
Fallen Fairies;

or, The Wicked World

An Original Comic Opera in Two Acts



Written by W.S. Gilbert

Composed by Edward German

*First Produced at the Savoy Theatre, London on 15th December 1909,
under the management of C. H. Workman.*

Dramatis Personæ

FAIRIES

THE FAIRY ETHAIS - Tenor

THE FAIRY PHYLLON - Bass-Baritone

SELENE, the Fairy Queen - Soprano

DARINE - Mezzo

ZAYDA - Mezzo

LOCRINE - Contralto

ZARA - Speaker

CORA - Mezzo

LILA - Mezzo

NEODIE - Speaker

FLETA - Mezzo

CHLORIS - Speaker

MAIA - Speaker

CLYTIE - Speaker

LUTIN, a serving fairy - Patter Baritone

MORTALS

SIR ETHAIS, a Hunnish Knight - Tenor

SIR PHYLLON, a Hunnish Knight - Bass-Baritone

LUTIN, Sir Ethais's Henchman - Patter Baritone

SCENE:- Fairy Land, on the upper side of a cloud.

ACT ONE

SCENE:- Fairy Land, which for the purposes of the opera, is supposed to be situated on the upper side of a cloud which floats over the earth. The scene represents a land of ideal beauty, with fountains, trees, waterfalls, &c. At L., is the Fairy Queen's bower.

LOCRINE is discovered on an eminence R.C., up stage, which overlooks gap in the cloud.

OVERTURE

ACT I

1. **OPENING CHORUS** (*Lochrine, Darine and Fairies*) "Oh, world below!" - 9
2. **CHORUS** (*Fairies*) "Hail, Lutin, wondrous traveller!" - 26
3. **RECIT. AND SONG** (*Lutin*) with **CHORUS** - 35
"One incident I'll tell that will appall"
4. **SONG** (*Selene*) "With all the misery, with all the shame" - 48
5. **DUET** (*Darine and Zayda*) "Man is a being all accuse" - 55
6. **SCENA** (*Selene and Fairies*) "And now summon them" - 66
7. **RECITATIVE and DUET** (*Sir Ethais and Sir Phyllon*) "By god and man, who brought us here, and how?" "This is some wizardry of thy design" - 74
8. **SONG** (*Selene*) "Poor, purblind, untaught youths" - 82
9. **ENSEMBLE** (*Sir Ethais and Sir Phyllon*) - 101
TRIO (*Darine, Zayda and Lochrine*)
RECITATIVE (*Selene*)
COUPLETS
(*Sir Ethais and Selene*) with **CHORUS** "With keen remorse"
"Oh, gentle knights, with joy elate"
"If my obedient pupils you would be"
"When homage to his Queen a subject shows"
10. **ACT I FINALE: SONG** (*Lutin*) - 109
RECITATIVE (*Zayda, Darine, Selene, Ethais and Lutin*)
SONG (*Lutin*) with **CHORUS**
ENSEMBLE (*Fairies, Sir Ethais and Sir Phyllon*)
"The warrior, girt in shining might"
"Nay, heed him not!"
"Hark ye, you sir!"
"Oh, gallant gentlemen"

ACT II

11. **CHORUS** (*Fairies*) "For many an hour" - 142
12. **SONG** (*Zayda*) "I never profess to make a guess" - 153
- 12a. **SONG** (*Selene*) "Oh love that rulest"
13. **BALLAD** (*Selene*) "Thy features are fair and seemly" - 164
14. **SONG** (*Sir Ethais*) "When a knight loves ladye" - 172
15. **DUET** (*Darine and Sir Phyllon*) "But dost thou hear?" - 178
16. **INCIDENTAL MUSIC** - 188
17. **SONG** (*Lutin*) "Suppose you take, with open mind" - 205
18. **SONG** (*Lutin*) with **CHORUS** "In yonder world, where devils strew" - 214
19. **SONG** (*Lutin*) with **CHORUS** "When husband supposes" - 221
20. **SONG** (*Darine*) "Triumphant I!" - 227
21. **SCENA** (*Darine, Zayda, Lochrine, Neodie, Selene and Fairies*) -232
"Thou art the source of all the ill"
22. **SONG** (*Selene*) "Hark ye, sir knight" - 244
23. **MELODRAMA** - 248
24. **CLOSING CHORUS** (*Ensemble*) "Pure as the air" - 250

Fallen Fairies

OR

The Wicked World

Words by
W S Gilbert

Music by
Edward German

Allegro maestoso

Musical score for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is *Allegro maestoso*. The music features a strong *ff* dynamic. The right hand plays a melody with chords, while the left hand provides a steady bass accompaniment.

Musical score for measures 6-10. Measure 6 is marked with a box 'A'. The tempo changes to *Animato*. The dynamic is *mf*. The right hand has a more active melody, and the left hand continues with a steady accompaniment.

Musical score for measures 11-14. The right hand features a more complex, flowing melody, while the left hand maintains a consistent accompaniment.

Presto

Musical score for measures 15-20. The tempo is *Presto*. The music is characterized by a *molto cresc* (much crescendo) in the right hand and a *sf* (sforzando) dynamic. The right hand has a busy, rhythmic melody, and the left hand has a steady accompaniment. Measure 19 is marked with a box 'p' (piano).

