

PRICE ONE SHILLING

THE CHILDREN'S MUSICAL CINDERELLA

WORDS BY
WILLIAM ROUTLEDGE

MUSIC BY
LOUIS N. PARKER



GEORGE ROUTLEDGE AND SONS

PREFACE.

This Musical Fairy-Tale is constructed with the object of being eminently suitable for representation by children, and calculated to be a pleasing novelty in drawing-room performances, village concerts, &c.

As to the Music, it has been purposely arranged in the simplest manner, so that the merest beginner will be found quite capable of playing it; at the same time its effect will unquestionably be enhanced by a good performer. The great desideratum is that the songs should follow the reading without any interval, and *vice versâ*.

Sherborne, Dorset.



THE
CHILDREN'S MUSICAL
CINDERELLA



LD IN FAMILIAR WORDS
TO FAMILIAR TUNES

BY
WILLIAM ROUTLEDGE
AND
LOUIS N. PARKER

143 PICTURES BY WALTER CRANE



LONDON
GEORGE ROUTLEDGE AND SONS
BROADWAY, LUDGATE HILL
NEW YORK: 416, BROOME STREET

1879

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THE CHILDREN'S MUSICAL CINDERELLA.

W. ROUTLEDGE.
INTRODUCTION.

LOUIS N. PARKER.
Associate of the Royal Academy of Music.

Allegro.

The musical score is written for piano and consists of four systems. Each system includes a single treble staff and a grand staff (treble and bass staves joined by a brace). The key signature is one flat (B-flat) and the time signature is common time (C). The first system begins with a treble staff containing four measures of whole rests, followed by a grand staff starting with a forte (*ff*) dynamic. The second system continues the grand staff with a piano (*p*) dynamic. The third system also continues the grand staff. The fourth system concludes with a grand staff starting with a forte (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, beams, slurs, and accents. The label 'L. H.' appears in the right-hand part of the first and fourth systems.

VOLKSLIED AUS THÜRINGEN.

The first system of the musical score. It features a vocal line in G minor (one flat) and a piano accompaniment. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a half note Bb4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics are: Fair Cin - der - - el - - la, Pa - - tient and

Fair Cin - der - - el - - la, Pa - - tient and

The second system of the musical score. The vocal line continues with a half note Bb4, a quarter note A4, a quarter note G4, a half note F4, a half note E4, and a half note D4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: loved by all, In the old fai - ry lore Lived long a - go ;

loved by all, In the old fai - ry lore Lived long a - go ;

The third system of the musical score. The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, a half note G4, a half note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: Beau - teous, for - giv - ing, too, As we shall shew to you—

Beau - teous, for - giv - ing, too, As we shall shew to you—

The fourth system of the musical score. The vocal line continues with a half note Bb4, a quarter note A4, a quarter note G4, a half note F4, a half note E4, and a half note D4. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: Yet you will find 'tis true, All have a foe.

Yet you will find 'tis true, All have a foe.

CHORUS.

TREBLE.
ALTO.

Fair Cin - der - el - - la, Pa - tient and loved by all,

TENOR.
BASS.*p*

In the old fai - ry lore Lived long a - - go;

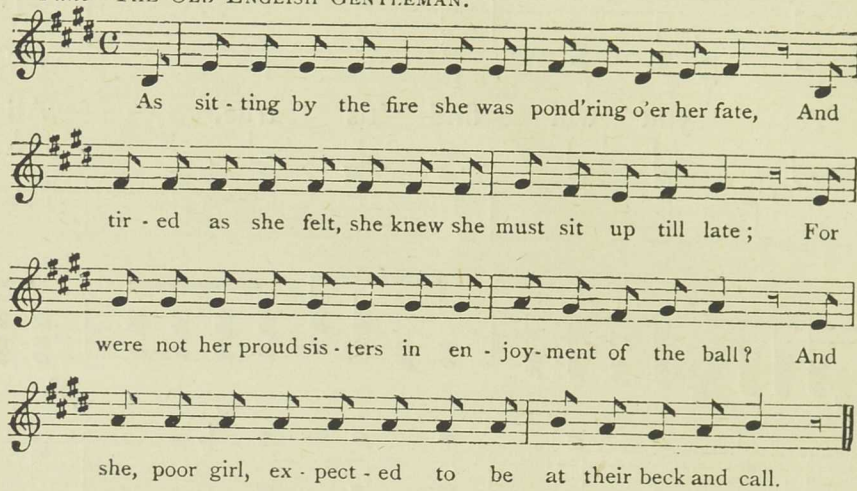
Beau - teous, for - giv - ing, too, As we..... shall shew to you—

