Fallen Fairies;
or, The Wicked World

An Original Comic Opera in Two Acts

Written by W.S. Gilbert
Composed by Edward German

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

FAIRIES
THE FAIRY ETHAIS  -  Tenor
THE FAIRY PHYLLON  -  Bass-Baritone
SELENE, the Fairy Queen  -  Soprano
DARINE  -  Mezzo
ZAYDA  -  Mezzo
LOCrine - Contralto
ZARA  -  Speaker
CORa  -  Mezzo
LILA  -  Mezzo
NEodie  -  Speaker
FLETA  -  Mezzo
CHLORIS  -  Speaker
MAIA  -  Speaker
CLYTIE  -  Speaker
LUTIN, a serving fairy  -  Patter Baritone

MORTALS
SIR ETHAIS, a Hunnish Knight  -  Tenor
SIR PHYLLON, a Hunnish Knight  -  Bass-Baritone
LUTIN, Sir Ethais's Henchman  -  Patter Baritone

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

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

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

ACT I

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

ACT II

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

Words by
W S Gilbert

Music by
Edward German

Allegro maestoso

Animato

Presto

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

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

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

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

Darine. As we are formed?

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

Darine. His counterpart?

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

Zara. Is there no shade of difference?

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

Zayda. Are all our counterparts so steeped in sin?
Selene. All, in a greater or a less degree.

Zayda. What, even mine?

Selene. Alas!

Zayda. Oh, no - not mine!

Selene. All men and women sin!

SELENE, ETHAIS and PHYLLON retire up and exit.

Darine. I wonder what
My counterpart is doing now!

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

Enter LUTIN, appearing through the gap in the cloud as though rising from the earth below.
No. 1.

CHORUS (with Solo, Darine.)

Allegro moderato.

Piano.
Andante con moto (not too slow).

Oh, world below! Oh, wicked world. Where sin and weep all unfurled! Oh, world of shame. Of guilt and greed. Where joy in name is weep indeed! May angels' tears be shed on thee. Thou wretched world of misery! Thou wicked world!
SOPRANO.  
May angels' tears be shed on thee, Thou wicked world of

MEZZO-SOP.  
May angels' tears be shed on thee, Thou wicked world of

CONTRALTO.  
May angels' tears be shed on thee, Thou wicked world of

misery, Thou wicked world.

misery, be shed on thee, Thou wicked, wicked world of

accel. molto
B Allegro agitato.

Dar. Picture to thyself a mortal crew

Sinning throughout their lives, as demons do! Fierce wild barbaric shapes, all

Foul within. Howling with hunger for more sin! for

Animato.

More sin! Fierce wild barbaric shapes.
All head and tail; Some like red raving apes, Some clad in scale;

Others like dead-fleshed ghouls With hor. ny eyes, Squatting on black toad-stools

Of monstrous size! All of them foul! All of them foul! foul without and

foul within! All simmering in the

colla voce
a tempo

lu·rid light of sin!

All, all of them foul!

All, all of them foul!

foul without! and foul within!

All of them foul! foul without! and foul within!

All of them foul! foul without! and foul within!

All shimering in the lu·rid light of

All shimering in the lu·rid light of

All shimering in the lu·rid light of

24072
Oh, world be - low! Oh, wicked world, Where sin and woe Lie all un - 

furled! Oh, world of shame, Of guilt and greed, Where joy in name Is
woe indeed! May angels' tears be shed on thee Thou wicked world of misery! Thou wicked world!

wicked world of misery! be shed on thee Thou wicked, of misery, misery,
wicked world of misery! of misery, misery.
mis - e - ry.

mis - e - ry.

accel.

F

Allegro moderato.

ZAYDA. (brightly)

Se - le - ne comes; as silv.ry moon se.rene,
Radiant in loveliness, our sister.

Allegro ma non troppo.

- Queen!

Allegro con grazia.

Pure as the

Allegro con grazia.

Pure as the
air, sweet as the morning dew, Cometh our

Queen! Bright in all eyes as Heaven's eye.

Cometh our Queen! Bright in all eyes as Heaven's eye.

the real blue, Cometh our Queen!

Cometh, cometh our Queen!

