

Nineteenth-Century
AMERICAN MUSICAL
THEATER

江苏工业学院图书馆
藏书章

General Editor
DEANE L. ROOT
University of Pittsburgh

A GARLAND SERIES

Copyright © 1994 by John Graziano
All rights reserved

Library of Congress Cataloging-in-Publication Data

Rossini, Gioacchino, 1792-1868.

[Cenerentola (Cinderella). Vocal score]

Italian opera in English: Cinderella (1831) adapted by M. Rophino Lacy from Gioacchino Rossini's *La Cenerentola* / edited by John Graziano.

1 vocal score.—(Nineteenth-century American musical theater; v. 3)

Adapted from *La Cenerentola* with material added from other operas by Rossini.

Originally published: New York: Bourne, Depository of Arts, 1931; also includes reprint of libretto: London: T.H. Lacy, 1830?

Includes bibliographical references.

ISBN 0-8153-1372-1

1. Operas—Vocal scores with piano. I. Lacy, M. Rophino (Michael Rophino), 1795-1867. II. Graziano, John Michael. III. Perrault, Charles, 1628-1703. *Cendrillon*. IV. Rossini, Gioacchino, 1792-1868. *Cenerentola* (Cinderella). Libretto. 1994. V. Title. VI. Title: Cinderella. VII. Series.

M1503.R835C5 1994

94-1698
CIP

Book design by Patti Hefner

Printed on acid-free, 250-year-life paper
Manufactured in the United States of America

VOLUME 3

Italian Opera in English

Cinderella (1831)

adapted by M. Rophino Lacy
from Gioacchino Rossini's La Cenerentola

Edited by
John Graziano
City College and Graduate Center,
City University of New York

GARLAND PUBLISHING, INC.
NEW YORK AND LONDON 1994

INTRODUCTION TO THE SERIES

This series of sixteen volumes provides for the first time ever a comprehensive set of works from a full century of musical theater in the United States of America. Many of the volumes contain musical scores and librettos that have never before been published. Others make available works that were long lost, or widely scattered, or never before assembled in one place. Collectively, this series is the first substantial modern printing, not only of the individual titles it contains, but also of a repertory that is central to the nation's cultural history.

The prevailing view of nineteenth-century American theater is dominated by attention to the *words* voiced by the actors. But for most of this period theater simply did not operate from written texts alone; music was an equal and essential partner with the script. Music was so ubiquitous in the American theater throughout the nineteenth century that any understanding of the subject—or of individual works or theaters, indeed even of specific performances or performers—must take it into account. Yet few scholarly studies and still fewer modern editions of works have included the music as fully as the text. (An excellent summary of recent research, and of the problems created by lack of access to original complete works, is presented in Shapiro, 1987.)

Moreover, this series should help balance an emphasis in the scholarly literature on the bibliography of pre-1800 works at one end and the history and criticism of twentieth-century shows at the other, by providing a substantial body of material in between. Almost without exception, the works published here have been unavailable—even unknown except by reputation—to all but a handful of specialists. As Joseph Kerman has pointed out in his book challenging the field of musicology, research on musical theater is forty years behind most of the western music genres in that its “central texts” (the works themselves) have remained unavailable (Kerman, 1985, p. 48). In a sense, this series is a throwback to an earlier style of anthology delineated by geographical, chronological, and genre bounds, such as helped define historical national repertoires for European scholars in the mid-twentieth century.

