

Act II.

INTRODUCTION.

Allegro alla marcia.

Piano.

f

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter notes.

With great animation.

ff

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a fortissimo (*ff*) dynamic and features a series of chords and eighth notes, some with accents. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter notes.

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and eighth notes, some with accents. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter notes.

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and eighth notes, some with accents. The lower staff is in bass clef with the same key signature and time signature, providing a steady accompaniment of quarter notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing more complex rhythmic structures and dynamic markings.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef and a supporting bass line.

Fifth system of musical notation, concluding the page with a *rit.* marking and a *Segue No 11.* instruction.

Andantino. (*not too slow.*)

Piano.

mf

CHO.

p

For

p

For

CHO.

(*ironically*)

ma - ny an hour With - in her bow'r With E - tha - is phil -

ma - ny an hour With - in her bow'r With E - - tha - is phil -

CHO. - an.der.ing, — Our ex.cellent Queen No doubt has been In ro.seate, ro.seate

- an.der.ing. Our ex.cellent Queen No doubt has been In ro.seate

CHO. dreams, — No doubt has been — In

dreams, In ro.seate dreams, No doubt has been, In

CHO. ro.seate dreams me.an.der.ing: —

ro.seate dreams me.an.der.ing: — As a

A Allegro.

CHO.

mat - ter of fact A ris - ky act, So ob - vi - ous - ly de -

A Allegro.

f *p*

CHO.

So ve - ry un - fit We must ad - mit _____
- tect - a - ble =

CHO.

_____ Is a - ny - thing but re - spect - a - ble! _____ Is
Is a - ny - thing but re -

CHO. a - ny - thing but re - spect - a - ble! So
- spect - a - ble! Is a - ny - thing but, So

Agitato.
ff accel.

CHO. ve - ry un - fit We must ad - mit Is
ve - ry un - fit We must ad - mit Is

Agitato.

CHO. a - ny - thing but re - spect - a - ble!
a - ny - thing but re - spect - a - ble!

rall. molto **B** *p* Andantino.

CHO. For ma_ny an hour With - in her bow'r With E - tha - is - phil -

For ma_ny an hour With - in her bow'r With E - tha - is phil -

B Andantino.

rall. molto *p*

CHO. - an - der - ing, Our ex - cel - lent Queen No doubt has been

- an - der - ing, Our ex - cel - lent Queen No doubt has been

No

CHO. In ro - seate dreams me - an - der - ing;

doubt has been In ro - seate dreams me - an - der - ing;

In ro - seate dreams me - an - der - ing;

accel.

C Allegro risoluto.

CHO. *f* A Queen who dares con-ven-tion -

f A Queen who dares con-ven-tion -

C Allegro risoluto. *f* *mf*

CHO. - al - i - ty de-spise, To put it ve-ry mild-ly, is ex-ceed-ing-ly un-wise.

- al - i - ty de-spise, To put it ve-ry mild-ly, is ex-ceed-ing-ly un-wise.

sempre staccato.

CHO. *f* *p* Here is an act to which we can - not close our eyes,

Here is an act to which we can - not close our eyes, And

CHO. *ff* **D**

And must ex_cite our in_dig - na_tion and sur_prise. Our in - dig - na - tion,

must ex - cite our in_dig - na_tion and sur_prise. Our in - dig - na - tion,

CHO. in - dig - na - tion, And must ex_cite our in - dig - na - tion

in - dig - na - tion, And must ex_cite our in - dig - na - tion,

CHO. *rit.* and sur - prise.

rit. in - dig - na - tion and sur - prise.

rit. *ff*

p Andantino.

CHO. For ma-ny an hour With- in her bow'r With
 For E ma-ny an hour With- in her bow'r With

rall - mollo. *p*

CHO. E. tha. is phil - an. der. ing, Our ex - cel. lent Queen No doubt has been
 been No
 E - - tha. is phil - an - - der. ing, Our ex - cel. lent Queen No doubt has been

F Allegro agitato.

CHO. In rose. ate dreams me - an - - der. ing: 'Tis an - y. thing but re -
 doubt has been me - an - der - - ing *f*
 In rose. ate dreams me - an - - der. ing: 'Tis an - y. thing but re -

F Allegro agitato.

CHO. - spect.a - ble! — 'Tis an - y - thing but re - spect.a - ble! — So ve - ry un - fit We

- spect.a - ble! — 'Tis an - y - thing but re - spect.a - ble! — So ve - ry un - fit We

CHO. must ad - mit — Is an - y - thing but — re - spect.a - ble!

must ad - mit — Is an - y - thing but — re - spect.a - ble!

ff

ff

ff *sf Presto* *ff*

CHO.

sf *ff*

ff

No. 12.

SONG.—(Zayda.) and CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including trills and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present.

ZAY. I nev-er pro-fess to make a guess, That smacks of per-spi-

The first line of the song features a vocal line for Zayda and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. A dynamic marking of *mf* is present.

ZAY. -ca-ci-ty— Pro-phet-i-cal flight, my dears, is quite A cut a-bove my ca-

The second line of the song continues the vocal and piano parts. The vocal line includes a fermata over the word "ca-ci-ty". The piano accompaniment continues with a steady rhythm.

ZAY. -pa-ci-ty: But such a bare-faced dis-play of taste For mil-i-ta-ry so-

A

The third line of the song concludes the vocal and piano parts. A section marker **A** is placed above the first measure of the vocal line. The piano accompaniment ends with a final chord.

ZAV. *ci - e - ty. The ver - i - est dunce would deem at once - - - - - A*

ZAV. *hor - ri - ble im - pro - pri - e - ty!*

CHO. *Im - pro - pri - e - ty, A hor - ri - ble im - pro -*
Im - pro - pri - e - ty, A hor - ri - ble im - pro -

ZAV. *I al - ways view The acts un - wise My*

CHO. *- pri - e - ty!*
- pri - e - ty!

B

ZAY. sis - ters do With kind - ly eyes, But truth to tell, Such con - duct - well.

ZAY. It smacks of im - pro - pri - e - ty!

CHO. It smacks of im - pro -
It smacks of im - pro -

rit. **C** *a tempo.*
con grazia

ZAY. Al - though 'tis odd And may - of - fend, To

CHO. - pri - e - ty!
- pri - e - ty!

rit. **C** *con grazia*
pp a tempo

ZAY. kiss the rod, I don't in - tend. A

CHO. It wrong I call To kiss at all!
It wrong I call To kiss at all!

ZAY. cap - i - tal rule of life, my friend! Ah!

CHO. Al -
Al -

p
pp

ZAY.

CHO. -tho' 'tis odd In one so mild, To kiss the rod, She's not be-guiled; It
-tho' 'tis odd In one so mild, To kiss the rod, She's not be-guiled; It

D

ZAY. 

CHO. wrong I call To kiss at all! To kiss at all!

D wrong I call To kiss at all! To kiss, To kiss at all!



A


ZAY. cap - i - tal rule of life, my friend!



ZAY. 



ZAY. Was it for this to realms of bliss We sum - moned such ras - cal - i - ty? Is



ZAY. this the way to teach him, pray, The truths of pure mor - al - i - ty! With

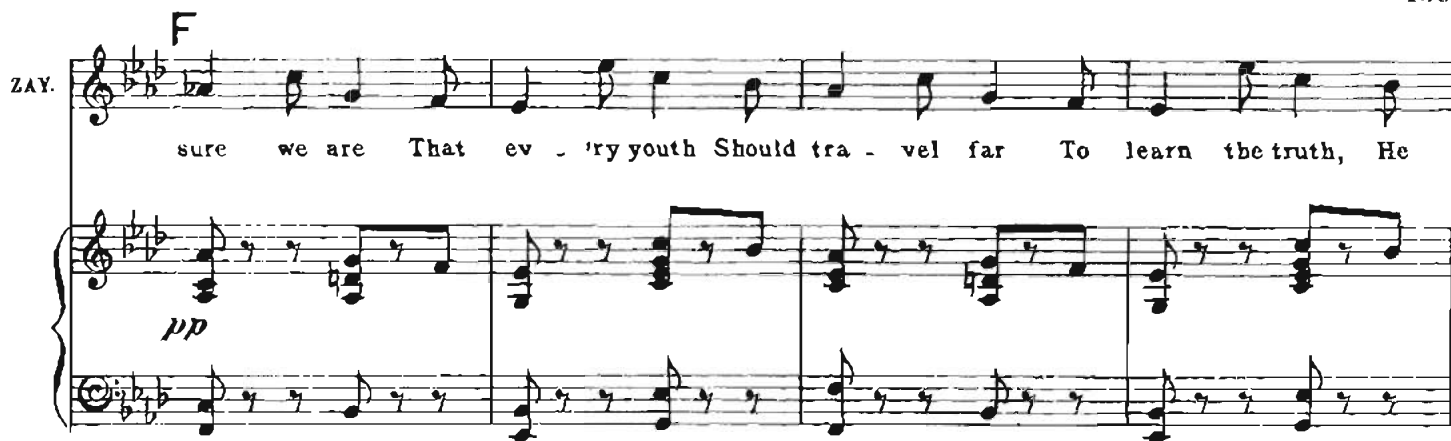
E
 ZAY. wiles de - cure his love she'll lure, Ca - ressing and be - seech - ing him! No

