

QUARTETT

1<sup>st</sup> & 2<sup>nd</sup> LADY IN WAITING, CHAMBERLAIN, AND DUKE.

N<sup>o</sup>. 4.

Allegro moderato.

PIANO. TUTTI. *f*

1<sup>st</sup> Lady. *f*  
You may talk you may talk you may scold. . . .

2<sup>nd</sup> Lady *f*  
You may talk you may talk you may scold. . . .

Chamberlain.  
With a hem and a seam and a

Duke.  
With a hem and a seam and a

IVN STR FAG. BASS.

With a scrape and a scrape and a rub.

With a scrape and a scrape and a rub.

fold With a dip and a wipe and a

fold With a dip and a wipe and a

These ser\_vants are a shocking plague, E\_nough to drive me

These ser\_vants are a shocking plague, E\_nough to drive me

scrub. These ser\_vants are a shocking plague, E\_nough to drive me

scrub. These ser\_vants are a shocking plague, E\_nough to drive me

CL. HORNS. STR.

*pp*

mad, They hard\_ly deign to stir a leg, It real\_ly is too

mad, They hard\_ly deign to stir a leg, It real\_ly is too

mad, They hard\_ly deign to stir a leg, It real\_ly is too

mad, They hard\_ly deign to stir a leg, It real\_ly is too

CL STR. FL. PIC.

FAG. STR. HORNS.

*tr*

bad, It real - ly is too bad, it is too  
 bad, It real - ly is too bad, it is too  
 bad, It real - ly is too bad, it is too  
 bad, It real - ly is too bad, it is too

*f* *tr*

bad. You may talk, you may talk, you may scold,  
 bad. You may talk, you may talk, you may scold,  
 bad. With a hem, and a seam and a  
 bad. With a hem, and a seam and a

VN.Ob.  
 FL  
 OB  
 CL

HORNS, FAG.

With a scrape and a scrape and a rup,

With a scrape and a scrape and a rup,

fold With a dip and a wipe and a

fold With a dip and a wipe and a

FL. OB. CL.

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a section labeled 'FL. OB. CL.'.

These ser\_vants are a shock\_ing plague, E\_nough to drive one

These ser\_vants are a shock\_ing plague, E\_nough to drive one

scrub. These ser\_vants are a shock\_ing plague, E\_nough to drive one

scrub. These ser\_vants are a shock\_ing plague, E\_nough to drive one

STR. FL.

HORNS.

Detailed description: This system contains five staves. The top four staves are vocal lines with lyrics. The fifth staff is a piano accompaniment with a grand staff. The piano part includes sections labeled 'STR.', 'FL.', and 'HORNS.'.

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

mad, They hard - ly deign to stir a leg, It real - ly is too

*FL* *b* *tr*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "mad, They hard - ly deign to stir a leg, It real - ly is too". There are dynamic markings *FL*, *b*, and *tr* in the piano part.

bad. It real - ly is too

bad. It real - ly is too

bad. It real - ly is too

bad. It real - ly is too

*HORNS. f* *TUTTI.* *tr*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "bad. It real - ly is too". There are dynamic markings *HORNS. f*, *TUTTI.*, and *tr* in the piano part.

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

bad It real - ly is too bad It is too

OB. CL. FAG. STR. *p* *dim* *tr*

TRG:

bad.

bad. Its made me hoarse the way I've baw'd

bad. The

bad. The

STR. *p* *leggiero.* VNS. *tr* *tr*

They ne - ver come, they

way she bawld.

way she bawld.

*tr*

no - ver come when they are call'd,

When they are call'd, It's

Ne - ver come when they're call'd,

Ne - ver come when they're call'd,

*tr*

made me hoarse the way I've bawld.

The way she

The way she

*tr*

*f*

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'made me hoarse the way I've bawld.' and a piano accompaniment. The second system continues the vocal line with 'The way she' and the piano accompaniment, featuring a trill (*tr*) and a forte (*f*) dynamic marking.

They ne - ver come, they ne - ver come when

When

bawld.

bawld.

*tr*

*tr*

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'They ne - ver come, they ne - ver come when' and a piano accompaniment. The fourth system continues the vocal line with 'When' and the piano accompaniment, featuring a trill (*tr*) and a forte (*f*) dynamic marking. The word 'bawld.' is written below the piano part in two places.



they are call'd,  
they are call'd, Why, good gracious! Such vex-  
Ne-ver come when they're call'd,  
Ne-ver come when they're call'd,

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics are: "they are call'd," followed by "they are call'd, Why, good gracious! Such vex-". The third staff is a vocal line with the lyrics "Ne-ver come when they're call'd,". The fourth staff is a vocal line with the lyrics "Ne-ver come when they're call'd,". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats.

