

FALLEN FAIRIES;

OR,

THE WICKED WORLD.

An Original Opera in Two Acts.

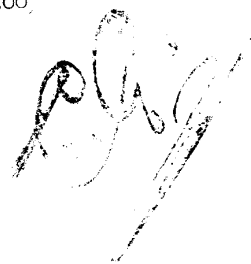
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COMPOSED BY

EDWARD GERMAN.

Vocal Score, Complete	net cash	5s. od.	(\$ 2.00)
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CHAPPELL & CO., LTD.,

50, NEW BOND STREET, LONDON, W.

NEW YORK:

37, West Seventeenth Street.

MELBOURNE:

11 & 12, The Rialto, Collins Street.

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THE WICKED WORLD.

CONTENTS.

NO.		PAGE
	INTRODUCTION	I
1.	CHORUS (<i>with Solo, Darine</i>) (Oh, world below! Oh, wicked world!)	9
2.	CHORUS (<i>with Solos, Darine, Zayda, Fleta, and Lochrine</i>) (Hail, Lutin, wondrous trav'ler!)	26
3.	RECIT. AND SONG (<i>Lutin</i>) WITH CHORUS (What! tell you all? Not so!)	35
4.	SONG (<i>Selene</i>) (With all the misery, with all the shame)	48
5.	DUET (<i>Darine and Zayda</i>) AND CHORUS (Man is a being, all accuse of every vice detestable)	55
6.	SCENA (<i>Selene</i>) AND CHORUS (And now to summon them)	66
7.	RECIT. AND DUET (<i>Sir Ethais and Sir Phyllon</i>) (By god and man, who brought us here, and how?)	74
8.	SONG (<i>Selene</i>) AND CHORUS (Poor purblind, wayward youths)	82
9.	COUPLETS (<i>Selene, Darine, Sir Ethais, Sir Phyllon, and Chorus</i>) (When homage to his Queen a subject shows)	101
10.	FINALE ACT I. (The warrior girt in shining might)	109
Act II.		
	INTRODUCTION	142
11.	OPENING CHORUS (For many an hour, within her bower)	144
12.	SONG (<i>Zayda</i>) AND CHORUS (I never profess to make a guess)	153
13.	DUET (<i>Selene and Sir Ethais</i>) (Thy features are fair and seemly)	164
14.	DUET (<i>Sir Ethias and Selene</i>) (When a knight loves ladye)	172
15.	DUET (<i>Darine and Sir Phyllon</i>) (But dost thou hear? I love thee not)	178
16.	SCENA (<i>Lutin</i>) AND CHORUS (Help! help! help! Whatever has become of me?)	188
17.	SONG (<i>Lutin</i>) AND CHORUS (Suppose you take, with open mind, twelve handsome men)	205
18.	SONG (<i>Lutin</i>) AND CHORUS (In yonder world, which devils strew with worry)	214
19.	SONG (<i>Lutin</i>) AND CHORUS (When husband supposes his wife is a jade)	221
20.	SONG (<i>Darine</i>) (Triumphant I! here is the charm)	227
21.	SCENA (Away, away, thou art no Queen of ours)	232
22.	SONG (<i>Selene</i>) (Hark-ye, Sir Knight; I'll yield my fairy state)	244
23.	MELODRAME	248
24.	FINALE, ACT II. (Pure as the air, Sweet as morning dew)	250

Vocal Score.

FALLEN FAIRIES

or,
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INTRODUCTION.

Words by
W. S. GILBERT.

Music by
EDWARD GERMAN.

Allegro maestoso.

Piano. *ff*



The first system of the introduction is written for piano in a key signature of one sharp (F#) and a common time signature (C). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note chord of F#4 and C5, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment of quarter notes. The dynamic marking is *ff* (fortissimo).



The second system continues the musical theme from the first system. It features more complex rhythmic patterns in the treble staff, including sixteenth notes and beams. The bass staff continues with a consistent accompaniment. The system concludes with a double bar line and a 2/4 time signature change.

Animato.

mf



The third system is marked *Animato* and *mf* (mezzo-forte). It begins with a 2/4 time signature. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff has a steady accompaniment of quarter notes. The dynamic marking is *mf*.



The fourth system continues the *Animato* section. It features a mix of eighth and sixteenth notes in the treble staff, with a consistent accompaniment in the bass staff. The system concludes with a double bar line and a common time signature change.

Presto.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a melodic line of eighth notes, followed by a section of chords. The lower staff is in bass clef with the same key signature and time signature. It features a bass line of eighth notes, followed by a section of chords. Dynamic markings include *molto cresc.* in the first measure of the bass staff and *f* in the first measure of the second system.

The second system continues the piece with two staves. The upper staff (treble clef) contains a series of chords, some with eighth-note accompaniment. The lower staff (bass clef) features sustained chords with a rhythmic pattern of eighth notes.

The third system is marked with a 'B' section indicator. It consists of two staves. The upper staff (treble clef) has a melodic line with accents and slurs. The lower staff (bass clef) has sustained chords with eighth-note accompaniment.

The fourth system consists of two staves. The upper staff (treble clef) has a melodic line with accents and slurs. The lower staff (bass clef) has sustained chords with eighth-note accompaniment.

The fifth system consists of two staves. The upper staff (treble clef) has a melodic line with accents and slurs. The lower staff (bass clef) has a bass line with eighth notes. A dynamic marking of *f* is present in the first measure of the bass staff.

The sixth system consists of two staves. The upper staff (treble clef) has a melodic line with accents and slurs. The lower staff (bass clef) has sustained chords with eighth-note accompaniment. A dynamic marking of *f* is present in the first measure of the bass staff.

First system of musical notation. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. A fermata is placed over the first measure of the right hand. A circled 'C' is above the fifth measure. A piano (*p*) dynamic marking is present in the fifth measure.

Second system of musical notation. The right hand continues the melody with eighth notes. The left hand continues the bass line with eighth notes and chords.

Third system of musical notation. The right hand continues the melody. The left hand features a more active bass line with eighth notes. A mezzo-forte (*mf*) dynamic marking is in the third measure, and a crescendo (*cresc.*) marking is in the fifth measure.

Fourth system of musical notation. The right hand continues the melody. The left hand features a more active bass line with eighth notes. A *sempre* marking is in the third measure.

Fifth system of musical notation. The right hand continues the melody. The left hand features a more active bass line with eighth notes. A fortissimo (*ff*) dynamic marking is in the fifth measure. A circled 'D' is above the fifth measure.

Sixth system of musical notation. The right hand continues the melody. The left hand continues the bass line with eighth notes and chords.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains several measures of chords, some with accents. The lower staff is in bass clef with the same key signature, featuring a simple bass line with quarter notes and rests.

The second system continues the piano accompaniment. It features more complex chordal textures in the upper staff and a bass line with some longer note values. A forte (*f*) dynamic marking is present in the second measure.

The third system is marked *Andante.* and includes an *accel.* (accelerando) marking. The upper staff shows a melodic line with a slur and a fermata. The lower staff has a bass line with some longer note values.

The fourth system is marked *E Allegretto comodo.* and begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with eighth notes.

The fifth system continues the piano accompaniment with similar chordal textures and a bass line. It concludes the piece with a final chord in the upper staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melody in the treble staff and a bass line in the bass staff. A dynamic marking of *mf* is present in the second measure. The system concludes with a double bar line.

Second system of musical notation. It begins with a section marked **F**. The music includes a treble staff with a melody and a bass staff with a bass line. Dynamic markings include *rit.* (ritardando) and *p a tempo* (piano, at tempo). The system ends with a double bar line.

Third system of musical notation. It continues the piece with a treble staff melody and a bass staff bass line. The system concludes with a double bar line.

Fourth system of musical notation. It begins with a section marked **G**. The music features a treble staff melody and a bass staff bass line. Dynamic markings include *f allargando* (forte, allargando) and *p a tempo* (piano, at tempo). The system ends with a double bar line.

Fifth system of musical notation. It continues the piece with a treble staff melody and a bass staff bass line. A dynamic marking of *mf* is present. The system concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes and chords, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with notes and chords, including a triplet of eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes and chords, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with notes and chords, including a triplet of eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes and chords, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with notes and chords, including a triplet of eighth notes. The instruction *f allargando.* is written in the lower staff, and the dynamic *p* is written in the upper staff.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes and chords, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with notes and chords, including a triplet of eighth notes. The instruction *Allegro.* is written in the upper staff, and the dynamic *f* is written in the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of notes and chords, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with notes and chords, including a triplet of eighth notes. The dynamic *sf* is written in the lower staff.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and accents. The left hand includes dynamic markings *sf* (sforzando) and *p* (piano) in measures 4 and 5, and a fermata in measure 6.

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs and accents. The left hand features a bass line with chords and a fermata in measure 9.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs and accents. The left hand features a bass line with chords and a first ending bracket in measure 12.

Fifth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand features a bass line with chords and a first ending bracket in measure 16. The tempo marking *animato.* is present in measure 13.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes.

