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THE

# BELLS OF CORNEVILLE;

(LES CLOCHES DE CORNEVILLE.)

COMIC OPERA IN THREE ACTS.

MUSIC BY

ROBERT PLANQUETTE.

The Original Dialogue and Stage Business Translated and Adapted  
to this Edition.

Orchestral parts can be procured of the Publishers.

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# THE BELLS OF CORNEVILLE.

## CHARACTERS OF THE OPERA.

<i>SERPOLETTE</i> , THE GOOD-FOR-NOTHING . . . . .	SOPRANO.
<i>GERMAINE</i> , THE LOST MARCHIONESS . . . . .	MEZZO SOPRANO.
<i>GERTRUDE</i> } . . . . .	VILLAGE MAIDENS.
<i>JEANNE</i> } . . . . .	
<i>MANETTE</i> } . . . . .	
<i>SUZANNE</i> } . . . . .	
<i>HENRI</i> , MARQUIS OF CORNEVILLE . . . . .	BARITONE.
<i>JEAN GRENICHEUX</i> , A FISHERMAN . . . . .	TENOR.
<i>GASPARD</i> , A MISER . . . . .	BASS.
<i>THE BAILLI</i> . . . . .	BASS
<i>REGISTRAR (GREFFIER.)</i> . . . . .	TENOR.
<i>ASSESSOR (L'ASSESEUR.)</i> . . . . .	TENOR.
<i>NOTARY (LE TABELLION.)</i> . . . . .	BASS.

VILLAGERS, ATTENDANTS OF THE MARQUIS.

## ARGUMENT.

**HENRI, MARQUIS OF CORNEVILLE**, who has been since childhood, owing to civil war, an exile, returns to his ancestral home on the occasion of the great annual fair which is being celebrated in the village that receives its name from his chateau. It is one of the old-fashioned Norman villages of the seventeenth century.

In the First Act, the curtain rises on an assemblage of village gossips, discussing scandal and small talk. **SERPOLETTE**, a cross between Fanchon and Boulotte, is the topic of conversation among the belles of Corneville. She comes in just in time to turn the tables on the others, and changes their taunts into expressions of rage. **GASPARD**, an old miser, wishes to marry his niece, **GERMAINE**, to the principal magistrate of the district, the **BAILLI**. This arrangement does not suit **GERMAINE**, nor a young fisherman named **JEAN GRENICHEUX**, who pretends that he has saved her life from drowning on a certain occasion. To escape from the power of old **GASPARD**, **GERMAINE** takes advantage of the privileges of the fair (a similar scene to that in the first act of "Martha"), and becomes the servant of the Marquis. Her example is followed by **GRENICHEUX** and **SERPOLETTE**.

The Second Act is taken up with the supernatural visitors who have made the Castle of Corneville so long an object of dread. **HENRI** determines to find out the real character of these ghostly appearances, and discovers that it is all the work of the old miser, who has concealed his treasures in the chateau. The discovery drives **Gaspard** crazy, especially when he hears the bells of the chateau ringing for the first time since the flight of the old Marquis.

The Third Act represents the grand fete given in honor of the return of **HENRI** to his ancestral home. **SERPOLETTE** arrives as a Marchioness, as some papers, found in the chateau, indicate that she is the lost heiress. The miser, however, recovers his reason, and shows that **GERMAINE** is the true Marchioness. A love Duet between her and **HENRI**, and the reconciliation of all the parties, bring the romantic story to a close.

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# THE BELLS OF CORNEVILLE.

OPERA COMIQUE IN 3 ACTS.

ROBERT PLANQUETTE.

## OVERTURE.

*Allegro Moderato.*

First system of musical notation for the Overture, featuring piano and bass staves with treble and bass clefs, a key signature of three sharps, and a 2/4 time signature. The music includes dynamic markings such as 'f' and 'p'.

Second system of musical notation for the Overture, continuing the piano and bass staves with treble and bass clefs, a key signature of three sharps, and a 2/4 time signature. Dynamic markings 'f' and 'p' are present.

Third system of musical notation for the Overture, continuing the piano and bass staves with treble and bass clefs, a key signature of three sharps, and a 2/4 time signature. Dynamic markings 'p' are present.

*Andante.*

Fourth system of musical notation for the Overture, transitioning to a 6/8 time signature. The piano and bass staves use treble and bass clefs with a key signature of three sharps. Dynamic markings 'p' and 'pp' are used.

Fifth system of musical notation for the Overture, continuing the piano and bass staves with treble and bass clefs, a key signature of three sharps, and a 6/8 time signature.

*un poco animato.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present in the left hand. The system concludes with a *rit.* marking.

Second system of the piano score, continuing the melodic and harmonic development. It includes various articulations and dynamic changes.

Third system of the piano score, ending with a double bar line and a 2/4 time signature. The dynamic marking *pp* is visible in the left hand.

BELLS.

Fourth system, featuring a bell part. The top staff is a single bass line in 2/4 time. The middle and bottom staves are a piano accompaniment. The dynamic marking *f* is present in the middle staff. A *8va basso* marking is located below the bottom staff.

Fifth system, a single bass line in 2/4 time, continuing the bell part.

*leggieramente.*

Sixth system of the piano score, featuring a light and delicate texture. The dynamic marking *p* is present in the left hand.

First system of a piano score. The right hand features a dense, rapid sixteenth-note arpeggiated texture. The left hand provides a simple harmonic accompaniment with chords and moving bass lines.

Second system of a piano score. The right hand continues with arpeggiated figures, while the left hand has a more active role with eighth-note patterns. A *mf* dynamic marking is present in the left hand.

Third system of a piano score. The right hand has a more melodic and flowing line with slurs. The left hand features sustained chords and a steady bass line.

Fourth system of a piano score. The right hand has a rhythmic, eighth-note pattern. The left hand has a steady eighth-note accompaniment. A *f* dynamic marking is present in the left hand.

Fifth system of a piano score. The right hand has a melodic line with lyrics: *Allo. cres - - - cen - - - do.* The left hand has a steady accompaniment. Dynamics include *p* and *f*.

*Tempo di Valse.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first two measures feature a complex texture with many sixteenth notes in the right hand and chords in the left hand. The piece then transitions to a more melodic style with longer note values.

The second system continues the piece with two staves. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving bass lines.

The third system shows the continuation of the melodic and harmonic themes. The right hand has a series of eighth and sixteenth notes, and the left hand has a steady accompaniment of chords.

The fourth system continues the piece. The right hand has a melodic line with some grace notes, and the left hand has a consistent accompaniment.

The fifth system features a change in dynamics to mezzo-forte (*mf*). The right hand has a more active melodic line. The left hand has a steady accompaniment. A *Ped.* (pedal) marking is present, along with an asterisk (\*) indicating a specific performance instruction.

The sixth system concludes the piece. The right hand has a melodic line that ends with a final cadence. The left hand has a steady accompaniment that also concludes. The piece ends with a final chord.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment. A 'Ped.' (pedal) marking is present in the fifth measure, and an asterisk (\*) is placed above the bass staff in the sixth measure.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with slurs and ties in the treble staff and chords in the bass staff.

Third system of musical notation, showing a change in texture. The treble staff has a more active melodic line with slurs and ties, while the bass staff provides a steady accompaniment. Fingerings '1', '2', and '3' are indicated above the treble staff in the third measure.

Fourth system of musical notation, featuring a complex melodic line in the treble staff with many slurs and ties. The bass staff has a simpler accompaniment. A 'Ped.' marking is present in the fifth measure.

Fifth system of musical notation, showing a melodic line in the treble staff with slurs and ties, and a harmonic accompaniment in the bass staff.



First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a series of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking in the final measure of the system.

Third system of musical notation, featuring the lyrics "cres - - - cen - - - do." under the treble staff. The system includes a forte (*f*) dynamic marking and a crescendo hairpin.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking and a crescendo hairpin.

Fifth system of musical notation, featuring a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking. The system concludes with a double bar line and a fermata over the final chord.

## ACT I.

[The stage represents a Forest Scene near the village of Corneville. At the middle of the scene is a fountain somewhat to the right of the spectator. At the first entrance, left, is a tall post, bearing a bill on which is inscribed in large letters, "Corneville Market, Grand Hiring of Maid-servants, Coachmen and Domestics." Enter Peasants and village maidens.]

## ALL WHO FOR SERVANTS.

No. 1a.

CHORUS.

*Allegretto.*

The piano accompaniment consists of two systems of grand staff notation. The first system has five measures, and the second system has five measures. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth notes.

SOPRANOS.

All who for servants are en - quir - - ing,....

TENORS.

All who for servants are en - quir - - ing,....

BASSES.

This section contains the vocal parts and piano accompaniment. It features three vocal staves (Soprano, Tenor, Bass) and a grand staff for the piano. The vocal parts enter with the lyrics "All who for servants are enquiring,....". The piano accompaniment includes a dynamic marking of *f* (forte) and a *v* (crescendo) hairpin. The piano part continues with the same accompaniment as the first system.

Just look at us if you'd be hir . . . ing,....

Just look at us if you'd be hir . . . ing,....

The

*f* *p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are "Just look at us if you'd be hir . . . ing,...." repeated on both staves. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* (forte) and *p* (piano). The word "The" is written at the end of the piano part.

We're on our way, ... And there you'll find what's to your

The fair's.... to-day, We're on our way,.... And there you'll find what's to your

fair's to - day, We're on our way, And there you'll find what's to your mind, And there you'll find whats to your

*p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "We're on our way, ... And there you'll find what's to your" on the top staff, "The fair's.... to-day, We're on our way,.... And there you'll find what's to your" on the middle staff, and "fair's to - day, We're on our way, And there you'll find what's to your mind, And there you'll find whats to your" on the bottom staff. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano).

mind. MEN.

mind. We teamsters have the knack, Our sound - ing whips to crack !

The first system of music includes three staves. The top staff is a vocal line for men, starting with a rest and then singing. The middle staff is another vocal line for men, with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

GIRLS.

And for a strapping lass, You will not by us pass ! Yes! there you'll find what's to your

Yes! there you'll find what's to your

The second system of music includes three staves. The top staff is a vocal line for girls, with lyrics. The middle staff is another vocal line for girls, with lyrics. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

mind, Yes! there you'll find what's to your mind, The fair's to-day, We're on our way . . . . .

mind, Yes! there you'll find what's to your mind, The fair's to-day, We're on our way . . . . .

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the final measure of the piano part.

All who for servants are en - quir - - ing, . . . .

All who for servants are en - quir - - ing, . . . .

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present in the first measure of the piano part.

Just look at us if you'd be hir - - ing, The fair's to -day, We're on our way, And there you'll

Just look at us if you'd be hir - - ing, The fair's to -day, We're on our way, And there you'll

*f* *p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The lyrics are: "Just look at us if you'd be hir - - ing, The fair's to -day, We're on our way, And there you'll". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics *f* and *p* are indicated.

find..... what's to your mind.

find..... what's to your mind.

*f*

Detailed description: This system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "find..... what's to your mind.". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic *f* is indicated.

# THEY SAY.

No. 1b.

AIR and CHORUS.

GERTRUDE. JEANNE.

Some reputations let us stain..... They say the Baillie ask'd Germai-ne, And

*sf*

that..... she answer'd, no!

GIRLS.

We heard of that be - fore, and thus it must be so!

*mf* *p*

MANETTE.

Of course she did, and wherefore not!..... An - oth - er sweet - heart she has

SUZANNE.

got!  
GIRLS.  
Who is it, who? Can that be true? Jean Grenicheux!

Jean Greni - cheux!

*f* *dim.*

With Ser - polette we tho't that he Always was keeping com - pany!

*f* *p* *cres.*

Enter SERPOLETTE.

Ah! who gossip so free of Ser - - po - lette? Tell it out!

GIRLS.  
She here!

*p* *tr*



**JEANNE.** We were say - ing, that they said, **SERPOLETTE.** Come,

**MANETTE.** That they heard oth - ers say - ing, that Jean Gre - nicheux...

*rit.*

out with it, now do! is what? 0

Well, thus the gossip ran, That he is - - - Why, your young man!

*f* *mf*

well, since gos - sip is the village fashion, Why put one's self in - to a passion? Rather, like you, I'll gossip

*p* *rit.*

too! They

*Allegretto.*

say..... They say that Jeanne, sheep tending, *rall.*

GIRLS. *rall.*

They say — They say — They say — They say that Jeanne, sheep tending, *rall.*

SERPOLETTE.

*Allegretto.*

Leaves them browsing in the vale, Then towards the upland wending, Lists a certain shepherd's tale,

*p*

Lists a certain shepherd's tale! And the lit - tle lambs go stray - ing, What is that to am'rous

pair! Not a tit - tle do they care! That is what the folks are say - - - ing! They

say,..... They

**GIRLS.**

They say, they say, they say, they say, they say,.....

say two forms are seen, At night by eyes so keen, One form is call'd Su-zanne, The other

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "say two forms are seen, At night by eyes so keen, One form is call'd Su-zanne, The other". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the bass line and chords in the treble line.

is a man..... What they say or what they do, Ladies,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note for "is a man....." followed by "What they say or what they do, Ladies,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure. The accompaniment continues with a consistent rhythmic pattern.

I will leave to you! Ah!.... why don't they court in o - pen day!.... That's what folks say!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "I will leave to you! Ah!.... why don't they court in o - pen day!.... That's what folks say!". The piano accompaniment continues with the same rhythmic pattern as the previous systems, ending with a final chord.

**SOPRANOS.**

They say two forms are seen, At night by eyes so keen, One form is call'd Su-

**TENORS.**

They say two forms are seen, At night by eyes so keen, One form is call'd Su-

**BASSES.**

They say two forms are seen, At night by eyes so keen, One form is call'd Su-

The first system of the musical score consists of four staves. The top three staves are for the vocalists: Sopranos, Tenors, and Basses. Each staff contains a line of music with lyrics underneath. The lyrics for all three parts are: "They say two forms are seen, At night by eyes so keen, One form is call'd Su-". The piano accompaniment is on the bottom staff, with dynamics markings of *ff* and *mf*.

-zanne, The other is a man! What they say or what they do, Ladies, we must leave to

-zanne, The other is a man! What they say or what they do, Ladies, we must leave to

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for all three parts are: "-zanne, The other is a man! What they say or what they do, Ladies, we must leave to". The piano accompaniment continues with a similar rhythmic pattern.

## PEASANT GIRLS.

E - nough, miss, of your ven-om, e-  
 you! Ha ha ha ha ha ha That's what.... the folks do say!  
 you! Ha ha ha ha ha ha That's what.... the folks do say!

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

-nough, miss, of your ven - om, e - nough! e - nough! No more now of this ly - ing stuff!

This system continues the vocal and piano parts. The vocal line includes the lyrics and is followed by a double bar line. The piano accompaniment continues with chords and moving lines in both hands.

*Allegretto quasi vivace.*

Scandal monger, gossip, gadder, With the bi-ting tongue of ad-der, Her there's nothing so much cheers, As

This system begins with the tempo marking *Allegretto quasi vivace*. It contains the third vocal staff and the piano accompaniment. The piano part starts with a piano (*p*) dynamic marking. The music is in 2/4 time and features a lively, rhythmic accompaniment.

set - ting peo - ple by the ears! Pos - i - tive - ly she does rev - el In her ill work,

lit - tle dev - il! Like a clap - per in a bell, Her tongue goes wag - ging on pell-mell!

**SERPOLETTE.**

No! I nev - er will keep si - - - lence, No! I nev - er will keep si - lence,

What care I for all your vi - lence? Shake your head and shriek and call, My saucy queens, I know you all!

That, my gabblers, for your cack - le, All the lot of you I'll tack - le. Here I face you

*p* *cres - cen - do.*

all a - lone, But still I say, "Come on!" I'm quite a - lone,..... But still, come on!.....

.... For I nev - er will keep si - lence, What care I for all your vi'-lence?

**GIRLS.**

Scandal monger, gossip, gadder, With the bi-ting tongue of ad- der, Her there's nothing so much cheer, As

*p*



set - ting peo - ple , by the ears! Pos - i - tive - ly she does rev - el In her ill work,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "set - ting peo - ple , by the ears! Pos - i - tive - ly she does rev - el In her ill work,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

lit - tle dev - il! Like a clap - per in a bell, Her tongue goes wag - ging on pell-mell!

The second system continues the musical score. The vocal line has the lyrics: "lit - tle dev - il! Like a clap - per in a bell, Her tongue goes wag - ging on pell-mell!". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

Scandal monger, gos-sip, gadder, With the bi - ting tongue of ad - der, Scandal monger, gos-sip, gad - der,  
Yah! yah! yah! yah! yah! yah! yah! yah! yah! yah! yah!

The third system concludes the musical score. The vocal line has the lyrics: "Scandal monger, gos-sip, gadder, With the bi - ting tongue of ad - der, Scandal monger, gos-sip, gad - der," followed by a series of "Yah!" exclamations. The piano accompaniment features a more active bass line and a melodic line in the right hand that mirrors the vocal melody.

