OPERA COMIQUE THEATRE

The SPECTRE KNIGHT

OPERETTA

Written by

JAMES ALBERY

Composed by

ALFRED CELLIER.

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Ent: Sta: Hall.

Price 4/= net.

London
METZLER & Co., 37, Gt. MARLBOROUGH STREET, W.

THE SPECTRE KNIGHT.

CHARACTERS.

THE GRAND DUKE, (banished at the age of 40) .....Mr. F. CLIFTON (*Bass*).

HIS LORD CHAMBERLAIN, (banished at the age of 35).....Mr. R. BARRINGTON (*Tenor*).

HER GRACE'S FIRST LADY IN WAITING, (banished at the age of—) .....MISS EVERARD (*Mezzo-Soprano*).

HER GRACE'S SECOND LADY IN WAITING, (banished at the age of—) .....MISS MUNCEY (*Mezzo-Soprano*).

VIOLA (a maiden, banished at the age of 1, from which the ages of the other characters may be guessed—not mentioned—) MISS GIULIA WARWICK (*Soprano*).

GHOST (The Spectre Knight, an imposter, buried A.D. 1294)...
OTHO, ANOTHER GRAND DUKE (A young one, where they are plentiful, banished at the age of 7) ..... } MR. RICHARD TEMPLE (*Baritone*).

SCENE—A HAUNTED GLEN.

Time—The educated will perceive; the uneducated will not require to know.

ARGUMENT.

In a lonely glen dwells a deposed and banished Duke, with his daughter Viola, his Lord Chamberlain, and two Ladies in Waiting. Surrounded by this little court he keeps up the semblance of his former grandeur, and pompously maintains the style and etiquette of a Ducal establishment.

Viola, who was an infant at the date of her father's banishment, has grown up to womanhood knowing no other life but this, in the secluded glen, and seeing no human beings but those who daily surround her. Great, therefore, is her delight when the Duke's nephew Otho arrives on the scene in the disguise of a friar, accompanied by his Pages.

Otho falls in love with his fair cousin at first sight, and having learnt from her of a spectre Knight who is supposed to haunt the glen after dark, he appears to her that same evening in the character of this spectre, and wins the maiden's heart, finally introducing himself as her cousin Otho, who has just overthrown the usurper of her father's throne' and promising that they can all now return and enjoy their own again. He makes his peace with the rest of the party by entertaining them at a supper where the sumptuousness is not of the usual make-believe character, and the Duke having consented to his union with Viola, all ends happily.

First produced at the Opera Comique, London, Feb. 9th, 1878.

THE SPECTRE KNIGHT.

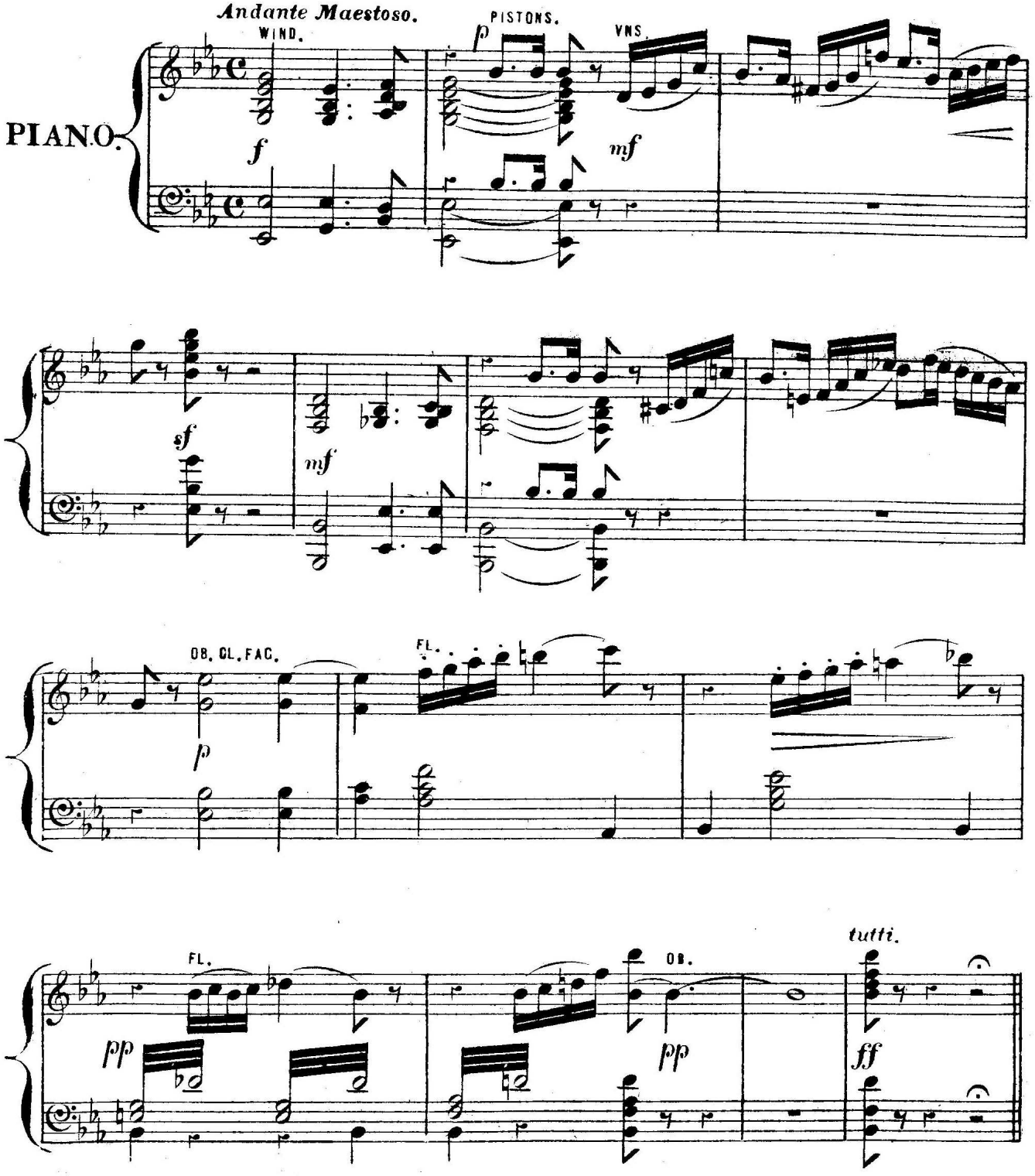
INDEX.

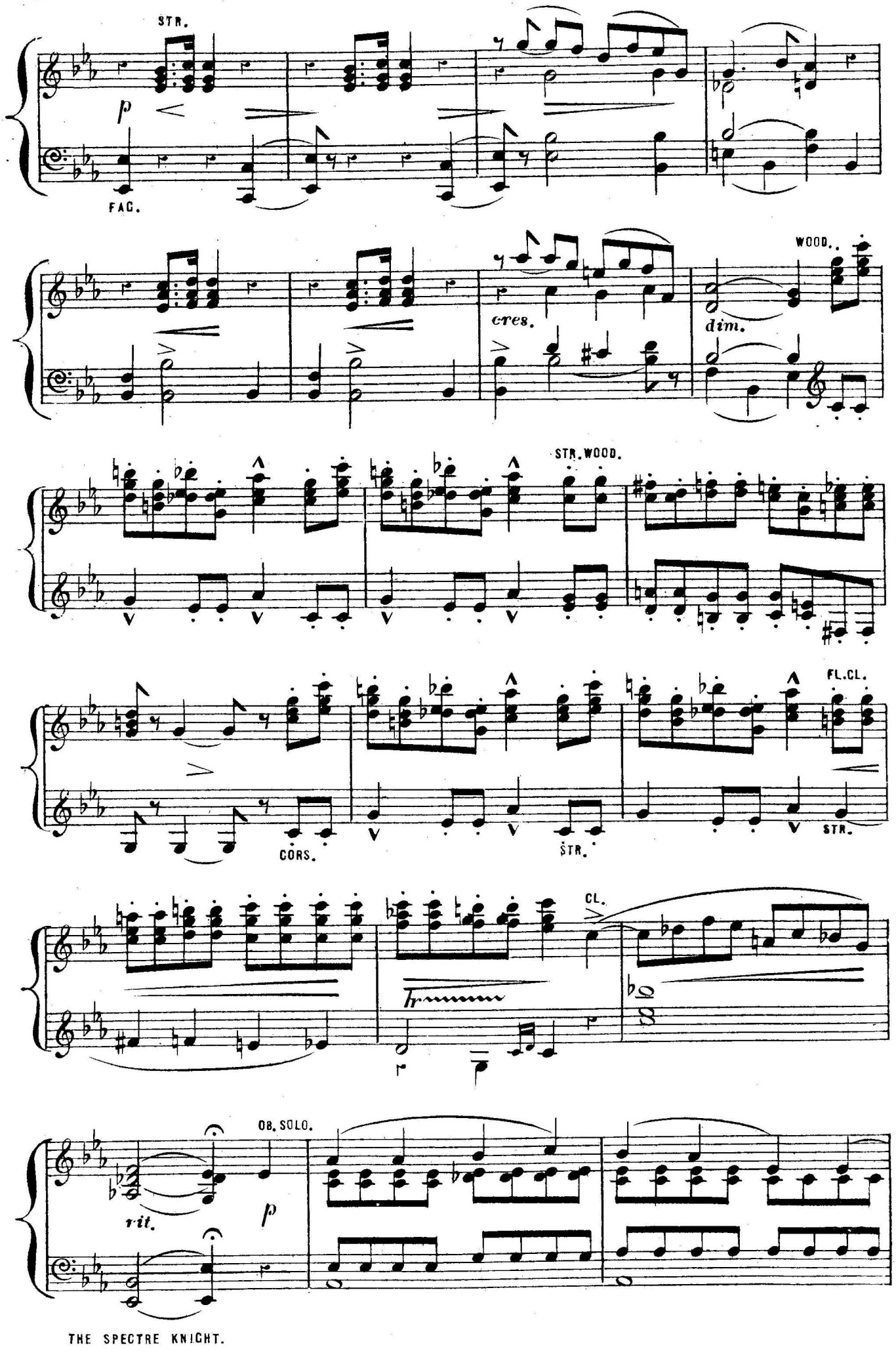
	PAGE
OVERTURE	1
No. 1. Recit., "Potatoes a Pound"...	13
„ 2. Recit., "What letters have you brought ?"	13
„ 3. Duo, "Your Grace, I am an eligible Count"	14
„ 4. Quartet, "You may talk"	24
„ 5. Song, "Said Cupid to me"...	41
„ 6. Vocal Waltz, "I am free"	46
„ 7. Trio, "Pardon me, madam"	53
„ 8. Duet, "The little goldfinch in her nest"	59
„ 8*bis*. Replica of Duet, "You should not be long alone"	65
„ 9. Recit. and Quartet, "Fill up and let us drink"	67
„ 10. Round, "Too whit, too whoo"	78
„ 10*bis*. Melodrame	83
„ 11. Entrance of the Spectre	83
„ 12. Song with refrain, "I only mix with Ghosts well known"	84
„ 13. Scena, "I am here"...	93
„ 14. Banquet Music	98
„ 15. Song, "I have been taught"	99
„ 16. Finale...	105

THE SPECTRE KNIGHT

OVERTURE.

ALFRED CELLIER.




