

Andante tranquillo.

PIANO.

STR.

CELLO SOLO.

1st

Last time.

Nº 11.

ENTRANCE OF THE SPECTRE.

PIANO.

STR.

FAC.

STR. WOOD.

FL. CL.

WOOD.

CORS.

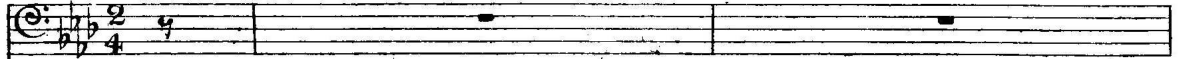
triumph

STR.

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

THE SPECTRE KNIGHT.

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

The first system of music 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 two flats (B-flat and E-flat). The lyrics are: "no - blest are there, I'm on vis - it - ing terms with Ham - let's father. I". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "haunt fair glens and re - spect - a - ble tow'rs And always go home at". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano).

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "de - cent hours; For I am a ghost of high de - gree, And other ghosts take off their". The piano accompaniment includes dynamic markings such as *sf* (sforzando).

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

The fourth system begins with the character name "Duke." in a larger font. The lyrics are: "hats to me. There isn't a doubt that you must be A well bred ghost of". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Viola.

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

1st & 2nd Ladies.

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

Cham^{ll}

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

Otho.

A well-bred ghost of high de_gree!

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

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

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 isnt 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^l
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!

1

f

The musical score consists of six systems. The first five systems each have a vocal line (treble clef) and a piano accompaniment line (bass clef). The sixth system is a grand staff with both treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines are in a soprano or alto range. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A first ending bracket is present at the end of the sixth system, marked with a '1' and a forte dynamic 'f'.

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

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

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

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The piano part maintains the same rhythmic pattern.

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

This system contains the third line of music. The piano part includes dynamic markings: *p* (piano) and *sf* (sforzando).

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

This system contains the fourth line of music. The piano part includes dynamic markings: *p* (piano) and *sf* (sforzando).

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

Chambl.
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.

1st PAGE. OTHO.

I am here ("Bozenband")

1st VIOL.

FL. OB. CL. FAG. *p*

pizz.

2nd PAGE. OTHO.

Close at hand ("Linkenfrill")

FL. OB. CL. FAC. VIO. I. pizz.

3rd PAGE. OTHO.

at your will ("Goldendi")

FL. OB. CL. FAC. VIO. I.

4th PAGE.

Here am I

FL. OB. CL. STR. pizz. FAC.

Allegretto Scherzando.

1st LADY.

I hear

CORS. p 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 for 'Banquet Music' consists of two staves. 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 melody in the upper staff is a series of eighth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features the same two-staff structure. The melody in the upper staff continues with eighth notes, and the lower staff provides accompaniment. The dynamics and tempo remain consistent with the first system.

The third system of musical notation. The upper staff continues the melodic line, and the lower staff provides accompaniment. A 'CELLO' marking is visible in the lower right of the system, indicating the instrument's part. The music concludes this system with a final chord.

The fourth system of musical notation. The upper staff continues the melodic line, and the lower staff provides accompaniment. A 'rall.' (rallentando) marking is present in the middle of the system, indicating a change in tempo. The music concludes this system with a final chord.

The fifth and final system of musical notation for 'Banquet Music'. The upper staff continues the melodic line, and the lower staff provides accompaniment. A 'Last time' marking is present in the upper right of the system, indicating the end of the piece. The music concludes with a final chord.

SONG— VIOLA.

“I LOVE THEM ALL”

Nº 15.

Andante Moderato.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The string section (STR.) is indicated by a bracket and a line. A flute (FL.) part is also present, with notes marked with accents. The tempo is marked 'Andante Moderato'.

The second system of the musical score includes lyrics and piano accompaniment. The vocal line continues with the lyrics: "have been taught that I should love My fa - ther and my friends, And". The piano accompaniment includes a string section (STR.) and a clarinet/fagotto (CLAR. FAG.) part. The tempo remains 'Andante Moderato'.

The third system of the musical score includes lyrics and piano accompaniment. The vocal line continues with the lyrics: "all the ti - ny stars a - bove, The tree that oer me bends, Each". The piano accompaniment includes a clarinet/fagotto (CLAR. FAG.) part. The tempo remains 'Andante Moderato'.

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

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.

STR: ALONE. TUTTI.

cres. colla voce.

pp a tempo.

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-mov'd my arms round aunt I steal, While

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

rit: molto.

STR. ALONE.

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.

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. FL. OB. f CORN.

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, featuring chords and melodic lines. A "FL. CLAR." (Flute Clarinet) part is indicated above the piano staff.

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, featuring chords and melodic lines.

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.

1st

2^d

VN. I. OB.

Sher_ry, Sher_ry, We've the best

Hoch Hoch We've the best

Champagne Champagne We've the best

Clar_et Clar_et We've the best

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

WIND. STR. *Tutti.*

ff

Finale.