With the bi - ting tongue of ad . . . . . der, With the

yah! yah! yah! Now we'll see the girls perhaps, Scratch their eyes and pull their caps! Now we'll

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a melodic phrase in the treble clef, followed by a series of notes in the bass clef. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand.

bi-ting tongue of ad - der, With the bi-ting tongue of ad . . . . . der.

see the girls, per - haps, Scratch eyes and al - so pull their caps,..... pull their caps!

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The vocal line continues with the lyrics "bi-ting tongue of ad - der, With the bi-ting tongue of ad . . . . . der." and "see the girls, per - haps, Scratch eyes and al - so pull their caps,..... pull their caps!". The piano accompaniment continues with a similar rhythmic and melodic structure. The system concludes with a double bar line.

(Enter GREFFIER, L'ASSESEUR and LE TABELLION.)

## RECITATIVE AND CODA.

## No. 1c.

GREFFIER.

*Largo.*

Now! or - - - der!

Now! or - - - der!

Now! or - - - der! What means this noi - sy

bawl - ing, And this most un - seem - 'y brawl - ing? It can - not

be,— you are a - ware, This is the morning of the hir - ing

fair?

O yes, we know,..... and thith - er go,..... As ser - vants

O yes, we know,..... and thith - er go,..... As ser - vants

The first system of the musical score consists of five staves. The top staff is a bass line. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

we are well a - ware This is the morning of the fair.....

we are well a - ware This is the morning of the fair.....

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

The third system of the musical score consists of two staves. The top staff is a grand staff (treble and bass clefs) for piano accompaniment. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

All who for servants are en - quir - - ing,....

All who for servants are en - quir - - ing,....

The first system consists of two vocal staves and a piano accompaniment staff. The vocal staves have lyrics underneath. The piano accompaniment is in the bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*f* *p*

*p*

The piano accompaniment for the first system is shown in a grand staff. The right hand has a melodic line with some grace notes and rests, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics markings include *f*, *p*, and *p*.

Just look at us if you'd be hir - - ing, The fair's to -day, We're on our way, And there you'll

Just look at us if you'd be hir - - ing, The fair's to -day, We're on our way, And there you'll

The second system consists of two vocal staves and a piano accompaniment staff. The vocal staves have lyrics underneath. The piano accompaniment continues with the same rhythmic pattern as the first system.

The piano accompaniment for the second system continues in the grand staff. The right hand has a melodic line with some grace notes and rests, while the left hand provides a rhythmic accompaniment of eighth notes.

find..... what's to your mind.

find..... what's to your mind.

*dim.*

*pizz.*

(*Exeunt Omnes except SERPOLETTE, who hides herself. She then comes forward and signs to the other peasant girls to join her. They advance with hesitation, and form a circle around her.*)

SERP. Oh, come now! you must not take a little sharp talk too much to heart, girls. You know you began it. But it's all over, and I'm not the one to bear malice. Well, I admit I was foolish enough at one time to allow this miserable, good-for-nothing fellow, Jean Grenicheux, who couldn't speak the truth, if he tried, to keep company with me. Of course, when that horrid old miser, Gaspard, brought his chalky-faced, simpering niece, Germaine, into the house, Grenicheux found it more profitable to dance attendance on an heiress than to be true to a poor, friendless girl. But, let me tell you, he's wasting his time there.

GERTRUDE. You do not seem to have a particularly good opinion of Father Gaspard.

SERP. Good opinion? Why, bless your silly heart! he is such a repulsive creature, that I often wishd he had never found me in the fields when I was a baby!

MANETTE. Where did Germaine spring from?

SERP. Oh, some vulgar stock, I suppose! Now, as for me, do you know, girls, that I often dream that royal blood flows in these veins, and that princely parents are hunting all over the world for me!

ALL. Royal blood! A princess! Ha, ha, ha!

SERP. You will see, some time or other! Listen.

## I MAY BE PRINCESS.

No. 2.

RONDEAU.

ALLEGRETTO.

mf

The piano introduction consists of four measures in 2/4 time, marked *mf*. The right hand features a melodic line with eighth notes and a descending scale, while the left hand provides a simple harmonic accompaniment.

SERPOLETTE.

I may be Prin - cess, least - ways Ma - dam, That from my

*f* *p*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part starts with a forte (*f*) dynamic and then softens to piano (*p*) for the vocal entry. The vocal line includes a triplet of eighth notes.

style at once is seen; My fa - ther I don't know from A - dam, But Prince or

The second line continues the vocal melody and piano accompaniment. The piano part maintains a steady accompaniment with eighth notes in the right hand and chords in the left hand.

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

The third line concludes the vocal phrase and piano accompaniment. The piano part continues with the same accompaniment pattern as the previous lines.

- mong his wheat, A lit - tle ba - by all for - lorn Both wanting care, and want - ing meat; And first he'd take me.

then he'd not, That miser's struggle was right sore; But lit - tle viands in his cot, And I would fur - nish

*rit.* *a tempo.*

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

*rall.* *a tempo.*

lan - guage is not clear, And so I'm still in - vol'd in myst' - ry, And who I



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

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.*

but - ter I am churning, Or the cow I milk at eve, I feel my cheek with an - ger burn-ing, And my

*rit.* *a tempo.*

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

*rall.* *a tempo.*

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

tremb - ling at my nod! My pa - rents must be great of name; Because they nev - er

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

Prin - cess, least ways Ma - dam, From my style that at once is seen; My fa - ther

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

(Enter GASPARD and the BAILLI.)

SERP. What do you think of the grand wedding, that is to come off soon? Little Germaine, hardly out of her pinafores, and that precious old booby of a Bailli, who is as old as Methusaleh, and looks like a scarecrow.

BAILLI to GASPARD. Well, truly, such impertinence!

GASP. You wretched foundling, and good for nothing girl! I'll make you feel the weight of my cane.

SERP. I know you would if you could catch me, but you shall not have the chance. Now for a race, go as you please. (Exit, pursued by GASPARD.)

BAILLI. Don't excite yourself, Gaspard. I care not what envious tongues may say, as long as the fair Germaine is to be my bride.

GERTRUDE. His bride? January and May. Listen, girls, to the venerable lover, with one foot in the grave.

GASP. (re-entering.) Silence, you pack of scandal mongers; be off at once, or beware the consequences!

(Exit Village girls laughing.)

BAILLI. They are not to blame, after all, as long as your niece, Germaine, encourages them.

GASP. Why, you must be mistaken. My niece would not associate with such hussies.

BAILLI. Well, I know one thing, and that is, she never loses an opportunity to encourage the attentions of that wretched fisherman Grenicheux.

GASP. Pshaw! You should give her credit for more taste. Why, he serves as a butt of ridicule for the village.

BAILLI. You forget that he rescued her from drowning once, and gratitude, you know.

GASP. That counts for nothing. He was fishing, my niece fell off the rocks into the sea, and he could not help catching something. Any one might have done the same.

BAILLI. At all events, don't forget your promise, Gaspard. Germaine is to be mine, or a gentle hint to the authorities about certain goings on of yours.

GASP. (aside.) Heavens! can he guess? No, no, it cannot be (aloud.) Your language is quite an enigma to me, I assure you.

BAILLI. Indeed! For instance, your administration of the affairs of the former Marquis of Corneville, who has been an exile for so many years.

GASP. My administration defies investigation. I am ready to meet the Marquis, or his son, if ever they return, and render a strict account.

BAILLI. You are very confident and I am glad of it. Now, these phantoms that haunt the castle.

GASP. I am not the guardian of spirits. If they wish to roam around nightly, how can I help it?

BAILLI. Well, I shall see about it and shall search the chateau.

GASP. Don't, I beg of you. Leave the ghosts in their own quarters, and do not set them loose in the village. What is the use, now, in being over zealous. Germaine shall be yours, and I'll make preparations for a basty wedding.

BAILLI. That just suits me (GRENICHEUX heard within). Ah! here comes that miserable fisherman.

GASP. Leave me to settle his pretensions with this cane.

BAILLI. No, no, we must have no scandal here. Come. (Exit)

(Enter GRENICHEUX, with fishing nets, &c.)

## ON BILLOW ROCKING.

No 3.

BARCAROLLE.

*Moderato.*

GRENICHEUX.

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 des-ert of wa-ters to foam.

*Ped.*      *\* Ped.*      *\* Ped.*

And tho' rude be thy pil - low,      Vis-ion fair hov - ers near,....      From a - far o'er the

*p*

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

*rit.*      *rit.*      *Sf*      *Sf*

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

*Sf*      *Sf*

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 des-ert of wa-ters to foam.

*colla voce.*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

(Enter GERMAINE listening, GRENICHEUX hides.)

GERM. Surely the voice came from this direction. Oh!

GRENICHEUX. (*advancing.*) You heard me, Mademoiselle.

GERM. Perhaps so. But I was looking for my uncle, and not you.

GREN. Indeed! The first time I ever knew, the old skinflint could sing. I thought that the chink of gold was the only music he favored.

GERM. No matter what he likes, he is my guardian.

GREN. To be exchanged for another soon, I hear.

GERM. Well, that is news for me.

GREN. They say you are going to marry that old Bailli.

GERM. I cannot help what they say, nor you, for believing all you hear.

GREN. Of course, in presence of such a wealthy suitor, poor Grenicheux will be soon forgotten.

GERM. And if so, I am at perfect liberty to make a choice.

GREN. Don't forget, that you owe your life to me.

GERM. You take good care not to let me forget.

GREN. I have the best right to you.

GERM. I cannot admit your reasoning. I wish to be my own mistress.

GREN. Until old Gaspard brings you up to the altar, to marry Bailli, old enough to be your grandfather.

GERM. You are talking nonsense! Do not fear, I shall not forget my vow.

## 'T WAS BUT AN IMPULSE.

No. 4.

DUO.

GERMAINE &amp; GRENICHEUX.

*MODERATO.*

GERMAINE.

'Twas but an impulse, that I own, (And

wrong perhaps the troth then spoken,) Yet still that vow, I'll ev - er keep un - bro - ken; To be his

*rall.*

bride who sav'd me, his alone ! The binding word pronounc'd that day, With equal fervor now I say.

*Allegretto.*  
GERM.

I vow to keep the faith then spo - - ken, Although my heart was si - lent

GREN.  
She vows to keep the faith then spo - - ken, Although her heart was si - lent

then, I own! And nev - er shall that vow be bro - - ken, No! nev - er

then, she'll own! And nev - er shall that vow be bro - - ken, No! nev - er

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

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

*rall.* *a tempo.*



*rit.*

shall that vow be brok - en, His, who sav'd me, I am a - lone!

*GREN.*

shall that vow be brok - en, Mine who sav'd her, she'll be a - lone! I had

ra - ther one lov - ing sigh, Than this lan - guage with du - ty la - den, Say, dost thou

*GERM.*

Nay then! what more can I? Would'st have more than troth from a maid - en? O

love!

*Moderato.*

press me not so nor speak thus un-kind-ly, Re-mem-ber the prom-ise I gave thee that

day! I know that I gave it rash-ly and blind-ly, But I will keep it

*GREN.*  
come what may. How now! "Come what may!" these are words a-bove me;

That's not quite the style I had hop'd from you! Calm-ly I could wait,

*rit.*

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

GERM.

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

GERM.

know, Would that such a vow, I might mur - mur low, But love's a

GERM.

Would that such a vow, She might mur - mur low, But love is a

*rall.* GERM.

se-cret that my heart, that my heart doth not know ! What

*rall.*

se-cret that her heart, that her heart doth not know !

*Oboe.*  
*mf*

love sig - ni - fies is not in my knowledge, Be - cause they ne'er taught it in con - vent or

*p*

**GREN.**

school! It mayn't be a branch in school, or in col - lege, Yet girls do pick it up

GERM.

quick, as a rule! Ah! but then I am ve - ry far from elev - er,

GREN.

Still you met with oth - er 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!

GERM.

Would I might a - gree, but it is not so! Not one of my comrades of love did

GERM.

know! Would I might a - gree, but it is not so! Not one of my  
 GREN.  
 Would she might a - gree, but it is not so! Not one of her

*rall.*

*Allegro.*

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

*f* *Sf* *p*

strive to keep my troth, And I will try more love to show him, Yes, I will  
 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 more I ge: to  
 think she will keep her troth, On - ly would she still more love show me, (She does not

know him, So does my heart my promise loathe! Yet, will I  
 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

*f*

know him, So does my heart my promise loathe! Yet, will I  
 know,) She does not know me! Yes! she will

*p* *f*

try, Yet will I try to keep my troth! But all the more I get to know him, So does my  
 try, Yes, she will try to keep her troth! 'tis for - tu - nate she does not know me, Yes, she will

heart my prom - ise loathe! So does my heart my prom - ise loathe!

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

*ff animato.*



(Cries of people within.)

GREEN. (going to back.) What is all this commotion about?

GERM. (going to back.) Why, what a strange looking man, and a queer looking dress. No wonder he has a crowd after him.

(Enter HENRI, in Mexican costume, followed by villagers.)

HENRI. Well, such inquisitive people, I declare. Please moderate your curiosity. It may be a rather strange costume in your eyes but you must admit, a highly picturesque one. Just the thing for a figure like this. Well, to satisfy your curiosity, pretty maidens, permit me to introduce myself as one from the other world.

VILLAGE GIRLS. (screaming.) A ghost! a ghost!

HENRI. Well no, rather too substantial for that. The other world is America, where I lived among the savages.

GERM. Do all the savages dress like you?

HENRI. Bless your pretty face, no. The savages paint as the great ladies do in France, and have the same affection for other people's hair.

GERTRUDE. Please, tell us all about them.

HENRI. My little beauty, you must really excuse me now.

ALL. We must hear the story now. (All crowd around.)

HENRI. Really, young people, you will spoil this costume. Please, permit me to suffer Messieurs the savages to rest for the present, as I wish to do.

GERM. You are a stranger here, Monsieur.

HENRI. Yes, a wandering seaman. I left my bark at Honfleur and intend to return immediately to my gallant crew. I trust your curiosity being now satisfied, you will answer my question. What do you call that chateau, whose towers I saw rising above the tree-tops as I came along.

GERM. The chateau of Corneville, which has been closed against the world for twenty years. It is haunted by ghosts.

HENRI. How romantic! a haunted chateau! I have heard of such things, but this is the first opportunity I have had to form the acquaintance of a genuine ghost. I shall start at once for the chateau.

GERM. (detaining him.) Oh, sir, you know not what a terrible danger you would encounter. Do not, I beg of you, brave the anger of demons.

HENRI. Sweet lady, have I not braved danger before? Have I not seen—

ALL. (crowding.) Oh! tell us. You have seen—

HENRI. Nothing. Why, some living beings are worse than spirits. Bah! your ghosts are masquerading knaves.

GERM. Oh, sir, if you had seen the windows of the chateau lighted up by unearthly hands, and phantoms flitting across the illuminated halls. No one has ever unlocked the doors of the chateau.

HENRI. Hence this ghostly legend.

GERM. There is another legend about the chateau.

HENRI. Tell me of it, I pray. I am very fond of legends.

GERM. It says that when one of the old family of nobles, that formerly dwelt in Corneville returns to claim his ancestral home, the chimes of the chateau, which have been so long silent shall sound once more. Listen to the legend.

## LEGEND OF THE BELLS.

No. 5.

SOLO & CHORUS.

MODERATO.

The piano introduction is written in 2/4 time and consists of six measures. The first five measures are marked with a piano (p) dynamic and include a 'Ped.' (pedal) instruction. The sixth measure is marked with a piano (p) dynamic and includes a '\*' symbol. The music features a simple melody in the right hand and a bass line in the left hand.

GERMAINE.

The vocal part is written in 2/4 time and consists of six measures. The first measure is marked with a piano (p) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a piano (p) dynamic. The lyrics are: "Yes! that cas - tle old by wiz - ard is en - chant - ed,". The music features a simple melody in the right hand and a bass line in the left hand.

For tho' Knight and Ba - ron slumber on their bier, By their ghosts in mail the cor-ri - dors are haunt - ed,

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 contains the lyrics. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

*rit.*  
And by night we've seen their aw-ful shades appear! For their last descendant's coming, Watch they're keeping,

The second system of the musical score continues the vocal line and piano accompaniment. A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment features more complex chordal textures and melodic lines.

In the pla-cid moon - light, or when thunder roll! In the iv - ied bel - fry, when the world is sleep - ing,

The third system of the musical score concludes the vocal line and piano accompaniment. The piano accompaniment continues with its characteristic harmonic and melodic patterns.

There's a ghost-ly 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!

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

GERM.

Ding,dong, ding,dong, ding, dong, ding, dong,dong,bell! So the leg- end run - neth, so the old men tell.

*p*

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

Ding dong ding, ding dong ding, ding dong ding, Ding dong ding dong ding dong,  
 Ding dong ding dong ding dong, ding dong ding dong ding dong, ding dong ding dong ding dong,  
 Ding dong, ding dong, dong dong, Ding dong ding dong ding dong,  
 Ding dong ding dong ding dong, ding dong ding dong ding dong, ding dong ding dong ding dong,  
 Bom bom, bom bom, bom bom, bom bom,  
 Bom, bom, bom, bom,  
*Sva*

Ding dong ding, ding dong ding, ding dong ding dong ding dong, ding dong ding.  
 Ding dong ding dong ding dong, ding dong ding dong ding dong,  
 Ding dong, ding dong, ding dong ding dong ding dong, ding dong ding.  
 Ding dong ding dong ding dong, ding dong ding dong ding dong,  
 Bom bom, bom bom, ding dong ding dong ding dong, ding dong ding.  
 Bom bom, bom,  
*Sva*  
 dim.

