CINDERELLA

A PHANTASY

FOR THE

PIANOFORTE

by

ERIC COATES

PRICE 4/- NET.

FULL ORCHESTRA...7/6 NET. SMALL ORCHESTRA...5/- NET.

CHAPPELL & Co LTD.
50, NEW BOND STREET, LONDON, W. 1.
NEW YORK & SYDNEY

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PRINTED IN ENGLAND

"CINDERELLA" (A Phantasy).....*Eric Coates*

This Phantasy, dedicated to the " Cinderella " of our imagination, can be performed either as a concert piece or as a ballet.

Opening with a quiet unaccompanied melody (*andante* 4/4) Cinderella is discovered sitting sadly alone by the fire. A little four-note phrase, repeated several times, then gives us the key-note of the piece—the Fairy Godmother's call " Cinderella ! " This is followed by an *agitato* 12/8, where the Fairy Godmother calls her attendants, who dress Cinderella for the ball. The fairy coach arrives, and she is driven away (*allegro* 2/4), the reiterated chords in the right hand representing the ponies' hoofs. A change in the character of the music (a descending chromatic phrase, aptly illustrating her sinking heart) shows a moment of anxiety for Cinderella, which soon disappears as she nears the Palace. Upon her arrival in the ball-room we hear the music of the dance in full swing. She surveys the dancers, and the music broadens as the Prince sees her and, enraptured by her beauty, approaches, asking her to dance. She hesitates shyly for a moment (*rall.*), and then she and the Prince dance together to the principal valse theme (*valse lento*). This works up to a climax, at the height of which the striking of the midnight hour is heard. Through this comes the Fairy Godmother's call of " Cinderella ! "—a fully harmonised version of the original " Cinderella " call. A rapid ascending chromatic scale shows Cinderella running from the ball-room to her fairy coach, leaving one little slipper at the Prince's feet.

Two pause bars, *tremolo*, dying down to a *pp.*, mark the passing of time, and we find ourselves back once more with Cinderella at the fireside. The original melody of the introduction, now accompanied by quiet *tremolo* chords, denotes her loneliness. She fancies she hears her Fairy Godmother calling to her again, and dreams of the Prince.

The Prince's drummers and trumpeters are heard in the distance. He is searching the town for the owner of the little slipper. This fanfare leads to a *tempo di marcia*, a humorous little march which, commencing *p.*, as if in the distance, increases in power and fulness as the Prince and his retinue approach, reaching the climax as they enter Cinderella's house. A sudden *diminuendo*, and we hear the Fairy Godmother's call of " Cinderella ! " while Cinderella's sisters are vainly trying on the slipper. We now return to the Valse theme, but this time in 4/4, broadly, and the final climax is reached as the shoe slips on to Cinderella's little foot. The phantasy finishes with a brief return to the march theme (*allegro molto*) and they all live happily ever after.

