


Planquette, Robert  
Les cloches de Corneville.  
Selections; arr. ]  
Les cloches de Corneville







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# LES CLOCHES DE CORNEVILLE,

{ THE BELLS OF CORNEVILLE }

OPERA COMIQUE

en 3 Actes,

MUSIQUE DE

ROBERT PLANQUETTE.

ENGLISH VERSION BY

H. B. FARNIE & R. REECE.

ABRIDGED VOCAL SCORE.

ENT. STA. HALL.



London.

JOSEPH WILLIAMS,

24, BERNERS STREET, W. & 123, CHEAPSIDE, E.C.

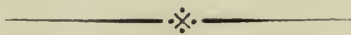
ABRIDGED 4/-  
COMPLETE 10/-





# LES CLOCHES DE CORNEVILLE.

(THE BELLS OF CORNEVILLE.)



ABRIDGED VOCAL SCORE.

## I MAY BE PRINCESS.

RONDEAU.

SERPOLETTE.

N<sup>o</sup> 2.*Allegretto.*

PIANO.

The musical score is set in G major and 2/4 time. It begins with a piano introduction marked *Allegretto* and *mf*. The piano part consists of a simple harmonic accompaniment. The vocal line is written for a soprano (S) and includes three stanzas of lyrics. The first stanza is marked *f* and the second *p*. The piano accompaniment for the vocal stanzas features a steady eighth-note bass line and a treble line with chords and melodic fragments. The lyrics are: "I may be Princess, least ways Ma - dam, That from my style at once is seen; My fa - ther I don't know from A - - dam, But Prince or Duke he must have been! Old Gaspard go - ing out one morn, Dis - cov - er'd me a -".

*mf*

*f* *p*

S I may be Princess, least ways Ma - dam, That from my style at once is

S seen; My fa - ther I don't know from A - - dam, But Prince or

S Duke he must have been! Old Gaspard go - ing out one morn, Dis - cov - er'd me a -



mong his wheat, A little ba-by all forlorn, Both wanting care and wanting meat; And first he'd take me,

then he'd not, That miser's struggle was right sore, But little viands in his cot, And I would furnish

one mouth more! And fain he was to learn my hist-ory, But ba-by

*rit* *a tempo* *rall* *a tempo*

language is not clear, And so I'm still involv'd in myst-ry, And who I

am don't quite ap-pear! And thus I've got to tend the chickens, Bed the

*a tempo*

S  
 cow and cure the ham, But oh! my heart will beat and quicken When I think of whom I am! And when the

*rall.* *a tempo*

S  
 but - ter I am churning, Or the cow I milk at eve, I feel my cheek with au - ger burning, And my

S  
 men - ial work I leave For you can fan - cy what my rage is, To work a -

*rit.* *a tempo*

*rall.* *a tempo*

S  
 field with sa - bot shod, Who ought to have my maids and pa - ges, And lackies

*a tempo*

5

trembling at my nod! My parents must be great of name, Because they never

5

were found out, And had a poor man tried the same, He'd have been caught beyond a doubt! I may be

*rall.* *a tempo*

5

Princess, least ways Ma - dam, From my style that at once is seen My father

5

I don't know from A - dam, But Prince or Duke he must have been!

*mf*

## ON BILLOW ROCKING.

## BARCAROLLE.

GRENICHEUX.

*Moderato.*

PIANO.

First system of piano accompaniment. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. Dynamics: *p*.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *mf* and *p*.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *mf* and *p*.

First system of vocal line with lyrics. Treble clef, key signature of three sharps, 6/8 time signature. Lyrics: "On bil- low rock - ing, At tempest mock - ing, Gal - lant sail- or boy, O - cean's thy home!" Dynamics: *pp*.

Second system of vocal line with lyrics. Treble clef, key signature of three sharps, 6/8 time signature. Lyrics: "Cal- mly thou'rt sleep - ing, Tho' gale be sweep - ing All the blue desert of wa- ters to foam!" Dynamics: *colla voce*.

G

*p* *rit.*

G

And tho' rude be thy pil - low, Vision fair hovers near..... From a far o'er the

*p*

G

bil - low, Come the lov'd ones and dear! Ah!..... Ah! may favouring gale Ah!.....

*rit.* *sf* *sf*

G

Ah! still waft thy sail. Float on! float on!

*sf* *sf* TIMP.

G  
 On bil - low rock - ing, At tem - pest mock - ing, Gal - lant sai - lor boy

O - cean's thy home!..... Calm - ly thou'rt sleep - ing, Tho' gale be sweep - ing,

All the blue de - sert of wa - ters to foam!

Q<sub>ed</sub> \*

Q<sub>ed</sub> \* Q<sub>ed</sub> \*

Q<sub>ed</sub> \* Q<sub>ed</sub> \*

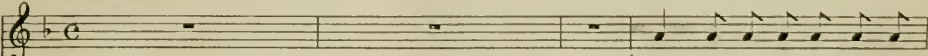
## 'T WAS BUT AN IMPULSE.

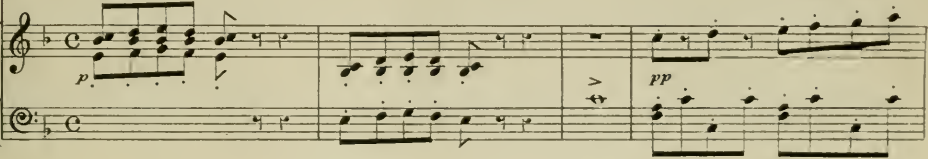
No 4.

DUO.

GERMAINE &amp; GRENIQUEUX.