p Yet you will find 'tis true, *f* All have a foe.

READER.

Once on a time there lived a man : a nobleman was he,
 His wife had died three years before begins this history ;
 She left him but one daughter—gentle, beautiful, and fair,
 The image of her mother, too, to whom few could compare.
 Although he loved his daughter even better than his life,
 For her protection's sake he took to him another wife ;
 A widow she, with children twain—both daughters it appears,
 Who exceeded Cinderella in age by many years.
 The widow died, the daughters then at once began to do
 Their best to make poor Cinderella her connexion rue.
 They called her "Cinderella," as a nick-name, for, alas,
 She by the kitchen fire was made her few spare hours to pass :
 Blacklead the stove, and clean the hearth, do all the dirty work,
 While they, arrayed in finery, would household duties shirk
 And put on airs, imagining themselves to all superior,
 But still to Cinderella they in looks were much inferior.
 One day an invitation came—intended for them all—
 To the palace, where the prince proposed to give a splendid ball.
 But Cinderella was deceived—a wicked thing to do—
 For the sisters said the invitation only mentioned *two*.
 Though sadly disappointed, to her credit be it said,
 She acted to her sisters false, the part of lady's maid ;
 And made them look as pretty as their plainness would allow—
 And then some wonders came to pass : a song shall tell you how.

Tune—THE OLD ENGLISH GENTLEMAN.



Tune—THE OLD ENGLISH GENTLEMAN.

1. As sit-ting by the fire she was pond'ring o'er her fate, And
 2. Most peo-ple would be sighing and thinking hard of life, And

tir - ed as she felt, she knew she must sit up till late; For
 much pre - fer - ring dy - ing to fac - ing this world's strife; She

were not her proud sis - ters in en - joy - ment of the ball? And
 looked on sor - row light - ly, be - liev - ing, in the end, That

she, poor girl, ex - pect - ed to be at their beck and call. She
 all would turn out right - ly— for the poor - est have a friend. The

grum - bled not at her hard lot, But pa - tient - ly a - wait - ed them, CHORUS. *f*
 friend soon came : a fai - ry dame By Cin - der - el - la's side ap - peared, She
 The

grum - bled not at her hard lot, But pa - tient - ly a - wait - ed them.
 friend soon came : a fai - ry dame By Cin - der - el - la's side ap - peared.

The maid - en grum - bled not, But pa - tient - ly a - wait - ed them.
 The friend, a fai - ry dame, By Cin - der - el - la's side ap - peared.

READER.

The stranger was no other than our heroine's godmother,
 A fairy she, who, kissing her, to Cinderella said :
 "I'm watching o'er you daily, and you bear your lot so gaily
 That look upon me, darling, as a true and faithful friend ;
 To the ball to-night you'll go, and your cruel sisters shew
 That things when even at their worst are very sure to mend.

Quickly, Cinderella, get me largest pumpkin you can find,
 Six large mice you'll find encaged, too, in the trap the door behind ;
 Here's a rat caught by the cat ;—I produce, just like the wizards,
 Six funny little crawling creatures—half a dozen little lizards.

READER.

The fairy, touching Cinderella with her wand,
 A change of raiment quickly did command ;
 A moment after she those words had said,
 Stood Cinderella gorgeously arrayed :
 The pumpkins by her side became a coach,
 The rat, too, as a coachman did approach,
 The mice were changed into six horses fine,
 The lizards turned to footmen at her sign ;
 Then Cinderella started for the ball,
 Her splendid equipage exceeded all.