ZAY. need to jour - ney here to learn _____ Such truths as she is

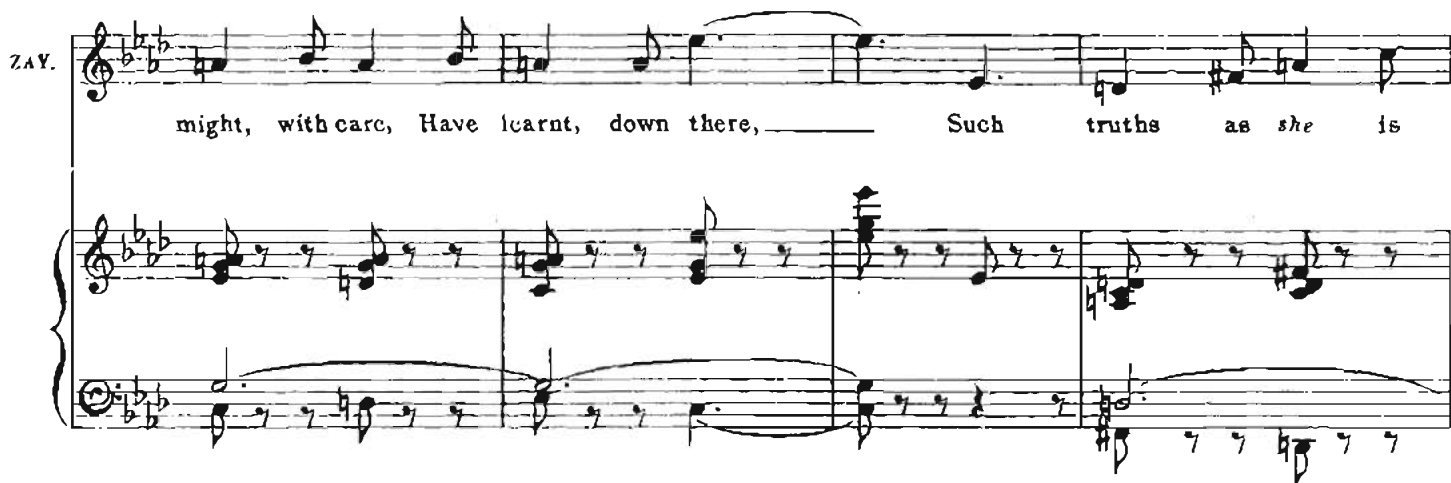
ZAY. teach - ing him! Though

(HO. Is teach - ing him, Such truths as she is teach - ing him!

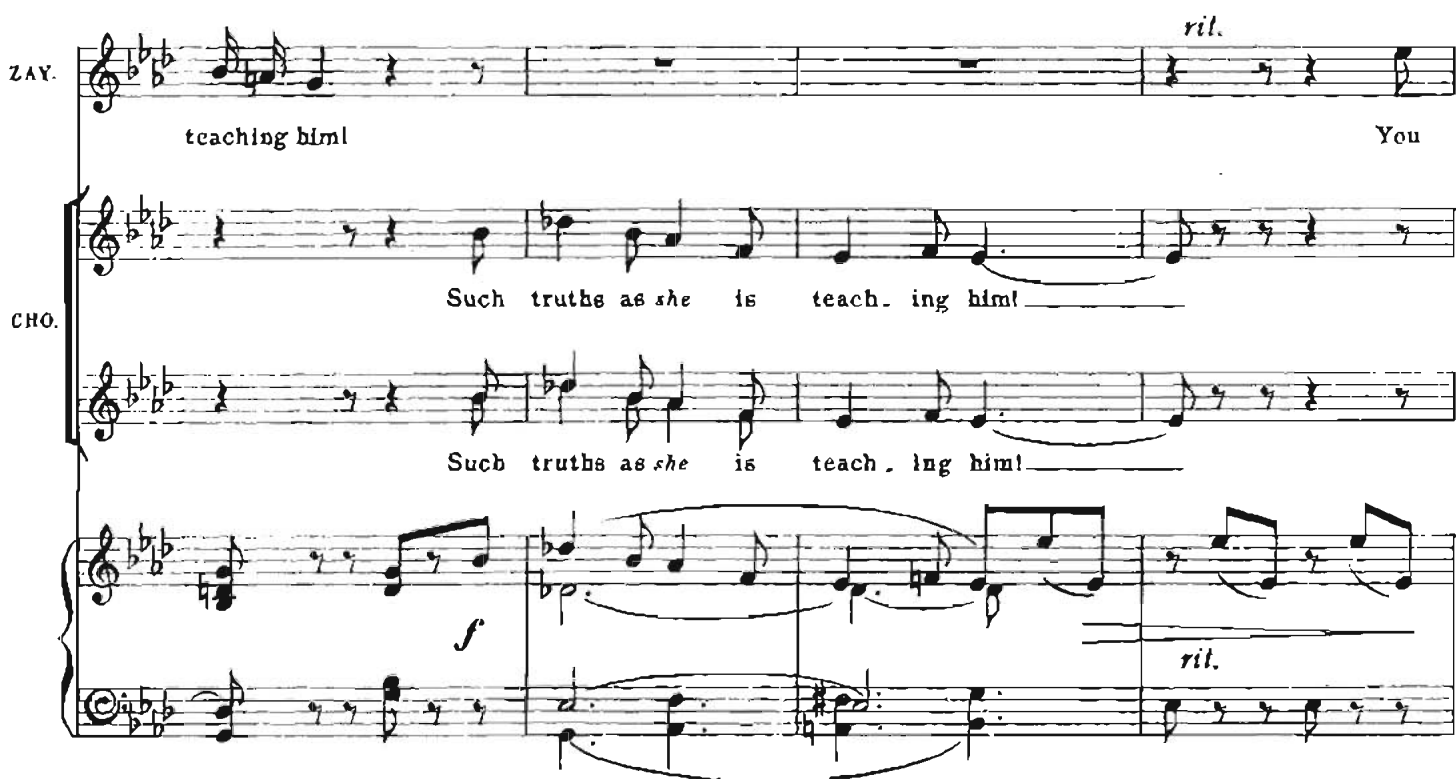
F

ZAY.  *pp*

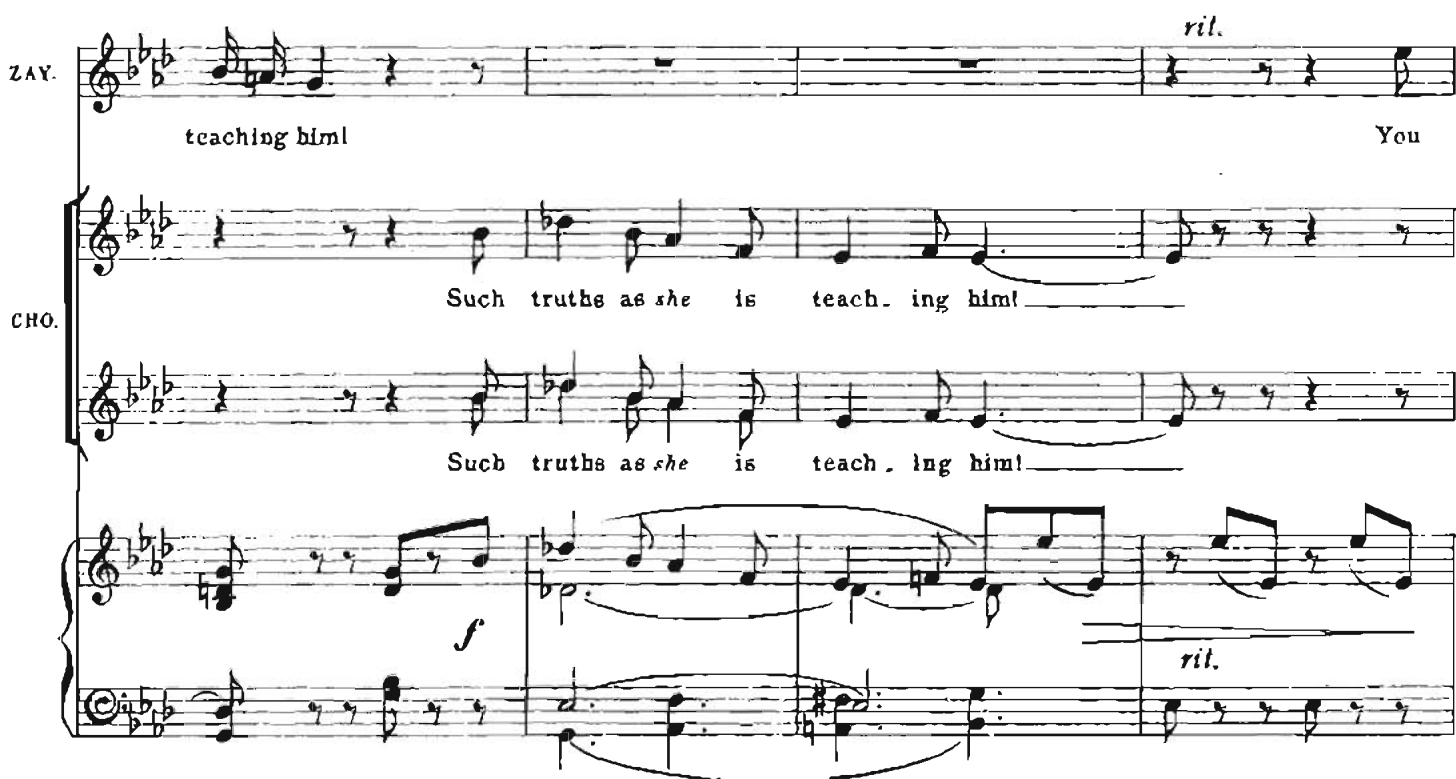
sure we are That ev - 'ry youth Should tra - vel far To learn the truth, He

ZAY. 

might, with care, Have learnt, down there, ——— Such truths as she is

ZAY.  *rit.*

teaching him! You

CHO.  *f* *rit.*

Such truths as she is teach - ing him!

Such truths as she is teach - ing him!

160 *G* *a tempo*
con grazia.

ZAY. do not think Me too se- vere! We should not wink At

pp con grazia.

ZAY. faults, it's clear— A cap - i - tal rule of

CHO. We should not wink At all, I think.

We should not wink At all, I think.

ZAY. life, my dear! Ah!

CHO. We do not think You

We do not think You

pp

ZAY.

CHO.

too se-vere! We should not wink At faults, it's clear - We

too se-vere! We should not wink At faults, it's clear - We

CHO.

should not wink At all, I think, At all, I think.

should not wink At all, I think, At all, At

ZAY.

