

FALLEN FAIRIES;

OR,

THE WICKED WORLD.

An Original Opera in Two Acts.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

EDWARD GERMAN.

| | | | | | |
|-----------------------|-----|-----|-----|----------|-------------------|
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FALLEN FAIRIES;

OR,

THE WICKED WORLD.

Dramatis Personæ.

FAIRIES.

| | | | | | | | | |
|-----------------------------------|-------------------|----------------------|-----|-----|-----|-----|-----|-------------------------|
| THE FAIRY ETHAIS... | ... | ... | ... | ... | ... | ... | ... | MR. CLAUDE FLEMMING. |
| THE FAIRY PHYLLON | ... | ... | ... | ... | ... | ... | ... | MR. LEO SHEFFIELD. |
| SELENE (<i>the Fairy Queen</i>) | ... | ... | ... | ... | ... | ... | ... | MISS AMY EVANS. |
| DARINE | } | <i>(Fairies)</i> ... | ... | ... | ... | ... | } | MISS MAIDIE HOPE. |
| ZAYDA | | | | | | | | MISS JESSIE ROSE. |
| LOCKRINE | | | | | | | | MISS ETHEL MORRISON. |
| ZARA | | | | | | | | MISS MABEL BURNEDGE. |
| CORA | | | | | | | | MISS RITA OTWAY. |
| LILA | | | | | | | | MISS RUBY GREY. |
| NEODIE | | | | | | | | MISS ALICE COX. |
| FLETA | | | | | | | | MISS MARJORIE DAWES. |
| CHLORIS | | | | | | | | MISS GLADYS LANCASTER. |
| MAIA | | | | | | | | MISS MIRIAM LYCETT. |
| CLYTIE | MISS MABEL AGNEW. | | | | | | | |
| LUTIN (<i>a Serving Fairy</i>) | ... | ... | ... | ... | ... | ... | ... | MR. C. HERBERT WORKMAN. |

AND

MORTALS.

| | | | | | | | |
|--|-----|------------------------------|-----|-----|-----|-----|-------------------------|
| SIR ETHAIS | } | <i>(Two Hunnish Knights)</i> | ... | ... | ... | } | MR. CLAUDE FLEMMING. |
| SIR PHYLLON | | | | | | | MR. LEO SHEFFIELD. |
| LUTIN (<i>Sir Ethais's Henchman</i>) | ... | ... | ... | ... | ... | ... | MR. C. HERBERT WORKMAN. |

Dresses designed by MR. PERCY ANDERSON and executed by MISS FISHER and MR. SIMMONS.

Double-handed Sword Combat arranged by M. BERTRAND.

Dances arranged by MR. JOHN D'AUBAN.

SCENE.—*Fairy Land, on the upper side of a cloud. (Harker.)*

The piece produced under the immediate direction of the AUTHOR and COMPOSER.

FALLEN FAIRIES;

OR,

THE WICKED WORLD.

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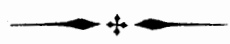
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FALLEN FAIRIES

Or,
THE WICKED WORLD.



INTRODUCTION.

Words by
W. S. GILBERT.

Music by
EDWARD GERMAN.

Allegro maestoso.

Piano.

ff



The first system of the musical score is for piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

A *Animato.*

mf



The second system of the musical score continues the piano accompaniment. It also consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature remains one sharp (F#) and the time signature is common time (C). The music is marked *mf* (mezzo-forte). The right hand has a more active melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment.

Presto.

The first system of music begins with a piano introduction in 4/4 time, marked *molto cresc.* The key signature is two sharps (F# and C#). The melody in the right hand consists of eighth and sixteenth notes. At the second measure, the time signature changes to 2/4. The piano accompaniment in the left hand features a steady eighth-note bass line with chords, marked with a forte *f* dynamic.

The second system continues the piano accompaniment from the first system. The right hand plays chords in a rhythmic pattern, while the left hand maintains the eighth-note bass line with chords. The dynamics remain consistent with the previous system.

The third system is marked with a large 'B' above the first measure, indicating a new section. The right hand features a more active melody with accents and slurs. The left hand continues with the eighth-note bass line and chords.

The fourth system continues the piano accompaniment. The right hand plays chords in a rhythmic pattern, while the left hand maintains the eighth-note bass line with chords. The dynamics remain consistent with the previous system.

The fifth system features a more active melody in the right hand, marked with a forte *f* dynamic. The left hand continues with the eighth-note bass line and chords. The right hand melody consists of quarter and eighth notes.

The sixth system continues the piano accompaniment. The right hand plays chords in a rhythmic pattern, while the left hand maintains the eighth-note bass line with chords. The dynamics remain consistent with the previous system.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system concludes with a common time signature 'C' and a piano dynamic marking 'p'.

Second system of musical notation. Treble and bass staves. Continuation of the piece.

Third system of musical notation. Treble and bass staves. Includes dynamic markings 'mf' and 'cresc.'.

Fourth system of musical notation. Treble and bass staves. Includes the dynamic marking 'sempre'.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings 'f' and 'ff', and a common time signature 'D'.

Sixth system of musical notation. Treble and bass staves. Continuation of the piece.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature, providing a rhythmic accompaniment with eighth notes and some chords.

The second system continues the piece. The upper staff shows more complex chordal textures and melodic lines. The lower staff features a prominent bass line with sustained notes and eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

The third system is marked *Andante.* The upper staff has a more melodic and flowing character. The lower staff continues with a steady accompaniment. A marking of *accel.* (accelerando) is placed above the first measure of the lower staff.

The fourth system is marked *E Allegretto comodo.* The upper staff features a series of chords with a clear rhythmic pulse. The lower staff provides a consistent accompaniment with eighth notes.

The fifth system continues the piano accompaniment. The upper staff has a series of chords and the lower staff has a steady eighth-note accompaniment.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains four measures of music. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef, with a dynamic marking of *mf*. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords and slurs.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains four measures of music. The first measure has a treble clef and a bass clef, with a dynamic marking of *rit.* and a fermata over the treble staff. The second measure has a treble clef and a bass clef, with a dynamic marking of *p a tempo*. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords and slurs.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains four measures of music. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords and slurs.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains four measures of music. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef, with a dynamic marking of *f allargando*. The third measure has a treble clef and a bass clef, with a dynamic marking of *p a tempo*. The fourth measure has a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords and slurs.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains four measures of music. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef, with a dynamic marking of *mf*. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with some chords and slurs.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand plays a sequence of chords and eighth notes. The left hand plays a bass line with some chords. Fingering numbers (1-5) are present under several notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand continues with chords and eighth notes. The left hand has a steady bass line. Fingering numbers are present.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line. Dynamics include *f* allargando and *p*. The system ends with a double bar line and a 2/4 time signature.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line. Dynamics include *f*. The system starts with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand has a melodic line with slurs and accents. The left hand has a bass line. Dynamics include *sf*.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The right hand continues the melodic line. The left hand includes dynamic markings *sf* and *p*. The key signature remains one sharp.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chords. The key signature is one sharp.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. The key signature is one sharp.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords. The key signature is one sharp. The word *animato.* is written below the left hand. The system ends with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one sharp, featuring a bass line with chords and single notes.

Presto.

The second system is marked **Presto.** It features a treble staff with a long, sweeping melodic line across the first two measures, followed by more rhythmic patterns. The bass staff continues with a steady accompaniment. Dynamic markings *sf* (sforzando) are present in the second and third measures.

The third system continues the musical piece. The treble staff has a melodic line with slurs and accents. The bass staff provides a rhythmic foundation. Dynamic markings include *sf* at the beginning and *rit.* (ritardando) towards the end of the system.

J Allegro moderato.

The fourth system is marked **J Allegro moderato.** It shows a change in tempo and mood. The treble staff has a more rhythmic, eighth-note melody. The bass staff features chords and a steady accompaniment. A dynamic marking of *p* (piano) is used.

The fifth system concludes the page. It features a treble staff with a melodic line and a bass staff with chords. The music ends with a double bar line and the instruction *attacca*.

attacca

Nº 1.

CHORUS (with Solo, Darine.)

Allegro moderato.

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic and includes a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system features a mezzo-forte (mf) dynamic. The fourth system begins with a fortissimo (ff) dynamic. The fifth system concludes with a 'CURTAIN.' instruction and a ritardando (rit.) marking.

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

DAR. *pp* DARINE.

Oh, world be - low! Oh, wick - ed world, Where sin and

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

DAR.

CHORUS: *mf*
 SOPRANO. *mf*
 MEZZO-SOP. *mf*
 CONTRALTO. *mf*

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

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

CHORUS: *mf*

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

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

CHORUS: *mf*

mis - e - ry!

accel. molto

B Allegro agitato. DARINE.

DAR. Oh, pic-ture to thy-self a mor-tal crew

Sin-ning throughout their lives, as de-mons do! Fierce wild bar-bar-ic shapes, all

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

more sin!— Fierce wild bar-bar-ic shapes.

Animato.

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

DAR. *poco* *a* *poco*
 O- thers like dead-fleshed ghoul's With hor- ny eyes, Squatting on black toad-stools

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

DAR. *ff ad lib.*
 foul with- in! All shimmer- ing in the

colla voce

a tempo

DAR. lu - rid light of sin!

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

ff

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. All shimmer.ing in the lu.rid light of

CHO. All shimmer.ing in the lu.rid light of
All shimmer.ing in the lu.rid light of

ff

fff

fff

ff

D Tempo I^o

DAR. *f* sin!

CHO. *f* sin!

f sin!

D Tempo I^o

f *p dim. sempre*

Tempo I^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 I^o

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

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

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

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

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

CHO. of mis - e - ry, mis - e - ry,

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

CHO.

pp **E**

mis - e - ry.

pp

mis - e - ry.

E

pp *accel.* *mf*

poco *a* *poco*

F

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

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

sf *p*

ZAY.

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

mf

Allegro ma non troppo.

ZAY.

- Queen!

p *cresc.* *sempre*

G Allegro con grazia.

CHO.

Pure as the

Pure as the

p *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
f 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. *pp*
 sis - - ter - Queen!

pp
 sis - - ter - Queen!

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 employ— Pure as the I air, ——— sweet as the

rall. ——— *ppp a tempo* I
rall. ——— *ppp a tempo*
rall. ——— *ppp a tempo*

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

J *allargando*
ff

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

μ 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 -

rit.

K Tempo I^o

CHO. Queen! Ah! Our

Queen! Ah! Our

CHO. sis - ter - - - Queen!

sis - ter - - - Queen!

ppp rit.

ppp rit.

rit.

CHO.

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 whole rest. The left hand plays a rhythmic pattern of eighth notes with a dynamic marking of *p*.

Second system of piano introduction. Treble clef, key signature of two sharps, common time. The right hand plays chords and eighth notes. The left hand continues the rhythmic pattern of eighth notes.

(Enter LUTIN, over edge of cloud.)

Third system of piano introduction. Treble clef, key signature of two sharps, common time. The right hand has a melodic line with a dynamic marking of *mf* and a *cresc.* marking. The left hand continues the rhythmic pattern.

A Maestoso.

CHO.

First system of the chorus vocal line. Treble clef, key signature of two sharps, common time. The melody is marked *f* and *Maestoso*. The lyrics are: "Hail Lu - tin, — won - d'rous trav'ler! Thrice welcome back to Fai - ry - land!"

Second system of the chorus vocal line. Treble clef, key signature of two sharps, common time. The melody continues with the same lyrics: "Hail Lu - tin, — won - d'rous trav'ler! Thrice welcome back to Fai - ry - land!"

Maestoso.

Piano accompaniment for the chorus. Treble clef, key signature of two sharps, common time. The right hand plays chords and the left hand plays a steady bass line. The dynamic marking is *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

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

Animato. (not too fast.)

pp leggiero

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

far ———

CHO

a - way from Fai - ry - land!

a - way from Fai - ry - land!

molto cresc.

B Allegro agitato.

DARINE.

We to as - cer - tain are ea - ger

ff *ppp*

DAR.

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

DAR.

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

FLETA.

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

FL.

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

CHO.

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-

CHO. all!

f *ppp*

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

LÖCHRINE.

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-tor ha-ting stab-ber stab-bing?

D *f* *p*

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

CHO. tell us all! *f* *p*

CONTRALTO. Didst thou join in

tell us all! 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!

Fff

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

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

CHO. us all! us all!

sf *sf*

sf animato

CHO.

accel.

attacca

No 3.

RECIT. and SONG. (Lutin) with CHORUS.

RECIT.

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

Piano.

a tempo *animato*

LUT. awe— You know not what you ask! Des -

mf

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

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

f *rit.*

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 *sf*

LUT. One

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

pp

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

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

pp

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

(2)

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

Allegro.

p

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

f

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

CHO. (delighted) *f* 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.  **F**
There was a gal - lant

LUT.  Knight of Por - tu - geē ——— 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. - brace, *p* 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.)