STR.
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FAG.
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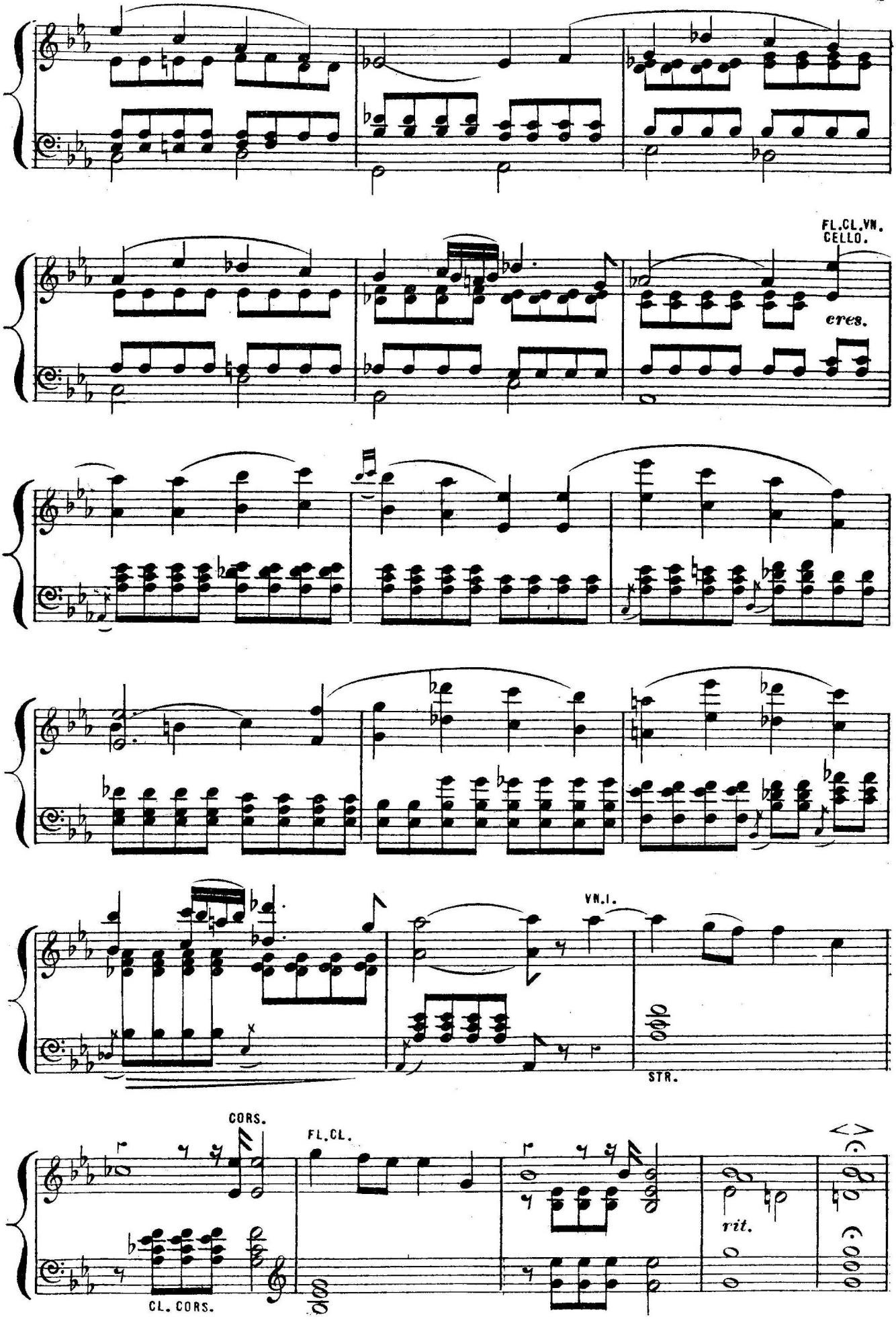
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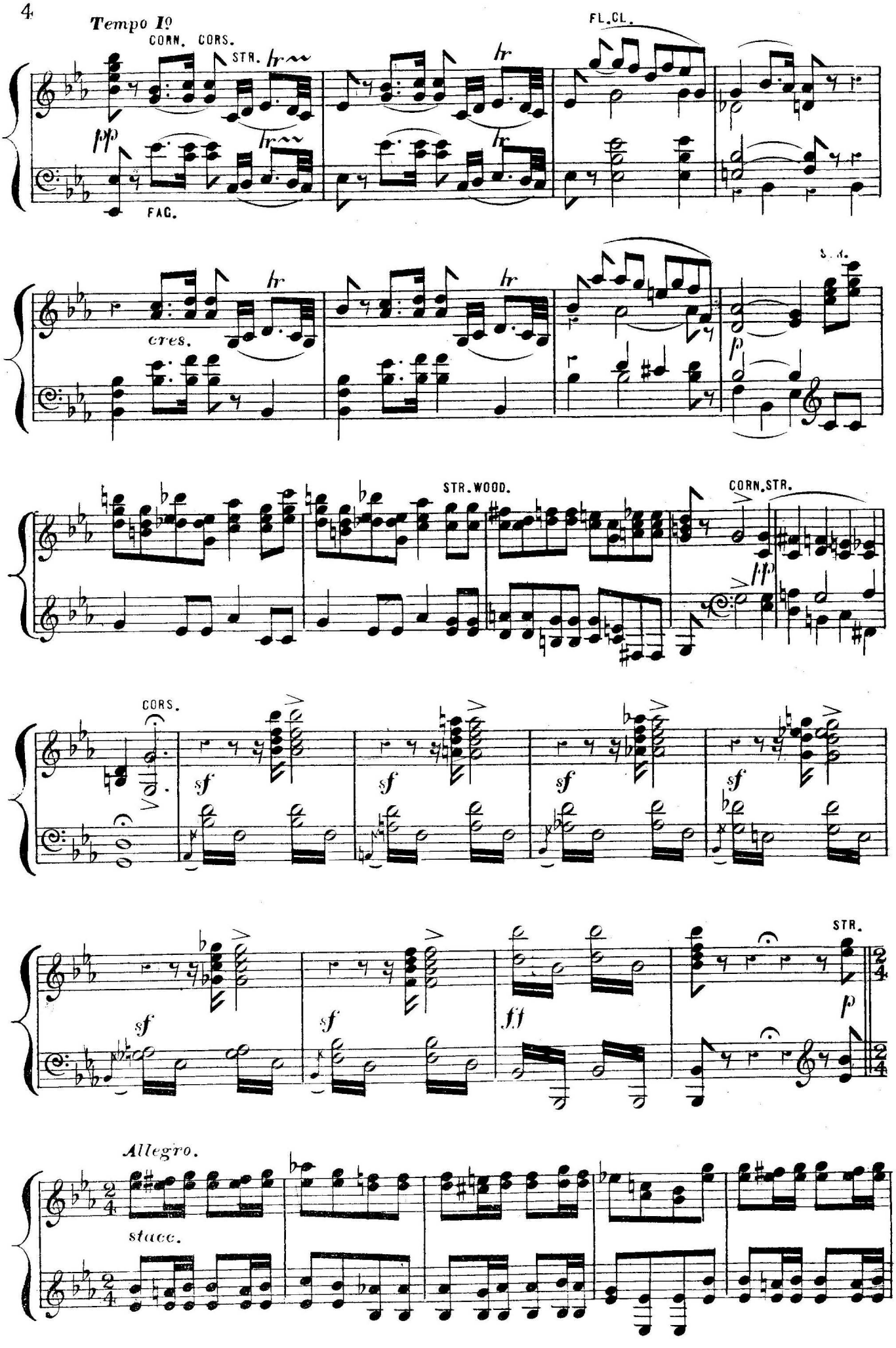
Tempo Iº
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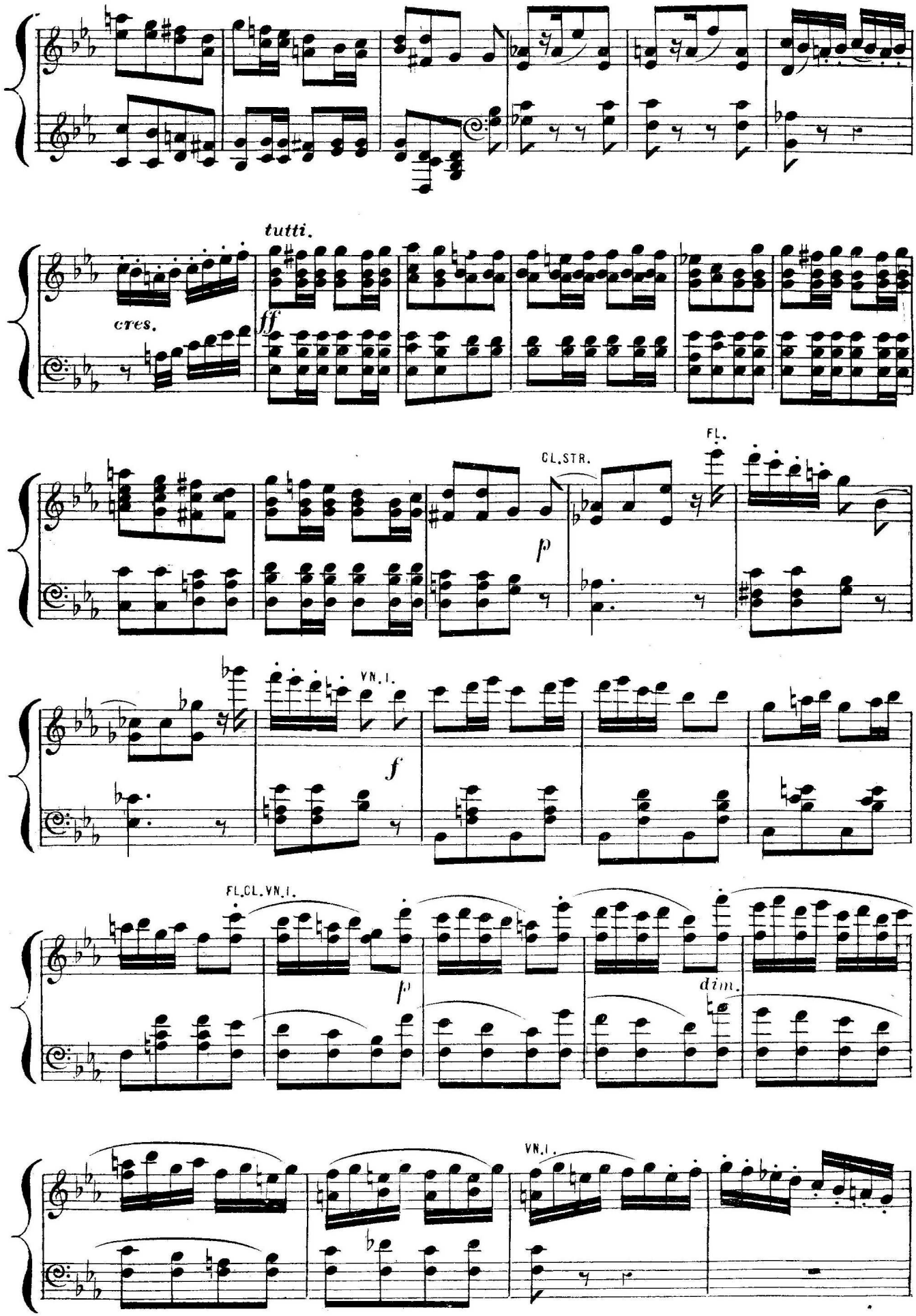
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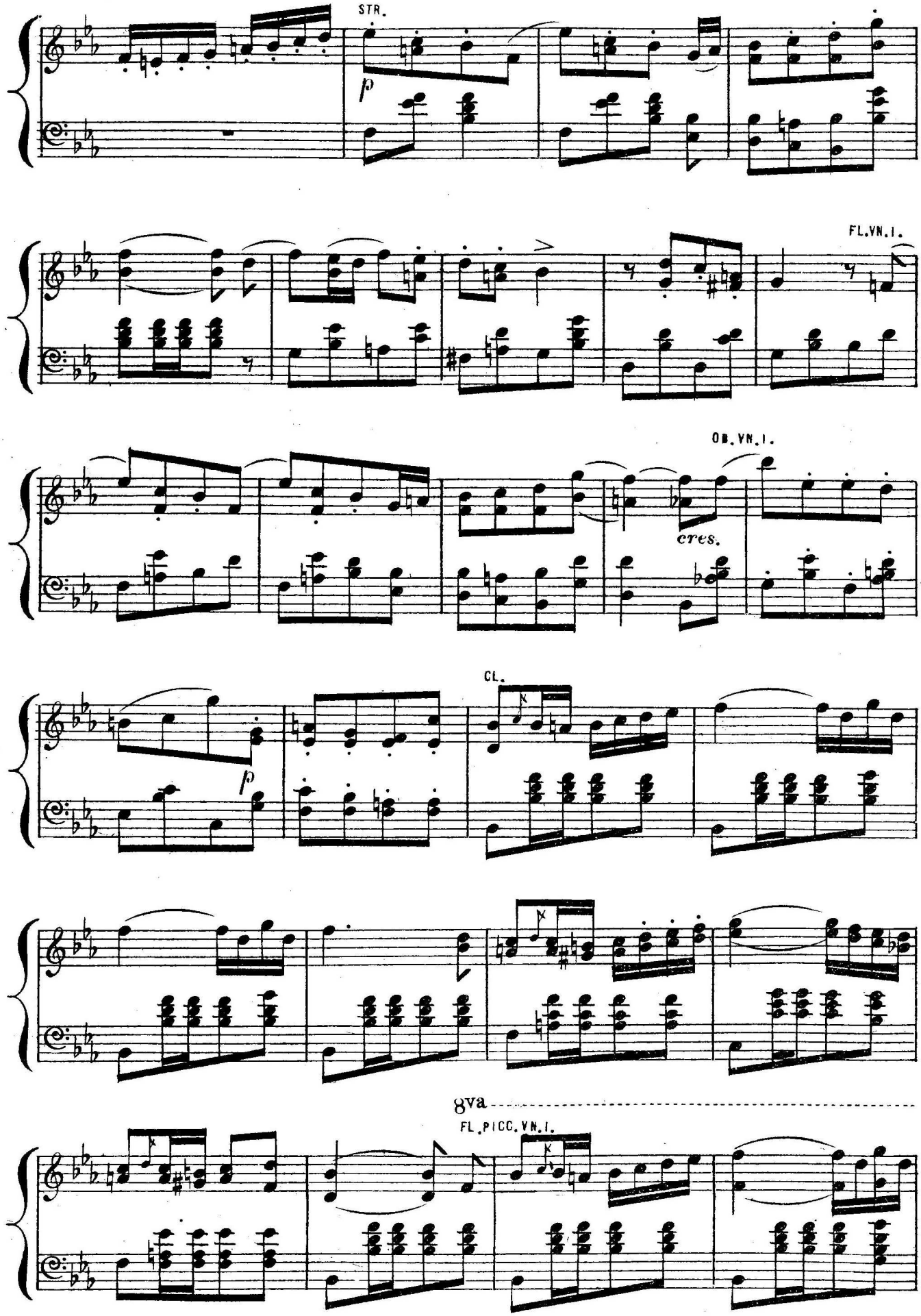
