

VOCAL SCORE

Iolanthe

Or

The Peer and the Peri

Written by

W.S. Gilbert

Composed by

Arthur Sullivan

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Iolanthe

or

The Peer and the Peri

DRAMATIS PERSONÆ

THE LORD CHANCELLOR
EARL OF MOUNTARARAT
EARL TOLLOLLER
PRIVATE WILLIS (*of the Grenadier Guards*)
STREPHON (*an Arcadian Shepherd*)
QUEEN OF THE FAIRIES
IOLANTHE (*a Fairy, Strephon's Mother*)

FAIRIES:

CELIA
LEILA
FLETA

PHYLLIS (*an Arcadian Shepherdess and Ward of Chancery*)

Chorus of Dukes, Marquises, Earls, Viscounts, Barons, and Fairies.

ACT I

An Arcadian Landscape

ACT II

Palace Yard, Westminster

DATE

Between 1700 and 1882

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IOLANTHE

or
The Peer and the Peri

W.S. Gilbert

Arthur Sullivan

OVERTURE

PIANO

Andante

Measures 1-7 of the Overture. The score is in G major, 6/8 time, and marked 'Andante' and 'piano' (p). It features a piano introduction with a melodic line in the right hand and a supporting bass line in the left hand.

8

Measures 8-15 of the Overture. The score continues the piano introduction with various melodic and harmonic developments. A 'Red.' (Reduction) symbol is present at the end of the system.

16

A

Measures 16-21 of the Overture. This section is marked 'Andante' (A) and 'piano' (p). It features a more active piano accompaniment with chords and moving lines in both hands.

22

Measures 22-26 of the Overture. The piano accompaniment continues with a steady rhythmic pattern and harmonic support.

27

Measures 27-31 of the Overture. The piano accompaniment continues with a steady rhythmic pattern and harmonic support.

32

Musical score for measures 32-36. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

37

B

p

Musical score for measures 37-41. The key signature changes to B major (two sharps). The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

42

Musical score for measures 42-46. The right hand has a melodic line with some grace notes. The left hand features a sustained chord in the bass. There are markings for *Red.* (Reduction) and asterisks (*) in the bass line.

47

C

ad lib.

Andante espressivo

p dolce

Musical score for measures 47-50. The right hand has a melodic line with a fermata. The left hand has a sustained chord. The tempo is marked **Andante espressivo** and the dynamic is *p dolce. The key signature changes to C major (no sharps or flats). The time signature changes to 3/4.*

51

Musical score for measures 51-56. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes. There is an asterisk (*) in the bass line.

57

D

cres - cen - do

Musical score for measures 57-61. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes. A crescendo (*cres - cen - do*) marking is present. The key signature changes to D major (two sharps).

62 *f* *dim.* *p* *f* *tr.* E

68 *mf* *p*

74 Allegro gioioso F *p*

80

86 G

92 H *p*

98

Musical score for measures 98-103. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A 'J' (Jazz) marking is present above the treble staff in measure 101.

104

Musical score for measures 104-109. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music continues with the eighth-note accompaniment and treble melody.

110

Musical score for measures 110-114. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure 110 is marked with a 'K' (Crescendo) above the treble staff. The bass line features a long note with a 'Red.' (Reduction) marking below it. A '*' (Crescendo) marking is placed below the bass line in measure 112. The system ends with a 'p' (piano) dynamic marking above the bass line in measure 114.

115

Musical score for measures 115-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music continues with the eighth-note accompaniment and treble melody.

120

Musical score for measures 120-124. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure 120 is marked with an 'L' (Lento) above the treble staff. A 'f' (forte) dynamic marking is placed above the bass line in measure 121. The system ends with a 'p' (piano) dynamic marking above the bass line in measure 124.

125

Musical score for measures 125-129. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system begins with a 'p' (piano) dynamic marking above the bass line in measure 125. The music continues with the eighth-note accompaniment and treble melody.

130

M

135

cresc.

140

ff

4

4

146

4

4

151

fp *p*

156

161

p e staccato

166

171

176

poco marcato

R

181

poco marcato

186

Musical score for measures 186-190. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass clef contains a bass line with dotted half notes and quarter notes. There are five asterisks (*) below the bass line, each followed by the word "Red." in a cursive font.