Tune—COME LASSES AND LADS.

1. Just as she was start - ing, Her
2. "When mid - night has come You must

Briskly.

car - riage de - part - ing, The fai - ry ap - proached her and
sure - ly be home, Or your god - mo - ther sad - ly of -

said,..... "Cin - der - el - la, mind you To your word must be true, And not
fend"..... Cin - der - el - la was good, And did just as she should, And

in - to temp ta - tion be led;..... For ere it strikes twelve you'll
made of the fai - ry a friend;..... For ere it struck twelve she'd

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a time signature of 6/8. The tempo is marked 'Briskly.' The lyrics are written below the voice staff, with some lines having multiple verses. The score includes various musical notations such as notes, rests, and dynamic markings.

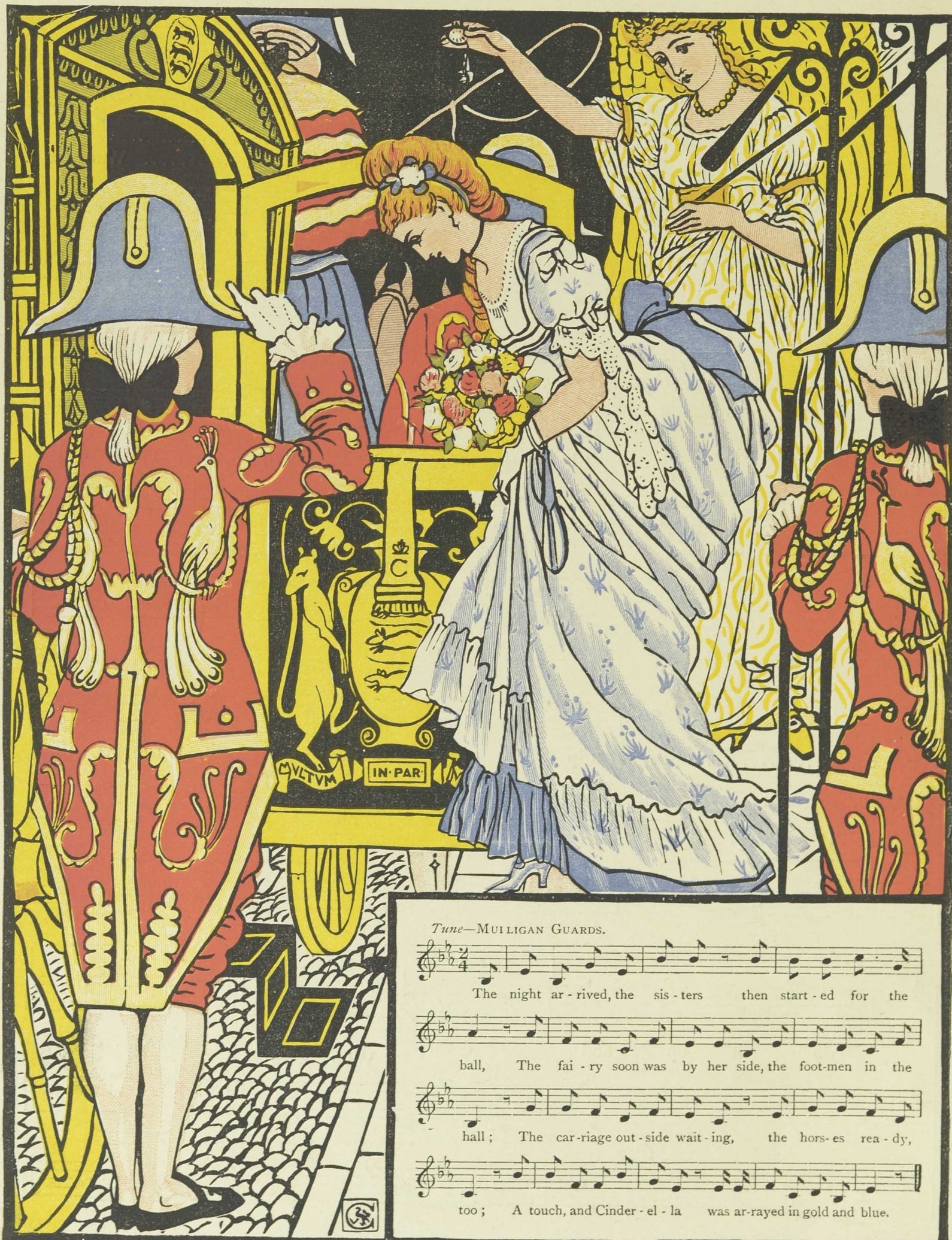
leave,..... Or from me no more help re - ceive,..... So
left,..... Of sev - 'ral good part - ners be - reft,..... Who were

