

RECIT AND TRIO.

(OTHO, VIOLA & 1ST LADY.)

N^o. 7.

Andante.

Otho.

Recit.

Pardon me, ma - dam! I've a word to

STR: & WIND.

f

V

say To this young la - dy, and I crave your leave To speak with her a -

STR:

p

VIOLA.

- lone. be sure you may Rest certain that a friar can't de - ceive.

a tempo.

STR: & WIND.

pp

Andante con moto.

1st Lady.

I have seen a ho - ly friar, With both voice, and fea - tures

STR. CLAR with voice.

bland, Say - ing things I dont re - quire In - no - cence to un - der -

STR & WIND.

- stand.

Otho.

I am not a fri - ar giv - en To pur - sue the e - vil

STR alone.

ways Of the sin - ners I have shri - ven, But in fast - ing spend my

CL. rit. FAG.

days, In fast - ing, in fast - ing, in fast - ing. spend my

rall.

Viola. *a tempo.*

He is not a fri - ar giv - en To pur - sue the e - vil

a tempo.

If he's not a fri - ar giv - en To pur - sue the e - vil

a tempo.

days. I am not a fri - ar giv - en To pur - sue the e - vil

FL. *pp*

ways, Of the sin - ners he has shriven, But in fast - ing spend his days He is

ways, Of the sin - ners he has shriven, But in fast - ing spend his days If he's

ways, Of the sin - ners I have shriven, But in fast - ing spend my days I am

STR. CL.

20

days.

days.

days.

CL. VN. FAG.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords.

I will place no op - po - si - tion, Though I must say, ne'er the

STR. *leggiero*.

This system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Go a

less, 'Tis a sil - ly pro - po - si - tion, As she's no - thing to con - fess.

Fl. *sempre staccato*.

This system concludes the vocal and piano parts. The vocal line ends with a final note. The piano accompaniment includes a flute part marked 'Fl.' and 'sempre staccato', which plays a rhythmic pattern. The piano accompaniment continues with chords and moving lines.

- way, dear aunt and try us, Ve - ry like ly he is wise; Though his

CELLO.

beard does not look pi - ous, He has ve - ry ho - ly eyes. He is

rall. *mf*

If he's *mf*

I am

rall. *mf*

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

FL. STR CL.

pp

1^o

sin - ners he has shri - ven, But in fast - ing spend his days. He is

sin - ners he has shri - ven, But in fast - ing spend his days. If he's

sin - ners I have shri - ven But in fast - ing spend my days. I am

2^o *piu lento.* *ad lib.*

days. But in fast - ing spend his days, But in fast - ing spend his days.

piu lento. *ad lib.*

days. But in fast - ing spend his days, But in fast - ing spend his days.

ad lib.

days. But in fast - ing spend my days, But in fast - ing spend my days. VN. CL. CELLO.

pp piu lento. *colla voce.*

CORS.

ritard - - - - - al - - - - - fine.

(VIOLA AND OTHO.)

Nº 8.

Andante.

STR. *p* CLAR.

The first system of the score shows the beginning of the piece. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'Andante'. The top staff is for strings (STR.) and the bottom staff is for clarinet (CLAR.). The strings play a rhythmic accompaniment, and the clarinet plays a melodic line.

Viola.

The lit - tle goldfinch in her nest, Is but a home - ly bird at best; But

STR. *pizz.* CELLO.

The second system of the score is for the Viola part. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'Andante'. The Viola part is accompanied by strings (STR.) and cello (CELLO.). The lyrics are: "The lit - tle goldfinch in her nest, Is but a home - ly bird at best; But".

then her mate, who gai - ly sings, Has white and gold up - on his wings, The

CELLO. L.H.

The third system of the score is for the Viola part. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'Andante'. The Viola part is accompanied by strings (STR.) and cello (CELLO.). The lyrics are: "then her mate, who gai - ly sings, Has white and gold up - on his wings, The".

lin - net's mate less bright than he, Is yet at least as fair as she; Now

The fourth system of the score is for the Viola part. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'Andante'. The Viola part is accompanied by strings (STR.) and cello (CELLO.). The lyrics are: "lin - net's mate less bright than he, Is yet at least as fair as she; Now".

tr *rall.*

does it not seem ve - ry queer That I a - lone am pret - ty here, That I a -

Cl.
colla voce.

Otho.
piu vivo.

- lone am pret - ty here In earth, and sea, and air, Beau - ty is

sf *STR.* *piu vivo.*

ev - 'ry where Thy time has come Thy time. . . . has come,

p

In earth, and sea, and air, Beau - ty is ev - 'ry where My time is
Beau - ty is ev - 'ry where Thy time has

FL. *OB.*

come My time is come

come Sweet maid - en fair.

rit *f*

Otho.
piu lento.

If it be true as I am told, The men you

piu lento. STR. CELLO.

see are grow - ing old, And na - ture writes on ev - 'ry page, That beau - ty

still de - clines with age; The ve - ry trees a - bove your head. . . . Some day will

FAG.

shab _ by branches spread And so fair maid it is not queer That you a lone that

rit.

colla voce.

cres.