P. C.

CINDERELLA

A PHANTASY

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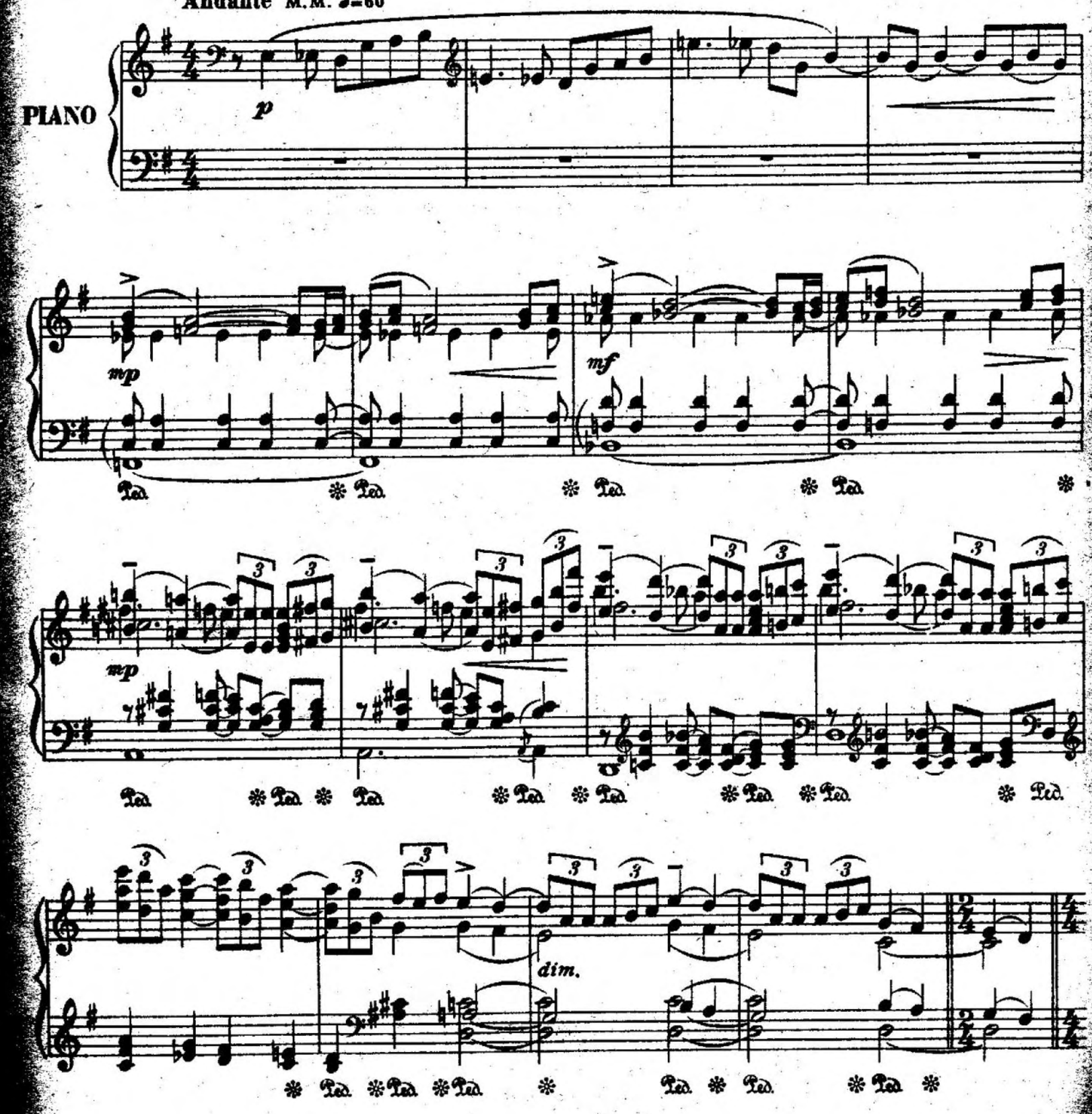
(Cinderella, alone by the fire, dreaming)