First time solo, second time chorus, after each verse.

go left and to trip it, trip it, trip it, Trip it up and

down;..... So trip it, trip it, trip it, trip it,

1st time. 2nd time.
Trip it up and down; Who were So down.....



Tune—MULLIGAN GUARDS.

The night ar - rived, the sis - ters then start - ed for the
 ball, The fai - ry soon was by her side, the foot - men in the
 hall; The car - riage out - side wait - ing, the hors - es rea - dy,
 too; A touch, and Cinder - el - la was ar - rayed in gold and blue.

READER.

The dear old fairy, waiting at the door,
 Touched her : and she was clad just as before ;
 The carriage, footmen, horses, too, as well,
 Changed far more rapidly than I can tell.
 And when her sisters drove up from the ball,
 There she was, waiting for them in the hall,
 Heard them recount about the stranger fair,
 To whom, in beauty, no one could compare ;
 And of the great attention which, they said,
 Had, by the Prince, that night to her been paid :
 Who'd asked her name, but failed it to discover,
 Yet had avowed himself to be her lover—
 And had announced—not to the people's sorrow—
 That there would be another ball to-morrow ;
 When he sincerely trusted he should meet
 The stranger—and his happiness complete.

THE BALL SCENE.

Without time.

Like trumpets. *ff* (The heralds announce the commencement of the ball.)

PED. * PED. L. H.

Tune—MULLIGAN GUARDS.

The night ar - rived, the sis - ters then start - ed for the

ball, The fai - ry soon was by her side, the foot - men in the

hall; The car - riage out - side wait - ing, the hors - es rea - dy,

too; A touch, and Cin - der - el - la was ar - rayed in gold and blue.

CHORUS UNISON. 1st time *ppp*. 2nd time *fff*.

Fair - est of the fair, most beau - teous seem - ing, Ra - dian

as the moon a - bove her beam - ing, Formed to con - quer

e'en the stern - est heart, Fair Cin - der - el - la off did start.

1st time. 2nd time.

Trumpets. *ff*

(The heralds announce Cinderella.) L.H.

PED. *

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of rests followed by a melodic line. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex, rhythmic accompaniment with many beamed sixteenth notes. The bottom staff is a bass clef with a key signature of two flats, providing a simple harmonic accompaniment. The word 'PED.' is written below the middle staff, and an asterisk '*' is at the end of the middle staff.

Tune—LANCERS.

slower. Soon a - mong the dan - cers She, as part - ner in the

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a rest, followed by the lyrics 'Soon a - mong the dan - cers She, as part - ner in the'. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two flats and contains a series of beamed notes. The bass staff has a key signature of two flats and contains a series of beamed notes. The tempo marking 'slower.' is written above the vocal line.

Lan - cers, Found the Prince, who came to claim her, As the her - alds loud did

The second system of the song continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Lan - cers, Found the Prince, who came to claim her, As the her - alds loud did'. The piano accompaniment continues with the same rhythmic pattern as the first system.

name her. Her slip - pers, which were made of glass, Of qua - li - ty the

The third system of the song continues the vocal line and piano accompaniment. The vocal line has the lyrics 'name her. Her slip - pers, which were made of glass, Of qua - li - ty the'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

fin - est class, The dan - cers oft and oft did pass As she sped on.

