

Andante tranquillo.

PIANO.

STR.

CELLO SOLO.

1st

Last time.

Nº 11.

ENTRANCE OF THE SPECTRE.

PIANO.

STR.

FAC.

STR. WOOD.

FL. CL.

WOOD.

CORS.

THE SPECTRE KNIGHT.

SONG OF THE SPECTRE.

OTHO.

Vivo.

PIANO.

I on - ly mix with ghosts well known, With

Cæs - ar and Pom - pey I pick a bone; A - mong my friends the

no - blest are there, I'm on vis - it - ing terms with Ham - let's father. I

haunt fair glens and re - spect - a - ble tow'rs And always go home at

de - cent hours; For I am a ghost of high de - gree, And other ghosts take off their

Duke.
hats to me. There isn't a doubt that you must be A well bred ghost of

Viola.

A musical staff for the Viola part, showing a melodic line in a key with two flats and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

A well-bred ghost, a well-bred ghost, A well-bred ghost of high de_gree!

1st & 2nd Ladies.

A musical staff for the 1st and 2nd Ladies, showing a melodic line in a key with two flats and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

A well-bred ghost, a well-bred ghost, A well-bred ghost of high de_gree!

Cham^{ll}

A musical staff for the Chamberlain (Cham), showing a melodic line in a key with two flats and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

A well-bred ghost, a well-bred ghost, A well-bred ghost of high de_gree!

Otho.

A musical staff for Othello (Otho), showing a melodic line in a key with two flats and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

A well-bred ghost of high de_gree!

A musical staff for Othello (Otho), showing a melodic line in a key with two flats and a 4/4 time signature. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

high degree. A well-bred ghost, a well-bred ghost, A well-bred ghost of high de_gree!

Piano accompaniment for the first system, consisting of two staves. The right hand plays chords and the left hand plays a bass line. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Piano accompaniment for the second system, consisting of two staves. The right hand plays chords and the left hand plays a bass line. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Piano accompaniment for the third system, consisting of two staves. The right hand plays chords and the left hand plays a bass line. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

I con.

-duct my - self - now I am dead In the mo - ral way that

I was bred; I nev - er flirt, though there are hosts Of ex -

-ceed - ing - ly naugh - ty fe - male ghosts. There's a nee - dy ghost I

al - - ways pay To clean my ar - mour ev - ery day; And I

walk at night in haunt - ed lanes To get a showr bath

Duke.
when it rains There isn't a doubt you are the most

Viola.
A mor - al ghost, a mor - al ghost,
1st & 2nd Ladies.
A mor - al ghost, a mor - al ghost,
Cham^{II}
A mor - al ghost, a mor - al ghost,

Scrupulously clean and moral ghost A mor - al ghost, a mor - al ghost,

scrupulously clean and moral ghost!

scrupulously clean and moral ghost!

scrupulously clean and moral ghost!

scrupulously clean and moral ghost!

scrupulously clean and moral ghost!

scrupulously clean and moral ghost!

The musical score consists of five vocal staves and a piano accompaniment. Each vocal staff has the lyrics "scrupulously clean and moral ghost!" written below it. The piano accompaniment is written in two staves (treble and bass clef) and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

I

f

The piano accompaniment for the second system continues with a similar rhythmic pattern. It includes a first ending bracket labeled "I" and a dynamic marking of *f* (forte) in the middle of the system.

never stay out when the nights are cold, For I think of my health, tho' I

cant grow old; And when youre un - der the cold grey stones There's

no one to rub your ghost - ly bones. I was ve - ry care - ful be -

fore I died To see my tomb was aird and dried; So

wrappd in turf as snug as a toast, I've not had a cough since

Duke.
I've been a ghost! There isn't a doubt, when snug as a toast, You're a

Viola.
A healthy ghost, A healthy ghost, A

1st & 2nd Ladies.
A healthy ghost, A healthy ghost, A

Chamberlain
A healthy ghost, A healthy ghost, A

Otho.
A

thoroughly strong and healthy ghost! A healthy ghost, A healthy ghost, A

thoroughly strong and healthy ghost.

thoroughly strong and healthy ghost.

thoroughly strong and healthy ghost.

thoroughly strong and healthy ghost.

thoroughly strong and healthy ghost.

