trills. The bass clef part has a steady eighth-note accompaniment. Dynamics include diminuendo (dim.) and accents (>). A trill is marked with a 'W' and a double accent (>>).

pp
Ped.

Ped.

1st time.
2nd time.

pp

pp

cres.

f *f*

8ves.....

p *dim.*

8ves..... *Solo.*

The first system of music features a treble and bass clef. The treble clef part has a melodic line with slurs and accents, marked with *dim.* and *pp*. The bass clef part provides a harmonic accompaniment with slurs.

The second system continues the piece. The treble clef part has a more active melodic line, marked with *pp* and *rall.*. The bass clef part features a simple accompaniment with slurs and a *con Ped.* marking.

The third system shows the melody in the treble clef and accompaniment in the bass clef. The tempo is marked *a tempo.*

The fourth system continues the musical piece. The treble clef part has a melodic line with slurs, marked with *rall.* and *a tempo.*. The bass clef part has a simple accompaniment with slurs.

The fifth system concludes the piece. The treble clef part has a melodic line with slurs, marked with *ppp*. The bass clef part has a simple accompaniment with slurs.

Enter softly Fairies, followed by QUEEN.

BALLET.

In waltz time.

PIANO.

p

The image displays a piano score for a ballet piece. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a piano (*p*) dynamic. The music features a delicate, waltz-like melody in the right hand, often with grace notes and slurs, and a supporting bass line in the left hand. 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-note patterns, while the bass clef provides a steady accompaniment of quarter 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, showing further development of the musical theme. The piano (*pp*) dynamic is maintained.

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

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

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

ALTS.

Wake, sleep no

The first system of the musical score features a vocal line with the lyrics "thee, The grate - ful fays have come to cheer thee." followed by a piano accompaniment. Below this, the chorus is introduced with the instruction "CHORUS. TREBLES." and the lyrics "Wake, sleep no". A second vocal line for "ALTS." follows with the lyrics "Wake, sleep no". The piano accompaniment continues with chords and a bass line.

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

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

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics "more; . . . though thy sweet slum - bers on - ly Glad -" are repeated for both vocal parts. The piano accompaniment consists of chords and a steady bass line.

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

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

The third system of the musical score continues the vocal lines and piano accompaniment. The lyrics "- ness can bring . . . to thy life drear and lone - ly." are repeated for both vocal parts. The piano accompaniment consists of chords and a steady bass line.

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.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *pp* dynamic marking is present in the right hand at the end of the system.

Second system of musical notation, measures 5-8. The right hand continues with a rhythmic pattern of eighth notes. The left hand features a steady eighth-note accompaniment. A *pp* dynamic marking is present in the left hand at the beginning of the system.

Third system of musical notation, measures 9-12. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. A *pp* dynamic marking is present in the right hand at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. A *p* dynamic marking is present in the right hand at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns. The left hand features a steady eighth-note accompaniment. A *dim.* dynamic marking is present in the left hand at the beginning of the system, and a *pp* dynamic marking is present in the right hand at the end of 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

Ped * *Ped.* * *con Ped.*
 "Cinderella."—J. Farmer.—(90.)

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.* marking is placed above the piano accompaniment.

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 continues with the same rhythmic pattern as the first system. A *cres.* marking is placed above the piano accompaniment.

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

The third system of the musical score concludes 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 accompaniment.

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

3

f *p* *p* *f* *p* *p*

(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 dynamic markings like *f* and accents. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines. 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. It concludes the vocal melody and piano accompaniment. The vocal line has a long note for 'I' and a final phrase. The piano accompaniment provides harmonic support with chords and moving lines. The system ends with a double bar line and repeat dots.

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

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 consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "me - lo - die That's sweet - ly played in tune. . . .". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in G major.

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 lyrics: "Drink to me on - ly with thine eyes, And I will". The piano accompaniment includes a dynamic marking of *p* (piano).

pledge with mine; Or leave a kiss with -

The third system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "pledge with mine; Or leave a kiss with -". The piano accompaniment continues with the same melodic and harmonic structure.

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 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "from the soul . . . doth rise, Doth ask a drink di -". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and single notes.

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

The second system continues the musical score. The vocal line has a rest followed by the lyrics "- vine; . . . But might I of Jove's nec - tar". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

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

The third system concludes the musical score. The vocal line starts with a rest, followed by the lyrics "sip, I would not change for thine! . . ." and includes a crescendo marking (*cres.*). The piano accompaniment also features a crescendo marking and ends with a final chord.