Until now, only a very few individual nineteenth-century musical-theater

works have been issued in modern publications, sometimes—but not always—with the score alongside the libretto. Among the major scholarly series of editions that include musical-theater works performed in nineteenth-century America is A-R Editions' Recent Researches in American Music, which has made available William Shields's *The Poor Soldier* (1783), George F. Root's "operatic cantata" *The Haymakers* (1857), and Victor Pelissier's *Columbian Melodies* (1812) used in New York and Philadelphia theaters. A series from G.K. Hall, titled *Three Centuries of American Music*, has a single volume devoted to eighteenth- and nineteenth-century *American Opera and Music for the Stage* (1990), containing piano-vocal scores of Alexander Reinagle's *The Volunteers*, Rayner Taylor's *The Ethiop*, Arthur Clifton's *The Enterprise*, and Reginald de Koven's *Robin Hood*. And an English series of *Music for London Entertainment 1660–1800*, issued by Richard MacNutt (Tunbridge Wells) and later by Stainer & Bell (London), reproduces some works that were also performed in America.

Presented here by Garland Publishing, Inc., with full text and music, the forty-nine works in this series of sixteen volumes are now accessible not only to scholars of music, theater, literature, American studies, and other fields in the humanities and performing arts, but also to teachers and students in the classroom. Every work could be produced again on the stage, either as historic re-creation or in modern adaptation. The purpose of the undertaking is to make full works readily available for analysis, drama criticism, performance, and any other use by a modern academic audience as well as the general public.

The vast majority of surviving sources have lain scattered and hidden in public and private collections throughout the country, awaiting research that would piece them back together. At the time they were part of the living tradition of nineteenth-century American theater, such performance materials were considered functional and ephemeral. Their creators and users had little interest in preserving the works for posterity; they were much more mindful of the production at hand, of the business of attracting an audience and gaining its favor. If that meant keeping all the music scores in a trunk in a theater building prone to fire, or using scripts filled with up-to-the-minute changes, handwritten instructions, and typographical errors, or creating instrumental arrangements and musical insertions to the show without benefit of fully written-out scores, such were the necessities of life. Consequently they kept little, and published even less. (Sometimes their heirs, for whatever family interests they may have had, restricted access to the surviving sources for as much as a century. And even those materials that found their way into accessible archives have not been immune to loss by deterioration, misshelving, and pilferage.)

Most of the music that survives is in piano-vocal reduction from the theater-orchestra arrangements actually used. Much of it was printed and sold as souvenir selections for the musically literate public to use at leisure in their

homes. Printed librettos were sold so that the audience could follow the performance at the theater.

This series strikes a balance between the more readily available printed piano-vocal selections and librettos, and the manuscript sources. In some cases, printed or manuscript musical excerpts have been reassembled to re-create a score the public never saw but which comes as close as possible to the melodies and harmonies that the theater musicians performed. In other volumes, the editors have drawn on contemporary sources to re-create the now-lost orchestration of the original theater arrangers (who would normally have been the resident conductors), or to assemble a full score from surviving orchestral parts. In only a few cases, original scores or librettos too indistinct or deteriorated to reproduce have been reset for clarity; we have sought to emphasize the value of seeing (reproducing) the *original* performance materials used in American theaters of the time. In every volume, the conditions of all known original sources and the circumstances surrounding their presentation in this series are clearly identified. Moreover, whenever possible the original sources are reproduced at actual size (although some have been altered slightly to fit the margins of modern printed books). Dates given in volume subtitles indicate the productions of the shows that generated the sources chosen to be reproduced.

The series aims to represent all the major genres and styles of musical theater of the century, from ballad opera through melodrama, plays with incidental music, parlor entertainments, pastiche, temperance shows, ethnic theater, minstrelsy, and operetta, to grand opera. These works reflect vividly the cultural mix of America: the incendiary *Uncle Tom's Cabin* stands alongside later shows written and performed by African-American troupes; the Irish and Yiddish theater in New York used language that modern audiences might not understand, but which was part of everyday life in the ghetto. At one end of the chronological spectrum we have shows imported by British immigrant musicians; at the other stands a grand opera written by the conductor of the Metropolitan Opera House, based on a great American novel.