Andante M.M. ♩=60



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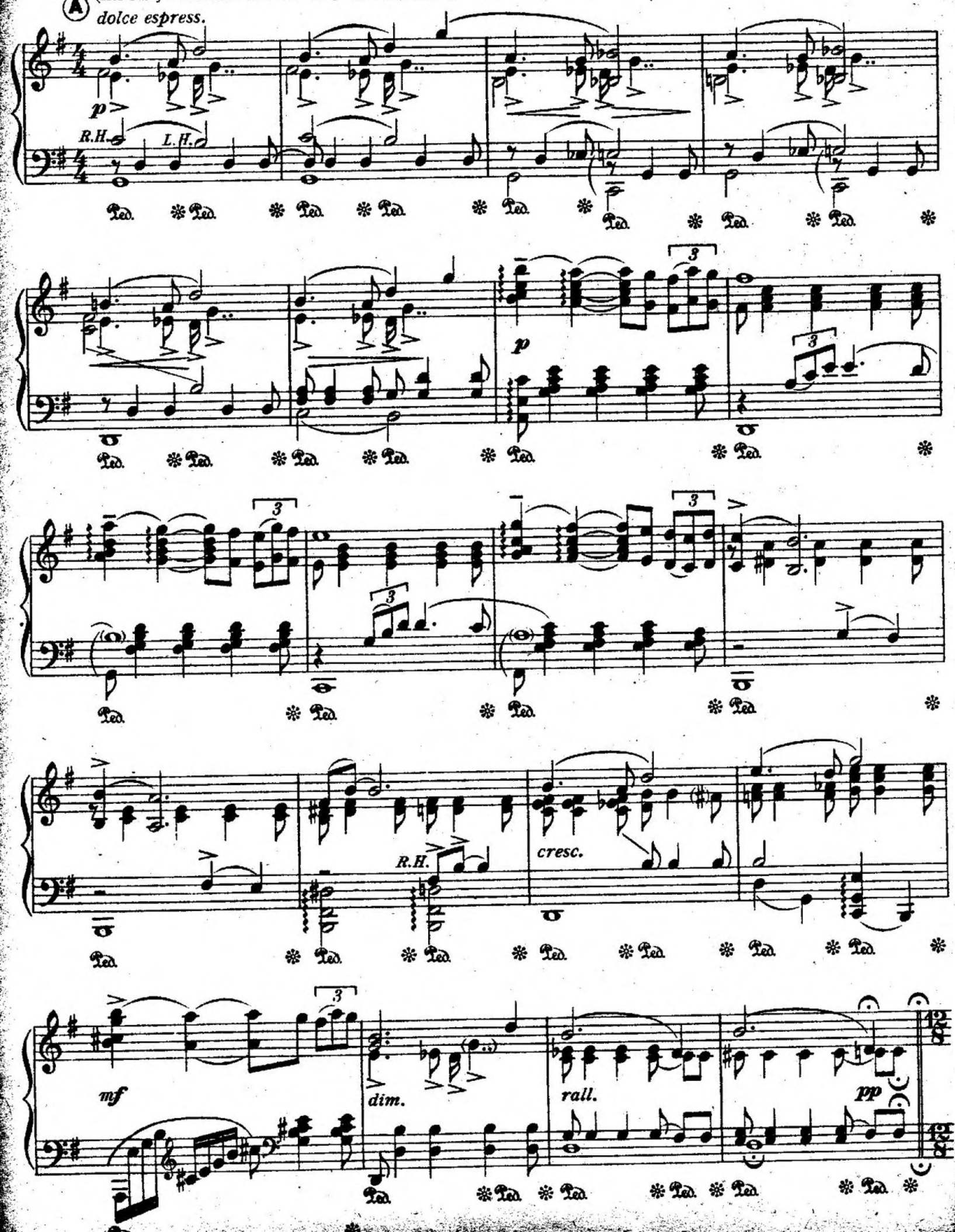
(Her Fairy Godmother calls her softly and she gradually wakes)