191

Musical score for measures 191-195. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth notes and a fermata over the final note of the first measure. The bass clef contains a bass line with dotted half notes and quarter notes. There are three asterisks (*) below the bass line, each followed by the word "Red." in a cursive font. A dynamic marking "ff" is present in the second measure of the bass line. A fermata is also present over the final note of the first measure of the bass line.

196

Musical score for measures 196-200. The system consists of a treble and bass clef. Both staves contain a dense texture of chords, primarily quarter notes. There are four asterisks (*) below the bass line, each followed by the number "4" in a cursive font.

201

Musical score for measures 201-205. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth notes and rests. The bass clef contains a bass line with quarter notes and rests. There are four asterisks (*) below the bass line, each followed by the word "Red." in a cursive font.

206

Musical score for measures 206-210. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth notes and rests. The bass clef contains a bass line with quarter notes and rests. There are four asterisks (*) below the bass line, each followed by the word "Red." in a cursive font.

211

Musical score for measures 211-215. The piece is in G major (one sharp). The bass line features a steady eighth-note accompaniment with a '4' below the first two measures. The treble line has rests in measures 211 and 212, followed by chords in 213 and 214, and a long note in 215. Dynamics include *dim.* and *p*.

216

Musical score for measures 216-220. The bass line continues with eighth notes and includes a triplet of eighth notes in measure 218. The treble line features a melodic line with a slur over measures 217-218 and sustained chords in 219 and 220. Dynamics include *p*.

221

Musical score for measures 221-225. The bass line has a triplet of eighth notes in measure 221 and continues with eighth notes. The treble line has chords in 221-224 and a melodic phrase in 225. Dynamics include *p*.

226

Musical score for measures 226-230. The bass line features a consistent eighth-note accompaniment. The treble line consists of chords with eighth-note accents. Dynamics include *p*.

231

Musical score for measures 231-235. The bass line continues with eighth notes. The treble line features chords with eighth-note accents and a melodic line in measure 233. Dynamics include *f*.

236

p

Musical score for measures 236-240. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of chords and eighth notes. A dynamic marking of *p* (piano) is present in the first measure of this system.

241

Musical score for measures 241-246. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The texture is consistent with the previous system.

247

Musical score for measures 247-252. The right hand has a more active melodic line with some slurs, and the left hand continues with the accompaniment. The dynamics remain consistent.

253

v

p e staccato

8va

Musical score for measures 253-257. The right hand begins with a forte (*v*) dynamic and a staccato (*p e staccato*) articulation. A dynamic marking of *8va* is indicated above the staff, suggesting an octave shift. The left hand continues with the accompaniment.

258

Musical score for measures 258-263. The right hand continues with the melodic line, and the left hand maintains the accompaniment. The dynamics and articulation are consistent with the previous system.

263 *8va*

268 *W* *8va*
poco marcato
Red. * *Red.* *

273 *8va*
Red. 4 * *Red.* * *Red.* * *Red.* *

278 *8va*
Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

283 *X* *ff* 4 4

288

4

4

Ped. *

293

Ped. *

Ped. *

Ped. *

298

4

4

2/4

2/4

Ped. *

303

L'istesso tempo

fp

311

Z Animato

8va

cres - - *cen* - - *do*

ff

Ped.

318 *8va*

stringendo

324 *8va*

Più vivo

331

338

345 *8va*

Act I

No. 1

OPENING CHORUS OF FAIRIES & SOLI

Allegretto

PIANO

p *dim.* *pp*

con Sc.

11

21

29

37 **A** *f*

41

45 **B** *f* CELIA & 1st SOP.
 Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy_ knows why_ or
 LEILA & 2nd SOP.
 Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy_ knows why_ or

49
 whi - ther; We must dance and we must
 whi - ther; *8va* We must dance and we must

53
 sing, Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping
 sing, Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping

56

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

59

sing, Round_ a - bout our fai - ry ring, Trip - ping hi - ther, trip-ping

sing, Round_ a - bout our fai - ry ring, Trip - ping hi - ther, trip-ping

62

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

thi-ther, No - bo - dy knows why or whi-ther, We must dance and we must

65

sing, Round_a - bout our fai - ry ring.

sing, Round_a - bout our fai - ry ring.

stacc.

