

CINDERELLA



A PHANTASY

FOR THE

PIANOFORTE



by

ERIC COATES



PRICE 4|^c NET.

FULL ORCHESTRA...7|⁶ NET. SMALL ORCHESTRA...5|⁶ NET.



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"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 waltz 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 Waltz 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

ERIC COATES

(Cinderella, alone by the fire, dreaming)

Andante M.M. ♩=60

PIANO

The first system of the piano score consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass staff is mostly silent, with a few notes in the lower register.

The second system continues the piece with a mezzo-piano (*mp*) dynamic. It features a more active bass line with chords and moving lines. A mezzo-forte (*mf*) dynamic is introduced in the second measure. The system concludes with several measures marked with fermatas.

The third system is characterized by frequent triplet figures in both the treble and bass staves. The dynamic remains mezzo-piano (*mp*). The bass line is particularly active with these triplet patterns.

The fourth system features a *dim.* (diminuendo) marking. It continues with triplet patterns and concludes with several measures marked with fermatas, indicating the end of the piece.

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

A *dolce espress.*

R.H. L.H.

p >

1ed * 1ed * 1ed * 1ed * 1ed * 1ed * 1ed * 1ed *

p

1ed * 1ed * 1ed * 1ed * 1ed * 1ed *

1ed * 1ed * 1ed * 1ed *

R.H. *cresc.*

1ed * 1ed * 1ed * 1ed * 1ed * 1ed *

mf *dim.* *rall.* *pp*

1ed * 1ed * 1ed * 1ed *

(Cinderella dresses for the Ball)
B Agitato M.M. ♩ = 160

P cresc. molto *ff*

First system of a piano score. It consists of two staves, treble and bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with frequent accents. There are several asterisks (*) and 'rca' markings below the staves.

(Cinderella gets into the carriage)

Second system of the piano score. It continues the rhythmic pattern from the first system. A dynamic marking of *mp* is present in the bass staff. Asterisks and 'rca' markings are visible below the staves.

Third system of the piano score. It includes performance directions *rall.* and *dim.* above the treble staff. The music continues with the established rhythmic motif. Asterisks and 'rca' markings are present below the staves.

cut to 6 bar after E

© (She drives away) Allegro M.M. ♩=140

Fourth system of the piano score, starting with a new section. The time signature changes to 2/4. The treble staff has a dynamic marking of *sf mf* and the bass staff has *mf marcato*. The music features a series of chords in the treble and a more active bass line. Asterisks and 'rca' markings are present below the staves.

Fifth system of the piano score. It continues the chordal texture from the previous system. Large, sweeping lines are drawn across the staves, possibly indicating phrasing or editing. Asterisks and 'rca' markings are present below the staves.

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea

* Tea * Tea * Tea * Tea * Tea * Tea

* Tea * Tea * Tea * Tea * Tea * Tea

* Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with complex rhythmic patterns and accidentals. Below the staff, there are five asterisks followed by the word "Tea": * Tea * Tea * Tea * Tea *

Second system of musical notation, continuing the piece. It includes treble and bass clefs and various musical notations. Below the staff, there are seven asterisks followed by the word "Tea": Tea * Tea * Tea * Tea * Tea *

(D)
 (Cinderella has misgivings as to the result of her adventure)

Third system of musical notation, starting with a dynamic marking of *pp*. The music features triplets and other complex rhythmic elements. Below the staff, there are six asterisks followed by the word "Tea": Tea * Tea * Tea * Tea * Tea *

Fourth system of musical notation, continuing the piece with triplets and other musical notations. Below the staff, there are six asterisks followed by the word "Tea": Tea * Tea * Tea * Tea * Tea *

(She feels reassured.)

Fifth system of musical notation, starting with a dynamic marking of *p cresc. molto*. The music features various rhythmic patterns and accidentals. Below the staff, there are ten asterisks followed by the word "Tea": * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *