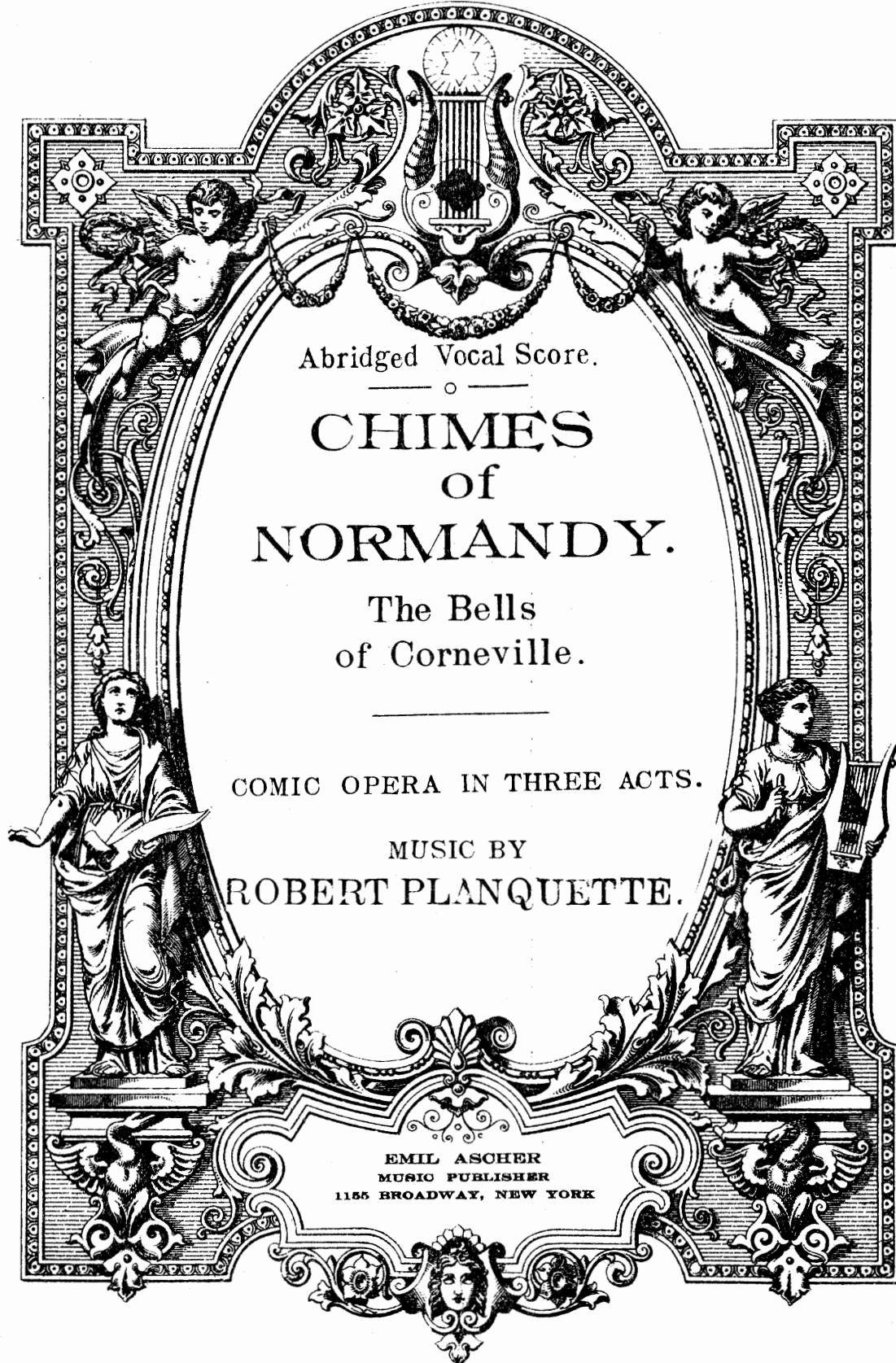


EDITION ASCHER

CHIMES OF NORMANDY



Abridged Vocal Score.

CHIMES
of
NORMANDY.

The Bells
of Corneville.

COMIC OPERA IN THREE ACTS.

MUSIC BY
ROBERT PLANQUETTE.

EMIL ASCHER
MUSIC PUBLISHER
1155 BROADWAY, NEW YORK

Try this over on your Piano

The Devil. Der Teufel.