Musical score for measures 21-25. Measure 21 is marked with a box 'B'. The right hand continues with a rhythmic melody, and the left hand has a steady accompaniment.

28

Musical score for measures 28-34. The piece is in D major (one sharp) and 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand plays a steady bass line of quarter notes, primarily consisting of the notes D, F#, and A. A dynamic marking of *f* (forte) is present at the end of the system.

35

Musical score for measures 35-41. The right hand continues with eighth and sixteenth notes, showing some melodic movement. The left hand maintains the quarter-note bass line. A dynamic marking of *f* (forte) is present in the middle of the system.

42

Musical score for measures 42-48. The right hand has a more active melodic line with eighth notes. The left hand continues with the quarter-note bass line. A dynamic marking of *p* (piano) is present at the end of the system. A circled letter 'C' is written above the staff in measure 48.

49

Musical score for measures 49-55. The right hand features a consistent eighth-note melody. The left hand continues with the quarter-note bass line.

56

Musical score for measures 56-62. The right hand has a steady eighth-note melody. The left hand continues with the quarter-note bass line. Dynamic markings include *mf* (mezzo-forte) at the beginning and *cresc.* (crescendo) in the second measure.

D

63

ff

Detailed description: This system contains measures 63 through 70. The music is in a key with two sharps (D major) and a 2/4 time signature. It features a complex texture with multiple voices in both the treble and bass staves. A dynamic marking of *ff* (fortissimo) is present. A box containing the letter 'D' is located above the staff at the beginning of the system.

70

Detailed description: This system contains measures 70 through 77. The music continues with a similar complex texture. A dynamic marking of *f* (forte) is present. The notation includes various rhythmic patterns and articulation marks.

77

f

Detailed description: This system contains measures 77 through 84. The music continues with a similar complex texture. A dynamic marking of *f* (forte) is present. The notation includes various rhythmic patterns and articulation marks.

84

Andante

Allegretto comodo.

accel

p

Detailed description: This system contains measures 84 through 89. It features a tempo change from *Andante* to *Allegretto comodo.*. A dynamic marking of *p* (piano) is present. An *accel* (accelerando) marking is also present. The notation includes various rhythmic patterns and articulation marks.

89

Detailed description: This system contains measures 89 through 96. The music continues with a similar complex texture. The notation includes various rhythmic patterns and articulation marks.

94

mf

This system contains measures 94 through 98. The music is written for piano in a key with one sharp (F#). It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A dynamic marking of *mf* is present in measure 97.

99

F

rit.

p a tempo

This system contains measures 99 through 103. A fermata is placed over measure 99, with a box labeled 'F' above it. The tempo is marked *rit.* (ritardando) with a hairpin, followed by *p* (piano) and *a tempo*. The bass line continues with eighth notes, while the treble line has a more melodic line.

104

G

f allargando

This system contains measures 104 through 109. A fermata is placed over measure 109, with a box labeled 'G' above it. The tempo is marked *f* (forte) and *allargando* (ritardando). The accompaniment remains consistent with eighth notes in the bass.

110

p a tempo

mf

This system contains measures 110 through 115. The tempo is marked *p* (piano) and *a tempo*. A dynamic marking of *mf* (mezzo-forte) appears in measure 113. The music continues with the established eighth-note accompaniment and treble melody.

116

This system contains measures 116 through 121. The music concludes with the same accompaniment and melodic lines as the previous systems.

122 **H Allegro**

128

134

141 **I**

148

154

sf sf rit. p

160

J Allegro moderato

Allegro moderato

164

attacca

Selene. Dear sisters, I bring news. Ere very long
Lutin, who, by the will of the great king
To whom we all yield faithful suzerainty,
Left Fairyland to join him in mid-earth,
Will home return. He is the only one
Of our immortal race
Who has set foot upon that wicked world!

Zayda. Lutin returning! *He* will set at rest
Our wild and wondering theories, and reveal,
In picture-painting words, the demon deeds
Of all the goblin murder-mongers that
Infest that sink of seething infamy!

Enter ETHAIS, a male Fairy, followed by PHYLLON, another male Fairy.

Ethais. In truth, dear sister, if Man's face and form
Were a true index to his character,
He were a fearsome thing to look upon.
But Man, alas! is formed as we are formed.
False from the first, he comes into the world
Wearing a smiling lie upon his face
That he may cheat ere he can use his tongue!

Darine. As we are formed?

Phyllon. 'Tis so, in very truth.
Dost thou not know that every soul on earth
Hath, in our ranks, his fairy counterpart?

Darine. His counterpart?

Selene. Aye, on that wicked world
Thou, I, and all who dwell in Fairyland,
May find a parallel identity -
So perfect that, if it were possible
To place us by those earthly counterparts,
No man on earth, no fairy in the clouds
Could tell which was the fairy - which the man!

Zara. Is there *no* shade of difference?

Phyllon. Yes, one,
For we are absolutely free from sin
While all our representatives on earth
Are stained with every kind of infamy!

Zayda. Are *all* our counterparts so steeped in sin?

Selene. All, in a greater or a less degree.

Zayda. What, even mine?