GERM.

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

*p*

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

*rit.*

*rit.*

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

Ding dong ding dong ding dong, ding d.ug ding dong bell! So the legend run - neth, so the old men tell,

*f*

*rall.*

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

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

*rall.*

*a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

GERMAINE.

Round a - bout that bel - fry, rook and owl are wing - ing,

*con fuoco.*

Fear - less are the birds, for mute the i - ron tongue, Nev-er more we hear its solemn voice out ring - ing,

*rit.*

Warning for the old, or welcome 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 liv - ing, yet shall hear it

Ring - ing out a mes - sage to the star - tled plain! Ring - ing out a mes - sage to the star - tled plain!

SOPRANOS.

TENORS.

BASSES.

Ring - ing out a mes - sage to the star - tled plain!

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

GERM.

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.

Ding dong ding, ding dong ding, ding dong ding, Ding dong ding dong ding dong,  
 Ding dong ding dong ding dong,ding dong ding dong ding dong,ding dong ding dong ding dong,  
 Ding dong, ding dong, ding dong, Ding dong ding dong ding dong,  
 Ding dong ding dong ding dong,ding dong ding dong ding dong,ding dong ding dong ding dong,  
 Bom bom, bom bom, bom bom, bom bom,  
 Bom, bom, bom, bom,

*8va*



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

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

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

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

Bom bom, bom bom, ding dong ding dong ding dong, ding dong ding.

Bom bom,

*Sya*

*dim.*

**GERM.**

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

*p*

*variante.*

*rit.*

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

*rit.*

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

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

*f*

*rall.*  
Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,dong,When the long lost heir re-turn - eth, will clang the bell!

*rall.*  
Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,dong,When the long lost heir re- turn - eth, will clang the bell!

*rall.*

*tempo.*

*p*

*Ped. \* Ped. \* Ped. \* Ped. \**

(Exeunt Omnes, except HENRL.)

**HENRI.** Quite a romantic legend and a lovely girl beside. So, Monsieur Henri de Corneville, here we are home again, or rather within sight of it. I wonder why the chimes do not welcome the long lost Marquis, or rather his son, home. What a life of adventure has been mine, and yet I love the sea.

## WITH JOY MY HEART.

No. 6

VALESE - RONDO.

*Moderato.*

The piano introduction is in 3/4 time, marked *Moderato*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamic is marked *mf*. The key signature has two flats (B-flat and E-flat).

**HENRI.**

The first line of the vocal melody is in bass clef, with lyrics: "With joy my heart has of - ten bound - ed, When one plank part-ed death and me, By". The piano accompaniment is in the same key and time signature, with dynamics *dim.* and *p*.

threat'ning sky and wave sur - round - ed. Oh! yet I love th'in - con - stant sea! With

The second line of the vocal melody continues the lyrics: "threat'ning sky and wave sur - round - ed. Oh! yet I love th'in - con - stant sea! With". The piano accompaniment continues with the same harmonic structure, ending with a final chord.

*rall.* *rit.*

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

threat'ning sky and wave sur - round . . . . ed.

*p*

*Tempo di Valse.*

To me no strang - er Hard - ship or dan - ger, Batt' - ling the gale that sweeps o'er the

*p*

main, But per - il o - - ver, Who like the ro - - ver Finds life so sweet

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

In ev' - ry clime where fate made me roam;..... And wo - man's greet - - ing,

(Bliss all too fleet - ing,) Made of the far - - land al - most a home!

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,

*Ped.*

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

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

*Ped.* \*

Ah yes! for ev - er! Lovely un - known! my queen thou

art! Ah!.....

*a tempo.*  
O fair - est maid - en, One mo - ment laid in these emp - ty arms now long - ing for

thee; Why art thou gone now? Why art thou flown now, From yon 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!

*ad lib.*

*sff*

(Noise within.)



HENRI. Well, I declare, quite a riot in Corneville. even on the day of the great fair. I shall retire for the present.  
(Exit Henri.)

(Enter SERPOLETTE, GASPARD dragging GRENICHEUX by the collar. GERMAINE in an imploring attitude. BAILLI and Peasants.)  
(General commotion.)

## SUCH CONDUCT IS QUITE SAD.

No. 7.

FINALE TO FIRST TABLEAU.

ENSEMBLE,

*Allegro.*

CHORUS.

SOPRANOS.

Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct is quite sad, yes in -

TENORS.

Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct is quite sad, yes in -

BASSES.

Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct it quite sad, yes in -

GASPARD.

- deed it is sad! With a lov-er on to car-ry, This is real-ly ve-ry bad! I'd  
- deed it is sad! With a lov-er on to car-ry, This is real-ly ve-ry bad!

The score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano accompaniment concluding with a final chord.

SER.

GERM.

Quite so! quite so! For of my hopes she's made a wreck! Ah!  
like to wring your neck!

The score consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

GASPARD.

don't con-demn me yet! Ah! don't con-demn me yet! If on-ly at you I could get....

The score consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

*(Hits Bailli, who enters.)*

GASPARD.

.... Your pardon! I do, but then the blow was meant for

LE BAILLI. What now? D'ye know you struck me, sir?

*f*

*Allegro.*

SER.

'Twas I sir, if you please,.... Who saw them 'mong the  
her!

trees, Germaine and Gre - nicheux, the pair.... Were having a nice time down there!....  
With my

bride? court - ing her? Oh! ho! For that jest you shall to pris - - on

**GREN.** What, I? in jail! I'll give you bail, Leg bail,..... you know!  
 go!  
 (runs off.)

Ne'er did we Such a ras - cal  
 Ne'er did we Such a ras - cal  
 Ne'er did we Such a ras - cal

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

lad! First he courts the bride of the Bail - - - li, Then at him his

lad! First he courts the bride of the Bail - - - li, Then at him his

lad! First he courts the bride of the Bail - - - li, Then at him his

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

- haps! It is bad! ve-ry sad!..... 'Tis bad! ve - ry sad!  
 - haps! It is bad! ve-ry sad!..... 'Tis bad! ve - ry sad!  
 - haps! It is bad! ve-ry sad!..... 'Tis bad! ve - ry sad!

This system contains three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the soprano at the top, the alto in the middle, and the bass at the bottom. Each vocal staff has the lyrics: "- haps! It is bad! ve-ry sad!..... 'Tis bad! ve - ry sad!". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

This system shows the piano accompaniment for the first system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The right hand plays a melodic line with some grace notes and slurs, while the left hand provides a steady harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 4/4.

This system shows the piano accompaniment for the second system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The right hand continues the melodic line with slurs and grace notes, while the left hand maintains the harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

This system shows the piano accompaniment for the third system of the score. It consists of two staves: a treble clef staff and a bass clef staff. The right hand continues the melodic line, which concludes with a final cadence. The left hand provides the final harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

*{The curtain may rise on a path in the woods. Villagers pass two by two to the fair, while the Entr'acte is being played.}*

# ENTR'ACTE.

## OLD SONG.

*Tempo Moderato.*

First system of musical notation. It consists of two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The first measure is marked with a forte *f* dynamic. The second measure contains a trill *tr* over a note. The third measure is marked with a piano *p* dynamic. The fourth measure contains another trill *tr*. The system concludes with a double bar line.

Second system of musical notation. It consists of two staves. The first measure is marked with a forte *f* dynamic. The second measure is marked with a piano *p* dynamic. The third measure is marked with a forte *f* dynamic. The fourth measure is marked with a piano *p* dynamic. The system concludes with a double bar line and a ritardando *rit.* marking above the staff.

Third system of musical notation. It consists of two staves. The first measure is marked with a piano *p* dynamic. The system concludes with a double bar line and a trill *tr* marking above the staff.

Fourth system of musical notation. It consists of two staves. The system concludes with a double bar line and a ritardando *rit.* marking above the staff.

Fifth system of musical notation. It consists of two staves. The system concludes with a double bar line.



First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains complex chordal textures and melodic lines, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the grand staff from the first system. It shows further development of the chordal and melodic material.

*con leggiero.*

Third system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo/mood is indicated as *con leggiero*. The music consists of light, flowing passages in both hands.

Fourth system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff includes a trill (*tr*) and triplet markings (*3*). The lower staff includes a pizzicato (*pizz.*) marking. The music is more rhythmically active.

Fifth system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The system concludes with two first endings, labeled *1o.* and *2o.*, which lead to different musical outcomes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand contains a complex melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with dynamic markings of *f* (forte) and *p* (piano) alternating. The left hand continues with a rhythmic accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with dynamic markings of *p* (piano) and *f* (forte). The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with dynamic markings of *p* (piano) and *f* (forte). The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with dynamic markings of *p* (piano) and *f* (forte). The left hand continues with a rhythmic accompaniment. A dynamic marking of *pizz.* (pizzicato) is present in the first measure.

Musical score for the first system, featuring piano accompaniment. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The first measure has a *rit.* marking and a *p* dynamic. The second measure has a *pizz.* marking. The third measure has a *f sec.* marking. The fourth measure has a *p* dynamic. The piece ends with a double bar line.

Musical score for the second system, featuring piano accompaniment. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The first measure has a *p* dynamic. The second measure has a *p* dynamic. The third measure has a *p* dynamic. The fourth measure has a *p* dynamic. The piece ends with a double bar line.

Musical score for the third system, featuring piano accompaniment. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The first measure has a *p* dynamic. The second measure has a *p* dynamic. The third measure has a *rit.* marking and a *p* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *f* dynamic. The sixth measure has a *f* dynamic. The piece ends with a double bar line.

Musical score for the fourth system, featuring piano accompaniment. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The first measure has a *p* dynamic. The second measure has a *p* dynamic. The third measure has a *pp* dynamic. The fourth measure has a *pp* dynamic. The fifth measure has a *f* dynamic. The piece ends with a double bar line.

## SCENE II.

## THE FAIR OF CORNEVILLE.

(Enter GRENICHEUX frightened and out of breath.)

GREY. Was there ever a more unfortunate wretch than poor Grenicheux? A fugitive from justice. What shall I do? I have

made the Bailli and Gaspard my enemies for life. I must now give up all thoughts of Germaine, and seek service of some master at the fair to-day. That is the only chance left for me to escape the clutches of the Bailli and the law.

# THO' THEY MAY NOT PURSUE ME.

No. 8.

COUPLETS.

*Allegretto.*

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

GRENICHEUX.

Vocal line and piano accompaniment for the first couplet. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction.

Tho' they may not per - sue me, This quarrel will un - do me, The

*ad lib.*

Vocal line and piano accompaniment for the second couplet. The vocal line includes a melisma marked 'ad lib.' over the word 'are'. The piano accompaniment continues.

Bail - li and Gas - pard, My en - emies now are..... A - way with such mis - giv - ing; I've

Vocal line and piano accompaniment for the third couplet. The vocal line concludes the piece. The piano accompaniment continues.

got to get a liv - ing, I must give up the sea, So I'll a coachman be! No

*rall.* *a tempo.*

more Germaine and court - ing, In love's sunshine dis - port - ing! To be hard working peas - ant, A

bit - - ter cup! But ev-en that's more pleasant, Than getting lock'd up!

*f*

I'll go and seek a mas - ter, The bet - ter if the fas - ter. The

*ad lib.*

hir - ing fair they say, Is held this ve - ry day!.... Once in a sit - u - a - tion, No

war-rant in the na - tion Can touch me, and so I, the Bail - li will de - fy! No

*rall.* more Germaine and court - ing, In love's sunshine dis - port - ing! To *a tempo.* be hard working peas - ant, A

bit - - ter cup! But ev-en that's more pleasant, Than get - ting lock'd up!

(Enter Peasant Girls. GRENICHEUX hides.)

GER. That old Gaspard ought to be ashamed of himself, to treat poor Germaine in such a brutal manner!

ALL. Shame! Shame!

GREN. (Coming forward.) Is there anything the matter, my dear?

GER. Yes; you'll find it out, if the Bailli or Gaspard lay hands on you!

GREN. Oh, save me! Save me! What shall I do?

GER. You have got Germaine into a nice pickle. Old Gaspard swears he'll lock her up!

GREN. Oh, I promise never to meet her again. (Cries within.) Here they are after me! Help! Help! (Exit GRENICHEUX.)

(Enter NOTARY, REGISTRAR, ASSESSOR and Attendants.)

NOT. Come, girls, do not loiter here; but go and join the other villagers in the grand procession. Hasten, or you will be too late.

(Exit Village Girls.)

NOT. The timid little dears! Be still, my fluttering heart! Now, gentleman, I wish you to bear in mind that in consequence of the unaccountable disappearance of the Bailli, on me rests the responsibility of opening the fair of Corneville. I wish, therefore, that all due respect be paid to the dignity of my office.

ALL. (Bowling.) Yes, noble sir.

NOT. A little lower, gentlemen: bend your backs a little more There; my dignity is duly honored. Now to your places. Do not run in that manner, like untrained school-boys; but in this manner, with becoming gravity and respect. Now, hand me my wand of office. Compose your looks with proper solemnity. Admit the servants, and let us hear what they have to say.

(Enter Procession of Villagers.)

## FINALE.

### No. 9.

### CHORUS AND ENSEMBLE.

(Entrance of Chorus.)

*Allegro Moderato.*

*p*

*Sya*

*Sya*

*cres - - cen - - do.*

CHORUS.  
SOPRANOS.

Come! far - mer small..... or with big ren - tal, If first class

TENORS.

Come! far - mer small... .. or with big ren - tal, If first class

BASSES.

Come! 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,

NOTARY. Throw open the gates! (*Enter Men Servants.*)

you will find!

you will find!

you will find!

*p*

## CHORUS OF MEN SERVANTS.

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

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

bad you'll ne'er hear spok - en, Our mor - als to us are dear; We pre - fer our vit - tles

bro - ken, And drink but the small - est beer! Lan - guage bad you'll ne'er hear spok - en, Our

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

beer!

## CHORUS OF COACHMEN.

Who are driv - ers lack - ing? Such a chance don't loose!

Come a-long and choose! By the way our whips we're crack - ing, You may tell, we can drive well!

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

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

hay, clipping, doctor-ing and fir - - ing, We're the sort of men for hir - - ing, Just

CHORUS OF MAID SERVANTS AND ENSEMBLE.

hear how our whips we crack! *(Serpolette advances with Maid Servants.)*

*ff* *p* *ff*

SERPOLETTE.

Who are wanting maidens a-ble To keep house and wait at table?

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

MAID SERVANTS.

Such here you'll find!

- ty, And some are old, and some not twen - - - ty, So you may have your mind!

So you may have your

SERPOLETTE.

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

*rit.*  
there, a glance give here! Tell us if you think us dear! Ah!.....  
Just look at that, just look at this! Don't you

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

SERPOLETTE.

Tho' our cheek be fresh and glowing, You will find us rather knowing,

Most girls are so,.... And tho' of course we all are stea - - -

MAID SERVANTS.  
Most girls are so!

- dy, To pick up more we are quite rea - - - dy, You will not find us slow!

You will not find us

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

*slow!*

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

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

*rit.*

*p*

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

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

*rit.*

*f*



## COACHMEN.



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

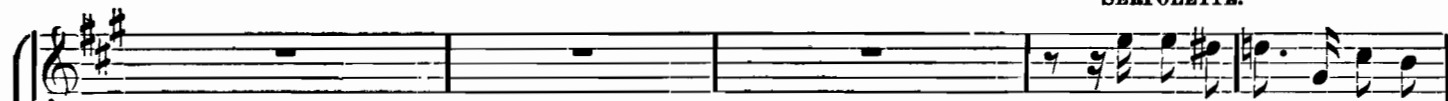
## MEN SERVANTS.



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



## SERPOLETTE.



Just look at that, just look at



By the way our whips we're crack - 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 a - bout oats, hay, clipping, doctor-ing and fir - - ing, We're the sort of men for  
 spo - - ken, Our mor - als 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, doctor-ing and  
 drink but the smallest beer! Language bad you'll ne'er hear spo - ken, Our mor - als to us are

- rous! 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 brok - en, And drink but the small - est beer!

*rall.*

*rall.*

*tr*

*rall.*

*p*

*f*

**NOTARY.** Fellow citizens! I don't mean that. Fellow subjects of his glorious majesty, King Louis of France. I, his humble representative, am called upon to perform the great and solemn duty of opening the fair of Corneville. Be it understood that whoever registers on these lists as a servant, must adhere to the contract for the period of six months. The law permits of no breach of a contract signed here under any circumstances, without the consent of both parties subscribing to it.

(Enter Henri.)

# TELL ME, GIRL.

FINALE. (Continued.)

RECIT, SCENE & ENSEMBLE.

*MODERATO.*

SERPOLETTE.

My name? Ser-po-lette, Sir!

HENRI.

Tell me, girl, what may be your name?

Ah!

SERP.

Oh Sir!....

I'm in your

good!

You, I en-gage!

*(Sighs.)*

debt, Sir! I don't care now if  
(A for - ward minx that for her age!)