Tempo di Valse.

Valse Intermezzo.

By EMIL ASCHER.

Musical score for 'The Devil. Der Teufel.' in 3/4 time, featuring a piano introduction and a waltz intermezzo.

Birds of Love.

Tempo di Mazurka.

By EMIL ASCHER.

Musical score for 'Birds of Love.' in 3/4 time, featuring a mazurka tempo.

Garden of Roses. Intermezzo.

Moderato.

al tempo

W. A. PRATT.

Musical score for 'Garden of Roses. Intermezzo.' in 3/4 time, featuring a moderate tempo and various dynamics.

Yankee Boys. Medley March.

Tempo di Marcia.

Intro. Yankee Doodle, Old Black Joe, My Old Kentucky Home.
Yankee Doodle.

EMIL ASCHER.
Arr. by George Rosey.

Musical score for 'Yankee Boys. Medley March.' in 2/4 time, featuring a march tempo and various dynamics.

American Life. Medley March.

Tempo di Marcia.

Intro. Turkey in the Straw, Auld Lang Syne, Mocking Bird.
Turkey in the Straw.

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Arr. by George Rosey.

Musical score for 'American Life. Medley March.' in 2/4 time, featuring a march tempo and various dynamics.

Fly Away.

Intermezzo and Two Step.

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Musical score for 'Fly Away. Intermezzo and Two Step.' in 2/4 time, featuring a piano introduction and a two-step tempo.

Newport Bells. March and Two Step.

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Musical score for 'Newport Bells. March and Two Step.' in 2/4 time, featuring a march tempo and a two-step section.

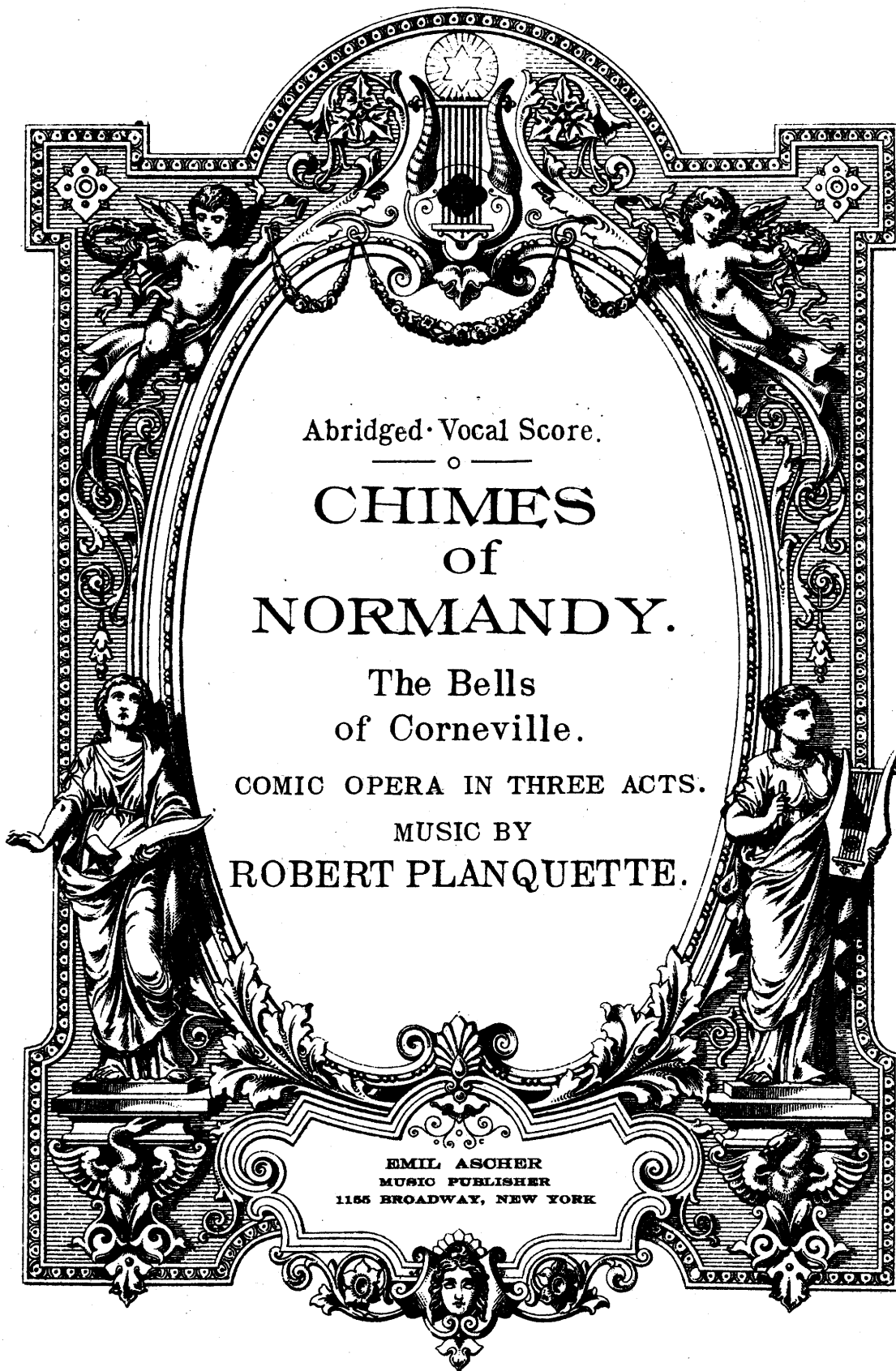
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Published by Emil Ascher.