69

C SOLO: CELIA

We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver danc - ing.

p

74

We in - dulse in our va - ga - ries In a fash - ion most en - tranc - ing.

79

stacc.

If you ask the spe - cial func - tion of our ne - ver ceas - ing mo - tion, We re -

85

ply with - out com - punc - tion That we have - n't a - ny no - tion,

89

D CHORUS

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hi-ther, tripping

No, we haven't a - ny no - tion! a - ny no - tion! Tripping hi-ther, tripping

93

thither, No-bo - dy knows why or whither, We must dance and we must sing, Round a-

thither, No-bo - dy knows why or whither, We must dance and we must sing, Round a-

97

E SOLO: LEILA

bout our fai - ry ring. If you ask us how we

bout our fai - ry ring.

p

101

live, Lov - ers all es - sen - tials give; We can ride on

stacc.

105

lov - ers' sighs, Warm our - selves in lov - er's eyes, Bathe our - selves in

109

lov - ers' tears, Clothe our - selves with lov - ers' fears,

112

Arm our - selves with lov - ers' darts, Hid our - selves in lov - ers' hearts,

116

When you know us you'll dis - co - ver That we al - most live on

120

F **CHORUS**
lo - ver. Yes, we live on lo - ver. Tripping hi-ther, tripping

124

thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must

127

127

sing, Round a - bout our fai - ry ring.

sing, Round a - bout our fai - ry ring.

f

131

131

ff

We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver

ff

We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver

135

135

danc - ing, We in - dulse in our va - ga - ries In a

danc - ing, We in - dulse in our va - ga - ries In a

139

fash - ion most en - tranc - ing, most en - tranc - ing,

fash - ion most en - tranc - ing, most en - tranc - ing,

143

dim. most en - tranc - ing. *p* Tripping hi-ther, tripping

dim. most en - tranc - ing. *p* Tripping hi-ther, tripping

147

thi-ther, No-bo-dy knows why or whi-ther.

thi-ther, No-bo-dy knows why or whi-ther.

No. 2 INVOCATION (Queen, Iolanthe, Celia, Leila & Chorus)

Andante

PIANO

5

QUEEN

I - o -

9

A

lan - the! From thy dark ex - ile thou art sum - - -

14

moned, Come to our call, come, come, I - o -

19

CELIA LEILA

lan - the! I - o - lan - the! I - o

23

CHORUS: CELIA & 1st SOP., LEILA & 2nd SOP.

lan - the! Come to our call, I - o

f

cresc.

27

lan - the! I - o - lan - the!

f

dim.

31

come!

p

35

B

45

pp

53

C IOLANTHE

With hum - bled breast, And ev - ry hope laid low,

pp *legato*

61

To thy be - hest, Of - fend - ed Queen, I bow.

D

p

68

QUEEN

For a dark sin a - gainst our fai - ry laws We

73

sent thee in - to life - long ban - ish - ment; But

77

mer - cy holds her sway _____ with - in our hearts, _____

p *cresc.*

81

Rise! Rise, thou art

f

85

E par - don'd! **IOLANTHE** Par - don'd!

cresc.

89

CELIA & 1st SOP. Par - - - don'd! **Animato**

LEILA & 2nd SOP. Par - - - don'd!

f **Animato**

And. *

93

CEILA & 1st SOP.

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

LEILA, QUEEN & 2nd SOP.

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

97

We have shar'd thy bit - ter pain, I - o - lan - the! I - o lan - the!

We have shar'd thy bit - ter pain, I - o - lan - the! I - o lan - the!

101

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band

Ev - 'ry heart and ev - 'ry hand In our lov - ing lit - tle band

105

Welcomes thee to fai - ry - land. I - o - lan - the! I - o - lan - the! I - o -

Welcomes thee to fai - ry - land. I - o - lan - the! I - o - lan - the!

109

lan - - - the! I - o - lan - the! I - o -

Welcomes thee to fai - ry - land. I - o - lan - the! I - o -

114

lan - the!

lan - the!

dim.

pp

Red.

* Red.

* Red.

*

No. 3 Entrance of Strephon. SOLO (Strephon) & Chorus.