*(Enter GRENICHEUX.)*

Gas - pard rage!.....  
Be-fore I've done, I want a coachman, Ah! here is

GREN.

Jean Gre- ni - cheux!  
one. Your name!

SERPOLETTE. (*aside.*)

Jean Gre-ni-cheux! With my Jean in ser-vice! we two, we two! luck-y!

## GREN.

luck-y! now in vain, Your acts my fine Miss Ger-maine! Thanks, Sir! for six months now

(*HENRI. What's the matter.*)

I, Mis-ter Bai-lli can at ease de-fy!

cres - cen - do.

*(Enter GASPARD.)*

An old man in a fu - ry shocking, Ev - 'ry one a - bout is knock - ing!

An old man in a fu - ry shocking, Ev - 'ry one a - bout is knock - ing!

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

*GASP.*

My Germaine, when nought would suit her, But to

The second system consists of two staves. The top staff is a vocal line in bass clef with lyrics and a breath mark above it. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

gad and run a - bout, In her cham - ber then I put her, But the hus - sy has got out! If you're

The third system consists of two staves. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

an - y of you hid - ing Germaine, take care what you do! For my wrath you'll be a - bid-ing, I will

have the law of you! Tell me, therefore, if you've seen her, Oh! if I but had her here; Bet - ter

not attempt to screen her, Such an act will cost you dear!

*Looks around, then exit.*

SERP. GREN.

HENRI. I'm glad he's in a pas - sion! If he'd have seem me,

A pleas - ant per - son, tru - ly!



*piu lento.* GERMAINE. (*Enters.*)

I'd have caught it du - ly! He's gone at last! Some cour - age let me

*Cors.*

gath - er! To think that I..... the Bai - lli had to wed! No, no! I'll

be a ser - vant much rath - er! Henceforth my name and place be dead....

.... To seek a mas - ter, now is my du - ty, Keep still my

GERM.

*(turns away.)*

heart!

That stranger here! He will know me, much I fear!

HENRI.

*(Here is a rus-tic beau - ty!)**Allegretto.*

HENRI.

What need is there for conceal - ing, So much grace and so much

GERM. *(aside.)*

What shall I say? ..

feel-ing?

Come near, I pray! What you can do, I'd fain be know -

ing, Your qual - i - ties, fair maid, be show ing, If you with me would

**GERM.** *piu lento.* (*Still hiding face.*)

Yes, yes, I must, I know! Just look at that, just look at  
go!

*p rit.*

this, Don't you think me not a - miss? A glance give there, a glance give here, Tell me if you think me

*rit.*

dear ! Just look at that, just look at this, Don't you think me not a - miss ! A glance give there, a glance give

*p*

here, Tell me if you think me dear ? From home I have been

*accel.* HENRI.

What, Germaine here ? Good hea - ven !

*f*

dri - ven !

Fear nothing now ! The law is plain, From thy master they'll claim thee, but claim thee in vain !

GASPARD. (*Enter.*)

No tra - ces leaves she be - hind.... her! High and low, have I hunt - ed a -

- lone! Vain - ty; no where can I find.... her, Ger - maine gone! yes, the bird is

SERPOLETTE.

What do I see? 'Tis Germaine as a ser - vant!

HENRI.

Back! monster in -

GASP.

flown!

At last! Come hither, girl!

GASPARD. *Allegro.* BAILLI.

human! Germaine is my bond-wo - man! Come, niece, with me withdraw! Not so! she is his by the

SOPRANOS. SERP. GERM.

TENORS. GREN. HENRI.

BASSES. GASP. BAILLI.

Yes! old Gaspard, you are wrong, That is the law known far and wide, To the

law!.....

mas - ter doth the maid be - long, What ev - er may be - tide! Who would take her

mas - ter doth the maid be - long, What ev - er may be - tide! Who would take her

from her mas - ter, On - ly meets with sad dis - as - ter, We nev - er yet the per - son saw, Who dared to

from her mas - ter, On - ly meets with sad dis - as - ter, We nev - er yet the per - son saw, Who dared to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "from her mas - ter, On - ly meets with sad dis - as - ter, We nev - er yet the per - son saw, Who dared to".

break this an - cient law, Ho - nor then the law! Ho - nor then the law!....

break this an - cient law, Ho - nor then the law! Ho - nor then the law!....

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff. The lyrics are: "break this an - cient law, Ho - nor then the law! Ho - nor then the law!....".

Down with him who tries to break the an - cient law! Hon -

Down with him who tries to break the an - cient law! Hon -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Down with him who tries to break the an - cient law! Hon -".

or..... to the law!.... Yes! old Gaspard, you are wrong, That

or..... to the law!.... Yes! old Gaspard, you are wrong, That

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "or..... to the law!.... Yes! old Gaspard, you are wrong, That".



is the law known far and wide, To the mas - ter doth the maid be - long, What ev - er may be -

is the law known far and wide, To the mas - ter doth the maid be - long, What ev - er may be -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "is the law known far and wide, To the mas - ter doth the maid be - long, What ev - er may be -".

- tide! Who would take her from her mas - ter, On - ly meets with sad dis - as - ter. Then hon - or

- tide! Who would take her from her mas - ter, On - ly meets with sad dis - as - ter. Then hon - or

The second system of the musical score also consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "- tide! Who would take her from her mas - ter, On - ly meets with sad dis - as - ter. Then hon - or".

to our old law! Then honor to our old law! ..... our.....  
to our old law! Then honor to our old law!..... oua.....

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The vocal lines end with a fermata over the final notes.

law!  
law!

This system consists of three staves, all of which are vocal staves. The top two staves have the lyrics "law!". The bottom staff is empty. The music is in the same key and time signature as the first system.

(Act Drop.)

This system consists of two staves, both of which are piano accompaniment. The music is in the same key and time signature. The system is marked with "(Act Drop.)".

This system consists of two staves, both of which are piano accompaniment. The music is in the same key and time signature. The system ends with a double bar line and a fermata over the final notes.

# ENTR' ACTE.

*A hall in the chateau of Corneville. In the front of the stage, at left of spectator, two large windows, concealed by tapestry curtains. Opposite, on the right side, at front, a little practical door in the wainscoting. On either side are chandeliers, in which are six candles nearly consumed. Further up, two large windows open at the right on a gallery which leads outside to the river, and at the left, on another conducting to the other parts of the chateau. Near the windows and the gallery on the left, at the back, is the figure of a warrior in iron armor, mounted on a rolling chariot. A table and chairs of the period are on the stage; there is also a piece of tapestry, representing a hunt in the time of Henri II. When the tapestry is drawn aside, a second hall is seen which is covered with dust and cobwebs. In this apartment, which extends to the very back of the stage, stand four pedestals surmounted with warriors in iron uniform. The first pedestal at the left has lost its figure which is that to be found in the first apartment, mounted on a chariot.*

*BEN MODERATO.*

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is G major, with a change to G minor in the first system. The time signature is 3/4. The first system includes a dynamic marking of 'p'. The second system includes a dynamic marking of 'mf'. The third system includes a dynamic marking of 'mf' and a triplet of eighth notes in the treble staff. The fourth system concludes the piece.

*(Enter HENRI and CHORUS on tiptoe, bearing torches)*

## LET OUR TORCHES LIGHT THE GLOOM.

No. 10.

GERMAINE, HENRI &amp; CHORUS.

*Same time as previous.*

TENORS. *p*

Let our torch - es light up the gloom,

BASSES. *p*

Let our torch - es light up the gloom,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

(ADD SOPRANO.)

Now ye have sailors for your foe - men! Let our torch - es light up the gloom,

Now ye have sailors for your foe - men! Let our torch - es light up the gloom,

The musical score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three systems of music. The first system features vocal parts for Tenors and Basses, with piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system introduces a Soprano part and continues the vocal and piano parts. The piano accompaniment includes a variety of rhythmic patterns and chordal textures, with some sections featuring a more active bass line.

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Let now our torch - es light the gloom,

Now ye have sailors for your foe - men! Let now our torch - es light the gloom,

Now ye have sailors for your foe - men! Let now our torch - es light the gloom,

The second system continues with two vocal staves and piano accompaniment. The lyrics are: "Let now our torch - es light the gloom, Now ye have sailors for your foe - men! Let now our torch - es light the gloom,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

**HENRI.**

'Tis said our ghosts do much affect this hall, But unless I am much mis - ta - ken,

The third system features a single vocal line (bass clef) and piano accompaniment (grand staff). The lyrics are: "'Tis said our ghosts do much affect this hall, But unless I am much mis - ta - ken,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

*(Enter Germaine.)*

they are not ghosts at all! In this old room, all seems unchanged still, unchanged still!

GERMAINE.

I am a timid girl, I know, But

HENRI.  
Ah! Germaine, you are ill!....

where you venture I will go!

HENRI.  
Nay! courage now! Am I not near?

No! by your side, I will not  
By my side you've nought..... to fear! No, by my side you've nought to

fear!..... Let our torch - es light up the gloom,  
fear!..... Let our torch - es light up the gloom,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,  
We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

Let now our torch - es light the gloom.

Now ye have sailors for your foe - men! Let now our torch - es light the gloom.

Now ye have sailors for your foe - men! Let now our torch - es light the gloom.

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Now ye have sailors for your foe - men! Let now our torch - es light the gloom." The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

HENRI. Now, my lads, leave not a hall unsearched. Don't forget the door that opens on the river. We'll soon unmask the rogues that disgrace my ancestral home with their knavish tricks. (*Exeunt omnes except Germaine.*)

The second system of the musical score consists of four piano accompaniment staves. The music is in the same key signature and time signature as the first system. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and articulation marks.



NOTE.—This song should be sung previous to No 14.

## BY HIS SIDE.

No. 10 bis.

AIR. GERMAINE.

*Moderato ben sostenuto.* GERMAINE.

From

pallid cheek you may be telling, With fear, not courage now I thrill, My timid heart 'gainst me re -

. belling, Is throbbing fast, do what I will! And though my coward heart fain would not, In

*rit.*

vain to stay away I tried, In vain to stay a - way I 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, lonely, Home, friend, and all you were to me, In all the world I have you

on - ly, Then where but near you should I be? And though my coward heart fain would not, In

vain to stay away I tried, In vain to stay a - way I tried! Let you come a - lone!

Let you come a - lone! Ah!... I could not! And.. I'm by your side, yes, by your *ad lib.*

(Exit Germaine.)

side!

## I'LL SHUT MY EYES.

TRIO. Serpolette, Grenicheux &amp; Bailli.

*Enter Serpolette, Grenicheux and Bailli, groping in the dark. They touch each other and recoil with a cry.*

ALLEGRETTO.

Piano introduction in 2/4 time, featuring a treble and bass staff with chords and a simple melodic line.

SERPOLETTE.

I'll shut my eyes, I'll shut my eyes, I'll shut my eyes,

GRENICHEUX.

I'll shut my eyes, I'll shut my eyes, I'll shut my eyes,

LE BAILLI.

I'll shut my eyes, I'll shut my eyes,.....

Piano accompaniment for the first vocal entry, featuring a treble and bass staff with chords and a simple melodic line.

Vocal and piano accompaniment for the second vocal entry, featuring a treble and bass staff with chords and a simple melodic line.

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my eyes,

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my eyes,

..... I'll shut my eyes! I'll shut my eyes,

eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble,

eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a 7/8 time signature and a key signature of one sharp (F#). The lyrics are: "eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble," for the first two parts, and "I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble," for the third part.

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "I'll shut, Oh yes, I'll shut my eyes!" for all three parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and rests.

## SERPOLETTE.

This poor girl, may heaven pro - tect her ! ( Oh ! if I looked and

saw a spec - tre ! ) No ! 'tis wise to shut well the eyes !

Should there be a spec - tre, —  
**GRENICHEUX.**  
 Should there be a spec - tre, In that case 'twould be wise still to keep shut my  
**BAILLI.**  
 Should there be a spec - tre, —

I'll shut my eyes, I'll shut my eyes, I'll shut my  
 eyes, I'll shut my eyes, I'll shut my eyes, I'll shut my  
 I'll shut my eyes, I'll shut my eyes, I'll shut my eyes,.....

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my  
 eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my  
 ..... I'll shut my eyes! I'll shut my eyes,

eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble,

eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

The first system of the musical score consists of four staves. The top three staves are vocal parts: a soprano line, an alto line, and a bass line. The bottom two staves are piano accompaniment, with a right-hand part and a left-hand part. The lyrics are: "eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble," for the soprano; "eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble," for the alto; and "I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble," for the bass. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

The second system of the musical score consists of four staves. The top three staves are vocal parts: a soprano line, an alto line, and a bass line. The bottom two staves are piano accompaniment, with a right-hand part and a left-hand part. The lyrics are: "I'll shut, Oh yes, I'll shut my eyes!" for the soprano; "I'll shut, Oh yes, I'll shut my eyes!" for the alto; and "I'll shut, Oh yes, I'll shut my eyes!" for the bass. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a trill (tr) in the final measure of the right-hand part.



GRENICHEUX.

Sigh ap - pal - ling!

LE BAILLI.

Of the spectres a host!.....

SERPOLETTE.

What a ter - ri - ble won - der! It is Gre - ni - cheux's ghost!

BAILLI.

Serpolette's ghost from

GRENICHEUX.

The Bailli's ghost! Oh how I fear!.....

BAILLI.

yon - der What?

SERPOLETTE.

No! I for one, With my flesh am not  
three of us ghosts, and all here? We three spirits all here?

done!  
GRENICHEUX. I breathe a-gain, no ghosts are nigh!  
No more am I! I breathe a-gain, no ghosts are nigh!  
BAILLI. No more am I, I breathe a-gain, no ghosts are nigh!

*Allegretto.*

## NOT A GHOST AT ALL.

## SONG.

SERPOLETTE.

Not a ghost at

*rall. tr*

*Moderato.*

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

we getting in a quiv - er, Fan-cy - ing we see spectre, ghost, and sprite, You have oft - en

seen, On the village green, When we tease in sport, Fellows come to court, Never one was

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

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

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

And so if a man can't get ov - er her, I

And so if a man can't get ov - er her, I

The first system of the musical score consists of four staves. The top staff is the vocal line for the first voice, with lyrics: "do not think a ghost will do more than he! And so if a man can't get ov - er me, I". The second staff is the vocal line for the second voice, with lyrics: "And so if a man can't get ov - er her, I". The third staff is the vocal line for the third voice, with lyrics: "And so if a man can't get ov - er her, I". The bottom two staves are the piano accompaniment, with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4.

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

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

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

The second system of the musical score consists of four staves. The top staff is the vocal line for the first voice, with lyrics: "do not think a ghost will do more than he! And so if a man can't get ov - er me, I". The second staff is the vocal line for the second voice, with lyrics: "do not think a ghost will do more than he! And so if a man can't get ov - er her, I". The third staff is the vocal line for the third voice, with lyrics: "do not think a ghost will do more than he! And so if a man can't get o - ver her, I". The bottom two staves are the piano accompaniment, with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4.

do not think a ghost can do more than he!

do not think a ghost can do more than he!

do not think a ghost can do more than he!

*f*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. A dynamic marking of *f* (forte) is placed above the piano accompaniment in the third measure.

Detailed description: This system consists of piano accompaniment for the first system. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature remains two sharps. The system concludes with a double bar line and a 3/4 time signature change.

SERPOLETTE.

2. I have always heard if a ghost don't like you, All that it can do is to float in air; For it cannot

*p*

Detailed description: This system begins with the title 'SERPOLETTE.' and the second vocal line. The lyrics are: '2. I have always heard if a ghost don't like you, All that it can do is to float in air; For it cannot'. The piano accompaniment is in bass clef and starts with a dynamic marking of *p* (piano). The system concludes with a double bar line and a 3/4 time signature change.

kill you, or harm or strike you, And if that is all, why I do not care! Here the oth - er

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 ghest will do more than they! And so if I can keep a troop at bay, I

And so if I can keep a troop at bay, I

And so if I can keep a troop at bay, I

*f*

Detailed description: This system contains three vocal staves and a piano accompaniment. The top staff is the vocal line, with lyrics: "do not think a ghest will do more than they! And so if I can keep a troop at bay, I". The middle two staves are vocal staves for a second voice, with lyrics: "And so if I can keep a troop at bay, I". The piano accompaniment consists of two staves (treble and bass clef). A dynamic marking of *f* (forte) is placed above the piano part in the third measure.

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 keep a troop at bay, I

Detailed description: This system contains three vocal staves and a piano accompaniment. The top staff is the vocal line, with lyrics: "do not think a ghost will do more than they! And so if I can keep a troop at bay, I". The middle two staves are vocal staves for a second voice, with lyrics: "do not think a ghost will do more than they! And so if I can keep a troop at bay, I". The piano accompaniment consists of two staves (treble and bass clef).



do not think a ghost will do more than they!

do not think a ghost will do more than they!

do not think a ghost will do more than they!

HENRI. (*Within.*) Guard the doors, my men! We'll have them soon!  
 SERP., GREN. & BAILLI. (*Falling on their knees.*) We're lost!  
 Mercy! Mercy!

[*Enter HENRI and his men. Two of them are covered with dust.*]

HENRI. Hello! you have some of the dust of ages on you. Don't mind, my lads: you shall have something to wash it down. Can any one have penetrated beyond this hall from the river?