Selene. Alas!

Zayda. Oh, no - not mine!

Selene. All men and women sin!

SELENE, ETHAIS and PHYLLON retire up and exit.

Darine. I wonder what
My counterpart is doing now!

Zayda. Some deed
Detestable in its degeneracy!
Best not enquire! See, Lutin comes at last!
He'll tell thee - so prepare ye for the worst!

Enter LUTIN, appearing through the gap in the cloud as though rising from the earth below.

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 forte (*f*) 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,

pp **E**

CHO. 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 *p*

ZAV.

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

mf

Allegro ma non troppo.

ZAV.

- Queen!

p *cresc.* *sempre*

CHO.

G Allegro con grazia. *p*

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.

Red *

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

Allegro con spirito.

Piano.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time (C). The right hand has a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes with slurs.

Second system of piano introduction. Continues the melodic and rhythmic patterns from the first system.

(Enter LUTIN, over edge of cloud.)

Third system of piano introduction. The right hand begins a more active melodic line. Dynamics include *mf* and *cresc.*

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.

Piano accompaniment for the chorus. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *f*.

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

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?

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

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

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

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! _____

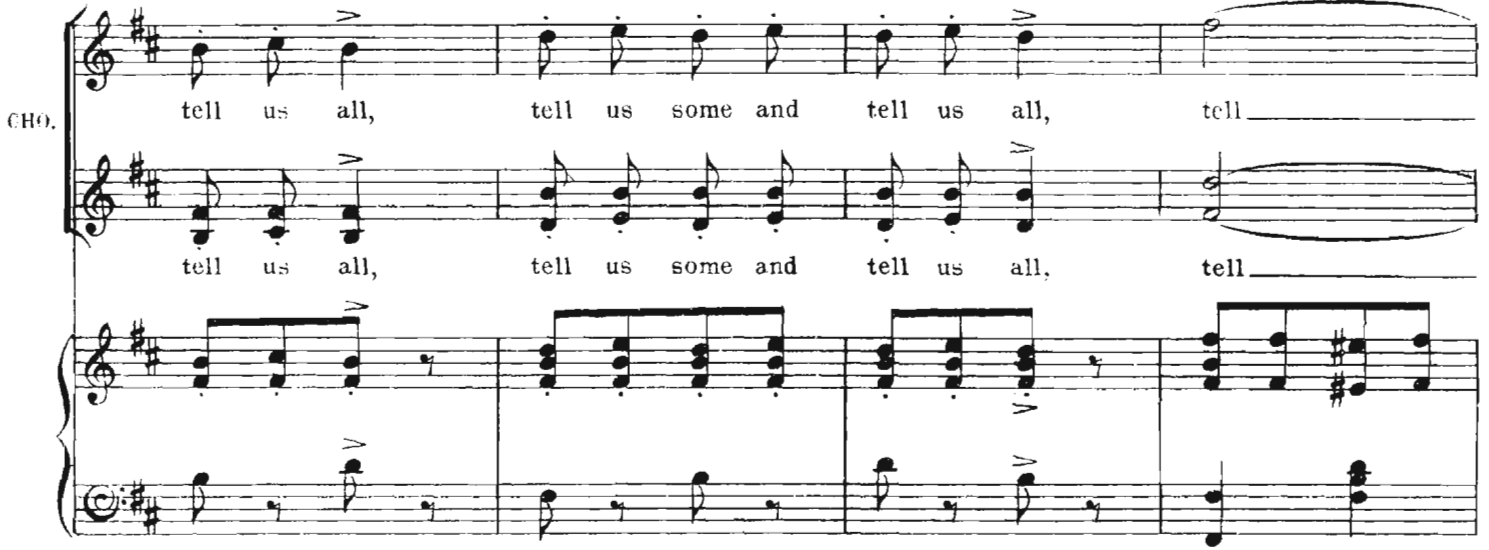
F ff

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

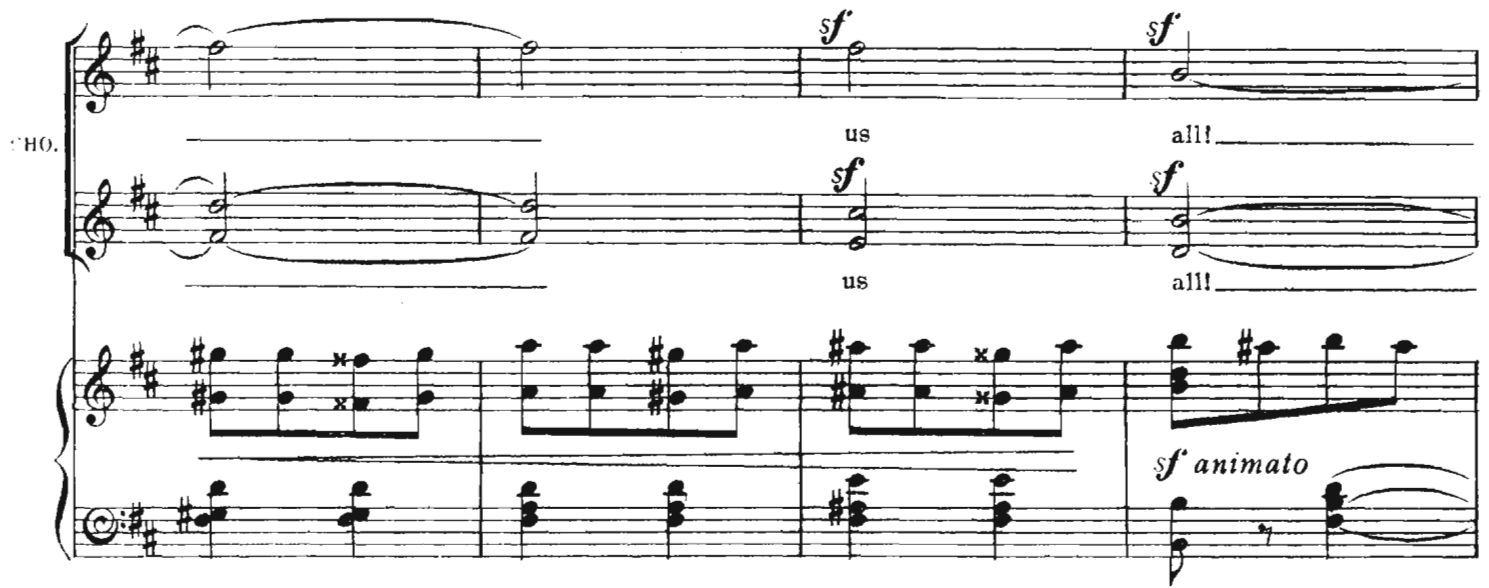
CHO. tell us all, tell us some and tell us all, tell



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.

- crite you all I know? Re - peat you all I heard? Nar -

LUT. *rit.*

- 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 and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note 'in', followed by eighth notes 'ci - dent', a quarter note 'I'll', eighth notes 'tell', a quarter note 'that', eighth notes 'will', a quarter note 'ap -', eighth notes 'pal.', and a final quarter note 'Each'. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a bass line with quarter notes and a treble line with chords and eighth notes.

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