*Moderato.*

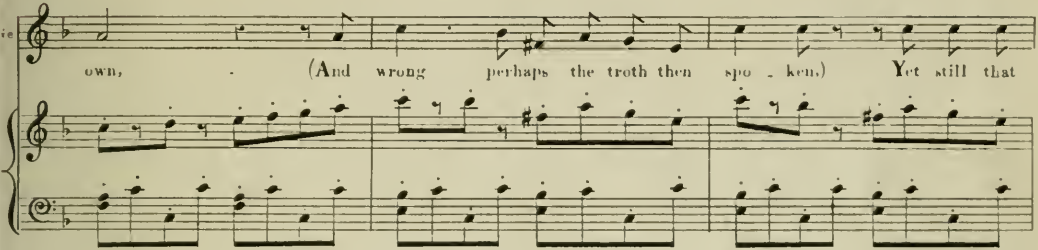
GERMAINE. 

PIANO. 

*p* *pp*

'Twas but an impulse, that I

own, (And wrong perhaps the truth then spoken.) Yet still that



vow, I'll ever keep un - bro - ken; To be his bride who said me his a -



*rall.*

lone! The binding word pronounced that day, With equal fervour now I say.

*rall.*



*Allegretto.*

G<sup>ce</sup> I vow to keep the faith then spo - - ken, Although my  
 C She vows to keep the faith then spo - - ken, Although her

G<sup>ce</sup> heart was silent then I own! And nev - er shall that vow be bro - -  
 C heart was silent then she'll own! And nev - er shall that vow be bro - -

G<sup>ce</sup> ken, No! nev - er shall that vow be bro - - ken, His, who sav'd me I  
 C ken, No! nev - er shall that vow be bro - - ken, Mine who saved her, she'll

*rall.*



*a tempo* *rit.*

am a - lone! No, nev - er shall that vow be bro - ken, His who sav'd me I am a  
 be a - lone! No, nev - er shall that vow be bro - ken, Mine who sav'd her she'll be a

lone!

lone! I had ra - ther one lov - ing sigh, Than this

Nay then! what more can  
 lan - guage with du - ty la - den, Say dost thou love?

I? Woudst have more than truth from a mai - den? O

*Moderato.*

press me not so nor speak thus un-kindly, Re-remember the promise I gave thee that day! I

know that I gave it rashly and blind-ly, But I will keep it come what may.

## GRENICHEUX.

How now? "Come what may!" these are words a-bove me, That's not

quite the style I had hoped from you! Calm-ly I could wait

hope-fully could woo Had you on-ly murmur'd "My own, I love..... thee!"

## GERMAINE.

Would that such a vow I might murmur low, But love is a secret my heart doth not

know! Would that such a vow I might murmur low, But love is a

Would that such a vow she might murmur low, But love is a

*rall.*

secret that my heart, that my heart doth not know! What

secret that her heart, that her heart doth not know!

OB. *mf*

## GERMAINE.

love signifies is not in my knowledge, Because they ne'er taught it in convent or

## GRENICHEUX.

school! It may't be a branch in school or in col - lege Yet girls do pick it up quick as a

## GERMAINE.

## GRENICHEUX.

rule! Ah! but..... then I am..... ve - ry far from elev - er! Still you

met with other maidens of your age, Sure they talk'd of love,

that I will en - gage! Love, and love a - lone, girls at school talk ev - - er!

## GERMAINE.

Would I might agree.... but it is not so! Not one of my comrades of love did

Ge know! Would I might agree..... but it is not so! Not one of my  
 G Would she might agree..... but it is not so! Not one of her

*rall.* comrades of this love, of this love did know! Yes! I will  
*Allegro.* comrades of this love, of this love did know! Yes! I

Ge strive to keep my troth, And I will try more love to show him, Yes I will  
 G think she will keep her troth, On - ly would she still more love show me, Yes I

try to keep my troth, And al - so try more love to show him, But all the  
 think she will keep her troth, On - ly would she still more love show me,

more I get to know him, So does my heart my pro - mise loathe! Yet will I  
 (She does not know me) She does not know me! Yes! she will

try, yet will I try to keep my troth! But all the more I get to  
 try, yes she will try to keep her troth! (She does not

G<sup>o</sup> know him, So does my heart my pro-mise loathe! Yet will I

G know she does not know me. Yes! she will

G<sup>o</sup> try Yet will I try to keep my troth! But all the more I get to know him, So does my

G try Yes, she will try to keep her troth! 'tis for-tun-ate she does not know me, Yes she will

G<sup>o</sup> heart my pro-mise loathe! So does my heart my pro-mise loathe!

G try to keep her troth, Yes she will try to keep her troth!

*ff animato*

## LEGEND OF THE BELLS.

N<sup>o</sup> 5.

GERMAINE &amp; CHORUS.

*Moderato.*

PIANO.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics range from *ff* to *p*. The piece concludes with five measures of a specific rhythmic pattern marked with a circled 'D' and an asterisk.

*ff* *p*

Ⓛ Ⓛ \* Ⓛ Ⓛ \* Ⓛ Ⓛ \* Ⓛ Ⓛ \*

Yes! that cas - tle old by wiz - ard is enchant - ed,

The first vocal line is in G-clef, 2/4 time. It begins with a whole rest followed by a melodic phrase. The piano accompaniment is in F-clef, 2/4 time, with a dynamic of *p*.

For the Knight and Ba - ron slumber on their bier, By their ghosts in mail the corridors are haunted

The second vocal line continues the melody in G-clef, 2/4 time. The piano accompaniment continues in F-clef, 2/4 time.

And by night we've seen their aw - ful shades appear! For their last descendants' coming, watch they're keep - ing.

*rit.*

The third vocal line is in G-clef, 2/4 time, marked *rit.* The piano accompaniment is in F-clef, 2/4 time.



In the placid moon - light or when thunders roll! In the ivied bel-fry, when the world is sleep - ing,

There's a ghostly watchman who the bell will toll! There's a ghost - ly watchman who the bell will toll!

SOPRANOS.

TENORS.

BASSES.

There's a ghost - ly watchman who the bell will toll!

There's a ghost - ly watchman who the bell will toll!