A cap-i-tal rule of life, My

CHO.

all, I think.

I A la Valse.

ZAY.

dear! —————

DANCE.

p con gracia

Continuation of piano accompaniment.

Continuation of piano accompaniment.

f rit.

sf a tempo pp

Continuation of piano accompaniment.

First system of musical notation, featuring a treble and bass staff with a key signature of three flats and a common time signature. The melody in the treble staff consists of eighth and sixteenth notes with slurs, while the bass staff provides a simple harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *sf* (sforzando) in the bass staff. The treble staff continues with a melodic line, and the bass staff has a similar accompaniment pattern.

Third system of musical notation, featuring a dynamic marking of *pp delicato* (pianissimo, delicate) in the bass staff. The treble staff has a more active melodic line with slurs, and the bass staff accompaniment is more complex with chords.

Fourth system of musical notation, including a dynamic marking of *accel.* (accelerando) in the bass staff. The treble staff shows a melodic line with some slurs, and the bass staff accompaniment continues.

Fifth system of musical notation, the final system on the page. It features dynamic markings of *sf*, *p*, and *pp* across the system. The treble staff concludes with a melodic phrase, and the bass staff has a final accompaniment.

Nº 13.

DUET. (Selene and Sir Ethais.)

Allegretto comodo.

Piano.

SELENE.

Thy fea - tures are fair and

SFL.

seem - ly— A god a - mong mor - tal men: I'm

SFL.

beau - ti - ful, too, ex - treme - ly— Grant - ing all this, what

SEL. then? **A**

Sir. ETHAIS. *mf*

You're **A** beau - ti - ful, too, ex - treme - ly—

SEL. *rit.* *a tempo.*

Sir. E. *rit.* *a tempo.*

Grant. ing all this, what then? The cause is be - yond my

rit. *p a tempo.*

SEL. ken. I blind - ly thus re - ply: "Sup -

SEL. - pose we were fa - ted To be sep - ar - a - ted, As -

SEL. *B* Broader. *f*

sur-ed-ly I should die! Oh, thine is the giv-ing Of

f colla voce

SEL. *p a tempo*

dy-ing or liv-ing! I won-der, won-der

p a tempo

SEL. why?

mf

SEL. *C*

A be-ing of ra-diance

p

SEL. ra - - rer Is the Sun in his gol - - den noon; Be-

SEL. -yond com - pa - ri - son fair - - er The sheen of the sil - - ver

SEL. Moon. Sir. ETHAIS. Be - yond com - pa - ri - son fair - - er The sheen of the sil - ver

SEL. *rit.* Each is a god - sent boon, *a tempo.*

Sr. E. Moon. *rit.* *pp a tempo.*

SEL. Fair - er than thou or I— But when they've de - part - ed I'm

SEL. not bro - ken-heart.ed, I nei - ther des - pair nor die! Their

E Broader.

SEL. ris - ing and set - ting I see with - out fret - ting— I won - der, won -

f colla voce *p a tempo*

SEL. - - - der why! The

Sir ETHAIS.

The cause is be - yond our

SEL. cause is be - yond our ken. I

Sir E. ken. I blind - ly thus re -

pp

SEL. blind - ly thus re - ply: "Sup -

Sir E. - ply, re - ply: "Sup -

SEL. - pose we were fat - ed To be sep - a - ra - ted As -

Sir E. - pose we were fat - ed To be sep - a - ra - ted As -

SEL. *rall.* **F** *f allargando*
 - sur - ed - ly I should die!" Oh, thine is the giv - ing Of

Sir E. *f*
 - sur - ed - ly I should die!" Oh, thine is the giv - ing Of

f allargando

SEL. *p a tempo*
 dy - ing or liv - ing! I won - der, won - - - der

Sir E. *p*
 dy - ing or liv - ing! I won - der, won - - - der

p a tempo

SEL. **ff** *animato*
 why! I won - - - der why, I won - der why? Oh,

Sir E. **ff**
 why! I won - der why? Oh,

ff *animato*

a tempo

rall.

SEL.

Sir E.

thine is the giv - ing Of dy - ing or liv - ing! I won - der why, I

thine is the giv - ing Of dy - ing or liv - ing! I won - der why, I

a tempo

rall.

SEL.

Sir E.

won - der why?

won - der why?

G

a tempo

pp * *ped.* * *ped.* * *ped.* *

SEL.

Sir E.

pp

* *ped.* * *ped.* * *ped.* *

No. 14.

DUET.— (Sir Ethais and Selene.)

Allegretto grazioso.

Piano.

SELENE.

(Not too slow.)

SIR ETHAIS.

When a knight loves la - dye— (Hey, but a maid is a sor - ry lit - tle jade!) He

SEL.

Hey, lack - a - day - dee, O!

Sir E.

sighs and he sings lack - a - day - dee— Hey, lack - a - day - dee, O! Of a

SEL. *mp*

Sir E. *mp*

love life - long He'll sing a song— (Hey, but a maid is a

SEL. *A*

Sir E. *mf*

sor - ry lit - tle jade!) Of a love su - preme He dreams a dream—

SEL. *mp*

Sir E. *mp*

Hey, lack - a - day - dee. O! — And lit - tle recks he in his

SEL. *f* Ding dong,

Sopr. love - lorn soul That, ere bye and bye, will the toc - sin toll - Ding dong. Ding

SEL. *v* Ding dong, Ding dong, Ding dong, Ding dong, Ding

Sopr. *v* dong. Ding dong, Ding dong, Ding dong, Ding dong, Ding

SEL. *p* Andante. *rit.* **B** Tempo I. dong! Hey - lack - a - day - dee, O!

Sopr. *p* Andante. *rit.* **B** Tempo I. dong! Hey - lack - a - day - dee, O!

SEL. *p* Andante. *rit.* **B** Tempo I. *mp*

Sopr. *p* Andante. *rit.* **B** Tempo I. *mp*

SEL. 

Sir E. 

When a maid grows wea - ry -




SEL. 

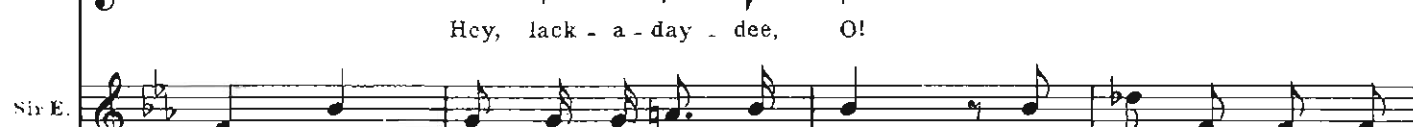
Sir E. 

(Hey, but a maid is a sor - ry lit - tle jade!) O sad is his heart and

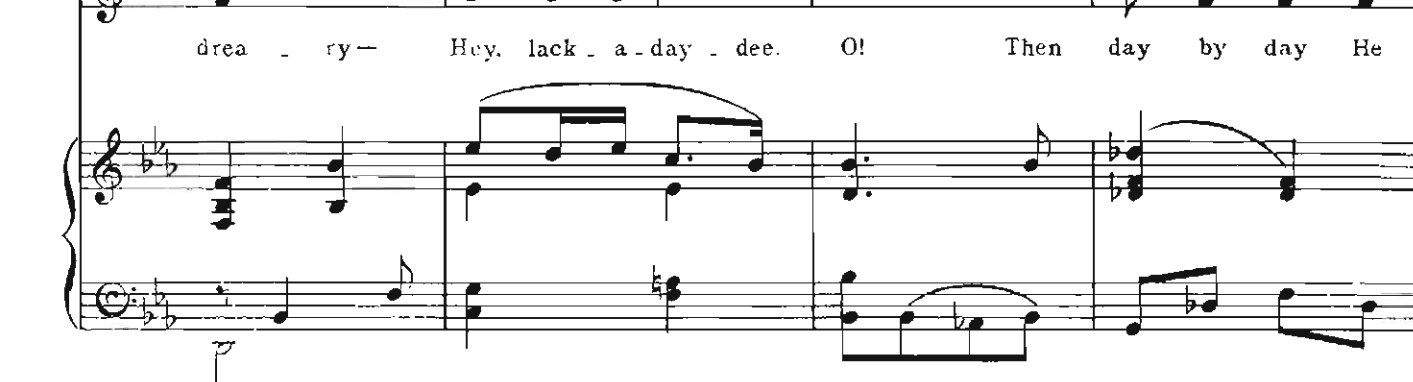


SEL. 

Hey, lack - a - day - dee, O!

Sir E. 

drea - ry - Hey, lack - a - day - dee. O! Then day by day He



Soprano (S.F.): *pp* (Hey, but a maid is a sor-ry lit-tle jade!)

Alto (S.A.): *pp* wilts a-way— (Hey, but a maid is a sor-ry lit-tle jade!) *mf* With

Soprano (S.F.): *pp* Hey, lack-a-day-dee.

Alto (S.A.): *pp* one sad sigh He droops to die— *pp* Hey, lack-a-day-dee.

C

Soprano (S.F.): *pp* O: *a tempo*

Alto (S.A.): *pp* O: Her love— his life— both yield their due. And the *a tempo*

SEL.

Sir E.

f Ding dong,

toc - sin toll - ing tolls for two! *f* Ding dong, Ding

SEL.

Sir E.

Ding dong, Ding dong, Ding dong, Ding

dong, Ding dong, Ding dong, Ding dong, Ding

SEL.

Sir E.

Andante. p *rit.* *pp*

dong! Hey, lack - a - day - dee, O!

p *rit.* *pp*

dong! Hey, lack - a - day - dee, O!

Andante. p *rit.* *pp* *ppp*

Nº 15.

DUET. (Darine and Sir Phyllon.)

Allegro con spirito.

Piano.

mf

DARINE.

But dost thou hear? I love thee not!