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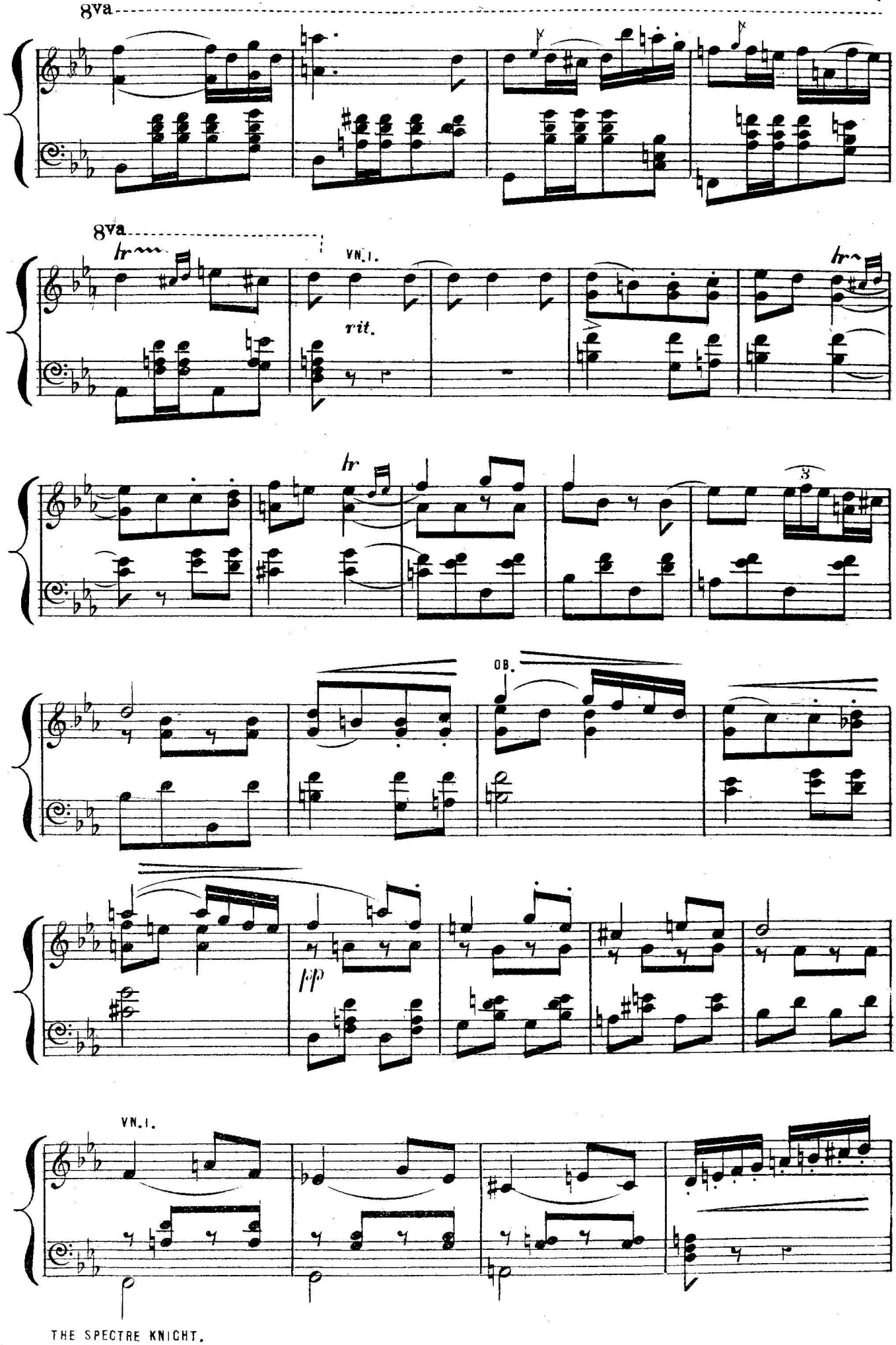
8va
8va
hr
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rit.
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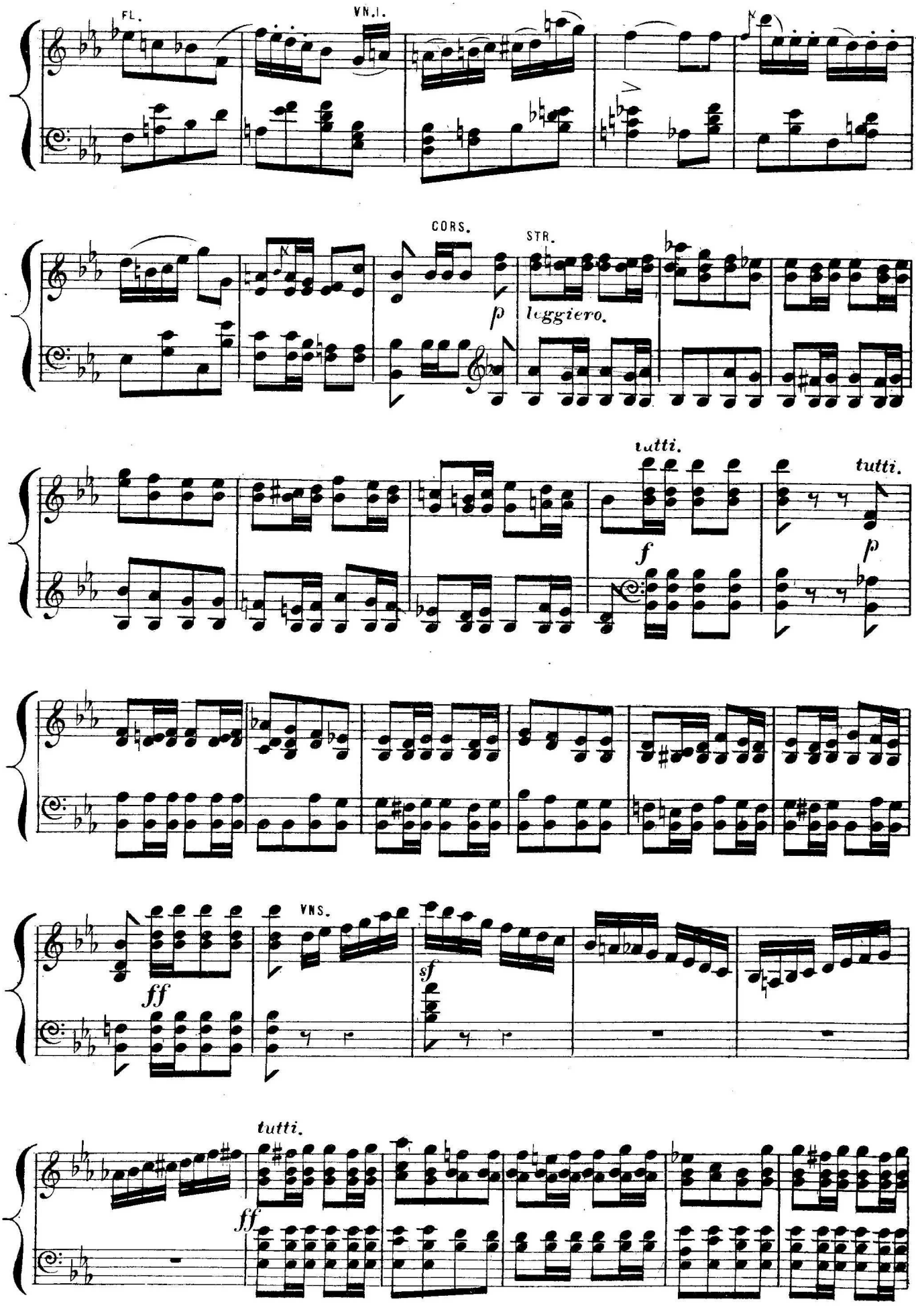
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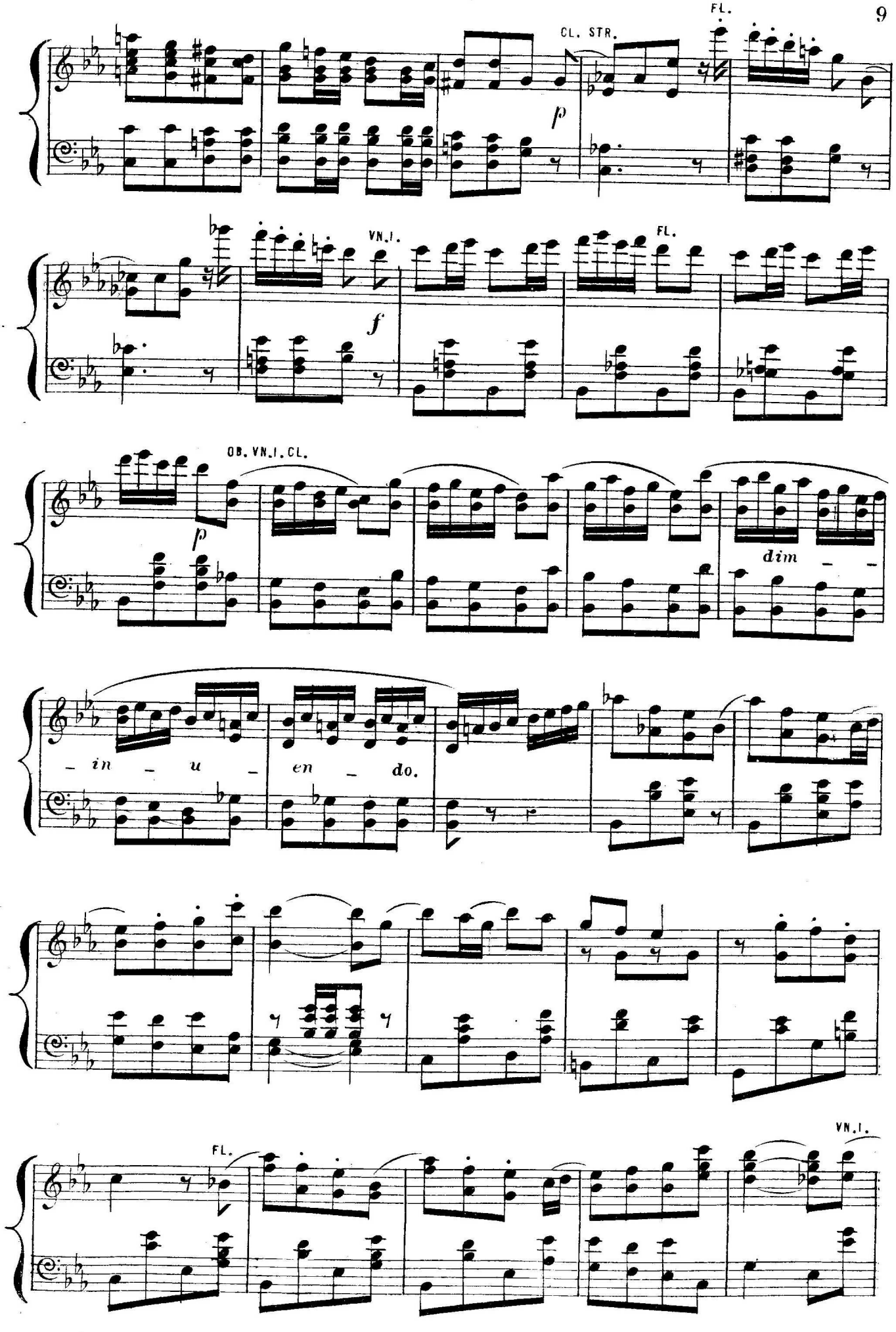