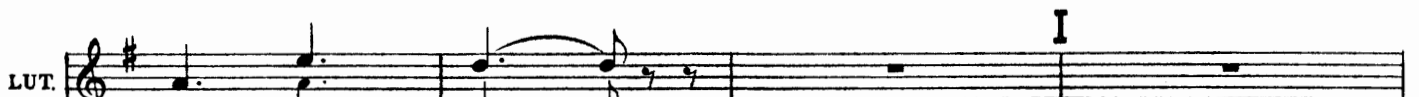
 He'll be hanged if he tells 'em to

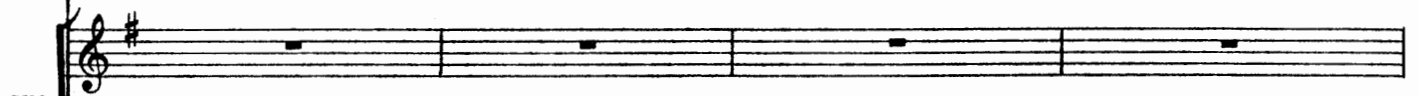



LUT.  First thoughts are sil - ver - sec - ond gold; And I'm sor - ry to say they

CHO.  us, my - dears!

 *p.* *p.* *p.* *p.*

LUT.  can't be told! *I*


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;



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. 
can't be told!



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

CHO. 
they can't be



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

ff

ff

LUT.

CHO.

Nº 4.

SONG. (Selene.)

Andante con moto. (not too slow.)

Selene.

Piano.

SEL.

p *Con tenerezza*

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

SEL.

shame That stain the earth, — One ho - ly

A

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

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

rit. *f* *allegro*

rit. *f* *allegro*

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

animato *f* *animato*

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

p

meno mosso

SEL. woes That wring their souls!

p
meno mosso
rit.

B *a tempo*

SEL. Oh, kind - ly Love! Man, sor - row - ing and op - pressed,

pp
simile
simile

SEL. — Beneath his load of shame would sure - ly fall, But for the sweet en -

SEL. - chant - ment in his breast — That tells him that he bears no

colla voce
pp

C

SEL. *colla voce*
 load _____ at all!

SEL. *p*
 In its most pure and most en - dur - ing

SEL. form It knows no end; _____ To deed of

animato
 SEL. 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!

simile

pp

simile

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

SEL. This Love su - per - nal doth not - can - not die;

SEL. *E smorzando*

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

f p smorzando pp

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

rit.

rit.

SEL. *p ad lib.*

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

p colla voce

SEL. - ry!

pp rall. dim. ppp

No 5.

DUET (Darine and Zayda.) and CHORUS.

Allegro.

Piano.

The piano introduction consists of two staves. The treble staff begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes, including a long, low note in the first measure.

DARINE.

Man is a be - ing

This system shows the vocal entry for Darine. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Man is a be - ing" are written below the vocal line. The piano accompaniment continues with a steady accompaniment pattern.

DAR.

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

This system continues the vocal line for Darine. The lyrics "all ac - cuse Of ev - 'ry vice de - test - a - ble: To" are written below the vocal line. The piano accompaniment features a long, low note in the first measure and continues with a steady accompaniment.

DAR.

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

This system continues the vocal line for Darine. The lyrics "vir - tue blind - ed, he pur - sues A course that's un - ar -" are written below the vocal line. The piano accompaniment continues with a steady accompaniment pattern.

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, 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 -

pp

ZAY.

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

p.

E

ZAY.

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!

ZAY. 

F *meno mosso*
Oh, pic - ture then Our joy sub - lime, If

p *meno mosso*

ZAY. 

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

pp a tempo

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 -

p
 re - spect - a - ble, Com -

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

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

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

BOTH. *f*

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-*

ZAY. & DAR. *com - par - a - tive - ly, —* *And* *all would be, by*

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

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

ZAY.
&
DAR.

CHO.

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

musical notation

ZAY.
&
DAR.

CHO.

- spect - a - ble.

- spect - a - ble.

- spect - a - ble.

musical notation

musical notation

Nº 6.

SCENA. (Selene.) and CHORUS.

Allegro moderato. (not too fast) SELENE.

Selene.  And now to

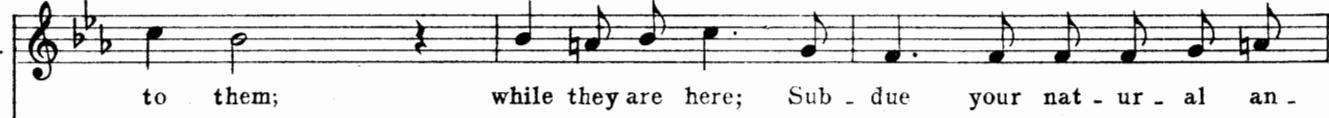
Piano.  *pp*


SEL.  But, sis-ters dear, Re-

 *pp*

SEL.  Show no re-pug-nance



SEL.  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*

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

CHO. be to them,

be

f When they have seen what we shall

CHO. have seen what we shall be to

be to them, shall be to

f

Animato.
SELENE.

What form of words ac -

them!

them!

accel.

mp

C

DARINE.

SEL. *- com - plish - es our aim?* Two

accel.

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

tranquillo.

pp

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

DAR. *whose mor - tal self it typ - i - fies*

(giving her two roses)

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! *p* *mf* *p*

CHO. Ah! Go then, fair rose. We *p* *mf* *p*

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



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 -



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. *f*
By god and man,

Sir Phyllon.

Piano. *ff* *p.* *f*

Sir E. who brought us here, and how?

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

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

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

sf p *fp* *fp*

Sir E. *colla voce*

thou, _____ Aye, devils' whelp, as thou! as thou!

A Allegro vivace. (agitato)

Sir E. *f* *pp*

This is some wiz_ard_ry of thy de_sign To save thy sonce!

Sir E. *f* *pp*

Thou scurvy dog, no sor_cer_y of thine Shall serve e'en for the nonce!

sempre staccato

Sir E. *f*

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

Sir E. do _____ with them!

Sir PHYLON. *f* 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*

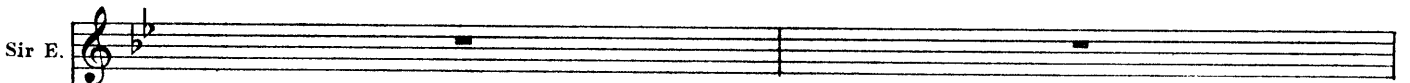
Sir E.


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

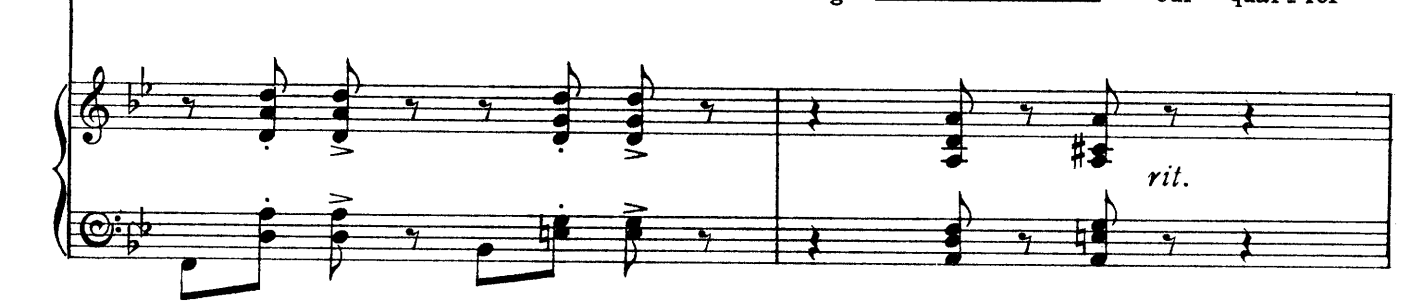
Sir E. 

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.  *a tempo*
out!



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

Sir P. *f* Bah! I need

sf *pp*

Sir E. save thy scone! 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-quiem, Or here, or there

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

f

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

f

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!

f *colla voce* *f* *fff* *accel.*

Sir E.

Sir P.

ff *Segue.*

FIGHT and DIALOGUE.

F Moderato.

The first system of music for the 'F' section consists of two staves. The upper staff features a series of chords with a melodic line, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical theme, with the upper staff showing sustained chords and the lower staff featuring a more active melodic line with eighth notes.

The third system maintains the established musical structure, with the upper staff focusing on harmonic support and the lower staff on rhythmic and melodic movement.

The fourth system is the final system of the 'F' section, marked with a 'G' above the first measure. It concludes with a final chord in the upper staff and a melodic phrase in the lower staff.

The fifth system begins with a long horizontal line in the upper staff, indicating a sustained or held chord. The lower staff continues with a melodic line. A dynamic marking of *ppp* (pianissimo) is placed in the middle of the system.

Nº 8.

SONG (Selene.) and CHORUS.

Allegro (à la Valse).

SELENE.

Piano.

Poor,

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

SEL. - 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*

SEL. *accel.*
 In - to di - sas - trous plights! In - to di - sas - trous

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

D a tempo
(aside to DARINE.)

SEL. must be con - fessed!

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

CHO. *f*
 pas - sions an - i - mate each breast, They
 pas - sions an - i - mate each breast, They

a tempo
(aside to DARINE)

CHO.

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

mp a tempo

SEL.

E *Poco meno mosso.*
Poor maid - ens to de -
be con - fessed!
be con - fessed!

E *Poco meno mosso.*
mp

SEL.

- ceive A po - tent spell ye weave, To

SEL.

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

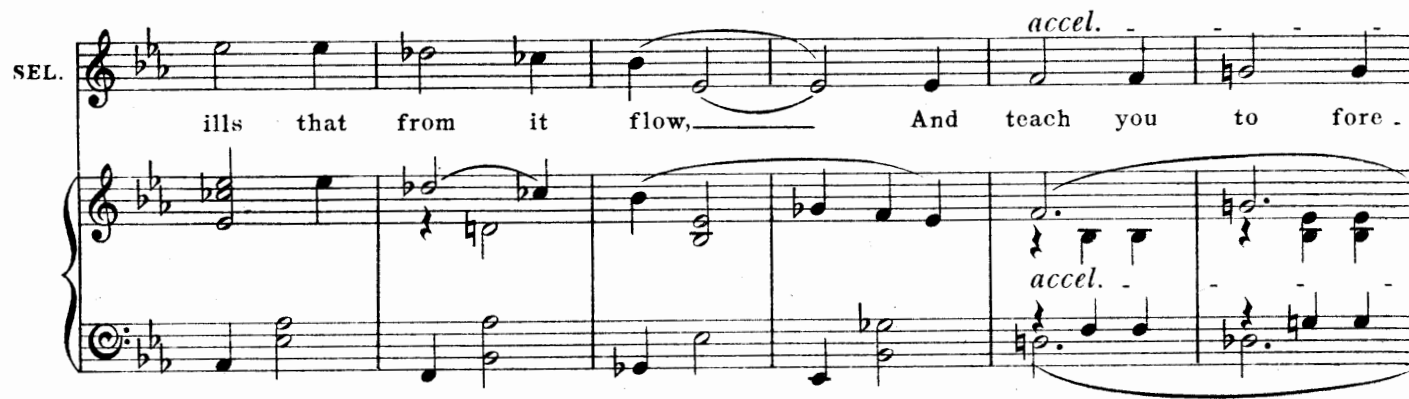
accel.

(Kissing his hand.)

F *a tempo*


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

a tempo

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

accel.

accel.

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

cresc.

cresc.

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

ad lib.

*

G Moderato.
(gently stroking his face)

SEL.

wield!

rall.

E Tempo I?

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

"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

p I (*aside to ZAYDA.*)

p I

J

SEL. _____ Ah! _____ I

CHO. *pp* doubt it much! Ah! _____

pp doubt it much! Ah! _____

J Delicato (not too fast).

SEL. doubt it much, doubt it much! Ah! _____

CHO. _____ Ah! _____

_____ Ah! _____

SEL. *I doubt it much!*

CHO. *mf* The maids may_____

The maids may_____

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

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

do so, _____ But I doubt it much,

SEL. *ff*
 I doubt it

CHO. *ff*
 I doubt it, doubt it
 I doubt it, doubt it

SEL. **K**
 much!

CHO. **K**
 much!
 much!

K - *Vivace.*
ff

loco
sf
sf
 Segue

Allegro risoluto.

Sir PHYLON.

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 - tle - man! My
Sir PH.

L

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

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

1. 2.

Sir PHYLLON.

way - ward dunces A pol - ish up par - ental - ly! This sys - tem ed - u - ca - tion - al!
pray ex - pound Your

CHO.

f With
f With

Sir P.