SCENA.

Nº 13.

Allegro.

VIOLA.

1st & 2nd LADY.

LORD CHAMBERLAIN.

DUKE.

OTHO. SPOKEN.
("Dandineer.")

PAGES.

PIANO. *mf*

1st VIOL.

FL. OB. CL.

Detailed description: This system contains the first six staves of the musical score. The top five staves are for vocal parts: VIOLA, 1st & 2nd LADY, LORD CHAMBERLAIN, DUKE, and OTHO. The OTHO staff includes the instruction 'SPOKEN.' and the stage direction '("Dandineer.")'. The sixth staff is for the PIANO, which includes a grand staff with a first violin line. The piano part begins with a dynamic marking of *mf* and includes the instruction '1st VIOL.' above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

1st PAGE. OTHO.

I am here ("Bozenband")

1st VIOL.

FL. OB. CL. FAG.

pizz.

p

Detailed description: This system contains the seventh and eighth staves of the musical score. The seventh staff is for the 1st PAGE and OTHO. The 1st PAGE part includes the lyrics 'I am here' and the stage direction '("Bozenband")'. The eighth staff is for the PIANO, which includes a grand staff with a first violin line. The piano part includes the instruction '1st VIOL.' above the staff and a dynamic marking of *p*. The piano part also includes the instruction 'pizz.' (pizzicato) for the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

2nd PAGE. OTHO.

Close at hand ("Linkenfrill")

FL. OB. CL. VIO. I. FAG. pizz.

3rd PAGE. OTHO.

at your will ("Goldendi")

FL. OB. CL. VIO. I. FAG.

4th PAGE.

Here am I

FL. OB. CL. STR. FAG. pizz.

Allegretto Scherzando.

1st LADY.

I hear

FL. FAG. CORS. STR. VNS.

VIOLA.

Musical staff for Viola, showing a few notes in the first measure.

I hear

Musical staff for voice, with lyrics: voi - ces in the air

Piano accompaniment for the first system, including parts for FL. CL., VN. I., and STR.

Musical staff for voice, with lyrics: voi - ces ev - ry - where

CHAMB.

Musical staff for Chamber instrument, showing a few notes.

Can you

Piano accompaniment for the second system, including parts for FL. CL., VN. I., and STR.

Musical staff for voice, with lyrics: sir ex - plain the joke

DUKE.

Musical staff for Duke, showing a few notes.

Why they an - swer when you

Piano accompaniment for the third system, including parts for FL. CL., VN. I., and STR.

I hear voi - ces in the air I hear
 I hear voi - ces in the air I hear
 Can you sir ex - plain the joke Why they
 spoke Sir ex - plain the joke Why they

VIO. I.

voi - ces ev - 'ry - where
 voi - ces ev - 'ry - where
 an - swer'd when you spoke
 an - swer'd when you spoke

OTHO.
 They are lit - tle friends of mine who wait up -

STR.

on me when I dine On - ly say what you re - quire wine or

CL. FL. 8va

wa - ter meat or fire On - ly say what you re - quire wine or

8va CL. VN. I.

wa - ter meat or fire ap - pear ap - pear

hr COR. STR. pp

PAGES.

We are here.

OB. CL. FL. CL. OB. FAC. COR. COR. FAC. STR.

BANQUET MUSIC.

No 14.

Allegro Moderato.
STRINGS ALONE.

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*pp*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and single notes.

The second system continues the musical piece with two staves. The melodic line in the upper staff continues with similar rhythmic patterns, and the lower staff maintains the harmonic accompaniment.

The third system of notation shows the progression of the piece. A dynamic marking of *pp* is present. The lower staff includes a marking that reads "CELLI" with a small upward-pointing arrow, indicating the entry of the cellos.

The fourth system features a *rall.* (rallentando) marking above the upper staff, indicating a change in tempo. The musical notation continues across both staves.

The fifth and final system of notation concludes the piece. The upper staff ends with a fermata over the final note. The lower staff provides the final harmonic accompaniment. The text "Last time" is written above the final measure of the upper staff.

SONG— VIOLA.

“I LOVE THEM ALL”

Nº 15.

Andante Moderato.

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a string section (STR.) and a flute (FL.). The tempo is marked "Andante Moderato." The key signature has two flats and the time signature is 3/4.