24072
love! as thou hast ever been, Be to us

Spirit of love! as thou hast ever been,

ever more, oh sister Queen! Be to us

Be to us ever more, oh sister Queen! Be to us

ever more, Be to us ever more oh

Be to us ever more oh

Be to us ever more oh
sister Queen!

sister Queen!

Animato.

soiled source Of tranquil joy, Pursue thy course Of
Unsullied source of tranquil joy.

Pure as the air, sweet as the morning dew.
Cometh our Queen! Bright in all eyes as Heav'n's c.

Cometh, cometh our Queen! Bright in all eyes as Heav'n's c.
...the real blue. Cometh our Queen!
Be thou, as thou hast
the real blue. Cometh cometh our Queen! Be thou, as thou hast

ever been. Our all-beloved sister Queen! Be to us
ever been. Our all-beloved sister Queen! Be,

accel.

ever more, oh sister Queen! oh sister
accel.

Be to us ever more, Be to us ever more oh sister, oh
accel.
Queen! Be thou, as thou hast ever been, Our sister. Be thou, as thou hast ever been. Our
all-beloved sister. Queen! Be to us ever. Be to us ever. Be to us all-beloved sister. Queen! Be to us ever. Be to us ever. Be to us
all-beloved sister. Queen! Be to us ever. Be to us ever. Be to us all-beloved sister. Queen! Be to us ever. Be to us ever. Be to us
all-beloved sister. Queen! Be to us ever. Be to us ever. Be to us
No. 2. CHORUS. (with Solos, Darine, Zayda, Fleta and Lochrine.)

Allegro con spirito.

(Enter LUTIN, over edge of cloud.)

A Maestoso.

Hail Lutin, wondrous traveller! Thrice welcome back to Fairyland!

Maestoso.
Hail Lutin, wondrous traveller! Thrice welcome back to Fairy land!

Animato. (not too fast.)

Thy exploring fay, thy self be stir To tell us all That did befall

pp leggero

stay amid those mortals banned While far, far

24072
a-way from Fairy-land!

molto cresc.

B Allegro agitato.

DARINE.

We to as- cer-tain are ca- ger

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

mo-ral por-tals Whilst thou wast a-mong the mor-tals.
FL. Didst thou see, with awe-struck daring, Dicer dicing—swearing?

CHO. Tell us all that did befall O tell us some and tell us
ZAYDA.

Didn't thou watch, with sorrow sobbing, lying—all!

ZAY.

robber robbing—Drinker drinking—gorger goring—Pinkier pinking—

LOCHRINE.

forger forging? Cooer cooing, biller billing, Wooer wooing, killer killing—

LOC.

Prater prating, blabber blabbing, Ha ter hating stabber stabbing?
Tell us all that did befall—O tell us some and

tell us all!

Didst thou join in all their revels? Didst thou dance with all their devils? Didst thou see, with
Didst thou watch with awe, struck daring,
Dicer dic-ing, swearer swar-ing?

Sorrow sobbing, Liar ly-ing, robber rob-bing,
Drinker drink-ing.

Gor-ger gorg-ing, Pink-er pink-ing, for-gor for-ging?
Prayer pra-ting, blab-ber blab-bing?
RECIT. and SONG. (Lutin) with CHORUS.

What! tell you all? Not so! All that down there occurred? 'Twould numb your souls with awe—You know not what you ask!

Describe you all I know? Repeat you all I heard? Nar...

Rate you all I saw?

God save me from such
task!

One tale I'll try to tell you—it will suf-

fire

To illustrate their tendency to

A Allegro con spirito. (à la Tarantelle)

vice!

One
incident I'll tell that will appal. Each

innocent little heart and head. Come,

fai-ries, gather round me, one an all— (The

details to impart I dread!) A
tale to cause a demon's flesh to creep, And absolutely
shock his ears; 'Twould bring the tears to eyes that never
weep, And melt a very rock to tears!

So

'Twould melt a very rock to tears!
'Twould melt a very rock to tears!
C

horribly bad that tale appears, it's scarcely fit for

Allegro.

fairy spheres; 'Twould outrage e'en a demon's ears.

p

And I'm going to tell it to you, my dears! (delighted)

He's

24072
Animato.

CHO. going to tell it to us, my dears!

Animato.

