

**CINDERELLA IN
FLOWERLAND; OR: THE
LOST LADY'S SLIPPER, AN
OPERETTA FOR CHILDREN**

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Cinderella in Flowerland; or: the lost lady's slipper, an operetta for children by Marion Loder

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MARION LODER

**CINDERELLA IN
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OPERETTA FOR CHILDREN**

THE SCHOOL FESTIVAL

By C. G. ALLEN

The **School Festival** is a short and simple Cantata for school concerts and exhibitions. It is pleasing and instructive, and within the ability of ordinary juvenile talent. There is some dialogue; no scenery required. It may form a portion of a longer programme if desired.

SYNOPSIS

The Queen enters, wearing a dress trimmed with flowers, she greets the children, thanking them for the honor done her. Punctual scholar advances and addresses her, to whom she responds; then shuffles in the tardy scholar; more conversation ensues, with various songs interspersed between the dialogues.

Other characters, with and between whom dialogues are had, are the Quarrelsome Scholar, Selfish Scholar, Generous Scholar, and some less prominent parts.

When it is thought desirable to use a stage in the representation, we should recommend that it be so arranged as to represent, as nearly as possible, a spot suitable for a picnic, with trees at the side and background.

It would be well to select for the queen one of the older members of the class. She should also have more of an authoritative air, and some capacity for declamation as well as a good voice for singing. The teacher can easily select children, suitable for the other characters, in most schools.

Price, 25 Cts. Post-Paid; 2.28 per Dozen, not Prepaid

BROTHER JONATHAN'S TEA PARTY

A Patriotic Cantata containing Recitations,
Songs, Choruses, Etc., arranged expressly for
School Entertainment and Concerts by

G. P. BENJAMIN

PRINCIPAL CHARACTERS

GODDESS OF LIBERTY	Young Lady	PEACE	Young Lady
BROTHER JONATHAN	Boy	BROTHER JONATHAN'S NEPHEW,	Boy about eight years of age.

Each State in the Union represented by Girls from 10 to 14 years of age.

SYNOPSIS

Chorus, "No Land so bright." Brother Jonathan consults with the Eastern States in reference to his Tea Party. The Eastern States offer their assistance and designate Peace to introduce the various States to Brother Jonathan. Enter the Northern, Southern, Western and Middle States singing "We come, we come with love sincere." Eastern States sing in response, "Yes, welcome sisters, welcome all." Address of Peace and introduction of the Middle States. Solo, "A thing or two," by Brother Jonathan's Nephew. Introduction of the Southern States. Chorus, "Happy Greeting." Response of Southern States. Introduction of Western States. Response of Western States. Arrival of the Goddess of Liberty. Chorus, "Hail, all hail, our noble Goddess." Address of the Goddess. "Come to Tea." All the States retire to Tea. Return of the States. Exercises around the Liberty Pole. Closing Address by Virginia. Chorus, "The Star Spangled Banner." Tableau.

NOTE.—When the Cantata is used in a Female Department, it can be called "Aunt Jerusha's Tea Party" by having the speakers address Aunt Jerusha instead of Brother Jonathan.

Price, 15 Cts. Post-Paid; \$1.44 per Dozen, not Prepaid

CINDERELLA IN FLOWERLAND

OR

THE LOST LADY'S SLIPPER

OPERETTA FOR CHILDREN

BY

MARION LODER

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CHARACTERS.

CINDERELLA	Daisy.
PROUD SISTERS	{ Hollyhock.
GODMOTHER	{ Tiger Lily.
BONNIE BEE	Nature.
BUTTERFLIES	Little Page.
ROBIN RED	Charioteers.
PRINCE SUNSHINE	Prince's Herald.
	of Sunbeam Castle.
GUESTS AT THE BALL :	
<i>Poppy.</i>	<i>Sweet Brier.</i>
<i>Buttercup.</i>	<i>Mignonette.</i>
<i>Pansy.</i>	<i>Lily Bell.</i>
<i>Daffodil.</i>	<i>Sweet Pea.</i>
<i>Violet.</i>	<i>Narcissus.</i>
SIX LITTLE SUNBEAMS }	<i>between three and five years of age.</i>
SIX LITTLE RAINDROPS }	

SCENES.

- SCENE I.
PRINCE SUNSHINE'S invitation to the May-day ball.
- SCENE II.
GODMOTHER NATURE sends DAISY off to the ball.
- SCENE III.
The May-day ball, and the shower.
- SCENE IV.
The PRINCESS of Sunbeam Castle.

SCENERY.