Ⓐ *dolce espress.*



B (Cinderella dresses for the Ball)

Agitato M.M. ♩.=160

p cresc. molto

ff

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

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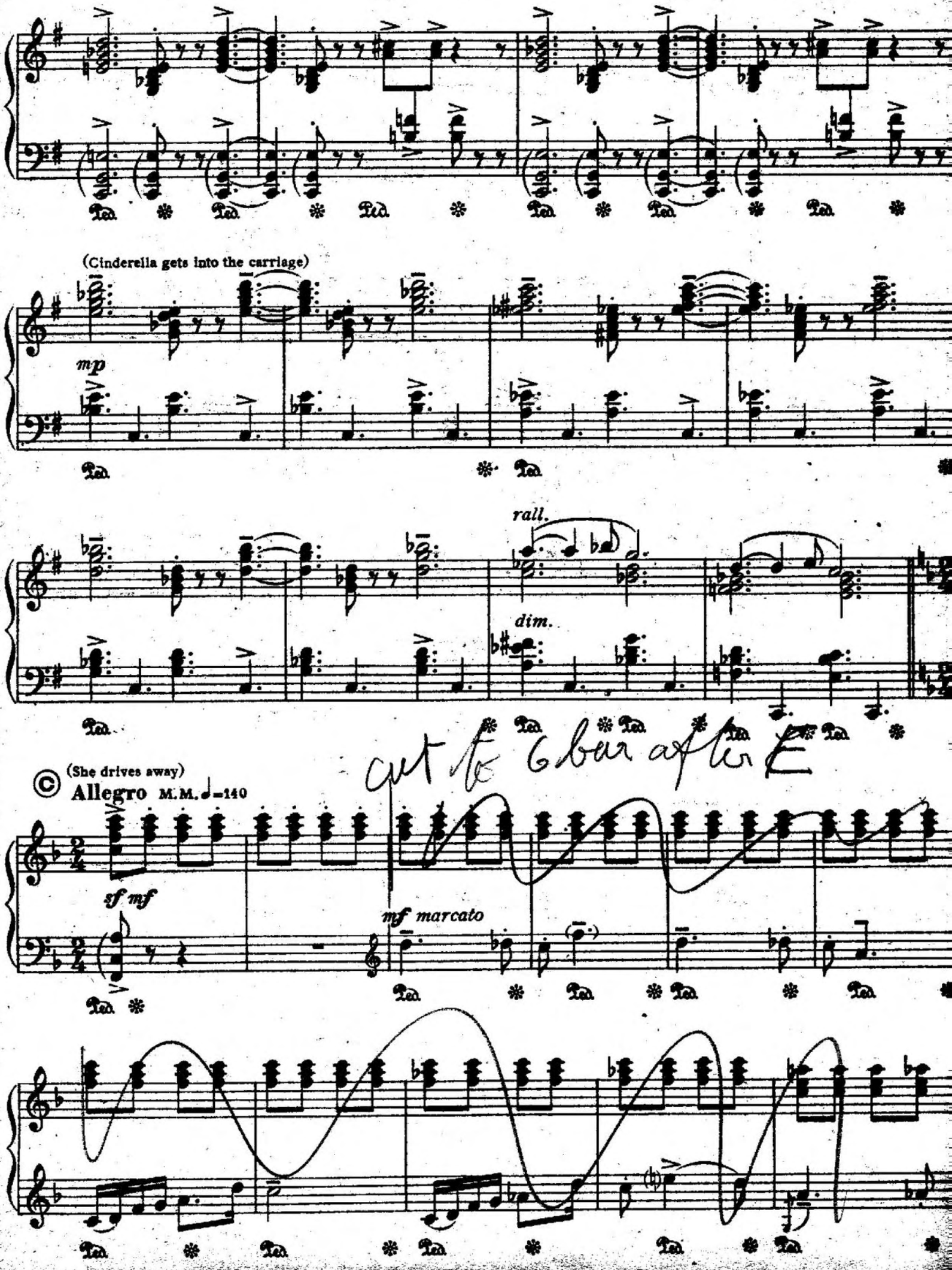
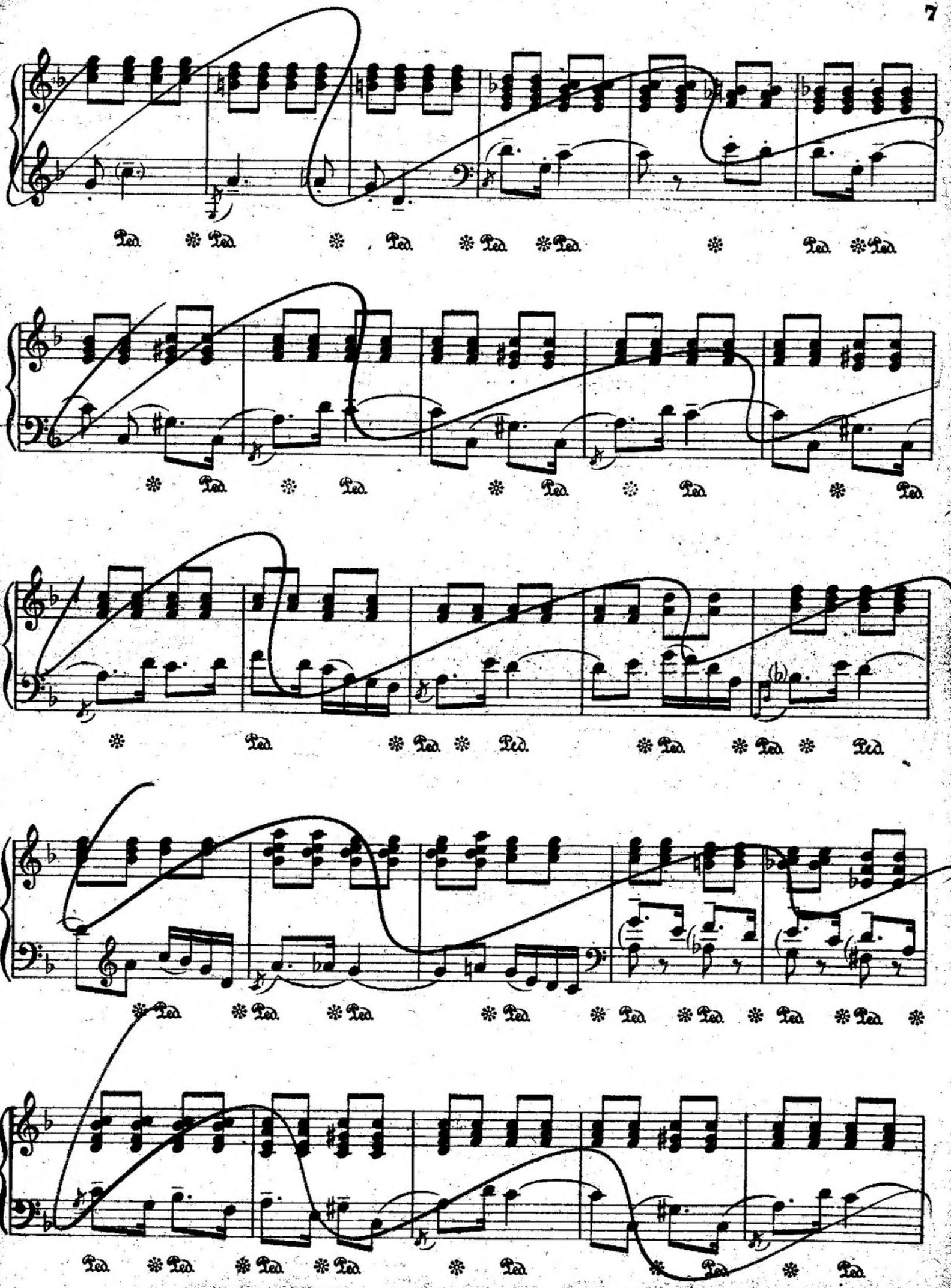