The second system continues the vocal line with 'in - no - cent', eighth notes 'lit - tle', a quarter note 'heart', a quarter note 'and', a quarter note 'head.', and a final quarter note 'Come,'. The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line.

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

The third system features the vocal line with 'fai - ries, ga - ther round me, one an all.' and a final note '(The'. The piano accompaniment includes a piano (*pp*) dynamic marking at the end of the system. The bass line remains active throughout.

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

The fourth system concludes the vocal line with 'de - tails to im - part I dread!) A'. The piano accompaniment ends with a double bar line and repeat signs in both staves, indicating the end of the piece.

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

LUT.

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

LUT.

 So

CHO.

 'Twould melt a ve-ry rock to tears!

CHO.

 '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!

(delighted)

CHO. 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!

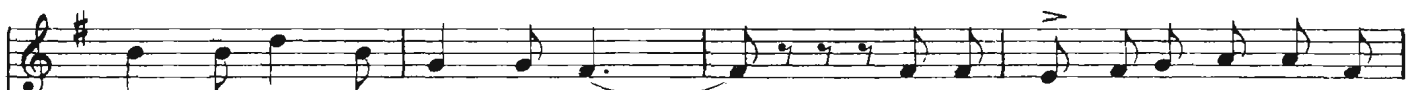
CHO. *pp*
 We won-der what the lit-tle hus-sy said!

H Allegro moderato.


LUT.  *p*

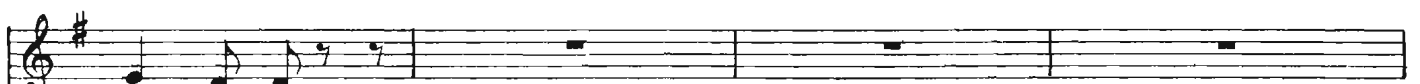
no- a - las- their dark car_eers Would shock your souls and draw your tears. They're



LUT.  *sf pp*


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




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



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

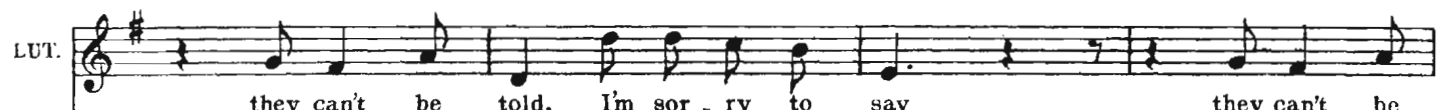
CHO. 
and be - hold—



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.

LUT. say they can't be told!

CHO. say they can't be told!

say they can't be told!

ff

LUT.

CHO.

sf

SELENE, ETHAIS and PHYLLON enter.

- Lutin. Attend. Obedient to our King's command,
I met him in mid-earth. He bade me send
Both Ethais and Phyllon down below.
- Ethais. Down to mid-earth?
- Lutin. Down to mid-earth at once.
He hath some gift, some priceless privilege,
With which he would endow our fairy world,
And he hath chosen Phyllon and thyself
To bear his bounty to this home of ours.
- Zayda. Another boon? Why, brother Ethais,
What can our monarch give that we have not?
- Phyllon. In truth I cannot say! 'Twould seem that we
Had reached the sum of fairy happiness!
- Selene. But then we thought the same before our King
Endowed us with the gift of melody;
And now how tame our fairy life would seem
Were melody to perish from our land!
- Ethais. Well said, Selene. Come, then, let's away,
And on our journey through the outer air
We will take note of it's inhabitants
And bring you full account of all we see.
Farewell, dear sisters -
- Selene. Brothers, fare ye well!