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

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

f *p*

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-

f *sf* *f*

CHO. -sen-tial-ly.

accel. *accel.*

-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. *p*

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

DAR. & LOC. *p*

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

p *p*

ZAY. *pp*

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

DAR. & LOC. *pp*

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

pp

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. *f*
 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

pp

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

all that's good, and all that's beautiful The theories im - - part! The

Largamente

f

pp

ZAYDA, DARINE & LOCHRINE

CHORUS

smorzando

rall.

all that's beautiful The theories impart!

theories impart! The theories impart!

theories impart! The theories impart!

pp

smorzando

rall.

ZAYDA, DARINE & LOCHRINE

CHORUS

ppp

part!

part!

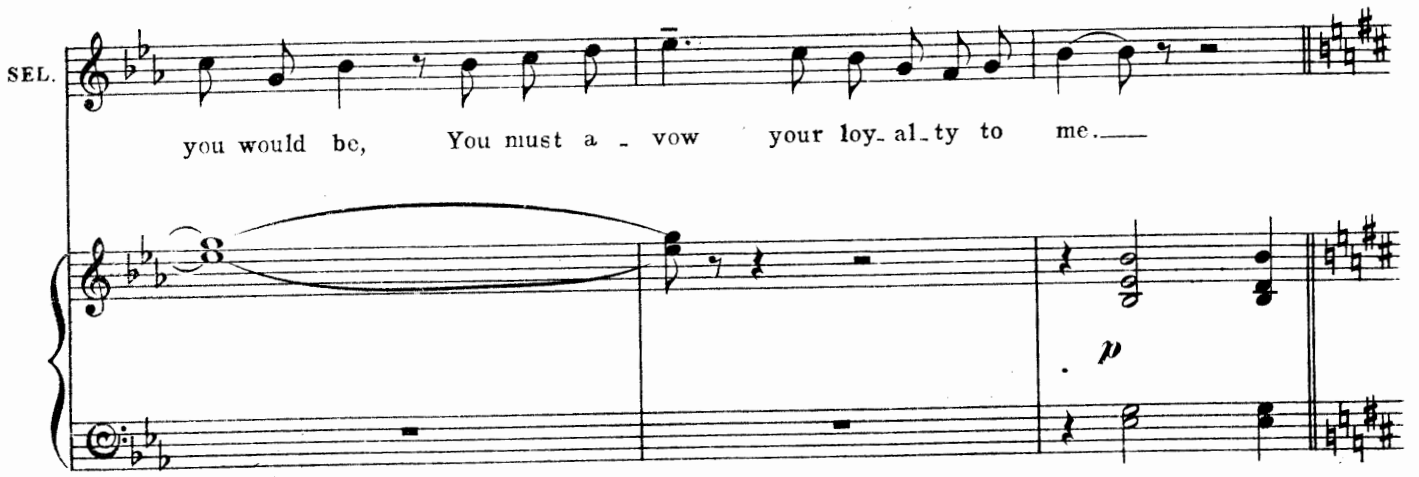
part!

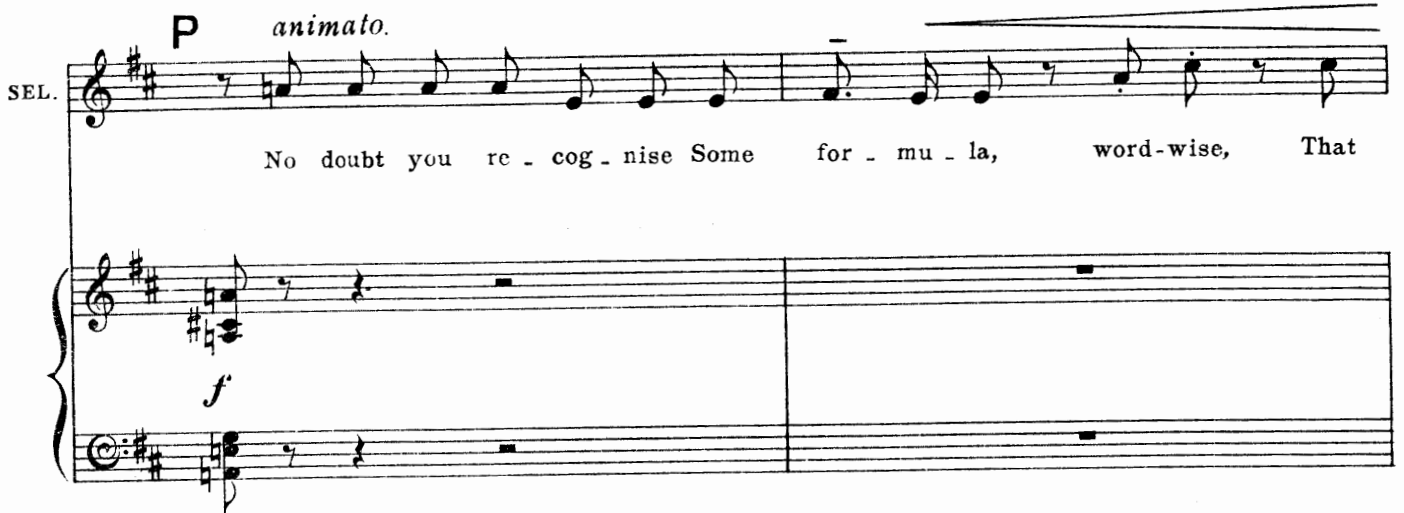
ppp

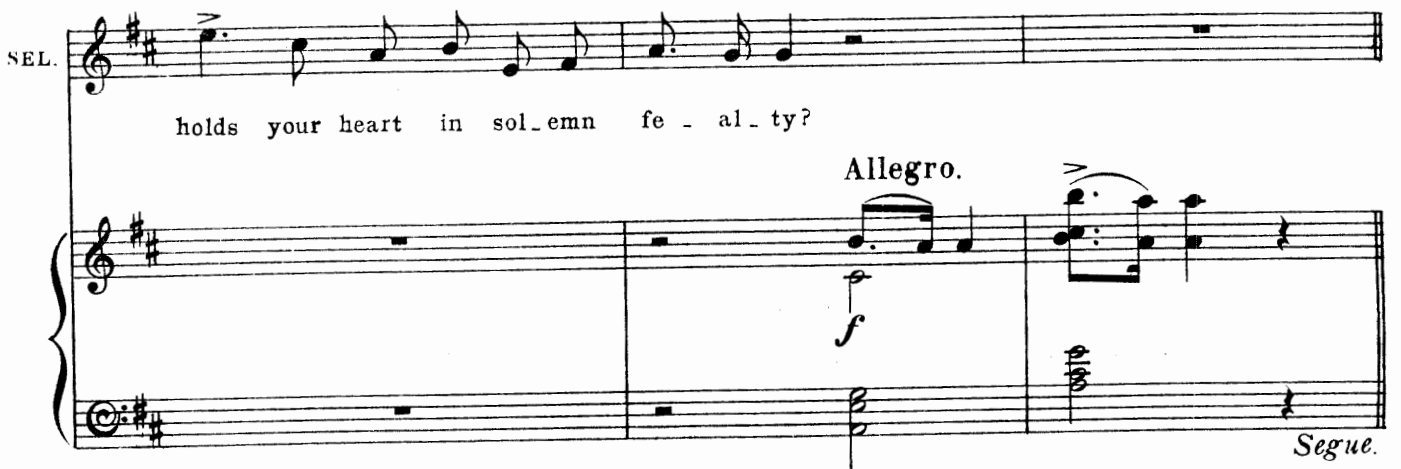
pp

RECIT. SELENE.

If my obedient pupils

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

SEL. **P** *animato.*  *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*

mf
Sir ETHAIS. *pp*

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

p
 so we must sup-pose— Why— prefe-ra-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.* (Kissing DARINE on cheek.) *C pp a tempo.*

- tered like this - 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. *pp a tempo.*
 pref-er-a-bly, pref-er-a-bly, just be-low the nose!

CHO. *f animato.*
 We hope he'll tell us all be -

f animato.
 We hope he'll tell us all be -

pp a tempo. *f animato.*

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

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

D

DAR. (*aside to SELENE.*)
 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 score features a vocal line for DAR. and a piano accompaniment. The vocal line begins with a *rall.* (ritardando) marking and a dynamic of *p* (piano). The piano accompaniment also starts with *rall.* and *p*. The system concludes with a *pp a tempo.* (pianissimo at tempo) marking.

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

The second system continues the vocal line for DAR. with a *rit.* (ritardando) marking and a dynamic of *f* (forte). The piano accompaniment also features a *rit.* and *f* dynamic.

p a tempo.

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

CHO. Some ex-plan-a-tion

Some ex-plan-a-tion

The third system includes the vocal line for DAR. and the vocal lines for the CHO. (Chorus). The DAR. line starts with a *p a tempo.* marking and a triplet of eighth notes. The piano accompaniment also begins with *p a tempo.* and includes a *f animato.* (faster and more lively) marking.

F *p*

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

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

SELENE.

The fourth system features the vocal line for the CHO. and the vocal line for SELENE. The system begins with a **F** (forte) dynamic and a *p* (piano) marking. The piano accompaniment also starts with **F** and *p*.

C

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

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

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

SEL. *rit.* *f* *p a tempo.*
 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. *f animato* Still there's some rea-son— so we must sup-pose

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

f animato

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

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

p *animato*

CHO. Why, prefer-a-bly

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

mf

H f accel.

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

f accel.

ZAY. & DAR. Why just be - low, be - low the

f accel.

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

f accel.

Why just be - low, be - low the

Molto Allegro.

SEL. nose. _____

ZAY. & DAR. nose. _____

CHO. nose. _____

nose. _____

Molto Allegro.

No 10.

FINALE—ACT I.

Allegro.

Piano. *f*

LUTIN.

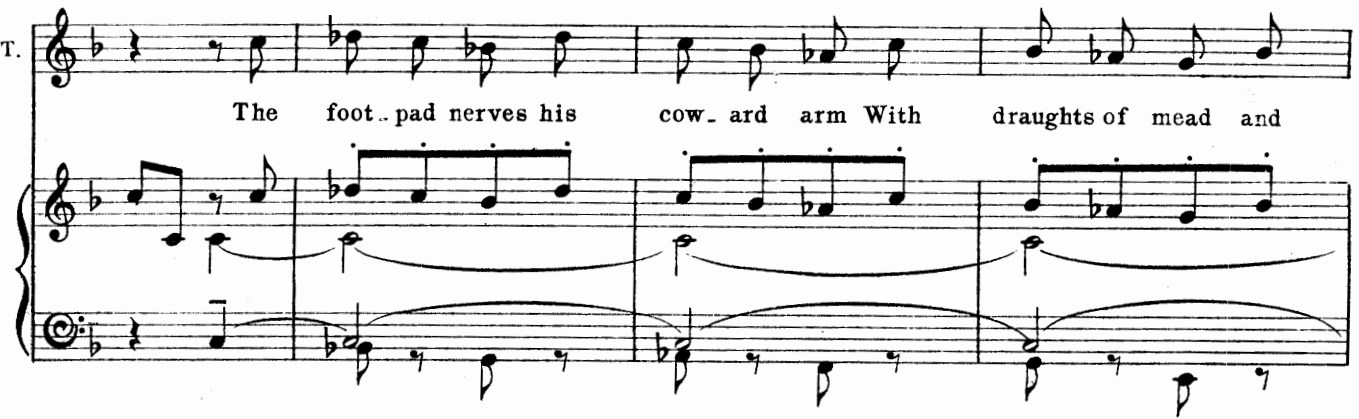
The war - rior, girt in shi - ning might,

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

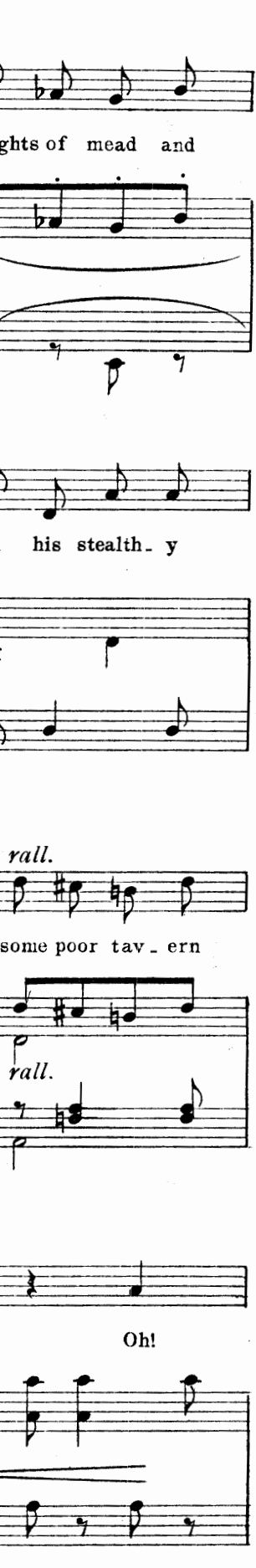
LUT. 