Presto.

The second system begins with the tempo marking "Presto." and a dynamic marking "sf" (sforzando). The treble staff features a long, sweeping melodic line with many notes. The bass staff continues with a rhythmic accompaniment.

The third system continues the piece, featuring a dynamic marking "sf" and a "rit." (ritardando) marking. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Allegro moderato.

The fourth system begins with the tempo marking "Allegro moderato." and a dynamic marking "p" (piano). The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

The fifth system concludes the page with a melodic line in the treble staff and a final chord in the bass staff. The word "attacca" is written below the staff.

attacca

Nº 1.

CHORUS (with Solo, Darine.)

Allegro moderato.

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a piano (*p*) dynamic. The second and third systems continue the melodic and harmonic development. The fourth system begins with a fortissimo (*ff*) dynamic. The fifth system concludes with a "CURTAIN." instruction and a ritardando (*rit.*) marking. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

A *Andante con moto. (not too slow).*

DAR. *pp* *DARINE.*
 Oh, world be - low! Oh, wick - ed world. Where sin and

DAR. wee Lie all un - furled! Oh, world of shame, Of guilt and greed, Where

DAR. joy in name Is woe in - deed! May an - gels' tears be shed on thee Thou

DAR. *ppp* wick - ed world of mis - e - ry! Thou wick - ed world!

DAR.

SOPRANO. *mf*

CHO. May an - gels' tears be shed on thee, Thou wick - ed world of

MEZZO-SOP. *mf*

CONTRALTO. May an-gels' tears be shed on thee, Thou wick - ed world of

CHO. mis - e - ry, Thou wick - ed world.

mis - e - ry, be shed on thee, Thou wick - ed, wick - ed world of

CHO. mis - e - ry!

accel. molto

B Allegro agitato.

DARINE.

DAR. Oh, pic_ture to thy_self a mor - tal crew

DAR. Sinning throughout their lives, as de - mons do! Fierce wild bar_bar - ic shapes, all

DAR. foul with-in— Howl - ing with hun - ger for more sin! for

DAR. more sin! Fierce wild bar_bar - ic shapes,

Animato.

cresc.

DAR. All head and tail; Some like red rav-ing apes, Some clad in scale;

poco *- a - poco*

DAR. O - thers like dead-fleshedghouls With hor - ny eyes, Squatting on black toad-stools

C

DAR. Of monstrous size! All of them foul! All of them foul! foul with-out and

ff ad lib.

DAR. foul with-in! All shimmering in the

colla voce

DAR. *a tempo*
lu - rid light of sin!

CHO. *ff*
All, all of them foul!
ff
All, all of them foul!

a tempo *ff*

DAR. foul with - out! and foul with - in!

CHO. All of them foul! foul with - out! and foul with - in!
All of them foul! foul with - out! and foul with - in!

DAR. *ff* All shimmer.ing in the lu - rid light of
fff

CHO. *ff* All shimmer.ing in the lu - rid light of
fff All shimmer.ing in the lu - rid light of

ff *f*

D Tempo 1^o

DAR. *f* sin!

CHO. *f* sin!

f sin!

D Tempo 1^o

f *dim. sempre*

Tempo 1^o *pp*

CHO. *pp* Oh, world be - low! Oh, wick - ed world, Where sin and woe Lie all un -

Oh, world be - low! Oh, wick - ed world, Where sin and woe Lie all un -

Tempo 1^o

pp

CHO. -furred! Oh, world of shame, Of guilt and greed, Where joy in name Is

-furred! Oh, world of shame, Of guilt and greed, Where joy in name Is

pp

CHO. woe in - deed! May an - gels' tears be shed on thee Thou
 woe in - deed! May an - gels' tears be shed on thee Thou

CHO. wick - ed world of mis - e - ry! Thou wick - ed world!
 wick - ed world of mis - e - ry! be shed on thee Thou wick - ed,

CHO. of mis - e - ry, mis - e - ry,
 wick - ed world of mis - e - ry! of mis - e - ry, mis - e - ry,

CHO.

pp **E**

mis - e - ry.

pp

mis - e - ry.

pp **E** *accel.* *mf*

poco *a* *poco*

F **Allegro moderato.** **ZAYDA. (brightly)**

Se - le - ne comes; as silv'ry moon se - rene,

sf *sf* *sf* *p*

ZAV.

Ra - diant in lov - li - ness, our sis - ter

mf

Allegro ma non troppo.

ZAV.

- Queen!

cresc. - - - - *sempre*

CHO.

G Allegro con grazia. *pp*

Pure as the

Pure as the

f

Allegro con grazia.

CHO. air, _____ sweet as the morn - ing dew, Com - eth our

air, _____ sweet as the morn - ing dew, Com - eth,

CHO. Queen! Bright in all eyes _____ as Heav'n's e -

com - eth our Queen! Bright in all eyes _____ as Heav'n's e -

CHO. - the - real blue, Com - eth our Queen! Spi - rit of

- the - real blue, Com - eth, com - eth our Queen! _____

CHO. *f* love! as thou hast ev - er been, Be to us

Spi - rit of love! as thou hast ev - er been,

CHO. ev - er - more, oh sis - ter Queen! Be to us

Be to us ev - er - more, oh sis - ter Queen! Be to us

CHO. ev - er - more, Be to us ev - er - more oh

ev - er - more. Be to us ev - er - more oh

H

CHO. sis - - ter - Queen!

sis - - ter - Queen!

pp

CHO.

f Animato.

Un - -

CHO.

-sul - lied source - - Of tran - quil joy, - - Pur - sue - - thy course Of

CHO. Un - sul - lied source Of tran - quil joy, —
 pure em - ploy — Pur -

CHO. Pure as the air, — sweet as the
 - sue thy course Of pure em - ploy — Pure as the I air, — sweet as the

rall. *ppp a tempo* I

CHO. morn - ing dew Cometh our Queen! Bright in all eyes — as Heav'n's e -
 morn - ing dew Com - eth, com - eth our Queen! Bright in all eyes — as Heav'n's e -

CHO. the - real blue. Cometh our Queen! Be thou, as thou hast

the - real blue, Com - eth com_eth our Queen! Be thou, as thou hast

CHO. ev - er been, Our all - - - be - lov - ed sis - ter Queen! Be to us

ev - er been, Our all - be - lov - ed sis - ter Queen! Be,

CHO. *accel.* ev - er more, oh sis - ter Queen! oh sis - ter

accel. Be to us ev - er more, Be to us ev - er more oh sis - ter, oh

accel.

J *ff* *allargando*

CHO. Queen! Be thou, as thou hast ever been, Our
 sis - ter, Be thou, as thou hast ever been. Our

p a tempo

CHO. all - - - be - lov - ed sis - ter - Queen! Be to us ev - er, Be to us
 all - - - be - lov - ed sis - ter - Queen! Be to us ev - er, Be to us

rit.

CHO. ev - er - more, Our all - be - lov - ed, all - be - lov - ed sis - ter -
 ev - er - more, Our all - be - lov - ed, all - be - lov - ed sis - ter -

K Tempo I^o

CHO. Queen! Ah! Our

Queen! Ah! Our

K Tempo I^o

CHO. sis - ter - - - Queen!

sis - ter - - - Queen!

ppp rit.

ppp rit.

rit.

CHO.

ppp

Red

*

Nº 2. CHORUS. (with Solos, Darine, Zayda, Fleta and Lochrine.)

Allegro con spirito.

Piano.

(Enter LUTIN, over edge of cloud.)

A Maestoso.

CHOR.

Hail Lu - tin, — won - d'rous trav'ler! Thrice welcome back to Fai - ry - land!

Hail Lu - tin, — won - d'rous trav'ler! Thrice welcome back to Fai - ry - land!

Maestoso.

CHO. Hail Lu - tin, won - droustrav'ler! Thrice welcome back to Fai - ry - land!

Hail Lu - tin, won - droustrav'ler! Thrice welcome back to Fai - ry - land!

Animato. (not too fast.)

CHO. Thy

p. Ex - plor - ing fay, thy - self be - stir To tell us all That did be - fall

Animato. (not too fast.)

pp leggiero

CHO. stay a - mid those mor - tals banned While far, far -

far -

CHO

a - way from Fai - ry - land!

a - way from Fai - ry - land!

molto cresc.

B Allegro agitato.

DARINE.

We to as - cer - tain are ea - ger

ff *ppp*

DAR.

All the ills that did be - lea - guer And as - sail thy

DAR.

mo - ral por - tals Whilst thou wast a - mong the mor - tals.

FLETA.

Didst thou join in all their rev - els? Drink and dance with all their dev - ils?

pp

FL.

Didst thou see, with awe - struck dar - ing, Di - cer di - cing - swear - er swear - ing?

CHO.

C *f* Tell us all that did be - fall *p* O tell us some and tell us

Tell us all that did be - fall *p* O tell us some and tell us

f *p*

ZAYDA.