He's going to tell it to

LUT. Although 'twill make your blood run cold, The

CHO. us, my dears!

LUT. terrible details I'll unfold!
So horribly bad that tale appears It's

'Twould outrage even a
scarce ly fit for fa i ry spheres;

And I'm going to tell it to
demon's ears—
you, my dears!        Presto.

There was a gallant

Knight of Portugal        Who loved a Moorish maid so

well,        That he took ship and sailed for Barbary        (That's

where the little jade did dwell)        He

24072
journeyed o'er the stormy sea apace, (Of nothing was that

Knight afraid) And when at last they met in an em

brace, What do you think that naughty maiden said?

(Spoken) She said—But

We wonder what the little hussey said!

We wonder what the little hussey said!
H Allegro moderato.

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

quite un- fit for de- cent ears- I'll be hanged if I tell 'em to

you, my dears!

(Disappointed.)

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

(Disappointed.)

He'll be hanged if he tells 'em to
First thoughts are silver—second gold; And I'm sorry to say they
us, my dears!

can't be told!

(Disappointed.)

His tale is cast in

mocking mould—He says it is both bad and bold;

We hoped for details,
I'm sorry to say that they
and behold-
can't be told! I'm sorry to say

they can't be told, I'm sorry to say they can't be
I'm sorry, I'm sorry to
he's sorry, he's sorry, he's sorry, he's sorry to
he's sorry, he's sorry, he's sorry, he's sorry to
he's sorry, he's sorry, he's sorry, he's sorry to
say they can't be told!
say they can't be told!
say they can't be told!
*SELENE, ETHAIS and PHYLLON enter.*

Lutin. Attend. Obedient to our King's command, I met him in mid-earth. He bade me send Both Ethais and Phyllon down below.

Ethais. Down to mid-earth?

Lutin. Down to mid-earth at once. He hath some gift, some priceless privilege, With which he would endow our fairy world, And he hath chosen Phyllon and thyself To bear his bounty to this home of ours.

Zayda. Another boon? Why, brother Ethais, What can our monarch give that we have not?

Phyllon. In truth I cannot say! 'Twould seem that we Had reached the sum of fairy happiness!

Selene. But then we thought the same before our King Endowed us with the gift of melody; And now how tame our fairy life would seem Were melody to perish from our land!

Ethais. Well said, Selene. Come, then, let's away, And on our journey through the outer air We will take note of it's inhabitants And bring you full account of all we see. Farewell, dear sisters -

Selene. Brothers, fare ye well!
ETHAIS and PHYLLON take leave of the Fairies and descend through the gap in the cloud. Exit LUTIN.

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

Darine. How strangely inconsistent!

Selene. Not at all.
With all their misery - with all the sin -
With all the elements of wretchedness
That team on that unholy world of theirs,
They have one great and ever glorious gift
That compensates for all they have to bear!
Nº 4.  

SONG. (Selene.)

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

Selene.

Piano.

\[ \text{Sel.} \quad \text{p Con tenerezza} \]

With all the misery, with all the

\[ \text{p} \quad \text{pp} \]

shame. That stain the earth. One holy
influence those mortals claim—

a shield against deadly foes That crowd in serried

shoals— A Love that's an odyn to all the
Meno mosso

woe—That wring their souls!

rit.

B a tempo

Oh, kindly Loved Man, sorrowing and oppressed.

simile

Beneath his load of shame would surely fall, But for the sweet ec-

chant. ment in his breast. That tells him that he bears no
In its most pure and most enduring
form it knows no end;
To deeds of
shame or stress of worldly storm
Such love will never
rit.  f  appassionato

bend  

Time cannot wither it.

rit.  f  appassionato

nor Death destroy;

When the relentless Thief Has

accel.

robbed, has robbed, has

accel.

robbed it of the power to live on joy.

In lives on

21072
grief!

a tempo

Oh, won-drous Love—pure as sil-ver sky!

simile

pp

simile

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

This Love su-per-nal doth not can-not die;
E smorzando

It lives up on the loved one's memory, the loved one's

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

on, up on the loved one's mem o ry!

colla voce

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

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

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

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

Zayda. And may we never love as mortals love?

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

Zayda. But - is that so?

Selene. (surprised). Of course!