Allegretto

PIANO *f*

Red. *

5 **STREPHON**

Good mor-row, good mo - ther, _____ Good mo - ther, good mor-row!

p

9

By some means or o - ther, Pray ban - ish your sor-row;

13 **A**

With joy be - yond tell - ing My bo - som is swell - ing, So

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Allegretto' and 'PIANO' with a forte dynamic 'f'. The piano part features a melodic line in the right hand and a bass line with sustained notes in the left hand. The voice part enters at measure 5 with the lyrics 'Good mor-row, good mo - ther, _____ Good mo - ther, good mor-row!'. The piano accompaniment continues with a similar melodic pattern. At measure 9, the voice part continues with 'By some means or o - ther, Pray ban - ish your sor-row;'. The piano part provides harmonic support. At measure 13, the voice part begins a new section marked 'A' with the lyrics 'With joy be - yond tell - ing My bo - som is swell - ing, So'. The piano part features a more active accompaniment with chords in the right hand and sustained notes in the left hand.

16

join in a mea - sure Ex - pres - sive of plea - sure, For I'm to be mar - ried to-

19

day, to - day! Yes, I'm to be mar - ried to - day! _____ Yes,

CHORUS

22

he's to be mar - ried to - day, to - day! Yes, he's to be mar - ried to-

25

day. _

f *ff*

Red. *

No. 4

Exit of Fairies. SOLO (Queen) & Chorus

Allegretto

Fare thee well, at - trac - tive_ stran - ger,

PIANO
p

7 **CHORUS** **QUEEN**
Fare thee well, at - trac - tive_ stran - ger! Should'st thou be in

13
doubt or_ dan - ger, Pe - ril or per - plex - i-tee, Call us and we'll come to

19 **CHORUS** **A**
thee. Aye, call us, and we'll come to thee. Tripping hi-ther, tripping

p

24

thi-ther, No-bo - dy knows why or whither, We must now be tak - ing wing To_ an-

28

o - ther fai - ry ring. Tripping hi-ther, tripping thi-ther, We must

32

now be tak - ing wing To_ an - o - ther fai - ry

36

ring.

p stacc. *f p*

No. 4a

Entrance of Phyllis.

Allegretto

PIANO *f*

Red. *

5 **PHYLLIS**

Good mor-row, good lo - ver! _____ Good lo - ver, good mor-row!

p

9 I pri - thee dis - co - ver, Steal, pur - chase, or bor - row,

13 **A**

Some means of con - ceal - ing The care you are feel - ing, And

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked 'Allegretto'. The piano accompaniment starts with a forte dynamic (f) and features a bass line with a 'Red.' marking and a fermata. The voice part enters at measure 5 with the lyrics 'Good mor-row, good lo - ver!'. The piano accompaniment becomes piano (p) at measure 9. The voice part continues with 'I pri - thee dis - co - ver, Steal, pur - chase, or bor - row,'. At measure 13, a section marked 'A' begins, with the lyrics 'Some means of con - ceal - ing The care you are feel - ing, And'. The piano accompaniment features a series of chords in the right hand and a sustained bass line.

16

join in a mea - sure Ex - pres - sive of plea - sure, For we're to be mar - ried to-

19

STREPHON
& PHYLLIS

day, to - day, Yes, we're to be mar - ried to - day! Yes,

22

we're to be mar - ried to - day, to - day, Yes we're to be mar - ried to-

25

day!_

f *ff*

Ced. *

No. 5

DUET (Phyllis & Strephon)

Andante non troppo lento

PIANO

Measures 1-5 of the piano introduction. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

6

Measures 6-10. The vocal line begins with Phyllis's entry. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

PHYLLIS 1. None shall part us from each o - ther, One in life and death are we: All in
 STREPH. 2. All in all since that fond meet - ing When, in joy, I woke to find Mine the

11

Measures 11-14. The vocal line continues with Strephon's entry. The piano accompaniment remains consistent. A section marked 'A' begins at measure 13.

all to one an - o - ther, I to thee and thou to me! All in
 heart, with - in thee beat - ing, Mine the love that heart en - shrined! Mine the

15

Measures 15-18. The vocal line concludes the phrase. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a long phrase in the left hand spanning measures 15-18.

all to one an - o - ther - I to thee - and thou to me!
 heart, with - in thee beat - ing, Mine the love that heart en - shrined!