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

rall.

LUT. 

trull! Of some poor tav - ern trull! Oh!

a tempo

A

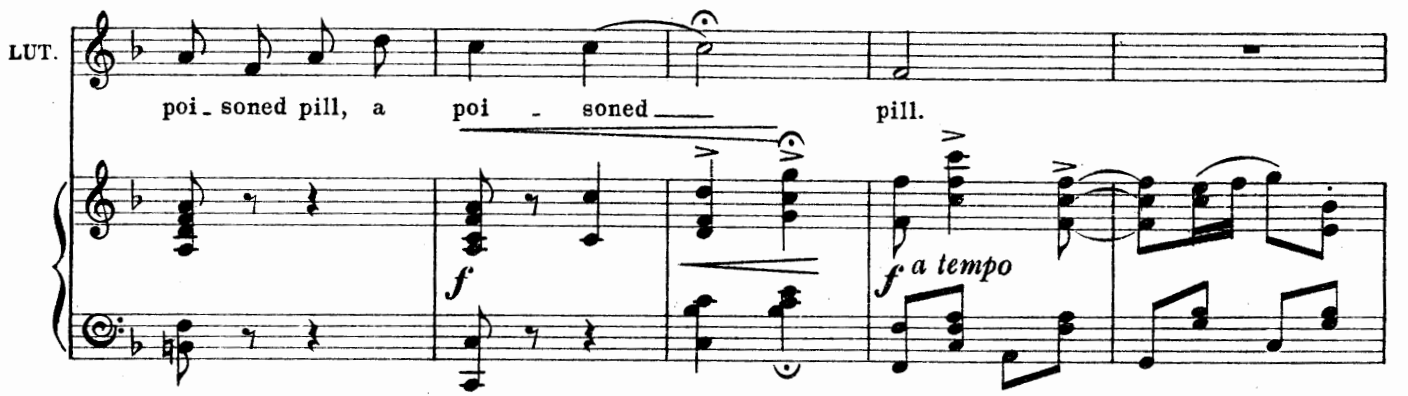
LUT. 

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

f mp

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 braw - ler 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.* *f* *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 *f* *f* *tr*

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 *sf*

F Allegro agitato.

Sir ETHAIS.

SEL. *ff*

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

CHORUS.

Sir E. *ff*

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

LUTIN. *f*

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

LUT. *sf sf*

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. 

Hark ye you Sir! On yonder ball You've

pp

LUT. 

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

sfpp

LUT. 

creep and crawl—Cast dust and ashes too your head upon 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. *rit.* tread up - on And I'm the mean - est here! **H** Allegro giocoso.

LUT. (LUTIN prepares to descend.) Good - day to you! Good - day to you!

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 -

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

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

LUTIN.

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

way! to you! Good-

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

CHO. Don't

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

pp

LUTIN.

CHO. Good-

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

Good-

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

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

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

LUT. say to you, Good - day to you! (LUTIN descends.)

CHO. say Good -

say Good -

Sir ETHAIS.

Sir E. A - way!

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

- day to you! A - way! to

Sir E. *a - way!*

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

you! Good - day! to you, good - day! Good -

K

SELENE. *accel.*

A - way! a - way!

Sir ETHAIS & Sir PHYLLON. *accel.*

Ah!

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

accel.

SEL. *ff*

Sir E. & Sir P. *ff* way!

8

SEL.

Sir E. & Sir P.

8

SEL. *rall.*

Sir E. & Sir P. *rall.*

rall. *molto*

Allegro moderato.

SELENE.

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

sf pp

This system contains the first line of dialogue for Selene. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *sf* and *pp*. The music is in a minor key with a 3/4 time signature.

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

This system contains the second line of dialogue for Selene. It features a vocal line and a piano accompaniment. The piano part continues with the same accompaniment pattern as the first system.

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

This system contains the third line of dialogue for Selene. The vocal line includes a fermata over the word "seech". The piano accompaniment continues.

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

This system contains the fourth line of dialogue for Selene. The vocal line includes a fermata over the word "learn". The piano accompaniment concludes with a final cadence.

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! _____

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

SFL. *allargando*
 prayer, all oth - er prayers a - bove
 CHO. us this prayer, *allargando* 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! love!

CHO. love! to love! love!

love! to love!

○ Sir ETHAIS & Sir PHYLON.

a tempo *f*

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.

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

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

P Un poco più moto. Sir ETHAIS. (*turning to Fairies.*)
As gal - lant gen - tle - men We

Sir PHYLLON.
P Un poco più moto. As gal - lant gen - tle - men We

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! _____

Sir P. pi - ty,

rit. **Molto Allegro.**

p *rit.* *pp*

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

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

Animato.

molto cresc.

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

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

SELENE.

SEL.
Take pi-ty! —

CHO.
Take pi-ty! —

Take pi-ty! —

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

CHO.
And list to our ap-peal —

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.

A tempo, moderato

R

SEL. 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!

SEL. light! Your prayer we will not spurn

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 us light! light!
O give us light! light!



SEL. 
Take pi - ty on us

Sir E. 
gen - tle - men,

Sir P. 
gen - tle - men,

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



SEL. then, and give

Sir E. We will

Sir P. We will

CHO. then, and give

And give

SEL. 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, *f*

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

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

Act II.

INTRODUCTION.

Allegro alla marcia.

Piano.

f

With great animation.

ff

ff

ff

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, with a dynamic marking of *sf* in the bass staff.

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

Third system of musical notation, featuring a dynamic marking of *sf* and a slur over a group of notes in the treble staff.

Fourth system of musical notation, featuring a dynamic marking of *sf* and a slur over a group of notes in the treble staff.

Fifth system of musical notation, featuring a dynamic marking of *rit.* and a dynamic marking of *sf*. The system concludes with a double bar line and a star symbol.

Segue N° 11.

OPENING CHORUS.

Andantino. (not too slow.)

Piano.

mf

CHO.

p

For *p*

For

(ironically)

CHO.

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.

ff

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

rall. molto **p** **B** 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 No

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

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 -

C Allegro risoluto. *f* A Queen who dares con-ven-tion -

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The tempo is marked 'Allegro risoluto' and the dynamics are 'f' (forte). The lyrics are 'A Queen who dares con-ven-tion -'.

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.

The second system continues the vocal and piano parts. The lyrics are '- al - i - ty de-spise, To put it ve-ry mild-ly, is ex - ceed-ing-ly un-wise.' The piano accompaniment is marked 'sempre staccato.'.

CHO. 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

f p

The third system continues the vocal and piano parts. The lyrics are 'Here is an act to which we can - not close our eyes, And'. The piano accompaniment is marked 'f p' (forte piano).

CHO. 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,

D *ff*

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. and sur - prise.

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

rit. *ff*

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

p

rall - - molto.

p

CHO. E.tha.is phil - ander-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-thingbut re -
 doubt has been me - an - der - - ing
 In rose-ate dreams me - an - - der - ing: 'Tis an-y-thingbut re -

f

f

f

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 *Presto* *ff*

CHO.

sf *sf* *sf*

Nº 12.

SONG.—(Zayda.) and CHORUS.

Allegro.

Piano.

ZAY. I nev_ er pro_ fess to make a guess, That smacks of per_ spi_

ZAY. _ca_ ci_ ty— Pro_ phet_ i_ cal flight, my dears, is quite A cut a_ bove my ca_

ZAY. -pa_ ci_ ty; **A** But such a bare_ faced dis_ play of taste For mil_ i_ ta_ ry so_

ZAY. - ci - e - ty, The ver - i - est dunce would deem at once _____ A

ZAY. 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 -

ZAY. 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 conduct - well.

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

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

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

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

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

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!

 *f* wrong I call To kiss at all! To kiss, To kiss at all!

A

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


 *mf*

ZAY. 

 *p*

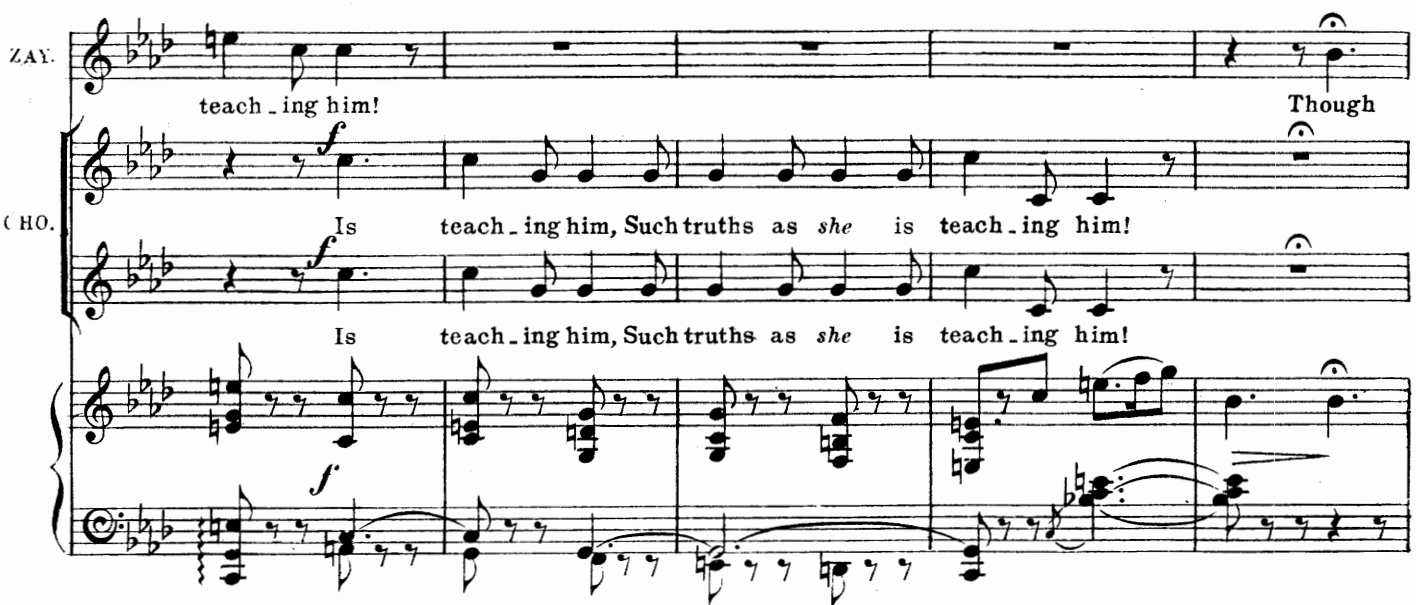
ZAY.  Was it for this to realms of bliss We sum - moned such ras - cal - i - ty? Is

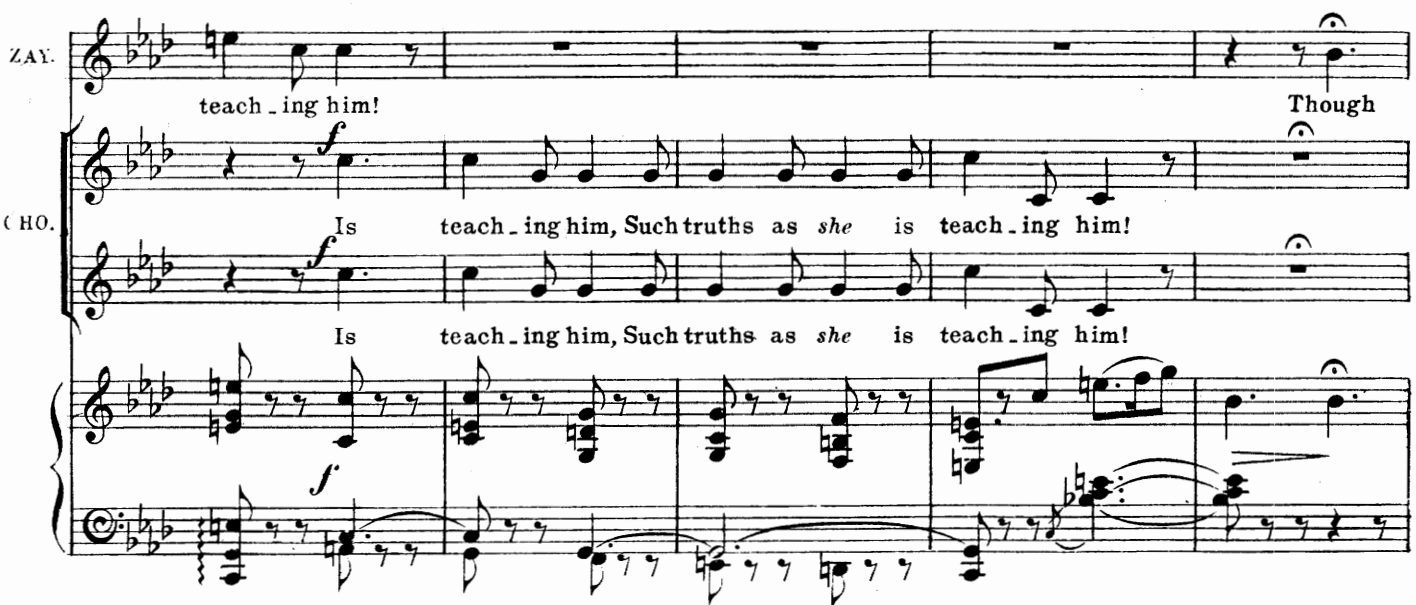
 *pp*

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

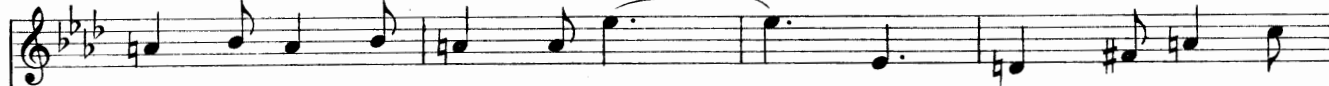
(HO.)  Is teach - ing him, Such truths as she is teach - ing him!