Didst thou watch, with sor-row sob-bing, Li-ar ly-ing-

all!

all!

sf

ZAY.

rob-ber rob-bing- Drink-er drink-ing- gor-ger gor-ging- Pink-er pink-ing-

LOCHRINE.

ZAY.

for-ger for-ging? Coo-er coo-ing, bill-er bill-ing, Woo-er woo-ing, kill-er kill-ing-

LOC.

Pra-ter pra-ting, blab-ber blab-bing, Ha-ter ha-ting stab-ber stab-bing?

D

CHO. *f* Tell us all that did be - fall - *p* O tell us some and
 Tell us all that did be - fall - *p* O tell us some and

CHO. tell us all! *f* CONTRALTO. Didst thou join in
 tell us all! *f* Didst thou join in

CHO. all their rev - els? Didst thou dance with all their dev - ils? Didst thou see, with

CHO. *E* *p* Didst thou watch with
 awe_struck dar_ing Di_cer di_cing— swear_er swear_ing?

CHO. sor_row sob_bing— Li_ar ly_ing— rob_ber rob_bing— Drink_er drink_ing,

CHO. gor_ger gor_ging, Pink_er pink_ing, for_ger for_ging?
mf Pra_ter pra_ting, blab_ber blab_bing?

mf *cres* *cen* *f*

CHO. Ha - ter ha - ting, stab_ber stab_bing? Stick_er stick_ing,

Kick_er kick_ing, beat_er beat_ing?

do

CHO. cheat_er cheat_ing? Ah! _____

Ah! _____

F ff

CHO. Tell us all that did be - fall, O tell us some and

Tell us all that did be - fall, O tell us some and

ff

CHO. tell us all, tell us some and tell us all, tell

CHO. us all! us all!

sf *sf*


sf animato

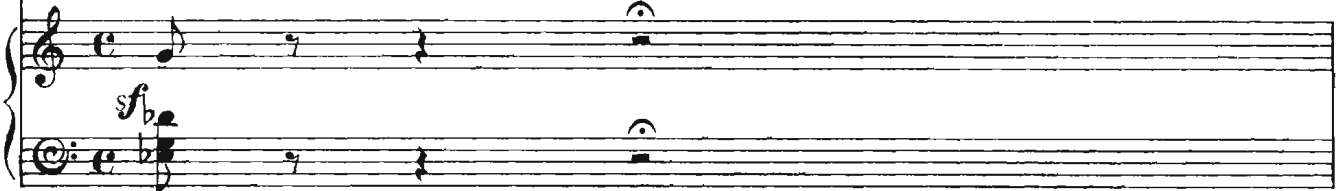
CHO.


accel.

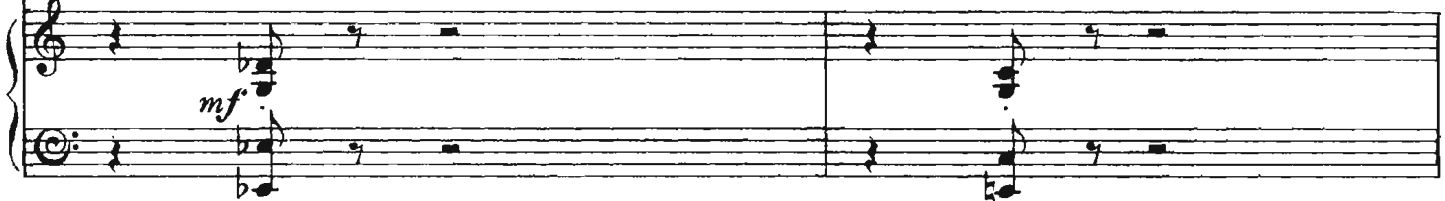
attacca

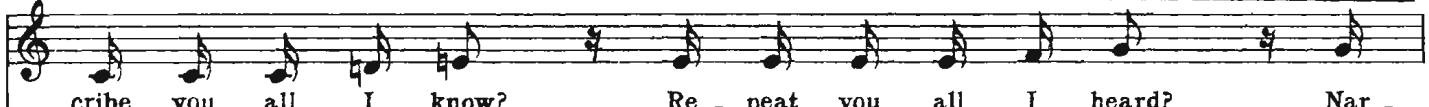
RECIT.

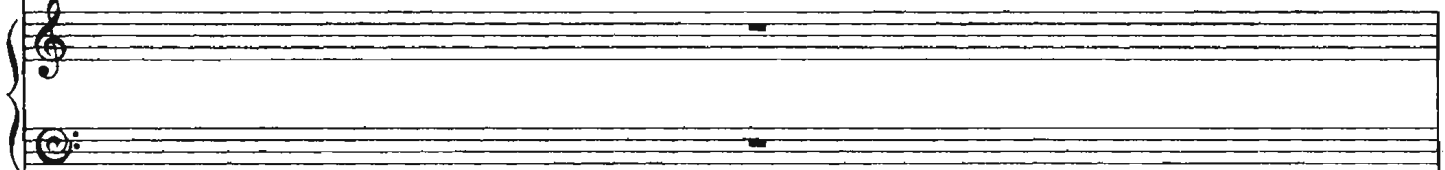
Lutin. 
What! tell you all? Not so! All that down there occur'd? 'Twould numb your souls with

Piano. 


LUT. *a tempo*  *animato*
awe— You know not what you ask! Des -



LUT. 
-cribe you all I know? Re - peat you all I heard? Nar -



LUT. 
-rate you all I saw? God save me from such



a tempo

LUT. task! One tale I'll try to tell you— it will suf-

a tempo *p* *pp*

LUT. - fice To il - lus - trate their ten - den - cy to

rit.

A Allegro con spirito. (à la Tarantelle)

LUT. vice!

f *f*

LUT. One

LUT. in - ci - dent I'll tell that will ap - pal. Each

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in - ci - dent I'll tell that will ap - pal. Each". The piano accompaniment is on a grand staff (treble and bass clefs) with a dynamic marking of *pp*. The piano part consists of chords and single notes, with some notes beamed together.

LUT. in - no - cent lit - tle heart and head. Come,

The second system continues the vocal line with the lyrics "in - no - cent lit - tle heart and head. Come,". The piano accompaniment continues with similar chordal textures and rhythmic patterns.

LUT. fai - ries, ga - ther round me, one an all. (The

The third system features the lyrics "fai - ries, ga - ther round me, one an all. (The". The piano accompaniment includes a dynamic marking of *pp* at the end of the system.

LUT. de - tails to im - part I dread!) A

The fourth system concludes with the lyrics "de - tails to im - part I dread!) A". The piano accompaniment ends with a final chord and a repeat sign with a 2/4 time signature.

B

LUT.
 tale to cause a de-mon's flesh to creep, And ab-so-lute-ly

LUT.
 shock his ears; 'Twould bring the tears to eyes that ne-ver

sf *pp*

LUT.
 weep, And melt a ve-ry rock to tears! —

LUT.
 So

CHO.
 'Twould melt a ve-ry rock to tears! —

'Twould melt a ve-ry rock to tears! —

Allegro.

LUT. *C*
 hor - ri - bly bad that tale ap - pears, It's scarce - ly fit for

Allegro.
p

LUT. *f*
 fai - ry spheres; 'Twould out - rage e'en a de - mon's ears=

LUT. *p*
 — And I'm go - ing to tell it to you, my dears!

CHO. *(delighted)*
 He's

pp

Animato.

CHO. go - ing to tell it to us, my dears!

He's go - ing to tell it to

Animato.

LUT. Al - though 'twill make your blood run cold, The

CHO. us, my dears!

LUT. ter - ri - ble de - tails I'll un - fold!

CHO. *D*

So hor_ri_bly bad that tale ap-pears It's

CHO. *f*


'Twould out - rage e'en a

scarce - ly fit for fai - ry spheres;

LUT. *p*

And I'm go - ing to tell it to

CHO. de - mon's ears =

LUT.  you, my dears! **Presto.**

LUT.  There was a gal - lant **F**

LUT.  Knight of Por - tu - gee ——— Who loved a Moor - ish maid so

LUT.  well, ——— That he took ship and sailed for Ba - ba - ree ——— (That's

LUT.  where the lit - tle jade did dwell) ——— He

LUT. *C*
 journeyed o'er the storm-y sea a - pace, (Of nothing was that

LUT. Knight a - fraid) And when at last they met in an em -


LUT. *p*
 - brace, What do you think that naughty maiden said?—


LUT. *(Spoken.)*
 She said— but

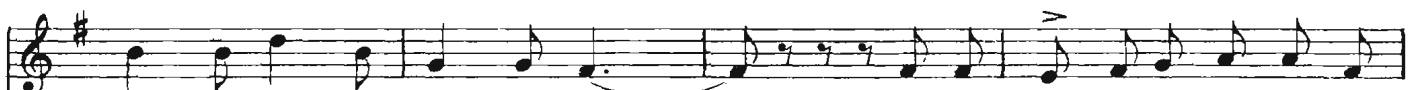
CHO. *pp*
 We won-der what the lit-tle hus-sy said!—


CHO. *pp*
 We won-der what the lit-tle hus-sy said!—

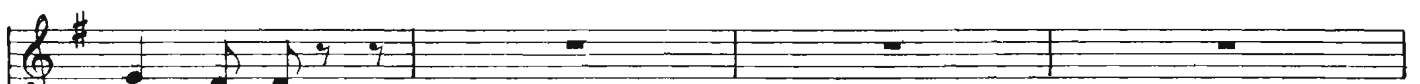
H Allegro moderato.