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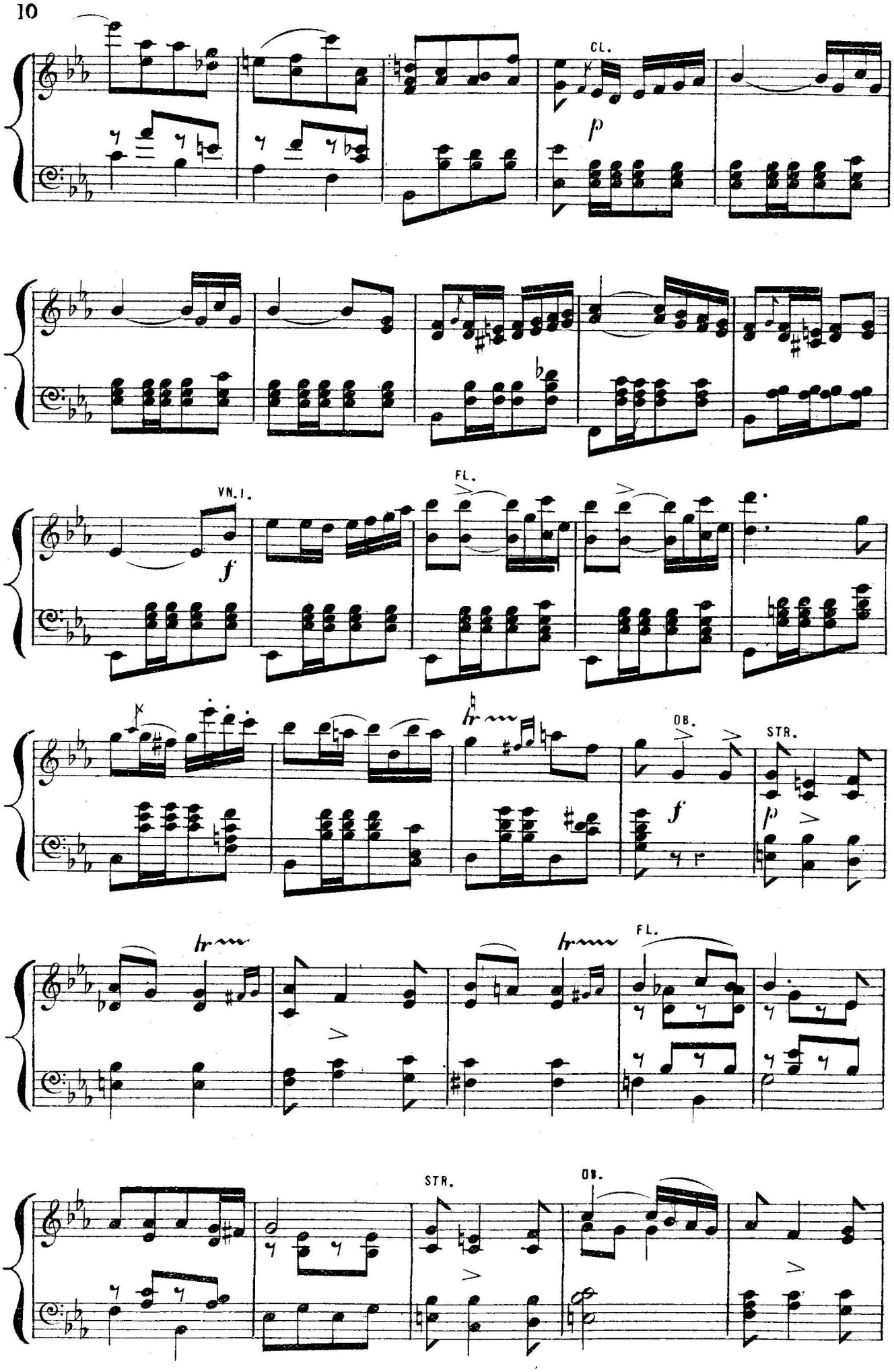
– in – u – en – do.
FL.
VN. I.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STR.
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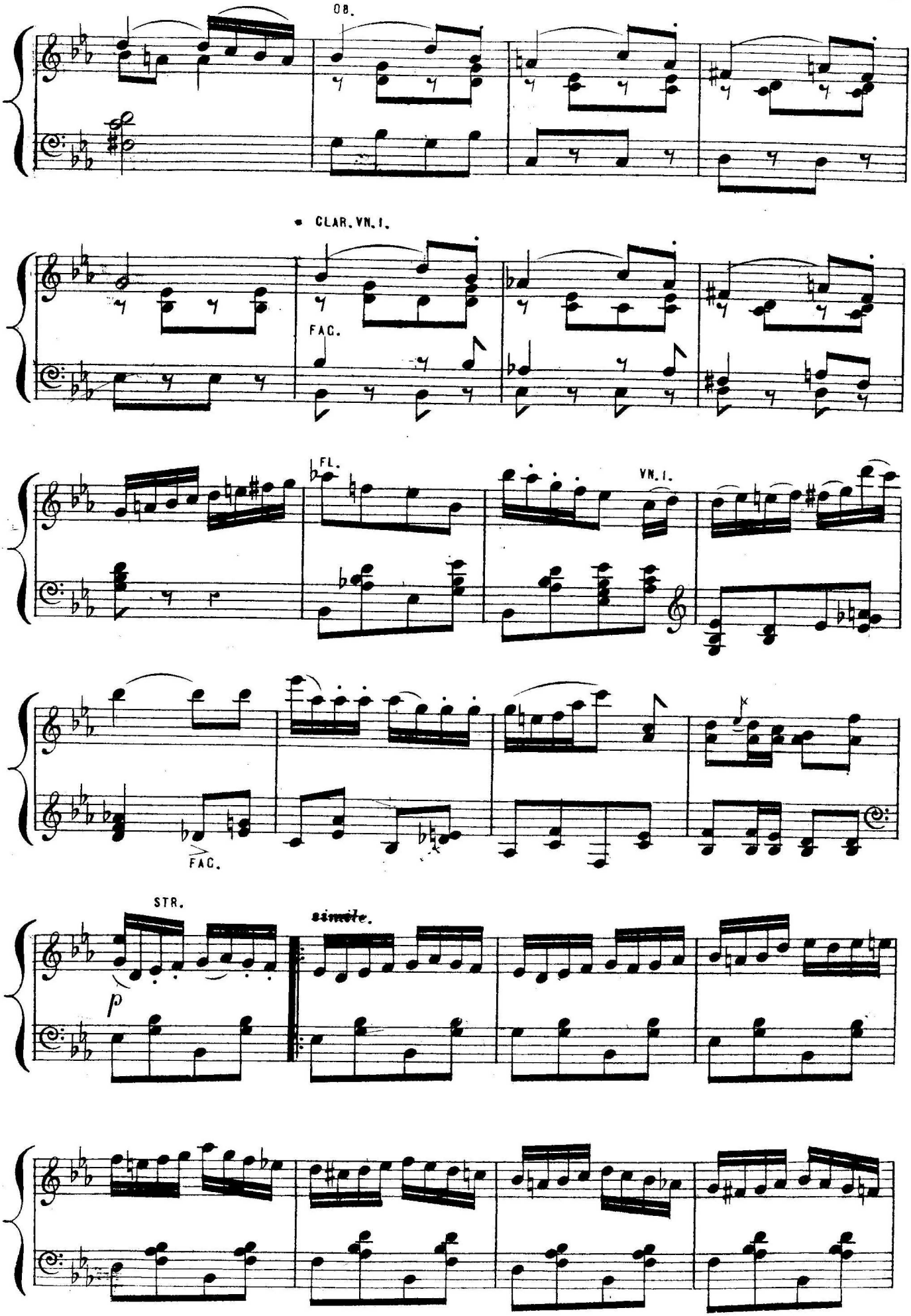
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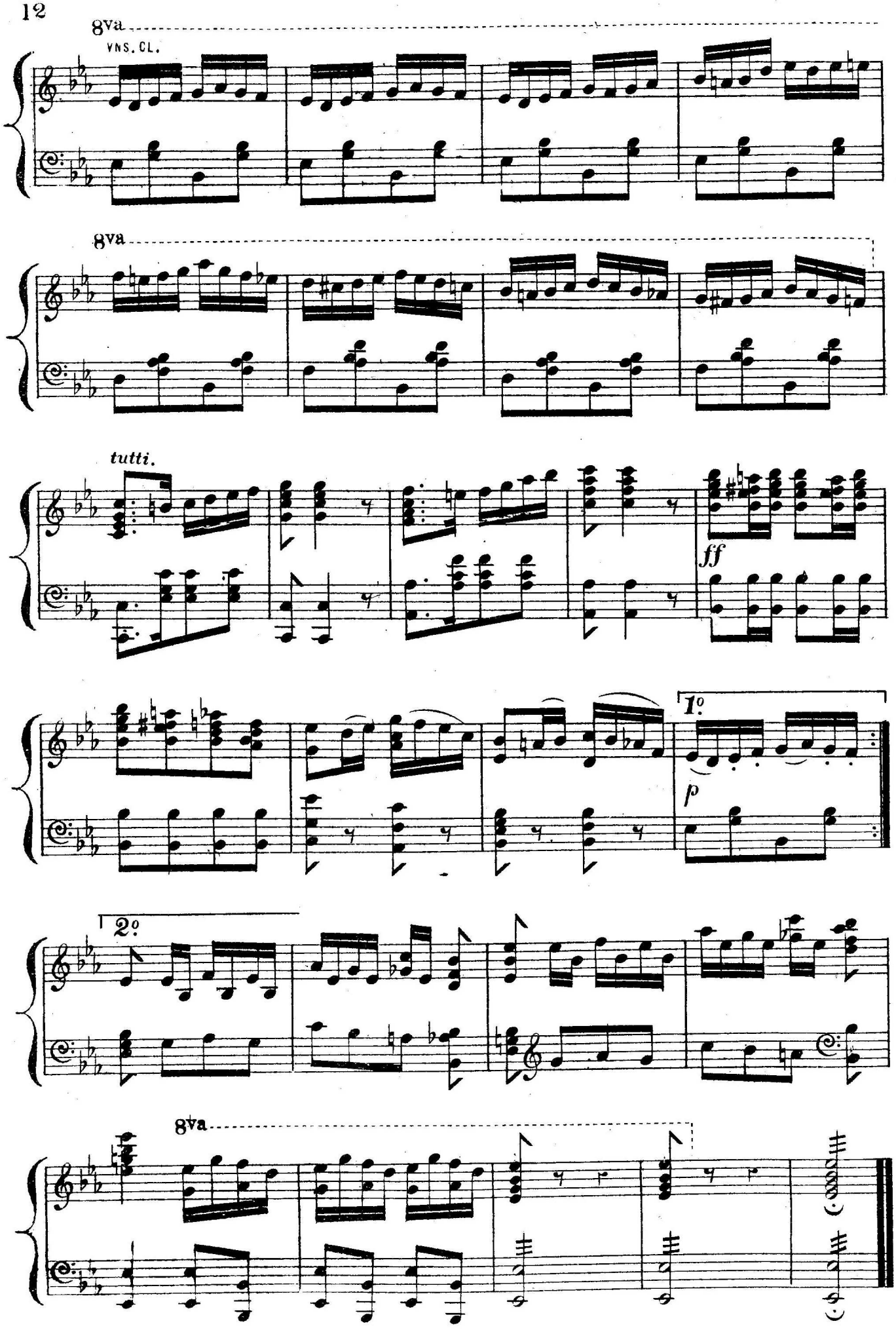
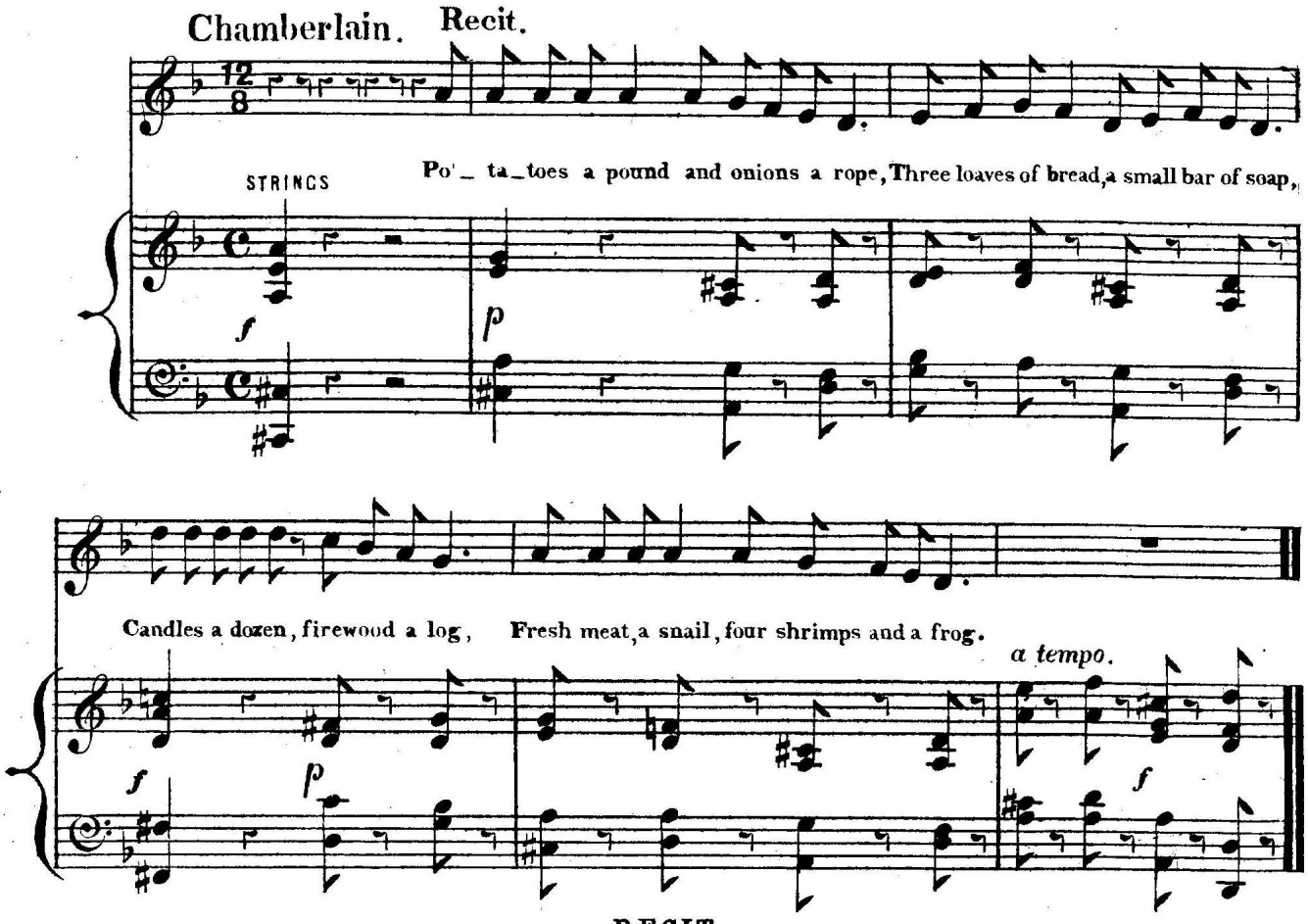