Danc - ing in a row, Trip - ping to and fro,

Light - ly o'er the floor, With quick heel and toe;

Gai - ly did the mo - ments pass on As she gazed the mer - ry mass on,

Think - ing no-thing of the fleet - ing time.

Trumpets.
(The heralds announce the last dance.)
ff

TREBLE.
ALTO.

CHORUS, *very quietly.*

One, two, three, four; One, two, three, four;

TENOR.
BASS.

Bouche fermée.

PED. * *f*

One, two, three, four; One, two, three, four; One, two, three, four; One, two, three, four;

One, two, three, four; One, two, three; One, two, three, four;

One, two, three, four;

One, two, three, four; One, two, three, four;

One, two, three, four;

One, two, three, four; One, two, three, four; Mid pleasures and palaces

f

ff

though we may roam, Be it e - - ver so hum - ble, there's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, and the piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The lyrics are: "though we may roam, Be it e - - ver so hum - ble, there's". The music is in a common time signature, and the key signature has one flat (B-flat).

no place like home. A charm from the skies seems to

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "no place like home. A charm from the skies seems to". The music continues in the same key and time signature as the first system.

hal - low us there, Which, seek through the world, is not

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "hal - low us there, Which, seek through the world, is not". The music continues in the same key and time signature as the previous systems.



READER.

Poor Cinderella had forgot the hour
 That bid her pass beyond enchantment's power,
 And as she swiftly through the dances flew,
THE CLOCK STRUCK TWELVE!!! She knew
 not what to do—

She left the Prince and ran with all her might,
 Finding herself in former shabby plight :
 Her garments all had changed except her shoe,
 For she had dropped one as fast home she flew.
 Next morning from a herald's lips she heard
 That strange events that evening had occurred.

ad lib., very sentimentally.

met..... with else - where. Home, home, sweet, sweet

This system contains the first four measures of the piece. The vocal line begins with a half note 'met' followed by a dotted half note 'with else - where.' The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo/style instruction 'ad lib., very sentimentally.' is written above the staff.

home, There's no place like home,..... There's no place like

a tempo. *slower.*

a tempo.

This system contains measures 5 through 8. The vocal line continues with 'home, There's no place like home,..... There's no place like'. The tempo changes from 'ad lib.' to 'a tempo.' at the start of measure 5 and then to 'slower.' at the start of measure 7. The piano accompaniment continues with the eighth-note pattern, with some melodic variation in the right hand.

home.

PED. ff *

This system contains the final four measures of the piece. The vocal line ends with a half note 'home.' The piano accompaniment features a series of descending sixteenth-note runs in both hands, marked with 'PED.' and 'ff' (fortissimo). The system concludes with an asterisk (*) in the right hand.