1155 BROADWAY, NEW YORK.

We also publish the Famous Medleys with words
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EDITION ASCHER



Abridged Vocal Score	50¢
Violin, Flute or Mandolin	25¢
Violin, Flute or Mandolin and Piano	75¢

Chimes of Normandy (The Bells of Corneville)

Characters of the Opera

SERPOLETTE, The Good-for-Nothing	SOPRANO
GERMAINE, The Lost Marchioness	MEZZO SOPRANO
GERTRUDE)	
JEANNE)	
MANETTE)	VILLAGE MAIDENS
SUZANNE)	
HENRI, Marquis of Corneville	BARITONE
JEAN GRENICHEUX, A Fisherman	TENOR
GASPARD, A Miser	BASS
THE BAILLI	BASS
REGISTRAR (<i>GREFFIER</i>)	TENOR
ASSESSOR (<i>L'ASSESEUR</i>)	TENOR
NOTARY (<i>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 annaul 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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Chimes of Normandy Act I
(The Bells of Corneville)
Opera Comique in 3 Acts
On Billow Rocking
BARCAROLLE.

ROBERT PLANQUETTE
Arr. by Emil Ascher

Moderato

1.

p

This system shows the beginning of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Moderato'. The first measure is marked with a piano dynamic (*p*). The music features a mix of eighth and sixteenth notes, with some rests.

mf

This system continues the piano introduction. It consists of two staves. The music continues with similar rhythmic patterns. A mezzo-forte dynamic (*mf*) is indicated in the middle of the system.

Grenicheux

On bil-low rock - ing,

mf *p* *pp*

This system marks the vocal entry. The vocal line is on a single treble clef staff. The piano accompaniment is on two staves (treble and bass clef). The tempo is 'Grenicheux'. The lyrics 'On bil-low rock - ing,' are written below the vocal line. Dynamics *mf*, *p*, and *pp* are marked in the piano part.

At tem-pest mock - ing, Gal - lant sai - lor boy, O - cean's thy home! —

This system continues the vocal line and piano accompaniment. The lyrics 'At tem-pest mock - ing, Gal - lant sai - lor boy, O - cean's thy home! —' are written below the vocal line. The piano accompaniment continues with flowing sixteenth-note patterns.

Calm - ly thou'rt sleep - ing Tho' gale be sweep - ing, All the blue des - ert of

colla voce

wa - ters to foam.

ped. * *ped.* *

And tho' rude be thy pil - low,

ped. *p*

Vis - ion fair hov - ers near, — From a - far o'er the bil - low,

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The tempo is marked *rit.* (ritardando). The lyrics are: "Come the lov'd ones and dear! Ah! Ah! may fav-'ring gale, Ah!". The piano accompaniment includes dynamic markings *rit.* and *sf* (sforzando).

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "Ah! still waft thy sail, Float on! float on!". The piano accompaniment includes a dynamic marking *sf*.

a tempo
On bil-low rock-ing, At tem-pest mock-ing, Gal-lant sai-lor boy, O-cean's thy home!