GERM. Here are three—who can they be?

HENRI. Some of your ghosts. My men have turned the tables on them, and have thoroughly frightened them.

GREN. Please, good ghosts, spare us this time!

SERP. (*Looking up.*) As I live, there is Germaine!

GERM. Why, Serpolette, how came you here?

BAILLI. Little Germaine in the chateau!

HENRI. Yea, she is a brave girl, and one not afraid of ghosts.

GERM. Don't be too sure of that, my lord. I have been trembling like an aspen leaf ever since I entered here, and my heart goes pit-a-pat as if it was going to jump out of my mouth any moment.

HENRI. So, Monsieur le Bailli, this is the care you take my chateau during my absence!

BAILLI. Your chateau?

HENRI. Yes, mine. Henri de Corneville, returned to claim his own!

BAILLI. Most wonderful! I am delighted to hear it!

SERP. The captain a marquis! Can it be?

HENRI. Come, sir, is this the way you attend to your duties? Allowing these venerable walls to be made the sport of graceless mountebanks?

BAILLI. My lord, I assure you—

HENRI. What have you to say for yourself, sir?

BAILLI. Those scandal-loving villagers have driven me almost crazy.

# OH DEAR! OH DEAR!

No. II.

BUFFO SONG. Le Bailli.

*ALLEGRETTO.*

Piano introduction in 2/4 time, key of D major. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The piece is marked *f* (forte).

Vocal entry and piano accompaniment. The vocal line begins with a fermata and then sings "Oh dear! oh dear! that". The piano accompaniment continues with the same rhythmic pattern as the introduction. The piece is marked *p* (piano).

Vocal entry and piano accompaniment. The vocal line continues with "ri - ot and that rab - ble, Nev - er was Bail - li so beset before!". The piano accompaniment continues with the same rhythmic pattern. The piece is marked *8va* (octave up).

could not make my - self heard for their gab - ble, And from my head its wig some villain tore!

They laughed and jeered, (ill - man - nered rout,) Up - on my fly - ing

per - i - wig they bet,.. And when I chased it, oh! the shout! Loud in my ears 'tis ringing yet.

"Oh this is fun, Just see him run!" (The las - sies cried, with rapture jig - ging,) "To -

morrow he will married be, And then from his wife he will get a wig - - ging!"

*f*

*BAILLI.*  
Still I pre-tend - ed

*f*

not to hear the chaf - fing, And as I chased my wig, look'd dignified; But

*Sya*

worse and worse, my ve - ry clerks got laughing, Sure, so se - vere - ly ne'er was Bailli tried!

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "worse and worse, my ve - ry clerks got laughing, Sure, so se - vere - ly ne'er was Bailli tried!". The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a bass line.

The vil - lage fair I could not face, Of rid - i - cule, I

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "The vil - lage fair I could not face, Of rid - i - cule, I". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in G major.

own, I'm rather shy,.. And so to save me from disgrace, Hith - er for qui - et did I fly!

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "own, I'm rather shy,.. And so to save me from disgrace, Hith - er for qui - et did I fly!". The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment in G major.

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

morrow he will married be, And then from his wife he will get a wig - - ging!"

**HENRI.** You should think of something else at your age besides marriage with such a young girl.

**BAILLI.** My lord, if you will permit me—

**HENRI.** Silence, sir! Have you anything to say about these so-called ghosts?

**BAILLI.** They do not come within the scope of my official duties.

**GERM.** Here's one on rollers. (*Pushes armed figure forward.*)

**HENRI.** There's nothing unreal about this one.

**SERP.** Here are candles that have been lighted recently.

**HENRI.** We are coming at the truth. Now, who attends to these candles?

**GREN.** His satanic majesty, of course

**HENRI.** It is all knavery, we shall see. Come—to work! Here is a curtain, perhaps something may be concealed behind it. (*Raises arras hangings and discovers hall with armed statues.*)

**GREN.** (*falling on his knees.*) There they are! Save me! Save me.

**HENRI.** Peace, fool! They are the arms of my noble ancestors.

# SILENT HEROES.

No. 12.

RECITATIVE, AIR and CHORUS.

*Moderato.* HENRI.

Nay! no phan - tom they knights of old, My

an - ces - tors their leal watch si - lent keep - ing; So that the prowl - ers

hith - er by night creep - ing, Felt that to touch them were too bold! Oh!

The score is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of three systems, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "Nay! no phan - tom they knights of old, My an - ces - tors their leal watch si - lent keep - ing; So that the prowl - ers hith - er by night creep - ing, Felt that to touch them were too bold! Oh!". The piece concludes with a 3/4 time signature.

see ! their good brands notch'd in bat - tle, Their armor dimm'd by many a field, On each hauberk and

on each shield, Methinks I hear the i - ron rat - tle! Fade - less lau - rel will

be your due, By Hist'ry's 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 - - ron

*rit.*



*Moderato.*

too!.....

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

SOPRANOS. SERP. GERM.

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

TENORS. GRONICHEUX.

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

BASSES. LE BAILLI.

*rit.*

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,

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

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

**HENRI.**

*Risolto.*

good swordsrust, your spears are shiver'd; 'Tis oth-er times with us to - day, Than when Paynims in

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

love of fame, And chiv - al - ry be now de - part - ed, Oh! trust me, fathers, li - on -

*rit. ad lib.*

heart - ed, Oh! trust me, fathers, li - on-heart - ed, Your spir - it lives in us the

*rit.*

same!..... . 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.*

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,

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a high register, with lyrics printed below each staff. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#).

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

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

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

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are repeated across the vocal staves. The piano accompaniment continues with similar rhythmic patterns, including a section with a 'p' (piano) dynamic marking. The key signature remains three sharps.

**HENRI.** Pahaw! Here is the explanation of this wonderful mystery. There can be only one entrance for these, so-called, ghosts to my chateau. They come from the river side. No one can know anything about our coming here. We arrived when the moon was hidden behind a cloud. Now let a guard be placed at every door.

**GERM.** Excuse me, my lord, but here is a door we have not seen before. There is a key in it.

**HENRI.** Thanks, my dear. Let me investigate the mystery. (*Exit HENRI.*)

**SERP.** I wonder what kind of ghosts are in there?

**BAILLI.** I don't believe in ghosts. Where are they?

**GERM.** Look there! Save me! Save me! (*Enter HENRI, covered with a sheet.*)

**HENRI.** Well, what nonsense! Here is some of your ghostly trumpery. By the way, I found this tin box which may contain some

important documents. By Jove, what is this? An official document! Please, Monsieur le Bailli, read it.

**BAILLI.** (*Reading.*) "My dear Gaspard"—

**SERP AND GERM.** What! The old miser?

**BAILLI.** (*Reading.*) "I am obliged to fly from France. My infant daughter I confide to your care. Bring her up as a simple peasant girl, as I fear much that my enemies, were they to know that she was my child, would kill her. My dear Gaspard, do all for her you can, and when I return I shall repay you an hundred fold.

(*Signed.*)

"HENRI, MARQUIS OF LUCENAY.

"May 16th, 1667."

**SERP.** One moment! I am convinced I am his child! I was found by Gaspard, and the only child he ever found, on the date mentioned. I am the long-lost child. I am the Marchioness. Look at the date.

## WHAT'S SHE SAYING?

No. 13.

ENSEMBLE and COUPLET.

SERPOLETTE.

HENRI.

GERMAINE. SOPRANOS.

GRENICHEUX. TENORS.

LE BAILLI. BASSES.

What's she say - ing?

What's she say - ing?

What's she say - ing?

What's she say - ing?

What's she say - ing?

What's she say - ing?

I' These pa - pers can - not lie! Yes! da - ted sixteenth May! (They found me on that

day!) What curious feeling, O'er me's steal - ing! My good girl, do not faint, now

HENRI.

*(aside.)*  
don't! now don't! A mar-chion - ess, that sil - ly crea - ture? With peasant

writ on ev'-ry feature? I can nev er be - lieve it, and won't!

Clar.

SERPOLETTE. *risoluto.*

Marchioness! how as - tound - - ing! How my heart is wild - ly bounding,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some slurs. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics markings 'f' and 'p' are present.

Ev - er a voice kept say - ing so, That it said truth now I know!

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern. Dynamics markings 'f' and 'p' are present.

Now I'll wear a sat - in gown, And as I sail a - long the town, The

The third system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern. Dynamics markings 'f' and 'p' are present.

girls with en - vy will ex-pire, "Who is she?" all will en - quire!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a similar melodic structure with eighth and sixteenth notes. The piano accompaniment maintains the rhythmic pattern. Dynamics markings 'f' and 'p' are present.



SERPOLETTE. *tempo.*

Marchioness! how as - tound - - ing! How my heart is wild - ly bounding,

*f*

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and a rhythmic pattern of eighth notes.

Ev - er a voice kept say - ing so, That it said truth now I know!

This system contains the next four measures. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic accompaniment.

Now I'm rich, I will be gay, I'll dine on meat now ev' - ry day! And

This system contains the next four measures. The vocal line has a more active melody with some grace notes. The piano accompaniment continues with its characteristic eighth-note pattern.

when my old friends speak to me, Shut my eyes, so's not to see!

This system contains the final four measures of the page. The vocal line concludes with a descending melodic phrase. The piano accompaniment provides harmonic support throughout.

Marchioness! how a - stound - ing, How my heart is wild-ly bounding! Ev - er a voice kept

say - ing so, That it said truth now I know! I will buy an ed - u - ca - tion,

Man - ners fine too I will get; So not a la - dy in the na - tion, Will com - pare ... with Ser - po -

*Sra*

-ette! Will com - pare with Ser - polette!

**HENRI.** Well, we'll admit all you say, Serpolette, but your claims must yet be decided upon. There is the evidence of the old miser, Gaspard, to be given.

**SERP.** Why, how can there be any doubt about the matter? Gaspard never had a baby besides your humble servant.

**GREN.** For heaven's sake, your Highness, let me go home. I see a ghost in every wave of the curtains.

**HENRI.** You miserable effigy of a man! Listen, my gallant fellows—take care of this wretched poltroon, and if he utters one cry, pitch him into the river!

**GREN.** Oh, what a fate is mine!

**HENRI.** Now, Serpolette. (*Sailors hustle GRENICHEUX about, and carry him away.*)

**SERP.** "Serpolette," my lord! Such undue familiarity! The "Marchioness," probably, you meant to say.

**HENRI.** Madmoiselle, I stand corrected,—the "Marchioness," of course! Now, would you be so kind as to retire to yonder tapestried room for a few minutes, and look over the records of your family?

**SERP.** Certainly, my lord,—with you as company.

**HENRI.** I have other business to attend to.

**SERP.** But a Marchioness all alone in a haunted room—

**HENRI.** Armed with the records of your noble birth.

**SERP.** True; very true. But, suppose some ghost should make

love to me?

**HENRI.** Ask him his pedigree—he will soon vanish.

**SERP.** Well, then, my lord, I shall retire for the present to read the records of my noble family. I shall leave you here with this young person. I believe, they call her Germaine. "Serpolette," indeed! "Marchioness," I say, and don't you forget it!

(*Exit SERPOLETTE.*)

**GERM.** Why, my lord, all are gone, and we are all alone.

**HENRI.** Well, suppose so. A brave little heart like yours fears nothing. Come, tell me about this marriage of yours, with that old, broken-down Bailli.

**GERM.** It was a false report. Such a marriage could never take place. Besides, there was Jean Grenicheux.

**HENRI.** What! that booby? For goodness' sake, what right had he to interfere?

**GERM.** My lord, he has an influence over me on the score of gratitude. He saved my life once, by rescuing me from the sea, after I fell from the rocks, a mile or so from the village. Although I do not love him, I must be grateful.

**HENRI.** (*Aside.*) The unconscionable rascal! To claim the credit of what I have done! (*Aloud.*) Well, I had no idea that I had engaged a coachman who is in the knight-errant business. But your face reminds me of days when, as a youth, I dreamed of such a beautiful being!

## 'TIS SHE! A HAPPY FATE.

No. 14.

DUO.

*Allegretto.*

HENRI.

'Tis she! a happy

fate..... hath brought her To me, who all in vain had

## GERMAINE.

Then he who saved my life, (if I must tell,)..... Told me that he sought her!

lov'd, lov'd me well! Yes! he saved my life, and lov'd me

## GERMAINE.

well! To

HENRI. (*aside.*)

(The fellow's im - pudence is hate - ful! But yet I must not tell the truth!)

him who sav'd 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'erwhelming wave, To

prom - is'd in hour of dan - ger, When res - cu'd from the 'whelming wave, To my

*rall.*

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

pres - ence she was a stran - ger, And now re - pents the vow she gave! She has

*rall.*

tho' aw - ful was my dan - ger, On slipp'ry rock, o'erwhelming wave, Yes! al - though aw - ful was my

promis'd in hour of dan - ger, When rescu'd from the 'whelming wave!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of chords and moving lines in both hands.

dan - ger, To true love still I am a stranger, And

She has prom - is'd in hour of dan - ger, To my presence there she was a stranger, And

The second system continues the vocal and piano parts. The vocal line has a rest in the first measure, then enters with the lyrics. The piano accompaniment provides harmonic support with chords and melodic fragments.

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

now re - pents the vow she gave!

The third system concludes the page. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment includes a prominent chordal structure in the right hand and a more active line in the left hand.

-act-ly in the Norman fash - ion.

HENRI.

Now maiden, prithee, tell to me, What may a Norman answer

The first system of music consists of three staves. The top staff is a vocal line in G major, 2/4 time, with lyrics '-act-ly in the Norman fash - ion.' The middle staff is a vocal line for 'HENRI.' with lyrics 'Now maiden, prithee, tell to me, What may a Norman answer'. The bottom staff is a piano accompaniment with chords and some melodic lines.

be ?

*f*

The second system shows the piano accompaniment for the vocal line 'be ?'. It features a strong dynamic marking of *f* (forte) and includes a variety of rhythmic patterns and chords.

GERM.

When he bargains at a fair, The Norman puts his chin in the air, Doesn't say "off," Doesn't say "done,"

*p*

The third system contains two vocal lines and piano accompaniment. The top staff is for 'GERM.' with lyrics 'When he bargains at a fair, The Norman puts his chin in the air, Doesn't say "off," Doesn't say "done,"'. The bottom staff is the piano accompaniment, marked with a dynamic of *p* (piano).

But 'tis thus bargains are be - gun ; " Well, we shall see how things may go ! " That is - n't " yes, " nor

is it " no ! " And a girl of our country - side, When she's woo'd should but an - swer so, When he

asks " wilt thou be my bride ? " Let her re - ply nor " yes, " nor " no ! " It is the Nor - man

custom good, And well approv'd, the sa - ges say, Girls nev - er should be un - der - stood, Or tell their lov - ers



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

*f*

**GERM.**

I must sure have lost my head, Or else to Gren-i - cheux I'd have said, Not as I did; my life is thine!

*pp*

But words less ea - sy to di - vine; "Well, we shall see how things may go!" That is - u't 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 follow'd the

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "lips trembling must say 'yes,' Still my poor heart will mur-mur 'no!' Had I follow'd the". The piano accompaniment is written for grand piano with treble and bass clefs. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand.

custom good, And well approv'd, as the sa-ges say, I'd ne'er have been mis-un-derstood, Nor ev-er giv'n him

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "custom good, And well approv'd, as the sa-ges say, I'd ne'er have been mis-un-derstood, Nor ev-er giv'n him". The piano accompaniment features a steady bass line and chords in the right hand.

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

The third system concludes the musical score. The key signature remains one sharp (F#). The time signature changes to 3/4. The lyrics are: "'yea or nay!' Girls should nev-er say 'yea or nay!'". The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line.

**HENRI.**

Oh luck-y chance! oh meeting fate - ful, And by - and-by her heart will

**GERMAINE.**

Yes! al-know, That it can be sin - cere - ly grate - ful, And at the same time with love

tho' aw - ful was my dan - ger, On slip - p'ry rock, o'erwhelming wave, To glow!..... When res - cu'd from the 'whelming wave, To my

*rall.* *tempo.*

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

pres - ence she was a stran - ger, And now re - pents the vow she gave! She has

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "true love still I am a stran - ger, And half re - pent the vow I gave! Yes! al -". The middle staff is the vocal line in bass clef, with lyrics: "pres - ence she was a stran - ger, And now re - pents the vow she gave! She has". The bottom staff is the piano accompaniment, with a treble clef and a bass clef. It features a melody with triplets and chords. The tempo markings "rall." and "tempo." are placed above the vocal lines and below the piano accompaniment respectively.

tho' aw - ful was my dan - ger, On slipp'ry rock, o'erwhelming wave, Yes! al - though aw - ful was my

promis'd in hour of dan - ger, When rescu'd from the 'whelming wave!