Sir PHYLLON. (*indifferently*)

Oh,

p

DAR.

A fav_oured ri - val thou hast got!

Sir P.

yes, you put it clear - ly. I

DAR.  **A**

Sir P.  **A**

en - vy him sin - cere - ly!

And



DAR.  **A**

Sir P. 

canst thou con - tem - plate Dar - ine With E - thais fond - ly toy - ing - In





DAR.  **A**


Sir P. 


fond car - ess and rap - ture keen, His so - cial charm en - joy - ing?




DAR.  Un - hap - py Phyl - lon, think of this: These eyes—they burn f_or

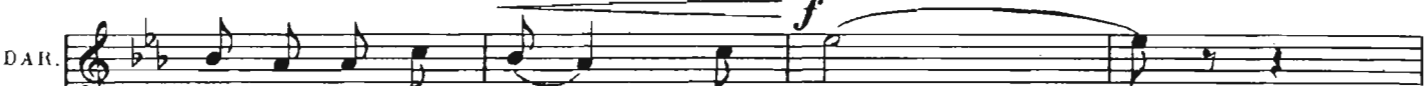
Sir P. 

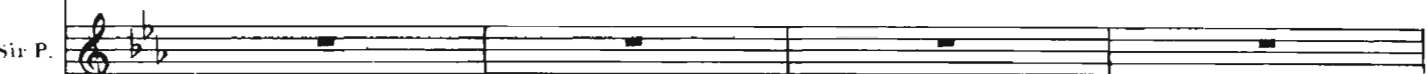



DAR.  E - tha - is; These lips— which thou shalt nev - er kiss; This

Sir P. 



DAR.  form— de - signed to crown— his bliss! *f*

Sir P. 



B *f* (anxiously)

DAR. It is an - noy_ing?

Sir P. *p* Well, it's an - noy_ing! *ppp* Yes, it's an -

B *sf* *p*

DAR. Un - hap - py Phyl - lon, think of this: These eyes— they burn for

Sir P. - noy - ing!

C *f*

DAR. E - tha - is; These eyes— they burn for E - tha - is; These

Sir P. *f* Those eyes—they burn for E - tha - is; Those

C *f* *p*

DAR. lips-which thou shalt nev_er kiss; This form, de_signed to crown his bliss?

Sir P. lips- which I shall nev_er kiss;

DAR. It is an_ noy_ing?

Sir P. Well, it's an_ noy_ing!

DAR. [Silence]

Sir P. [Silence] The

Sir P.
state of your e - mo - tions you De - lin - e - ate suc -

The first system of the musical score for Sir P. features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "state of your e - mo - tions you De - lin - e - ate suc -". The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present at the beginning of the piano part.

Sir P.
- cinct - ly; But come— what would you have me do? Tell

The second system of the musical score for Sir P. continues the vocal line with the lyrics "- cinct - ly; But come— what would you have me do? Tell". The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *mp* is visible at the start of the piano part.

Sir P.
me the truth dis - tinct - ly. Do? Hurl thy - self to

E
DARINE.

The third system of the musical score for Sir P. includes the lyrics "me the truth dis - tinct - ly. Do? Hurl thy - self to". A section titled "DARINE." begins with a key signature change to E major, indicated by a large "E" above the staff. The piano accompaniment features a dynamic marking of *f* and a *pp* marking later in the system.

DAR.
yon - der earth, With sor - row un - a - ba - ted, And end a life from

The system for DARINE (DAR.) features a vocal line in the upper staff with the lyrics "yon - der earth, With sor - row un - a - ba - ted, And end a life from". The piano accompaniment continues with a steady eighth-note melody in the right hand and a bass line in the left hand.

DAR.

hour of birth To bit - ter an - guish fa - ted! I

Sir P.

see your point, but (par - don me) Did all heart - bro - ken youths a - gree In

Sir P.

death to drown their mis - er - ee, The world with - in a year — would

Sir P.

be ————— De - pop - u -

DAR. De - pop - u - la - ted?

Sir P. - la - ted! De - pop - u -

DAR. His dif - fi - cul - ty I can see; Did all heart-bro - ken youths a - gree,

Sir P. - la - ted!

DAR. Did all heart-bro - ken youths a - gree In

Sir P. heart - bro - ken youths a - gree In

DAR. death to drown their mis - e - ree, The world with - in a

Sir P. death to drown their mis - - - e -

DAR. year would be, The world with - in a week,

Sir P. - ree.

DAR. **H** *cresc.* The world with - in a year would be *f* *rall.*

Sir P. *cresc.* The world with - in a year would be *f* *rall.*

mf *f* *colla voce*

DAR. *a tempo p.*
De u la - ted!

Sir P. *a tempo*
pop la - ted!

p a tempo *f*

Exit Sir PHYLLON.

delicato *pp*

No 16.

SCENA. (Lutin and Chorus.)

Allegro vivace. (agitato.)

Piano.

The first system of piano accompaniment consists of two staves. The treble staff has a key signature of one flat and a common time signature. It begins with a fortissimo (*sf*) dynamic and features a series of accented chords. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, also marked with accents.

(Enter MORTAL LUTIN over the edge of the cloud.)

The second system continues the piano accompaniment. The treble staff shows a continuation of the accented chordal texture, while the bass staff maintains its rhythmic pattern. The dynamics remain consistent with the first system.

A

The third system is marked with a section letter 'A'. It features more complex rhythmic patterns in both staves, including some sixteenth-note runs. The dynamics fluctuate between *sf* and *f*.

LUTIN. (bewildered.)

Help! help! help! What - ev - er has be - come of me? Help! help! help! Wher -

The fourth system contains the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "Help! help! help! What - ev - er has be - come of me? Help! help! help! Wher -". The piano accompaniment is in two staves, with dynamics ranging from *mf Presto.* to *pp* and back to *mf*.

LUT. *pp* *mf* *pp*

- ev - er am I now? Help! help! help! Who's made a tee-to-tum of me? When

LUT.

came I here, why came I here, whence came I here, and how?

B

LUT.

What - ev - er has be - come of me? Wher -

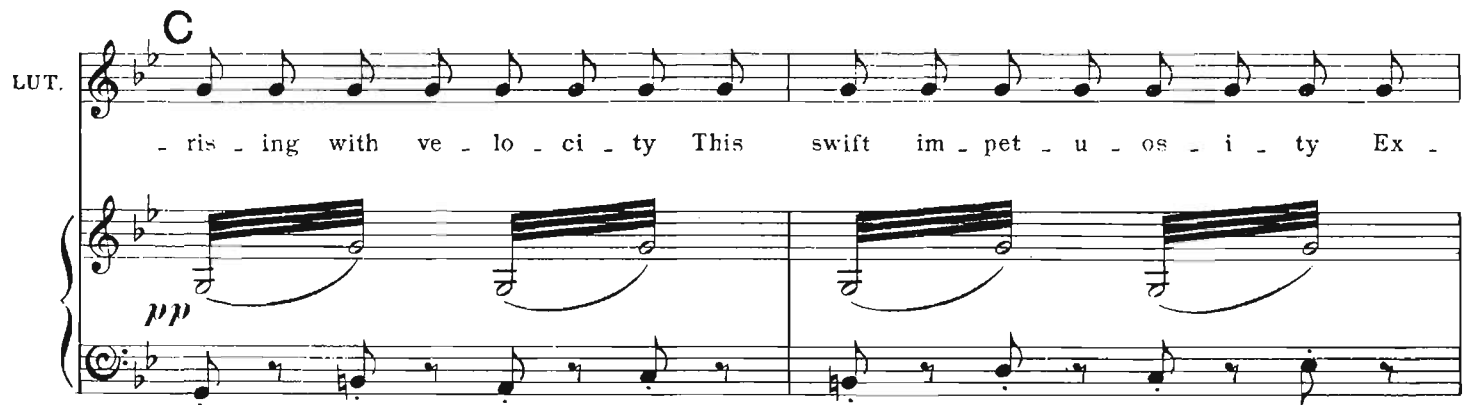
ff *pp* *ff*

LUT. *pp* *ff* *pp*

- ev - er am I now? Who's made a tee-to-tum of me? When

LUT.  came I here, why came I here, whence came I here, and how?

LUT.  Up -

LUT.  - ris - ing with ve - lo - ci - ty This swift im - pet - u - os - i - ty Ex -

LUT.  - cites my cu - ri - os - i - ty. - But

UT. stay, I'm com - ing to - But stay, I'm com - ing to - But

p

UT. stay, I'm com - ing to - I've gained my sen - ses! I've


UT. died a death de - plor - a - ble, For ev - er un - re - stor - a - ble, And

UT. left my wife a - dor - a - ble To weep, and pay my fu - To

LUT.  *weep, and pay my fu- To weep, and pay my fu - ne - ral ex -*

LUT.  *- pen - ses! Help! help! help! What - ev - er has be - come of me?*

LUT.  *Wher - ev - er am I now? Who's*

LUT.  *made a tee - to - tum of me? When came I here, why came I here, whence*

LUT. *rall.* *ff* *fa tempo*

came I here and how?

(The FAIRIES have entered. They examine LUTIN curiously and with much amusement.)

F *Meno Mosso Allegretto.*

G *Allegretto Grazioso.*

H

ZAYDA.

A freak of Nature-not of Art!

'Tis Lutin, without wing!

FLETA.

His like-ness, his like-ness to his coun-ter-part

FLE.

Is most as - ton-ish-ing! is most as - ton-ish-ing!

I

LEILA.

How beau-ti-ful-ly formed is be-

LEI.

How del-i-cate-ly quaint

CORA.

I won-der, I won-der, I

mf *p*

Detailed description: This system contains the first vocal entry for CORA. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I won-der, I won-der, I". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. Dynamics include *mf* and *p*.

CORA.

won-der will he prove to be A sin-ner or a saint?

Detailed description: This system continues the vocal line for CORA. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "won-der will he prove to be A sin-ner or a saint?". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket.