LUT. 
 no- a - las- their dark car_eers Would shock your souls and draw your tears. They're



p

LUT. 
 quite un_fit for de _ cent ears= I'll be hanged if I tell 'em to



sf pp


LUT. 
 you, my dears!

(Disappointed.)

CHO. 
 He'll be hanged if he tells'em to us, my dears!

(Disappointed.)


 He'll be hanged if he tells'em to


p.

LUT. First thoughts are sil - ver - sec - ond gold; And I'm sor - ry to say they

CHO. us, my dears!

p.

LUT. can't be told!

CHO. *(Disappointed.)* His tale is cast in

p.

LUT.

CHO. We hoped for de - tails,
mock - ing mould - He says it is both bad and bold;

p.

LUT. 
I'm sor - ry to say that they

CHO. 
and be - hold—



LUT. 
can't be told! I'm sor - ry to say

CHO. 



LUT. 
they can't be told, I'm sor - ry to say they can't be

CHO. 



accel e cresc.

LUT. told! I'm sor - ry, I'm sor - ry to

CHO. He's sor - ry, he's sor - ry, he's sor - ry, he's sor - ry, he's sor - ry to

He's sor - ry, he's sor - ry, he's sor - ry, he's sor - ry to

accel e cresc.

ff

LUT. say they can't be told!

CHO. say they can't be told!

say they can't be told!

ff

LUT.

CHO.

sf

Nº 4.

SONG. (Selene.)

Andante cou moto. (not too slow.)

Selene.

Piano.

p Con tenerezza

SEL.

With all the mis - e - ry, with all the

shame That stain the earth. — One ho - ly

SEL.

A

SEL. in - flu - ence these mor - tals claim— A

SEL. gift of price - less worth! The gift of Love—

rit. *f a tempo*

rit. *f a tempo*

SEL. *animato* a shield 'gainst dead - ly foes That crowd in ser - ried

sf animato

SEL. shoals— A Love that's an - o - dyne to all the

p

MENO MOSSO

S.E.L. woe- That wring their souls!

p *MENO MOSSO* *rit.*

B *a tempo*

S.E.L. Oh, kind - ly Lovel Man, sor - row - ing and op - pressed,

pp *simile* *simile*

S.E.L. — Beneath his load of shame would su - ro - ly fall, But for the sweet en -

S.E.L. - chant - ment in his breast — That tells him that he bears no

colla voce *pp*

C

load at all!

mf a tempo

colla voce

p

In its most pure and most en - dur - ing

p

pp

form It knows no end; To deed of

animato

shame or stress of world - ly storm Such love will nev - er

animato

SEL. *rit.* *f* *appassionato*
 bend. Time can - not with - er it,

rit. *f appassionato*

SEL. *accel.*
 nor Death des - troy; When the re - lent - less Thief Has

accel.

SEL. robbed, has robbed, has

f *f*

SEL. *p*
 robbed it of the pow'r to live on joy, In lives on

p *pp*

SEL. *grief!*

rit.

SEL. *a tempo*
 Oh, won_d'rous Love— pure as sil_ ver sky!

pp simile

pp simile

SEL. — When e_ ven Death has set the loved one free,

SEL. This Love su_ per_ nal doth not— can_ not die;

S.E.L. *E smorzando*

— It lives up - on the loved one's mem - 'ry — the loved one's

f p smorzando pp

S.E.L. *rit.*

mem - o - ry, the loved one's mem - o - ry, It lives — up -

rit.

S.E.L. *p ad lib.*

- on, — up - on the loved one's mem - o -

p colla voce

S.E.L.

- ry!

pp rall. dim. ppp

No 5.

DUET (Darine and Zayda.) and CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The music is in a key with two sharps (D major) and a 6/8 time signature.

DARINE.

Man is a be - ing

p.

DAR.
all ac - cuse Of ev - 'ry vice de - test - a - ble: To

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves below. The piano part includes dynamic markings like 'p.' and 'p.'.

DAR.
vir - tue blind - ed, he pur - sues A course that's un - ar -

The vocal line continues with lyrics underneath. The piano accompaniment is on two staves below, maintaining the same musical texture as the previous system.

A

DAR. *rest a - ble. — Yet, if we let one man of shame Ob -*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a fermata over the word 'rest'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

DAR. *serve our lives im - ma - cu - late, — He would (re - turn - ing*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'im - ma - cu - late'. The piano accompaniment maintains the same rhythmic pattern.

DAR. *whence he came) Ec - sta - ti - cal - ly e - ja - cu - late, e -*

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'e - ja - cu - late'. The piano accompaniment continues with the same rhythmic pattern.

DAR. *- ja - cu - late, Ec - sta - ti - cal - ly e - ja - cu - late —*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the final 'e - ja - cu - late'. The piano accompaniment ends with a final chord and a fermata. A dynamic marking of *sf* (sforzando) is present in the piano part.

B

meno mosso

DAR. "A - - tone, a - - tone! Re -

p *meno mosso*

DAR. - pent, re - pent! The pure a - lone Know true con - tent!" These

p. *p.* *p.*

a tempo

DAR. ti - dings good No doubt, he would Ec - sta - ti - cal - ly e -

pp a tempo

C

DAR. -ja - cu - late!

CHO. The news would take the world by storm, And
The news would take the world by storm, And

f

CHO. be re - ceived with wel - come warm; Those words he would, in
 be re - ceived with wel - come warm; Those words he would, in

DAR. In some such form — E -
 CHO. some such form —
 some such form —

DAR. - ja - cu - late!
 CHO. Ec - sta - ti - cal - ly e -
 e - ja - cu - late, Ec - sta - ti - cal - ly e -

DAR. Those words he would, in some such form Ec -

CHO. -ja - cu - late, Those words he would, in some such form Ec -

-ja - cu - late, Those words he would, in some such form Ec -

DAR. -sta - ti - cal - ly e - ja - cu - late!

CHO. -sta - ti - cal - ly e - ja - cu - late!

-sta - ti - cal - ly e - ja - cu - late!

D

ZAYDA.

Man is a brute, op - pressed by strange Un - in - tel - lect - u -

ZAY.

- a - li - ty: — En - light - en him, and you will change His

AY.

nor - mal im - mor - a - li - ty. — If we ex - hib - i -

ZAY.

- ted to some Our course of life de - lect - a - ble, — They might, in course of

ZAY.

time be - come Com - par - a - tive - ly re - spect.a - ble! re -

ZAY.

- spect.a - ble! Com - par - a - tive - ly re - spect - a - ble!

AY.

F *meno mosso*

Oh, pic - ture then Our joy sub - lime, If

p *meno mosso*

ZAY.

a tempo

mor - tal men Be - came, in time - Sup - pose we say, In

pp a tempo

p

ZAY. guard - ed way, Com - par - a - tive - ly re - spect - a - ble!

CHO. The
The

CHO. news would take the world by storm, And be re - ceived with
news would take the world by storm, And be re - ceived with

ZAY. By

CHO. wel - come warm, And all would be, by this re - form,
wel - come warm, And all would be, by this re - form,

ZAY. *p*
 this re - form re - spect - a - ble!

CHO. *p*
 Com -
 re - spect - a - ble, Com -

ZAY. & DAR. *BOTH.*
 And all would be, by this re - form, Com -

CHO. *f*
 -par.a tive - ly re - spect - a - ble! And all would be, by this re - form, Com -

f
 -par.a tive - ly re - spect - a - ble! And all would be, by this re - form, Com -

ZAY.
&
DAR.

-par - a - tive - ly re - spect.a - ble

CHO.

-par - a - tive - ly re - spect.a - ble, re - spect - a - ble, Com.

-par - a - tive - ly re - spect.a - ble, re - spect - a - ble, Com.

H

ZAY.
&
DAR.

com - par - a - tive - ly, ——— And all would be, by

CHO.

-par - a - tive - ly, com - par - a - tive - ly, ——— And all would be, by

-par - a - tive - ly, com - par - a - tive - ly, ——— And all would be, by

ZAY.
&
DAR.

CHO.

musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts (ZAY. & DAR. and CHO.) have lyrics: "this re - form Com - par - a - tive - - ly re -". The piano accompaniment is in G major and 4/4 time, with a melodic line in the right hand and a bass line in the left hand.

ZAY.
&
DAR.

CHO.

musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts have lyrics: "- spect - a - ble.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

piano accompaniment for the third system, continuing the melodic and bass lines from the previous systems. It features a dynamic marking of *sf* (sforzando).