The series General Editor has eschewed those titles, no matter how important, that are already available in full modern editions. Missing too are works, no matter how fine, of mostly local interest or regional significance. Nor is the series intended to suggest a core repertory, or a pantheon of masterworks. Rather, it is a selection of works by nineteen scholars active in research on a wide range of theatrical styles and cultural issues of the period.

Each volume of the series is complete in itself. Individual editors have each provided an introduction summarizing the careers and works of the composers and librettists. The introduction informs about the work(s) reproduced, giving dates and circumstances of first performances and any early revivals, origins of the plot and its treatment, and a brief critique explaining the historical importance

of the work. The editors identify the locations of all significant original sources for each work, and any significant differences among them; they also note any other available performing materials that might be useful for a revival or detailed study (for example, a conducting score, other piano-vocal scores, instrumental parts, librettos, prompt books, stage designs, photographs, manuscript drafts). If the volume reproduces only a piano-reduction score, the editor's introduction identifies (as much as possible) the original instrumentation used in the theater. Recordings of any modern performances are mentioned, and a bibliography provides leads for further inquiry about the works and their creators. When necessary, notations have been made matching the musical selections of the score with their respective locations in the libretto.

Each volume editor has had principal responsibility for identifying the first or most appropriate copy available of the musical score and libretto. In selecting the copies to be reproduced, further preference has gone to those sources that are clean, untorn, and complete, which could be reprinted unedited. As is the nature of rare sources, the best exemplars are not always perfect ones, and we beg your patience with those that are less than ideal.

It is still true, as Anne Dhu Shapiro pointed out in 1987 (p. 570), that "the incomplete state of basic research in the area of musical theater . . . stands as the chief impediment to a better history." This series is offered with the hope and trust that it will foster greater understanding and contribute materially to the wider appreciation of America's heritage and traditions of musical theater.

Deane L. Root
University of Pittsburgh

WORKS CITED

- Shapiro, Anne Dhu. Review of Julian Mates, *America's Musical Stage: Two Hundred Years of Musical Theatre*, in the *Journal of the American Musicological Society* XL/3 (Fall 1987): 565-74.
- Kerman, Joseph. *Contemplating Music: Challenges to Musicology*. Cambridge, Mass.: Harvard University Press, 1985.

ABOUT THIS VOLUME

The work in this volume represents “Italian opera in English,” but like the comic operas and melodramas in volumes 1 and 2 of this series, it has British origins and strong French influences. *Cinderella* is the last work in this series of *Nineteenth-Century American Musical Theater* to have been created abroad.

It was not only the lighter comic genres that crossed the Atlantic and reached throughout the classes of American society in the era preceding mass-production of musical products. As Charles Hamm observed in a chapter entitled “‘Hear Me, Norma’; or, Bel Canto Comes to America—Italian Opera as Popular Song” (*Yesterdays: Popular Song in America* [New York: W.W. Norton, 1979, chapt. 4]), the melodies and plots of Italian opera were almost universally familiar in the antebellum United States. That is one reason, for example, that Stephen Foster arranged melodies by Bellini, Bertoni, Blangini, Donizetti (13 of them), and Vaccai in his *Social Orchestra* (1854). Judging from the high representation of Italian opera arias, gems, and arranged melodies in binders’ volumes and other sheet music that served the domestic demand for music in that period, it was one of the first great repertoires of the popular music industry in America.

The tale of *Cinderella* is one of the enduring legends of the multi-ethnic United States, not least of all for its rags-to-riches and lowest-to-highest-class fantasy, echoed so often, if more subtly, by our nation’s poets, novelists, and journalists, and through electronic stage media in the twentieth century. The two tellings of the story perhaps most responsible for delineating the American standard version are Michael Rophino Lacy’s 1830 adaptation of Rossini’s opera, reprinted here, and Walt Disney’s cartoon film of 1950. Both are pathbreaking in their own media, and each continued to attract audiences for decades after their premieres. (It is not insignificant that Disney’s plot substantially follows Lacy’s, rather than other versions that circulated in the nineteenth century.) Each became the standard interpretation of the *Cinderella* tale in its respective century.