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

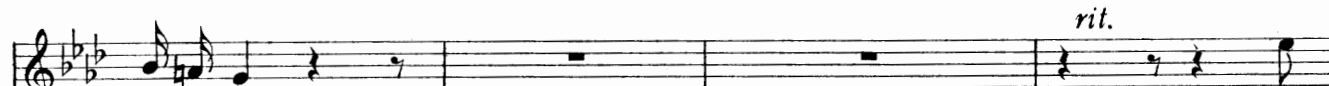
F


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



mp


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



ZAY. 
 teaching him! *rit.* You

CHO. 
 Such truths as she is teach - ing him! —————


 Such truths as she is teach - ing him! —————


f *rit.*

ZAY. *pp con grazia.*

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

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. *p* We do not think You

p 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 Á la Valse.

ZAY.

dear! _____

DANCE.

p con grazia

f rit. _____

sf a tempo pp

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with slurs and ties, while the bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. A dynamic marking of *sf* (sforzando) is present in the bass staff. The melodic line in the treble staff shows a series of eighth notes with a slur.

Third system of musical notation, featuring a dynamic marking of *pp delicato* (pianissimo, delicate) in the bass staff. The treble staff continues with a melodic line, and the bass staff has a steady accompaniment.

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

Fifth system of musical notation, concluding the page. It features dynamic markings of *sf*, *p*, and *pp* in the bass staff. The treble staff has a melodic line with a slur, and the bass staff accompaniment ends with a final chord.

Nº 13.

DUET. (Selene and Sir Ethais.)

Allegretto comodo.

Piano.

The piano introduction consists of three measures. The right hand features a melodic line with eighth notes and a slur over the first two measures. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

SELENE.

Thy fea - tures are fair and

This system shows Selene's vocal line and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Thy fea - tures are fair and". The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. The dynamic marking is *p*.

SEL.

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

This system shows Selene's vocal line and the piano accompaniment. The vocal line continues with the lyrics "seem - ly - A god a - mong mor - tal men: I'm". The piano accompaniment maintains the eighth-note accompaniment. The dynamic marking is *p*.

SEL.

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

This system shows Selene's vocal line and the piano accompaniment. The vocal line concludes with the lyrics "beau - ti - ful, too, ex - treme - ly - Grant - ing all this, what". The piano accompaniment continues with the eighth-note accompaniment. The dynamic marking is *p*.

SEL. *A* then? *Sir. ETHAIS.* *mf* You're *A* beau - ti - ful, too, ex - tre - me - ly—

SEL. *rit.* *a tempo.* The cause is be - yond my *a tempo.*

Sir. E. *rit.* Grant - ing all this, what then? *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. *f* **B** Broader.
 _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. *mf*

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

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

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

rit. mp 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. *f* ris - ing and set - ting I see with - out fret - ting - I *p a tempo* won - der, won -

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
 SEL. *p* thine is the giv - ing Of dy - ing or liv - ing! I *rall.* won - der why, I
 Sir E. *a tempo* thine is the giv - ing Of dy - ing or liv - ing! I *rall.* won - der why, I

p a tempo *rall.*

p won - der why? *G*
 SEL. *p* won - der why?
 Sir E. *p* won - der why?

p *a tempo* *Ra. * Ra. * Ra.*

SEL.
 Sir E.

pp *Ra. * Ra. * Ra. **

Nº 14.

DUET.— (Sir Ethais and Selene.)

Allegretto grazioso.

Piano.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a simple accompaniment. A dynamic marking of *p* is present.

SELENE.

(Not too slow.)

Sir ETHAIS.

This section shows the vocal entries for Sir Ethais and Selene. Sir Ethais begins with a melodic line in the key of B-flat major, marked *pp* and *mf*. Selene's part is a whole rest. The piano accompaniment is shown below, with a dynamic marking of *pp*.

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

SEL.

Sir E.

This section continues the duet. Selene enters with the lyrics "Hey, lack - a - day - dee, O!". Sir Ethais then enters with "sighs and he sings lack - a - day - dee - Hey, lack - a - day - dee, O! Of a". The piano accompaniment continues with a dynamic marking of *mf*.

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

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

SEL. *pp*

Sir E. *pp*

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

(Hey, but a maid is a

SEL. *A*

sor - ry lit - tle jade!)

Sir E. *mf*

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

A

SEL. *pp*

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

Sir E. *pp*

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

SEL. *f* Ding dong,

Sir E. *f* love - lorn soul That, ere bye and bye, will the toc - sin toll - Ding dong, Ding

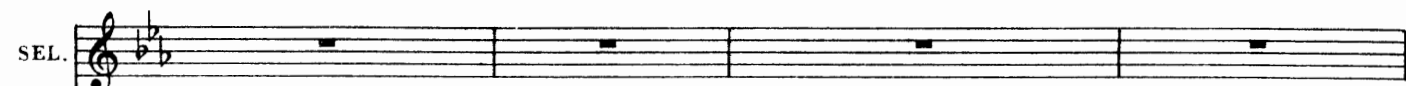
SEL. Ding dong, Ding dong, Ding dong, Ding dong, Ding


Sir E. dong, Ding dong, Ding dong, Ding dong, Ding

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

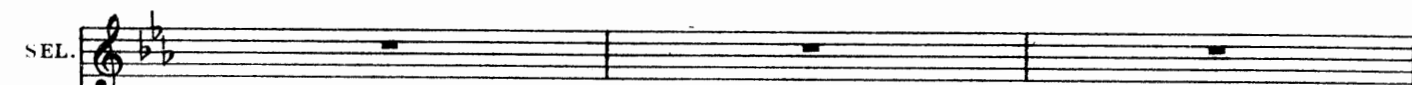
Sir E. *p* *rit.* dong! Hey, — lack - a - day - dee, O!


Andante. *p* *rit.* **B** *Tempo I.* *pp*

SEL. 


Sir E.  When a maid grows wea - ry -

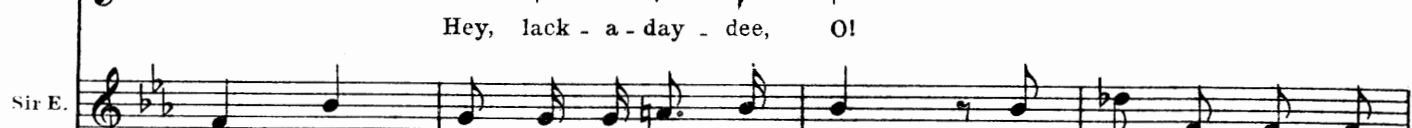


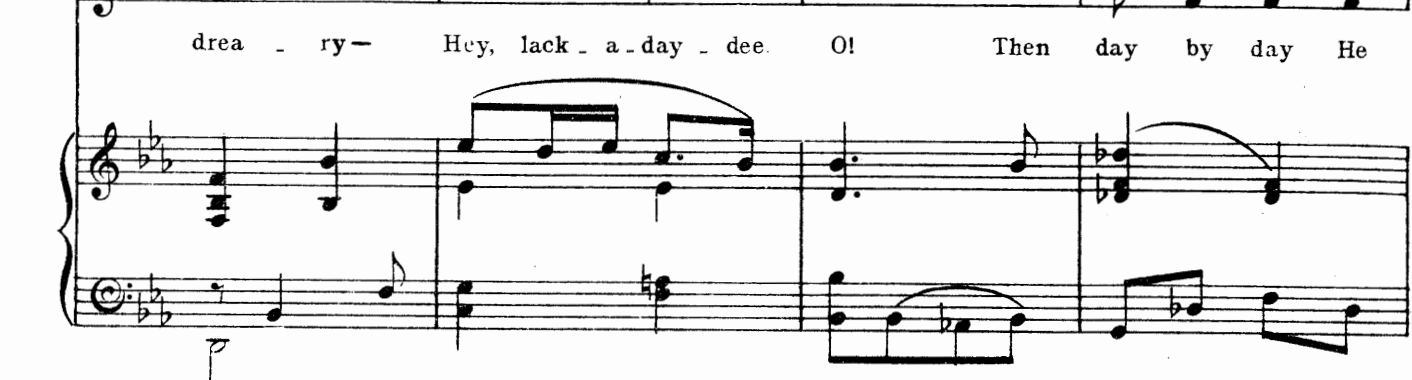
SEL. 

Sir E. *pp*  (Hey, but a maid is a sor - ry lit - tle jade!) *mf* 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



SEL. *mp* (Hey, but a maid is a sor - ry lit - tle jade!)

Sir E. *mp* wilts a - way - (Hey, but a maid is a sor - ry lit - tle jade!) *mf* With

SEL. *mp* Hey, lack - a - day - dee,

Sir E. *mp* one sad sigh He droops to die - Hey, lack - a - day - dee,

SEL. *mp* O!

Sir E. *mp* O! Her love, - his life - both yield their due, And the *a tempo*

SEL. *f* Ding dong,

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

SEL. Ding dong, Ding dong, Ding dong, Ding dong, Ding

Sir E. dong, Ding dong, Ding dong, Ding dong, Ding

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

Sir E. *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,

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**

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

Sir P. 



DAR.  **A**

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

Sir P. 



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


Sir P. 

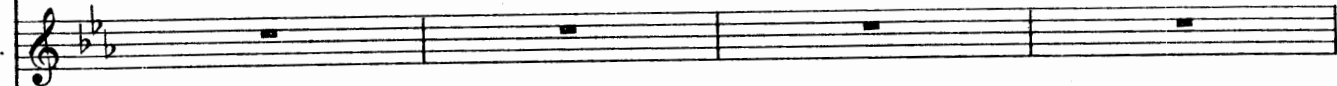



DAR.  E - tha - is; These lips— which thou shalt nev - er kiss; This

Sir P. 



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

Sir P. 



B

DAR. *f* (anxiously) It is an - noy - ing?

Sir P. *p* Well, it's an - noy - ing! *pp* Yes, it's an -

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

Sir P. - noy - ing!

C

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

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

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. ———

Sir P. ——— 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. consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "state of your e - mo - tions you De - lin - e - ate suc -". The piano accompaniment features a right hand with a steady eighth-note pattern and a left hand with chords and single notes.

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 and piano accompaniment. The lyrics are "- cinct - ly: But come - what would you have me do? Tell". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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 forte dynamic marking. The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with chords.

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

The first system of the musical score for DARINE. consists of a vocal line and a piano accompaniment. The lyrics are "yon - der earth, With sor - row un - a - ba - ted, And end a life from". The piano accompaniment features a right hand with a steady eighth-note pattern and a left hand with chords.

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 -

p

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

f

f

p

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.*

H *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*

Allegro vivace. (agitato.)

Piano. *sf*

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

A

LUTIN. (bewildered.)

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

mf Presto. pp 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?