Allegro moderato. (not too fast) SELENE.

Selene. And now to

Piano. *mp*

SEL. sum-mon them. ————— But, sis-ters dear, Re-

SEL. -ceive our guests with gra-cious court-es-ies. Show no re-pug-nance

SEL. to them: while they are here; Sub-due your nat-ur-al an-

A *Meno mosso.*

SEL. *- tip - a - thies. — Kind, gen - tle, ten - der, pit - i - ful be ye -*

SEL. *Be not se - vere, nor hast - i - ly con - demn. Treat them as though they*

SEL. *were what they will be — When they have seen what we shall be to them.* *mf*

CHO. *We'll*

CHO. *act as though they were what they will be — When they have seen what we shall*

CHO. *We'll act as though they were what they will*

CHO. be to them,

be

f When they have seen what we shall

CHO. have seen what we shall be to

be to them, shall be to

Animato.
SELENE.

What form of words ac -

them!

them!
accel.

pp

SEL. *C* *DARINE.*
 - com - plish - es our aim? *p*
 Two

DAR. *tranquillo.*
 ro - ses should be cast down from the skies,

DAR. Then, as each rose is thrown, pro-nounce the name Of him

DAR. *(giving her two roses)*
 whose mor - tal self it typ - - - i - fies *accel.*
f

D Andante con moto.

SELENE.

Ah! Well then, fair rose, I

Andante con moto.

rit. *p*

SEL. name thee "E - tha is - Thy mor - tal coun - ter - part we

SEL. sum - mon here. This rose is Phyl - lon -

SEL. come to our realms of bliss: By vir - tue of this tal - is - man, ap -

f molto rall. **E a tempo**

SEL. - pear! ap - pear!

CHO. Ah! Go then, fair rose. We

molto rall. **E a tempo**

CHO. name thee "E - tha - is" Thy mor - tal coun - ter - part we

name thee "E - tha - is" Thy mor - tal coun - ter - part we

CHO. sum - mon here. Sir Phyllon, in our realms of

sum - mon here. Sir Phyllon, in our realms of

F

CHO. blame - less - bliss, By vir - tue of this tal - is - man, _____

blame - less bliss, By vir - tue of this tal - is - man, By

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "blame - less - bliss, By vir - tue of this tal - is - man, _____". The second staff is another vocal line, also with a treble clef and the same key signature, with lyrics "blame - less bliss, By vir - tue of this tal - is - man, By". The piano accompaniment is shown in two staves at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand, with some triplets indicated by a '3' over the notes.

F

CHO. _____ By vir - tue of this tal - is - man ap -

vir - tue of this tal - is - man, By vir - tue of this tal - is - man ap -

The second system of the musical score continues from the first. It consists of three staves. The top staff is a vocal line for a choir, with a treble clef and a key signature of one sharp. The lyrics are "_____ By vir - tue of this tal - is - man ap -". The second staff is another vocal line, also with a treble clef and the same key signature, with lyrics "vir - tue of this tal - is - man, By vir - tue of this tal - is - man ap -". The piano accompaniment is shown in two staves at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand, with some triplets indicated by a '3' over the notes.

CHO.

f largamente *ff rit.*

- pear! _____ ap - pear! _____ ap - pear!

f largamente *ff rit.*

- pear! _____ ap - pear! _____ ap - pear!

f largamente *ff rit.*

G Allegro vivace. (Agitato.)

ff

Nº 7.

RECIT. and DUET. (Sir Ethais and Sir Phyllon.)

Più pesante. *Allegro agitato.*

Sir Ethais.  By god and man,

Sir Phyllon. 

Piano.  *ff*

Sir E.  who brought us here, and how?

Sir P.  *f* Where in the name of witchcraft

 *f*

Sir E.  *(fiercely)* Why, who should answer that as well as thou?— as

Sir P.  *(surprised)* are we now? As I?

 *fp* *fp* *fp*

Sir E. thou, ——— Aye, devil's whelp, as thou! as thou!

colla voce

A Allegro vivace. (*agitato*)

Sir E. This is some wiz-ard-ry of thy de-sign To save thy sconce!

f *pp* *f*

Sir E. Thou scurvy dog, no sor-er-y of thine Shall serve e'en for the nonce!

f *pp*

sempre staccato

Sir E. Let all the hellhounds howl thy re-quiem, And when I've done with thee I'll

f

Sir E. do _____ with them!

Sir PHYLON. Bah! I need no such devil-be-got-ten stuff To

B

f *pp* *sempre staccato*

Sir E.

Sir P. flog a knave! This trus-ty fal-chion

f *pp*

Sir E.

Sir P. serves me well e-nough To make a cow-ard cravel! Though

Sir E.

Sir P.
de - mons swarm in my - riads round a - bout, Or

Sir E.

Sir P.
here or there we'll fight our quar - rel

rit.

C

Sir E.

Sir P.
out!

a tempo

a tempo *sf* *sf*

Sir E. *f* This is some wiz - ard - ry of thy de - sign To

Sir P. *f* Bah! I need

f *pp*

Sir E. save thy sconce! Thou scur - vy dog, no

Sir P. no such dev - il - be - got - ten stuff To flog a knave!

sempre staccato *f* *pp*

Sir E. sor - cer - y of thine Shall serve e'en for the nonce!

Sir P. This trus - ty fal - chion serves me well e - nough To make a

D

Sir E. Let all the hellhounds howl thy re-qui-em, Or here, or there

Sir P. cow - ard cravel! a cow - ard cravel! Or here, or there Or

D

Sir E. Or here, or there We'll fight our quar-rel out!

Sir P. here, or there We'll fight We'll fight our quar-rel

Sir E. We'll fight our quar-rel out! We'll fight! We'll fight! Or

Sir P. out! We'll fight our quar-rel out! We'll fight! Or

Sir E. *E*
 here, or there We'll fight!

Sir P.
 here, or there We'll fight!

Sir E.
 — We'll fight our quarrel — out!

Sir P.
 — We'll fight our quarrel — out!

sf colla voce sf fff accel.

Sir E.

Sir P.

sf Segue.

FIGHT and DIALOGUE.

F Moderato.

The first system of music consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some accidentals (sharps and naturals) indicating chromatic movement. The lower staff contains a rhythmic accompaniment of eighth and sixteenth notes, often beamed together.

The second system continues the musical theme. The upper staff shows chords with some grace notes. The lower staff has a more active melodic line with eighth notes and rests.

The third system maintains the established texture. The upper staff has chords with some slurs. The lower staff continues with its rhythmic accompaniment.

The fourth system begins with a 'G' marking above the first measure. The musical notation follows the same pattern of chords and accompaniment as the previous systems.

The fifth system concludes the section. The upper staff has a long horizontal line indicating a sustained chord or a specific performance instruction. The lower staff ends with a few notes and rests. A 'ppp' (pianissimo) marking is placed in the middle of the system.

No. 8.

SONG (Selene.) and CHORUS.

Allegro (à la Valse).

SELENE.

Poor,

Piano.

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each featuring a vocal line for Selene and a piano accompaniment. The piano part includes a prelude at the beginning of the first system. The lyrics are: 'pur - blind, way - ward youths We seek to teach ye truths Which now ye wot not of, as we sup - pose!'.

SEL.
pur - blind, way - ward youths We seek to

SEL.
teach ye truths Which now ye wot not

SEL.
of, as we sup - pose!

A

SEL. Our aid ye sore - ly need, For ye

SFL. are frail in - deed— Each a poor

B

SEL. fra - gile reed— Swayed to— and

(taking his hand and stroking it tenderly)

SEL. fro by ev - 'ry breeze that blows!

Animato.

SEL. *And we are good and pure, Safe from temp.*

SEL. *ta - tion's lure. (There are no temp - ters to dis -*

SEL. *turb our rest!) Un - known the*

SEL. *fierce de - lights That lure at - trac - tive knights*

accel.

In - to di - sas - trous plights! In - to di - sas - trous

accel.

D *allegro*
(aside to DARINE.)

SEL. *f* plights! They are at - trac - tive, it

f sf sf *pp* *allegro*

SEL. must be con - fessed!

CHO. *f* *accel.* Though world - ly

Though world - ly

f *accel.*

HO. pas - sions an - i - mate each breast, They

pas - sions an - i - mate each breast, They

f sf sf

a tempo
(aside to DARINE)

CHO.

are at - trac - tive, it must
are at - trac - tive, it must

pp a tempo

Detailed description: This block contains the musical score for the Chorus (CHO.). It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "are at - trac - tive, it must" and "are at - trac - tive, it must". The piano part is marked *pp a tempo*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

SEL.

E *Poco meno mosso.*

Poor maid - ens to de -
be con - fessed!
be con - fessed!

E *Poco meno mosso.*

Detailed description: This block contains the musical score for the Soloist (SEL.). It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "Poor maid - ens to de - be con - fessed!" and "be con - fessed!". The piano part is marked *pp* and *Poco meno mosso.*. There are dynamic markings *pp* and *pp.* in the piano part. The key signature has two flats, and the time signature is 4/4.