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 4/4. The piano part features a steady bass line and a more active treble line with some grace notes.

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

This system contains the second two staves of music. The vocal line continues with a long note on 'pledge' and a dotted note on 'mine'. The piano accompaniment provides harmonic support with chords and moving lines.

- 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 with a long note on 'in'. The piano accompaniment ends with a sustained chord. A 'Ped.' (pedal) marking is present at the bottom right of the piano part.

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 treble and bass staves. 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 with treble and bass staves.

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 a treble clef and a key signature of one sharp. The lyrics are "sprung in June; . . . O, my love's like the". The piano accompaniment is written for both hands, with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of eighth and sixteenth notes, with some chords and arpeggiated figures.

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

The second system continues the musical score in G major. The vocal line has a treble clef and the lyrics "me - lo - die That's sweet - ly played in tune. . . .". The piano accompaniment continues with similar rhythmic patterns and chordal structures. The system concludes 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 features a vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "As fair art thou, my bon - nie lass, So deep in". The piano accompaniment is written for both hands, with a treble clef on the upper staff and a bass clef on the lower staff. The music includes dynamic markings such as *f* (forte) and accents (>). The system ends 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) 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, accents, and dynamic markings.

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 in the left hand.

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.

No. 15. MINUET DUET AND CHORUS.—“LADY FAIR, WE GREET YOU.”

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 & ALTO.

You're much too kind.

Join, as is your

TENOR & BASS.

treat you.

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

But love is blind.
dear - ly.

PRINCE.—Fair lady, tell
pp

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,

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

PRINCE. (*Aside.*) I seem

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.

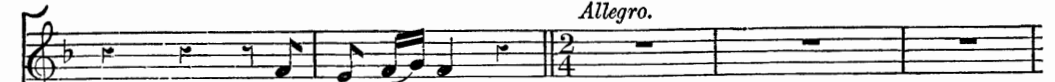
Be si - lent, pray. Ne'er was born a
 - dore you.

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.

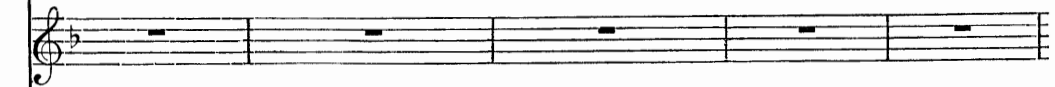
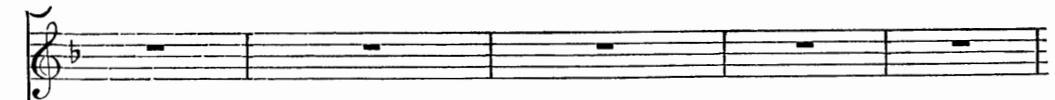


dy - ing ?

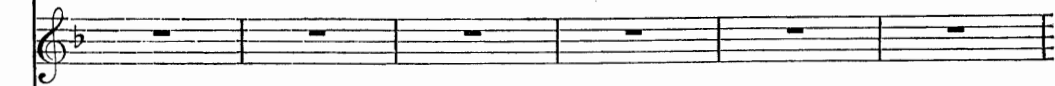
Clock strikes midnight, Minuet

Allegro.

f

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

p *cres.*

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

f

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

pp *cres. molto.*

ff *fz*

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 are present: "Ped." followed by an asterisk, "Ped." followed by an asterisk, and another asterisk.

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). 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.*

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

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and moving lines.

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

The third system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and moving lines.

Half a hun - dred years a - go.

The fourth system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and moving lines.

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 song. The vocal line has a whole rest at the beginning, then the lyrics. The piano accompaniment continues with the same rhythmic pattern.

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

This system continues the song. The vocal line has a whole rest at the beginning, then the lyrics. The piano accompaniment continues with the same rhythmic pattern.

Now my sum - mer

This system contains the final line of the song. The vocal line has a whole rest at the beginning, then the lyrics. The piano accompaniment continues with the same rhythmic pattern.

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

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.

rull. pp

con Ped.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It contains a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is another vocal line with a treble clef and the same key signature, containing a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. It features a complex rhythmic pattern of eighth and sixteenth notes. Performance markings include *rull.* (rullando), *pp* (pianissimo), and *con Ped.* (con pedal).

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

con Sves.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is another vocal line with a treble clef and the same key signature, containing a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a grand staff and the same key signature. It features a complex rhythmic pattern of eighth and sixteenth notes. Performance markings include *con Sves.* (con sordina).