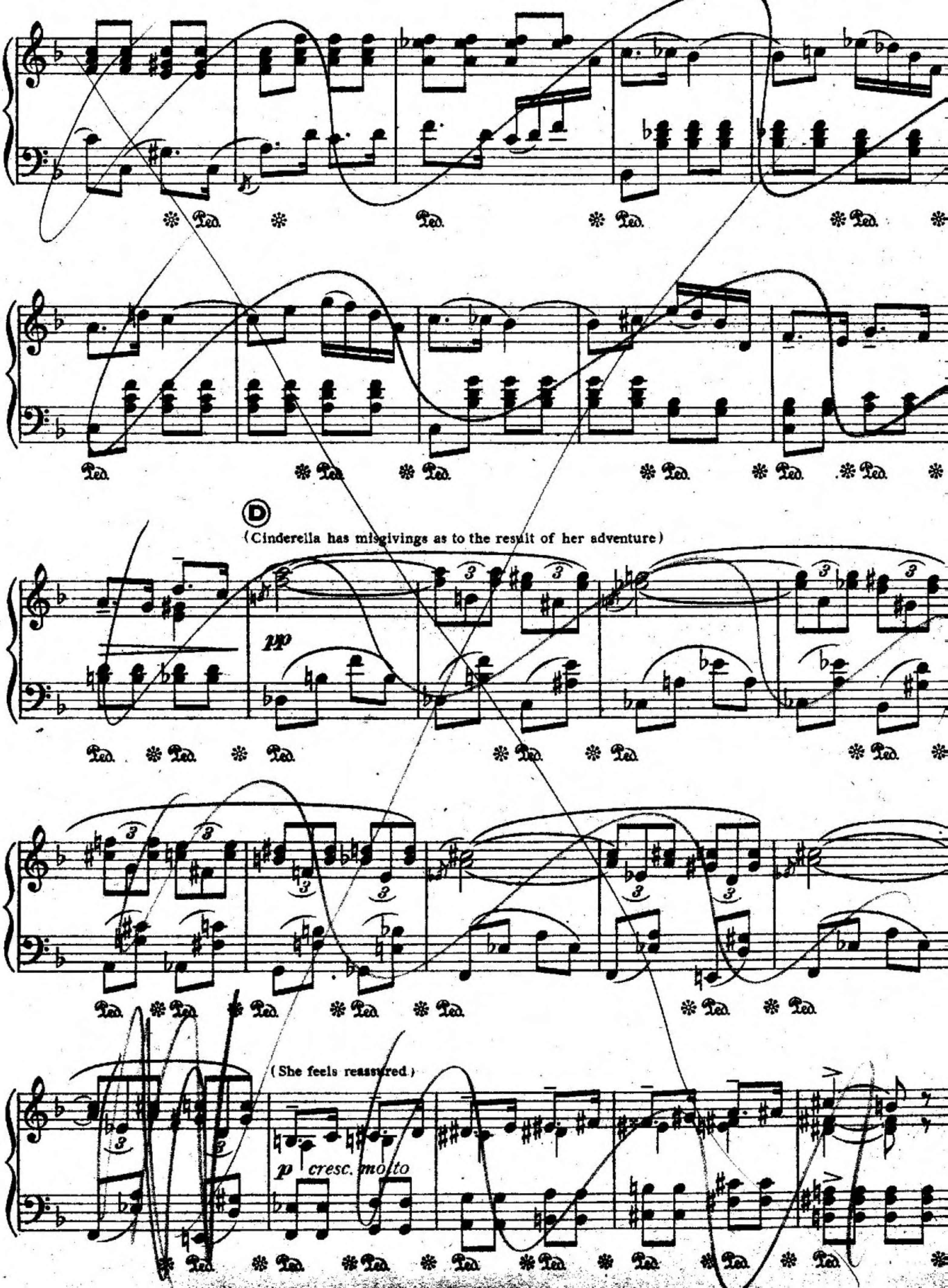

(Cinderella gets into the carriage)
mp
rall.
dim.
cut to 6bar after E
(She drives away)
Allegro M.M. ♩=140
sf mf
mf marcato


Ped.


D
(Cinderella has misgivings as to the result of her adventure)
pp
(She feels reassured)
p cresc. molto