8va
VNS. CL.
8va
tutti.
ff
1º
p
2º
8va

RECIT

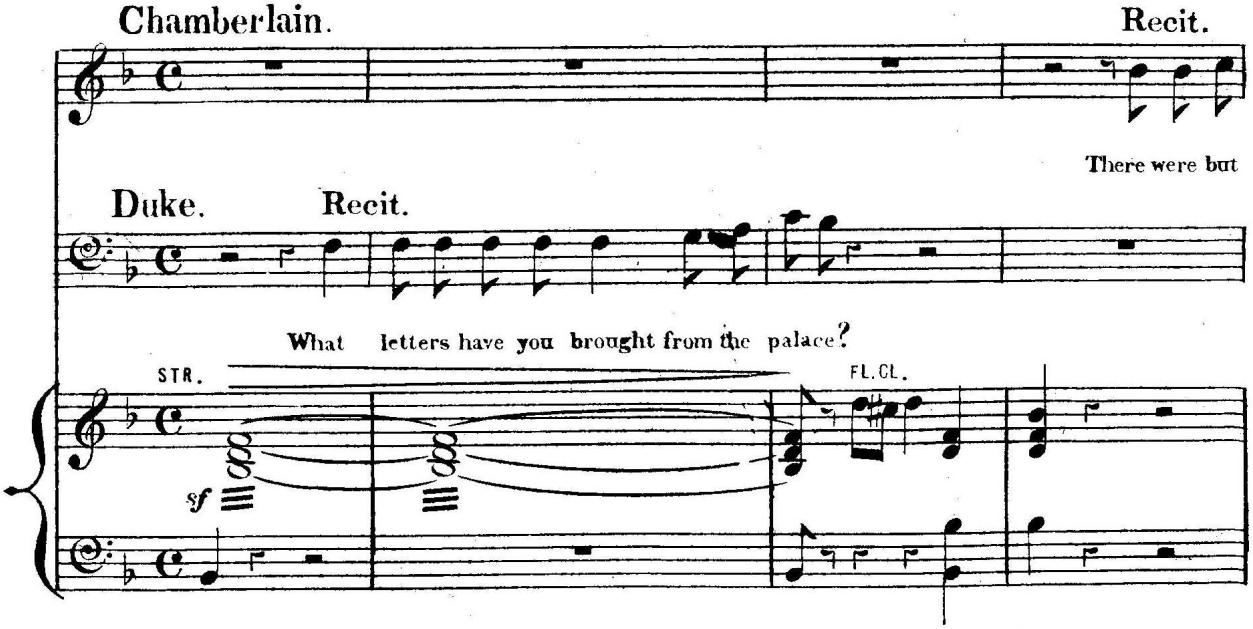
(CHAMBERLAIN)

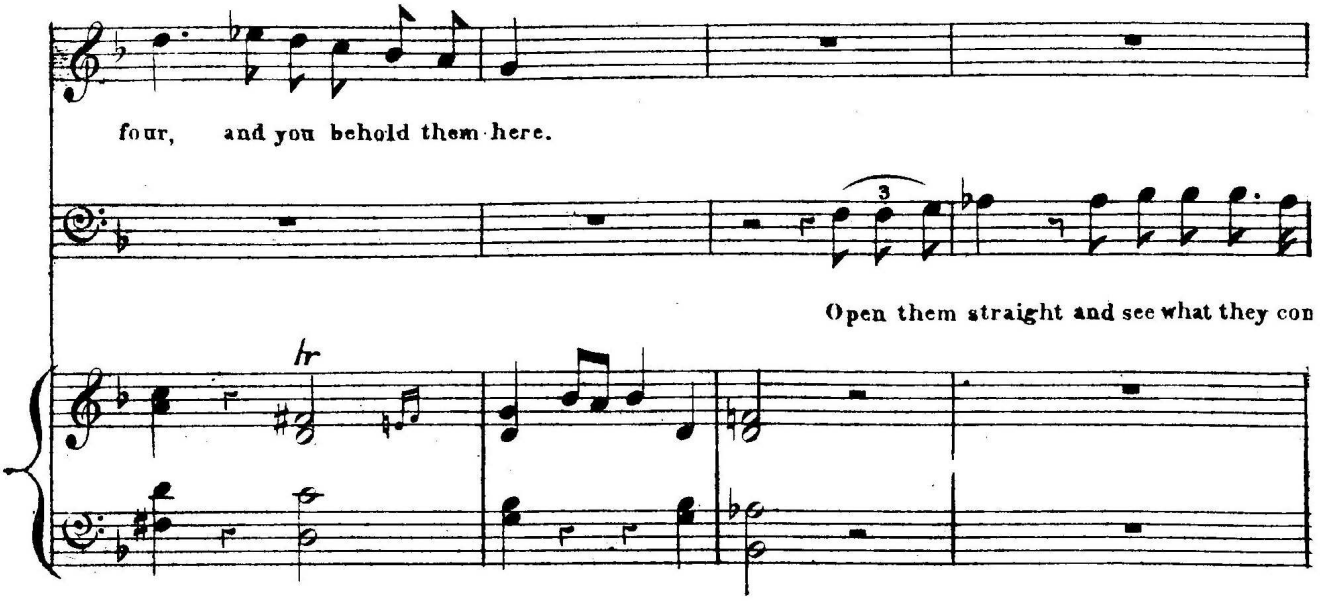
№ 1.

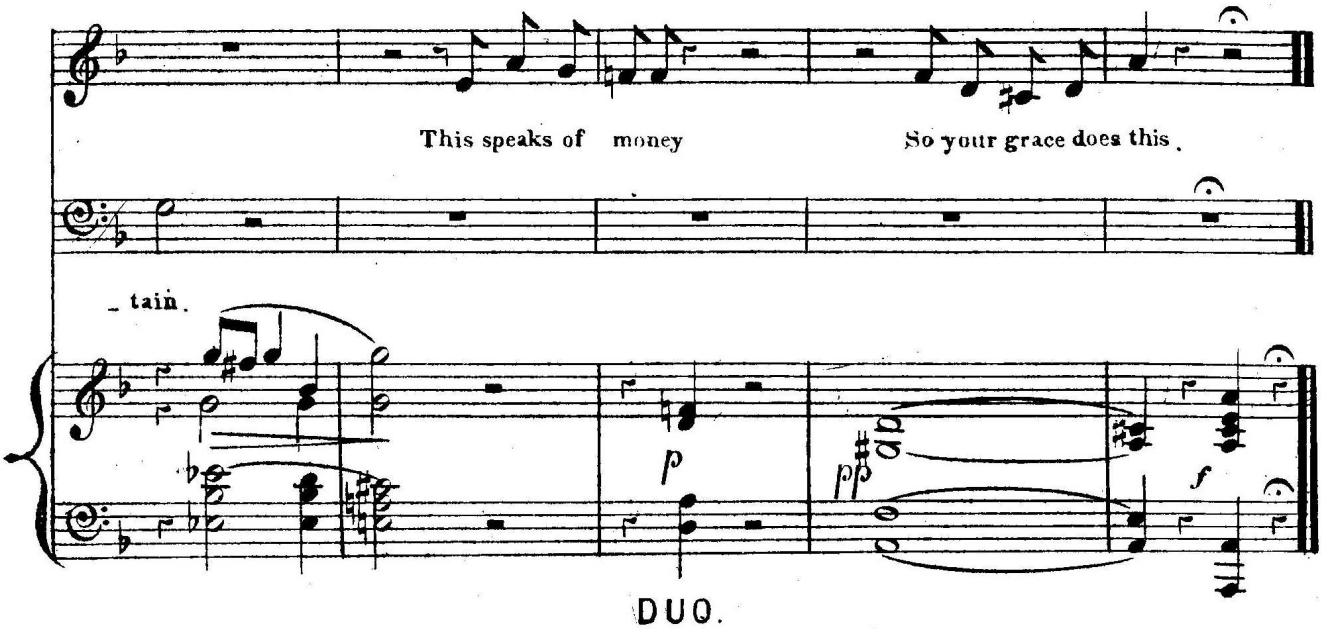


RECIT.
(CHAMBERLAIN AND DUKE)

№ 2.