19

B

Thou the tree, and I the flow - er; Thou the i - dol,
 Thou the stream, and I the wil - low Thou the sculp - tor;

I the tree Thou the flow - er; I the i - dol
 I the stream, Thou the wil - low; I the sculp - tor,

pp

22

I the thron - Thou the day and I the hour,
 I the clay - Thou the o - cean; I the bil - low,

Thou the thron; I the day and thou the hour,
 Thou the clay; I the o - cean; thou the bil - low,

f *cresc.* *dim.*

25

Thou the sing - er; I the song!
 Thou the sun - rise; I the day!

I the sing - er; thou the song!
 I the sun - rise; thou the day!

p

29

Thou the stream and I the wil - low - Thou the sculp - tor;
I the stream and thou the

32

I the clay - Thou the o - cean; I the bil - low -
wil - low - I the o - cean; Thou the bil - low -

36

Thou the sun - rise; I the day!
I the sun - rise; Thou the day!

No. 6

Entrance & March of Peers

Allegro maestoso

PIANO

Side drum roll

ff

8

14

19

A

ff

26

B

33

40

TENORS *C* *f*

Loud - ly let the trum - pet_ bray,

BASSES *f*

Loud - ly let the trum - pet_ bray, _

8va

46

Tan - tan - ta - ra! tan - tan - ta - ra! Proud - ly bang the sound - ing_ brass - es, _

Proud - ly bang the sound - ing_ brass - es, _ Tzing,

51

As up-on its lord - ly_ way This unique pro - ces - sion_ passes.

boom! As up-on its lord - ly_ way This unique pro - ces - sion_ passes.

p *f*

56

Tan - tan - tara, tan - tan - tara, tan - tan - tara tan - ta - ra, tan - tara, tan - ta -

Tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom, tzing,

f

60

ra, tan - ta - ra, tan - tara, tan - ta - ra! Tzing,

boom, tzing, boom, tzing, boom, tzing, boom, tzing, boom! Tan - tara, tan - ta - ra! Tzing,

64

boom! Bow, bow, ye low - er middle class - es! Bow, bow, ye

boom!

ff

E

68

tradesmen, bow ye mass - es, Blow the_ trum - pets, bang the_ brass - es, Tan - tan - ta - ra! Tzing,

72

boom!

Bow, bow, ye low - er middle class - es, Bow, bow ye

76

tradesmen, bow, ye mass - es, Blow_ the_ trum - pets, bang_ the_ brass - es.

79

F

Tan - tan - tara! tan - ta - ra, tan - ta-ra, tan - ta - ra, tan - ta-ra! Tzing, boom, tzing, boom!

Tzing, boom, tzing, boom! Tzing, boom, tzing, boom!

cresc. *ff*

83

legato

We are Peers of high - est sta - tion,

p

87

Pa - ra - gons of le - gis - la - tion,

91

Pil - lars of the Bri - tish na - tion.

95

Tan - tan - ta-ra, tan - ta - ra, Tzing, boom, tzing, boom, tan - ta-ra, Tzing, boom!

99

We are Peers of high - est

We are Peers of high - est sta - tion, Pa - ra - gons of

102

sta - tion, Pa - ra - gons of
le - gis - la - tion, Pil - lars of the Bri - tish na - tion,

105

le - gis - la - tion, Pil - lars
Pil - lars of the Bri - tish na - tion, We are Peers of

108

of the Bri - tish na - tion.
high - est sta - tion, Pa - ra - gons of le - gis - la - tion.

111

Tan - tan - ta-ra, tan - ta-ra, Tzing, boom, tzing boom! Tan - ta-ra, Tan - ta-ra, Tzing, boom!

Tan - tan - ta-ra, tan - ta-ra, Tzing, boom, tzing boom! Tan - ta-ra, Tan - ta-ra, Tzing, boom!

115

H
Bow, bow, ye low-er mid-dle class - es! Bow, bow, ye tradesmen, bow ye mass - es,

Bow, bow, ye low-er mid-dle class - es! Bow, bow, ye tradesmen, bow ye mass - es,

119

Blow the trum - pets, bang the brass - es, Tan - tan - ta-ra, Tzing, boom!

Blow the trum - pets, bang the brass - es, Tan - tan - ta-ra, Tzing boom!