LUT. **B**

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

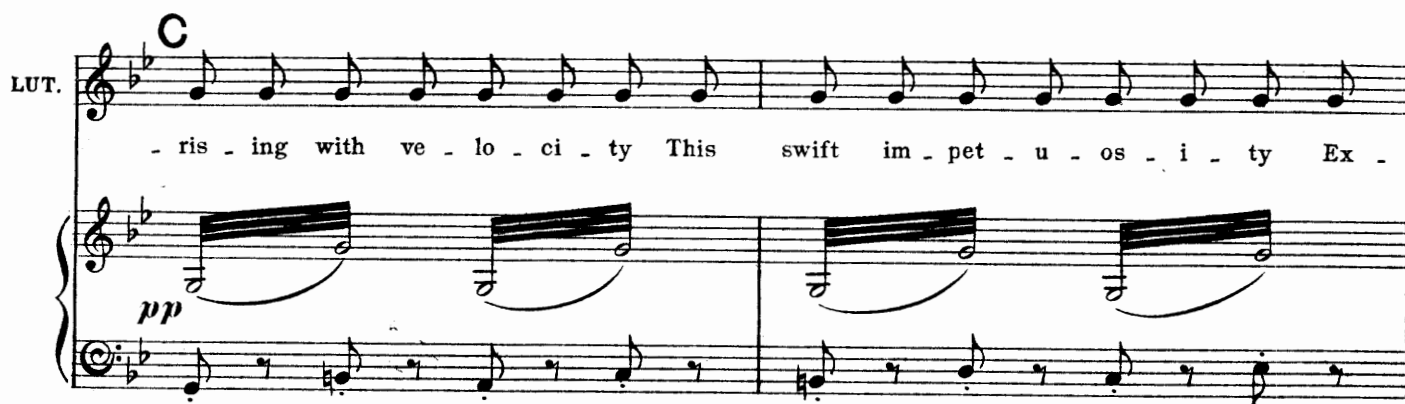
ff *pp* *ff*

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

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

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

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

LUT. 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 - ra! 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* **E** *fa tempo*

came I here and how?

rall. *ff* *fa tempo*

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

F *Meno Mosso Allegretto.*

p *accel.* *ff*

rit.

G *Allegretto Grazioso.*

p *mf*

H

ZAYDA.

A freak of Nature-not of Art!

'Tis Lutin, without wing!

pp

FLETA.

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

pp

FLE.

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

I

LEILA.

How beau-ti-ful-ly formed is he—

p *pp*

LEI.

How del-i-cate-ly quaint!

CORA.

I won-der, I won-der, I

mf *p*

This system contains the first vocal line for CORA and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "I won-der, I won-der, I" are written below the notes. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand starts with a half note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The left hand starts with a half note chord (F#3, A3, C4) and a half note chord (F#3, A3, C4). Dynamic markings *mf* and *p* are placed above the piano staff.

CORA.

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

This system contains the second vocal line for CORA and the second system of piano accompaniment. The vocal line continues from the previous system with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics "won-der will he prove to be A sin-ner or a saint?" are written below the notes. The piano accompaniment continues with similar chords and dynamics.

CHO.

We won-der, We won-der, We

f *mf* *p*

This system contains the first vocal line for CHO and the third system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "We won-der, We won-der, We" are written below the notes. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand starts with a half note chord (F#4, A4, C5) and a half note chord (F#4, A4, C5). The left hand starts with a half note chord (F#3, A3, C4) and a half note chord (F#3, A3, C4). Dynamic markings *f*, *mf*, and *p* are placed above the piano staff.

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

f
We

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

mf animato

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

CHO.

sin - ner or a saint? will

p

CHO.

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

CHO.

Ah!

p *ff*

accel.

p *ff*

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 three staves: a vocal line and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic, then transitions to *a tempo con anima*. The lyrics are "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 shows the piano accompaniment for the Chorus. It consists of two staves. The right hand plays a melodic line with some chromaticism, and the left hand provides harmonic support with chords and moving lines. The dynamics and tempo markings are consistent with the vocal part.

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 two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. 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 continues the harmonic texture from the previous section.

LUT.

this is all I have to pay For my car-er 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 two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has the lyrics "this is all I have to pay For my car-er per - verse, It might have been, I'm". The piano accompaniment continues with a similar harmonic style.

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 two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has the lyrics "bound to say, Con - sid - er - a - bly worse! Con - sid - er - ing I've". The piano accompaniment concludes with a *pp* (pianissimo) dynamic marking.

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 worse!

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 worse! Con - sid - er - a - bly worse!

LOC. *rall.*
 - sid - er - a - bly worse! Con - sid - er - a - bly worse!

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 -

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

M
rit. *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 -

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

rit. *p* *a tempo*

LUT. worse! They won - der!

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

- late on this - We won - der, We

The first system of the musical score consists of three parts: Lute (LUT.), Chorus (CHO.), and Piano. The Lute part is a single melodic line in G major with lyrics "worse!" and "They won - der!". The Chorus part consists of two staves, both with lyrics "- late on this - We won - der, We". The piano part is a two-staff accompaniment. Dynamics include *f* and *pp*. The key signature has one sharp (F#).

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

The second system of the musical score continues the three parts: Lute (LUT.), Chorus (CHO.), and Piano. The Lute part has lyrics "They won - der, will I prove to be A sin - ner or a". The Chorus part consists of two staves, both with lyrics "won - der, We won - der, will he prove to be A sin - ner or a". The piano part is a two-staff accompaniment. Dynamics include *p*. The key signature has one sharp (F#).

N

LUT. *p* saint? They

ZAY. *p* 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. *p*

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

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

A sin - ner or a saint?

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

ZAY.

LOC. *pp* *ppp*

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

pp *ppp*

pp *ppp* *accel.*

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

No 17.

SONG.— (Lutin) and CHORUS

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

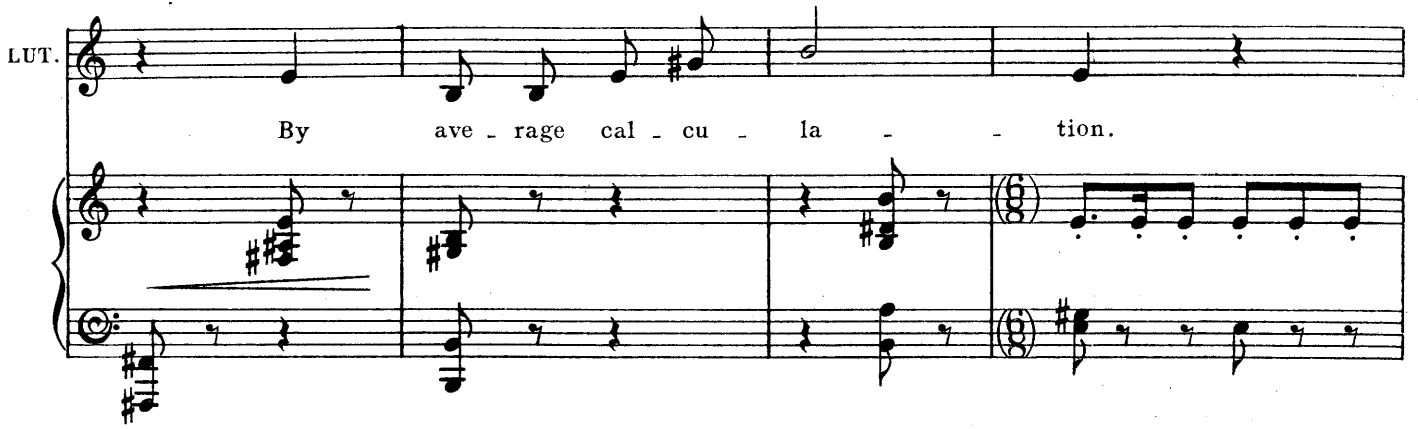
LUT. fa - ces, cast in class - ic mould— (A type that quick - ly wear - ies;) Twelve

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. 

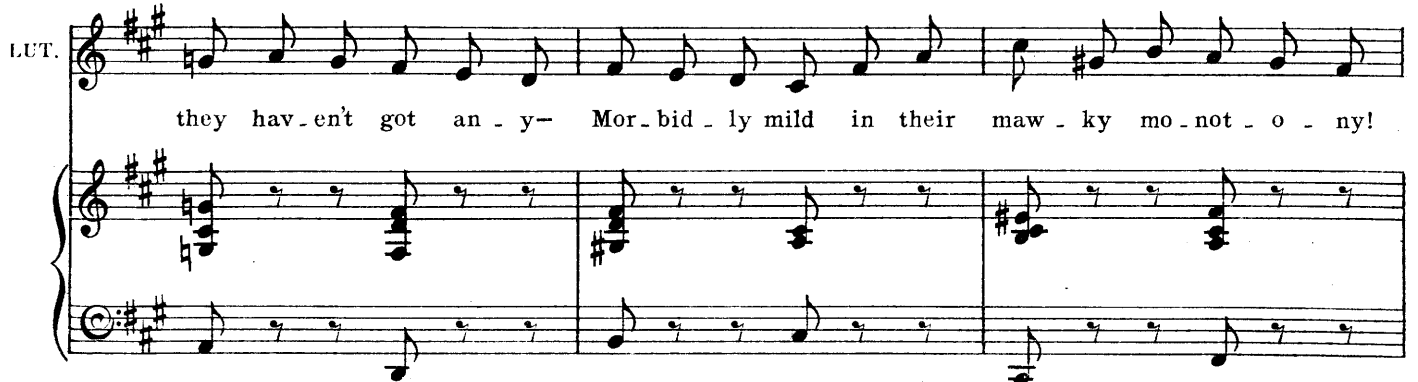
By ave - rage cal - cu - la - - tion.

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.

CHO. 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!

CHO. 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
LUT. 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

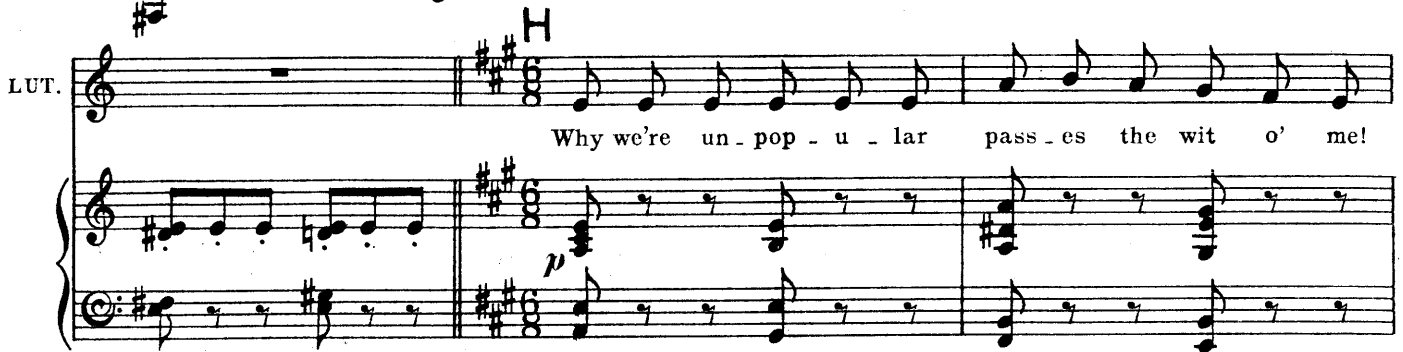
G
LUT. no - ses flat and no - ses snub, Gi - gan - tic no - ses, no - ses club; You've

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, Teem - 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. *p* 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

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-

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

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

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

f *Presto.*

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

LUT. *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 -*

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

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

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

LUT. *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!*

CHO. *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.*
 CHO. 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?

Giacoso.

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.
 ...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*

mp delicato

LUT. *mp delicato*

la - dy, a la - dy, a la - dy in the
 la - dy, a la - dy, a la - dy in the

LUT. case. 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 snub 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>rit.* *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>rit.* *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

_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

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 *delicata*

LUT. LUTIN.
2. If

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

Musical notation for the first system of 'DANCE.' It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a melody in the treble clef with accents and a bass line with chords and some melodic movement. Dynamics include *f* (forte).Musical notation for the second system of 'DANCE.' It continues the melody and bass line from the first system. Dynamics include *p* (piano).Musical notation for the third system of 'DANCE.' It continues the melody and bass line. Dynamics include *f* (forte). The system ends with a first ending bracket labeled '1.'.

Animato.

E

Musical notation for the fourth system of 'DANCE.' It continues the melody and bass line. Dynamics include *f* (forte). The system starts with a second ending bracket labeled '2.'.

Presto.

Musical notation for the fifth system of 'DANCE.' It continues the melody and bass line. Dynamics include *f* (forte). The tempo marking 'Presto.' is placed above the staff.Musical notation for the sixth system of 'DANCE.' It continues the melody and bass line. Dynamics include *f* (forte).

Nº 19.

SONG:— (Lutin) and CHORUS.

Allegro con brio.