Simple woodland scenery is all that is needed. If the play is given during the pruning season, branches of trees may be obtained from the florist for a very small sum, thus making a very pretty background. Green druggoting is needed for the ground, which can be made to represent little knolls. Potted palms and ivies add very effectively to decoration.

SCENE I. The meadow. A little knoll must be formed, from which ROBIN RED delivers the PRINCE'S invitation to the blossoms. Cover this with grey to represent rock. Bits of fence near, with ivy growing through, are very effective.

SCENE II. Same as Scene I; or, change slightly at pleasure.

SCENE III. The woodland lea. Cover a mound with green to represent a meadow throne; bank palms at back.

SCENE IV. A spot at some distance from the ball-scene. Move back palms from the mound, so that it may be used from back or side for the entrance of the GODMOTHER, and for the crowning scene. Other slight changes will alter the scene sufficiently.

COSTUMES.

BLOSSOMS. Full "Greenaway" gowns reaching to the ground, of different shades of foliage-green silkaine; full sleeves to just below elbow; broad sashes tied high under the arms; hats of tissue paper made to represent flowers. (During first scene the gowns are covered with cambric dominoes, with pointed hoods in different shades of brown to represent seed coats; hats, of course, not worn until later.)

PROUD SISTERS. Gowns made a little more elaborate than those of the other blossoms, (larger sleeves, stiffened, broad collars, etc.), to distinguish them.

DAISY. Domino of faded brown cambric; underneath a costume representing the flower itself. Skirt to the knees, of green silkaine, quite full, over which white petals fall (white silkaine stiffened), about twenty in number; a pleat in each petal at the waist will make them set out nicely. Full waist of golden yellow (same shade as PRINCE'S costume); very full white sleeves to just below the elbow; green stockings, green slippers with little pink petals of tissue paper peeping out to represent the lady's slipper; on the head a wreath of daisies.

MOTHER NATURE. Green quilted petticoat, to the ankles, quaint pavier overdress of flower-figured silkaine; (light blue ground with pink apple blossoms very effective); large sleeves; big poke bonnet of green straw, trimmed with gay flowers of all sorts and pink ribbon bows, tied under the chin with pink ribbon, filled in about face with pink roses. Carries basket of flowers, among them the little "four o'clock," which is best made of crepe tissue-paper. A rake trimmed with flowers.

ROBIN RED. Brown bloomer trousers; jacket over scarlet blouse; full sleeves to the wrist; little brown pointed cap with red quill feather on one side; shoes and stockings brown; morning-glory trumpet made of shaded pink and white crepe tissue-paper, tiny horn inside.

BONNIE BEE. Black cheese-cloth bloomer trousers and full blouse; full sleeves to the wrist; two bands of yellow silkaine, showing one and a half inch of deep orange on one side, bound around body,

fulness of blouse puffing above and below; little cap of black ostrich feathers, two taller ones falling over toward front, representing antennae, with knots of orange at their base; pointed wings of black gauze.

BUTTERFLIES. One pink, one blue. Four short, full skirts (four breadths each) of pale tarletan; short waists, round necks, finished with full ruffle to the waist; short puffed sleeves; stockings and slippers to match the color of the dress; butterfly-shaped wings; gold braid harness for pink, silver for blue. If the skirts are made using selvedge for edge they will set out much better; each skirt should be gathered separately, and so sewed on.

PRINCE SUNSHINE. Golden yellow silkaine, full bloomer trousers; full blouse waist shirred at neck; full sleeves finished in same way at the wrist; doublet made of double silkaine, trimmed with gold lace, pleated at shoulder, held in place by a gold tinsel star, and caught under the right arm at the waist; crinkled gold tinsel used plentifully over the costume to represent sunshine; two bands of gold braid around the body and three around each arm below the elbow; stockings yellow, bound criss-cross fashion with gold braid; gilded slippers; broad flaring straw hat, gilded, trimmed with tinsel, to represent a big feather, and gold braid; gilded scepter with bunch of tinsel fastened at top.

SUNBEAMS. Costumes same as PRINCE'S, bloomers and blouses; sleeves only to the elbow; two gold bands about the body; half crowns of tinsel, gold star in center; yellow stockings; tan shoes; tarletan scarfs of rainbow colors.

RAINDROPS. Dark slate-colored dominoes of cambric; pointed hoods; big watering-pots.

FAIRY (*who sings prologue*). White tarletan, several skirts, to the knee; gold tinsel thrown over all; gauzy fairy-wings; crown of tinsel, gold star in center; gold slippers; gilded double paddle, a little taller than the child herself.

CINDERELLA IN FLOWERLAND.

PROLOGUE.