ETHAIS and PHYLLON take leave of the Fairies and descend through the gap in the cloud. Exit LUTIN.

Zayda. Now here's a riddle that I cannot solve:-
Why do these mortals bear their weight of woe
When they can end it at their will? They need
Not live unless they like. Nevertheless,
With swords and daggers hanging at their sides,
With drowning seas and rivers at their feet,
With deadly poisons in their very grasp,
Men live, and live - and seem to like to live!

Darine. How strangely inconsistent!

Selene. Not at all.
With all their misery - with all the sin -
With all the elements of wretchedness
That team on that unholy world of theirs,
They have one great and ever glorious gift
That compensates for all they have to bear!

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,

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

SEL. robbed, has robbed, has

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

SEL. *grief!*

rit.

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

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*

During this song the Fairies, who at the commencement were scattered over the stage, have very gradually crept nearer and nearer to her, until, at the finish, they are grouped closely around her.

Darine. Why, what have we in all our Fairyland
To bear comparison with such a gift!

Zayda. Oh for one hour of such a love as that,
O'er all things paramount! Why, after all,
That wicked world is the true Fairyland!

Zara Why, who can wonder that poor, erring Man
Clings to the world, all poisoned though it be,
When on it grows this glorious antidote!

Zayda. And may we never love as mortals love?

Selene. No, that can never be. Of earthly things,
This love of theirs ranks as the earthliest.
We do not need it in our perfect land.
Moreover, there's this gulf 'tween it and us -
Only a mortal can inspire such love,
And mortal foot may never touch our land.

Zayda. But - is that so?

Selene. *(surprised)*. Of course!

Zayda. Yet I have heard
That there's a half-forgotten law which says
That, when a fairy quits his fairy home
To visit earth, those whom he leaves behind
May summon from that wicked world below
That absent fairy's mortal counterpart,
And that that mortal counterpart may stay
In Fairyland and fill that fairy's place
Till he return. Is there not some such law?

Selene. *(horrificed)*. And if there were, wouldst put that law in force?

Zayda. *(frightened)*. No, not for all the love of all the world!

Selene. A man in Fairyland! Oh, horrible!
He would exhale the poison of his soul,
And we should even be as mortals are -
Hating as man hates!

Darine. *(enthusiastically)*. Loving as man loves!

SELENE looks at her in blank surprise.

Too horrible! Still –

Selene. Well?

Darine. I see a trace
Of wisdom lurking in this ancient law.

Selene. Where lurks that wisdom, then? I see it not!

No 5.

DUET (Darine and Zayda.) and CHORUS.

Allegro.

Piano.

DARINE.

Man is a be - ing

p.

DAR.

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

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

A

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

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

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

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

B

meno mosso

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

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

a tempo

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

C

DAR. -ja - cu - late!

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

The news would take the world by storm, And

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

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

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

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

CHO. *f* -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.

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

F *meno mosso*

p *meno mosso*

ZAY.

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

pp a tempo

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 -
 -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.
this re - form Com - par - a - tive - - ly re -

CHO.
this re - form Com - par - a - tive - - ly re -

this re - form Com - par - a - tive - - ly re -

ZAY. & DAR.
- spect - a - ble.

CHO.
- spect - a - ble.

- spect - a - ble.

Selene. (*reflectively*). There is some truth in this.

Zayda. Some truth indeed!
Oh, terrible, dear sister, to reflect
That to our cold and culpable neglect
All mortal follies may be chargeable!

Selene. (*surprised*). To *our* neglect?

Darine. It may in truth be so!

Fleta. In very truth I'm sure that it *is* so!

Selene. (*after a pause*). It shall be so no more! Their sin *is* ours!
But there - 'tis easy still to make amends.
A mortal *shall* behold our sinless state,
And learn the beauties of our blameless life.
Come, let us summon mortal Ethais!

All delighted.

Darine. But -

Selene. Not a word - I am resolved to this!

Darine. But, sister -

Selene. Well?

Darine. (*timidly*). Why summon only one?

Selene. Why summon more?

Darine. The world's incredulous;
Let *two* be summoned to our sinless home;
Then should their wondrous story be received
With ridicule or incredulity,
One could corroborate the other.

Zayda. Yes.
Phyllon has gone with Ethais - let us call
The mortal counterpart of Phyllon too!

Selene. Two mortals! Two unhappy men of sin
In this untainted spot!

Locrine. Well, sister dear,
Two Heralds of the Truth will spread the Truth
At the least twice as rapidly as one!

Selene. Two miserable men! Why, one alone
Will bring enough pollution in his wake
To taint our happy land from end to end!

Zayda. Then, sister, two won't make the matter worse!

Selene. There's truth in that!

After a pause.

The two *shall* come to us!

All the Fairies are delighted. SELENE looks reprovingly at them, and they at once become demure.