- a - tious Ser - vants ne - ver yet were had It is  
*tr* *tr* *tr*

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics are: "- a - tious Ser - vants ne - ver yet were had It is". The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats, featuring trills marked with "tr".

real\_ly Ve\_ry nearly Plague e\_nough to drive one mad Why good

*tr*

CL:  
FAG.

*p* Why good gracious Such vex\_a\_tious Servants ne\_ver yet were

gracious Such vex\_a\_tious Ser\_vants ne\_ver yet were

*p* Why good gracious Such vex\_a\_tious Servants ne\_ver yet were

*p* Why good gracious Such vex\_a\_tious Servants ne\_ver yet were

*tr*

had; It is real-ly Ve-ry nearly Plague e-

had; It is really Ve-ry nearly Plague e-

had; It is real-ly Ve-ry nearly Plague e-

had; It is real-ly Ve-ry nearly Plague e-

*tr*

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

- nough to drive one mad. Why good gracious! Such vex-

*cres.*

*cres.*

*cres.*

*cres.*

*VI.*

*p*

*M.C.*

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

- a - tiou Ser - vants ne - ver yet were had It is

fl.

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

real - ly Ve - ry near - ly Plague e - nough to drive one

mad, Plague e\_nough to drive one mad, to drive one

mad, Plague e\_nough, plague e\_nough to drive one

mad, Plague e\_nough to drive one

mad, Plague e\_nough to drive one

*f* *tr*

*mf*

mad, It made her hoarse the way she bawld the way she

*mf*

mad, Why good gracious Such vex\_a\_tious Ser\_vants ne\_ver yet were

*f*

mad, You may scold, scold,

*mf*

mad, You may talk, you may talk you may scold, With a hem and a seam and a

CL V.N.I.

*p*

FAG. BASS. *f*

bayld. They ne - ver came they ne - ver came when  
 had. It is real - ly Ve - ry near - ly Plague e -  
 scold. You may  
 fold. With a scrape and a scrape and a rub, With a

they were call'd. These ser - vants are . . . .  
 - nough to drive one mad. You may talk, you may talk, you may  
 fold, fold, fold. These ser - vants are  
 dip and a wipe and a scrub With a scrape and a scrape and a  
 VNI.  
 CL. FAC.

quite e - nough to drive one mad. They  
 scold you may scold, With a hem and a seam and a fold. You may  
 quite e - nough to drive one mad. They  
 rub and a rub With a dip and a wipe and a scrub With a

ne - ver deign to stir It rea - ly is too bad These  
 scold you may scold With a hem and a seam and a hem and a seam and a fold You may  
 ne - ver deign to stir It real - ly is too bad These  
 scrape and a scrape and a rub and a rub, With a dip and a dip and a scrub With a

VN I FL.

ser - vants are . . . quite e - nough To drive one  
 talk you may talk you may scold, you may scold With a hem and a seam and a  
 ser - vants are . . . quite e - nough To drive one  
 scrape and a scrape and a rub and a rub, With a dip and a wipe and a

mad They ne - ver deign to stir, It real - ly is too  
 fold. You may talk you may talk: you may scold you may scold, With a hem and a seam and a  
 mad They ne - ver deign to stir, It real - ly is too  
 scrub. With a scrape and a scrape and a rub and a rub, With a dip and a dip and a



bad Ser - vants yet were ne - ver  
fold Ser - vants yet were ne - ver  
bad Ser - vants yet were ne - ver  
scrub Ser - vants yet were ne - ver

VNI. FL.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "bad Ser - vants yet were ne - ver", "fold Ser - vants yet were ne - ver", "bad Ser - vants yet were ne - ver", and "scrub Ser - vants yet were ne - ver". The piano accompaniment features a steady bass line and a treble line with eighth-note patterns. Instrument markings "VNI." and "FL." are present above the piano staff.

had Plague e - nough to drive one mad,  
had Plague e - nough to drive one mad,  
had Plague e - nough to drive one mad,  
had Plague e - nough to drive one mad,

VN. FL. OB.

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are: "had Plague e - nough to drive one mad," repeated four times. The piano accompaniment continues with a similar texture to the first system. Instrument markings "VN." and "FL. OB." are present above the piano staff.

*gva*  
*tr*  
*ff*

Detailed description: This system shows the continuation of the piano accompaniment. It includes dynamic markings *gva* (glissando), *tr* (trill), and *ff* (fortissimo). The music concludes with a final chord and a fermata.

N<sup>o</sup> 5

"SAID CUPID TO ME."

Allegro.

OB. CL. FAC.

STR.

Otho.

Said Cu\_pid to me, come hither to see This la\_dy in ringlets so

STR.

pp

bright, boy. Said I, with a nod to the knowing young God, She

puts them in pa\_pers at night, boy, But, said Cu\_pid to me, did

e - ver you see On a - ny girls' cheek such a red bloom? Said

OB. CL. TAG. STR.