There's a ghost - ly watchman who the bell will toll!

*mf cres - - - cen - - - do f*

Ding dong ding dong ding dong ding dong ding dong bell! So the le - gend run - neth, so the old men tell,

*p*

Ding dong ding dong ding dong ding dong ding dong bell! When the heir re - turn - eth will clang the bell

S  
Ding dong ding      ding dongding      ding dongding      Ding dong ding dongding dong

S  
Ding dongding dongding dong ding      dongding dongding dong ding      dongding dongding dong      Dingdong ding dongding dong

T  
Ding dong      ding dong      dong dong      Dingdongding dongding dong

T  
Ding      dongdingdongdingdong      ding      dongdingdongdingdong      ding      dongdingdongdingdong      Dingdongdingdongdingdong

B  
Bom      bom      bom      bom      bom      bom      bom      bom

B  
Bom      bom      bom      bom

S  
Piano accompaniment with treble and bass staves.

S  
ding dongding      ding dongding      ding dongding dongding dong      ding dongding

S  
ding      dongdingdongdingdong      ding      dongdingdongdingdong      dingdongdingdongdingdong      dingdongding

T  
ding      dong      ding      dong      dingdongdingdongdingdong      dingdongding

T  
ding      dongdingdongdingdong      ding      dongdingdongdingdong      dingdongdingdongdingdong      dingdongding

B  
bom      bom      bom      bom      dingdongdingdongdingdong      dingdongding

B  
bom      bom      bom      dingdongdingdongdingdong      dingdongding

S  
Piano accompaniment with treble and bass staves, ending with a *dim.* marking.

Ge

ding dong ding dong ding dong ding dong ding dong bell So the le-gend runneth, so the old men tell,

*p*

Ge

Ding dong ding dong ding dong ding dong ding dong bell When the long lost heir re-tur-n-eth will clang the bell!

*rit.*

Ding dong ding dong ding dong ding dong ding dong bell So the le-gend runneth so the old men tell,

Ding dong ding dong ding dong ding dong ding dong bell So the le-gend runneth so the old men tell,

Ding dong ding dong ding dong ding dong ding dong bell So the le-gend runneth so the old men tell,

*f*

*rall.*

Ding dong ding dong ding dong ding dong ding dong bell When the long lost heir re- turneth, will clang the bell!

*rall.*

Ding dong ding dong ding dong ding dong ding dong bell When the long lost heir re- turneth, will clang the bell!

*rall.*

Ding dong ding dong ding dong ding dong ding dong bell When the long lost heir re- turneth, will clang the bell!

*rall.*

*a tempo.*

*ff*

*p*

(Gd) \* (Gd) \* (Gd) \* (Gd) \*

Round a- bout that bel - fry, rook and lark are winging

*con fuoco*

Fear- less are the birds, for mute the i- ron tongue, Never more we hear its solemn voice out ringing,

*rit.*

Warning for the old or wel\_come for the young! Lonely is the tow'r and oh! we maidens fear it,

*rit.*

Lest some spirit hand should rock the bell a gain! For they do say we, now living, yet shall hear it,

Ring ing out a mes sage to the start led plain! Ring ing out a mes sage to the start led plain!

Ring ing out a mes sage to the start led plain!

Ring ing out a mes sage to the start led plain!

Ring ing out a mes sage to the start led plain!

*mf* *cres* *cen* *do* *f*

C<sup>o</sup>

Ding dong ding dong ding dong ding dong ding dong bell So the le-gend runneth so the old men tell,

G<sup>e</sup>

Ding dong ding dongding dong ding dong ding dong bell When the heir re-turn-eth will clang the bell!

S

Ding dongding ding dongding ding dongding ding dongding ding Ding dongding dongding dong

S

Ding dongding dongding dong ding dongding dongding dong ding dongding dongding dong Ding dongding dongding dong

T

Ding dong ding dong ding dongding ding dongding ding dongding ding Ding dongding dongding dong

T

Ding dongding dongding dong ding dongding dongding dong ding dongding dongding dong Ding dongding dongding dong

B

Bom bom bom bom bom bom bom bom

B

Bom bom bom bom

*ff*

S  
ding dong ding ding dong ding ding dong ding dong ding dong ding

S  
ding dong ding dong ding dong ding dong ding dong ding dong ding

T  
ding dong ding dong ding dong ding dong ding

T  
ding dong ding dong ding dong ding dong ding dong ding

B  
hom hom hom hom ding dong ding dong ding dong ding

B  
hom hom ding dong ding dong ding dong ding

14  
Ding dong ding dong ding dong ding dong ding dong bell So the le- gend rumeth, so the old men tell,

16  
Ding dong ding dong ding dong ding dong ding dong bell When the long lost heir re- turneth, will clang the bell

*variante rit.*

S  
T  
B

Ding dong ding dong ding dong ding dong ding dong bell So the le- gend run- neth so the old men tell,

Ding dong ding dong ding dong ding dong ding dong bell So the le- gend run- neth so the old men tell,

Ding dong ding dong ding dong ding dong ding dong bell So the le- gend run- neth so the old men tell,

S  
T  
B

Ding dong ding dong ding dong ding dong ding dong When the long lost heir re- turneth will clang the bell.

Ding dong ding dong ding dong ding dong ding dong When the long lost heir re- turneth will clang the bell.

Ding dong ding dong ding dong ding dong ding dong When the long lost heir re- turneth will clang the bell.

*rall.*

*rall.*

*rall.*

*rall.*

*tempo*

*ff*

*ped* \* *ped* \* *ped* \*

*p*



## WITH JOY MY HEART.

N<sup>o</sup> 6.

## VALSE-RONDO.

HENRI.

*Moderato.*

PIANO.