Tune—CLANG OF THE WOODEN SHOON.*

The dirge she heard of the

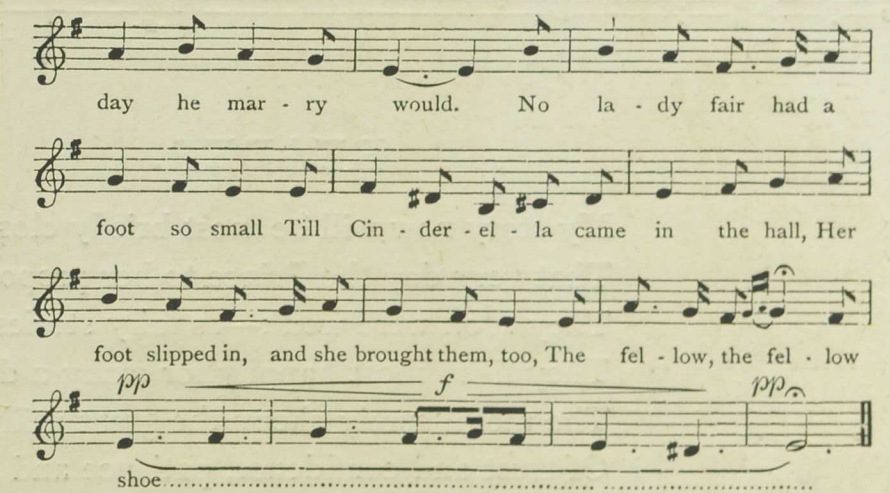
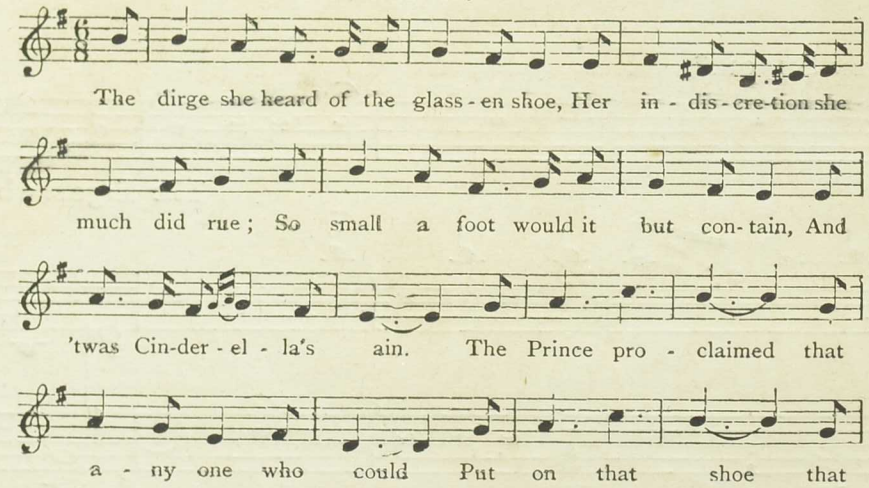
glass - en shoe, Her in - dis - cre - tion she much did rue ; So small a foot would it but con - tain, And

'twas Cin - der - el - la's ain. The Prince pro - claimed that a - ny one who

Could put on that shoe That day he mar - ry would. No

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Tune—CLANG OF THE WOODEN SHOON.



la - dy fair had a foot so small Till Cin - der - el - la came in the hall, Her foot slipped in, and she

CHORUS. *pp* *f* *pp*

brought them, too, the fel-low, the fel - low shoe.....

READER.

My story now will be most briefly closed :
 That very day the Prince to her proposed ;
 They soon were wed ;—as fairy stories say,
 They lived most happily for many a day.
 The moral surely shews the great utility
 Of trust and confidence, patience and humility.

WEDDING MARCH.—Mendelssohn.

f 3 3 3 3 3

ff

Ding, ding, ding, ding, ding, dong, bell, Ding, ding, ding, ding, ding, dong, bell, Ding, ding, ding, bell,.....

f

ff

ding, ding, ding, dong, bell, Ding, ding, dong. Long live the Prince and Princess, Hap - py may they