Second system of the musical score. It includes a vocal line with the lyrics: "have been taught that I should love My fa - ther and my friends, And". Below the vocal line is the piano accompaniment, which includes a string section (STR.) and a clarinet/fagotto (CLAR. FAG.). The tempo and key signature remain the same.

Third system of the musical score. It includes a vocal line with the lyrics: "all the ti - ny stars a - bove, The tree that oer me bends, Each". Below the vocal line is the piano accompaniment, which includes a clarinet/fagotto (CLAR. FAG.). The tempo and key signature remain the same.

crea_ture that doth round me move, The flow'rs, the grass, the dew, Each

CELLO, FL., STR., OB.

crea_ture that doth round me move, The flow'rs, the grass, the dew, Each

OB. CLAR., STR., COR.

poco rit.
crea_ture that doth round me move, The flow'rs. . . . the grass, the dew, I

CLAR., CORS.

Allegro.
love them all, but if that's love— Why then I don't love you, I

Allegro.

love them all, but if that's love I dont love you Each

OB.

pp

crea - ture that doth round me move The flowrs the grass, the dew, I

cres.

rit.

love them all, but if thats love -- Why then I dont love you.

a tempo.

cres. colla voce.

pp a tempo.

STR: ALONE. TUTTI.

I

STR.

Andante appassionato.

long to gaze in - to those eyes, These vain would turn a - way, 'Tis

STR: ALONE.

VN: I

not so when I con the skies. . . . Or watch the jayrets play; I

WITH VOICE.

OB: WITH

do not trem - ble at a flow'r, But kiss it on the bough; If

VOICE.

FL.

FL. & OB. WITH VOICE.

accell: e cresc:

what I feel is love's sweet pow'r I never lovd, I never lovd, I never lovd 'till

sf accell: e cresc: sf

sf sf

CLAR. COR.

Tempo I^o

now.

My fathers voice to me is dear, But

Tempo I^o

STR.

pp

does not thrill me thro' My uncle brings no fluttering here, What-ev-er he may

CLAR. FAG.

do; Un-mov'd round aunt my arms I steal, While she will sit and hem; Un-

CELLO,

STR.

-mov'd my arms round aunt I steal, While she will sit. . . . and hem, - If

WIND & STR.

Allegro.

this is love for you I feel Why then I dont love them If this is love for

you I feel, I dont love them Un-movd my arms round aunt I steal, While

rit: molto.

she will sit and hem; If this is love for you I feel—Why then I dont love

them.

FINALE.

Nº 16.

Andante Moderato.

2nd LADY. *pp*

1st LADY. *pp*

LORD CHAMBERLAIN *pp*

DUKE. *pp*

PIANO. *pp* VNS. STR ALONE, *sempre stacc.*

He has come to our un _ do_ing, Help us, all ye saints a _

_bove, He has really come a woo_ing, And our Vio _ la's in love.

_bove, He has really come a woo_ing, And our Vio _ la's in love.

_bove, He has really come a woo_ing, And our Vio _ la's in love.

_bove, He has really come a woo_ing, And our Vio _ la's in love.

VIOLA.

THE SPECTRE KNIGHT.

2nd LADY. *pp*

1st LADY. *pp*

LORD CHAMBERLAIN. *pp*

DUKE. *pp*

PIANO. *pp* *pp sempre stacc.*

STR.

He's not come to our un - do_ing, He was

He's not come to our un - do_ing, He was

He's not come to our un - do_ing, He was

He's not come to our un - do_ing, He was

sent by saints a - bove, Lo! a ghost has come a woo_ing, Lo! a

sent by saints a - bove, Lo! a ghost has come a woo_ing, Lo! a

sent by saints a - bove, Lo! a ghost has come a woo_ing, Lo! a

sent by saints a - bove, Lo! a ghost has come a woo_ing, Lo! a

ghost is deep in love!

ghost is deep in love!

ghost is deep in love!

ghost is deep in love!

RECIT.

ghost is deep in love! Let's mark the time with merriment and

STR.

sf

pp

Perhaps he's lit - tle time to stay on earth.

pp

Perhaps he's lit - tle time to stay on earth.

pp

Perhaps he's lit - tle time to stay on earth.

pp

mirth. Perhaps he's lit - tle time to stay on earth.

pp

STR. ALONE.