Now it does not seem ve - ry queer, . . . That

you a - lone are pret - ty here. That

colla voce. STR.

rit.

I a - lone am pret - ty here If it is true as I've been told The men I

rit.

you a - lone are pret - ty here. Yes it is true as you've been

rit. FL.

see are growing old And na_ture writes on ev_ry page, That beau_ty
 told The men you see are growing old The men you

CELLO.

still de_clines with age; And if the trees a bove my head One day will
 see are grow_ing old Why gen_tle la_dy 'tis not

FL. OB. CELLO. R.H.

shab_by branches spread Why gen_tle fri_ar 'tis not queer That I a_lone am
 queer That you a_lone are pret_t_y here are

L.H.

tr

pret - ty here. *piu vivo.*

pret - ty here. In earth, and sea, and air, Beau - ty is *piu vivo.*

ev - 'ry where Thy time has come Thy time... has come,

In - earth, and sea, and air, Beau ty is ev 'ry where My time is come My

Beau - ty is ev - 'ry where Thy time has come Sweet

FL. *OB.*

time... is come.

maid - en fair. *rit.*

REPLICA OF DUET.

NO. 8 BIS.

VIOLA.

OTHO.

You should not be long a -

PIANO.

Shall I see a pret ty man,

- lone,

Ay, and call that man your

Be as quick then as you can, If its true, as Ive been
 own, For its true, as you've been

VN: I.
 CELLO.

told, All the men Ive seen are old Then it will not long ap -
 told, All the men you've seen are old Then it will not long ap -

rall.
 pear, That I a - lone am pret - ty here.
 pear, That you a - lone are pret - ty here.

rall.

RECIT: AND QUARTETT.

VIOLA, 1st LADY, LORD CHAMBERLAIN AND DUKE.

No 9.

Allegro.

f

DUKE.

Fill up, and let us drink to one a_nother

PIANO.

Fill up and drown the sorrows of the past.

One bottle

LD. CHAMBERLAIN.

We have a cellar will for a_ges last....

dead, we'll quickly crack a_nother,

THE SPECTRE KNIGHT.

QUARTETT.

VIOLA. *f* To you! Joy go with the.

1st LADY. To you! Joy go with the

LD. CHAM. To you! Joy go with the

DUKE. To you! Joy go with the

PIANO. *p* VIOLA, HORNS. *f* FAC.

fes_tive glass, clink clink, clink clink, Let the so_cial

fes_tive glass, clink clink, clink clink, Let the so_cial

fes_tive glass, clink clink, elink clink, Let the so_cial

fes_tive glass, clink clink; elink clink, Let the so_cial

FL. CL. COR.



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,

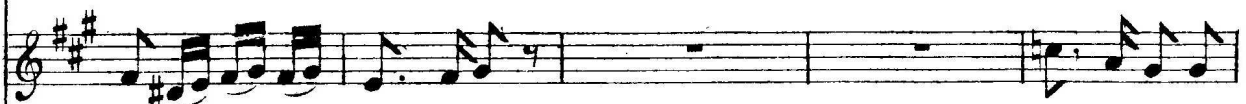


bot_tle pass, clink clink clink clink,

FL. OB. CL. PISTONS. FL. CL.



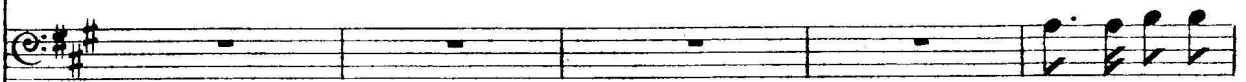
Cla_ret, hock, champagne and sherry, we've the best of



we've the best of ev_rything, we've the best of



we've the best of



we've the best of

STR. GL.

ev - 'ry_thing. Ting a ting a ting ting,

ev - 'ry_thing.

ev - 'ry_thing. All brought from the self - same spring.

ev - 'ry_thing.

CL. *pizz.*

VNS.

ting a ting a ting, Ting a ting a ting ting

All brought from the self - same spring the self - same

All brought from the self - same spring the self - same

All brought from the self - same spring the self - same

CL. CELLO, FAG. *OB. sf* *FL.*

ting! Joy go with the fes - tive glass, clink clink, clink

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

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

spring Joy go with the fes - tive glass, FL. CL. clink clink,

f COR.

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

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

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

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

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment.

System 1:

- Vocal line: "clink!" (measures 1-4), "clink!" (measures 5-8), "E_ver such a co_lour see" (measures 9-12), "clink!" (measures 13-16), "E_ver" (measures 17-20).
- Piano accompaniment: Starts with a piano introduction (measures 1-4), then continues with chords and arpeggiated figures. Dynamics include *p* (piano) and *FL.* (flute).

System 2:

- Vocal line: "clink! Did you e_ver taste such wine, sir?" (measures 1-4), "But they're all the same to me; Yes its ve_ry love_ly," (measures 5-8), "a bouquet so fine, sir?" (measures 9-12).
- Piano accompaniment: Continues with chords and arpeggiated figures. Dynamics include *FL. OB.* (flute oboe) and *VN. I.* (violin I).

ye_ry, Gather'd light in crystal ring;

All brought

Clar-et, hock, champagne, and sher-ry,

Clar-et, hock, champagne, and sher-ry,

CL.