H

With joy my heart has of - ten bound - ed When one plank part - ed death and me, By

*dim.* *p*

H

threat - ning sky and wave sur - rounded, Oh! yet I love th'in - constant sea! With

H

joy my heart has of - ten bound - ed When one plank part - ed death and me! By

*rit.* *rit.*

II

threatening sky and wave sur - round - ed.

*p*

II

To me no stran - ger Hardship or dan - ger, Batt'ling the gale that sweeps o'er the

*p*

II

main, But pe - ril o - ver, Who like the ro - ver, Finds life so sweet

II

af - ter the pain? Sweet lips have bless'd me, Soft hands ca - ress'd me,

II

In ev' - ry cline where fate made me roam; And wo - mans greet - ing

II

(Bliss all too fleet - ing) Made of the far - land almost a homel

And gen - tle maid - en, Beau - ty ar - ray'd in, More than once told her

love in a sigh! Heart wild - ly beat - ing, Mute glance en - treat - ing,

All have been mine, Yet put cold - ly by! Yes! I am lone - ly,

One wo - man on - ly, Thro' all my be - ing reigns in my heart! Tho' now for

ev - er, Fate may us sev - er, Lovely un - known! my soul's queen thou art!

H

Ah yes for ev - er - - - - - Love - ly an -

*ff*

H

known! my queen thou art! Ah!

H

*a tempo.*

O fair - est maid - en, One mo - ment laid in These emp - ty

*pp*

H

arms now long - ing for thee, Why art thou gone now? Why art thou flown now,

From you dark rock that hangs o'er the sea? Dost thou re - mem - ber,

(Twas in Sep - tem - ber) Here is the rock and there is the wave..... O come a -

gain, love, So, lace my pain, love, Tell me not vain is the hope you gave!

## THO' THEY MAY NOT PURSUE ME.

N<sup>o</sup> 8.

COUPLETS.

GRENICHEUX.

*Allegretto.*

PIANO.

GRENICHEUX.

Tho' they may not pur - sue me, This

quarrel will un - do me, The Bail - ie and Gas - pard My en - e - m - i - e - s now are..... A -

way with such mis - giv - ing, I've got to get a liv - ing, I must give up the sea, So

I'll a coachman be! No more Germaine and court - ing, In love's sunshine dis - port - ing! T

*a tempo.*

G  
 be hard working pea - sant, A bit - - ter eup! But ev - en that's more plea - sant, Than

G  
 get - ting lock'd up!

G  
 I'll go and seek a mas - ter, The bet - ter if the fas - ter, The hir - ing fair they

*ad lib.*  
 say, Is held this ve - ry day!..... Once in a sit - u - a - tion, No war - rant in the

G

na - tion, Can touch me and so I, the Bail - ie will de - fy! No more Germaine and

G

*rall* *a tempo.*

court - ing, In love's sunshine dis - port - ing! To be hard working pea - sant! A bit - - ter

G

cup! But ev - en that's more plea - sant Than get - ting lock'd up!

G



## FINALE.

(A) CHORUS. (B) CHORUS OF MEN SERVANTS. (C) CHORUS OF COACHMEN.  
 (D) CHORUS OF MAID SERVANTS & ENSEMBLE.

**A** *Allegro moderato.*

SERPOLETTE.

MAIDSERVANTS.

COACHMEN.

MENSERVANTS.

SOPRANOS.

TENORS.

BASSES.

CHŒUR.

PIANO.

*Allegro moderato.*

NOV

(Entrance of chorus.)

p

NOV

NOV

*cres con do*

Comel far\_mer small or with big ren - tal, If first class  
 Comel far\_mer small or with big ren - tal, If first class  
 Comel far\_mer small..... or with big ren - tal,

ser\_vants you would find! If first class servants you would find..... We're useful, ay! and or na -  
 ser\_vants you would find! If first class servants you would find..... We're useful, ay! and or na -  
 If good ser\_vants you now would find you now would find We're useful, ay! and or na -

ment al, Ex\_act\_ly, what you have in mind! yes! first class servants you will find,  
 ment al, Ex\_act\_ly, what you have in mind! yes! first class servants you will find,  
 ment al, Ex\_act\_ly, what you have in mind! yes! first class servants you will find,

## B

you will find!

you will find!

you will find!

*p*

## MENSERVANTS.

Than us you will not find bet - ter, If you groom or foot-man

*p*

*M* need, We ne'er op - en mas - ter's let - ter For we don't one of us read! Lan - guage

*ff*

*M* bad you'll ne'er hear spo - ken Our mo - rals to us are dead, We pre - fer our vit - les

*p*

bro - ken, And drink but the small - est beer! Language bad you'll ne'er hear spo - ken, Our

mo - rals to us are dear. We pre - fer our vit - tles bro - ken, And drink but the smallest

beer!

COACHMEN.

Who are dri - vers lack - ing? Such a chance don't lose!

Come a - long and choosel By the way our whips we're smack - ing, You may tell, We can drive well

We know all a - bout oats, hay, clipping, doc - tor - ing, and fir - ing. We're the

sort of men for hir - ing! We know all a - bout oats,

hay, clipping doc - tor - ing and fir - ing. We're the sort of men for hir - ing. Just hear how our whips we

crack!

*(Serpolette advances with Maidservants.)*

SERPOLETTE.

Who are want - ing mai - dens a - ble, To keep hous - and wait at ta - ble?

S  
M

Such here you'll find.... Of dark and fair you see there's plen

Such here you'll find!

S

ty, And some are old and some not twen ty. So you may have your

*mf*

S

mind!

SERPOLETTE.

Just look at that, just look at this! Don't you

M

So you may have your mind!

S

think we're not a miss? A glance give there, a glance give here, Tell us if you think us dear? Ah

*rit.*

M

Just look at

*p*

S  
M

A glance give there, a glance give here, Tell us  
that, just look at this, Don't you think we're not a miss? A glance give there, a glance give here, Tell us

S  
M

if you think us dear! Tho' our  
if you think us dear! X

S  
M

cheek be fresh and glow-ing, You will find us ra-ther know-ing, Most girls are so.....