For this volume the editor, John Graziano, has drawn in part on his personal collection of earlier American music. Dr. Graziano, Professor of Music at City College and Graduate Center of the City University of New York, is a past editor of the journal *American Music* and an editor and scholar of—among other subjects—American string music and African-American musical theaterD.L.R.

INTRODUCTION TO THIS VOLUME

From the moment of its premiere in Rome on 25 January 1817, Gioacchino Rossini's *La Cenerentola* has enjoyed a popularity rivaling that of *Il Barbiere di Siviglia* and *Guillaume Tell*. During its first decade, *La Cenerentola* received numerous performances all over Italy, in Munich, Barcelona, Vienna, Budapest, Lisbon, Paris, Berlin, Moscow, Buenos Aires, Amsterdam, London, and New York (Loewenberg, col. 651–52).

While Rossini's *La Cenerentola* is the most famous opera based on the 1697 fairy tale *Cendrillon*, by Charles Perrault, it was not the first to be composed in the nineteenth century. In 1810, the popular French composer Nicolas Isouard (1775–1818) wrote *Cendrillon* to a libretto by Charles Guillaume Étienne (1777–1845).¹ Four years later in 1814, another libretto, *Agatina, o la Virtù premiata*, by Felice Romani (1788–1865) was set by the Italian composer Stefano Pavesi (1779–1850); although the main character's name is different from the heroine in Rossini's opera, the plot and the names of the other characters are basically the same (Weinstock, p. 72). Rossini's opera followed in January 1817, to a libretto by Jacopo Ferretti (1784–1852).

The relationship of these three libretti is apparent in their representation of certain changes from the original fairy tale. Étienne substituted a step-father for the mean step-mother, and a tutor for the fairy godmother; he also changed Perrault's glass slipper into a green slipper. Romani modified Étienne's libretto only slightly; he substituted a rose for the green slipper.² Ferretti substituted a bracelet for the rose. Additionally, he gave Cinderella a new name, Angiolina, so that no one could mistake the inherent goodness of the heroine.

A brief comparison of Étienne's libretto with Ferretti's demonstrates their relationship, keeping in mind, however, that the French work is an *opera comique*. While there are a number of details that do not correspond, as, for example, the difference of the relationship of Clorinda and Tisbé to Cinderella—in Étienne they are the stepfather's children by his first marriage, but in Ferretti,

they are her mother's children by her stepfather—the general progression of events in the two libretti tie them together. The opening scene of both illustrates the similarities:

Étienne

Feretti

SCENE PREMIERE.

SCENE I.

TRIO.

Clorinde et Tisbé

Arrangeons ces fleurs, ces
dentelles;
Ah! ma soeur, que nous serons
belles!
Ces robes nous iront au mieux;
Nous allons fixer tous les
yeux.

Tisbé.

Ma parure sera nouvelle.

Clorinde.

Dans la mienne l'or étincelle.

Ensemble.

Nous allons fixer tous les
yeux.
Cendrillon, tisonnant toujours,
chante.
Il était un p'tit homme;
Qui s'app'lait Guilleri,
Caribi
Il attait a la chasse,
A la chasse aux perdrix,
Carabi,
Tôt, tôt, carabo,
Marchand de caraban;
Compère Guilleri,
Te lairas-tu mourir?
Tisbé et Clorinde.
Taisez-vous, *Cendrillon*,
Petite impertinente!

Clorinda.

No, no, no; non v' è, non v' è
Chi trinciar sappia così
Leggerissimo *sciassè*.
Tisbe.
Sì, sì, sì; va bene lì...
Meglio lì...nò meglio qui...
Risaltar di più mi fa.

a 2

A quest'arte, a tal beltà,
Sdrucchiolare ognun dovrà.
Cenerentola

Una volta c'era un Re,
Che a star solo s'annoiò,
Cerca, cerca, ritrovò.
Ma il volean sposare in tre,
cosa fà?
Sprezzò il fasto, e la beltà,
E alla fin sceglie per sè
L'innocenza, e la bontà.
Là, là, là! lì, lì! là, là,
là!