CHO.

We won-der, We won-der, We

f *mf* *p*

Detailed description: This system contains the first vocal entry for CHO. The vocal line is on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "We won-der, We won-der, We". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. Dynamics include *f*, *mf*, and *p*.

CHO. wonder will he prove to be A sinner or a saint?

f
We

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "wonder will he prove to be A sinner or a saint?". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a major mode and features a steady rhythmic accompaniment.

CHO. *U* *animato*
lay no stress On blameless-ness, But still we wait To spec-u-late On

mf animato

The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lay no stress On blameless-ness, But still we wait To spec-u-late On". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a major mode and features a steady rhythmic accompaniment. The tempo/mood marking is *mf animato*.

CHO. *sf*
this— will he— Turn— out to be A

The third system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "this— will he— Turn— out to be A". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a major mode and features a steady rhythmic accompaniment. The dynamic marking is *sf*.

CHO.

sin - ner or a saint? will

CHO.

he Turn out to be A sin - ner or a saint?

CHO.

Ah!

accel.

p *ff*

K

LUTIN. (who has been much impressed.)

CHO.

Though I'm no Mus.sul - man, it's true, Yet by some strange de.

rall. *pp* *a tempo con anima*

Detailed description: This block contains the musical score for the Chorus (CHO.). It features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Though I'm no Mus.sul - man, it's true, Yet by some strange de.". The piano accompaniment includes dynamic markings *rall.* and *pp*, and the instruction *a tempo con anima*. The key signature is one sharp (F#).

rall. *pp* *a tempo con anima*

Detailed description: This block shows the piano accompaniment for the first system. It includes a treble and bass clef with various chords and melodic lines. The dynamic markings *rall.*, *pp*, and *a tempo con anima* are present. The key signature is one sharp (F#).

LUT.

vice My soul has found its way in - to Ma - ho.met's Par - a - dise! If

Detailed description: This block contains the musical score for the first LUTIN. part. It features a vocal line and piano accompaniment. The vocal line has the lyrics "vice My soul has found its way in - to Ma - ho.met's Par - a - dise! If". The piano accompaniment includes dynamic markings *pp* and *a tempo con anima*. The key signature is one sharp (F#).

LUT.

this is all I have to pay For my car.eer per - verse, It might have been, I'm

Detailed description: This block contains the musical score for the second LUTIN. part. It features a vocal line and piano accompaniment. The vocal line has the lyrics "this is all I have to pay For my car.eer per - verse, It might have been, I'm". The piano accompaniment includes dynamic markings *pp* and *a tempo con anima*. The key signature is one sharp (F#).

LUT.

bound to say, Con - sid - er - a - bly worse! Con - sid - er - ing I've

pp

Detailed description: This block contains the musical score for the third LUTIN. part. It features a vocal line and piano accompaniment. The vocal line has the lyrics "bound to say, Con - sid - er - a - bly worse! Con - sid - er - ing I've". The piano accompaniment includes dynamic markings *pp* and *a tempo con anima*. The key signature is one sharp (F#).

LUT. *accel.*

had my fling 'Tis ve-ry well; For, truth to tell, From what I glean, It might have been Con -

LUT. *a tempo*

- sid - er - a - bly worsel

ZAYDA. *p*

Con - sid - er - ing He's had his fling, It might have been Con -

LOCHRINE. *p*

Con - sid - er - ing He's had his fling, It might have been Con -

LUT.

ZAY. *rall.*

- sid - er - a - bly worsel - Con - sid - er - a - bly worsel -

LOC. *rall.*

- sid - er - a - bly worsel - Con - sid - er - a - bly worsel -

M
a tempo

LUT. *rit.* *p* *a tempo*
If this is all I have to pay For my ca - reer per -

CHO. *rit.* *p* *a tempo*
We lay no stress On blame - less -

rit. *p* *a tempo*
We lay no stress On blame - less -

M
p a tempo

LUT. *rit.* *p* *a tempo*
- verse, It might have been, I'm bound to say, Con - sid - er - a - bly

CHO. *rit.* *p* *a tempo*
- ness, But still we wait to spec - u -

rit. *p* *a tempo*
- ness, But still we wait to spec - u -

LUT. worse! They won - der!

CHO. - late on this - We won - der, We

- late on this - We won - der, We

f *pp*

f *pp*

f *pp*

LUT. They won - der, will I prove to be A sin - ner or a

CHO. won - der, We won - der, will he prove to be A sin - ner or a

won - der, We won - der, will he prove to be A sin - ner or a

p

p

p

p

N

LUT. *pp* saint? They

ZAY. **N** A sin - - - - - ner or a saint?

LOC. A

CHO. saint? We won - der, We won - der, A sin - ner or a saint? We

pp delicato.

LUT. won - der! they won - der!

ZAY. Ah!

LOC. sin - - - - - ner or a saint? Ah!

CHO. won - der, We won - der A sin - ner or a saint?

A sin - ner or a saint?

LUT. *pp* A sin - ner, or a saint? *ppp*

ZAY.

LOC. *pp* *ppp*

CHO. *pp* A sin - ner, or a saint? *ppp*
pp A sin - ner, or a saint? *ppp*

pp *ppp* *accel.*

e - cresc. - al - sf - sf. fine. sf. sf.

Allegro.

Piano.

RECIT.

LUT.

Sup - pose you take with o - pen mind, Twelve handsome men— what do you find?

Allegro.

LUT.

Twelve

LUT.

peo - ple twen - ty - five years old, Twelve shapes in ev - en ser - ies; Twelve

LUT. fa - ces, cast in class - ic mould - (A type that quick - ly wear - ies;) Twelve

A
LUT. heads - the same from crown to nape, In te - dious it - er - a - tion; Twelve

LUT. no - ses - all a - like in shape, With - out a var - i - a - tion; Two

B
LUT. doz - en eyes - all large and bright; Two doz - en lips - all mod - elled quite Like

LUT. Cu - pid's bow - and un - der - neath Some - where a - bout three hun - dred teeth,

LUT.

By ave - rage cal - cu - la - tion.

LUT.

This is a prin - ci - ple you may dis - sem - i - nate:

LUT.

Good - look - ing men are ef - fete and ef - fem - i - nate. As for va - ri - e - ty,

LUT.

they hav - en't got an - y - Mor - bid - ly mild in their maw - ky mo - not - o - ny!

D
p SOP. 1.
 This is a prin - ci - ple we may dis - sem - in - ate: Good - look - ing men are ef -

p SOP. 2.
 This is a prin - ci - ple we may dis - sem - in - ate: Good - look - ing men are ef -

D

CHO.
 - fete and ef - fem - in - ate. As for va - ri - et - y, they have - n't got an - y -

- fete and ef - fem - in - ate. As for va - ri - et - y, they have - n't got an - y -

LUT.
 mor - bid - ly mild, — mor - bid - ly mild in their

CHO.
 Mor - bid - ly mild, mor - bid - ly mild, — mor - bid - ly mild in their

mor - bid - ly mild, — mor - bid - ly mild in their

f *p*

E Tempo I.

LUT. *maw - ky — mon - ot - on - y!*

HO. *maw - ky — mon - ot - on - y!*

maw - ky — mon - ot - on - y!

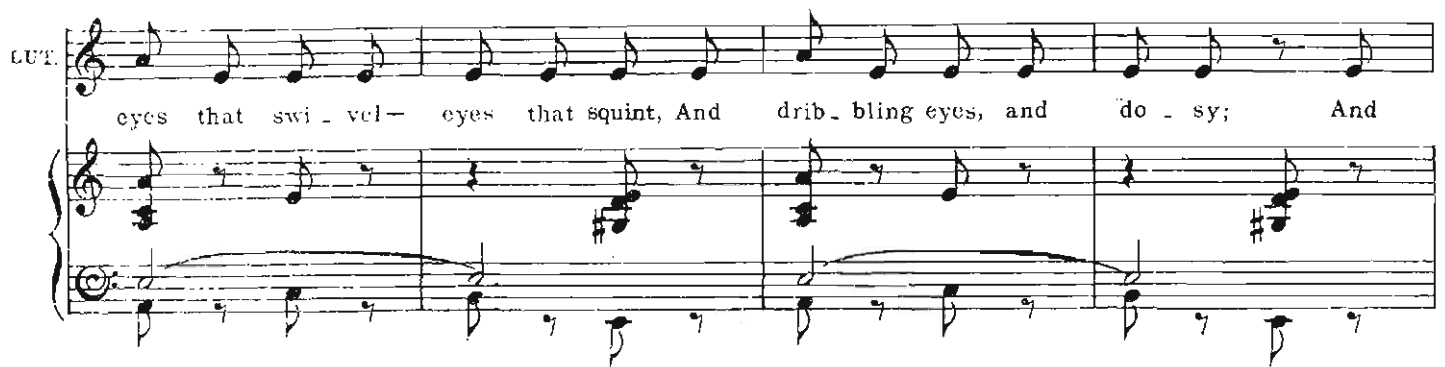
E Tempo I.

RECIT.

LUT. *But take twelve plain men, and you find Va - ri - e - ty of ev - 'ry kind!*

Allegro.