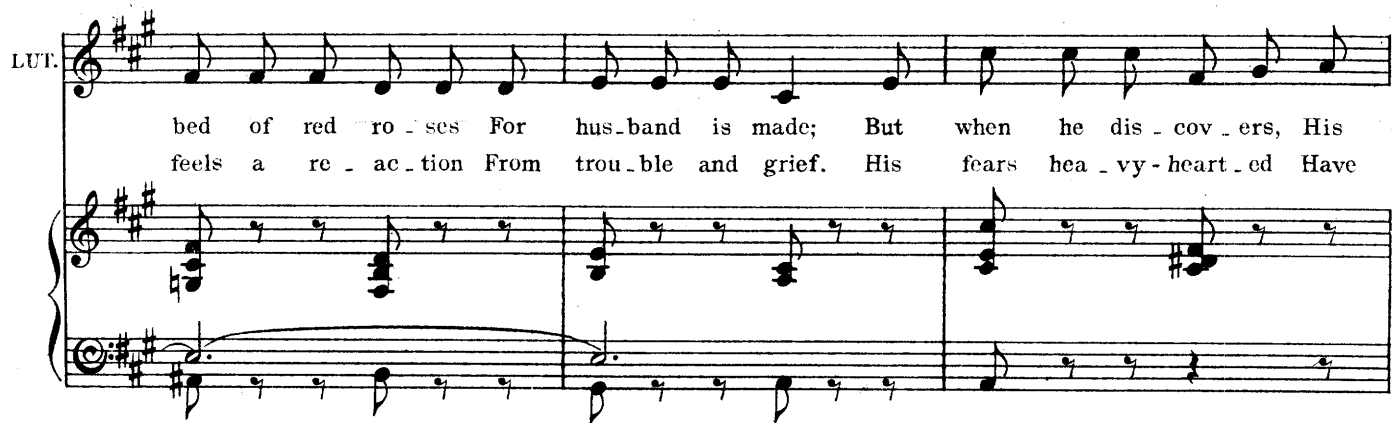
Lutin.

Piano.

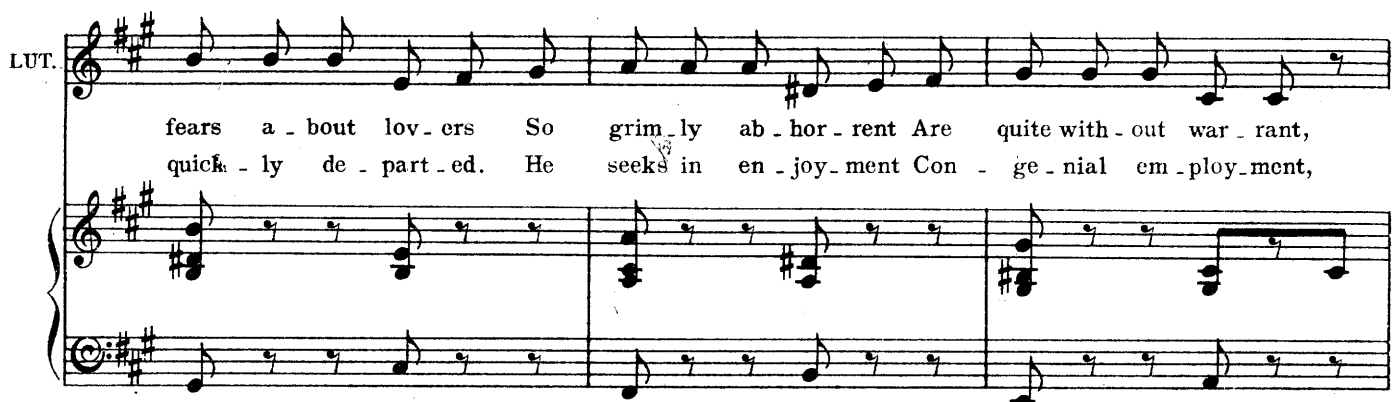
The first system of music shows the beginning of the piece. The Lutin part is on a single staff with a treble clef, key signature of three sharps (F#, C#, G#), and a 6/8 time signature. It starts with a whole rest followed by a quarter note. The Piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. It begins with a fortissimo (f) dynamic and a series of chords and moving lines.

The second system contains the first two lines of the chorus. The Lutin part has lyrics: "1. When" and "2. With". The piano accompaniment continues with chords and melodic lines. The key signature and time signature remain the same.

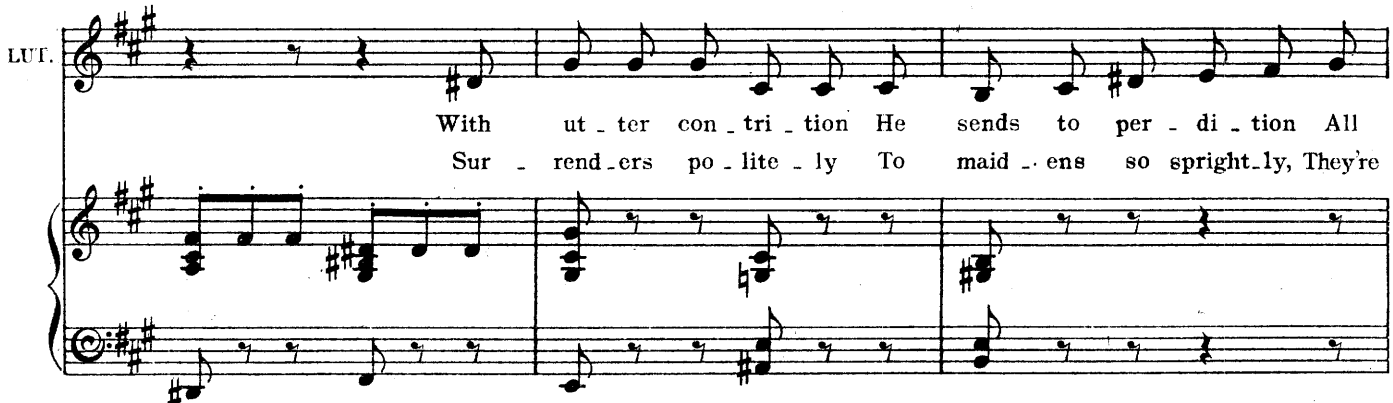
The third system contains the final line of the chorus. The Lutin part has lyrics: "hus - band sup - pos - es His wife is a jade, No", "keen sat - is - fac - tion And sense of re - lief He". The piano accompaniment features a forte (f) dynamic and continues with chords and melodic lines. The key signature and time signature remain the same.

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

LUT. *A*

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
f Oh! _____ *fp* Pure in for.mal_i - ty Marks their ei - vi - li - ty-

He, _____ Free from anx_i - e - ty, Free from tim - id - i - ty
 Oh! _____ *fp* Pure in for.mal_i - ty Marks their ei - vi - li - ty-

CHO. 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!

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 - 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 sf f ff f*

2.

LUT. *animato* 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.*

accel.

DANCE. (FAIRIES dance off with LUTIN.)

D

f p

f

ff

1.

2.

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

sf

a tempo

animato **A**

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

animato *f* *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 *Meno mosso.*

p *pp*

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

C Animato.

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

f rit. *p* Animato.

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

rall.

DAR. *a tempo* gain!

a tempo *f*

DAR. *RECIT.* 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

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

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

f rall. *Animato.*

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

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

Presto.

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

G Tempo I^o

DAR. I! Tri - um - phant — I!

DAR.

Nº 21.

SCENA.

Allegro agitato.

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

ff A - way! a - way! thou art

Piano. *ff* *sf* *sf*

CHO. no Queen of ours! Give place to our Dar_ine! Bow thee be_ before the

no Queen of ours! Give place to our Dar_ine! Bow thee be_ before the

f

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

storm that lowers— Down, down with the traitress

sf *sf* *sf*

A

ZAYDA,

'Tis true we

CHO

Queen!

Queen!

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 wouldst

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

sf

ZAY.

ff DARINE, ZAYDA, LOCHRINE & NEODIE.

Queen! Thou sor - ry, sor - ry Queen!

CHORUS

A -

ff

A -

CHORUS

- 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!

sf

CHO. 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! trait-ress Queen!

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

CHO. SELENE. So let it

D *Meno mosso.* *pp*

SEL.

be, for I have proved un - - fit!

SEL.

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

Molto allegro.

CHO.

Down, down with the trait - ress Queen!

Down, down with the trait - ress Queen!

Molto allegro.

E

Meno mosso.

SELENE.

SEL.

Though my de - fault was born of good in -

SEL.

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

Molto allegro.

CHO.

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.

p

Meno 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.


ff

SELENE.

See my be - lov - ed sis - ter

ff



H Allegro alla marcia.

SEL. 
 maid - ens how Im - pe - rial - ly it rests up - on her brow,

ff *colla voce* *f*

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

f *ff* *ff*
 Hail to our Queen, Dar - ine, Dar - ine! Hail! Hail! to
 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
 With great animation.

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

I

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. 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

sf

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 -

sf *sf* *ff*

CHO. - rine! — Da - rine! All Hail! —

- rine! — Da - rine! All Hail! —

fff *fff* *rit.* *fff* *sf* *sf* *sf*

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

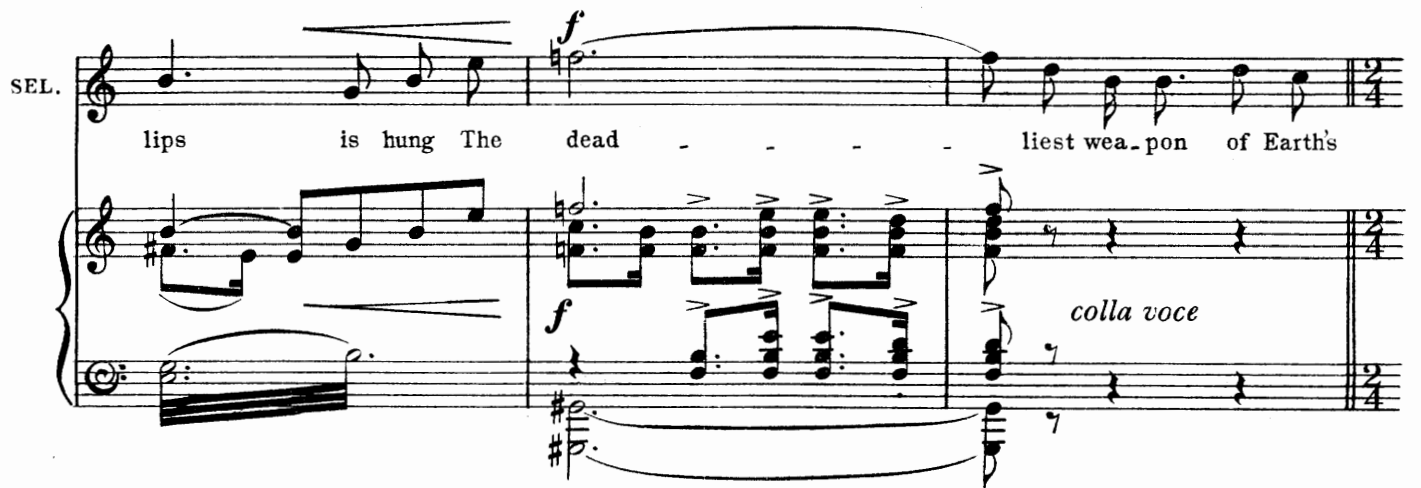
SEL. earth, And join the whisp'ring band of hid - den hate Who feed on false - hood, and who

SEL.  *f* *p*

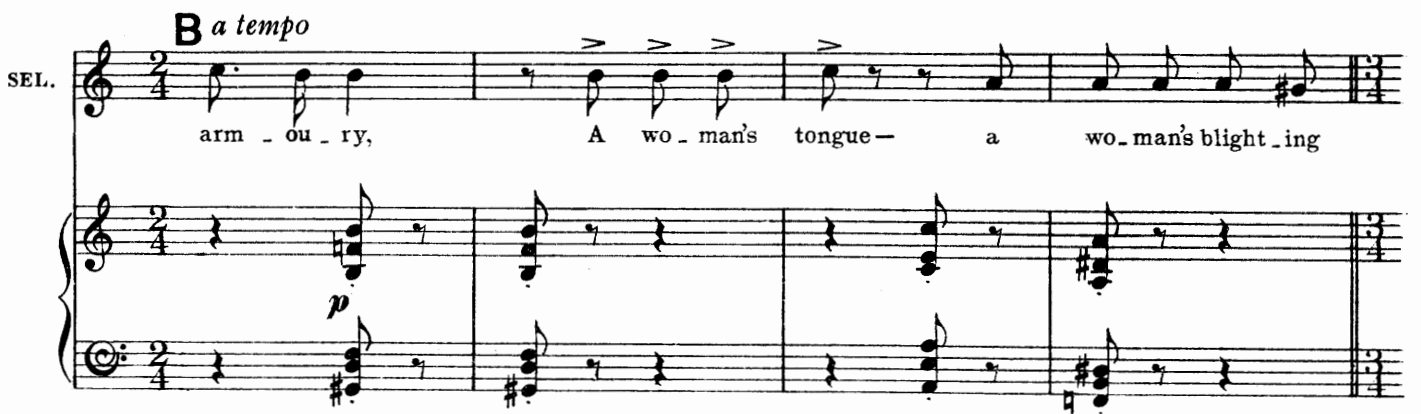
war with worth! The

SEL. 