SERPOLETTE.

S  
M

And tho' of course we all are stew - dy, To pick up  
Most girls are so!

S more we are quite rea - - - dy, You will not find us slow!

M

S You will not find us

S Just look at that, just look at this! Don't you think we're not a mis-? A glance give

M

S slow!

S there, a glance give here, Tell us if you think us dear!.....

M

S Just look at that, just look at this! Don't you

*rit.*

*p*

S ..... A glance give there, a glance give here, Tell us if you think us dear!

M

S think we're not a mis-? A glance give there, a glance give here, Tell us if you think us dear!

*rit.*

*ff*



## COACHMEN.

Who are dri - vers lack - ing? Such a chance don't loose! Come along and choose.

MENSERVANTS.

Than us you will not find bet - ter If you groom or footman need. We

Just look at that, just look at

By the way our whips we're smack - ing, You may tell, We can drive well! We know

ne'er op - en mas - ter's let - ter, For we don't one of us read! Language bad you'll ne'er hear

this! Don't you think, we're not a - miss? A glance give there, a glance give here, Tell us

all about outs, hay, clipping, doctoring and fir - ing, Were the sort of men for

spo - ken, Our mo - rals to us are dear. We pre - fer our vit - tles bro - ken, And

if you think us dear? Just look at that, just look at this! Don't you think, we're not a -  
 hir - - - ing! We know all a\_bout oats, hay, clipping, doctoring and  
 drink but the smallest beer! Language bad you'll ne'er hear spo - ken, Our mo - rals to us are

miss? A glance give there, a glance give here, Tell us if you think us dear?  
 fir - ing We're the sort of men for hir - ing, Just hear how our whips we crack!  
 dear We pre - fer our vit - tles bro - ken, And drink but the smallest beer!

*p* *f*

Silence.

No 10. bis.

## BY HIS SIDE.

AIR.

GERMAINE.

*Moderato ben sostenuto.*

GERMAINE.

From

pal.lid cheek you may be tell - ing, With fear, not courage now I thrill, My

timid heart 'gainst me re - bell - ing, Is throbbing fast, do what I will And

tho' my coward heart fain would not, In vain to stay away I tried, In vain to stay a way I

*rit*

tried! Let you come a - lone — Let you come a - lone! Ah!..... I

could not! And..... I'm by your side, I'm by your side!

When I was homeless, tearful,

lone - ly, Home, friend, and all you were to me, In all the world I have you on - ly. Then where but

Ge near you, should I be? And tho' my coward heart fain would not, In vain to stay away, I

Ge tried— In vain to stay a way I tried! Let you come a lone,

Ge Let you come a lone! Ah!..... I could not, And..... In by your side, yes!

Ge *ad lib.*  
by your side!

# NOT A GHOST AT ALL.

## SONG.

SERPOLETTE.

*rall. tr.* Not a ghost at

*Moderato.* all well, I real-ly nev-er! Let us breathe a-gain, and not die of fright, Not a bit of

use get-ting in a qui-ver, Fan-cy-ing we see spectre, ghost, and sprite! You have of-ten

seen. On the vil-lage green, When we tease in sport, Fel-lows come to court, No-er one was

yet, Match for Ser-po-lette! And so if a man can't get ov-er me, I

5

do not think a ghost will do more than he! And so if a man can't get over me, I

6

do not think a ghost will do more than he! And so if a man can't get over me, I

And so if a man can't get over her I

And so if a man can't get over her I

7

do not think a ghost will do more than he! And so if a man can't get over me, I

do not think a ghost will do more than he! And so if a man can't get over her I

do not think a ghost will do more than he! And so if a man can't get over her I

S  
do not think a ghost can do more than he!

G  
do not think a ghost can do more than he!

B  
do not think a ghost can do more than he!

S  
I have always heard if a ghost don't like you, All that it can do is to float in

S  
air; For it can not kill you, or hit, or strike you, And if that is all, why I do not



care! Here the other day Soldiers on their way, Halting for a glass, Kiss'd each village

lass! But they didn't get, One from Ser-po-lette! And so if I can

keep a troop at bay, I do not think a ghost will do more than they! And so if I can

keep a troop at bay, I do not think a ghost will do more than they! And so if I can

And so if I can

And so if I can

5  
6  
L.  
B.

keep a troop at bay, I do not think a ghost will do more than they! And so if I can

keep a troop at bay, I do not think a ghost will do more than they! And so if I can

keep a troop at bay, I do not think a ghost will do more than they! And so if I can

5  
6  
L.  
B.

keep a troop at bay, I do not think a ghost will do more than they!

keep a troop at bay, I do not think a ghost will do more than they!

keep a troop at bay, I do not think a ghost will do more than they!

No 11.

# OH DEAR! OH DEAR!

## BUFFO SONG.

*Allegretto.*

LE BAILLI.

PIANO.

The piano introduction consists of five measures. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand plays a steady accompaniment of quarter notes. The key signature is one sharp (F#) and the time signature is 2/4.

Oh dear! oh dear! that riot and that rattle,  
 Never was Bailie so beset before! I could not make myself heard for their gabble,

The first system shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction, with dynamics markings of *f* and *p*.

And from my head its wig some villain tore! They laugh and jeer'd (ill-manner'd rout) Up  
 on my fly-ing periwig they bet, And when I chas'd it, At the shout, Loud in my ears 'tis

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics and a dynamic marking of *sfz*. The piano accompaniment remains consistent with the previous system.

And from my head its wig some villain tore! They laugh and jeer'd (ill-manner'd rout) Up  
 on my fly-ing periwig they bet, And when I chas'd it, At the shout, Loud in my ears 'tis

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics and a dynamic marking of *sfz*. The piano accompaniment remains consistent with the previous system.

on my fly-ing periwig they bet, And when I chas'd it, At the shout, Loud in my ears 'tis

The fourth system concludes the vocal and piano accompaniment. The vocal line includes the lyrics and a dynamic marking of *sfz*. The piano accompaniment remains consistent with the previous system.