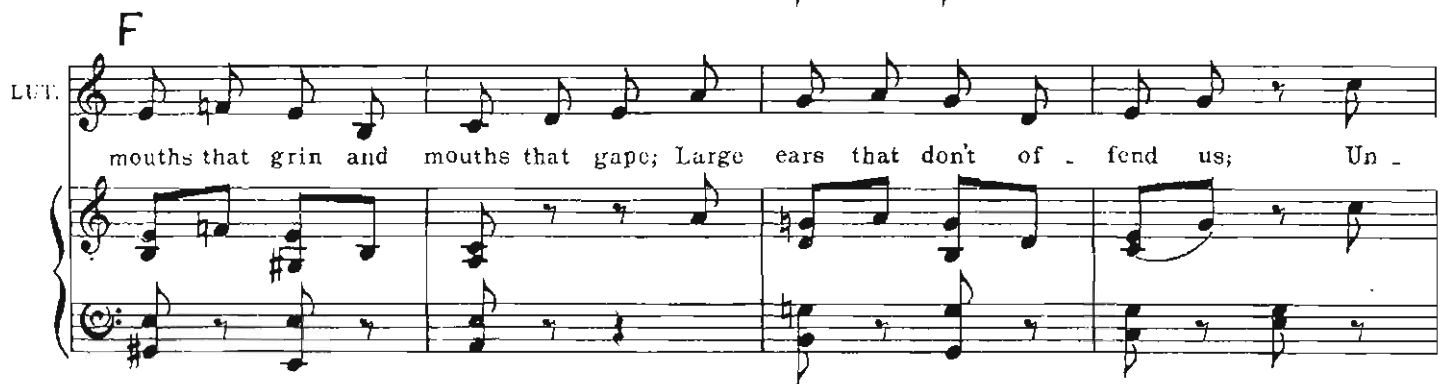
LUT. *You've*

LUT. 

eyes that swi - vel - eyes that squint, And drib - bling eyes, and do - sy; And

LUT. 

mot - tled cheeks of ev - 'ry tint, And hair that's red and ro - sy; You've

F 

mouths that grin and mouths that gape; Large ears that don't of - fend us; Un -

LUT. 

- ev - en teeth gro - tesque in shape, And no - ses, too - tre - men - dous! You've

LUT. 

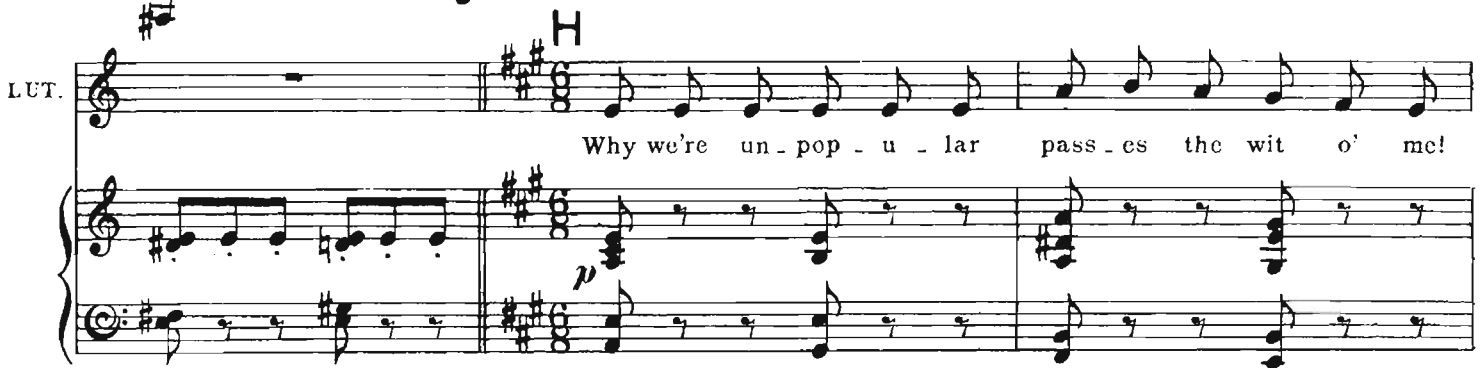
no - ses flat and no - ses snub, Gi - gan - tic no - ses, no - ses club; You've

LUT. 

no - ses long and no - ses short, And some that snore and some that snort,

LUT. 

With en - er - gy stu - pen - dous!

LUT. 

Why we're un - pop - u - lar pass - es the wit o' me!

LUT. 

Each of his kind is a com - ic e - pit - o - me, Tecm - ing with hu - mours of

LUT. 

dis - sim - i - lar - i - ty - Quite a mu - se - um of pe - cu - li - ar - i - ty!

I

CHO. Why they're un-pop-u-lar pass-es the wit o' me! Each of his kind is a

Why they're un-pop-u-lar pass-es the wit o' me! Each of his kind is a

The first system of music features two vocal staves (CHO.) and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Why they're un-pop-u-lar pass-es the wit o' me! Each of his kind is a". The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

CHO. com-ic e-pit-o-me, Teem-ing with hu-mours of dis-sim-i-lar-i-ty-

com-ic e-pit-o-me, Teem-ing with hu-mours of dis-sim-i-lar-i-ty-

The second system continues the vocal and piano parts. The lyrics are: "com-ic e-pit-o-me, Teem-ing with hu-mours of dis-sim-i-lar-i-ty-". The piano accompaniment continues with similar harmonic support.

LUT. Quite a mu-seum, ——— Quite a mu-se-um of

CHO. Quite a mu-seum, Quite a mu-seum, ——— Quite a mu-se-um of

Quite a mu-seum, ——— Quite a mu-se-um of

The third system introduces a lute part (LUT.) and continues the vocal parts (CHO.). The lyrics are: "Quite a mu-seum, ——— Quite a mu-se-um of". The piano accompaniment includes a dynamic marking of *f* (forte).

LUT. *f* *Presto.*
 pe - cu - li - a - ri - ty!

CHO. *f*
 pe - cu - li - a - ri - ty!

f *Presto.*

Nº 18

SONG (Lutin) and CHORUS.

Allegro con brio.

Piano.

LUTIN.

1. In yon - der world, which dev - ils strew With
Wo - man from great Na - ture's scheme Were

LUT.

wor - ry, grief, and pain in plen - ty, This max - im is ac -
ut - ter - ly e - lim - in - a - ted, Un - ruf - fled peace would

LUT.

-count - ed true With ne - mi - ne dis - sen - ti - en - te: A
reign su - preme, No quar - rels would be prop - a - ga - ted. But

LIT. *vo - man doth the mis - chief brew In nine - teen ca - ses out of that is a U - to - pian dream Of mor - tals un - so - phis - ti -*

LIT. *twen - ty! - ca - ted!*

SOPRANOS. *A wo - man doth the mis - chief brew In*

CONTRALTOS. *Yes, that is a U - to - pian dream Of*

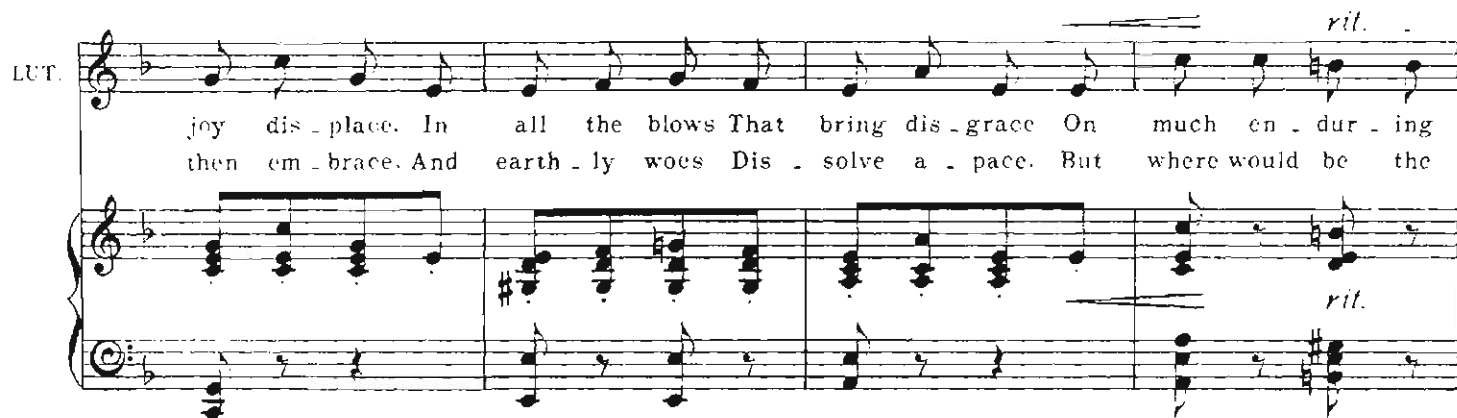
CHO. *A wo - man doth the mis - chief brew In Yes, that is a U - to - pian dream Of*

LIT. *In all the woes That It's true that foes Might*

CHO. *nine - teen ca - ses out of twen - ty! mor - tals un - so - phis - ti - ca - ted!*

nine - teen ca - ses out of twen - ty. mor - tals un - so - phis - ti - ca - ted!

LUT. *rit.*
 joy dis - place. In all the blows That bring dis - grace On much en - dur - ing
 then em - brace. And earth - ly woes Dis - solve a - pace. But where would be the



LUT. *a tempo*
 hu - man race. There's ev - er a la - dy in the case!
 hu - man race With nev - er a la - dy in the case?

CHO. On,
 But
 On,
 But



B *Animato.*
 much en - dur - ing hu - man race, There's ev - er a la - dy
 where would be the hu - man race With nev - er a la - dy

B *Animato.*
 much en - dur - ing hu - man race, There's ev - er a la - dy
 where would be the hu - man race With nev - er a la - dy



LUT

Ah!

CHO.

in the case!
in the case?

in the case!
in the case?

Giocoso.

LUT

Yes, that's the fix We have to face— Her whims and tricks Through—
Yes, that's the rub We have to face— It gives a snub That

LUT

C rit. *a tempo*

out you trace. In all the woes that curse our race— There is a
kills the case. What would be come of all our race— With nev_er a

C rit. *a tempo*

pp delicato

LUT. la - dy. a la - dy. a la - dy in the
 la - dy. a la - dy. a la - dy in the

pp delicato

LUT. ease. Ah!

CHO. Yes. that's the fix They have to face—Her whims and tricks Through.
 Yes. that's the rub They have to face—It gives a -rub That

Yes. that's the fix They have to face—Her whims and tricks Through.
 Yes. that's the rub They have to face—It gives a snub That

LUT. *f>ril.* *a tempo*
 In all the woes that curse our race — There is a
 What would be - come of all our race — With nev - er a

CHO. *f>ril.* *a tempo*
 -out they trace— In all the woes that curse their race — There is a
 kills the case—What would be - come of all their race — With nev - er a

f>ril. *a tempo*

pp *delicato* 1.