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "tho' aw - ful was my dan - ger, On slipp'ry rock, o'erwhelming wave, Yes! al - though aw - ful was my". The middle staff is the vocal line in bass clef, with lyrics: "promis'd in hour of dan - ger, When rescu'd from the 'whelming wave!". The bottom staff is the piano accompaniment, with a treble clef and a bass clef. It features a melody with triplets and chords. The tempo markings "rall." and "tempo." are placed above the vocal lines and below the piano accompaniment respectively.

dan - ger, To true love still I am a stranger, And

She has prom - is'd in hour of dan - ger, To my presence there she was a stranger, And

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "dan - ger, To true love still I am a stranger, And". The middle staff is the vocal line in bass clef, with lyrics: "She has prom - is'd in hour of dan - ger, To my presence there she was a stranger, And". The bottom staff is the piano accompaniment, with a treble clef and a bass clef. It features a melody with triplets and chords. The tempo markings "rall." and "tempo." are placed above the vocal lines and below the piano accompaniment respectively.

*rit.*

half re - pent the vow I gave! To true love still I am a stran - ger, And  
 now re - pents the vow she gave! To my presence there she was a stran - ger, And

*rit.*

*rall.*

half re - pent the vow I gave, I half re - pent the vow I gave!  
 now re - pents the vow she gave, She now re - pents the vow she gave!

*rall.*

*f* *p*

*(Knocking heard within.)*

HENRI: Ah! the signal. Now, for an interview with the ghosts. They won't like it, I am sure. Serpolette! Serpolette! Oh! pardon me—Marchioness! Marchioness!

*(Enter SERPOLETTE.)*

SERP. That name, Marchioness, my lord, must meet a ready response.

HENRI. I merely wished to advise your ladyship that our expected visitors, the ghosts, are about to put in an appearance.

SERP. Oh, save me, my lord! I don't want to meet them.

HENRI. Fear in the breast of the Marchioness De Lucenay? Why, I am surprised!

SERP. Right, my lord; I am once more on my dignity. Marchioness, if you please; don't you forget it. But then, is there nothing more substantial for a Marchioness than ghosts? *(Cries within.)* Here they come! Here they come? Ah, save me! Help! The Marchioness is going to faint!

HENRI. Why, you silly creature! these are only my men! Look at this staunch little craft here, Germaine, who fears no man!

GERM. My Lord, a ghost and a man are very different things!

*(Enter GRENICHEUX, BAILLI, & SAILORS.)*

HENRI. Now, Monsieur Le Bailli, we shall very soon have an opportunity of interviewing those precious ghosts of yours.

BAILLI. Your Excellency, one of your crew informs me that there

is a boat on the river approaching the chateau, and that one man alone is in it.

GREM. Help! Help! Look at that phantom!

SERP. You donkey! It is only the curtain which I was pulling back

GREM. A pull back? Oh, that is a very different thing.

HENRI. *(Aside.)* That miserable liar, Grenicheux! Won't I make him smart for his intolerable falsehoods. *(Aloud.)* My men, this hall will be the first place where the ghosts will come. We must hide, so as to intercept them. Now some one must remain here on guard. Who shall it be?

A VERY SMALL SAILOR *(steps forward)*. I, captain.

HENRI. Oh, no! You wouldn't be a mouthful for a ghost. Let me see—I want the bravest man in the crew. Who is he? Ah! here he is! *(Claps GRENICHEUX on the back.)* Come, boys, put him in yonder armor.

GREM. Oh, please your highness, I am scared out of my wits!

HENRI. So much the better. They are not of much use to you. Put him in the armor on wheels.

GREM. I shall die of fright!

HENRI. So much the better for the ghosts, and the worse for you!

GREM. Let me go this time, my lord, and I promise never to come here again!

HENRI. Nonsense! You are just the man for the situation. Clap him in the armor! *(The sailors place GRENICHEUX in armor.)*

## AS HE'S LOOKING SOMEWHAT PALE.

No. 15.

CHORUS and QUINTETTE.

*Allegro.*

TENORS.

As he's look - ing some - what

BASSES. As he's look - ing some - what

*Allegro.*

*ff*

pale, Put, oh put him in - to mail! Strong is the steel.

pale, Put, oh put him in - to mail! Strong is the steel.

and once in - side, All the ghosts and phantoms too, he may de - ride!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "and once in - side, All the ghosts and phantoms too, he may de - ride!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

As he's look - ing rath - er pale, Put, oh put him in - to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are "As he's look - ing rath - er pale, Put, oh put him in - to". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

mail. Strong is the steel, and once in - side, Yes! strong is the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are "mail. Strong is the steel, and once in - side, Yes! strong is the". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble.

steel, and once in - side, All the ghosts and phantoms too, he may de - ride!

*Largo.*

Put him in - - to mail, As he's pale!

*Largo.*

HENRI. (*Spoken.*) *Stir, and you are a dead man!*

GRENICHEUX.

May Heav'n pi - ty take, How I shake!

*p* *tempo primo.*



*Moderato.*  
SERP. & GERM.

Do not turn so pale!

GRENICHEUX.

Cold sweat is on my brow,..... Terror reign - - eth o'er me now,..... By i-ron

HENRI.

Do not turn so pale!

LE BAILLI.

*Moderato.*

You are quite safe within your mail,.....

wall..... thus girt a - bout, Come what may, I can - not get out!.....

You are quite safe within your mail,.....

*Moderato.*

Do not turn so pale!

Cold sweat is on my brow,..... Terror reign - - eth o'er me now,..... By i - ron

Do not turn so pale!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff is the vocal melody, and the bottom staff is the bass line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "Do not turn so pale! Cold sweat is on my brow,..... Terror reign - - eth o'er me now,..... By i - ron".

You're quite safe within your mail,.....

wall..... thus girt a - bout,..... I nev - er can..... get out! Oh dear, oh dear, oh

You're quite safe within your mail,.....

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves: the top staff is the vocal melody, and the bottom staff is the bass line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature remains three flats, and the time signature is 4/4. The lyrics are: "You're quite safe within your mail,..... wall..... thus girt a - bout,..... I nev - er can..... get out! Oh dear, oh dear, oh".

Now, a - dieu! Gren - i - cheux!

dear, what to do? Wretched Gren - i - cheux!

Why! oh dear, oh dear, oh dear, oh dear, Gren - i - cheux!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Now, a - dieux! Gren - i - cheux!

Wretched Gren - i - cheux! Wretched Gren - i - cheux! Ah! Ah!

Now, a - dieux! Gren - i - cheux!

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *f* (forte) and *res.* (respirando). The piano accompaniment has a more active role in this system, with a prominent melodic line in the right hand.

*(Exeunt Omnes except GRENICHEUX.)*

**GREN.** Well, this is a nice fix! Mailed, and waiting for a ghost to put a postage stamp on me! What shall I do? I'd sink down, if this confounded armor would only permit me. What is that? A light, and coming this way! Who is it, or rather what is it? I must shut my eyes and pray, if I can, for protection.

*(Enter GASPARD carrying a lantern.)*

**GASP.** I wonder what has come over me to-night. I feel as if something was going to happen. What can it be? Pshaw, Gaspard! courage! Courage, man! Leave such idle fears to the boobies of yonder village!

**GREN.** *(Aside.)* I am afraid to look at it, whatever it is.

**GASP.** Idle fears! Why, Gaspard, old man, you are a fool! No one dare venture in this neighborhood after dark.

**GREN.** *(Aside.)* Here is one poor devil who has gone and done it!

**GASP.** And that old Bailli—what did he mean by his hints to-day? Can he suspect? No, no! And yet he seemed so positive! Bah! Cheer up, Gaspard! No one knows where you keep your savings bank. The old chateau of Corneville—what a hiding-place! No absconding cashier, no speculative president. *(Rolls armor with GRENICHEUX up and down.)*

**GREN.** Mercy! Mercy!

**GASP.** What's the matter with you? Did you speak? Pshaw! An old armor that has rusted here for ages. Gaspard, if you go on like this, you will soon be as big a fool as any of the bumpkins of yonder village. *(Places lantern and money bags on table.)*

**GREN.** What a narrow escape! Now I'm only an old rusty armor.

**GASP.** What did that old fool of a Bailli mean by his questions about the former Marquis and my administration of his affairs?

**GREN.** *(Aside.)* I think, upon my word, that I am going to faint!

**GASP.** *(Lighting candles.)* And only think of it—Germaine gone off with that foreign captain, when I had everything arranged for her wedding with the Bailli; but I shall have her back—I shall have her back! There is law in this country, even if it is Normandy; and the Bailli shall have his bride, and I shall be then rid of him and her. She has been such a charge! Little did her father, the Marquis De Lucenay, think what a responsibility he

placed on my shoulders, when he committed this child to my care. But I shall make a good thing out of it. *(Lights candles.)*

**GREN.** *(Aside.)* It is lighting up—now I am gone! Let me say my prayers.

**GASP.** My plans are too well laid to be discovered, unless one Marquis should come back to claim his inheritance, and the other to claim his daughter.

**GREN.** *(Aside.)* Why does it light so many candles?

**GASP.** What an ugly dream I have had! I thought that the Marquis De Lucenay came back and claimed his daughter from me.

**GREN.** *(Aside.)* What an ugly face this ghost has!

**GASP.** *(Unlocking door and entering small room.)* And now, for my precious gold, my darling treasure! Let me see it once again and add to it. My darling gold! My mistress that ever smiles on me!

**GREN.** Why, as I live, it is old Gaspard, that wretch of a miser! Heavens! he would kill me, if he should recognize me! Now, I must be wary in dealing with such an old scoundrel!

**GASP.** *(Entering with bags of gold.)* Oh, my darling gold! My darling gold! Mistress of my heart! *(wrapping himself in a sheet.)* By the way, I must not forget my ghost business. Here is a spiritual medium of the first water—terms moderate. Now, then, to perplex the boors of the village. Oh, confound this old armor *(Pushes GRENICHEUX before him.)*

**GREN.** Help! Help!

**GASP.** What did you say? Gaspard, you are an ass! Only a piece of rusty armor! Do you wish to be afraid of your own ghosts *(Goes to window and waves sheet.)* There now, if any country bumpkin sees me, he will rush home and tell his folks that the devils are holding high carnival in the chateau of Corneville! By the way, if ever I catch that miserable fisherman, Grenicheux, I'll kill him! *(Runs armor up and down.)*

**GREN.** Police! Police!

**GASP.** What's that you say? Pshaw!—only imagination! Now only think of it—the Bailli, Germaine, the Marquis and the accounts. Ah, here is something to console me! My gold! my gold! my darling gold! *(Sits down to table, opens bags of gold and counts his money.)*

# LOVE, HONOR, HAPPINESS.

No. 16.

FINALE.

*Moderato.*

GASP.

Love, honor, hap - piness, moon of honey, What are they all com-

-par'd with gold? Come, let me clutch thee, beauti - ful money, Earth's one bright thing that nev - er grows old!

GRENICHEUX.

GASP.

Gaspard! I swear! what does he there? That ancient cab - i - net's best of all

bauks, And there lie my mon - ey bags in ranks! All sol - id coin, all yellow ore, And bet - ter

## GRENICHEUX.

His se - cret's out, 'tis ve - ry clear, His money old Gaspard keeps  
still, I bring some more!

The score consists of two systems. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system has a grand piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4.

*Allegretto.*

here!

GASPARD.  
There have I purple lin - en fine, Vi - ands of price and rar - est wine! Wit, learning,

*Cl.*

The score consists of two systems. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system has a grand piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4.

mind.... for all of these, Mon - ey can give, if so I please, Mon - ey can give, if so I

*Cl.*

This system continues the piano accompaniment from the previous system, with treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4.

GREEN.

Money can give, if so he please! No minstrel ev - er sang or  
 please!

*p*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a quarter rest followed by eighth and sixteenth notes. The bottom line is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. A piano dynamic marking (*p*) is placed above the piano part.

told, A strain so sweet as clink of gold, No minstrel ev - er sang or told, A strain so

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

sweet as clink of gold, Minstrel ne'er sung, or minstrel e'er told, Strain so sweet as clink of

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody concludes with a final cadence. The piano accompaniment also concludes with a final cadence. The system ends with a double bar line.

gold!

GASPARD.

gold! Want I love! plenty of it there! None but the rich deserve the fair! I may be

ug - - ly, bald and old, On - ly let me woo with gold, On - ly let me woo with

GREN.

On - ly let him woo with gold! No minstrel ev - er sang or

gold!



told, A strain so sweet as clink of gold, No minstrel ev - er sang or told, A strain so

sweet as clink of gold, Minstrel ne'er sang, or minstrel e'er told, Strain so sweet as clink of

*After duet, the bells are heard. Gaspard pauses in dismay. He recognizes Robin, and rushing to the place where his gold is concealed, he throws himself on it as it were to protect it. The curtain at back rises and all enter. A guard unbinds Robin and he also confronts Gaspard.*

gold!

BELLS.

*Terror struck, Gaspard's first impulse is to collect his money bags on the table, and*

*put them away, but his trembling limbs scarce bear him across the room.*

*Chorus off.*

**HENRI.**

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing  
 SERP. GERM. SOPRANOS.

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing  
 GREN. TENOR.

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing  
 LE BAILLI. BASSES.

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "watch and ward! Lo! here your child, sole of his race..... and last! Last of the". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support with chords and moving bass lines.

line they own..... as Lord! own as Lord, Last of the

line they own... .... as Lord! own as Lord, Last of the

line they own... .... as Lord! own as Lord, Last of the

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The top two staves are vocal lines for two voices, both with the lyrics "line they own..... as Lord! own as Lord, Last of the". The bottom two staves are piano accompaniment, continuing the melodic and harmonic themes from the first system.

line they own..... as Lord!

line they own..... as Lord!

line they own..... as Lord!

*Gaspard. "The Ghosts! the Ghosts!"*

**SERP.**

Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

**TENORS.**

Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

**BAILLI.**

Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

We are thy doom! Ris - ing from field and from sea and tomb! We will haunt thee, we will scare thee,

We are thy doom! Ris - ing from field and from sea and tomb! We will haunt thee, we will scare thee,

We are thy doom! Ris - ing from field and from sea and tomb! We will haunt thee, we will scare thee,

*mf*

we will hunt thee down! Never leave thee, ne'er release thee. Here or in the town, Whither thou may'st fare,

we will hunt thee down! Never leave thee, ne'er release thee, Here or in the town, Whither thou may'st fare,

we will hunt thee down! Never leave thee, ne'er release thee, Here or in the town, Whither thou may'st fare,

*f*

We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !

We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !

We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !

*f*

*f*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. The piano part features a strong dynamic marking of *f* (forte) in both hands.

Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !

Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !

Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. The piano part features a strong dynamic marking of *f* (forte) in both hands.

GERMAINE.

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom! Good, my

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom!

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom!

*Again the bells chime, and old Gaspard, believing the legend to be true, and that his hour of doom is come, loses his head.*

HENRI.

lord, pi - ty that old man, See how he stares, his brain is reel - ing. For you I lift the

curse and the ban, Tho' not for his sake who for o - thers had no feel - . ing.

## BELLS.

*Gaspard rises, with an imbecile smile as the bells sound, saying, "The Bells! Yes!*

*I know—I know—for the marriage of Germaine and the Bailli!"*

GASPARD.  
*Lento.*

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



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

*Tempo.*

S. Ding dong, ding, ding dong, ding, ding dong, ding

S. Ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

T. Ding dong, ding dong, ding dong,

T. Ding, dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong.

B. Bom, bom, bom, bom, bom, bom,

B. Bom, bom, bom,  
BELLS.

*Tempo.*

ding dong,ding dong,ding dong, ding dong, ding, ding dong, ding

ding dong,ding dong,ding dong, ding dong, ding dong,ding dong, ding dong, ding dong, ding dong,

ding dong,ding dong,ding dong, ding dong, ding dong,

dingdong,ding dong,ding dong, ding dong, ding dong,ding dong, ding dong, ding dong, ding dong,

bom, bom, bom, bom, bom, bom,

bom, bom, bom,

*Continue Bells ad lib. to the end.*

The score consists of seven systems. The first six systems are vocal parts. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system is a piano accompaniment with two staves. The lyrics are 'ding dong, ding dong, ding dong, ding dong, ding, ding dong, ding' for the first system, 'ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,' for the second, 'ding dong, ding dong, ding dong, ding dong, ding dong,' for the third, 'dingdong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,' for the fourth, 'bom, bom, bom, bom, bom, bom,' for the fifth, and 'bom, bom, bom,' for the sixth. The instruction 'Continue Bells ad lib. to the end.' is placed between the sixth and seventh systems.



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

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

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

*f*

ding dong, ding dong bell, So the legend run - neth, so the old men tell! ding dong, ding dong, ding dong,

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

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

*Animato.*

ding dong, ding dong, dong, When the long lost heir return - eth, will clang the bell. Ding dong, ding dong, ding dong,  
 ding dong, ding dong, ding dong, ding dong, ding dong, ding dong the bell ! Ding dong, ding dong, ding dong,  
 ding dong, ding dong, ding dong, ding dong, ding dong, ding dong the bell ! Ding dong, ding dong, ding dong,

*Animato.*

ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding dong, ding dong,  
 ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding dong, ding dong,  
 ding dong, ding dong ding, dong ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding, dong, ding dong,  
*p*

ding dong, ding dong, ding dong, ding dong, dong bell! ding dong bell! ding dong,..... ding dong.

ding dong, ding dong, ding dong, ding dong, dong bell! ding dong bell! ding dong,..... ding dong.

ding dong, ding dong ding, dong ding dong, dong bell! ding dong bell! ding dong,..... ding dong.