Lu  
B

riuing yet. "Oh! this is fun, Just see him run!" (The lass-ies cried with rapture jig-giug,) "To-

Lu  
B

mor-row he, Will married be, And then from his wife he will get a wigg - - ing!"

Lu  
B

Then I pre-tend-ed

Lu  
B

not to hear the chaffing, And as I chas'd my wig, lookt dignified; *8* But,

Lu  
B

worse and worse, my ve-ry clerks got laughing, Sure so severe-ly ne'er was Bai-lie tried!

L.  
B.

The vil-lage fair I could not face, Of ri-di-cule I own I'm rather shy, And

L.  
B.

so to save me from disgrace, Hi-ther for qui-et did I fly! "Oh!

L.  
B.

this is fun! Just see him run! (The lass-ies cried with rapture jig-ging.) To-mor-row he, Will

L.  
B.

mar-ried be, And then from his wife he will get a wig-ging!

## SILENT HEROES.

N<sup>o</sup> 12.

RECIT, AIR &amp; CHORUS.

HENRI &amp;c.

*Moderato.*

HENRI. Nay! no phantom they— knights of old, My

SERPOLETTE.  
GERMAINE.  
SOPRANOS.

GRENICHEUX.  
TENORS.

LE BAILLI.  
BASSES.

PIANO.

H an - cest - ors their leal watch si - lent keep - ing, So that the prow - lers

H hither by night creeping, Felt that to touch them were too bold! And

The musical score is written in G major (one sharp) and 2/4 time. It features five vocal parts and piano accompaniment. The tempo is marked 'Moderato'. The lyrics are: 'Nay! no phantom they— knights of old, My an - cest - ors their leal watch si - lent keep - ing, So that the prow - lers hither by night creeping, Felt that to touch them were too bold! And'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

see! their good brauds notch'd in bat - tle, Their ar - mour dimm'd by many a

field, On each hau - berk and on each shield, Me - thinks I hear the i - ron

rat - tle! Fade - less lau - - - - - rel will be your due, By

His' rys muse your praise be spo - ken, For when in fight your mail was

bro - ken, For when in fight your mail was bro - ken, Foes found your heart was i - rou

*rit.*

*Moderato.*

II

too!..... Si - lent he - roes from out the night - y past, Still

SOPRANOS, SERP. GERM.

TENORS, GRENICHEUX.

BASSES, LE BAILLI.

Si - lent he - roes from out the night - y past, Still

*rit.*

II

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward, Lo! here your child, sole of his



race..... and last! Last of the line they own..... as Lord!..... Last of the

race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the

race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the

race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the

*p*

line they own..... as Lord!..... Your

line they own..... as Lord!.....

line they own..... as Lord!.....

line they own..... as Lord!.....

line they own..... as Lord!.....

*ff*

*Risolto.*

II

good swords rust, your spears are shiver'd 'Tis other times with us to-day, Than when Paynim in

II

dis - ar - ray, Be - fore your on - set bent and quiver'd! Tho' we fight not for

II

love of fame, And chi - valry he now de - part - ed, Oh! trust me, fathers, li - on -

II

heart - ed, Oh! trust me, father's li - on - heart - ed, Your spirit lives in us the

*rit. ad lib.*

*rit.*

12/5

12/8

II

samel..... Si - lent he - roes from out the might - y past! Still

Si - lent he - roes from out the might - y past! Still

Si - lent he - roes from out the might - y past! Still

Si - lent he - roes from out the might - y past! Still

*rit.*

II

o - ver your line keeping watch and ward! Lo! here your child, sole of his

o - ver your line keeping watch and ward! Lo! here your child, sole of his

o - ver your line keeping watch and ward! Lo! here your child, sole of his

o - ver your line keeping watch and ward! Lo! here your child, sole of his

race..... and last! Last of the line they own..... as Lord, Last of the  
 race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the  
 race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the  
 race..... and last! Last of the line they own..... as Lord, own as Lord! Last of the

*p*

line they own..... as Lord!  
 line they own..... as Lord!  
 line they own..... as Lord!  
 line they own..... as Lord!

*ff*

N<sup>o</sup> 14.

## 'TIS SHE! A HAPPY FATE.

DUO.

GERMAINE &amp; HENRI.

*Allegretto.*

GERMAINE.

HENRI.

PIANO.

fate..... hath brought her, To me who all in vain had  
 Then he who saved my life, (if I must tell,)..... Told me that he  
 sought her!  
 lov'd me well! Yes! he saved my life and lov'd me

well! HENRI. (*aside.*)

(The fel-low's im-pu-dence is hate-ful! But yet I must not tell the truth!)

him who saved me I was grate-ful And so I vow'd to wed the youth, to wed the youth! Yet al-

She has

tho' aw-ful was my dan-ger, On slip-p'ry rock, o'er-whelm'ing wave, To

pro-mis'd in hour of dan-ger, When res-cu'd from the whelm'ing wave, To my

true love still I am a stran-ger, And half re-peat the vow I gave! Yes! al

pre-sence she was a stran-ger, And now re-peat the vow she gave! She has

*rall.*

*rall.*

tre tho' aw-ful was my dan-ger On slip-py rock, o'er whelming wave, Yes! al- tho' aw-ful was my  
 II pro-mis'd in hour of dan-ger, When res-cued from the whelming wave!

tre dan-ger, To true love still I am a stran-ger, And  
 II She has pro-mis'd in hour of dan-ger, To my pre-sence there she was a stran-ger, And

tre half re-pent the vow I gave! I should have answer'd to his pas-sion, Ex-  
 II now re-pents the vow she gave!

tre act-ly in the Nor-man fa-shion. **FF** **rit.**  
 II Now aid, or, pri-ther, tell to me, What may a Nor-man an-swer

H  
be?