The third system begins with the tempo marking *a tempo*. The lyrics are: "On bil-low rock-ing, At tem-pest mock-ing, Gal-lant sai-lor boy, O-cean's thy home!". The piano accompaniment includes a dynamic marking *pp* (pianissimo).

Calm-ly thourt sleep-ing, Tho' gale be sweep-ing, All the blue des-ert of wa-ters to foam.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Calm-ly thourt sleep-ing, Tho' gale be sweep-ing, All the blue des-ert of wa-ters to foam.". The piano accompaniment includes a dynamic marking *colla voce*.

The fifth system shows the final part of the piano accompaniment. It includes dynamic markings *Leg.* (leggero) and ** Leg.* (marked with an asterisk).

Chimes of Normandy Act I (The Bells of Corneville) Legend Of The Bells

SONG and CHORUS

ROBERT PLANQUETTE
Arr. by Emil Ascher

Moderato

2.

ff *p*

Two. * Two. * Two. * Two. *

Detailed description: This block contains the piano introduction. It is in 2/4 time and marked 'Moderato'. The music is written for piano with two staves. The first staff has a treble clef and the second has a bass clef. The piece begins with a forte (*ff*) dynamic and ends with a piano (*p*) dynamic. There are five measures marked with 'Two.' and an asterisk, indicating a two-measure rest.

Germaine

Yes! that cas-tle old by wiz-ard is en-chant-ed,
Round a-bout that bel - fry, rock and owl are wing-ing,

f *p*

Detailed description: This block contains the first line of the song. It features a vocal line on a single staff and piano accompaniment on two staves. The tempo is 'Moderato'. The lyrics are: 'Yes! that cas-tle old by wiz-ard is en-chant-ed, Round a-bout that bel - fry, rock and owl are wing-ing,'. The piano part includes dynamic markings of *f* and *p*.

For tho'Knight and Ba - ron slum-ber on their bier, By their ghosts in mail the
Fear-less are the birds, for mute the i - ron tongue, Nev-er more we hear its

Detailed description: This block contains the second line of the song. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: 'For tho'Knight and Ba - ron slum-ber on their bier, By their ghosts in mail the Fear-less are the birds, for mute the i - ron tongue, Nev-er more we hear its'.

cor-ri-dors are haunt - ed, And by night we've seen their aw - ful shades ap-pear!
sol-emn voice out ring - ing, Warn-ing for the old, or wel-come for the young,

rit.

Detailed description: This block contains the third line of the song. It features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: 'cor-ri-dors are haunt - ed, And by night we've seen their aw - ful shades ap-pear! sol-emn voice out ring - ing, Warn-ing for the old, or wel-come for the young,'. The piano part includes a *rit.* (ritardando) marking.

a tempo

For their last de-scend-ant's com-ing, Watch they're keep-ing, In the pla-cid moon - light,
Lone-ly is the tow'r, and oh! we mai-dens fear it, Lest some spir-it hand should

or when thun-der roll! In the iv-ied bel-fry, when the world is sleep-ing,
rock the bell a-gain! For they do say we, now liv-ing, yet shall hear it

There's a ghost-ly watch man who the bell will toll! There's a ghost-ly watch man who the
Ring-ing out a mes-sage to the star-tled plain! Ring-ing out a mes-sage to the

mf cres - - - cen

Germ.

bell will toll! Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, bell!
star - - tled plain!

do

f

p

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

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

Ding dong ding dong ding dong ding dong ding dong ding dong, ding dong ding dong ding dong,
8va

ding dong ding dong ding dong, Ding dong ding dong ding dong, ding dong ding dong ding dong,
8

ding dong ding dong ding dong, ding dong ding. *Germ.* Ding, dong, ding, dong, ding, dong,
8

dim *p*

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

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

rit. clang the bell! *a tempo* Ding dong ding dong ding dong ding dong ding dong bell!

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

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

a tempo

ff *p* *f* *Fine*

ped. * *ped.* * *ped.* * *ped.* *

Chimes of Normandy Act I (The Bells of Corneville)

With Joy My Heart

VALSE RONDO

ROBERT PLANQUETTE
Arr. by Emil Ascher

Moderato

3. *mf* *p* With

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. Oh! yet I love th'in - con - stant sea! With

rall. *p*
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. *f*

Valse

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

f

Heart wild-ly beat - ing, Mute glance en-treat-ing, all have been mine, Yet put cold - ly by!

Yes! I am lone - ly, One wo-man on - ly, Thro' all my be - ing reigns in my heart!