(severely). We have deserved this fearful punishment!

All the Fairies sigh.

Our power, I think, is limited to two?

Lochrine. Unfortunately!

Selene. Yes. More might be done
Had each of us a pupil to herself.

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* *animato*

p

B *We'll act as though they were what they will* *animato*

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. *p* *mf* *p*

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 music features a vocal line and a piano accompaniment. The vocal line starts 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 piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes triplets and dynamic markings such as *f* and *v*.

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 music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "_____ By vir - tue of this tal - is - man ap -" and "vir - tue of this tal - is - man, By vir - tue of this tal - is - man ap -". The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes dynamic markings such as *f* and *v*.

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

f *pp* *f*

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

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.

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 sf 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

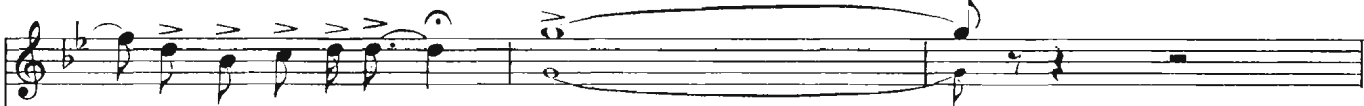
Sir E.
We'll fight our quar - rel out! We'll fight! We'll fight! Or

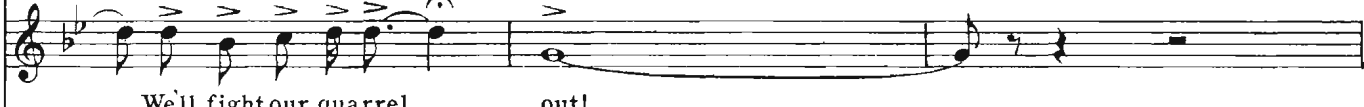
Sir P.
out! We'll fight our quar - rel out! We'll fight! Or


Sir E.  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!



Sir E. 

Sir P. 



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 texture. The upper staff shows chords with some grace notes. The lower staff maintains the rhythmic accompaniment with eighth and sixteenth notes.

The third system continues the musical texture. The upper staff shows chords with some grace notes. The lower staff maintains the rhythmic accompaniment with eighth and sixteenth notes.

The fourth system begins with a 'G' above the first measure. The musical texture continues with chords in the upper staff and rhythmic accompaniment in the lower staff.

The fifth system concludes the piece. The upper staff features a long horizontal line, possibly indicating a sustained chord or a specific performance instruction. The lower staff continues with rhythmic accompaniment. The dynamic marking 'ppp' (pianissimo) is placed in the lower staff.

They fight. The Fairies, half concealed behind portions of the set, watch the combat with great interest.

Darine. What are they doing?

Selene. It's some game of skill.
It's very pretty.

Darine. Very.

Knights pause to take breath.

Oh, they've stopped!

Phyllon. Come, come - on guard!

Zayda. Now they begin again!

They fight. The Fairies gradually move closer surrounding the knights.

Ethais. Hold, we are overlooked!

ETHAIS, who has turned for a moment in saying this, is severely wounded in the right arm.

Selene. You may proceed.
We like it much!

Darine. You do it very well.
Begin again!

Ethais. Black curses on that thrust!
I am disabled! Ladies, bind my wound -
And, if it please you still to see us fight,
We'll fight for those bright eyes and cherry lips
Till one or both of us shall bite the dust!

Phyllon. *(aside to Ethais).*
Hold! Call a truce till we return to earth -
Here are bright eyes enough for both of us!

Ethais. I don't know that! Well, there, till we return -
(shaking hands).
But, once on earth again, we will take up
Our argument where it was broken off,
And let thy devils whirl me where they may
We'll reach conclusion and corollary!

During this the Fairies show that they have been very strongly influenced by the two knights.

Darine. (*gazing at PHYLLON*).

Oh, fairyhood!
How wonderfully like our Phyllon!

Selene. (*gazing in rapture at ETHAIS*). Yes!

And see - how strangely like our Ethais!
(*sighing*). Thou hast a gallant carriage, gentle knight!

Ethais. It's little wonder that I'm like myself!
Why I am he!

Selene. (*sighing*). No, not our Ethais!

Ethais. In truth I am the Ethais of all
Who are as gentle and as fair as thou!

Selene. (*tenderly*).

That's bravely said! Thou hast a silver tongue!
Why, what can gods be like if these be men?

***During this DARINE, ZAYDA, LOCRINE, and other Fairies show by their manner,
that they take a tender interest in ETHAIS and PHYLLON.***

Selene. Say, dost thou come from earth or heaven?

Ethais. (*gallantly placing his arm round SELENE and DARINE*).

I think I've come from earth *to* heaven!

Selene. (*delighted*).

Oh, didst thou hear?

He comes from earth *to* heaven! No, Ethais,
We are but fairies: this, our native home -
Our fairyland - rests on a cloud which floats
Hither and thither as the breezes will.
We see the world; yet, saving that it is
A very wicked world, we know it not.
But on the lands o'er which our island hangs
We shed fair gifts of plenty and goo-will,
Drop tears of love upon the thirsty earth
And shower fair water on the growing grain.
This is our mission.