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

SEL.  *f* *colla voce*

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

B *a tempo* SEL.  *p*

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

SEL. *agitato*

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

SEL. *C*

deft-ly wield To twist and turn and tor-ture good to ill,

SEL. *Meno mosso.*

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

SEL. *accel.* *D* *agitato*

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

agitato

- poco -

SEL. *f*
 - reft- From ev - 'ry form of right_eous_ness a - verse- Thy peace a

a *- poco -*

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

Eff

SEL.
 prayer a curse! thy prayer, thy prayer

ff accel. molto *f* *f*

(She throws herself on a bank, exhausted.)

SEL.
 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.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing melodic and harmonic development.

Fourth system of musical notation, marked with a section letter 'B' and the dynamic marking 'dim. molto.'.

Fifth system of musical notation, marked with 'mp' and 'rit.'.

Sixth system of musical notation, marked with 'pp' and ending with an asterisk.

No. 24.

FINALE-ACT II.

Andante tranquillo.

Ethais.

Lutin.

Phyllon.

Chorus.

Piano.

Andante tranquillo.

ETH.

LUT.

PHY.

CHO.

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Allegro moderato. (not too slow.)

ETH. *p* Pure as the air, Sweet as

LUT. *p* Pure as the air, Sweet as the

PHY. *p* Pure as the air, Sweet as

ZAY. *p* Pure as the air, Sweet as the

CHO. *p* Pure as the air, Sweet as the

DAR. *p* Pure as the air, Sweet as the

Allegro moderato. (not too slow.)

ETH. *p* morn - ing dew Reign_eth our Queen! Bright in all

LUT. *p* morn - ing dew Reign_eth our Queen! Bright in all

PHY. *p* morn - ing dew Reign_eth our Queen! Bright in all

ZAY. *p* morn - ing dew Reign_eth our Queen! Bright in all

CHO. *p* morn - ing dew Reign_eth our Queen! Bright in all

DAR. *p* 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 *ff*

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, *p* Be to us ev - er, Be to us ev - er -

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

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

CHO. *p* Our

DAR. sis - ter Queen! *p* 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. *p* sis - - ter Queen!

LUT. *p* sis - - ter Queen!

PHY. *p* sis - - ter Queen!

ZAY. *p* sis - - ter Queen!

CHO. *p* sis - - ter Queen!

DAR. *p* sis - - ter Queen!

p *a tempo* *mf*

(CURTAIN.) *cresc.*

f cresc. *ff* *rit.*

ff *f* *f*

END OF OPERA.

SONG. (Selene.)

Allegro moderato. (appassionato.)

Selene.

Piano.

The first system of the musical score features a vocal line for Selene and a piano accompaniment. The Selene line is in a treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (*f*) dynamic and includes various melodic and harmonic textures.

SEL.

Oh

The second system continues the musical score. The Selene line includes the vocalization "Oh". The piano accompaniment features dynamic markings for *accel* (accelerando) and *rit.* (ritardando), along with a piano (*p*) dynamic. The key signature changes to two sharps (F# and C#) for a portion of the piece, and the time signature changes to 3/4.

Moderato.

SEL.

Love, that rul - est in our land, Dread Au - to - crat of

The third system shows the Selene line with the lyrics "Love, that rul - est in our land, Dread Au - to - crat of". The piano accompaniment continues with a moderate tempo. The key signature remains two sharps and the time signature is 3/4.

Animato.

SEL. Art thou a nev - er - fail - ing source. Of all the joy a heart can

pp

B

SEL. hold? Or tal - is - man that runs its course As

mf

SEL. min - is - ter of woes, of woes un -

f p *accel.*

C Appassionato.

SEL. - told. Dread Au - to - crat of

rit. *f*

SEL. *Good or Ill De - clare to me thy*

SEL. *sov' - reign will! De - clare to me, De - clare to me thy sov' - reign*

accel. *p rit.*

p colla voce *pp rit.*

SEL. *will!*

a tempo *p a tempo* *accel.*

D Moderato.

SEL. *Oh, E - thais, thou art god - ly wise - Un -*

rit. *p*

SEL. *tu - tored thou in shame - ful art; No trea - son lurks in those brave*

pp
rit. *

SEL. *eyes - No false - hood in that gal - lant heart!*

accel.

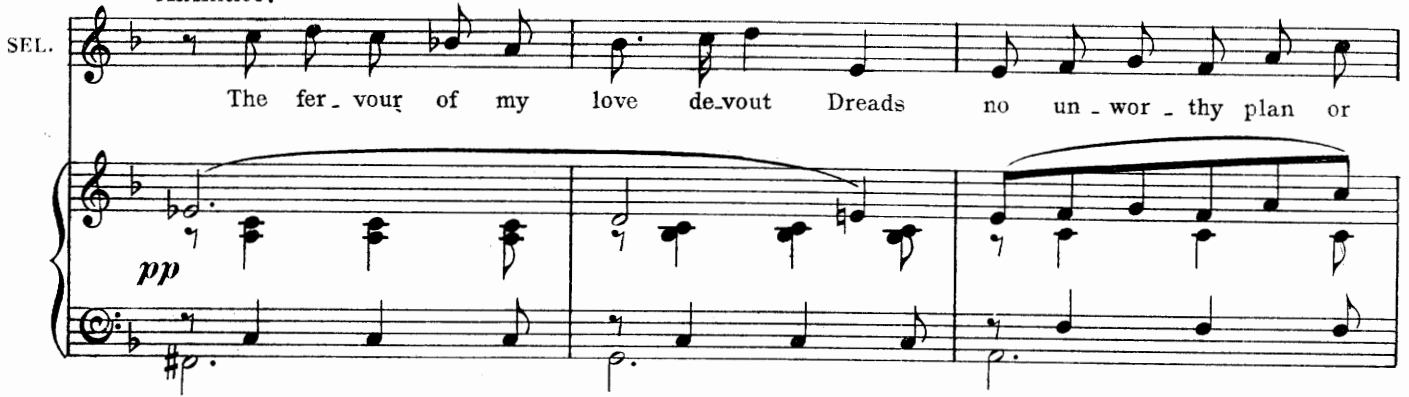
SEL. *There treach - er - y can*

ler - an - do


Ef
f allargando
colla voce p

SEL. *take no part, can take no part.*

Animato.

SEL.  The fer - vour of my love de - vout Dreads no un - wor - thy plan or

pp

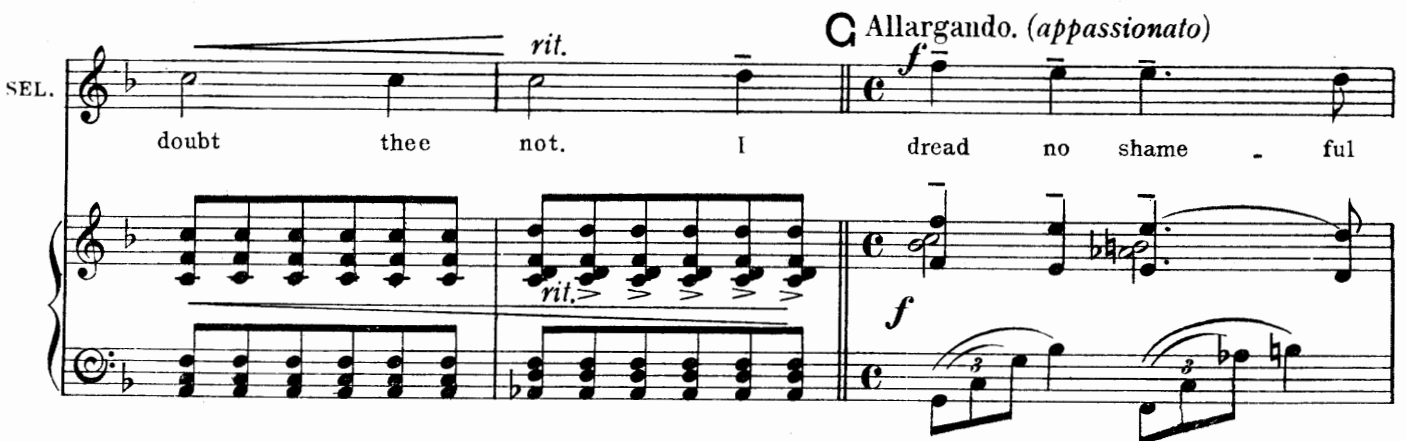
SEL.  plot; Love is the ve - ry death of doubt. I

f *animato* **F**

mf

SEL.  love, I love thee and I

sf p *accel.*

SEL.  doubt thee not. I dread no shame - ful

rit. **G** Allargando. (*passionato*) *f*

rit. *f*

SEL. *ff*

plan or plot I love thee, love thee and

SEL. *ff*

doubt thee not! I love thee, I love thee, and I

SEL. *allargando*

doubt, I doubt thee not!

allargando *sf sf sf sf sf* *rall. sf* *fff*

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Latest Song and Ballad Successes.

LIZA LEHMANN ... "Kousk Azè" (Fall Asleep)
 " Evolution "
 " Thoughts have wings "
 " Little White Rose "
 " The Waters of Lethe "
 " TWO SEAL SONGS :
 " 1. " The Mother Seal's Lullaby " }
 " 2. " You mustn't swim till you're }
 " six weeks old "

FLORENCE AYLWARD ... "Renunciation"
 " Three "
 " Haven after all "
 " I gave you roses "
 " Deep in my heart a lute } Two
 " lay hid " and } Songs
 " The Bird I love the best " }

TERESA DEL RIEGO ... "June, and my lady"
 " My Gifts "
 " Sink, red sun "
 " England mine "
 " The Perfect Prayer "

GUY D'HARDELLOT ... "The Toys' Lament"
 " A little house for you "
 " Love's Rhapsody "
 " The dewdrop loves the morning "
 " I knew "
 " In 1822 " (An old world story)
 " In the Great Unknown "
 " Thy Songs "
 " I think "

FRANCES ALLITSEN ... "Three Love Letters"

DOROTHY FORSTER ... "Rosamond"
 " When the swallows come again "
 " The face of my love "
 " Your Smile "
 " Dear little Star "
 " Rose in the Bud "
 " Since love has brought me } Two
 " nought but tears " and } Songs
 " The Dawn at your window " }

HUBERT BATH ... "One tender look"
 " I will awake "
 " It is the time of daffodils "
 " The Captain's Yarn "
 " It was a golfer and his lass "
 " The Cry of Spring "
 " A Little Girl's Song "
 " Stars of Paradise "

KENNEDY RUSSELL ... "Young Tom o' Devon"
 " Haste to the Fair "

BOTHWELL THOMSON ... "The Old Tryst"
 " The Irish Grass "
 " The First Farewell "
 " Love-lily "

W. H. SQUIRE ... "For me alone"
 " A Chip of the Old Block "
 " Lighterman Tom "
 " Three for Jack "

FRANCO LEONI ... "Little Barefoot"
 " When he comes home "
 " Leaves on the river "

EDWARD GERMAN ... "Memories"
 " The Drummer Boy "
 " Love's Barcarolle "
 " To Katherine unkind "
 " Love is meant to make us glad "

HERMANN LÖHR ... "It is not because your heart is
 mine"
 " Dumbledum Day "
 " Song of the Sea-Kings "
 " Should one of us remember "
 " Unmindful of the roses "
 " One Day "
 " Soft Ways "
 " Old Doctor Ma'Ginn "
 " Four years old "
 " A Song of Surrey "

ROMANY SONGS:
 " 1. " The Wind on the Heath " }
 " 2. " Miri Dye " [rested " }
 " 3. " Where my ravan has }
 " 4. " The Magpie is a gipsy bird " }
 (complete)

S. LIDDLE ... "Through the Palm Trees"
 " Bright is the ring of words "
 " My Lute "
 " A pearl for every tear "

H. WALFORD DAVIES ... "The Cuckoo" and } Two
 " The Bough of May " } Songs

ERIC COATES ... "The Gates of Spring"

RICHARD H. WALTHER "Milking Song"

ERNEST NEWTON ... "April Song"
 " The Drum-Major "

NOEL JOHNSON ... "Gray Days"
 " Her Rest "

PEDRO DE ZULUETA ... "A memory of yesterday"

MONTAGUE F. PHILLIPS "How dear to me the hour"
 " Were I a moth "
 " Moon and Sea "
 " The Swallow "

CHARLES SCOTT-GATTY "Hullo, Tu-Tu!"
 " Bobby Dear "
 " Janie "

VERE SMITH ... "Cosmopolitan Wives"
 " Fairy Dreams "
 " The Uz-guz-goozle-um "
 " The Musical Comedy Girl "
 " Ma Dusky Maid "

HAYDN WOOD ... "On a Spring Morning"

CHARLES BRAUN ... "Take, sweet maid"
 " My love's like a shower "

ROBERT CONINGSBY CLARKE "In the Summer evening"
 " Dearest, I made these songs for
 you "
 " You'll git heaps o' lickin's "
 " O, my garden, full of roses "

FRANK LAMBERT ... "Sweet Afton"
 " I know a glade of daffodils "
 " The Touch of Night "