123

Bow, bow, ye low-er middle class - es, Bow, bow, ye tradesmen, bow, ye mass - es,
Bow, bow, ye low-er middle class - es, Bow, bow, ye tradesmen, bow, ye mass - es,

127

Blow the trum - pets, Bang the brass-es, Tan - tan - tara!
Blow the trum - pets, Bang the brass-es, Tzing, boom, tzing, boom!

131

Tan - tan - tara! Tan - tan - tara!
Tzing, boom, tzing, boom! Tzing, boom, tzing, boom!

cres - - *cen* - - *do*

148

Tan - ta - ra, ta ta ta ta ta ta, Tan - ta - ra, ta ta ta ta ta ta,

brass - es, boom! Bang, bang the

150

Tan - ta - ra, ta ta ta ta ta ta, Tan - ta - ra, ta ta, tan - ta - ra, ta ta,

brass - es, boom! Tzing, boom!

152

Tan - ta - ra, ta ta, tan - ta - ra ta ta, Tan - ta - ra, ta ta ta ta ta ta

Tzing, boom! Tzing, boom, Tzing,

ff

154

ta, Boom! Bow, ye er mid - dle Bow, ye low - er mid - dle

8^{va}

ff *fz* *ff*

157

class - es, Bow, ye trades-men, bow, ye mass - es, Bow, ye low - er mid - dle
class - es, Bow, ye trades-men, bow, ye mass - es, Bow, ye low - er mid - dle

ff

161

class - es, Bow ye trades-men, bow, ye mass - es, Tan - tan - ta - ra, tan - tan - ta -
class - es, Bow ye trades-men, bow, ye mass - es, Tan - tan - ta - ra, tan tan - ta -

ff

165

ra, tan - tan - ta - ra, tan - ta-ra, tan - ta - ra, tan - ta-ra, tan - ta - ra, ra, ra, ra,
ra, tan - tan - ta - ra, tan - ta-ra, tan - ta - ra, tan - ta-ra, tan - ta - ra, ra, ra, ra,

This system contains measures 165 through 168. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

169

ra! Tan - ta - ra! Tan - ta - ra!
ra! Tan - ta - ra! Tan - ta - ra!

8va
ff

This system contains measures 169 through 173. The vocal line has three measures of lyrics. The piano accompaniment features a dense texture of chords in the right hand and a bass line with some grace notes. A dynamic marking of *ff* is present.

174

8va

This system contains measures 174 through 177. The vocal line is mostly silent, with a final note in measure 177. The piano accompaniment continues with a dense chordal texture in the right hand and a bass line. A dynamic marking of *ff* is present.

No. 6a

ENTRANCE OF LORD CHANCELLOR

Allegro vivace

PIANO

5

9

13

17

No. 7

SONG (Lord Chancellor & Chorus of Peers)

Allegro vivace LORD CHAN.

PIANO

ff *p*

6

10

15

A

The Law is the true em - bo - di - ment Of ev - 'ry - thing that's ex - cel - lent. It has no kind of fault or flaw, And I, my lords, em - bo - dy the Law. The con - sti - tu - tion - al guar - dian I Of pret - ty young Wards in

19

Chan - ce - ry, All ve - ry a - gree - a - ble girls - and none Are o - ver the age of

23

twen - ty - one. A plea - sant oc - cu - pa - tion for A

28

CHORUS OF PEERS

ra - ther sus - cep - ti - ble Chan - cel - lor! A plea - sant oc - cu - pa - tion for A

32

LORD CHAN.

ra - ther sus - cep - ti - ble Chan - cel - lor! But

38

though the com - pil - ment im - plied In - flates me with le - gi - ti - mate pride, It

42

nev - er - the - less can't be de - nied, That it has its in - con - ve - ni - ent side.

46

For I'm not so old, and not so plain, And I'm

50

quite pre - pared to mar - ry a - gain, But there'd be the deuce to pay in the Lords If I

54

fell in love with one of my Wards! Which

58 CHORUS

ra - ther tries my tem - per, for I'm *such* a sus-cep - ti - ble Chan - cel - lor! Which

62

ra - ther tries his tem - per, for He's *such* a sus-cep - ti - ble Chan - cel - lor!