SEL.

- ceive A po - tent spell ye weave, To

Detailed description: This block contains the musical score for the Soloist (SEL.). It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "- ceive A po - tent spell ye weave, To". The piano part has a complex accompaniment with many beamed notes. The key signature has two flats, and the time signature is 4/4.

SEL.

accel.

which those all - too - will - ing vic - tims

accel.

Detailed description: This block contains the musical score for the Soloist (SEL.). It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: "which those all - too - will - ing vic - tims". The piano part is marked *accel.*. The key signature has two flats, and the time signature is 4/4.

(Kissing his hand.)

F *a tempo*

SEL. *yield!* We fair - ies hope to show The

SEL. ills that from it flow, And teach you to fore -

SEL. -go The marv' - lous en - chant - ment, The

SEL. marv' - lous en - chant - ment that ye

*

G Moderato.
(gently stroking his face.)

SEL. *wield!* *rall.*

E Tempo I^o

SEL. Home - ward re - turn - ing then,

SEL. Pure, sim - ple, guile - less men, Say this to

SEL. all the maids with whom ye' are in touch "Would

H

SEL. ye live free from harm? Then shun in

(placing her arms round his neck.) rit.

SEL. wild a-larm Our strange mys-terious

a tempo (aside to ZAYDA)

SEL. charm!" The maids may shun it,

SEL. but I doubt it much.

CHO. "Would

"Would

CHO. ye — es - cape the plights That spring — from

ye — es - cape the plights That spring — from

CHO. love's de - lights, Shun all at - trac - tive

love's de - lights, Shun all at - trac - tive

f *risoluto*

f *risoluto*

CHO. knights! — The maids may — do so, but — I

knights! — The maids may do so, but I

I (*aside to ZAYDA*)

I

J

SEL. Musical notation for the Soprano Soloist (SEL.) part, featuring a treble clef, a key signature of three flats, and a series of notes with a long slur.

Ah! _____ |

CHO. Musical notation for the Chorus (CHO.) part, featuring a treble clef, a key signature of three flats, and notes with lyrics. A fermata is placed over the final note.

doubt it much!

Ah! _____

CHO. Musical notation for the Chorus (CHO.) part, featuring a treble clef, a key signature of three flats, and notes with lyrics. A fermata is placed over the final note.

doubt it much!

Ah! _____

J *Delicato (not too fast).*

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, a key signature of three flats, and a series of notes and chords. A fermata is placed over the final note of the right hand.

SEL. Musical notation for the Soprano Soloist (SEL.) part, featuring a treble clef, a key signature of three flats, and notes with lyrics.

doubt it much, doubt it much!

Ah! _____

CHO. Musical notation for the Chorus (CHO.) part, featuring a treble clef, a key signature of three flats, and notes with lyrics. A fermata is placed over the final note.

Ah! _____

CHO. Musical notation for the Chorus (CHO.) part, featuring a treble clef, a key signature of three flats, and notes with lyrics. A fermata is placed over the final note.

Ah! _____

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, a key signature of three flats, and a series of notes and chords. A fermata is placed over the final note of the right hand.

SEL. *I doubt it much!*

CHO. *mf* The maids may_____

mf The maids may_____

f *ff*

SEL. *f* But I doubt_____ it much,_____

CHO. *f* do so,_____ But I doubt it much,

f do so,_____ But I doubt it much,

f

SEL. *ff*
 I doubt it

CHO. *ff*
 I doubt it, doubt it

I doubt it, doubt it

SEL. **K**
 much!

CHO. **K**
 much!

K - *Vivace.*
ff

loco
f

f

Segue

Allegro risoluto.

Sir PHYLLON.

With keen re-morse We
hum-ble pie Is

tell you pen-i-tential-ly. Our lives are coarse And
but a tough co-mes-tible Which he and I Find

vil-lian-ous es-sen-tial-ly-But bred and born In pa-gan Prin-ci-pal-i-ty We
rather in-di-ges-tible! That's just his way- An ill-bred Or-i-en-tal man. For -

Sir ETH. (to Selene.)

view with scorn Our for-mer im-mor-al-i-ty. Of
- give him, pray- Of course he's not a gen-tle-man! My

Sir PH.

L

blame-less state We've hope in - fin - i - tes - i - mal, (We cal - cu - late Its
pen - i - tence Per - haps is un - con - ven - tion - al. (Eth.) Don't take of - fence - I'm
(to Selene.)

val - ue to a dec - i - mal,) Un - less at once You give, ex - per - i - men - tal - ly, Each
sure it's un - in - ten - tion - al. (Both) For both are bound For fai - ry course pro - ba - tion - al; So

1. 2.

Sir PHYLON.

way - ward dunce A pol - ish up par - en - tal - ly! This sys - tem ed - u - ca - tion - al! —
pray ex - pound Your

CHO.

With *f*
With *f*
With

Sir P.

CHO. keen re-morse, keen re-morse They tell us pen-i-

keen re-morse, keen re-morse They tell us pen-i-

CHO. -ten-tial-ly Their lives are coarse And vil-lian-ous es-

-ten-tial-ly Their lives are coarse And vil-lian-ous es-

CHO. -sen-tial-ly.

-sen-tial-ly.

ff accel.

N Andantino tranquillo. (not too slow.)

ZAYDA.

p

Oh gen - tle Knights, with joy e - late We'll teach you to ab -

DARINE & LOCHRINE.

p

Oh gen - tle Knights, with joy e - late We'll teach you to ab -

N Andantino tranquillo. (not too slow.)

p

pp

ZAY. - jure All earth - ly dross, and cul - ti - vate The blame - less and the

DAR. & LOC. - jure All earth - ly dross, and

- jure All earth - ly dross, and cul - ti - vate The blame - less and the

ZAY. Pure! Be do - cile pu - pils in our school, While we, with earn - est

DAR. & LOC. Pure! Be do - cile pu - pils

Pure! Be do - cile pu - pils in our school, While we, with earn - est

ZAY. *cresc.* *f* *Allargando*
 heart. Of all that's good, of all that's good, And all that's

DAR. & LOC. *cresc.* *f*
 heart, Of all, of all that's good, of all that's good, And all that's

ZAY. *pp* CHORUS.
 beau-ti-ful The the-o-ries— im-part! Be do-cile pu-pils

DAR. & LOC. *pp*
 beau-ti-ful The the-o-ries im-part! Be do-cile pu-pils.

CHO. in our school, While we, with earn-est heart, Of all that's good, of

in our school, While we, with earn-est heart, Of all, of all that's good, of

CHORUS

Largamente

f all that's good, and all that's beautiful The theories impart! The

pp Of

f all that's good, and all that's beautiful The theories impart! The

pp

ZAY. DAR. & LOC.

smorzando

all that's beau-ti-ful The the-ories im-

rall.

CHORUS

the-ories im-part! The the-ories im-

rall.

the-ories im-part! The the-ories im-

rall.

pp *smorzando*

ZAY. DAR. & LOC.

ppp

part!

ppp

CHORUS

part!

ppp

part!

ppp

pp

RECIT. SELENE.

If my o-bedient pu-pils

SEL.

you would be, You must a - vow your loy - al - ty to me.

P *animato.*

SEL.

No doubt you re - cog - nise Some for - mu - la, word-wise, That

SEL.

holds your heart in sol - emn fe - al - ty?

Allegro.

Segue.

Allegro scherzando.

Piano.

mf
Sir ETHAIS.

When hom - age to his Queen a sub - ject shows, (A

Sir E.

Queen that's du - - ly crowned) He puts his arm a - round That mon - arch's

Sir E.

waist - like this - And

rall. *p* (*doing so*)

A *pp a tempo*

Sir E. *rit. f.*
 plants a ve-ry long and ten-der kiss; Some-times up-on her cheeks of cream-y rose, But

pp a tempo rit. f.

Sir E. *p a tempo*
 pref-er-a-bly, pref-er-a-bly just be-low the nose!

CHO. *f animato*
 There is some rea-son -

f animato
 There is some rea-son -

pp a tempo f animato

CHO. *p* Sir PHYLL.
 so we must sup-pose— Why prefer-a-bly just be-low the nose? A

p
 so we must sup- pose— Why— prefer-a-bly just be-low the nose?

B

Tempo I.

Sir P. still more bind - ing pro - cess I pro - pose: For,

Sir P. though no doubt it's true *One* sin - gle kiss might do. Ad - min - is -

Sir P. *rall.* - tered like this - *(Kissing DARINE on cheek.)* *C pp a tempo.* The pledge works more ef - fect - ive -

Sir P. - ly, I wis, When sev - ral doz - en kiss - es he be - stows - Placed

pp a tempo.

Sir P. pref-er-a-bly, pref-er-a-bly, just be-low the nose!

f animato.

CHO We hope he'll tell us all be-

f animato.

We hope he'll tell us all be-

pp a tempo.

f animato.

