

Vif et agité  $\text{♩} = 132$ 

Piano introduction, measures 1-6. The music is in 2/4 time, key of B-flat major. It features a lively and agitated character. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. Dynamics include *f* and *p*. A first ending bracket is present at the end of measure 6.

Piano introduction, measures 7-12. The music continues with a similar rhythmic pattern. Dynamics include *f* and *f*. A first ending bracket is present at the end of measure 12.

13 C: Cinderella: *f* *p* *mf*

All gone... the ma-gic's gone. Can my heart stop this pound - ing?

13 Sans retenir \_ même mouvement

*fp* *p* *mf*

Piano accompaniment for measures 13-20. The music is in 2/4 time, key of B-flat major. It features a steady accompaniment with chords and moving lines in both hands. Dynamics include *fp*, *p*, and *mf*.

21 C: *più f* *f*

Is some-one there? I'm so a - fraid! Yes, twelve o' clock was cur - few.

Piano accompaniment for measures 21-28. The music is in 2/4 time, key of B-flat major. It features a steady accompaniment with chords and moving lines in both hands. Dynamics include *più f* and *f*.

29 C: *sf* *sf* *mf*

How — quick-ly all the glo-ry end - ed. My love, fare-well!

29 *rall.*

*p*

en cédant.

Piano accompaniment for measures 29-36. The music is in 2/4 time, key of B-flat major. It features a steady accompaniment with chords and moving lines in both hands. Dynamics include *rall.* and *p*. The piece ends with a key signature change to C major and a 12/8 time signature.

37 **Lent** (♩. = c. 50) *p* *mf* *p*

C: A - lone once a - gain, Cin - der - el - la. Dis - ap - peared are all my beau - ti - ful clothes and

37 **Lent** (♩. = c. 50) *pp* **un peu plus animé**

39 spark - ly jewels, lit - tle hor - ses and car - riage. And now I have noth - ing. Ah, — but the

39 *f* *sf* *p* **en cédant.**

41 *p* **Vif et agité** ♩ = 132

C: me - mo - ry is mine for - ev - er.

41 *sf* **poco rall.** *p* **Vif et agité** ♩ = 132

44 *f* *p*

C: How — can this be?

44 *f* *f*

49 *f* *p* *f*

C: I have one slip - per - a sou - ve - nir for me!

54 *mf* *f* *p*

C: Where has the oth - er slip - per gone? Why is it

59 *sf* *p* *mf*

C: miss - ing? Where can it be? Oh, both - er, Oh, both - er... one

64 *sf* *f* *p* *f* *p* *f*

C: van - ish'd, it's gone! I must hur - ry and run a - way now.

70

*ff*  
6 6 6 6 6 6  
Ped.

C: 74

*f* Hear those bells? They ring in the pal *sf*

6 6 6 6 6 6 6 6 6 6 6 6 6 6

C: 78

ace, and my prince hears them, too!

78

6 6 6 6 6 6 6 6 6 6 6 6 6 6  
*ff*  
Ped.

C: 82

Ding, dong, ding, dong, Those mer-ry lit-tle

82

6 6 6 6 6 6 6 6 6 6 6 6 6 6  
*pp*

86  
C: bells, they call to me: cheer-ful song. Ah!

86

*ppp*

91 *mf*

C: Please do not be a afraid, keep hope a live, oh can you

91 (8va)

*pp*

en cé-dant. beaucoup

96

C: hear it. Ah I

96 (8va)

rall. a Tempo

101 *p* *pp* *f*

C: know my char-ming Prince must be with me in spir-it. So I will

101

rall. a Tempo *f*

*pp* *ppp*

C: 106  
car - ry on! Be strong!

C: 110  
Be strong! My love! Stong!

C: 115

119 (8va)