PIANO.

rit: molto e pp.

JOY GO WITH THE FESTIVE GLASS.

Allegro.

VIOLA.

1st LADY.

LORD CHAMBERLAIN

DUKE.

FL. CLAR. CORS.

PIANO.

Joy go with the fes_tive glass, Clink clink, clink clink, Let the social

Joy go with the fes_tive glass, Clink clink, clink clink, Let the social

Joy go with the fes_tive glass, Clink clink, clink clink, Let the social

Joy go with the fes_tive glass, Clink clink, clink clink, Let the social

bot_tle pass, Clink clink clink clink clink clink,

bot_tle pass, clink clink clink clink, Quaff the ro_sy and be mer_ry,

bot_tle pass, clink clink clink clink,

bot_tle pass, clink clink clink clink,

FL. OB. CL. PISTONS. FL. CLAR. p

Claret hock champagne and sher_ry We've the best of

We've the best of ev_ry_thing We've the best of

We've the best of

We've the best of

STR: CLAR. sf

ev - 'ry-thing. Ting a ting a ting ting Ting a ting a ting!

ev - 'ry-thing.

ev - 'ry-thing. Not brought from the self same spring

ev - 'ry-thing.

CLAR. VN. PIZZ.

Ting a ting a ting ting ting

Not brought from the self same spring the self same spring

Not brought from the self same spring the self same spring

Not. brought from the self same spring the self same spring

CLAR: CELLO. FAC. OB. FL. f CORS.

Joy go with the fes - tive glass, Clink clink, clink clink,

Joy go with the fes - tive glass, Clink clink, clink clink,

Joy go with the fes - tive glass, Clink clink clink clink,

Joy go with the fes - tive glass, FL. CLAR. Clink clink, clink clink,

The first system of the musical score consists of five staves. The top four staves are vocal lines, each with the lyrics "Joy go with the fes - tive glass, Clink clink, clink clink,". The fifth staff is a piano accompaniment with a treble and bass clef, and includes the instruction "FL. CLAR." above the right-hand part.

Let the so - cial bot - tle pass Clink clink clink clink clink

Let the so - cial bot - tle pass Clink clink clink clink clink

Let the so - cial bot - tle pass Clink clink clink clink clink

Let the so - cial bot - tle pass Clink clink clink clink clink

The second system of the musical score consists of five staves. The top four staves are vocal lines, each with the lyrics "Let the so - cial bot - tle pass Clink clink clink clink clink". The fifth staff is a piano accompaniment with a treble and bass clef.

clink. Quaff the ro - sy and be mer - ry We've the best of ev - 'ry - thing

clink. Quaff the ro - sy and be mer - ry We've the best of ev - 'ry - thing

clink. Quaff the ro - sy and be mer - ry We've the best of ev - 'ry - thing

clink. Quaff the ro - sy and be mer - ry We've the best of ev - 'ry - thing

VN. I. FL.

Clar - et, hock, champagne and sherry, We've the best of ev - 'ry - thing. ev - 'ry - thing.

Clar - et, hock, champagne and sherry, We've the best of ev - 'ry - thing. ev - 'ry - thing.

Clar - et, hock, champagne and sherry, We've the best of ev - 'ry - thing. ev - 'ry - thing.

Clar - et, hock, champagne and sherry, We've the best of ev - 'ry - thing. ev - 'ry - thing.

VN. I. OB.

Sher-ry, Sher-ry, Weve the best

Hoch Hoch Weve the best

Champagne Champagne Weve the best

Clar-et Clar-et Weve the best

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

WIND. STR. *Tutti.*

ff

Finale.

Detailed description: This is a page of a musical score for 'The Spectre Knight'. It features four vocal parts and piano accompaniment. The vocal lines are in a high register, with lyrics such as 'Sher-ry, Sher-ry, Weve the best', 'Hoch Hoch Weve the best', 'Champagne Champagne Weve the best', and 'Clar-et Clar-et Weve the best'. The piano accompaniment includes a grand staff with a piano (p) dynamic and later a fortissimo (ff) dynamic. The score concludes with a 'Finale' section. The key signature is one sharp (F#) and the time signature is 2/4.