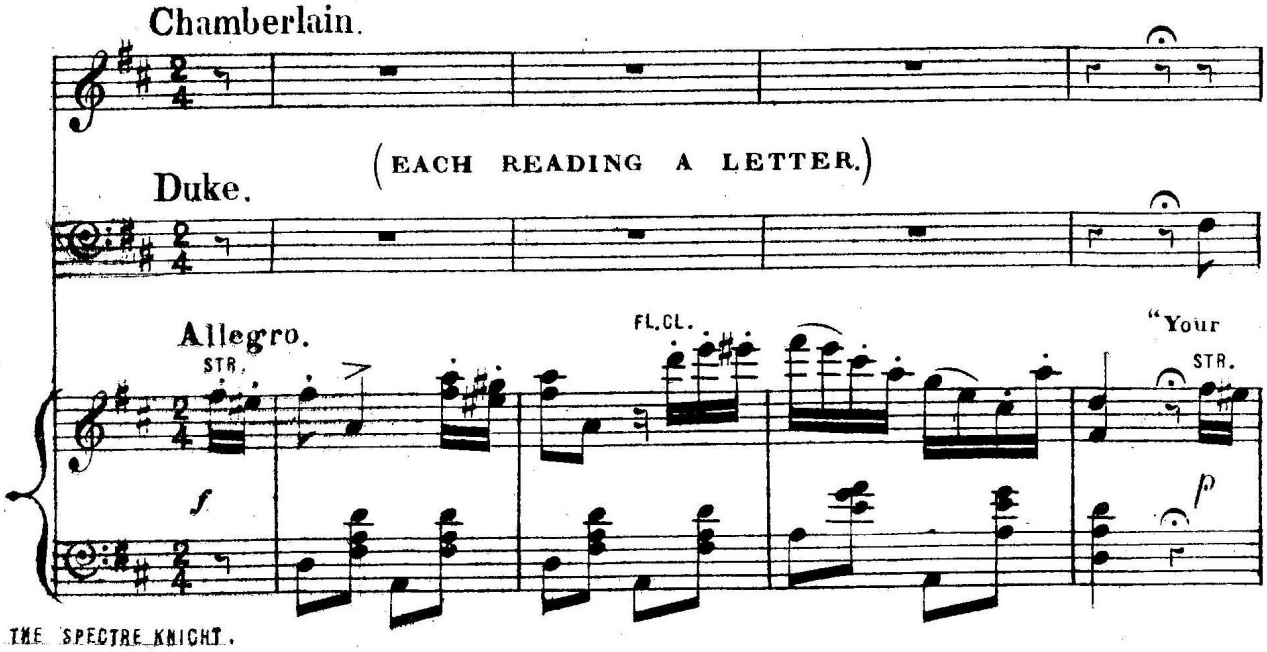


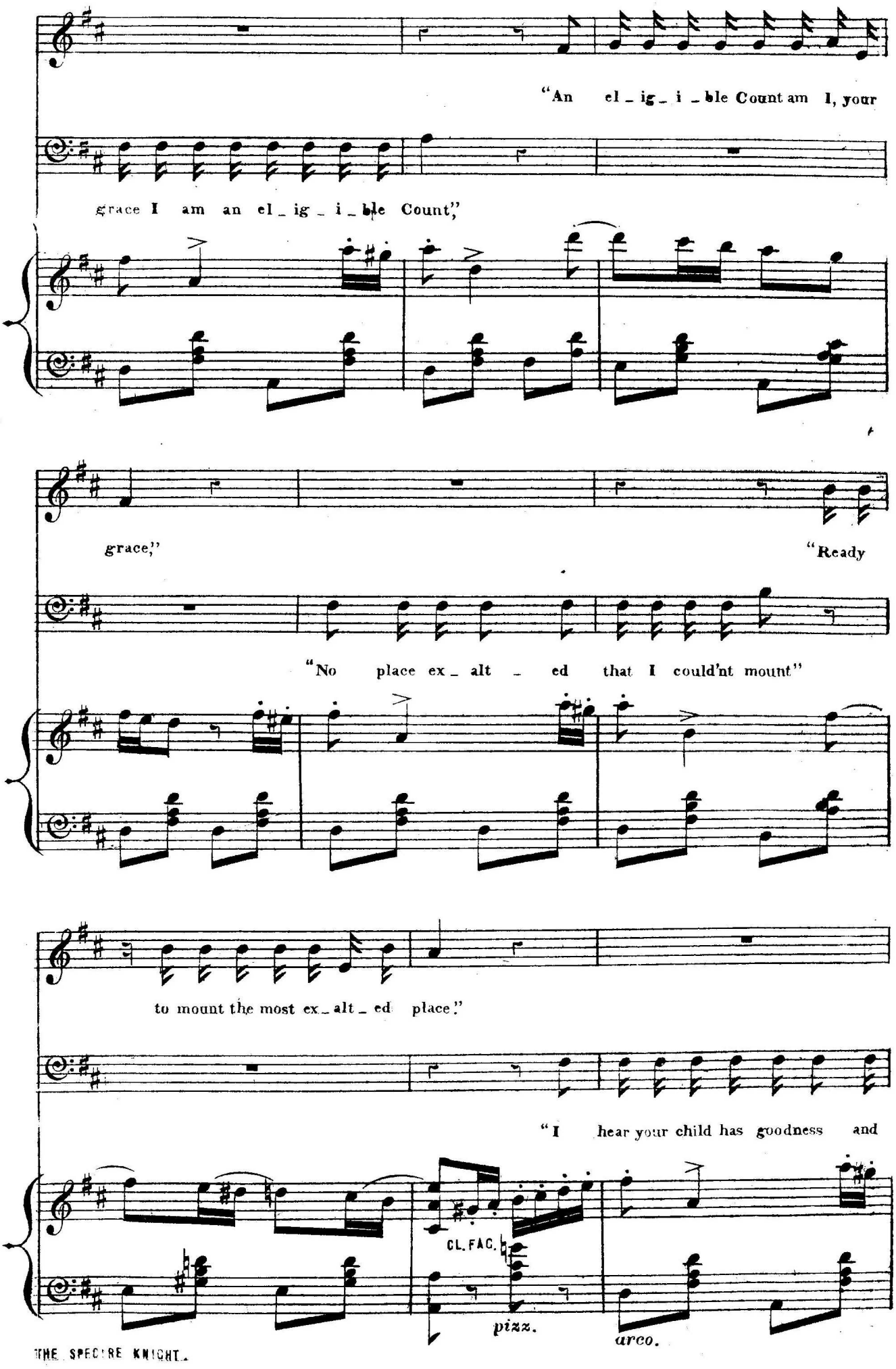


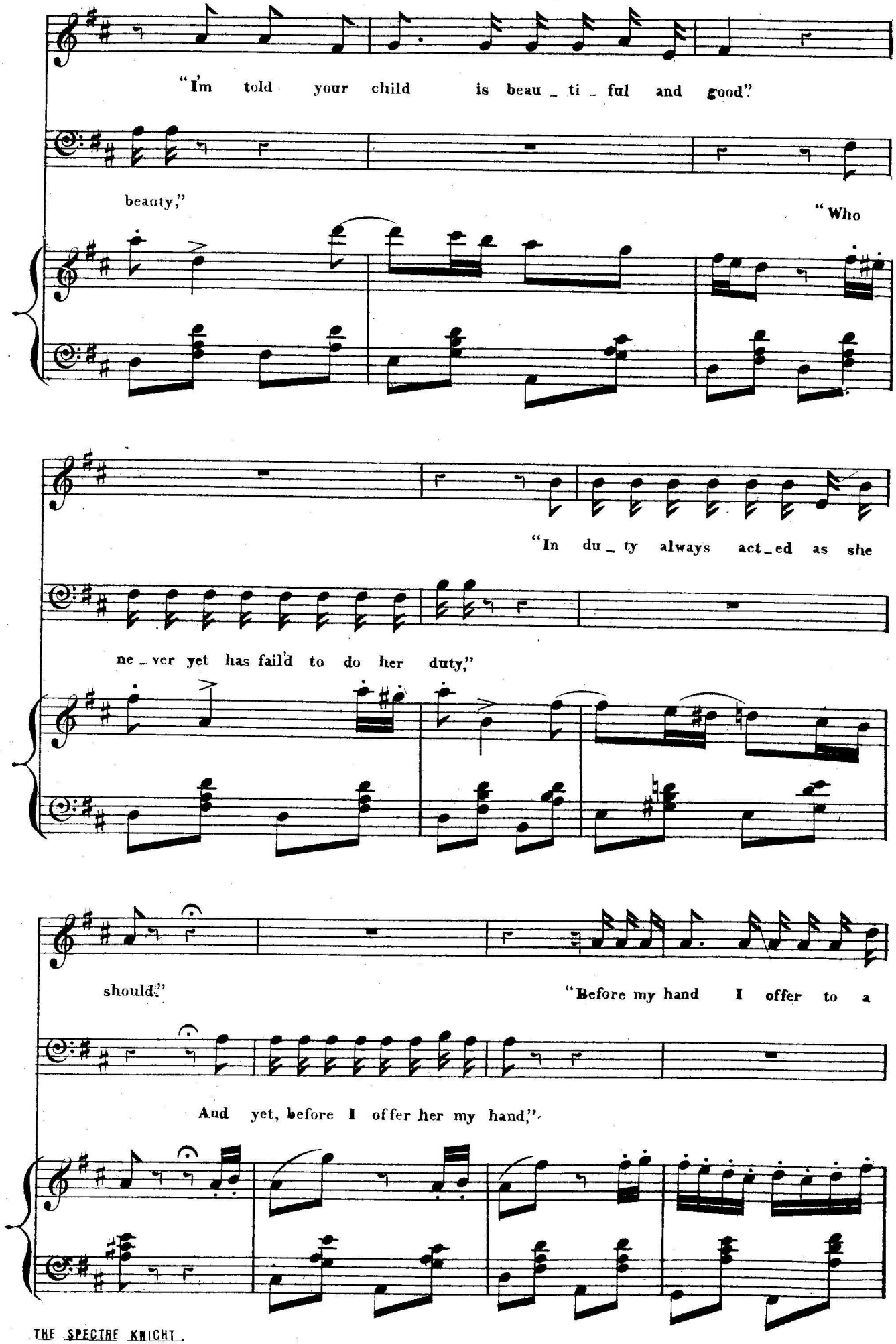
DUO.

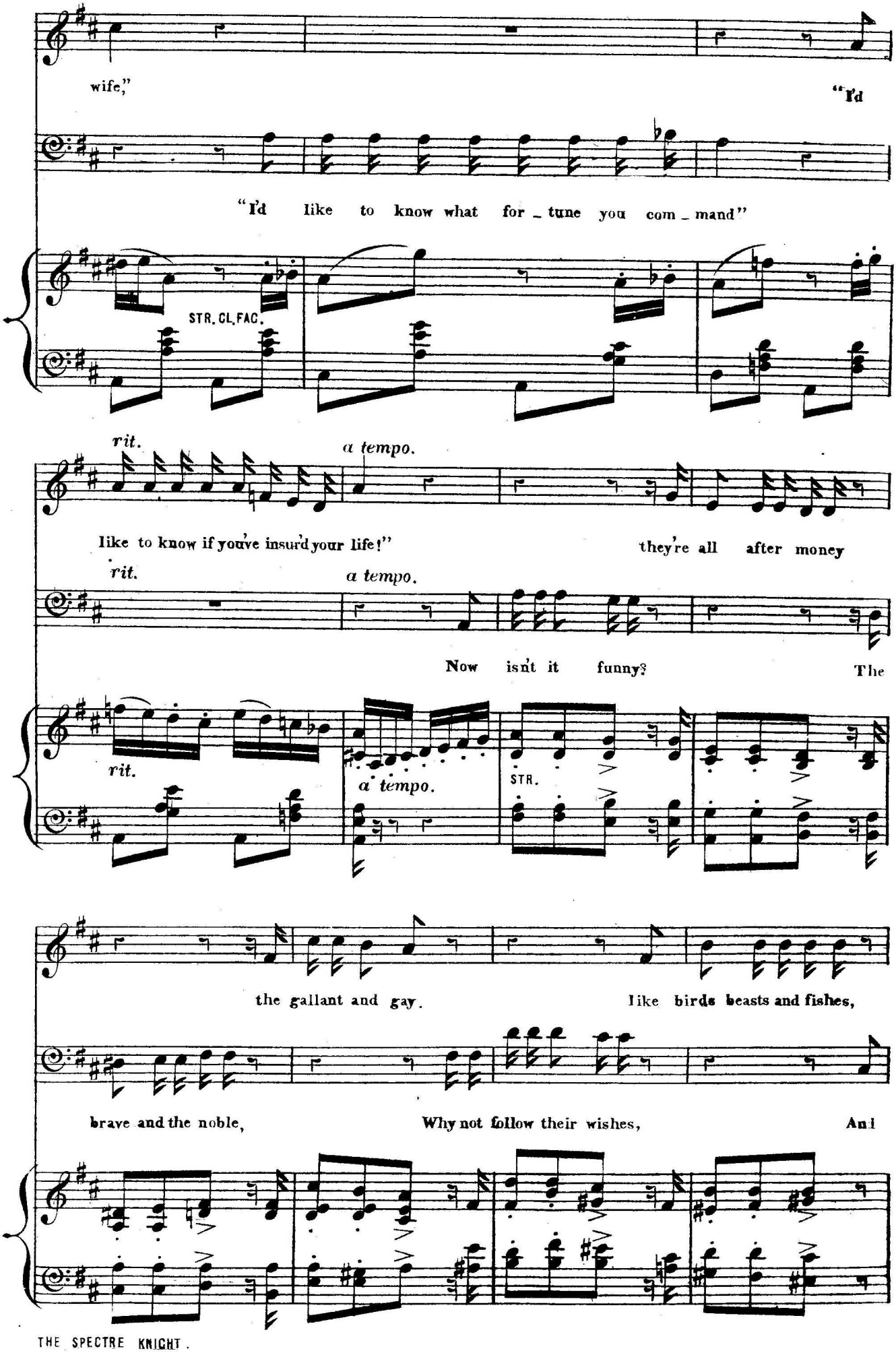
(DUKE AND CHAMBERLAIN.)