FL. OB. STR.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with the lyrics 'ye_ry, Gather'd light in crystal ring;'. The second system has a vocal line with 'All brought' and a piano accompaniment. The third system has a vocal line with 'Clar-et, hock, champagne, and sher-ry,' and a piano accompaniment. The fourth system has a vocal line with 'Clar-et, hock, champagne, and sher-ry,' and a piano accompaniment. The piano part includes markings for 'CL.' and 'FL. OB. STR.'.

rit.

from the self_ same spring, All brought from the self_ same spring, the self -

rit.

the self_ same spring, the self -

rit.

All brought from the self_ same spring, the self -

CL.

rit.

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics 'from the self_ same spring, All brought from the self_ same spring, the self -' and a piano accompaniment. The fourth system has a vocal line with 'the self_ same spring, the self -' and a piano accompaniment. The fifth system has a vocal line with 'All brought from the self_ same spring, the self -' and a piano accompaniment. The piano part includes markings for 'CL.' and '*rit.*'.

a tempo.

Ting a ting a ting Ting a ting a ring Ting a ring a ring Ting a ring a

same spring All brought from the

same spring All brought from the

same spring All brought from the

ring. Ting a ring a ring. Joy go with the

self. same spring Joy go with the

self. same spring Joy go with the

self. same spring Joy go with the

fes - tive glass, Clink clink clink clink, Let the so - cial

fes - tive glass, Clink clink clink clink, Let the so - cial

fes - tive glass, Clink clink clink clink, Let the so - cial

fes - tive glass, FL. CL. Clink clink clink clink, Let the so - cial

bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry

bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry

bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry

bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry

COR. VN. I.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

VN. I. OB.

We've the best of ev - 'ry - thing. ev - 'ry - thing.

We've the best of ev - 'ry - thing. ev - 'ry - thing. Hoek,

We've the best of ev - 'ry - thing. ev - 'ry - thing.

We've the best of ev - 'ry - thing. ev - 'ry - thing. Clar - et,

Sher - ry, Sher - ry, Weve the best.

Hock, Weve the best.

Champagne, Champagne, Weve the best.

Clar - et, Weve the best.

Detailed description: This system contains five staves. The top four staves are vocal lines in treble clef, each with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is in a major mode and features a steady, rhythmic accompaniment.

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

of ev - 'ry - thing.

WIND. STR. *f* *tutti.*

ff

Detailed description: This system contains six staves. The top five staves are vocal lines in treble clef, all with the lyrics "of ev - 'ry - thing.". The bottom two staves are piano accompaniment in bass clef. The key signature remains two sharps. The piano part includes markings for "WIND.", "STR.", and dynamic markings *f* and *ff*. The music concludes with a double bar line.

ROUND.

№ 10.

Andante tranquillo.

VIOLA.

1st LADY.

CHAMBERLAIN

DUKE.

PIANO.

STR:

ppp

CELLO.

FAG:

C.B. CORS

Viola.

Too - whit, too - whoo, Too - whoo, two - whit, The owl has ta - ken

CLAR.

CORS.

STR.

FAG.

flight; The moths are out, The bats a - bout, 'Tis time to say "good

STR:

night! Too - whit, Too - whoo, Too - whit, Too - whoo, . . .

Chamberlain.

Too - whit, too - whoo, Too - whit, too - whoo, The owl has ta - ken flight; . . . The

08.

The moths are out, The bats a - bout, good night, good night. Too - whit Too -

1st Lady.

Too - whit, too - whoo, Too - whoo, too - whit, The

moths are out, The bats a - bout, 'Tis time to say 'good night.' Too - whit, Too - whoo,

CLAR.
FAG.
CORS.

-whoo The moths are out, The bats a - bout, 'Tis time. . . . 'tis
 owl has ta - ken flight; The moths are out, The bats a - bout, 'Tis
 Too - whit, too-who, Too - whit, too-who, too - whit, Too - whit, too - who, 'Tis

GORS: CLARS:
 FAC.

time to say good night, Good night, good night, 'Tis time to say good
 time to say good night, Good night, good night say good
 time to say good night, Good night good night 'Tis time to say good
 Duke.

STR:
 CELLO WITH
 BASS VOICE.

night. The moths are out, The bats a bout 'Tis
 night. Good night good night good night, 'Tis
 night. Good night, good night, good night, 'Tis

flight; The moths are out The bats a - bout 'Tis

CLAR.
FAC.
CORS.

CLARS.
FAC.
CORS.

time to say good night. The moths are out, The bats a - bout, 'Tis
 time to say good night. Good night, good
 time to say good night. Good night, good
 time to say good night. Good night, good

CLARS.
FAC.
CORS.

time to say good night. Time to say

night good night. Time to say

night good night. 'Tis time to say.

night good night. 'Tis time to say.

08. *molto rall.*

good night.

good night.

good night.

good night.

08. *STR.*

rit - en - to e molto.