*Gaspard staggers to the table and falls senseless on his gold. Picture. Curtain slow,*

ACT III

ENTR'ACTE AND DANCE.

*Allegretto.*

*mf*

*mf*

This system contains the first six measures of the piano accompaniment. It is written in 2/4 time with a key signature of two flats. The tempo is marked *Allegretto*. The dynamic is *mf* (mezzo-forte). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing.

This system contains the next six measures of the piano accompaniment, continuing the melodic and harmonic development from the first system.

This system contains the next six measures of the piano accompaniment, showing further rhythmic and melodic progression.

*Curtain rises.*

DANCE.

*f*

This system contains the final six measures of the piano accompaniment on this page. It begins with the instruction *Curtain rises.* and the tempo changes to *DANCE.* The dynamic is marked *f* (forte). The music features a more active and rhythmic accompaniment for the dance.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a melodic line with eighth-note patterns and some rests. The bass staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble staff features a melodic line with eighth-note patterns and some rests. The bass staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#). A dynamic marking *p* (piano) is present in the first measure of the bass staff.

Third system of musical notation. The treble staff features a melodic line with eighth-note patterns and some rests. The bass staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#). A dynamic marking *f* (forte) is present in the second measure of the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with eighth-note patterns and some rests. The bass staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#). A dynamic marking *mf* (mezzo-forte) is present in the fifth measure of the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with eighth-note patterns and some rests. The bass staff contains a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#). Dynamic markings *p* (piano) are present in the first, second, and fifth measures of the bass staff. The system concludes with a double bar line.



SCENE.— *The stage, to its full extent, represents a park, with statue and shrubbery. This scene is as gay and brilliant as possible. Grand Tableau of Dancing. Gaspard wanders about insane. All make fun of him.*

GERTRUDE. Poor old Gaspard! he is insane beyond all hope.

ALL THE GIRLS. A madman! he may injure us.

GERTRUDE. Don't be afraid. He cannot do any harm. He is simply an imbecile ever since he heard the bells of Corneville, which astonishd him. Let him alone.

## SONG OF THE BEGGARS.

No. 17.

*Moderato.*

The piano introduction is in 2/4 time, marked *Moderato*. It features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D minor). The melody consists of eighth and quarter notes, with some triplet figures. The bass line provides a steady accompaniment with eighth and quarter notes.

GASPARD.

The first line of the song is in 2/4 time. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Aye! aye! aye! the good old times Have come back a - gain, I am think - ing,". The piano accompaniment consists of chords and single notes in the right hand, and a bass line in the left hand.

The second line of the song is in 2/4 time. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "When I heard the cas - tle chimes, Hun - dred of years re - turn'd like wink - ing! Oh! the". The piano accompaniment continues with chords and a bass line. The piece concludes with a double bar line and a final chord in the piano part.

brave days will come back, And my band of beg - gars lus - - ty, With a

wal - let for our pack,.... And our coats and throats aye dus - - ty! Come,

tramp each mer - ry loon, And troll be - neath the moon. Toor-al loor - la - lay!.....

*rall.*

Toor - al loor - al toor - la loor - al toor - al - - la!

*Tempo.*

*f*

And it's

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "And it's". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

we the maids who charm, Nev - er mind how old our dress..... is, All the

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "we the maids who charm, Nev - er mind how old our dress..... is, All the". The piano accompaniment features a dynamic marking of *p* (piano) and includes various musical notations such as slurs and ties.

las - ses at the farm,.... For the beg - gars have car - es - - ses; And tho'

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "las - ses at the farm,.... For the beg - gars have car - es - - ses; And tho'". The piano accompaniment continues with similar musical notation as the previous systems.

rich our yeo - man host, 'Tis the va - grant rules the roast! Toor-al loor - al - lay!.....

Toor - al loo - al toor - al loo - al toor - al - - lay!

(GASPARD sinks into a chair. Enter BAILLI, Peasant Girls surrounding him.)

PEASANT GIRLS. My dear Bailli! Why, how well you look! Where have you been? You seem worried. What has become of the bride? How about the honeymoon? Have you brought her back, or has she given you the slip?

BAILLI. Be quiet, for goodness' sake. Never, in my life, have I had such a succession of queer adventures. Bells, ghosts, the return of the Marquis, crazy Gaspard, and the grand transformation of everything, have well nigh turned my head. Then, only think of little Serpolette and that fisherman, Grenicheux.

ALL. Please, tell us about them.

BAILLI. Well, the court has examined into the question of Serpolette's claim. They found that the page was removed from the register, at the date of the 16th of May, 1667. But the proofs are in favor of Serpolette, and show that she is the daughter of the Marquis De Lucenay. Therefore, the court decides in her favor.

GREN. (*Within.*) Here comes her Serene Highness, the Marchioness De Lucenay, and her noble factotum, the Honorable Jean Grenicheux.

BAILLI. Only listen to that scoundrel!

ALL. Oh, what a magnificent turnout! What a grand lady!

GERT. Why, girls, it is our Serpolette!

(Enter SERPOLETTE and GRENICHEUX.)

# THERE SHE GOES, WITH HORSES PRANCING.

No. 18.

CHORUS &amp; SONG.

SERPOLETTE, GENICHEUX &amp; CHORUS.

SOPRANOS.

There she goes, with hors - es pranc - ing! Well may the folk

TENORS.

There she goes, with hors - es pranc - ing! Well may the folk

BASSES.

chuc - kle and stare; Sat - ins shin - ing, feath - ers danc - ing, And her nose well in the air!

chuc - kle and stare; Sat - ins shin - ing, feath - ers danc - ing, And her nose well in the air!

There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,

There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,". The piano part features a rhythmic accompaniment with chords and moving lines.

feath - ers dancing, And her nose well in the air!

GREN. "I beg to announce Her Highness, the Countess de Lucenay."

feath - ers dancing, And her nose well in the air!

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "feath - ers dancing, And her nose well in the air!". A section for the Grenadier is indicated: "GREN. 'I beg to announce Her Highness, the Countess de Lucenay.'". The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). A trill is marked with a wavy line and the word "Sra" above it.

What! back a - gain! What! back a - gain!

What! back a - gain! What! back a - gain!

*Sra*

*f*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "What! back a - gain! What! back a - gain!". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with slurs and a dynamic marking of *f*. The left hand provides harmonic support with chords and moving lines.

SERP.

I've come— you see! How are you, Trum - per - y!.....

Detailed description: This system features a vocal line in treble clef and piano accompaniment. The vocal line is marked "SERP." and has the lyrics "I've come— you see! How are you, Trum - per - y!.....". The piano accompaniment has two staves. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with slurs. The key signature remains one sharp.

*p* Trum - per - y! *f* Trum - per - y!

*p* Trum - per - y! *f* Trum - per - y!

Detailed description: This system contains two vocal staves and piano accompaniment. The vocal lines are in treble clef. The lyrics are "Trum - per - y! Trum - per - y!". The piano accompaniment has two staves. The right hand has a melodic line with slurs and dynamic markings of *p* and *f*. The left hand has a rhythmic accompaniment with slurs. The key signature remains one sharp.

SERP.

At a coun - tess you are gap - ing, So let noth - ing you be 'scap - ing, You're a - maze

don't con - ceal, For ev' - ry thing is cost - ly, And ev' - ry thing is real .... Just look at that, just look at

this! I do not think that I'm a - miss! Just look up here, just look down there, I rath - er



GREN.

like to see you stare! And me! And me! At me too please, be star - ing!

The musical score for Gren. consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "like to see you stare! And me! And me! At me too please, be star - ing!". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

SERP.

Observe my no - ble bear - - ing! Shut up! fac - to - tum, do! Be

The musical score for Serp. consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "Observe my no - ble bear - - ing! Shut up! fac - to - tum, do! Be". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

si - lent, for I can speak for two! Now ere I go a - way, I've

The musical score for Serp. (continued) consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "si - lent, for I can speak for two! Now ere I go a - way, I've". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

something yet to say, So lis - ten, pray!

*Allegro.*  
SERP.

Tho' no more plain Ser - polette, And tho' dress'd up in grand toilette, By ev - 'ry one it is allowed,

That I'm not the least bit proud, For still my mem'ry will re-call, The time I had no

*a tempo.*

dress at all! Tho' I've rich - es quite un - end - ing, You will find me con - de - scending, You will

find me con - de - scend - - - ing, Call me then just as be - fore,

Serpolette, Serpolette, nothing more! Call me then just as be - fore, Serpolette, Serpolette, nothing more!

Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

We will call her as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

*f*

Detailed description: This system contains the first four measures of the piece. It features a vocal line (soprano) and a piano accompaniment. The vocal line has two parts: the first part (soprano) and the second part (alto/tenor). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a forte dynamic marking (*f*).

Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

We will call her as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

Detailed description: This system contains the next four measures of the piece, continuing the vocal and piano parts from the first system. The structure and notation are consistent with the first system, including the vocal lines and piano accompaniment in G major and 4/4 time.

*f*

SERP.

*p*

Silk is ve - ry fine, no doubt, But in silk, I can't kick a-bout, And grand food too I thought divine ;

Ah ! my friends, I was mis - ta - ken, Ni - cer far your eggs and ba - con, Ci - der's bet - ter

*rit.*

$\frac{3}{4}$

*a tempo.*

too than wine ! Of my gran - deur I am wea - ry, And I find my town-house drea-ry. Yes ! I

$\frac{3}{4}$   $\frac{2}{4}$

find my town-house drea - - - ry! Call me then, just as be-fore,

Serpolette, Serpolette, nothing more! Call me then, just as be-fore, Serpolette, Serpolette, nothing more!

Call me then, just as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

We will call her as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

Call me then, just as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

We will call her as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

GERT. So, Serpolette, you have returned to us once more!

GREN. Yes, good people, her highness—

SERP. Shut up about my Highness. Well, I have condescended to see you once more. By the way, young person, there is some festival in progress here.

GERT. Oh yes! the Marquis celebrates his return from exile.

GREN. As we shall, when we open our chateau.

SERP. Will you be still? Ah! there was a person named Germaine.

GERT. Oh, she is the particular friend of the Marquis. They say—

SERP. It looks bad. I am astonished she should be so indiscreet.

GREN. It is scandalous.

SERP. Hold your tongue, sir. Go and attend to my carriage.

GREN. (*aside.*) She is an absolute tyrant. I shall not submit much longer to her intolerant airs. (*aloud.*) Your Highness's orders shall be obeyed. (*Exit GREN.*)

BAILLI. Excuse me, my lady, but I cannot listen to any charges against such a good girl as Germaine.

SERP. (*elevating eye glass.*) Ah! I recollect. The elderly person who wished to marry this Germaine.

BAILLI. I acknowledge that I made a fool of myself in trying to win, one young enough to be my grand daughter. But I maintain, Germaine is a good girl.

SERP. Well, old gentleman, the subject is beneath the notice of the noble Marchioness and Countess De Lucenay. Can any of you tell me about a certain wiser named Gaspard?

ALL. He is crazy, my lady. (*GASP. dances insanely.*)

SERP. What a horrible creature! I shall speak to him however. Perhaps the dignity of my presence may restore him to reason. Gaspard, I say, approach me.

GASP. Why, it is little Serpolette.

SERP. No sir, you address the Countess De Lucenay.

GASP. Ah! now I remember. The Count De Lucenay, committed his daughter to my care.

SERP. Behold that daughter.

GASP. You! why, you must be crazy.

SERP. You horrible creature, it is you who are crazy.

GASP. Serpolette the daughter of the Count De Lucenay! Why it is the best joke, I have heard for a long time.

SERP. Begone, old man. Try and recover your senses.

(*GASPARD dances and sings.*)

BAILLI. Excuse the old fool, my lady. He is not respons'ble for what he says.

SERP. He is beneath the notice of the Countess De Lucenay, Ah! the music! the dance! just the thing for me.

BAILLI. Surely your ladyship would not condescend.

SERP. Just the very thing my ladyship will. Old man, I shall select you as a partner, but first let me sing you, one of our old Norman songs.

# THE CIDER SONG.

No. 19

SONG &amp; CHORUS.

SERPOLETTE &amp; CHORUS.

*Moderato quasi Allegretto.*

The piano introduction consists of four measures. The right hand begins with a treble clef and a 6/8 time signature, playing a melodic line with eighth and sixteenth notes. The left hand starts with a bass clef and plays a simple accompaniment of eighth notes. The music is in a key with one sharp (F#).

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "Normandy pip-pin's good all o - ver, Where is the girl wont have a slice ? 'Twas Mother Eve did first dis -". The piano part includes a dynamic marking of *p* (piano) in the first measure.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "cov - er, How good it was in Par - a - dise ! Grapes they say, hung round her in plen - ty, O - ther". The piano part continues with a similar accompaniment style.



fruits a hun - dred and <sup>an</sup> 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 cider!" Live, good ci - der, 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 ci - der, drink di - vine, 'Tis bet - ter far than all your wine!

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

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. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a 2/4 time signature and features a simple, rhythmic melody.

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!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a 2/4 time signature and features a simple, rhythmic melody.

The third system of the musical score consists of a piano accompaniment. It is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The music is in a 2/4 time signature and features a simple, rhythmic melody.

## SERP.

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

pret - ty, Still likes to pluck the fruit of gold! O the flirt - ing laughter and sing - ing through the

or - chard mer - ri - ly ring - ing, Ap - ples are tost, and hearts are lost! And if a girl be

won this day, I wish good luck may be - tide her, And that both in their mo - ments gay, May

bless the in-ven-tion of cider!" Live, good ci-der, 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 ci-der, drink di-vine, 'Tis bet-ter far than all your wine!

Live, good ci-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!

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

(Enter HENRI.)

HENRI. (*clapping his hands.*) Bravo! Bravo! Excellent!

SERP. Good gracious! the Marquis to find me, a Countess, dancing the cancan.

BAILLI. My lord, I was just remarking to the noble Countess De Lucenay.

HENRI. Yes, so, I perceived, with your toes. Let me not interrupt you. So, my dear Countess, you have come back to us again.

SERP. Well, yes, Marquis. My first idea was to be presented at the court of Versailles, and the royal palace just suited me.

HENRI. Did you wish to purchase it?

SERP. Yes, but I changed my mind. I grew tired of having all the great lords of the court at my feet.

HENRI. Imploring one kind word.

SERP. Dukes, marquises, barons, all suppliants for my favor.

HENRI. Begging a single smile—

SERP. Yet I could not bring myself to forsake you all. I said if I must buy a castle, or palace somewhere, why not give Normandy the first show? Now there's yours, Marquis. What will you take for your castle?

HENRI. Well, really, it's not yet in the market.

SERP. If it should be, consider me a bidder—with all its former terrors it is dear to me as having been so long the repository of the records of my birth and station.

HENRI. Now, my friends, make yourselves at home. Monsieur Sheriff, will you act as escort for Mademoiselle to the castle, and also show all the other guests what is to be seen.

BAILLI. Ah! such an honor, with the most profound pleasure.

SERP. Oh, Monsieur, you are too kind. (*Takes his arm.*)

BAILLI. Happiness excessive. Follow me, friends. (*Exeunt Omnes except Marquis.*)

HENRI. Poor little Serpolette! What a disappointment it will be to her, when the truth becomes known. And sweet Germaine, how I have learned to love her. I must disabuse her mind, sometime, of her fancied obligations to that lying scoundrel, Grenicheux. Ah! here comes the rascal, looking like a popinjay. (*Retires up stage. Enter GREN.*)

GREN. I cannot stand this any longer. Suppose she has become a titled lady, that is no reason why she should treat me like a dog. Give me Germaine any day before her. I'll give up the Marchioness for Gaspard's niece. She thinks that I saved her life by rescuing her from drowning.

HENRI. (*coming forward.*) Indeed! So my coachman saves young ladies from drowning?

GREN. Yes, my lord, it was a most daring and successful effort on my part.

HENRI. Pray, tell me all about this wonderful adventure.

# THAT NIGHT I'LL NE'ER FORET.

No. 20.

SONG.

GRENICHEUX.

*Tempo di Valse.*

The piano introduction consists of six measures. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

This system contains the first two lines of the song. The vocal line begins with the lyrics "That night I'll ne'er for-get,..... In the late ..... sun ray glow -". The piano accompaniment continues with a melody in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present at the start of the second measure.

This system contains the second two lines of the song. The vocal line continues with the lyrics "- ing; In fan - cy hear I yet..... The long bil - low..... ebb - ing, flow -". The piano accompaniment continues with a melody in the right hand and chords in the left hand.

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

- en, 'Twas but a moment, I was by her side, And for shore I made, beau - ty - lad -

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

*rall.*

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

Then thought I, "Ah! if thou, wert al - ways mine as now, Life then were sweet, sweet un - to me;....