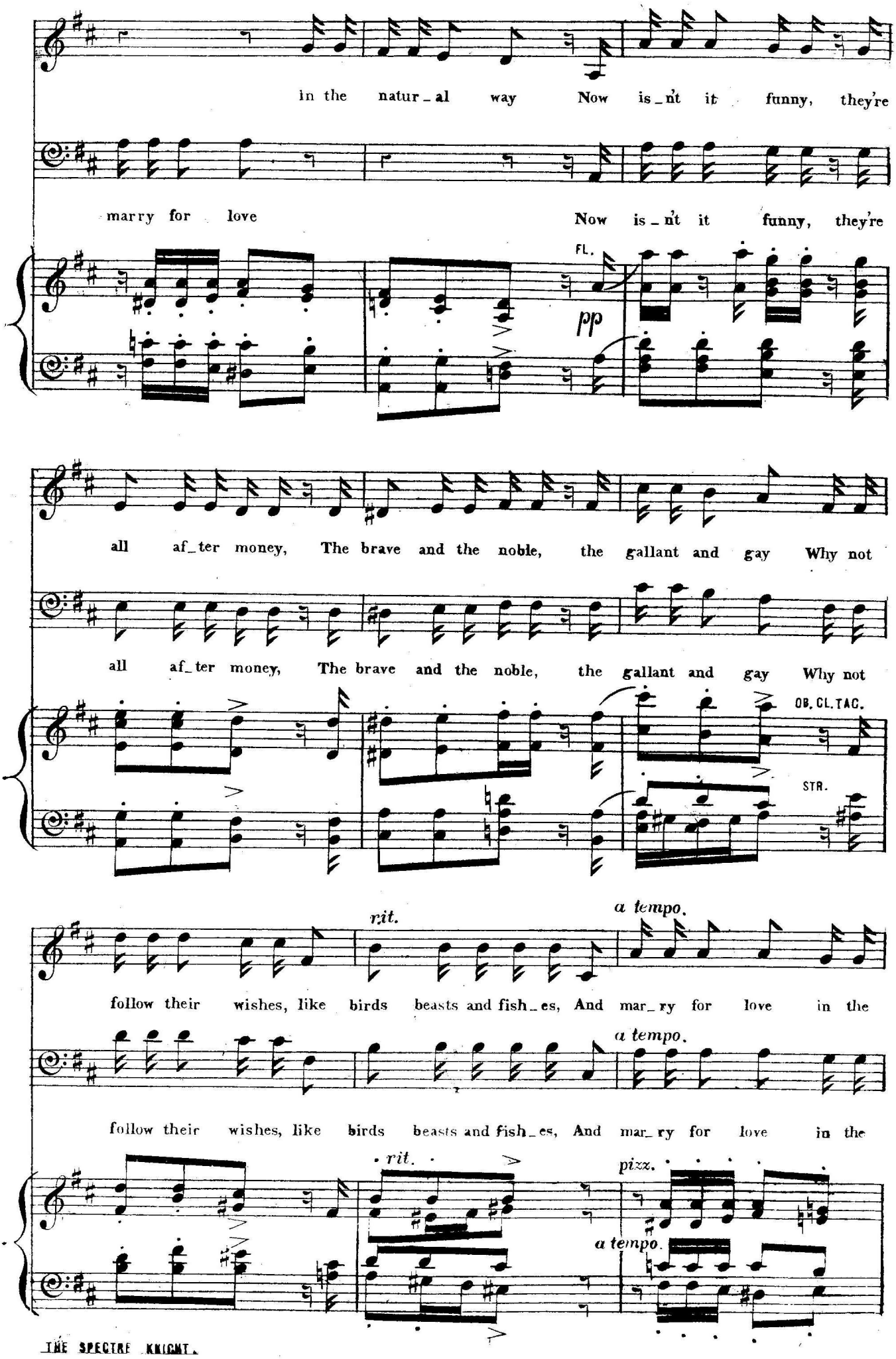
No. 3.

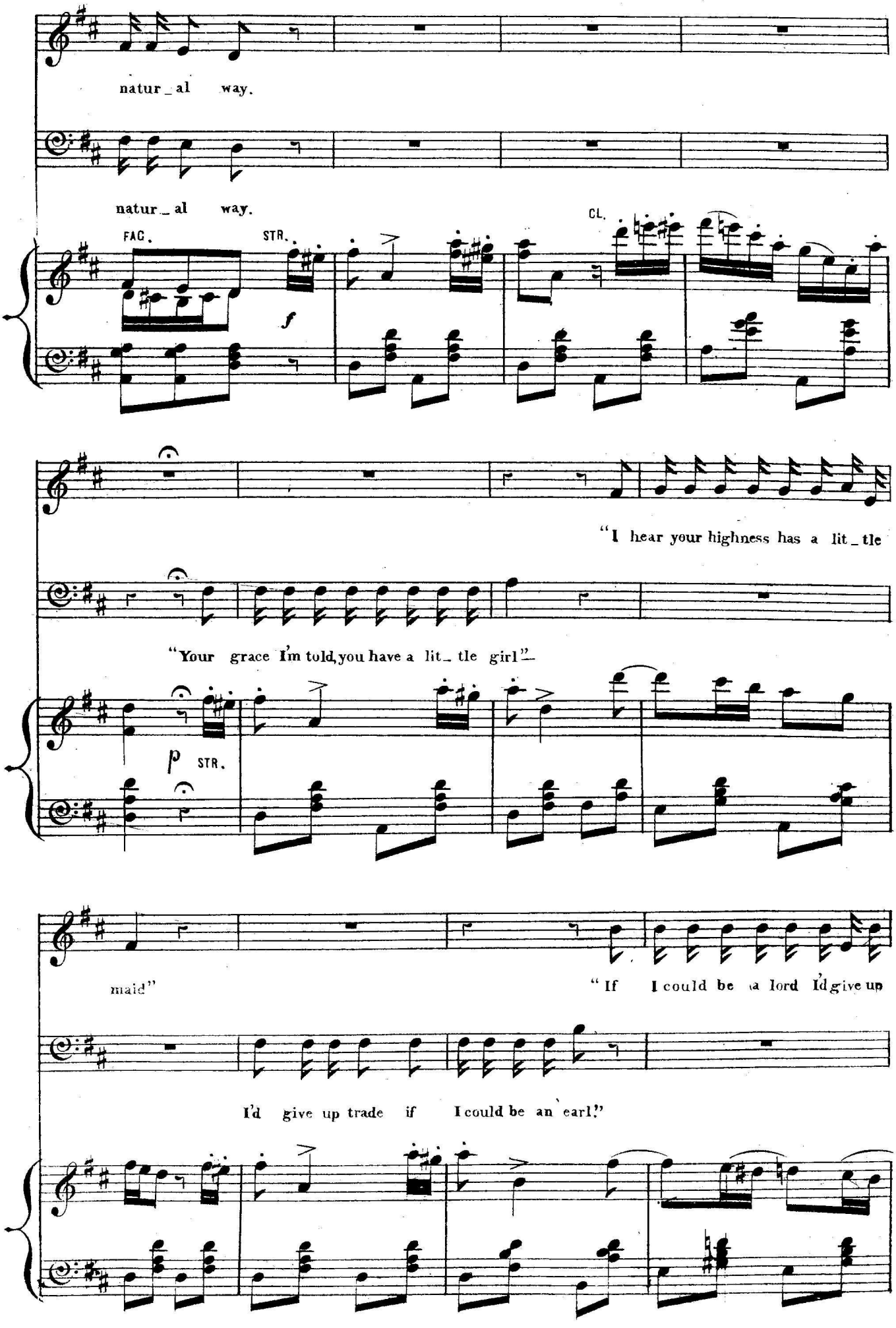


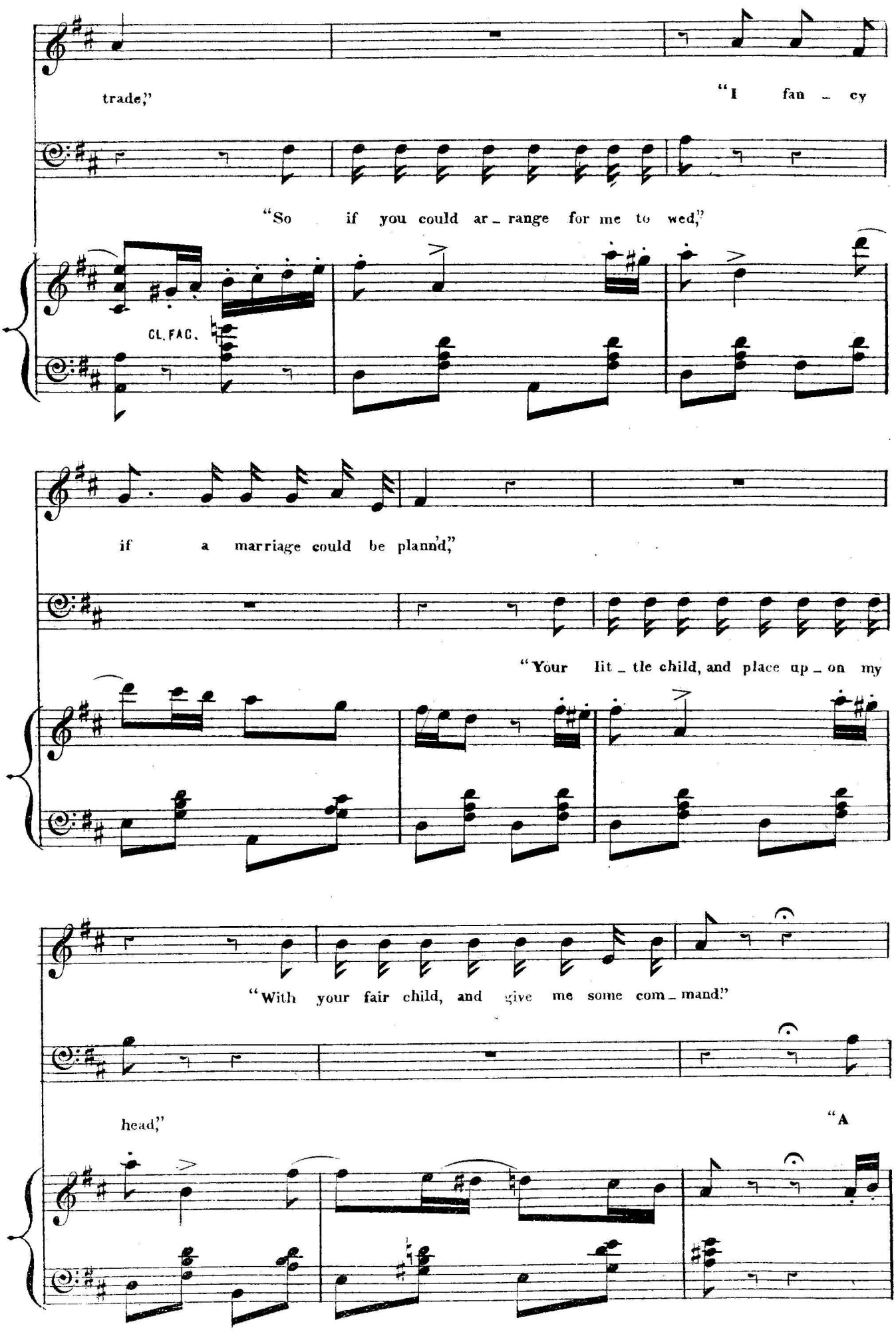

"An el_ig_i_ble Count am I, your
grace I am an el_ig_i_ble Count,"
grace,"
"Ready
"No place ex_alt_ed that I could'nt mount"
to mount the most ex_alt_ed place."
"I hear your child has goodness and
CL. FAC.
pizz.
arco.