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

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

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

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

Darine. (enthusiastically). Loving as man loves!

SELENE looks at her in blank surprise.
Too horrible! Still –

Selene. Well?

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

Selene. Where lurks that wisdom, then? I see it not!
DUET (Darine and Zayda.) and CHORUS.

Piano.

Allegro.

Darine:
Man is a being

Darine:
all accuse Of every vice detestable: To

Darine:
virtue blinded, he pursues A course that's en ar

24072
Yet, if we let one man of shame
serve our lives immaculate, He would (returning
whence he came) Ecstatically ejaculate,

Ecstatically ejaculate, Ecstatically ejaculate—
"A tone, a tone! Repent, repent! The pure alone Know true content!" These tidings good No doubt, he would Ecstatically ex-jaculate! The news would take the world by storm, And
be received with welcome warm; Those words he would, in

CHO.

be received with welcome warm; Those words he would, in

CHO.

In some such form

E.

CHO.

In some such form

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CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

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some such form

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some such form

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some such form

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some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form

CHO.

some such form
ZAYDA.

Man is a brute, oppressed by strange Unintelligence.

ZAY.

...ality. Enlighten him, and you will change His

AY.

normal immorality. If we exhibited

ZAY.

ted to some Our course of life delectable. They might, in course of

24072
time become comparatively respectable!

-spectable! comparatively respectable!

Oh, picture then our joy sublime, if

meno mosso

a tempo

mortal men became, in time—suppose we say, in

pp a tempo
ZAY.

this reform respectable!

CHO.

respectable, Com.

ZAY.

BOTH.

And all would be, by this reform, Com.

CHO.

paratively respectable! And all would be, by this reform, Com.
paratively respectable
paratively respectable, respectable, Comparatively respectable, respectable, Comparatively respectable, respectable,
paratively respectable, respectable, Comparatively respectable, respectable,
Selene. *(reflectively).* There is some truth in this.

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

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

Darine. It may in truth be so!

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

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

*All delighted.*

Darine. But -

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

Darine But, sister -

Selene. Well?

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

Selene. Why summon more?

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

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

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

Locrine. Well, sister dear,
Two Heralds of the Truth will spread the Truth
At the least twice as rapidly as one!
Selene. Two miserable men! Why, one alone
Will bring enough pollution in his wake
To taint our happy land from end to end!

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

Selene. There's truth in that!

*After a pause.*

The two shall come to us!

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

(seriously). We have deserved this fearful punishment!

*All the Fairies sigh.*

Our power, I think, is limited to two?

Locrine. Unfortunately!

Selene. Yes. More might be done
Had each of us a pupil to herself.
SCENA. (Selene.) and CHORUS.

Selene. Allegro moderato. (not too fast)

Piano.

SEL. summon them. But, sisters dear, Re-

SEL. receive our gracious courtesies. Show no repugnance

SEL. to them: while they are here; Subdue your natural an
A Meno mosso.

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

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

were what they will be. When they have seen what we shall be to them.

We'll act as though they were what they will be. When they have seen what we shall
be to them,

When they have seen what we shall

be to them,

be to them,

have seen what we shall be
to

shall be to

Animato.

SELENE.

What form of words ac-

them!

them!

accel.
completes our aim?

rosecsc should be cast down from the skies,

Then, as each rose is thrown, pronounce the name of him whose mortal self it typifies.

(giving her two roses)
Ah! Well then, fair rose, I name thee "Ethais"—Thy mortal counterpart we summon here. This rose is Phyllon—come to our realms of bliss: By virtue of this talisman, ap.
Ah! Go then, fair rose. We name thee "Ethais". Thy mortal counterpart we summon here. Sir Phyllon, in our realms of
blameless bliss, By virtue of this talisman,
f' largamente

pearl! ap pear! ap pear!

f' largamente

pearl! ap pear! ap pear!

G Allegro vivace. (Agitato.)
No 7.

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

Più pesante.

Allegro agitato.

Sir Ethais.

By god and man.

Sir Phyllon.

Piano.

who brought us here, and how?

Where in the name of witchcraft

(fiercely)

Why, who should answer that as well as thou—

(surprised)

are we now?