66 LORD CHAN.

3. And ev - 'ry - one - who'd

71

mar - ry a Ward Must come to me for my_ ac - cord, And in my court I

75 *ossia*

76

sit all day Giv - ing a - gree - ble girls_ a - way, With

81

C

one for him - and one for he - And one for you - and one for ye - And

85

one for thou - and one for thee - But nev - er, oh nev - er a one for me!

89

Which is ex - as - per - a - ting, for A high - ly sus - cepti - ble

94

CHORUS

Chan - cel - lor! Which is ex - as - per - a - ting, for A high - ly sus - cep - ti - ble

98

Chan - cel - lor!

No. 8 TRIO & CHORUS OF PEERS (Phyllis, Lord Tol. & Lord Mount.)

PHYLLIS

My

PIANO *f*

6

well - loved lord_ and guar - dian dear, You summoned me, and I_ am

p

14

CHORUS.

here! Oh rap - ture, how beau - ti - ful! How gen - tle, how du - ti - ful!

21

A *A la Barcarolle.* LORD TOL.

Of all the young la - dies I know, This pretty young la - dy's the

p

26

fair-est: Her lips have the ro-si-est show, Her eyes are the rich-est and rar-est. Her

31

o - ri-gin's low-ly, it's true But of birth and po-si-tion I've plen-ty; I've

35

gram-mar and spell-ing for two, And blood and be-ha-viour for twen-ty!

39

Ah, Her o - ri-gin's low-ly, it's true- I've

PEERS.

Ah,

Ah,

44

gram - mar and spell-ing for two; Of birth and po-si - tion I've plen - ty, With
Of birth and po-si - tion he's plen - ty, With
Of birth and po-si - tion he's plen - ty, With

48

blood and be - ha - viour for twen - ty! Of birth and po-si-tion I've plen-ty With blood and be-
blood and be - ha - viour for twen - ty! With blood and be - ha - viour
blood and be - ha - viour for twen - ty! With blood and be - ha - viour

52

ha-viour for twen - ty! Though the
for twen - ty!
for twen - ty!

58

D

views of the house have di - verged ___ On ev - 'ry con-ceiv-a - ble mo-tion, All

62

cresc. - - - - - *p*

ques - tions of par - ty are merged ___ In a fren - zy of love and de - vo - tion! If you

cresc. - - - - - *p*

66

ask us dis-tinct - ly to say ___ What par - ty we claim to be - long to, We re-

70

E

ply with-out doubt or de - lay, ___ The par - ty we're singing this song to. If you

E

75

ask us dis - tinct - ly to say, We re - ply with-out doubt or de - lay, The

79

par - ty we claim to be - long to Is the par - ty we're sing - ing this

82

song, to! The par - ty we claim to be - long to's The par - ty we're

colla voce

85

sing - ing this song to!

dim. *p* *a tempo*

89

PHYLLIS

I'm ve-ry much pain'd to re - fuse, But I'll

93

G

stick to my pipes and my ta- bors, I can spell all the words that I use, And my

97

gram-mar's as good as my neighbours', As for birth, I was born like the rest. My be-

101

ha - viour is rus-tic but heart-y, And I know where to turn for the best When I want a par-

105

ti - cu - lar par - ty! Ah! _____ Though my

LD. TOL. & LD. MOUNT.

Though her

Ah!

Ah!

110

sta - tion is none of the best, I sup - pose _____ I was born like the rest. I

sta - tion is none of the best, I sup - pose _____ she was born like the rest. She

She

She

114

know where to look for my heart - y, When I want a par - ti - cu - lar

knows where to look for her heart - y, When she wants a par - ti - cu - lar

knows where to look for her heart - y, When she wants a par - ti - cu - lar

117

cresc. *rall.*

par - ty, I know where to look for my heart - y, When - e - ver I want a par -

par - ty, She knows where to look for a par - *p* *colla voce*

par - ty, She knows *cresc.* where to look for a par - *p* *colla voce*

par - ty, She knows *cresc.* where to look for a par - *p*

rall. *dim.* *colla voce*

121

H *a tempo*

ty, For my par - ty I

ty, For her par - ty She

ty, Ah, Ah, Ah, Ah, Ah, Ah, She

- ty, Ah, ah, ah, ah, ah, She

a tempo *8va*

128

stacc. *pp*

know where to look for my par - ty, my par - ty.