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

Ah yes! for - ev - er! Love - ly un -

known! my queen thou art! Ah!

rall.

14
Beethoven

a tempo

pp
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 you dark rock that

hangs o'er the sea? Do'st 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!

ff

Chimes of Normandy Act I (The Bells of Corneville)

Chorus of Maid Servants and Ensemble

ROBERT PLANQUETTE
Arr. by Emil Ascher

Allegro moderato

4.

Serpolette

1. Who are want-ing maid-ens a - ble, To keep
cheek be fresh and glow-ing, You will

Maid Servants

house and wait at ta - ble? Such here you'll find, — Such here you'll
find us rath - er know-ing, Most girls are so, — Most girls are

find! Of dark and fair you see there's plen - - - ty, And some are
so! And tho' of course we all are stea - - - dy, To pick up

old, and some not twen - - - ty, So you may have your
 more we are quite rea - - - dy, You will not find us

mf

Serpolette

mind! So you may have your mind! Just look at
 slow! You will not find us slow! Just look at

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

rit.

here! Tell us if you think us dear? Just look at that, just look at this! Don't you
 here! Tell us if you think us dear? Just look at that, just look at this! Don't you

p a tempo

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

1 dear! Serpolette 2 Tho' our dear!

Coachmen
 Who are driv-ers lack - ing? Such a chance don't loose! Come a-long and choose We

Serpolette
 By the way our whips we're crack - ing, You may tell, we can drive well! Just look at that, just look at

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "this! Don't you think we're not a - miss? A glance give there, a glance give here, Tell us". The piano accompaniment consists of chords and moving lines in both hands.

if you think us dear? Just look at that, just look at this! Don't you think we're not a -

The second system continues the vocal line and piano accompaniment. The lyrics are: "if you think us dear? Just look at that, just look at this! Don't you think we're not a -". The piano accompaniment includes some sustained chords in the right hand.

miss? A glance give there, a glance give here, Tell us if you think us dear?

rall.

rall. *a tempo* *f*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "miss? A glance give there, a glance give here, Tell us if you think us dear?". The piano accompaniment features a *rall.* (ritardando) marking and a *f* (forte) dynamic marking. The system ends with a *a tempo* marking.

p *f*

This section is a piano solo, consisting of a grand staff with treble and bass clefs. It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The music is characterized by rapid sixteenth-note passages in the right hand and block chords in the left hand.

Chimes of Normandy Act II (The Bells of Corneville)

By His Side

ROMANCE

ROBERT PLANQUETTE

Arr. by Emil Ascher

Moderato ben sostenuto

5. *p* *Fine*

The piano introduction consists of two staves of music in G major and 2/4 time. It begins with a piano (*p*) dynamic and ends with a *Fine* marking. The melody is primarily in the right hand, with accompaniment in the left hand.

From pal-lid cheek you may be tell - ing, With fear, not courage now I thrill, My
When I was home-less, tear-ful, lone - ly, Home, friend, and all you were to me, In

The first vocal line is in G major, 2/4 time. The melody is in the right hand, with piano accompaniment in the left hand. The lyrics are: "From pal-lid cheek you may be tell - ing, With fear, not courage now I thrill, My When I was home-less, tear-ful, lone - ly, Home, friend, and all you were to me, In".

tim - id heart 'gainst me re - bel - ling, Is throb-bing fast, do what I will! And
all the world I have you on - ly, Then where but near you should I be? And

The second vocal line continues the melody in G major, 2/4 time. The lyrics are: "tim - id heart 'gainst me re - bel - ling, Is throb-bing fast, do what I will! And all the world I have you on - ly, Then where but near you should I be? And".

though my cow-ard heart fain would not, In vain to stay a - way I tried, In
though my cow-ard heart fain would not, In vain to stay a - way I tried, In

The third vocal line continues the melody in G major, 2/4 time. The lyrics are: "though my cow-ard heart fain would not, In vain to stay a - way I tried, In though my cow-ard heart fain would not, In vain to stay a - way I tried, In".

Poco piu lento

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

The fourth vocal line is marked "Poco piu lento" and is in G major, 2/4 time. The lyrics are: "vain to stay a - way I tried! Let you come a - lone! Let you come a - vain to stay a - way I tried!".

lone! Ah! I could not! And I'm by your side I'm by your side.