As I?
Sir E.

thou,

Aye, devil's whelp, as thou! as thou!
colla voce

A Allegro vivace. (agitato)

This is some wizardry of thy design To save thy sconce!
f pp

Sir E.

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

pp

sempre staccato

Sir E.

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

f

24072
Sir E.  
do _____ with them!

Sir PHYLLON.  
Bah! I need no such devil-be.gotten stuff To

Sir E.  

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

Sir E.  

Sir P.  
serves me well e nough To make a cow ard crave! Though
Demons swarm in myriads round about.

Here or there we'll fight our quarrel.

A tempo

Out!
This is some wizardry of thy design To

Bah!

I need

save thy sconce!

Thou scurvy dog, no

no such devil-begot ten stuff To flog a knave!

sempre slaccato

sorcery of thine Shall serve e'en for the nonce!

This trusty faicchion serves me well enough To make a
Sir E.

Let all the hellhounds howl thy requiem, or here, or there

Sir P.

coward crave! a coward crave! or here, or there or

D

Sir E.

Or here, or there We'll fight our quarrel out!

Sir P.

here, or there We'll fight We'll fight our quarrel

Sir E.

We'll fight our quarrel out! We'll fight! We'll fight! Or

Sir P.

out! We'll fight our quarrel out! We'll fight! Or
here, or there We'll fight!

here, or there We'll fight!

_We'll fight our quarrel_ out!

_We'll fight our quarrel_ out!

colla voce accel.

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

Darine. What are they doing?

Selene. It's some game of skill.

Darine. Very.

Knights pause to take breath.

Oh, they've stopped!

Phyllon. Come, come - on guard!

Zayda. Now they begin again!

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

Ethais. Hold, we are overlooked!

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

Selene. You may proceed.

Darine. You do it very well.

Begin again!

Ethais. Black curses on that thrust!

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

Phyllon. (aside to Ethais).

Hold! Call a truce till we return to earth -
Here are bright eyes enough for both of us!

Ethais. I don't know that! Well, there, till we return -

(shaking hands).

But, once on earth again, we will take up
Our argument where it was broken off,
And let thy devils whirl me where they may
We'll reach conclusion and corollary!

During this the Fairies show that they have been very strongly influenced by the two knights.
Darine. *(gazing at PHYLLON).*

Oh, fairyhood!

How wonderfully like our Phyllon!

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

And see - how strangely like our Ethais!

*(sighing).* Thou hast a gallant carriage, gentle knight!

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

Why I am he!

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

Ethais. In truth I am the Ethais of all

Who are as gentle and as fair as thou!

Selene. *(tenderly).*

That's bravely said! Thou hast a silver tongue!

Why, what can gods be like if these be men?

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

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

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

I think I've come from earth to heaven!

Selene. *(delighted).*

Oh, didst thou hear?

He comes from earth to heaven! No, Ethais,

We are but fairies: this, our native home -

Our fairyland - rests on a cloud which floats

Hither and thither as the breezes will.

We see the world; yet, saving that it is

A very wicked world, we know it not.

But on the lands o'er which our island hangs

We shed fair gifts of plenty and goo-will,

Drop tears of love upon the thirsty earth

And shower fair water on the growing grain.

This is our mission.

Phyllon. 'Tis a goodly one!

But tell us now - why have you summoned us?

Selene. Because we seek to teach you solemn truths

That now ye wot not of, poor gentlemen!

*(tenderly).* Poor gentlemen! Poor wayward gentlemen!
No. 8.

SONG (Selene.) and CHORUS.

Allegro (à la Valse).

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!
Our aid ye sorely need. For ye are frail indeed—Each a poor

fragile reed—Swayed and

(taking his hand and stroking it tenderly)

from by every breeze that blows!
Animato.

And we are good and pure,
Safe from temptation's lure.
(There are no tempters to disturb our rest!)
Unknown the fierce delights
That lure attractive knights.
Into disastrous plights! They are attractive,
it must be confessed!

Though world

Though world

pations animate each breast,
are attractive, it must
are attractive, it must

a tempo

(aaside to DARINE)

E

Poco meno mosso.

Poor maids ens to de
be confessed!
be confessed!

E

Poco meno mosso.

receive.

A potent spell ye weave.