GERMAINE.  
Go  
When he bar-gains at a fair, The Nor-man puts his chin in the air, Does'nt say "off," doesn't say "done!"

Go  
But 'tis thus bargains are be-gun, "Well we shall see how things may go!" That is 'nt "yes" nor

Go  
is it "no!" And a girl of our coun-try - side, When she's mov'd should but answer so, When he

Go  
asks "wilt thou be my bride?" Let her re - ply nor "yes;" nor "no!" It



is the Nor-man cus-tom good, And well ap-prov'd the sag-es say, Girls ne-ver should be un-der-stood Or

tell their lo-vers yea or nay! Girls should nev-er say "yea or nay!"

I must sure have lost my head, Or

else to Gren-i-cheux I'd have said, Not as I did; my life is thinel But wordless

ea-sy to di-vine; 'Well we shall see how things may go!' That is 'nt yes, nor is it no! And if

I wed him, I con - fess, That my heart with my hand will not go, If my lips trembling must say

"yes!" Still my poor heart will mur - mur "no!" Had I fol - low'd the cus - tom good, And

well ap - prov'd as the sag - es say, I'd ne'er have been mis - un - der - stood, Nor ev - er giv' him "yea" or "nay"

Girls should nev - er say "yea or nay!"

H Oh lucky chance! oh meeting fate - ful, And by and by her heart will know, That it can be sincerely

## GERMAINE.

Yes! al - tho' aw - ful was my dan - ger, On

grate - ful. And at the same time with love glow!..... Whip

slip - p'ry rock, o'er - whelming wave. To true love still I am a stran - ger, And

res - c'd from the whelming wave, To my pre - sence she was a stran - ger, And

*rall.* half re - pent the vow I gave! *tempo.* Yes! al - tho' aw - ful was my dan - ger, On slip - p'ry rock, o'er - whelming

now re - pents the vow she gave! She has pro - mised in hour of dan - ger, When res - c'd from the whelming

Ge wave, Yes! al - tho' aw - ful was my dan - ger, To

H wave, She has pro - mis'd in hour of dan - ger. To my

Ge true love still I am a stran - ger, And half re - pent the vow I gave! To true love still I am a

H pre - sence there she was a stran - ger, And now re - pents the vow she gave! To my pre - sence there she was a

*rit.*

Ge stran - ger, And half re - pent the vow I gave, I half re - pent the vow I gave!

H stran - ger, And now re - pents the vow she gave, She now re - pents the vow she gave!

*rall.*

*ff* *p*

## THE CIDER SONG.

## SONG &amp; CHORUS.

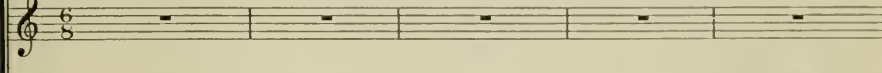
N<sup>o</sup> 19.

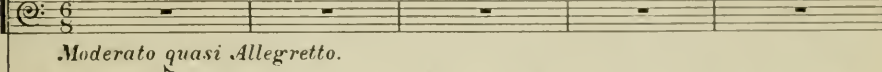
SERPOLETTE &amp; CHORUS.

*Moderato quasi Allegretto.*

SERPOLETTE.  Normandy

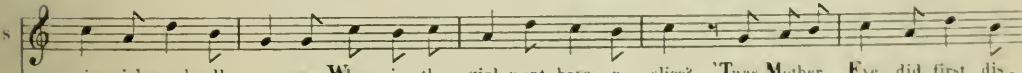
SOPRANO. 

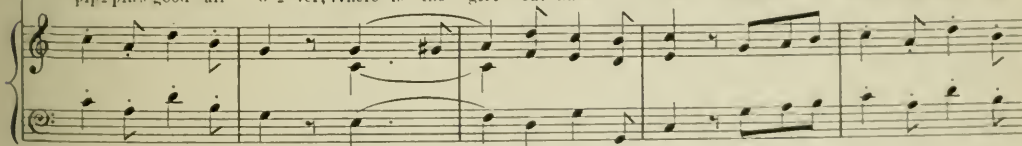
TENOR. 

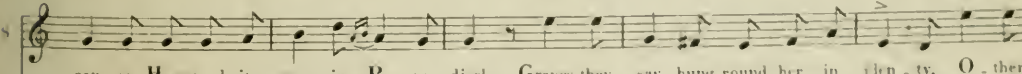
BASS. 

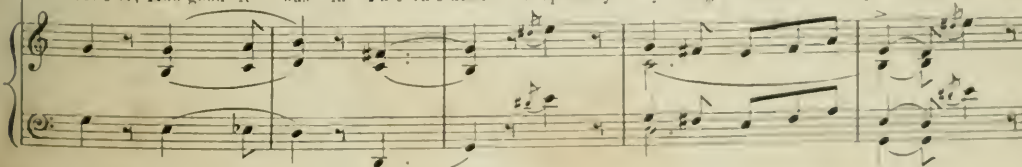
PIANO. 

*Moderato quasi Allegretto.*

5  pip-pin's good all o-ver, Where is the girl wont have a slice? 'Twas Mother Eve did first dis-



5  cov-er, How good it was in Pa-ra-dise! Grapes they say hung round her in plen-ty, O-ther



fruits a hundred and twen - ty! But she I've heard an ap - ple pre - fer'd! A jui - cy one Eve

ate the first, Or else tra - di - tion's be - lied her, And as it slaked the la - dy's thirst, She

*Allegretto.*

said "what a good thing is eider!" Live good ei - der drink divine, 'Tis better far than

all your wine, Good for maid - en man and boy, And good in grief and joy,..... grief and

S joy Live good ei - der drink di - vine, Tis bet - ter far than all your wine!

SOPRANO.