LUT. *pp*
 la - dy, a la - dy, a la - dy in the case!
 la - dy, a la - dy, a la - dy in the case?

CHO. *pp*
 la - dy, a la - dy, a la - dy in the case!
 la - dy, a la - dy, a la - dy in the case?

pp *delicato*

LUTIN. 2. *lf*

2.

LUT. *f*
 case! With never a la - dy, never a la - dy in the case?

CHO. *f*
 case! With never a la - dy, never a la - dy in the case?

f

DANCE.

D

E *Animato.*

Presto.

N^o 19.

SONG.— (Lutin) and CHORUS.

Allegro con brio.

Lutin.

Piano.

1. When
2. With

hus - band sup - pos - es His wife is a jade, No
keen sat - is - fac - tion And sense of re - lief He

LUT.

bed of red ro-ses For hus-band is made; But when he dis-cov-ers, His
feels a re- ac-tion From trou-ble and grief. His fears hea-vy-heart-ed Have

LUT.

fears a-bout lov-ers So grim-ly ab-hor-rent Are quite with-out war-rant,
quick-ly de-part-ed. He seeks in en-joy-ment Con-ge-nial em-ploy-ment,

LUT.

With ut-ter con-tri-tion He sends to per-di-tion All
Sur-rend-ers po-lite-ly To maid-ens so spright-ly, They're

LUT.

sil-ly sus-pic-ion- His fears are al-layed, His fears are al-
all ve-ry sight-ly, But Zay-da's the chief! But Zay-da's the

A

LUT. *laid.*
chief!

LUT. *rit.* *a tempo*

He, Free from anx - i - e - ty, Free from tim - id - i - ty,
Oh! Pure in - for - mal - i - ty Marks their ci - vi - li - ty-

rit. *pp a tempo*

LUT.

La - dies' so - ci - e - ty Seeks with a - vi - di - ty - Pleas - ant va - ri - e - ty,
Love - ly lo - cal - i - ty, Gems of gen - til - i - ty - Hap - py fa - tal - i - ty!

LUT.

Per - fect so - bri - e - ty, No im - pro - pri - e - ty Or in - sip - id - i - ty!
That its fin - al - i - ty Seems, in re - al - i - ty Im - prob - a - bil - i - ty!

B

CHO. *f* He. _____ Free from anx_i - e - ty, Free from tim - id - i - ty
Oh! Pure in for - mal - i - ty Marks their ci - vi - li - ty-

He. _____ Free from anx_i - e - ty, Free from tim - id - i - ty
Oh! Pure in for - mal - i - ty Marks their ci - vi - li - ty-

f p

CHO. Ladies' so - ci - e - ty Seeks with a - vi - di - ty- Pleas - ant va - ri - e - ty,
Love - ly lo - cal - i - ty, Gems of gen - til - i - ty- Hap - py fa - tal - i - ty!

Ladies' so - ci - e - ty Seeks with a - vi - di - ty- Pleas - ant va - ri - e - ty,
Love - ly lo - cal - i - ty, Gems of gen - til - i - ty- Hap - py fa - tal - i - ty!

LUT. Per - fect so - bri - e - ty- No im - pro - pri - e - ty Or in - sip - id - i - ty!
That its fin - al - i - ty Seems, in re - al - i - ty Im - pro - ba - bil - i - ty.

CHO. Per - fect so - bri - e - ty- No im - pro - pri - e - ty Or in - sip - id - i - ty!
That its fin - al - i - ty Seems, in re - al - i - ty Im - pro - ba - bil - i - ty.

Per - fect so - bri - e - ty- No im - pro - pri - e - ty Or in - sip - id - i - ty!
That its fin - al - i - ty Seems, in re - al - i - ty Im - pro - ba - bil - i - ty.

1. *f accel.* *f* *f* *f* *ff* 2. *f*

LUT. *animato* *C* Seems, in re - al - i - ty

CHO. Seems, in re - al - i - ty Im - pro - ba - bil - i - ty. Seems, in re - al - i - ty

Seems, in re - al - i - ty Im - pro - ba - bil - i - ty. Seems, in re - al - i - ty

animato

LUT. Im - pro - ba - bil - i - ty, Im - pro - ba -

CHO. Im - pro - ba - bil - i - ty, Im - pro - ba -

Im - pro - ba - bil - i - ty, Im - pro - ba -

LUT. *bil - i - ty.*

CHO. *bil - i - ty.*

bil - i - ty.

accel.

DANCE. (FAIRIES dance off with LUTIN.)

D

f p

f

ff

ff

Segue Song. (DARINE.)

No 20.

SONG. (Darine.)

Allegro ma non troppo.

Darine.

Piano. *f risoluto*

DAR.

Tri -

DAR.

a tempo

- um - phant I! Tri - um - phant I! Here is the

f *a tempo*

animato **A**

DAR. charm! Now to de-vise a plan to gain my end:

animato *pp*

DAR. If I re-store his strong sword

mf *sf*

B *Meno mosso.*

DAR. arm, He will be- come my friend, my friend, But will it gain the

p *pp* *Meno mosso.*

DAR. love That I prize all a- bove? That all en- thralling

f rit. **C** *Animato.*

DAR. love _____ which I would fain Yield up my ve - ry

f rit. *Animato.*

DAR. fai - ry - hood, _____ my ve - ry fai - ry - hood to

rall.

rall.

a tempo

DAR. gain!

a tempo

RECIT.

DAR. And how shall I at - tain that dream? O god of im - pu - dence, lend me thine

f

a tempo giocoso

D *Animato.*

DAR. *art!* I have be.thought me of a

DAR. scheme That should en - chain his heart! That should en - chain his heart! No

E DAR. mat.ter sin or shame. So I ful.fil my aim ——— The dic.tates of the

DAR. *f rall.* heart ——— must be o.beyed, So, god of im.pu.dence lend me, — lend me thine

Animato.

rall. **F** Allegro. *ff*

DAR. aid! — lend me — thine aid! Tri - um - phant

p *accel.* *ff*

DAR. II! Tri - um - phant, Tri - um - phant

Presto.

sf colla voce *mf*

DAR. II Tri - um - phant — II

G Tempo I^o

ff *fff*

DAR.

sf *sf* *sf*

Allegro agitato.

Chorus. *ff* A - way! a - way! thou art

Piano. *ff* *sf* *sf*

CHO. no Queen of ours! Give place to our Dar_inel! Bow thee be_fore the

sf

CHO. storm that lowers— Down, down with the traitress

sf *sf* *sf*

CHO

Queen!

Queen!

ZAYDA.
'Tis true we

A

ZAY.

coun_selled thee to call These mor_tals here from earth. 'Twas

ZAY.

but to test thy worth! We knew, too well, that thou would'st

ZAY.

fall, — As thou in_deed hast done, Thy sub_jects ev_ry

f **Agitato.**

B

ZAY. one Thine in fam_y has seen, Thou sor_ry, sor_ry

ZAY. *ff* DARINE, ZAYDA, LOCHRINE & NEODIE.
Queen! Thou sor_ry, sor_ry Queen!

CHO. *ff* A -

ff A -

CHO. - way! a_way! thou art no Queen of ours! Give place to our Dar.ine!

- way! a_way! thou art no Queen of ours! Give place to our Dar.ine!

CHO. Bow thee be. fore the storm that lowers Down, down with the traitress

Bow thee be. fore the storm that lowers Down, down with the traitress

CHO. Queen! the trait_ress, trait_ress, trait - ress Queen! Queen! the trait_ress, trait_ress, trait - ress Queen!

Queen! the trait_ress, trait_ress, trait - ress Queen!

ff rit. *accel.* *ff rit.* *accel.* *rit.* *accel.*

D *Meno mosso.* SELENE. So let it

D *Meno mosso.* *pp*

SEL.

be, for I have proved un - - fit!

mp

SEL.

I had a trust- I have for - sak - en it!

mp

CHO.

Molto allegro.

Down, down with the trait - ress Queen!

ff

Molto allegro.

ff

SEL.

E

Meno mosso.

SELENE.

Though my de - fault was born of good in -

pp

SEL.
 . tent, — Mine was the sin — be mine the pun-ish-ment!

Molto allegro.

CHU.
 Hail. Hail! — to our loved Dar - ine!
 Hail. Hail! — to our loved Dar - ine!

Molto allegro.

F

SEL.
f SELENE.
 Bows — with re - morse the head that ye con -

(taking off her crown and placing it on DARINE.)

SEL.
 - demn.

SEL.

accel.

Meuo mosso.

SEL.

Well - loved Dar - ine, wear thou this di - a - dem!

p colla voce.

C Molto Allegro.

CHO.

Down with the trait - ress Queen! Down with the trait - ress Queen!

Down with the trait - ress Queen! Down with the trait - ress Queen!

C Molto Allegro.

SELENE.

See my be - lov - ed sis - ter

H
Allegro alla marcia.

SEL.

maid - ens how im - pe - rial - ly it rests up - on her brow,

ff *colla voce* *f*

Detailed description: This block contains the musical score for the Soloist (SEL.). It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro alla marcia'. The lyrics are 'maid - ens how im - pe - rial - ly it rests up - on her brow,'. The piano part includes dynamic markings of *ff*, *colla voce*, and *f*.

CHO.

Hail to our Queen. Dar - ine, Dar - ine! Hail! Hail! to

Hail to our Queen, Dar - ine, Dar - ine! Hail! Hail! to

f *ff* *ff*

With great animation.