To

accel.

which those all too willing victims
(Kissing his hand)

yield! We fairies hope to show The

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

go The marv' lous enchantment, The

marv' lous enchantment that ye
Moderato.
gently stroking his face

wield!

E Tempo I°

Home-ward re-turn-ing then,

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

all the maids with whom ye' are in touch

"Would
ye live free from harm? Then shun in (placing her arms round his neck) ril.

wild alarm Our strange mys te rious

a tempo (aside to ZAYDA)

charm!” The maids may shun it, μ-a tempo

but I doubt it much.

“Would

“Would
cho

ye, escape the plights that spring from

f

risoluto

cho

love's delights, shun all attractive

f

risoluto

cho

knights! the maids may do so, but i

(aside to zayda)

I

knights! the maids may do so, but i
I doubt it much!

The maids may

But I doubt it much,

Do so, But I doubt it much,
Allegro risoluto.

Sir PHYLLON.

With keen remorse We humble pie Is

tell you penitentially. Our lives are coarse And
but a tough conceivable Which he and I Find

villainous essentially—But bred and born In pagan Principality We rather indigestible! That's just his way— An ill-bred Oriental man. For

Sir ETHIAS.

view with scorn Our former immorality. Of
give him, pray— Of course he's not a gentleman! My

Sir PHH.

21072
blameless state We've hope infinitesimal, (We calculate Its penitence Perhaps is unconventional. (EtA) Don't take of fence— I'm

value to a decimal. Unless at once You give, experimentally, Each sure it's unintentional. (Both) For both are bound For fairy course probational; So

1. Sir PHYLLON.

wayward dunce A polish up parentally! This system educational!

pray expound Your

With

With

24072
keen remorse, keen remorse They tell us peni-

-tentially Their lives are coarse And villainous es-

accel.

-sentially.
accel.

24072
TRIO.

Andantino tranquillo. (*not too slow."

ZAYDA.

Oh gentle Knights, with joy elate
We'll teach you to ab -

DARINE & LOCHRINE.

Oh gentle Knights, with joy elate
We'll teach you to ab -

Andantino tranquillo. (*not too slow.

ZAY.

-jure All earthly dross, and cultivate The blameless and the

DAR & LÖC.

-jure All earthly dross, and cultivate The blameless and the

ZAY.

Pure! Be docile pupils in our school, While we, with earnest

DAR & LÖC.

Pure! Be docile pupils in our school, While we, with earnest
ZAY.  
hearte. Of all that's good, of all that's good, And all that's

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

Allargando

CHORUS.

ZAY.  
beauti. ful The theo. ries im. part! Be do. cile pu. pils

DAR. & LOC.  
beauti. ful The theo. ries im. part! Be do- cile pu- pils.

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

ZAYDA, DARINE & LOCHRINE.

ZAY.

DAR.

& LOG.

smorzando

rail.

CHO.

all that's beautiful The theories impart!

The theories impart!

The theories impart!

The theories impart!

RECIT. SELENE.

If my obedient pupils

part!

part!

part!

part!
you would be, you must a vow your loyalty to me.

P animato.

No doubt you recognise Some formula, word-wise, That

holds your heart in solemnenity?

Allegro.

Segue.
Allegro scherzando.

Piano.

Sir ETHAIS.

When homage to his Queen a subject shows,

Sir E.

Queen that's duly crowned) He puts his arm around That monarch's

Sir E.

rall. p (doing so)

waist—like this—And
plants a very long and tender kiss; Sometimes upon her cheeks of creamy rose, But

preferably, preferably just below the nose!

There is some reason.

There is some reason.

so we must suppose—Why preferably just below the nose? A

so we must suppose—Why preferably just below the nose?
Tempo I.

still more binding process I propose: For,

though no doubt it's true one single kiss might do. Adminis.

rall. (Kissing DARINE on cheek.) C pp a tempo.

entered like this - The pledge works more effective.

rall.

ly. I wis, When several dozen kisses he bestows- Placed
preferably, preferably, just below the nose!

We hope he'll tell us all be-

preferably just below the nose?

fore he goes

<table>
<thead>
<tr>
<th>DARINE.</th>
</tr>
</thead>
</table>

(aside to SELENE.)

simple kiss a simple friendship shows— A most insipid thing
(Kissing SELENE on brow.)

no delight can bring, Placed on the brow—like this—Yet, on these gentle

Knights' hypothesis Some unexpected virtue 'twill disclose, Placed

preferably, preferably, just below the nose!