CHO - fore he goes Why pref-er-a-bly just be-low the nose?

p

- fore he goes Why pref-er-a-bly just be-low the nose?

p

D **DARINE.** **A**

(aside to SELENE.)

DAR. sim-ple kiss a sim-ple friend-ship shows- A most in-sip-id thing That

p

pp

rall. (Kissing SELENE on brow.) **E** *p a tempo.*

DAR. no de-light can bring, Placed on the brow— like this— Yet, on these gentle

The first system of the musical score for DAR. features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "no de-light can bring, Placed on the brow— like this— Yet, on these gentle". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. Performance markings include *rall.* and *pp a tempo.*

DAR. Knights' hyp-oth-e-sis Some un-ex-pect-ed vir-tue 'twill dis-close, Placed

The second system of the musical score for DAR. continues the vocal line and piano accompaniment. The lyrics are "Knights' hyp-oth-e-sis Some un-ex-pect-ed vir-tue 'twill dis-close, Placed". The piano accompaniment features a *rit.* marking and a dynamic marking of *f*.

DAR. *p a tempo.* pref-er-a-bly, pref-er-a-bly, just be-low the nose!

CHO. *f animato.* Some ex-plan-a-tion

CHO. *f animato.* Some ex-plan-a-tion

The third system of the musical score includes a vocal line for DAR. and two vocal lines for CHO. The DAR. line has a dynamic marking of *p a tempo.* and includes a triplet. The CHO. lines have a dynamic marking of *f animato.* The piano accompaniment also features a *f animato.* marking.

CHO. **F** *p* cer-tain-ly he owes Why pref-er-a-bly just be-low the nose! Our

CHO. cer-tain-ly he owes Why pref-er-a-bly just be-low the nose!

SELENE.

The fourth system of the musical score features two vocal lines for CHO. and a vocal line for SELENE. The CHO. lines have a dynamic marking of **F** *p*. The SELENE. line begins with a dynamic marking of **F** *p*. The piano accompaniment continues with a *p* dynamic marking.

C

SEL.  out - look wid - ens as ex - per - ience grows, That

SEL.  form is quite un-known In our eth-er - ial zone - A kiss is but a

SEL.  kiss. Yet if these knights be sure - ly bound by this, There

SEL.  is no need to ask them to dis - close Why pref-er - a - bly, pref-er - a - bly

SEL. *G*
just be-low the nose.

CHO. *f animato*
Still there's some rea-son— so we must sup- pose

Still there's some rea-son— so we must sup- pose

f animato *G*

CHO. *p* Why, prefer-a-bly just be-low the nose? *animato* Ah!

p Why, prefer-a-bly just be-low the nose? *animato* Ah!

p *animato*

CHO. Why, prefer-a-bly why, prefer-a-bly

mf Why, prefer-a-bly why, prefer-a-bly

mf

f *accel.*

SEL. Why just be - low, be - low the

ZAY. & DAR. *f* *accel.* Why just be - low, be - low the

CHO. *f* *accel.* Why just be - low, be - low the

f *accel.*

Molto Allegro.

SEL. nose. _____

ZAY. & DAR. nose. _____

CHO. nose. _____

Molto Allegro.

f

Nº 10.

FINALE.—ACT I.

Allegro.

Piano.

Musical score for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music begins with a forte (*f*) dynamic and includes various rhythmic patterns and accidentals.

LUTIN.

The war - rior, girt in shi - ning might,

Vocal line for the Lutin character and piano accompaniment. The vocal line includes the lyrics "The war - rior, girt in shi - ning might,". The piano accompaniment features a *pp* dynamic and includes a fermata over a chord.

LUT.

Knows, as he bares his sword, That, should he mur - der - ous - ly fight And cut and thrust and

Vocal line for the Lutin character and piano accompaniment. The vocal line includes the lyrics "Knows, as he bares his sword, That, should he mur - der - ous - ly fight And cut and thrust and". The piano accompaniment continues with a steady rhythmic accompaniment.

LUT.

slash and smite (No mat - ter wrong—no mat - ter right) Love will be his re - ward!

Vocal line for the Lutin character and piano accompaniment. The vocal line includes the lyrics "slash and smite (No mat - ter wrong—no mat - ter right) Love will be his re - ward!". The piano accompaniment concludes the piece with a final chord.

LUT. *The foot - pad nerves his cow - ard arm With draughts of mead and*

LUT. *mull! And stu - pe - fies his soul's a - larm And all his stealth - y*

LUT. *dread of harm By pon - d'ring on the tip - sy charm Of some poor tav - ern*

rall.

LUT. *trull! Of some poor tav - ern trull! Oh!*

a tempo

A

LUT.  Love's the source of ev'ry ill! Com - pound - ed with un - ho - ly skill, It

f pp

LUT.  proves, dis - guise it as - you will Ah! — A gild - ed but a

LUT.  poi - soned pill, a poi - soned pill.

f a tempo

LUT.  Love

LUT. *pp*

in-sti-gates the brawl-er bold-For love the lov-er lies, The mi-ser hoards ill-

LUT.

- got-ten gold To buy the prize, so light-ly sold That looks so warm yet

LUT. *rit.* **B** *a tempo*

burns so cold— The love of— two bright eyes! For law-less love the

rit. *a tempo*

LUT. *meno mosso*

wife e- lopes, And blights her hus-band's lot— For love de-nied the

pp *meno mosso*

LUT.  *mo - per mopes, To toast his love the to - per topes, With hea - vy heart the*

LUT.  *ho - per hopés For love that loves him not! For love that loves him not!* *a tempo*

LUT.  *Oh! Love's a poi - son foul and fleet, Nor - is its hor - ror* *f pp*

LUT.  *less com - plete Be - cause, with de - vil - born de - ceit Ah! ——— It*

LUT. *rit.*
 looks so fair and tastes so sweet, and tastes so *rit.*

LUT. *risoluto accel.* *ad lib.*
 sweet. Oh! Love's a poi - son foul and fleet, a

LUT. *a tempo* **D** *Allegro.*
 poi - son foul and fleet.

ZAYDA. (to ETHAIS.)

Nay, heed him not! *Allegro.*

ZAY.
 A tale has reached our ears That Man is in - famous in high de-gree,-

ZAY.
 And he believes it- so in-deed did we, 'Till we be-held you, gal-lant cav - a-liers!

p *animato*

ZAY.
 'Till we be-held you, gal - lant cav - a-liers!

CHO.
 'Till we be-held you, gal - lant cav - a-liers!

f *ff*

DARINE. (to SELENE.)
 Allegro.

E
 Allegro.
 Send him to earth- then we can summon here His

(SELENE looks at her reprovingly,
DARINE changes her tone.)

p *contenerezza*

DAR.

mor - tal coun - ter - part! An - o - ther reed No doubt, who stands in ve - ry

pp *meno mosso*

DAR.

sor - est need Of vir - tuous coun - sel - ling and guid - ance clear!

SELENE.
animato

Well said, — Da - rine! Thy words are words of worth, —

p *mf* *molto allegro*

SEL.

Lu - tin, be - gone! to earth re - turn — at

sf

F Allegro agitato.

Sir ETHAIS.

SEL.

once! Re - turn to earth! In - so - lent var - let, get thee quick - ly

CHORUS.

Sir E.

hence! Re - turn to earth! Fai - ry Lu - tin, get thee quickly hence -

LUTIN.

Oh, mor - al plague! Oh, walk - ing pes - ti - lence!

RECIT.

accel.

rit.

LUT.

Lis - ten and learn - Oh, in - car - na - tion of un - clean - li - ness!

G Allegro moderato. (not too fast.) *f* agitato

LUT. Hark ye you Sir! On yonder ball You've

pp

LUT. Kings and Queens to whom you fall, And humbly cringe and

sf pp

LUT. creep and crawl-Cast dust and ashes too your head up on That they some

LUT. civ - il' word may say to you. Well Sir, there's not a

pp

LUT. King on earth—There's not a Prince of Roy - al birth Who

LUT. would not bar - ter all he's worth To lick the ve - ry ground I

LUT. tread up - on And I'm the mean - est here!

rit. **H** Allegro giocoso.

LUT. Good - day to you! Good - day to you!

(LUTIN prepares to descend.)

CHO. Good - day! Good - day! Good - day!

Good - day! Good - day! Good - day!

LUTIN. I Allegretto giocoso.

CHO. Good - day to you, Good - day to you! That's

Good - day to you, Good - day to you! That's

LUT. all I have to say to you!

CHO. Don't stay, to you De -

all I have to say to you!

Don't stay, to you De -

CHO. - lay, to you Or hur - ry back, we pray to you. Good-

Good-

CHO. - day! That's all we have to say to you. A -

- day to you— A - way! to you— That's all we have to say to you. A -

SO. - way to you! Good - day to you! A -

- way to you! Good - day to you! A -

LUTIN.

CHO. *f* way! to you! *pp* Good-

way! to you! Good-

LUT. *J* - day! Good - day! That's all I have to say!