Clorinda e Tisbe.

Cenerentola, finiscila
Con la solita canzone,

Avec sa vieille chanson,
Dieux! qu'elle m'impatiente!

Cendrillon.

Te lairas-tu mourir?

Tisbé et Clorinde.

Voulez-vous bien l'air!

Cendrillon.

Il monta sur un arbre
Pour voir son chien courir,
Carabi.
Mais y'là qu'la branche casse,
Et Guilleri tombi,
Carabi.
Tôt, tôt, carabo,
Marchand de caraban;
Compère Guilleri,
Te lairas-tu mourir?
[Alidoro appears.]

Cenerentola.

Presso al fuoco in un cantone

Via lasciatemi cantar.

Una volta...c'era un Re,

Clorinda e Tisbe.

Una volta...e due, e tre.
La finisci, sì, o nò?
Se non taci, ti darò...

Cenerentola.

Una volta...
[Alidoro appears.]

All three libretti also make use of a dramatic device—the mistaken identity—popular in opera of the period. This particular identity exchange between the Prince and his servant, Dandini, gives the audience not only scenes of comic misunderstandings, but a view of class interaction, not unlike that seen in *Don Giovanni*.

Étienne's replacement of Perrault's cruel step-mother with Baron Montefiascone (known as Don Magnifico in Ferretti's version) allows the audience to observe how Cinderella's step-father makes a fool of himself as he tries to ingratiate himself with the phony Prince; he epitomizes the archetypical pompous ass whose greed and stupidity lead him to potential ruin until he is rescued by his angelic daughter.

As is the case with many popular operas presented in London during the first few decades of the nineteenth century, *La Cenerentola* was a viable candidate for adaptation into an English version (Colles, 1:382). This task was assumed in 1830 by a young Englishman, Michael Rophino Lacy (1795–1867). He was the son of an English merchant and was born in Spain; he showed considerable musical talent at an early age. He made rapid progress on the violin and was sent to Paris to study with Rudolph Kreutzer when he was eight years old. The following year, he performed before Napoléon, and in succeeding years he toured

Holland, Scotland, Ireland, and England. In 1818, when Lacy was twenty-three, he was appointed leader of the Liverpool concerts, and in 1820, he was engaged as leader of the ballet at the King's Theatre. In addition to his adaptation of *La Cenerentola*, Lacy was responsible for English-language versions of *Ivanhoe*, *Fra Diavolo*, *Der Freischütz*, and *The Israelites in Egypt*. He also wrote several plays (Grove 2: 82–83).

Lacy's adaptation of *La Cenerentola* is rather interesting for two reasons: first, he chose not to follow Ferretti's libretto in its entirety. Perrault's fairy godmother, now renamed Fairy Queen, has been reintroduced. She does not, however, replace either Alidoro or Dandini; they are still part of the plot. Lacy also has returned the little glass slipper to its central position in the story. His reintroduction of these two key elements from the original fairy tale were probably quite important to the success of his adaptation, as evidenced by his knowing use of the subtitle, *The Fairy and the Little Glass Slipper*. He was undoubtedly letting his audience know that *his* version of Cinderella was close to the fairy tale known to all.

The second item of interest concerns the music: most opera *pasticcios* employ music from a number of sources, including new tunes by the adapter himself. While Lacy does not utilize a great portion of the music from *La Cenerentola*, the additional music he adapts is taken from other operas by Rossini. Thus the integrity of the piece as a whole remains intact, even though the music is not all from a single work.