TENOR. Live good ei - der drink di - vine, Tis bet - ter far than all your wine!

BASSE. Live good ei - der drink di - vine, Tis bet - ter far than all your wine!

Live good ei - der drink di - vine, Tis bet - ter far than all your wine!

S Good for maid - en man and boy, And good in grief as well as joy!

S Good for maid - en man and boy, And good in grief as well as joy!

T Good for maid - en man and boy, And good in grief as well as joy!

B Good for maid - en man and boy, And good in grief as well as joy!

Good for maid - en man and boy, And good in grief as well as joy!

S

If Eve did wrong she has my pity, For she was on-ly one year old, And in our times each maiden

S

pret-ty, Still likes to pluck the fruit of gold! O the flirt-ing laugh-ter and sing-ing through the or-ward mer-ri-ly

S

ring-ing, Ap-ples are tost, and hearts are lost! And if a girl be won this day, I wish good luck may be-

S

tide her, And that both in their mo-ments gay, May bless the in-ven-tion of ei-der! Live good ei-der

S

drink di-vine 'Tis bet-ter far than all your wine, good for maid-en man and boy, And good in grief and



joy..... grief and joy. Live good ei - der drink di.vine, 'Tis bet.ter far than

Live good ei - der drink di.vine, 'Tis bet.ter far than

Live good ei - der drink di.vine, 'Tis bet.ter far than

Live good ei - der drink di.vine, 'Tis bet.ter far than

all your wine. Good for maid - en man and boy, And good in grief as well as joy!

all your wine, Good for maid - en man and boy, And good in grief as well as joy!

all your wine, Good for maid - en man and boy, And good in grief as well as joy!

all your wine, Good for maid - en man and boy, And good in grief as well as joy!

# THAT NIGHT I'LL NE'ER FORGET.

NO. 20.

SONG.

GRENICHEUX.

*Tempo di Valse.*

PIANO.

The musical score is written for piano and voice. It consists of five systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part features a waltz-like rhythm with a mix of chords and single notes. The vocal line is a melody with lyrics written below the notes. Dynamics include piano (p) and dim (dim).

That night I'll ne'er for-get..... In the late..... sun-ray glow -

ing, In fan-cy hear I yet..... The long bil-low..... ebb-ing, flow -

ing! Whom should I see sink-ing un-der the tide, But a fair and in-no-cent maid -

en, 'Twas but a mo-ment, I was by her side; And for shere I made, beauty-lad -

6  
 - en! Ah! she, as still she lay..... On my arm as on a

6  
 pil - low, More love - ly seem'd than fay,..... Or sea-nymph gleaming be - neath the

*rall.*

6  
 bil - low! Then thought I "Ah! if thou wert always mine as now, Life then were sweet,

6  
 sweet un - to me..... But if the heart I save, From this cold cruel wave, May not be

6  
 mine, let me die with thee!" Then sure a spir - it had..... With a gen - tle

*rall.*

G

touch and tend - er, Brought safe un - to the strand,..... That fair maid en.....

G

.....young and slen - der! Life came back as she sigh - ed..... Her wak - ing

OBOE.

*ad lib.*

G

glance met mine..... And grate - ful then she cried..... "I

*tempo*

G

and my life are thine..... De - li - ver - er from the sea, For thy courage I'll

G

love but thee!"

## THERE'S MAGIC MUSIC.

LOVE THE MINSTREL.

SONG &amp; CHORUS.

*Tempo di Valse*

PIANO.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest. The right hand of the piano starts with a melody of eighth notes, marked *mf*. The left hand provides a harmonic accompaniment with chords and single notes.

*meno mosso.*

There's ma - gic mu - sic in my ho - som beat - ing, But

*pp sempre*

The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment is in the left hand, marked *pp sempre*, with a steady accompaniment of chords.

whence the mu - sic comes I can - not tell. Yet sweet the word - less song it

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

*a piacere.*

keeps re - peat - ing, Un - til I seem to know its mean - ing well! No

*col canto*

The vocal line concludes with the lyrics. The piano accompaniment features a *col canto* section with a more melodic and expressive accompaniment.

soft - er lul - la - by will hush the flow - ers, By ze - phyr blown at close of day, N,

*dolce.*

gent - ler strain e'er woke the sleeping bow - ers, When love - birds warble on..... the spray! Ah.....

*Ped* \*

*Valse.*

Love, the min - strel thou!..... I know the sing - er now,..... And

*p*

love is yet love's song..... Love me dear - ly, love me long!..... Ah yes,

ad lib. con Chorus.

ad lib.

Love, the min - strel thou; I know the sing - er

*mf* SOPRANI, uniss.

Love, the min - strel thou..... I know the sing - er

*mf*

now And love is yet love's song..... Love me dear - ly

now..... And love is yet love's song..... Love

love.... me long. 2nd Verse. I

me long.

fear not now the lea - den hand of sor - row, 'Twill pass as light - ly as a

sum - mer's night; For love's di - vi - ner song brings on the mor - row, As

*a piacere.*

sure - ly as the dawn leads on the light. The ten - der song that hope is

*col cinto.* *dolce.*

ev - er sing - ing, The ru - dest wind can nev - er still, And



sure the com- fort that strain aye is bring - ing, With..... joy the heart to cheer..... and

*And* \*

thrill. For..... Love, the min - strel thou!..... I

*Valse.*

*p*

know the sing - er now..... And love is yet love's

song..... Love me dear - ly, love..... me long!..... Ah! yes

*ad lib.*

Love, the min - strel thou; I know the sing - er

Love, the min - strel thou..... I know the sing - er

*mf*

now, And love is yet love's song..... Love me dear - ly

now..... And love is yet love's song..... Love

*cres.* *ff*

love.... me long.

me long.





M  
1508  
C56

Planquette, Robert  
[Les cloches de Corneville  
Selections; arr.]  
Les cloches de Corneville

Music

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