Detailed description: This block contains the musical score for the Chorus (CHO.). It features two vocal lines and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is 'Allegro alla marcia'. The lyrics are 'Hail to our Queen. Dar - ine, Dar - ine! Hail! Hail! to' and 'Hail to our Queen, Dar - ine, Dar - ine! Hail! Hail! to'. The piano part includes dynamic markings of *f* and *ff*, and the instruction 'With great animation.'.

CHO.

thee we bow! Hence - forth thou'rt our Queen! Be - loved Dar - ine In

thee we bow! Hence - forth thou'rt our Queen! Be - loved Dar - ine In

Detailed description: This block contains the musical score for the Chorus (CHO.), continuing from the previous block. It features two vocal lines and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are 'thee we bow! Hence - forth thou'rt our Queen! Be - loved Dar - ine In' and 'thee we bow! Hence - forth thou'rt our Queen! Be - loved Dar - ine In'. The piano part includes dynamic markings of *ff*.

CHO. loy - al - ty We bow, we bow to thee.

loy - al - ty We bow, we bow to thee. Hail

I

CHO. Hail to Dar - ine! Thou art our Queen! We

to Dar.ine! In_ loy.al.ty we bow to Dar.ine! In_ loy.al.ty we

CHO. bow to thee in loy-al-ty, We bow to thee in loy-al-ty, We

bow to thee in loy - al - ty, We bow to thee in loy - al - ty!

CHO. *ff* bow, we bow to thee, Dar - ine, to thee, Hence - forth our

Hence - forth to thee we bow to thee, Dar - ine, to thee, Hence - forth our

CHO. *ff* Queen. Hail! Hail! to thee we bow! Hence -

Queen. Hail! Hail! to thee we bow! Hence -

CHO. - forth thou'rt our Queen! Be - loved Dar - ine In

- forth thou'rt our Queen! Be - loved Dar - ine In

CHO. loy - al - ty We bow, we bow to thee.

loy - al - ty We bow, we bow to thee. Hail

CHO. Hail to Dar - ine! Thou art our Queen! We

to Dar - ine! In - loy - al - ty we bow to Dar - ine! In loy - al - ty we

CHO. bow to thee in loy - al - ty, We bow to thee in loy - al - ty! We

bow to thee in loy - al - ty, We bow to thee in loy - al - ty!

CHO. *ff* bow, we bow to thee, Dar-ine, to thee, Hence-forth our
 Hence-forth to thee we bow to thee, Dar-ine, to thee, Hence-forth our

M

CHO. Queen! Hail to our Queen! Hail to Da-rine! — Da-
 Queen! Hail to our Queen! Hail to Da-rine! — Da-

CHO. - rine! — Da - rine! All Hail! —
 - rine! — Da - rine! All Hail! —

ff

rit. *ff*

Nº 22.

SONG. (Selene.)

Molto allegro agitato.

Selene. *f* Hark - ye, Sir

Piano. *ff* *f* *f*

SEL. Knight, I'll yield my fai - ry state That I may fol - low thee — to yon - der

p

A

SEL. earth, And join the whisp'ring band of hid - den hate Who feed on false - hood, and who

SEL. war with worth! The

SEL. bu - sy band who stab in se - cre - cy - The blight - ing band with - in whose

SEL. lips is hung The dead - - - liest wea - pon of Earth's

B *a tempo*

SEL. arm - ou - ry, A wo - man's tongue - a wo - man's blight - ing

agitato

SEL. *tongue!* *Presto.* This tal-is-man I will so

SEL. *C* deft-ly wield To twist and turn and tor-ture good to ill,

Meno mosso.

SEL. That, were it in thy trai-tor heart to yield— To ho-ly deeds of peace and

accel.

D *agitato*

SEL. calm good will Those deeds should seem of ho-li-ness be-

agitato

poco

FL. *f*

... theft - From ev - 'ry form of right_eous_ness a - verse - Thy peace a

a *poco*

SEL. *f*

wor - thy cha - ri - ty a theft - Thy calm a fu - ry - - - and thy

ff

SEL. *f*

prayer - - - a curse! thy prayer, thy prayer - - -

ff accel. molto *f*

(She throws herself on a bank, exhausted.)

SEL. *f*

a curse!

Allegro molto.

f colla voce *fff* *f* *f* *f*

Nº 23.

MELODRAME.

Allegro vivace (agitato.)

Piano.

fff

rall.

lunga

lunga

fff

A Andante con espress.

rit.

ppp con tenerezza.

lunga

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff features a complex, rapid sixteenth-note accompaniment. A circled 'b' is present at the end of the treble staff.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with a section letter 'B' and the instruction 'dim. molto.' (diminuendo molto). It includes a double bar line and a repeat sign.

Fifth system of musical notation, featuring a 'ppp' (pianissimo) dynamic marking and a 'rit.' (ritardando) instruction. The bass staff has a prominent sixteenth-note accompaniment.

Sixth system of musical notation, concluding the page with a 'ppp' dynamic marking and a final asterisk symbol.

Nº 24.

FINALE-ACT II.

Andante tranquillo.

Ethais.

Lutin.

Phyllon.

Chorus.

Piano.

Andante tranquillo.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Ethais, Lutin, Phyllon, and Chorus. Each of these staves contains a whole rest in every measure, indicating that the vocalists are silent during this section. The fifth staff is for the piano accompaniment, featuring a treble and bass clef. The tempo is marked 'Andante tranquillo.' The piano part begins with a *ppp* dynamic marking and includes various musical notations such as slurs, ties, and accidentals.

The second system of the musical score also consists of five staves. The top four staves are for vocal parts: ETH., LUT., PHY., and CHO. Like the first system, each of these staves contains a whole rest in every measure. The fifth staff is for the piano accompaniment, continuing from the first system. It features a treble and bass clef and contains more complex musical notation, including slurs, ties, and various chordal structures.

Allegro moderato. (not too slow.)

p

ETH. Pure as the air, Sweet as

LUT. Pure as the air, Sweet as the

PHY. Pure as the air, Sweet as

ZAY. Pure as the air, Sweet as the

CHO. Pure as the air, Sweet as the

DAR. Pure as the air, Sweet as the

Allegro moderato. (not too slow.)

p

ETH. morn - ing dew Reign. eth our Queen! Bright in all

LUT. morn - ing dew Reign. eth our Queen! Bright in all

PHY. morn - ing dew Reign. eth our Queen! Bright in all

ZAY. morn - ing dew Reign. eth our Queen! Bright in all

CHO. morn - ing dew Reign. eth our Queen! Bright in all

DAR. morn - ing dew Reign - eth, reign. eth our Queen! Bright in all

ETH. eyes as Heavn's e - the - real blue, Reign - eth our

LUT. eyes as Heavn's e - the - real blue, Reign - eth,

PHY. eyes as Heavn's e - the - real blue, Reign - eth,

ZAY. eyes as Heavn's e - the - real blue, Reign - eth our

CHO. eyes as Heavn's e - the - real blue, Reign - eth our

DAR. eyes as Heavn's e - the - real blue, Reign - eth,

ETH. Queen! Be thou, as thou hast ev - er been, Our

LUT. reigneth our Queen! Be thou, as thou hast ev - er been, Our

PHY. reigneth our Queen! Be thou, as thou hast ev - er been, Our

ZAY. Queen! Be thou, as thou hast ev - er been, Our

CHO. Queen! Be thou, as thou hast ev - er been, Our

DAR. reigneth our Queen! Be thou, as thou hast ev - er been, Our

ETH. all — be - lov - ed sis - ter Queen! Be thou as

LUT. all — be - lov - ed sis - ter Queen! Be thou as

PHY. all be - lov - ed sis - ter Queen! Be thou as

ZAY. all — be - lov - ed sis - ter Queen! Be to us ev - er more, — Oh

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

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

ETH. thou hast ev - er been, Be —

LUT. thou hast ev - er been, Be

PHY. thou hast ev - er been, Be

ZAY. sis - ter Queen! — Oh sis - ter Queen! Be

CHO. sis - ter Queen! — Oh sis - ter Queen! Be

DAR. Be to us ev - er more Oh sis - ter, Oh sis - ter, Be

B

ETH. thou, as thou hast ev - er been, Our all be - lov - ed

LUT. thou, as thou hast ev - er

PHY. thou, as thou hast ev - er

ZAY. thou, as thou hast ev - er been, Our all be - lov - ed

CHO. thou, as thou hast ev - er been, Our all be - lov - ed

DAR. thou, as thou hast ev - er been, Our all be - lov - ed

ETH. sis - ter Queen!

LUT. been, Be to us ev - er, Be to us ev - er.

PHY. been, Be to us ev - er, Be to us ev - er.

ZAY. sis - ter Queen! Be to us ev - er, Be to us ev - er - more, Our

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

DAR. sis - ter Queen! Be to us ev - er, Be to us ev - er - more, Our

strict time

ETH. *mf* Our all be - lov - ed, all be - lov - ed

LUT. *mf* - more Our all be - lov - ed, all be - lov - ed

PHY. *mf* - more Our all be - lov - ed, all be - lov - ed

ZAY. *mf* all be - lov - ed, all be - lov - ed sis - ter, our

CHO. *mf* all be - lov - ed, all be - lov - ed sis - ter, our

DAR. *mf* all be - lov - ed, all be - lov - ed sis - ter, our

strict time

ETH. *f* sis - ter, be - lov - ed sis - ter, —

LUT. *f* sis - ter, be - lov - ed sis - ter, —

PHY. *f* sis - ter, be - lov - ed sis - ter, —

ZAY. *f* all, all be - lov - ed sis - ter, —

CHO. *f* all, all be - lov - ed sis - ter, —

DAR. *f* all, all be - lov - ed sis - ter, —

ff

a tempo

ETH. sis - - ter Queen!

LUT. sis - - ter Queen!

PHY. sis - - ter Queen!

ZAY. sis - - ter Queen!

CHO. sis - - ter Queen!

DAR. sis - - ter Queen!

a tempo

(CURTAIN.)

cresc.

cresc.

ff

rit.

mf

f

END OF OPERA.