Surprisingly, Lacy did not choose music from Rossini's other comic operas, but chose instead from three of his serious works, *Armida* (1817), *Maometto II* (1820), and *Guillaume Tell* (1829).³ The following table identifies Lacy's use of Rossini's pieces. It will be noted that all the pieces from *La Cenerentola* occur in succession, with the exception of "Non più mesto," which closes the opera.

Lacy	Rossini
<i>Cinderella</i> , Overture	<i>La Cenerentola</i> , Overture
	<i>Armida</i>
1. "While Sunbeams are glancing"	no. 10, "Canzoni amorose"
"From Distant regions"	no. 11, "D'amore al dolce"
2. "When morning its sweets"	no. 12, "Come l'aurette placide"
3. "Music floats in the Air"	no. 13, "T'inganni"
	<i>Guillaume Tell</i>
4. "What wild sounds"	no. 8, "Quelle sauvage harmonie," (without G major section, see no. 16)

- | | |
|--|---|
| 5. "No, no, no, no" | <i>La Cenerentola</i>
no. 1, "No, no, no, no" |
| 6. "Once a King" | no. 1, "Una volta c'era un re" |
| 7. "Grant me charity I pray" | no. 1, "Un tantin di carità" |
| 8. "Back from his Morning Chase" | no. 1, "O figlie amabile" |
| 9. "Ye tormentors!" | no. 2, "Miei rampoli femminini" |
| 10. "Whence this soft and pleasing flame?" | no. 4, "Tutto è deserto" |
| 11. "My lord deign but to hear me" | no. 7, "Signor, una parole" |
| 12. "Here Tis Set Down" | no. 7, "Qui nel mio codice" |
| 13. "Midst doubts confusing" | no. 7, "Nel volto estatico" |
| ACT II | |
| 14. "Softly, softly" | no. 11, "Zitto, zitto" |
| 15. "Sir, A Secret" | no. 14, "Un segreto d'importanza" |
| 16. "Cease, Cinderella" | <i>Guillaume Tell</i>
no. 8, middle section, "Au sein de l'onde" |
| 17. "Delightful hour" | <i>Maometto II</i>
no. 5, "dicesti assai" |
| ACT III | |
| 18. "In light tripping measure" | no. 13, "Dell'araba tromba" |
| 19. "Swift as the flash" | <i>Guillaume Tell</i>
no. 15, "Toi que l'oiseau" |
| 20. "Let thine eyes on mine" | no. 10, "Oui, vous l'arrachez à mon âme" |
| 21. "What Demon's opposing malice" | <i>Maometto II</i>
no. 10, "Cara ma al mio ritorno" |
| 22a. "Ha! Hail! Queen!" | [source unknown] |
| 22b. <i>Grand March</i> by Signor G. Pons | <i>La Cenerentola</i>
no. 21, "Non più mesta" |
| 23. "Now with grief" | |

Before discussing his adaptation in detail, let me summarize briefly Lacy's varied approaches to Rossini's music:

1. Pieces used as written. Except for small cuts and octave transpositions of some solo parts, these pieces are essentially the same as Rossini published them. Most of Lacy's choices from *La Cenerentola* fall into this category.

2. Pieces in which ornamented lines are simplified or changed, probably to meet the needs of specific singers. Several pieces from *Armida* fall into this category.

3. Pieces in which vocal parts are altered, added, or omitted. This type of change usually occurs when the story line or characters on the stage are different from those required in the piece as originally conceived. The music from *Maometto II* most often falls into this category.

Lacy's adaptation differs from both Perrault's original fairy tale and the settings by Isoard and Rossini. He changes the names of several characters—Ferretti's Don Magnifico becomes the Baron Pompolino, and Prince Ramiro is called Prince Felix—and adds a non-singing role, the comic impudent servant, Pedro. The plot is also altered; Lacy prefaces the first appearance of Cinderella and her sisters with several scenes that serve to frame the main story. For this new introduction to the fairy tale, Lacy excerpts four pieces, numbers 10 through 13, from one of Rossini's rare failures, his *opera seria*, *Armida*, and part of one number from his newly heard well-received Parisian opera, *Guillaume Tell*. Most of the music from *Armida* could not be used unaltered in its new dramatic context, though the affect of each piece was appropriate to the general mood being projected.