Cast all earth - ly cares be - -

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

p

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is another vocal line with a treble clef and the same key signature, containing a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a grand staff and the same key signature. It features a complex rhythmic pattern of eighth and sixteenth notes. Performance markings include *p* (piano).

- 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 rhythmic accompaniment of eighth notes. Dynamics range from *pp* to *f*, with a *cres.* marking.

The first system of piano accompaniment continues the melodic and rhythmic patterns established in the introduction, with slurs and ties across measures.

The second system of piano accompaniment features a *pp* dynamic marking and a *cres.* marking, leading into a more active melodic line in the right hand.

The third system of piano accompaniment continues with a *f* dynamic marking, showing a more intense and rhythmic accompaniment.

FAIRY QUEEN. RECIT. *ad lib.*

Fai - ries, fai - - -

Recit. ad lib.

fz *p*

The vocal line for the Fairy Queen is in 3/4 time with a key signature of one flat. The lyrics are "Fai - ries, fai - - -". The piano accompaniment is in 3/4 time and includes dynamics *fz* and *p*. The piano part features a melodic line with slurs and ties, and a rhythmic accompaniment of eighth notes.

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 & ALTO.

Joy and Peace at - tend them

TENOR & 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 features a series of chords and melodic lines, with a dynamic marking of *f* appearing in the middle of the system.

By night and day ;

For - tune will be - friend them, And

The second system of the musical score continues the vocal and piano parts. The vocal staves (Soprano & Alto and Tenor & Bass) have the lyrics "By night and day ; For - tune will be - friend them, And" written below them. The piano accompaniment continues with complex chordal textures and melodic patterns, including a triplet of eighth notes in the right hand.

ev - ry bless - ing send them.

Glad - ness, we pray, May

The third system of the musical score concludes the vocal and piano parts. The vocal staves have the lyrics "ev - ry bless - ing send them. Glad - ness, we pray, May" written below them. The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *p* (piano) in the middle of the system.

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

f *p*

f *p*

Detailed description: This system contains the first two lines of music. The vocal line (top) begins with a forte (*f*) dynamic and a half note 'ban', followed by eighth notes for 'ish Care'. There is a double bar line, then a half note 'far', followed by eighth notes for 'a - way'. The dynamic shifts to piano (*p*) for 'Glad - ness, we pray, May'. The piano accompaniment (bottom) features a steady eighth-note bass line and chords in the right hand. Dynamics *f* and *p* are indicated at the start of the piano parts.

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

f

f

Detailed description: This system contains the next two lines of music. The vocal line (top) starts with a forte (*f*) dynamic and eighth notes for 'ban - ish Care far a - way'. This is followed by a double bar line and eighth notes for 'Joy and Peace at - tend them,'. The piano accompaniment (bottom) continues with eighth-note patterns and chords. A forte (*f*) dynamic is marked at the beginning of the piano part.

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

f

f

Detailed description: This system contains the final two lines of music. The vocal line (top) begins with a forte (*f*) dynamic and eighth notes for 'By night and day.'. This is followed by a double bar line and eighth notes for 'For - tune will be - friend them, And'. The piano accompaniment (bottom) features a steady eighth-note bass line and chords in the right hand. A forte (*f*) dynamic is marked at the beginning of the piano part. A triplet of eighth notes is indicated with a '3' in a circle.

molto accel. *pp* *molto cres.*

ev' - ry bless - ing send them. Joy

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "ev' - ry bless - ing send them." and then has a rest followed by the word "Joy". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *molto accel.*, *pp*, and *molto cres.*

molto accel. *pp* *molto cres.*

The second system continues the piano accompaniment from the first system. It features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings include *molto accel.*, *pp*, and *molto cres.*

ff

and Peace at - tend them By

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics "and Peace at - tend them By". The piano accompaniment continues with a similar texture to the previous systems. Dynamic markings include *ff*.

ff

The fourth system continues the piano accompaniment. It features a similar texture to the previous systems, with a busy right hand and a steady left hand. Dynamic markings include *ff*.

pp *molto cres.*

night and day. Joy,

The fifth system features a vocal line and piano accompaniment. The vocal line has the lyrics "night and day." followed by a rest and then "Joy,". The piano accompaniment continues. Dynamic markings include *pp* and *molto cres.*

pp *molto cres.*

The sixth system continues the piano accompaniment. It features a similar texture to the previous systems, with a busy right hand and a steady left hand. Dynamic markings include *pp* and *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