CHO. Don't

- day! to you— A - way! to you— That's all we have to say to you—

LUTIN.

CHO. Good-

stay, to you De - lay, to you Or hur - ry back, we pray to you. Good-

Good-

LUT. - day! Good - day! That's all I have to

CHO. - day! That's all we have to

- day! to you A - way! to you, That's all we have to

(LUTIN descends.)

LUT. say to you, Good - day to you!

CHO. say Good -

say Good -

Sir ETHAIS.

Sir E. A - way!

CHO. - day to you! A - way! to

- day to you! A - way! to

Sir E. *a - way!*

CHO. *you! Good - day! to you! Good-*
you! Good - day! to you, good - day! Good-

K

SELENE. *accel.*
A - way! a - way!

Sir ETHAIS & Sir PHYLLON. *accel.*
Ah!

CHO. *- day! A - way! a - way!*

accel.

SEL.

Sir E. & Sir P.

ff

way!

SEL.

Sir E. & Sir P.

SEL.

Sir E. & Sir P.

rall.

rall.

rall.

molto

(THE FAIRIES turn to Sir ETHAIS and Sir PHYLLON.)

Allegro moderato.

SELENE.

Oh gal - iant gen - tle - men You see our plight!

SEL. Take pi - ty on us then, And give us light!

SEL. Our prayer, ah do not spurn This we be - seech— We

SEL. brought you here to learn— Stay ye to teach!—

SEL. We fool - ish fair - ies thought Your guides to be,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a whole note rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

SEL. But we are all un-taught, As ye may see. Ah!

The second system continues the vocal and piano parts. The vocal line has a more active melody with many eighth notes. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the treble.

SEL. You see our plight!

The third system shows the vocal line with a long, expressive note. The piano accompaniment includes a dynamic marking of *mf* and features some sustained chords in the treble.

SEL. our plight!

The fourth system shows the vocal line with a long, expressive note. The piano accompaniment includes a dynamic marking of *pp* and features some sustained chords in the treble.

THO. Take pi - ty

The fifth system introduces a tenor vocal line. The vocal line has a long, expressive note. The piano accompaniment includes a dynamic marking of *pp* and features some sustained chords in the treble.

THO. Take

The sixth system continues the tenor vocal line and piano accompaniment. The vocal line has a long, expressive note. The piano accompaniment includes a dynamic marking of *pp* and features some sustained chords in the treble.

CHO. on us, list to our ap - peal, As hum - ble
 pi - ty on us, list to our ap - peal, As

SELENE. N
 CHO. Oh, grant us this
 sup - pliants at your feet we kneel! Oh, grant
 hum - ble sup - pliants at your feet we kneel!

SEL. *allargando*
 prayer, all oth - er prayers a - bove.
 CHO. *allargando*
 us this prayer, all oth - er prayers a -
 grant us this prayer all oth - er prayers a -

f *appassionato* *mf*

SEL. Oh teach us gal-lant gen-tle-men to

CHO. -bove Oh teach us gal-lant gen-tle-men to

f *mf*

-bove Oh teach us gal-lant gen-tle-men to

SEL. love! to love! *rit.*

CHO. love! to love! *rit.*

love! to love! *rit.*

○ Sir ETHAIS & Sir PHYLLON.

a tempo

As gal-lant gen-tle-men We see their plight. We

mf a tempo

Sir E.
 will take — pi - ty, then, And give them light.

The first system of the score features a vocal line for Sir E. in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "will take — pi - ty, then, And give them light." Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes a series of rhythmic markings: ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7.

Their prayer we will not spurn So they be - seech, — They

The second system continues the vocal line for Sir E. with the lyrics "Their prayer we will not spurn So they be - seech, — They". The piano accompaniment continues with similar melodic and harmonic patterns.

Sir P.
 brought us here to learn — Stay we to teach!

The third system features a vocal line for Sir P. with the lyrics "brought us here to learn — Stay we to teach!". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning.

P Un poco più moto.

Sir ETHAIS. (turning to Fairies.)

As gal - lant gen - tle - men We

Sir PHYLLON.

This section shows two vocal lines. The top line is for Sir ETHAIS, and the bottom line is for Sir PHYLLON. Both lines have the lyrics "As gal - lant gen - tle - men We". The piano accompaniment continues with a dynamic marking of *f* (forte).

P Un poco più moto.

As gal - lant gen - tle - men We

The bottom system of the score shows the piano accompaniment for the final section, featuring a right-hand part in a treble clef and a left-hand part in a bass clef. It includes dynamic markings of *f* and *p*.

Sir E.
see your plight; We will take pi - ty, then, And give you light! In

Sir P.
see your plight; We will take pi - ty, then, And give you light! In

Sir E.
pi - ty, then, we list to your ap - peal! *rit.* **Molto Allegro.**

Sir P.
pi - ty,

Molto Allegro.

Sir E.
We'll grant your prayer, all oth - er prayers a - bove, And *f*

Sir P.
We'll grant your prayer, all oth - er prayers a - bove, And *f*

Animato.

molto cresc.

Sir E. show how gal-lant gen-tle-men can love! *fff*

Sir P. show how gal-lant gen-tle-men can love! *fff* **Agitato.**

SELENE. Take pi-ty! _____

CHO. Take pi-ty! _____

SEL. Take pi-ty! and list to our ap-peal _____

CHO. And list to our ap-peal _____

rall. *molto.*

SEL. Ah!

Sir E. Ah!

Sir P. Ah!

CHO.

R

A tempo, moderato.

SEL. As gal - lant gen - tle - men You see our plight.

Sir E. As gal - lant gen - tle - men We see your plight, We will take

Sir P. As gal - lant gen - tle - men We see your plight, We will take

CHO. As gal - lant gen - tle - men You see our plight.

As gal - lant gen - tle - men You see our plight.

A tempo, moderato

R

S.F.L. Take pi - ty on us then, And give us light!

Sir E. pi - ty take pi - ty then, And give you light, give you

Sir P. pi - ty take pi - ty then, And give you light, give you

CHO. Take pi - ty on us then, And give us light!

Take pi - ty on us then, And give us light!

S.F.L.

Sir E. light! Your prayer we will not spurn

Sir P. light! Your prayer we will not spurn

CHO. Our prayer, ah! do not spurn— This we be - seech! — We

Ah!

Our prayer, ah! do not spurn— This we be - seech! — We

SEL. *S* We fool - ish

Sir E. So ye be - seech, so ye be - seech!

Sir P. So ye be - seech, so ye be - seech!

CHO. brought ye here to learn — Stay ye to teach!

brought you here to learn — Stay ye to teach!

SEL. fair - ies thought — your guides to be, We fool - ish

Sir E. We will take pi - ty, then,

Sir P.

CHO. *mf* We fool - ish fair - ies thought your guides to be!

mf We fool - ish fair - ies thought your guides to be!

SEL. fair - - ies thought — your guides to bel -

Sir E. As gal - lant gen - tle-men

Sir P.

CHO. But we are all un-taught As ye may see.

But we are all un-taught As ye may see. Ah!

SEL. *Tf* O give *ff accel. - - molto -*

Sir E.

Sir P.

CHO. *f* And give *ff accel. - - molto -*

f And give *ff accel. - - molto -*

T *f* *ff accel. - - molto -*

SEL. *poco* *a*

Sir E.

Sir P.

CHO. *poco* *a*

SEL. *poco* **U** Presto.
us light!

Sir E. *f*
As gal - lant

Sir P. *f*
As gal - lant

CHO. *poco* Presto.
us light!

poco **U** Presto.

SEL. 

Sir E. 
gen - tle - men, As gal - lant

Sir P. 
gen - tle - men, As gal - lant

CHO. 
O give give us us light! light!
O give us light!



SEL. 
Take pi - ty on us

Sir E. 
gen - tle - men,

Sir P. 
gen - tle - men,

CHO. 
O give give us us light! Take pi - ty on us
O give us light!
O give us light!



SEL. then, and give

Sir E. We will

Sir P. We will

CHO. then, and give

And give

SEL. ^W us light, Take

Sir E. take pi - - - ty then, and give you

Sir P. take pi - - - ty then, and give you

CHO. us light, Take

us light, Take

^W ^(b)

accel.

f

SEL.

pi - ty!

and — give

Sir E.

light

we will take pi - ty

Sir P.

light

we will take pi - ty

CHO.

accel.

pi - ty on us gen - tle - men and give,

accel.

pi - ty on us gen - tle - men and give,

accel.

sf

X

SEL.

and give us light, O give

Sir E.

take pi - ty and give, and give

Sir P.

take pi - ty and give, and give

CHO.

and give us light, O give

and give us light, O give

X

fff Allegro. **Y**

SEL. us light!

Sir E. *fff* you light!

Sir P. *fff* you light!

CHO. *fff* us light!

fff Allegro. **Y**

Z *Animato.*

(CURTAIN.) *accel* *al*

sf *sf* *sf* *sf* *sf* *sf* *fff*

fine.