The second half of the opening number, for example, introduces the Fairy Queen. It is evident from the script that Lacy's Fairy Queen is a generally cheerful motherly type, similar to the later Fairy Queen in Gilbert and Sullivan's *Iolanthe* but not to Rossini's tragic warrior, Armida. While Rossini's solo part has many difficult coloratura passages that are omitted by Lacy, where the two numbers correspond, the new vocal lines given the Fairy Queen are not any easier than Armida's original part (see exx. 1a and 1b). The new music suggests, however, that Lacy had a mezzo-soprano, rather than a soprano, in mind when he adapted this music.

The second number, "Morning its sweets is flinging," was originally a duet (number 12) for two tenors; it has been adapted by Lacy as a solo for Prince Felix. Example 2 compares a segment of Rossini's original and Lacy's adaptation of it. Following the first nine measures of the example, where Lacy, by necessity, has combined the two tenor parts into a single line, he cuts thirty-two measures

of the duet. When he resumes quoting Rossini, Lacy eliminates an overlapping entrance (mm. 10–12) between Carlo and Ubaldo, and adds a phrase immediately following (mm. 13–14) to meet the dramatic needs of his text.

Lacy's final adaptation of music from *Armida* is heard in the third number, "Music floats in the Air!" As seen in Example 3a, Lacy eliminates some of the vocal line written by Rossini to allow for more introductory music (mm. 5–11). He then repeats a line (mm. 17–19) where Rossini has provided an instrumental interlude. In Rossini's original number (see ex. 3b), the chorus (in the parallel major) continues alone; Lacy adds a part (mm. 2–10), based on the original orchestral accompaniment, for Prince Felix as he meets the fairies for the first time.

The final number of the opening scene, "While wild sounds the Hunters attending," is from *Guillaume Tell*; this borrowed piece is the last of the non-*Cenerentola* pieces used by Lacy until the end of Act 2. It is a straightforward transcription; the few minor changes that occur are text-related. Rossini's whole piece, however, is not used; Lacy extracts the G-major section for use in the second act (no. 17 in the table, above) when the Fairy Queen and the assembled fairies sing to Cinderella from the fireplace. This separation of discrete musical units into distinct pieces is characteristic of Lacy's approach when he employs Rossini's larger numbers.

Two pieces from *La Cenerentola*, numbers 1 and 7, are of particular interest because of Lacy's alterations. Number 1 is split into four separate pieces, with spoken dialogue occurring between each of the segments. This separation causes a musical problem for Lacy since, in Rossini's original, the cadential endings for each segment are bypassed in favor of modulatory passages that connect the individual strains. As each piece in Lacy's version must end convincingly to allow for spoken text, he has provided new endings to two of the segments, so they can end in their tonic keys. He has altered also one vocal part in "Grant me charity I pray" (no. 7) by raising it an octave so that it can be sung by the Fairy Queen rather than by Alidoro. Lacy segments Rossini's seventh number, "Signor, una parole," into three parts. His adaptation follows Rossini more closely, except for a textual interpolation that brings the Fairy Queen on stage briefly, to allow her to give Alidoro a small book.

In Act 2, after including two additional numbers from *La Cenerentola* without significant alteration, Lacy manipulates the plot so that he can return to the original fairy tale. Scene 2 is set in Baron Pompolino's house. Cinderella, despondent over her inability to meet Prince Felix, discusses the problem with one of Lacy's non-singing comic characters—Pedro, the household servant. Pedro offers to help her with her chores and tells her how unfair it is that she is treated so poorly by her family. As they talk, a message appears mysteriously on