Phyllon. 'Tis a goodly one!

But tell us now - why have you summoned us?

Selene. Because we seek to teach you solemn truths
That now ye wot not of, poor gentlemen!

(*tenderly*). Poor gentlemen! Poor wayward gentlemen!

No. 8.

SONG (Selene.) and CHORUS.

Allegro (à la Valse).

SELENE.

Poor,

Piano.

The musical score is set in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. The first system shows the piano accompaniment with a treble and bass clef. The second, third, and fourth systems feature a vocal line for Selene (SEL.) and piano accompaniment. 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 *allegretto*
(aside to DARINE.)

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

f sf sf *pp* *allegretto*

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 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 1º

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 - te - rious

a tempo (aside to ZAYDA)

SEL. charm!" The maids may shun it,

SEL. but I doubt it much.

CHO. "Would

CHO. "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 Soprano Soloist (SEL.) in G major, 4/4 time. The staff shows a whole rest for the first three measures, followed by a melodic line starting in the fourth measure with a half note G4, a dotted half note A4, and a half note B4.

Ah! _____ |

CHO.  Musical notation for Chorus (CHO.) in G major, 4/4 time. The staff shows a rhythmic accompaniment of quarter notes G4, A4, B4, G4, followed by a melodic line starting in the fourth measure with a half note G4, a dotted half note A4, and a half note B4.

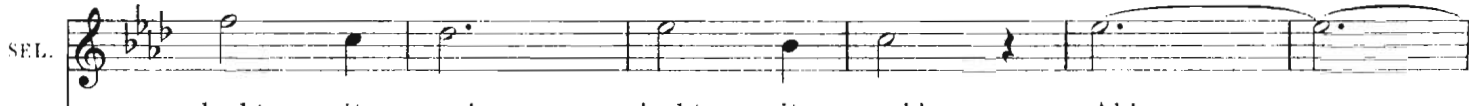
doubt it much! Ah! _____

CHO.  Musical notation for Chorus (CHO.) in G major, 4/4 time. The staff shows a rhythmic accompaniment of quarter notes G4, A4, B4, G4, followed by a melodic line starting in the fourth measure with a half note G4, a dotted half note A4, and a half note B4.

doubt it much! Ah! _____

J *Delicato (not too fast).*

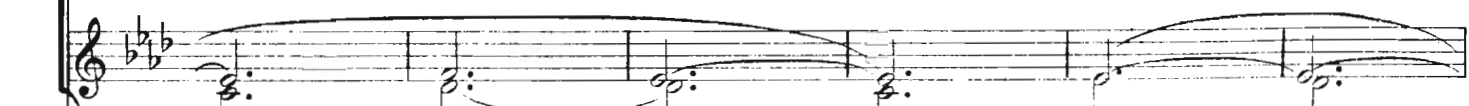
 Piano accompaniment in G major, 4/4 time. The right hand features a melodic line with a half note G4, a dotted half note A4, and a half note B4, followed by a sixteenth-note scale. The left hand provides harmonic support with chords and single notes.

SEL.  Musical notation for Soprano Soloist (SEL.) in G major, 4/4 time. The staff shows a melodic line with a half note G4, a dotted half note A4, and a half note B4, followed by a sixteenth-note scale.

doubt it much, doubt it much! Ah! _____

CHO.  Musical notation for Chorus (CHO.) in G major, 4/4 time. The staff shows a melodic line with a half note G4, a dotted half note A4, and a half note B4, followed by a sixteenth-note scale.

Ah! _____

CHO.  Musical notation for Chorus (CHO.) in G major, 4/4 time. The staff shows a melodic line with a half note G4, a dotted half note A4, and a half note B4, followed by a sixteenth-note scale.

Ah! _____

 Piano accompaniment in G major, 4/4 time. The right hand features a melodic line with a half note G4, a dotted half note A4, and a half note B4, followed by a sixteenth-note scale. The left hand provides harmonic support with chords and single notes.

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 - ten - tial - ly. Our lives are coarse And
but a tough co - mes - ti - ble 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
ra - ther in - di - ges - ti - ble! 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 - tie - 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
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* *Allargando*
 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

rall.

all that's beautiful The theories impart!

rall.

CHORUS

the theories impart! The theories impart!

rall.

the theories impart! The theories impart!

rall.

pp *smorzando*

ZAY. DAR. & LOC.

ppp

part!

ppp

CHORUS

part!

ppp

part!

ppp

pp

RECIT. SELENE.

If my obedient pupils

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.

mf

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

Sir E.

rall. *p* (doing so)

waist - like this - And

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

p
 so we must sup- pose— Why— prefera-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 starts with a bass clef and includes dynamic markings of *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 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 includes dynamic markings of *rit.* and *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 introduces a choral part. The DAR. line has lyrics "pref-er-a-bly, pref-er-a-bly, just be-low the nose!" and includes a triplet of eighth notes. The CHO. part has lyrics "Some ex-plan-a-tion" and also includes a triplet. The piano accompaniment includes dynamic markings of *pp a tempo.* and *f animato.*

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!

