

Nº 10.

FINALE.—ACT I.

Allegro.

Piano.

Musical notation for the piano introduction, first system. Treble clef, bass clef, 2/4 time signature. Key signature: one flat (B-flat). Dynamics: *f*.

LUTIN.

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

Musical notation for the first system, including the vocal line for the LUTIN and the piano accompaniment. Dynamics: *pp*.

LUT.

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

Musical notation for the second system, including the vocal line for the LUTIN and the piano accompaniment.

LUT.

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

Musical notation for the third system, including the vocal line for the LUTIN and the piano accompaniment.

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*

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

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*

E
Allegro. DARINE. (to SELENE.)
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.

mf

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

(LUTIN prepares to descend.)

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

LUTIN. I Allegretto giocoso.

CHO. 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 -

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

Good-

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- lay, to you Or hur - ry back, we pray to you. Good-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- day! That's all we have to say to you. A -" on the first line, and "- day to you— A - way! to you— That's all we have to say to you. A -" on the second line. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

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

The third system of music features a vocal line and piano accompaniment. The vocal line is written in a soprano clef and includes lyrics: "- way to you! Good - day to you! A -" on the first line, and "- way to you! Good - day to you! A -" on the second line. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

LUTIN.

Musical score for the first system. It includes a LUTIN part at the top right, a CHO. part with two staves, and a piano accompaniment with two staves. The lyrics for the CHO. part are "way! to you! Good-". The piano part features a melodic line with a second ending bracketed and numbered "2".

Musical score for the second system. It includes a LUT. part at the top, a CHO. part with two staves, and a piano accompaniment with two staves. The lyrics for the LUT. part are "- day! Good - day! That's all I have to say!". The lyrics for the CHO. part are "- day! to you- A - way! to you- That's all we have to say to you-". The piano part includes a *pp* dynamic marking.

LUTIN.

Musical score for the third system. It includes a LUTIN part at the top right, a CHO. part with two staves, and a piano accompaniment with two staves. The lyrics for the LUTIN part are "Good-". The lyrics for the CHO. part are "stay, to you De - lay, to you Or hur - ry back, we pray to you. Good-". The piano part continues with a rhythmic accompaniment.

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

f

SELENE. *accel.*

A - way! a - way!

Sir ETHAIS & Sir PHYLLON. *accel.*

Ah!

CHO. *- day! A - way!*

day! A - way! a - way!

accel.

SEL.

Sir E.
&
Sir P.

ff

ff

8

SEL.

Sir E.
&
Sir P.

8

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 a 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. 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

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

rit.

SEL. love! to love!

CHO. love! to love!

love! to love!

○ 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 music for Sir E. 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 2/4 time signature. The lyrics are "will take — pi - ty, then, And give them light." The piano accompaniment features a right hand with eighth-note patterns and a left hand with a simple bass line.

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

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

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

The system of music for Sir P. includes a vocal line and piano accompaniment. The lyrics are "brought us here to learn — Stay we to teach!". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The system ends with a double bar line and a 2/4 time signature.

P Un poco più moto.

Sir ETHAIS. (turning to Fairies.)

As gal - lant gen - tle - men We

Sir PHYLLON.

This system shows the beginning of a duet between Sir ETHAIS and Sir PHYLLON. Both vocal lines are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "As gal - lant gen - tle - men We". The piano accompaniment is shared between the two characters.

P Un poco più moto.

As gal - lant gen - tle - men We

The piano accompaniment for the duet system. It features a right hand with a melodic line and a left hand with a bass line. The system begins with a forte (f) dynamic marking and ends with a piano (p) dynamic marking.

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.

Sir E.
gen - tle - men, Take pi - ty on us

Sir P.
gen - tle - men, Take pi - ty on us

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