*rall.*

But if the heart I save, From this cold cru - el wave, May not be mine, let me die with

thee!" Then sure a spir - it hand,..... With a gen - tle touch and tend -



er, Brought safe un - to the strand,.... That fair maid - en.... young and slen -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "er, Brought safe un - to the strand,.... That fair maid - en.... young and slen -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

der! Life came back as she sigh - ed..... Her wak - ing glance met

*ad lib.*

*Oboe.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the instruction *ad lib.* above the notes. The lyrics are: "der! Life came back as she sigh - ed..... Her wak - ing glance met". The piano accompaniment includes the instruction *Oboe.* above the first few measures, indicating that the melody in the right hand is to be played by the oboe. The piano accompaniment continues with a consistent harmonic accompaniment in the left hand.

mine,..... And grate - ful then she cried,..... "I and my

*tempo.*

*tempo.*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the instruction *tempo.* above the notes. The lyrics are: "mine,..... And grate - ful then she cried,..... "I and my". The piano accompaniment also includes the instruction *tempo.* above the first few measures, indicating a change in tempo. The piano accompaniment continues with a consistent harmonic accompaniment in the left hand.

life are thine,..... De - liv - er - er from the sea, For thy cour - age, I'll

love but thee!"

(Enter GERMAINE unperceived.)

HENRI. You unconceivable liar! So you claim the credit of rescuing Germaine from a watery grave. Now, here is my answer. (Strikes him.)

GREEN. Oh, my lord, pardon! pardon! I didn't do it.

HENRI. You rascal! Don't you recollect that I was the captain of a certain vessel, which was off the coast at the time, and that I rescued the lady in question, from a watery grave, and afterwards confided her to your care. Now you claim all the credit of having rescued her.

GREEN. My lord! I acknowledge all

HENRI. Now, then, you rascal, go to Germaine and acknowledge the truth, only don't mention my name. If you fail, I shall hang you from the battlements of the castle.

GERMAINE. (rushing forward.) Enough, my lord! then you are the preserver of my life, not this cowardly claimant!

HENRI. My dear Germaine!

GERM. I have heard all. My life is yours, begone, miserable deceiver!

GREEN. Oh! I'm off. It was not an agreeable secret after all.

(Exit GREENICHIEUX.)

# MY LORD-MY LORD.

No. 21.

DUET.

GERMAINE &amp; HENRI.

*Moderato.* GERM. *Agitato.*

My lord! my lord! my

sil - ly heart is beat - - - ing, For oh! I feel I am your

thrall! And that to you, I owe life, for - tune, all! My debt I

can - not help re - peat - ing?

HENRI.

You told me that a vow you

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics 'can - not help re - peat - ing?' are written below the notes. The middle staff is a vocal line in bass clef with the lyrics 'You told me that a vow you'. Above this staff, the name 'HENRI.' is written. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature.

GERM.

Your bride, a

gave..... To him who sav'd you from the wave, I claim thy hand with thy plighted vow.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics 'Your bride, a' are written below the notes. Above this staff, the name 'GERM.' is written. The middle staff is a vocal line in bass clef with the lyrics 'gave..... To him who sav'd you from the wave, I claim thy hand with thy plighted vow.'. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat. The music is in a 4/4 time signature. A dynamic marking of *p* (piano) is present in the lower right of the piano part.

Moderato.

HENRI.

ser-vant? Oh! no. my lord! And shall I at thy lot be railing, Who all these years have round the globe been

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The lyrics 'ser-vant? Oh! no. my lord! And shall I at thy lot be railing, Who all these years have round the globe been' are written below the notes. Above this staff, the name 'HENRI.' is written. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a key signature of one flat. The music is in a 4/4 time signature. A tempo marking of *Moderato.* is written above the top staff, and a dynamic marking of *p* is present in the piano part.

sail - ing, Sometimes sim - ple tar 'fore the mast, With biscuit hard, for sole re - past! Oft pov - er -

- ty has been my neigh - bor, But if I've suf - fer'd, I've had my re - ward! I

learnt that e'en the proud - est lord, ..... May give the hand to hon - est

la - bor! With - out a blush the proud - est lord, May mate with hon - est la -

*Animato.*

- bor !

*Allegro Moderato.*

GERMAINE.

'Tis not that I am servant low - ly, That I break vow ho - ly; Good my

lord, to your lightest wish, I'd bend me low, For love to the poor is a dow - er;

But Gaspard's niece hath cause to cow - er. Wed you whom he wrong'd? no, no, no!..... Wed you whom he

*rit.*

wrong'd ? no ! no ! no !.... is no !

HENRI.

Thy last word then is, no !

*f*

'Tis not that I am ser - vant low - ly That I break vow

For me thou art not ser - vant low - ly; Why then break vow

*f*

ho - - ly; Good my Lord, to your light-est wish I'd bend me low,

ho - - ly ? Thou art to me..... my queen, to whom I bend me low,

For love to the poor is a dow - er, But Gaspard's niece hath cause to  
 Thy pure love is no - blest dow - er, And ne'er shalt thou have cause to

cow - er. Wed you whom he wrong'd No, no, no!..... *rall.* Wed you whom he  
 cow - er. Say not to my plead - ing then no!..... Ah! I im -

*Sf*

wrong'd! Ah! no, no!  
 plore! Say not, no!

*f* *p*



(Cries within. Enter SERPOLETTE, dragging GRENICHEUX by the ear. BAILLI, Peasants, etc.)

GREN. You may say what you please—I am sick of the service!

SERP. What a cowardly wretch! Look here! I am your mistress, and you must obey me!

GREN. I shan't do it!

SERP. (Boxing his ears.) There! take that, you wretch!

HENRI. Noble countess, there is some trouble here.

SERP. I should say so. This fellow says you want to hang him.

GREN. From the battlements.

SERP. Hold your tongue! I don't want a servant of mine at the tight end of a rope.

GREN. With his neck broken.

SERP. Will you ever be quiet? Now, my lord, it is a very disagreeable thing for me, a marchioness, to have a servant at the end of a rope!

HENRI. Well, I acknowledge, it is rather derogatory to your dignity, therefore, I forgive him this time, for your sake; but allow me to present an old friend of yours, Germaine—you, surely, cannot have forgotten her.

SERP. Oh, yes, I believe there was a young person of that name whom I have honored with my acquaintance; but, then, Marquis, since I have become Marchioness and Countess de Lucenay, I move in quite another sphere. (Enter GASPARD, crazy.)

GREN. Crazy Gaspard! I want to go home.

GASP. Ah, everybody thinks that old Gaspard is crazy, but he knows better. He knows all about the haunted chateau and its secrets. Ah, here is the paper that can tell all about the Count de Lucenay's daughter. (Shows paper.)

HENRI. (Snatching paper.) What do I read! Germaine is the long lost Marchioness?

GASP. Help! Help! They rob me of my papers!

HENRI. Gaspard, look at me! I am the son of your old master, Henri de Corneville. Come, acknowledge your fault, and declare the truth. Germaine is the real daughter of the Marquis de Lucenay.

GASP. My lord! my lord! Where have I been? My head still whirls. Ah! yes, yes; now I recognize you. You are my old master's living picture! Please, forgive a poor old man! (Falls on his knees.) A poor, poor old man! And she, Germaine, is the child intrusted to my care.

SERP. You horrid old miser—who then, am I?

GASP. Why only Serpolette, the mischief-maker of the village—a peasant's daughter, that is all!

HENRI. Well, Gaspard, I'll forgive you for all, as long as you have such a sweet petitioner here.

SERP. But what is to become of me?

GREN. Please, take compassion on your humble servant!

SERP. Well, I suppose that is all left to me now.

## OLD MAN! I PARDON THEE.

No. 22.

FINALE.

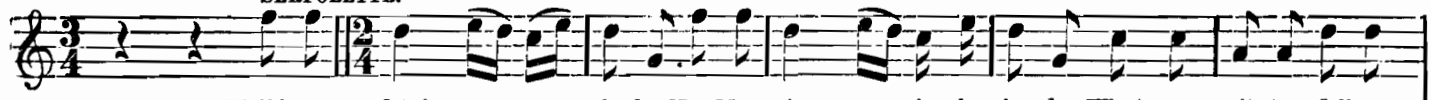
CHORUS.

HENRI.

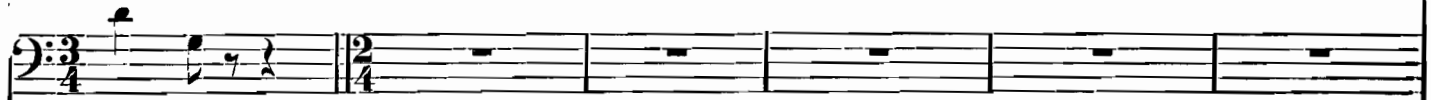
Old man! I par - don thee with greatest pleas - ure, If thou did'st

fin - ger and hoard up my gold, Here I have it back twenty fold; Germaine's my wealth, my hoard, my

SERPOLETTE.



Well! my fate's ve - ry shady, Not Marquise, nor simple la - dy, What pur - suit to follow



treas - ure!



GERMAINE.



now! LE BAILLI.

Nay! come with me, till your fortune shall mend—



Please, your grace, come and milk the Cow!



SERPOLETTE.

GERMAINE.

GRENICHEUX.



As a servant, Eh! As my girlhood's friend! One thing I plain - ly see, No one asks me!



BELLS.



## GASPARD.

Ah! the bells ring! I am glad! They are my friends, nor drive me mad!

Ah! the bells ring!

Ah! the bells ring!

The score for GASPARD consists of four vocal staves and a piano accompaniment. The vocal parts are in bass, treble, and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The music is in 2/4 time, with a key signature of one sharp (F#). The first vocal line includes the lyrics: "Ah! the bells ring! I am glad! They are my friends, nor drive me mad!". The second and third vocal lines repeat "Ah! the bells ring!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

## HENRI.

Dost thou un - der - stand, my Ger - maine, Why floats that chime now o'er the dells?

The score for HENRI consists of a vocal line in bass clef and a piano accompaniment in grand staff. The music is in 2/4 time, with a key signature of one sharp (F#). The vocal line includes the lyrics: "Dost thou un - der - stand, my Ger - maine, Why floats that chime now o'er the dells?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Gladness in that voice rings a - gain,.... For 'tis a sound, love, of marriage bells!

The score for HENRI continues with a vocal line in bass clef and a piano accompaniment in grand staff. The music is in 2/4 time, with a key signature of one sharp (F#). The vocal line includes the lyrics: "Gladness in that voice rings a - gain,.... For 'tis a sound, love, of marriage bells!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Ring! ring out far and wide! For our lord and for his bride!

Ring! ring out far and wide! For our lord and for his bride!

Ring! ring out far and wide! For our lord and for his bride!

GERMAINE.  
*Moderato.*

Dear friends of my youth— think not we are part - ed, Here where I have liv'd, I

ev - er hope to dwell! No - ble I may be yet not more true heart - ed,

Than the lit - tle Germaine whom you lov'd so well! Hark! the hap - py bell!...

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Than the lit - tle Germaine whom you lov'd so well! Hark! the hap - py bell!...". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ev - er gent - ly chim - ing Like an old - en friend that bids the wand - 'rer home!

The second system continues the musical score. The vocal line has the lyrics: "ev - er gent - ly chim - ing Like an old - en friend that bids the wand - 'rer home!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

For me legend sweet of love and friendship rhyming, Say - ing "nev - er more from the old place roam!"

The third system concludes the musical score. The vocal line has the lyrics: "For me legend sweet of love and friendship rhyming, Say - ing 'nev - er more from the old place roam!'". The piano accompaniment continues with the same accompaniment style.

## CHORUS.

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

The first system of the chorus consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Say - ing 'Nev - er more from the old place roam!' Ding dong, ding dong, ding dong,". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

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

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

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

The second system of the chorus continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "ding dong, ding dong bell! So the le - gend run - neth, So the old men tell,". The piano accompaniment features a rhythmic pattern of eighth notes and chords.



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



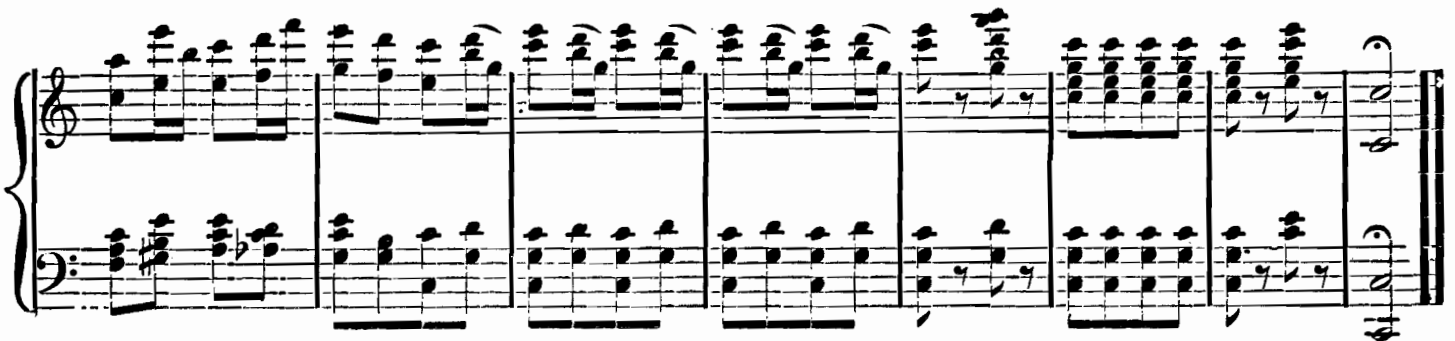
Ding dong, ding dong, ding dong, ding dong, ding dong bell! When the long lost heir re - turn-eth will clang the bell!



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



*Curtain.*



## THERE'S MAGIC MUSIC.

## LOVE, THE MINSTREL.

Introduced Song.  
No Orchestral Parts.

SONG AND CHORUS.

*Tempo di Valse.*

mf

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand provides a steady bass accompaniment. The tempo is marked *Tempo di Valse* and the dynamic is *mf*.

*meno mosso.*

There's mag - ic mu - sic in my bo - som beat - ing, But

*pp sempre.*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is *meno mosso* and the dynamic is *pp sempre*.

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

The second line of the song continues the vocal melody and piano accompaniment.

*a piacere.*

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

*col canto.*

The third line of the song concludes with a vocal melody and piano accompaniment. The tempo is *a piacere* and the dynamic is *col canto*.



soft - er lul - la - by will hush the flow - ers, By zeph - yr blown at close of day. No

*dolce.*

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

*Ped.* \*

*Vals.*

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.*

*Solo.*

*ad lib.*

Love, the min - - strel thou;..... I know the

*mf* SOPRANI. *uniss.*

*mf*

The first system of the musical score consists of four staves. The top staff is the vocal line for Sopranos, with lyrics 'Love, the min - - strel thou;..... I know the'. The second staff is a vocal line for other voices, with lyrics 'sing - - er now,..... And love is yet love's'. The third and fourth staves are the piano accompaniment, with a dynamic marking of *mf*. The piano part features a steady bass line and chords in the right hand.

sing - - er now,..... And love is yet love's

*cres.*

The second system continues the musical score with four staves. The vocal lines and piano accompaniment are similar to the first system. A dynamic marking of *cres.* (crescendo) is placed above the piano accompaniment in the fourth measure of the system.

song,..... Love me dear - - ly, love.... me long.

Love me long.

*ff*

The third system of the musical score consists of four staves. The vocal lines and piano accompaniment continue. A dynamic marking of *ff* (fortissimo) is placed below the piano accompaniment in the first measure of the system.

2d Verse. I

fear not now the lead - en hand of sor - row, 'Twill pass as light - ly as a summer's night; For

*a piacere.*  
love's di - vi - ner song brings on the mor - row, As sure - ly as the dawn leads on the light. The

*col canto.*

ten - der song that hope is ev - er sing - ing, The ru - dest wind can nev - er still, And

*dolce.*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "sure the com - fort that strain aye is bring - ing, With joy the heart to cheer and thrill. For.....". The piano accompaniment includes a "Ped." (pedal) marking and an asterisk "\*" in the bass line.

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

The second system is marked "Valse." and contains the lyrics: "Love, the min - strel thou!..... I know the sing - er now,..... And". The piano accompaniment is marked with a piano "p" dynamic.

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

The third system continues the lyrics: "love is yet love's song..... Love me dear - ly, love me long! ..... Ah! yes,". The piano accompaniment features a variety of chordal textures.

*ad lib.*  
Love, the min - - strel thou;..... I know the

The fourth system is marked "ad lib." and contains the lyrics: "Love, the min - - strel thou;..... I know the". The piano accompaniment is marked with a mezzo-forte "mf" dynamic.

sing - - er now,..... And love is yet love's

*cres.*

Detailed description: This system contains the first five measures of the piece. The vocal line is in a soprano register, starting with a half note 'sing' followed by a dotted quarter note 'er', then a half note 'now' with a long dotted line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'cres.' marking is placed above the piano part in the fourth measure.

song,..... Love me dear - - ly, love.... me long.

Love me long

*f*

Detailed description: This system contains measures 6-10. The vocal line continues with 'song' followed by a dotted line, then 'Love me dear' with a dotted line, 'ly, love....' with a dotted line, and 'me long.' with a dotted line. The piano accompaniment has a strong dynamic marking '*f*' at the beginning. The right hand plays chords, while the left hand has a simple bass line.

Detailed description: This system contains the final five measures of the piece. The piano accompaniment concludes with a series of chords in the right hand and a simple bass line in the left hand, ending with a double bar line.