The fourth system features the choral part. The lyrics are "cer-tain-ly he owes Why pref-er-a-bly just be-low the nose! Our" for the first line and "cer-tain-ly he owes Why pref-er-a-bly just be-low the nose!" for the second line. The piano accompaniment includes dynamic markings of **F** and *p*.

SELENE.

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

G

SEL. just be-low the nose.

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

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

f animato

f animato

f animato

G

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

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

p *animato*

p *animato*

p *animato*

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

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

mf

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

Selene. That form is not in vogue in Fairyland.
Still, as it holds on earth, no doubt 'twill have
Far greater weight with you, poor sons of earth,
Than any formula we could impose.

Ethais. Its weight is overpowering! *(About to kiss her).*

Selene. But stay -
We would not wrest this homage from you, sir.
Or give it willingly, or not at all.

Phyllon. Most willingly, fair Queen, we give it you!

Selene. Good - then proceed.

SIR ETHAIS kisses SELENE. SIR PHYLLON kisses DARINE.

Ethais. There - does it not convey
A pleasant sense of influence?

Selene. It does.
(to DARINE). Some earthly forms seem rational enough!
(SIR ETHAIS staggers as though about to faint).
Why, Ethais, what ails thee?

Ethais. Nothing grave -
I'm weak from loss of blood. Here, take this scarf,
And bind it round my arm - so - have a care!
There, that will do till I return to earth,
Then Lutin, who's a very skilful leech,
Shall doctor it.

Selene. *(amazed).* Didst thou say Lutin?

Ethais. Yes.

Darine. How strange. Sir Ethais has a Lutin too!

LUTIN has entered unobserved.

Ethais. Yes, he's my squire - a poor half-witted churl,
Who shudders at the rustling of a leaf.
He hath a potion that will heal my wound,
A draught whose power works instantaneously.
Were he here I should soon - *(sees FAIRY LUTIN).*
Why, here he is!
By all the gods, pranked out in masquerade!
(to LUTIN). Give me the potion!

Lutin. *(in amazement).* Give thee what?

Ethais. (*impatiently*). The draught!
Dost thou not see my wound?

Lutin. (*contemptuously*). I have no draught!

Ethais. Thou scurvy rogue,
I bade thee never leave thy home without it!
Thy hide shall pay!

Lutin. Who is this insolent?
A mortal here in Fairyland?

Locrine. Yes - two!

Lutin. Who are these men?

Selene. The mortal counterparts
Of Ethais and Phyllon. Look at them!
Dost thou not love them?

Lutin. (*indignantly*). No!

Cora. How very strange!
Why, we all loved them from the very first!

Lutin. Is this indeed the truth?

Darine. (*demurely*). It is indeed.
Obedient to our Queen's command, we have
Subdued our natural antipathies. (*fondling PHYLLON*).

Zayda. (*demurely*). They are our guests, all odious though they be,
And we must bid them welcome to our home,
As though e'en now they were what they will be
When they have seen what we shall be to them. (*fondling PHYLLON*).

Lutin. Be warned in time and send these mortals hence!
Why, don't you see that in each word they speak
They breathe of Love?

Selene. (*enthusiastically*). They do!

Lutin. Why, Love's, the germ
Of every sin that stalks upon the earth!

N^o 10.

FINALE.—ACT I.

Allegro.

Piano.

f

LUTIN.

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

LUT.

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

LUT.

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

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*

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.

SEL. Sir ETHAIS.

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

Sir E. CHORUS.

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

LUTIN.

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

LUT. RECIT. accel. rit.

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

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

LUT. *G* $\frac{2}{4}$

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!

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-

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.

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 bracket and a dynamic marking of *f*.

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 features a melodic line with a dynamic marking of *pp*.

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 CHO. part are "stay, to you De - lay, to you Or hur - ry back, we pray to you. Good-". The piano part features a melodic line with a dynamic marking of *f*.

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

way!

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 - lant 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,

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

SEL. You see our plight!

SEL. our plight!

CHOR. Take pi - ty

Take

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

rit.

SEL. love! to love!

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.

This system contains the first system of music for Sir E. It features a vocal line 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." Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes a bass line with rhythmic markings: ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7.

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

This system contains the second system of music for Sir E. It continues the vocal line and piano accompaniment from the first system. The lyrics are "Their prayer we will not spurn So they be - seech, — They".

Sir P.

brought us here to learn — Stay we to teach!

This system contains the first system of music for Sir P. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "brought us here to learn — Stay we to teach!". Below the vocal line is a piano accompaniment with a grand staff. The piano part includes a bass line with rhythmic markings: ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7.

P Un poco più moto.

Sir ETHAIS. (turning to Fairies.)

As gal - lant gen - tle - men We

Sir PHYLLON.

This system contains the musical score for Sir ETHAIS and Sir PHYLLON. It features two vocal lines 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" for Sir ETHAIS and "Sir PHYLLON." for Sir PHYLLON. Below the vocal lines is a piano accompaniment with a grand staff.

P Un poco più moto.

As gal - lant gen - tle - men We

This system contains the piano accompaniment for the previous system. It features a grand staff with treble and bass clefs. The piano part includes a bass line with rhythmic markings: ♩ 7 7 ♩ 7 7 ♩ 7 7 ♩ 7 7. Dynamics markings include *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

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.