tr

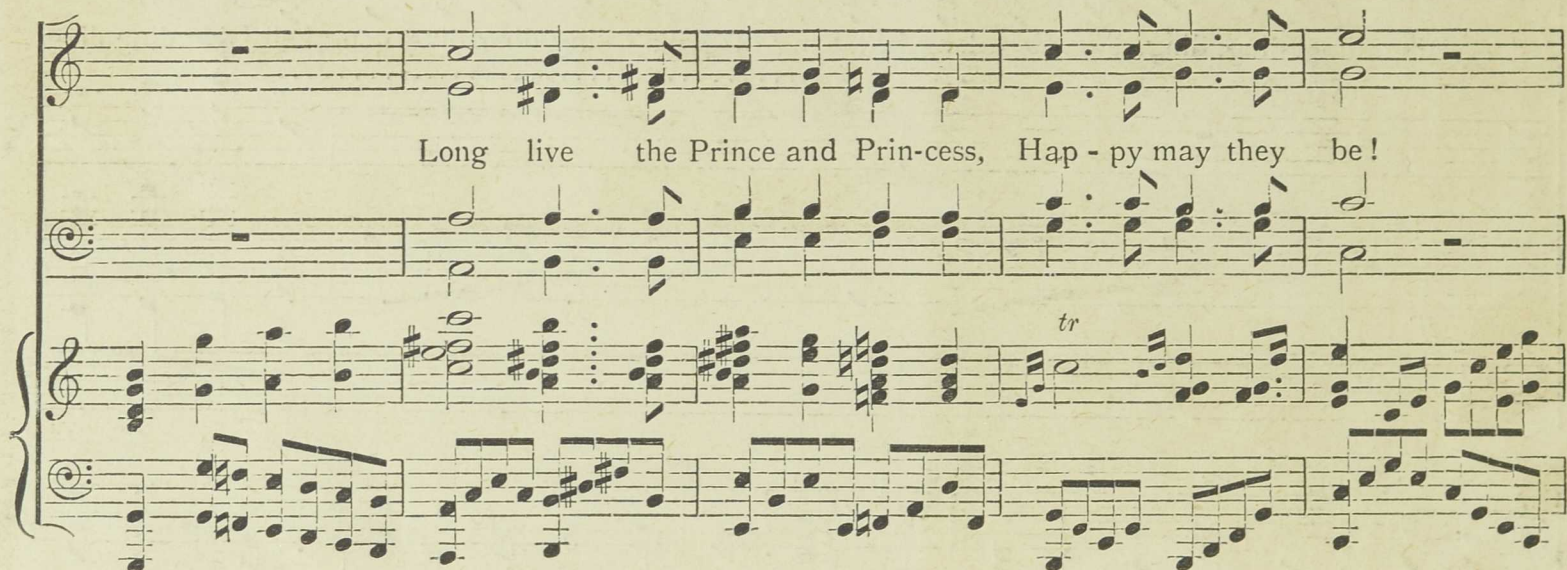
ff *ff*

be! Long live the Prince and Princess, Hap - py may they be!