I, half a score, but don't men - tion it more, There's a small pot of rouge in her

STR. poco rit. colla voce.

bed - room. But, said he if youve taste, there's a beau - ti - ful waist, The

a tempo. CELLO. STR.

doves of my mo - ther all haunt it; Yes he does a good trade her

CL.

*poco rit.* *a tempo.*

cor - sets who made, I can give you his card if you want it.

*poco rit.* *a tempo.* *pp*

FAG.

Said

OB. CL. FAG.

*p* *STR* *pp*

Cu - pid, I see you're too cle - ver for me, And are heart - whole, where o - thers have

*STR.*

bled so; And he fin - ger'd a dart by the fea - ther - ry part, And

winkd his blue eye as he said so. Then he bade me good bye, But said

gaze in her eye What a love-light of beau-ty there's in it. I could

OB. CL. FAG. STR.

scarce turn to look, when an ar-row he took, And pierc'd through my heart in a

STR. poco rit. colla voce

min-ute; And he cried to the fair, as he flew through the air, Nor in

CELLO. STR.

stays, paint or powder, love's dart is, A

CL.

glance or a smile has more power to beguile, For

*poco rit.* *a tempo*

FAG.

*poco rit.* *a tempo* *pp*

na - ture more potent than art is.

*f*

OB., CL., FAG.

*p* STR.

## VOCAL WALTZ.

Nº 6.

TEMPO DI VALSE.  
Moderato

*f* *dim.* *PIC.* *3* *Ped*

*f* *dim.* *3*

Princess.  
I am

*dim.* *p* *VIN. I.* *3*

free, I am free, for my labour is done, I am free for the rest of the

*FL.* *3*

THE SPECTRE KNIGHT.

day; I can sleep in the sha\_dows, and laugh in the sun, And

CELO.

ga\_ther the ros\_es and may. . . . . I'll lie by the brook\_side, and

*rit.* *a tempo.*

*rit.* *a tempo.*

STR. CL. FAG.

comb out my hair, And watch for the beau\_tiful face. . . . . That

FL.

looks in\_to mine when no rip\_ples are there, I sup\_ose she's the queen of the

*tr.*

CELO.



place. . . . .

PISTONS. *f* TUTTI.

I will lie by the reeds, where the

STR. *pp*

lit - tle frogs leap, How I laugh when I see them pop out; And

FL. *mf*

down by the side of the hedg - es I'll creep, When the young cuc - koo's

tr

watch - ing a - bout. . . . . I've seen him, I've seen him, the

*p*

naugh - ty bad thing, In the nest where the speck - led larks lay, . . . .

FL.

. . . . And when his proud par - ents ex - pect him to sing, He'll go call - ing out

pp

cuckoo all day, . . . . . Go call - ing out cuc - koo all day. . . . .

ad lib.

tr

HORNS.

pp

STR.

. . . . . Go call - ing out cuc - koo all day Ah. . . . .

pp

Cadenza  
ad lib

I am  
VINI.

tr

free I am free, for an hour or so I will race to the top of the

hill, . . . . . And see the low sun with his face all a -

- glow Pur\_sued by the moon at her will. . . . . When he runs aft - er

her, it is dark when he sets, When she runs aft - er. . . him it is. . .

bright; . . . . . She is chas - ing him now, and the low - er he

FL. *tr* *rit.*

CELLO.

gets, Shéll be brighter and brighter to night. . . . . Ah! . . . . .

*rall.* *a tempo.*

I an free, aht . . . . . I an free,

*f* *p* *f*

CELLO.

aht . . . . . aht . . . . . aht . . . .

*FL.*

aht . . . . . I an free.

*f* *FL.*

FAG. *p*

Ah! . . . . . I am free, ah! . . . . .

FL. CL. FL. CL. CL.

ah! . . . . . ah! . . . . .

FL. CL. FL. OB. CL.

hat ha! hat ha! ha! ha! ha! ha! ah! . . . . . hat ha! ha! ha! ha! ha! hat

FL. OB. CL. STR. STR.

hat aht . . . . .

sf sf sf sf sf sf

The score consists of five systems of music. The first system includes a vocal line with lyrics 'Ah! . . . . . I am free, ah! . . . . .' and piano accompaniment with markings for Flute (FL.), Clarinet (CL.), and Violin (V.). The second system continues the vocal line with 'ah! . . . . . ah! . . . . .' and piano accompaniment with markings for Flute (FL.), Clarinet (CL.), and Oboe (OB.). The third system features a vocal line with 'hat ha! hat ha! ha! ha! ha! ah! . . . . . hat ha! ha! ha! ha! ha! hat' and piano accompaniment with markings for Flute (FL.), Oboe (OB.), Clarinet (CL.), and Strings (STR.). The fourth system has a vocal line with 'hat aht . . . . .' and piano accompaniment with markings for Flute (FL.), Oboe (OB.), Clarinet (CL.), and Strings (STR.). The fifth system shows piano accompaniment with multiple 'sf' (sforzando) markings.