To be spoken or sung in front of the curtain. If space is narrow the curtain can be held back by some one on the inner side, thus forming a little recess. The stage should have a step in front. See verse III. Small figures refer to motions. See bottom of page. To be observed in either song or recitation.

I.
 1Far away from Fairyland
 I have sailed o'er the Dreamland Sea,
 2Resting now on its silver sand,
 I wait to carry you back with me.
 Launch with me in my golden boat,
 Its sails by Fancy's breezes fanned;
 Over the dreamland seas we'll float,
 Far away to Fairyland,
 3To Fairyland!

II.
 4Bright are the meadows in Fairyland,
 Where, in the golden sunshine bright,
 The wee little mortals of Flowerland
 Merrily frolic from morn till night.
 Know ye not that the flower-folk
 Live a quaint life in the Meadowland?
 Days are a dream, and life a joke
 To the gay flowers in Fairyland,
 In Fairyland!

III.
 But the bright wonders of Fairyland
 Mortal eyes are blind to see,
 Until the charm of a fairy wand
 4Sets their mortal vision free.
 5Sail with me then, in my golden boat;
 I'll open your eyes with my magic wand.
 Over the dreamland seas we'll float,
 To see the bright wonders of Fairyland,
 Of Fairyland!

IV.
 Drifting away in the dreamy light,
 Nearer and nearer the silver strand;
 6Mortal, mortal, I give you sight!
 Behold the bright vision of Fairyland!
 7Nearer, clearer, welcome, oh mortal, to Fairyland,
 8To Fairyland!

(Music for the Prologue.)

Lento. *accel.*

f. Moderato.

1. Far a - way from Fair - y - land I have sail'd o'er the Dreamland
 2. Bright are the meadows in Fair - y - land, Where in the gold - en sun - shine
 3. But the bright wonders of Fair - y - land Mor - tal eyes are blind to

Sea - Rest - ing now on its sil - ver sand, I wait to car - ry you
 bright, The wee lit - tle mortals of Flow - er - land, Mer - ri - ly frolic from
 see, Un - til the charm of a fair - y wand, Sets their mor - tal

1One end of paddle on floor; swing from left shoulder across body, out at right arm's length, to illustrate the "far away."

2Easting head against paddle, in upright position.

3Expression bright and animated.

4Back of hand passed across the eyes.

5Steps down as if into a boat, and makes paddling motion, slowly bending body with it.

6Paddle resting on upper step again.

7Paddle gently, moving in upright position, as if propelling into shore. Steps up on first step again, and with out stretched arms welcomes to Fairyland.

8Omit in this verse if music is used.

back with me. Launch with me in my gold - en boat, It sails, by
 morn till night. Know ye not that thy flow - er - folk Live a quaint
 vis - ion free. Sail with me, then, in my gold - en boat; I'll op - en your

Fan - cy's breez - es fann'd; O - ver the dream-land seas we'll float,
 life in the Mead - ow - land? Days are a dream, and life a joke
 eyes with my mag - ic wand; O - ver the dream-land seas we'll float. To

Far a - way to Fair - y - land. To Fair - y Land!
 To the gay flowers in Fair - y - land. In Fair - y Land!
 see the bright wonders of Fair - y - land. Of Fair - y Land!

mf
 4. Drifting a-way in the dream-y light, Near-er and near-er the sil - ver strand;

Mor - tal, mor - tal, I give you sight! Behold the bright vision of Fair - y Land!

No. 1.

SONG.

ROBIN AND THE FLOWERS.

(ROBIN RED enters, hopping, and blowing morning-glory trumpet. *Sings first verse.*
Flowers answer [second verse], as if in a distance, voices growing gradually louder.)

f

1. Ho! ye blossoms, one and all! Large ones, little ones,
2. Com-ing, com-ing, one and all, Thro' the meadow,

(Flowers skip in, in proper order. Each courtesys as she appears.)

short and tall! Hast-en, hast-en at my call—A message now I bring.
o'er the wall; We are hast'ning at thy call, Rob-in, Rob-in Red.

* VIOLET. MIGNONETTE. BRIER.

3. I'm here, Vi-o-let! I'm here, Mign-on-ettes! Sweet Brier, dew-y wet—
ALL. DAFFODIL, LILY BELL.

4. Hur-ry, Daf-fo-dil! Hur-ry, Li-ly-bell! Yes, yes, yes, we will.

ALL. ALL.

Here are we! . . . 5. Ti-ger Li-ly, Hol-ly-hock, Nar-
Here are we! . . . Sleep-y Pop-py, wak-ing up—

FULL CHORUS.

cis-sus, too, and But-ter-cup; 6. Now, look! Here we see Pan-sy
Here are they!