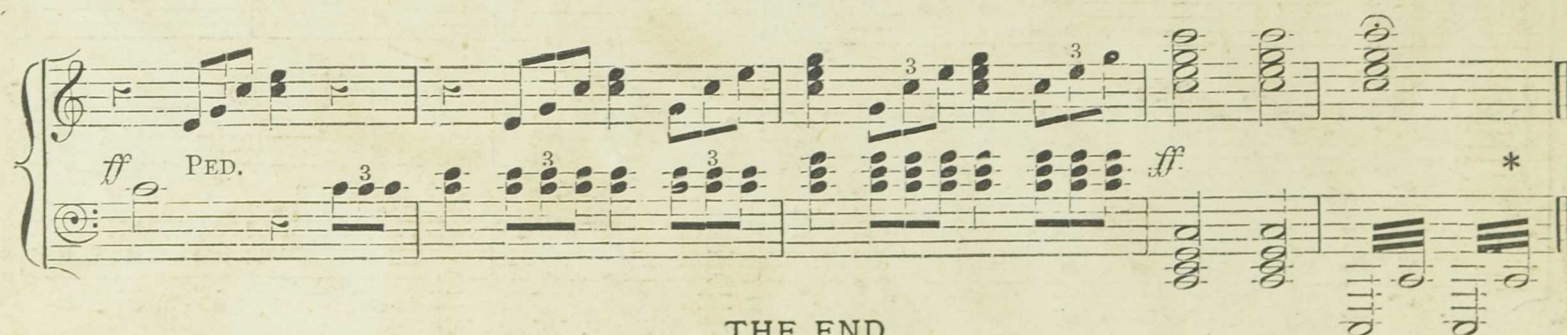
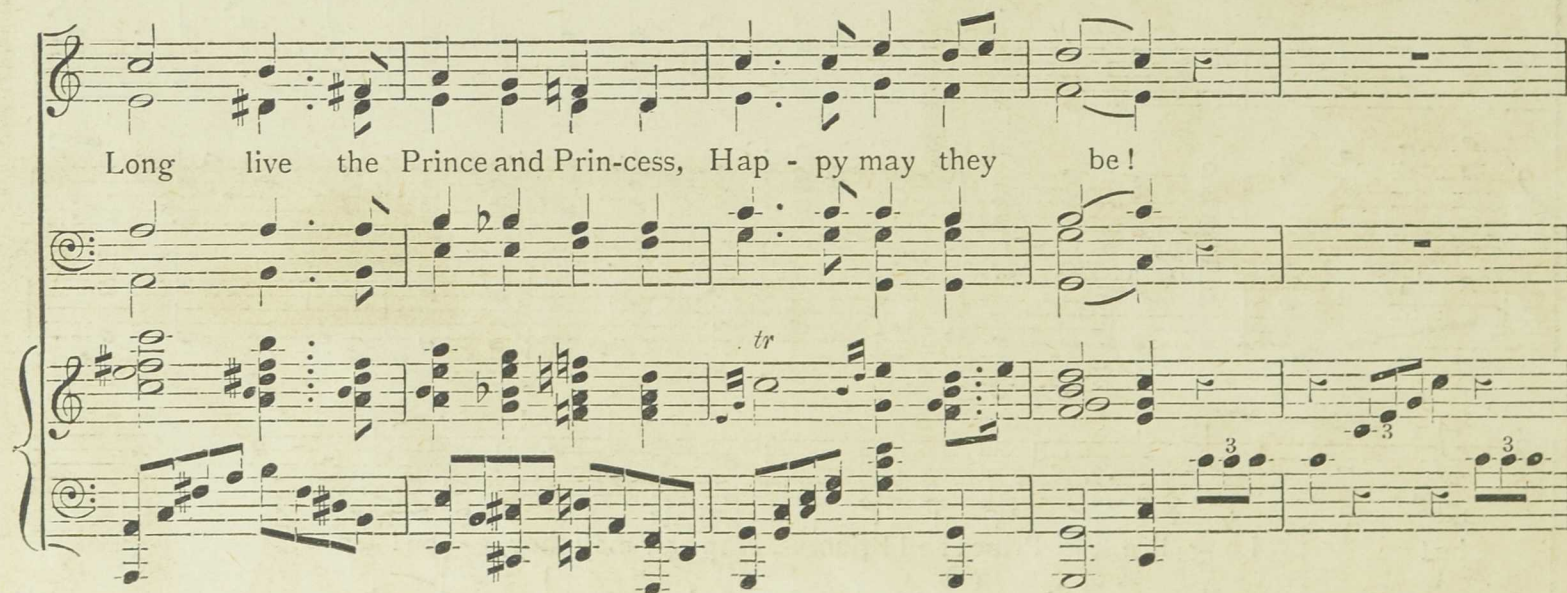
tr 3



Long live the Prince and Prin-cess, Hap - py may they be!



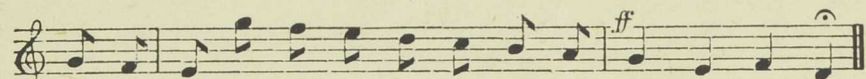
Long live the Prince and Prin-cess, Hap - py may they be!



THE END.



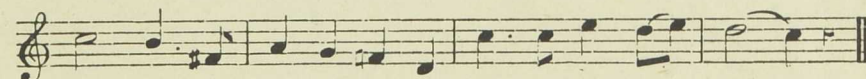
Ding, ding, ding, ding, ding, ding, dong, bell, Ding, ding, ding, ding, ding,



ding, dong, bell, Ding, ding, ding, ding, ding, ding, dong, bell, Ding, ding, dong.



Long live the Prince and Prin-cess, Hap - py may they be!



Long live the Prince and Prin-cess, Hap - py may they be!

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