The fifth and final vocal line is in G major, 2/4 time. The lyrics are: "lone! Ah! I could not! And I'm by your side I'm by your side.".

Chimes of Normandy Act II (The Bells of Corneville) Silent Heroes

ROBERT PLANQUETTE
Arr. by Emil Ascher

SONG

Moderato

Oh! see! their good brands notch'd in bat-tle, Their ar-mor dimm'd by many a field,
Your good swords rust, your spears are shiv-er'd, 'Tis oth-er times with us to-day,

6. *p*

On each hau-berk and on each shield, Me-thinks I hear the i-ron rat-tle! Fade-less lau-rel will
Then when Paynims in dis-ar-ray, Be-fore your on-set bent and quiver'd! Tho' we fight not for

be your due, By Hist-ry's muse your praise be spo-ken; For when in flight your mail was
love of fame, And chiv-al-ry be now de-part-ed, Oh! trust me, fa-thers li-on-

bro-ken, For when in flight your mail was bro-ken, Foes found your heart was i-ron
heart-ed, Oh! trust me, fa thers li-on-heart-ed, Your spir-it lives in us the

Moderato

a tempo

too! same! Si - lent he - roes from out the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 12/8. The vocal line begins with a fermata over the words "too! same!". The piano accompaniment includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking.

might - y past, Still o - ver your line keep - ing watch and ward,

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Lo! here your child, sole of his race and last! Last of the

The third system shows the vocal line with a long note on "and last!" and "Last of the". The piano accompaniment provides harmonic support with chords and moving lines.

line they own as Lord, Last of the

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a prominent bass line with chords.

line they own as Lord!

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a *ff* (fortissimo) dynamic marking and a fermata.

Chimes of Normandy Act II
(The Bells of Corneville)

As He's Looking Somewhat Pale

SONG

ROBERT PLANQUETTE
Arr. by Emil Ascher

Allegro

7.

As he's look - ing some - what

mf *ff*

Detailed description: This system contains the first seven measures of the song. It features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The piano part begins with a mezzo-forte (*mf*) dynamic and becomes fortissimo (*ff*) in the fourth measure. The vocal line starts with a rest for the first two measures, then enters with the lyrics 'As he's look - ing some - what'.

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

Detailed description: This system contains measures 8 through 14. The vocal line continues with the lyrics 'pale, Put, oh put him in - to mail! Strong is the steel.' The piano accompaniment consists of chords and moving lines in both hands, maintaining the 2/4 time signature and key signature.

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

Detailed description: This system contains measures 15 through 21. The vocal line concludes with the lyrics 'And once in - side, All the ghosts and phantoms too, he may de - ride!' The piano accompaniment continues with chords and moving lines in both hands.

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

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

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!

Chimes of Normandy Act III (The Bells of Corneville) The Cider Song

SONG and CHORUS
Serpolette and Chorus

ROBERT PLANQUETTE
Arr. by Emil Ascher

Moderato quasi Allegretto

8. *mf*

The piano introduction consists of two staves. The right hand begins with a treble clef and a 6/8 time signature. It starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a half note chord of G4 and B4, then a quarter note chord of G4 and B4, and finally a half note chord of G4 and B4. The left hand starts with a bass clef and a quarter rest, followed by a series of eighth notes: G3, F3, E3, D3, C3, B2, A2. This is followed by a half note chord of G3 and B2, then a quarter note chord of G3 and B2, and finally a half note chord of G3 and B2.

Normandy pip-pins good all o - ver, Where is the girl won't have a slice? 'Twas Mother Eve did first dis-
wrong she has my pit - y, For she was on - ly one year old, And in our times each maiden

p

The first line of the song features a vocal line and a piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a half note chord of G4 and B4, then a quarter note chord of G4 and B4, and finally a half note chord of G4 and B4. The piano accompaniment consists of two staves. The right hand begins with a treble clef and a 6/8 time signature. It starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a half note chord of G4 and B4, then a quarter note chord of G4 and B4, and finally a half note chord of G4 and B4. The left hand starts with a bass clef and a quarter rest, followed by a series of eighth notes: G3, F3, E3, D3, C3, B2, A2. This is followed by a half note chord of G3 and B2, then a quarter note chord of G3 and B2, and finally a half note chord of G3 and B2.