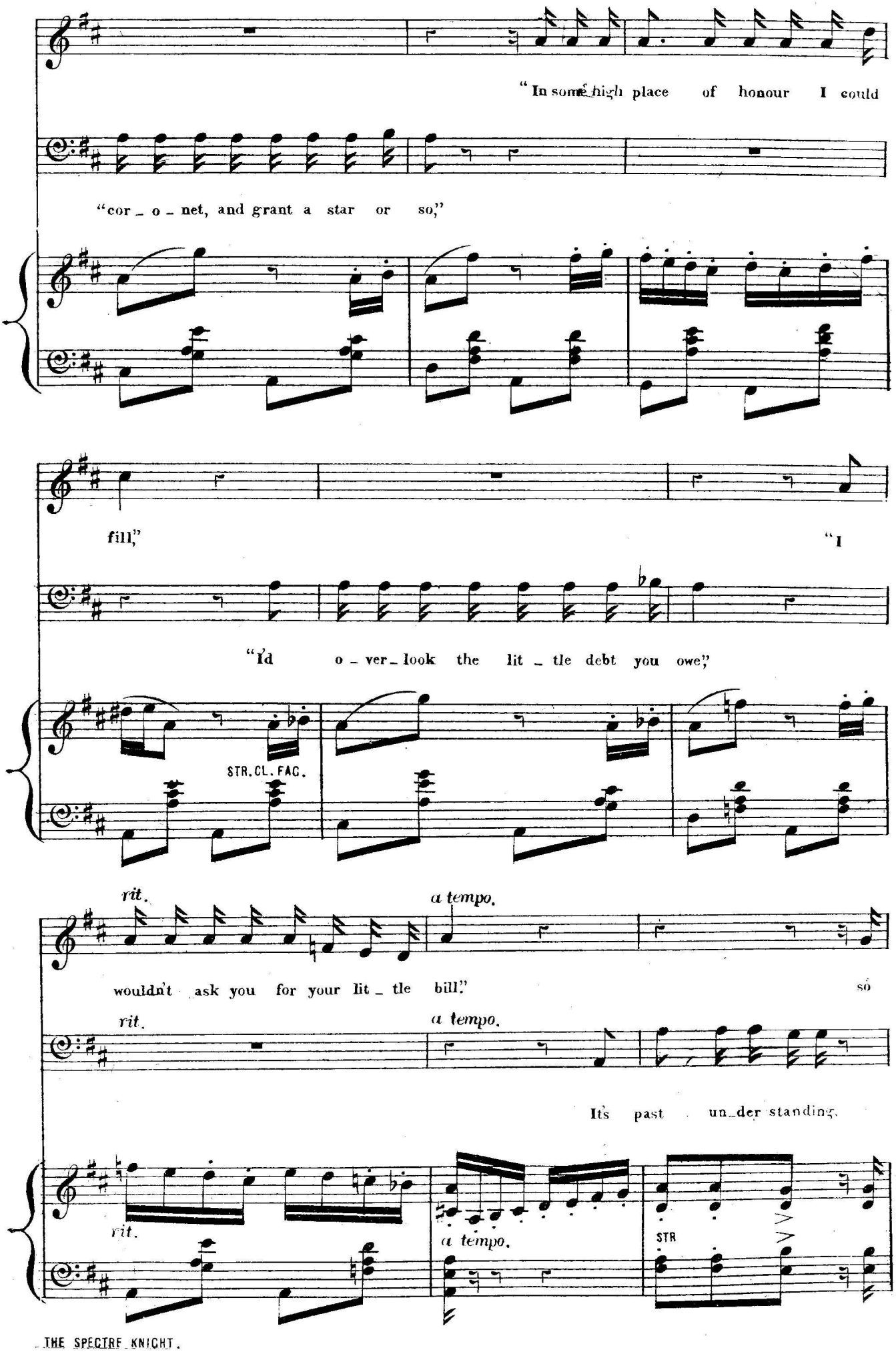

"I'm told your child is beau _ ti _ ful and good."
beauty,"
"Who
"In du _ ty always act _ ed as she
ne _ ver yet has faild to do her duty,"
should."
"Before my hand I offer to a
And yet, before I offer her my hand,"

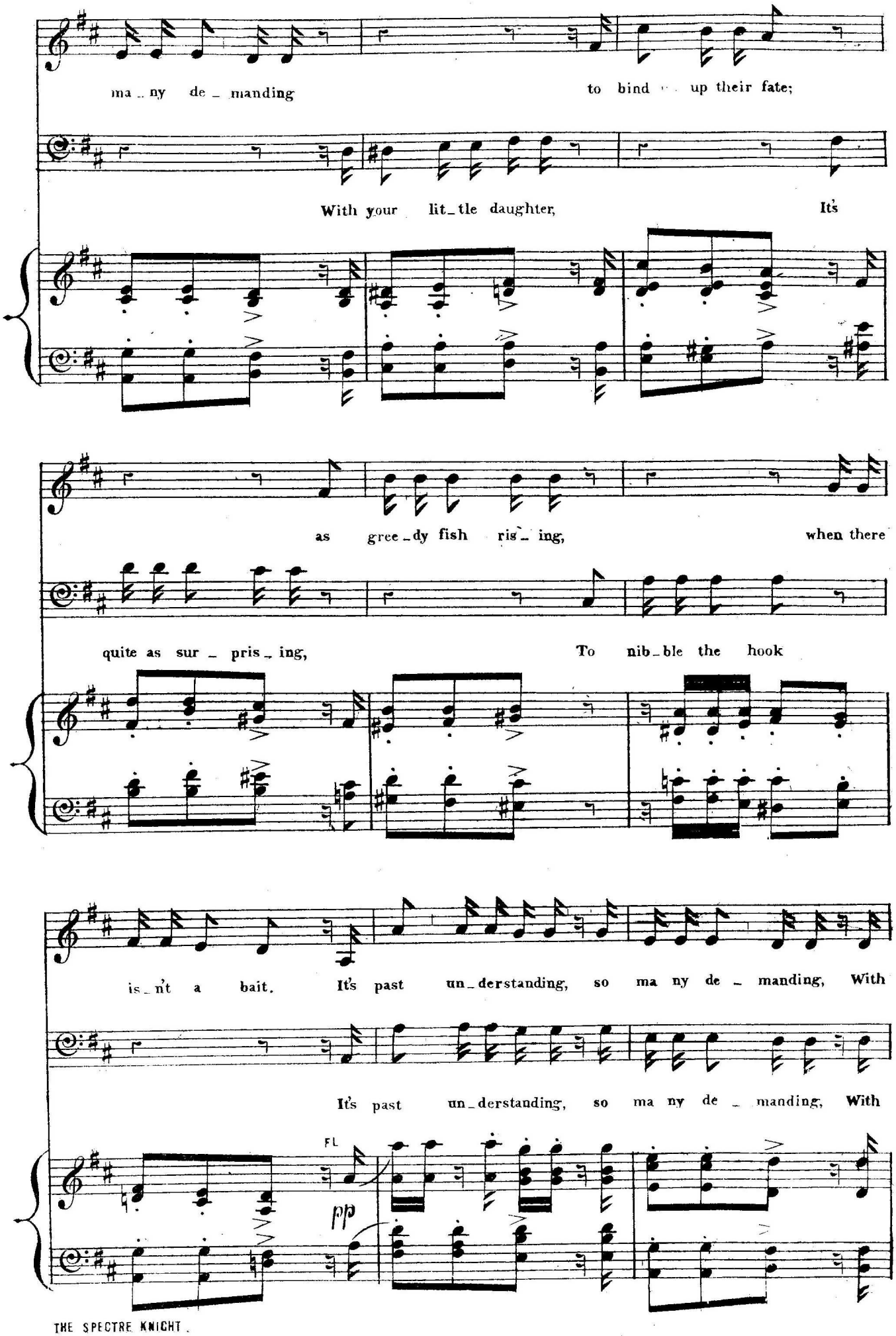

wife,"
"I'd
"I'd like to know what for _ tune you com _ mand"
STR. CL. FAC.
rit.
a tempo.
like to know if you've insur'd your life!"
they're all after money
rit.
a tempo.
Now isn't it funny?
The
rit.
a tempo.
STR.
the gallant and gay.
like birds beasts and fishes,
brave and the noble,
Why not follow their wishes,
And

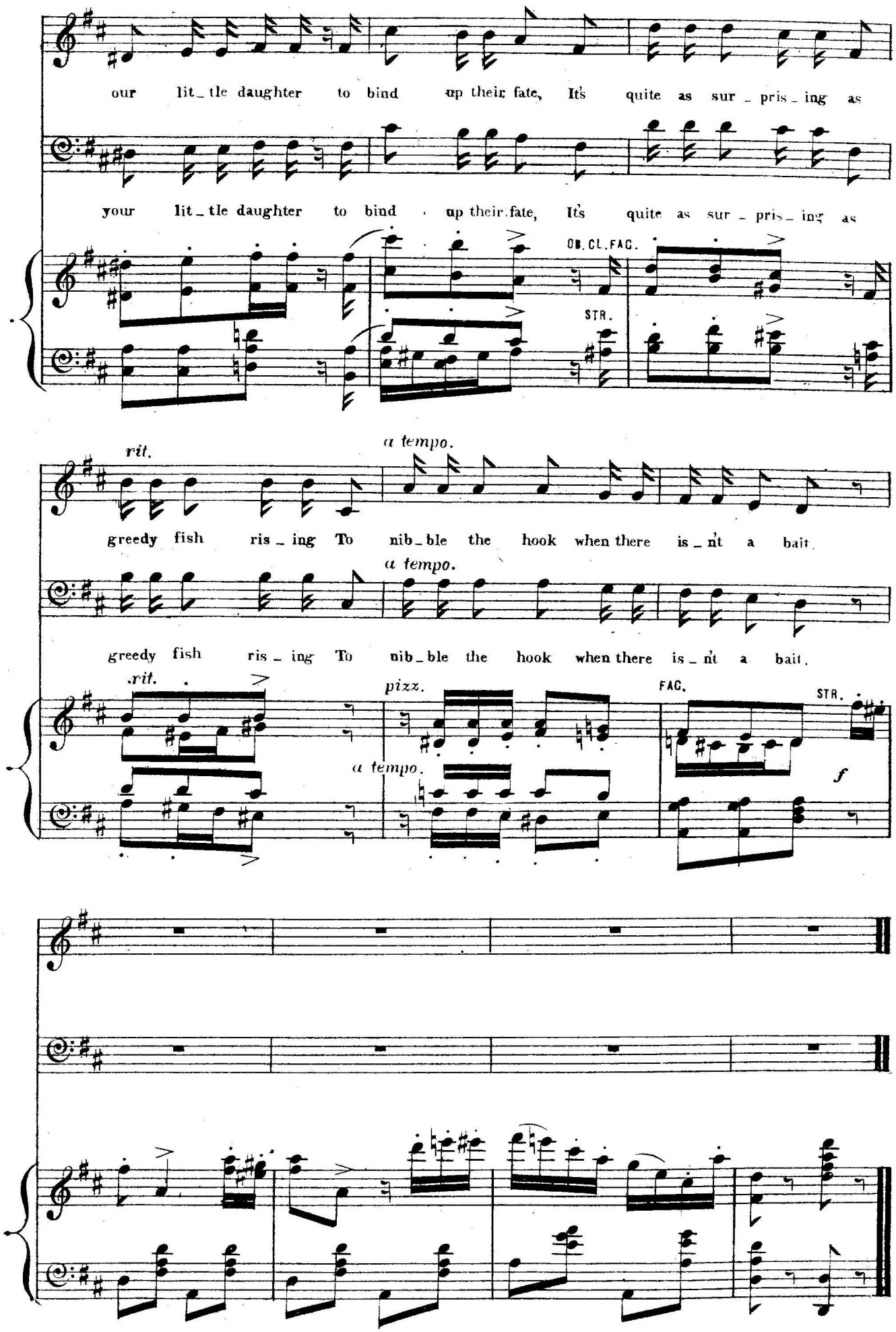

in the natur_al way Now is_n't it funny, they're
marry for love Now is_n't it funny, they're
FL.
pp
all af_ter money, The brave and the noble, the gallant and gay Why not
all af_ter money, The brave and the noble, the gallant and gay Why not
OB. CL. TAC.
STR.
rit.
a tempo.
follow their wishes, like birds beasts and fish_es, And mar_ry for love in the
a tempo.
follow their wishes, like birds beasts and fish_es, And mar_ry for love in the
rit.
pizz.
a tempo.


natur_al way.
natur_al way.
FAG.
STR.
CL.
f
"I hear your highness has a lit_tle
"Your grace I'm told, you have a lit_tle girl"
p
STR.
maid"
"If I could be a lord I'd give up
I'd give up trade if I could be an earl."


trade,"
"I fan _ cy
"So if you could ar _ range for me to wed,"
CL. FAG.
if a marriage could be plann'd,"
"Your lit _ tle child, and place up _ on my
"With your fair child, and give me some com _ mand."
head,"
"A


"In some high place of honour I could
"cor - o - net, and grant a star or so,"
fill,"
"I
"I'd o - ver - look the lit - tle debt you owe,"
STR. CL. FAG.
rit.
a tempo.
wouldn't ask you for your lit - tle bill."
so
rit.
a tempo.
It's past un - der standing.
rit.
a tempo.
STR


ma ny de manding
to bind up their fate;
With your lit tle daughter,
It's
as gree dy fish ris ing,
when there
quite as sur pris ing,
To nib ble the hook
is n't a bait.
It's past un derstanding, so ma ny de manding, With
It's past un derstanding, so ma ny de manding, With
FL
pp


our lit_tle daughter to bind up their fate, It's quite as sur_pris_ing as
your lit_tle daughter to bind up their fate, It's quite as sur_pris_ing as
OB. CL. FAG.
STR.
rit.
a tempo.
greedy fish ris_ing To nib_ble the hook when there is_n't a bait.
a tempo.
greedy fish ris_ing To nib_ble the hook when there is_n't a bait.
rit.
pizz.
FAG.
STR.
a tempo.
f