Some explanation

Some explanation

Certainly he owes Why preferably just below the nose! Our

Certainly he owes Why preferably just below the nose!
outlook widens as experience grows, That

form is quite unknown In our ethereal zone— A kiss is but a

kiss. Yet if these knights be surely bound by this, There

is no need to ask them to disclose Why preferably, preferably
just below the nose.

Still there's some reason—so we must suppose

Why, preferably just below the nose? Ah!

Why, preferably why, preferably

24072
Selene. That form is not in vogue in Fairyland. Still, as it holds on earth, no doubt 'twill have Far greater weight with you, poor sons of earth, Than any formula we could impose.

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

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

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

Selene. Good - then proceed.

*SIR ETHAIS kisses SELENE. SIR PHYLLON kisses DARINE.*

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

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

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

Selene. (amazed). Didst thou say Lutin?

Ethais. Yes.

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

*LUTIN has entered unobserved.*

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

Lutin. (in amazement). Give thee what?
Ethais. *(impatiently).*
Dost thou not see my wound?

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

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

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

Locrine. Yes - two!

Lutin. Who are these men?

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

Lutin. *(indignantly).* No!

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

Lutin. Is this indeed the truth?

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

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

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

Selene. *(enthusiastically).* They do!

Lutin. Why, Love's, the germ
Of every sin that stalks upon the earth!
No. 10.

FINALE—ACT I.

Allegro.

Piano.

LUTIN.

The warrior, girt in shining might,

LUT.

Knows, as he bares his sword, That he must murderously fight And cut and thrust and

LUT.

slash and smite (No matter wrong—no matter right) Love will be his reward!

24072
The footpad nerves his coward arm With draughts of mead and mull!
And stupefies his soul's alarm And all his stealthy dread of harm By pondering on the tipsy charm Of some poor tavern trull!
Of some poor tavern trull! Oh!
Love's the source of every ill!

Com-pounded with unholy skill,

It proves, disguise it as you will

Ah!

A gilded but a poisoned pill, a poisoned pill.

Love
in-sti-gates the braw-l'er bold, For love the lover lies, The mis-er hoards ill-
got-ten gold To buy the prize, so light-ly sold That looks so warm yet
burns so cold— The love of two bright eyes!
For law-less love the
wife e-lopes, And blights her hus-band's lot— For love de-nied the
mope mopes, To toast his love the tope topes, With heavy heart the

hop hop es For love that loves him not! For love that loves him not!

Oh! Love's a poison foul and fleet, Nor is its horror

less complete Because, with devil-born deceit Ah! It
LUT.

looks so fair and tastes so sweet, and tastes so

Oh! Love's a poison foul and fleet, a

poison foul and fleet.

Nay, heed him not!

Allegro.
A tale has reached our ears That Man is infamous in high degree—

And he believe it—so indeed did we, 'Till we beheld you gallant cavaliers!

'Till we beheld you, gallant cavaliers!

DAMINE (to SELENE.)
Allegro.

Allegro.

Send him to earth—then we can summon here His
(SELENE looks at her reprovingly, DARINE changes her tone.)

p contenezzza

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

pp meno mosso

sor-est need Of vir-tu-ous coun-sell-ing and gui-dance clear!

SELENE.
anima-to

Well said, Da-rine! Thy words are words of worth.
molto allegro

SEL.

Lu-tin, be-gone! to earth re-turn at
F Allegro agitato.

Sir ETHAIS.

once! Return to earth! Insolent varlet, get thee quickly

CHORUS.

Sir E.

hence! Return to earth! Fairy Lutin, get thee quickly hence—

LUTIN.

Oh, mortal plague! Oh, walking pestilence!

RECIT.

accel.

listen and learn—Oh, incarnation of uncleanliness!
Hark ye you Sir! On yonder ball You've
Kings and Queens to whom you fall, And humbly cringe and
creep and crawl—Cast dust and ashes too your head up on That they some

civ’l’ word may say to you. Well Sir, there’s not a
King on earth—There's not a Prince of Royal birth Who
would not barter all he's worth To lick the very ground I

rit.
H Allegro giocoso.

tread up on And I'm the meanest here!