cov - er, How good it was in Par - a - dise! Grapes they say, hand round her in plen - ty, O - ther
pret - ty, Still likes to pluck the fruit of gold! O the flirt - ing, laugh - ter and sing - ing thro' the

The second line of the song features a vocal line and a piano accompaniment. The vocal line is in treble clef with a 6/8 time signature. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a half note chord of G4 and B4, then a quarter note chord of G4 and B4, and finally a half note chord of G4 and B4. The piano accompaniment consists of two staves. The right hand begins with a treble clef and a 6/8 time signature. It starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a half note chord of G4 and B4, then a quarter note chord of G4 and B4, and finally a half note chord of G4 and B4. The left hand starts with a bass clef and a quarter rest, followed by a series of eighth notes: G3, F3, E3, D3, C3, B2, A2. This is followed by a half note chord of G3 and B2, then a quarter note chord of G3 and B2, and finally a half note chord of G3 and B2.

fruits a hun-dred and twen - ty! But she, I've heard, an ap - ple pre - fer'd! A
or - chard mer - i - ly ring - ing, Ap - ples are tost, and hearts are lost! And

jui - cy one. Eve ate the first, Or else tra - di - tions be - lied her, And
if a girl be won this day, I wish good luck may be - tide her, And

as it slaked the la - dys thirst, She said, "what a good thing is cider!"
that both in their mo - ments gay, May bless the in - ven - tion of cider!"

CHORUS: Allegretto

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! Good for maid - en,



man and boy, And good in grief as well as joy!



1. Serp. 2.
2. If Eve did



Chimes of Normady Act III (The Bells of Corneville)

That Night I'll Ne'er Forget

VALSE SONG

ROBERT PLANQUETTE
Arr. by Emil Ascher

Tempo di Valse

9.

mf *f* *p*

That

night I'll ne'er for - get, In the late sun ray glow - ing In

fan - cy hear I yet The long bil - low ebb - ing flow ing!

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

'Twas but a mo - ment, I was by her side, And for shore I made, beau - ty lad - en! Ah!

she as still she lay — On my arm, as on a pil - low More

love - ly seem'd than fay, Or sea-nymph gleam-ing 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; 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 - der Life came back as she sigh - ed — Her

wak - ing glance met mine, — And grate - ful then she cried, — “I

and my life are thine, — De - liv - er - er from the sea, For thy cour - age, I'll

love but thee." *f* **Presto**

Try this over on your Piano. Songe D'Amour.

INTRODUCTION
Allegretto.

Dream Of Love.

EMIL ASCHER.

Valse Oriental.

Musical notation for the Introduction, marked *p* and *rit.*, in 3/4 time. The piece is in B-flat major and features a series of chords and melodic lines in both the treble and bass staves.

Musical notation for the first section, marked *p dolce.*, in 3/4 time. It features a waltz-like melody with triplets and a harmonic accompaniment.

Musical notation for the second section, continuing the waltz-like melody and accompaniment.

Musical notation for the third section, marked *Meno* and *pp*, in 3/4 time. The tempo is slower and the dynamics are softer.

Musical notation for the final section, marked *mf poco a poco animato*, *ff*, and *ffz*, in 3/4 time. The tempo increases and the dynamics become very loud.

Try this over on your Piano.

The Daughter of Heaven

Waltz

EMIL ASCHER

421

INTRO.
Tempo di Valse

f *ffz* *P dolce*

Valse

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Try this over on your Piano.

Ascher's Edition

To my daughter LORETTA

El Castillo

(The Castle.)

VALE ESPAGNOLE.

P. E. PALTENGI.

INTRO.
Moderato

Musical notation for the Intro section, Moderato tempo. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with fingerings 4, 3, 2, 1, 3, 2, 1, 1. The left hand provides harmonic support with chords and single notes. Dynamics include *mf* and *fz*.

Tempo di Valse Espagnole

Musical notation for the first section of the Valse Espagnole. The tempo is marked 'Tempo di Valse Espagnole'. The right hand has a triplet melody. The left hand features chords and single notes. Dynamics include *mf*, *fz*, *p*, and *pp*.

Musical notation for the second section of the Valse Espagnole. The right hand continues with triplet figures. The left hand has chords and single notes. Dynamics include *fz* and *p*.

Musical notation for the final section of the Valse Espagnole. The right hand has triplet figures. The left hand has chords and single notes. Dynamics include *pp* and *mf*. The section ends with a double bar line and a repeat sign.

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