(LUTIN prepares to descend.)

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

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

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

LUTIN. I  Allegretto giocoso.

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

CHO.

all I have to say to you!

LUT.

Don't stay, to you De -
Good-day! Good-day! That's all I have to say!

Don't day! to you— A-way! to you— That's all we have to say to you—

Stay, to you De- lay, to you Or hur- ry back, we pray to you. Good—
That's all I have to say to you, Good-day to you!

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

(LUTIN descends.)

That's all we have to say to you, Good-day to you!
Away! Away!

Good day! Good day!

Good day! Good day!

Away! Away!

Away! Away!

Away! Away!

Away! Away!

Away! Away!

Away! Away!

Away! Away!

Away! Away!

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Away! Away!

Away! Away!

Away! Away!

Away! Away!

Away! Away!
Oh gallant gentlemen You see our plight!

Take pity on us then, And give us light!

Our prayer, ah do not spurn This we beseech— We

brought you here to learn— Stay ye to teach!
We foolish fairies thought Your guides to be,

But we are all untaught. As ye may see. Ah!

You see our plight!

Take pity
on us, list to our appeal, As humble pi-ty on us, list to our appeal, As
Oh, grant us this supplicants at your feet we kneel! Oh, grant humble supplicants at your feet we kneel!
allargando prayer, all other prayers above
allargando us this prayer all other prayers a-

Oh teach us gallant gentlemen to
love!
love!
love!
love!

O sir ETHAIS & Sir PHYLLON.

As gallant gentlemen We see their plight. We
Sir E. will take pity, then, And give them light.

Their prayer we will not spurn So they beseech, They

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

Un poco più moto.

Sir ETHAIS. (turning to Fairies.)

As gallant gentlemen We

Sir PHYLLON.

As gallant gentlemen We

Un poco più moto.
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

Molto Allegro.

Sir E.

pi-ty, then, we list to your ap-peal

Sir P.

pi-ty,

Molto Allegro.

Sir E.

We'll grant your prayer, all oth-er prayers a-bove,

Sir P.

We'll grant your prayer, all oth-er prayers a-bove,

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Animato.
molto cresc.

Sir E.
show how gallant gentlemen can love!

Sir P.
show how gallant gentlemen can love! — Agitato.

SELENE.
Take pity!

SEL.

CHO.
Take pity!

SEL.
Take pity! and list to our appeal.

CHO.
And list to our appeal.
As gallant gentlemen You see our plight.

As gallant gentlemen We see your plight, We will take

As gallant gentlemen You see our plight.

As gallant gentlemen You see our plight.
Take pity on us then, And give us light!

Your prayer we will not spurn.

Our prayer, ah! do not spurn— This we beseech! We
We foolish

So ye be seech, so ye be seech!

So ye be seech, so ye be seech!

brought ye here to learn Stay ye to teach!

brought you here to learn Stay ye to teach!

fairies thought your guides to be, We foolish

We will take pity, then,

We foolish fairies thought your guides to be!

We foolish fairies thought your guides to be!
fairies thought your guides to be!

As gallant gentlemen

But we are all untaught As ye may see.

But we are all untaught As ye may see. Ah!

O give

And give

And give
poco

U Presto.
us
light!

As gal-lant

poco

As gal-lant

poco

U Presto.

us
light!

poco

us
light!

poco
Sel.  

Sir E.  

gen - tle - men,  

As gal - lant

Sir P.  

gen - tle - men,  

As gal - lant

Cho.  

O give us light!

O give us 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!

V
then, and give  

We will

We will

then, and give  

And give

us light, Take

take pi - ty then, and give you

take pi - ty then, and give you

us light, Take

us light, Take
pity!

and give

light

we will take pity

light

we will take pity

pity on us gentlemen and give.

pity on us gentlemen and give.

accel.

accel.

accel.

and give us light, O give

take pity and give, and give

take pity and give, and give

and give us light, O give

and give us light, O give
Allegro.

SEL.

Sir E.

Sir P.

CHO.

us light!

you light!

us light!

us light!

Allegro.

Animato.

(CURTAIN.)

accel

al.

fine.

END OF ACT 1.