stacc. *pp*

knows where to look for her par - ty, her par - ty.

stacc. *pp*

knows where to look for her par - ty, her par - ty.

stacc. *pp*

knows where to look for her par - ty, her par - ty.

p *pp*

pp

136

pp *f*

No. 9

RECIT. (Phyllis)

Moderato **PHYLLIS (recit.)**

Nay, tempt me not, To_ wealth I'll not be bound

PIANO *p*

5 **CHORUS.**

In low - ly cot A - lone is vir - tue found. No, no, in - deed high

8 rank will ne - ver hurt you The; peer - age is ___ not ___ des - ti - tute of vir

NB. Bar 1 is omitted from some recent V.S.

No. 10

SONG (Lord Tol.) & CHORUS

A *Andante espress.* **LORD TOLLER**

- tue. Spurn not the no-bly born, With love_ af- fect - ed! Nor treat with vir-tuous scorn The

p sostenuto

5

well con-nect-ed! High rank in-volves no shame, We boast an e-qual claim With him of hum-ble name To

cresc.

9 **B**

be res-pect-ed! Blue blood! blue blood! When vir-tuous love is sought, Thy

p

13

pow'r is_ naught, Though dat-ing from the Flood, Blue blood, ah, blue blood!

CHORUS TENORS
When

BASSES
When

f

16

vir-tuous love is sought, Thy pow'r is naught, Though dat-ing from the Flood Blue blood, ah, blue blood!

vir-tuous love is sought, Thy pow'r is naught, Though dat-ing from the Flood Blue blood, blue blood!

20

LORD TOL.

Spare us the bit-ter pain Of stern de-ni-als, Nor with low born dis-dain Aug-ment our tri-als;

24

cresc. molto

Hearts just as pure and fair May beat in Bel-grave Square As in the low-ly air Of

cresc. molto

27

Se-ven Di-als! Blue blood! blue blood! Of what a-vail art thou To

31

serve us_ now? Though dat - ing from the Flood, Blue blood, ah, blue blood!

CHORUS TENORS

BASSES

Of
Of

f

34

what a - vail art thou To serve us_ now? Though dat - ing from the Flood, Blue blood,

what a - vail art thou To serve us_ now? Though dat - ing from the Flood, Blue_

rall.

rall.

37

LD. TOL. Ah, blue blood!

PHYLLIS (recit.) My

ah, blue blood!

blood, ah, blue blood!

dim.

Red. *

No. 11

Phyllis, Lord Tol., Lord Mount., Strephon,
Lord Chancellor & Chorus

C

Lords, it may not be! With grief my heart is ri - ven! You waste your time on me, For

6 **D a tempo Allegro**

ah, my heart is given, Yes, gi-ven!

TENORS.
Given! Oh, hor - ror!

BASSES.
Given! Oh, hor - ror!

cres - cen - do **f**

11 **LORD CH. (recit)**

And who has dar'd to brave our high dis - plea-sure, And thus de - fy our de - fi-nite com-

15

STREPHON (*recit.*)

mand! 'Tis I, young Strepnon! mine this priceless treasure! A-against the world

ff

Detailed description: This block contains the musical score for the character Strepnon in a recitative style. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a dynamic marking of *ff* (fortissimo) and consists of arpeggiated chords and moving lines in both hands.

19

E Allegro non troppo

I claim my darling's hand! A

p

Detailed description: This block contains the musical score for a section marked 'E Allegro non troppo'. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes dynamic markings of *p* (piano) and consists of block chords and moving lines in both hands.

25

shepherd I, Of Ar-ca-dy, Be-troth'd are we, And

LD. TOL with 1st TEN.
A shep - herd he, Of Ar - ca - dee, Betroth'd are they,

LD. MOUNT. & LD. CH. with 1st BASS
A shep - herd he, Of Ar - ca - dee, Betroth'd are they,

pp

staccato

Detailed description: This block contains the musical score for three vocal parts: Tenor (LD. TOL), Bass (LD. MOUNT. & LD. CH.), and Piano. The vocal parts are in treble clef with lyrics. The piano accompaniment is in grand staff, featuring a dynamic marking of *pp* (pianissimo) and a *staccato* articulation. The piano part consists of block chords and moving lines in both hands.

31

sempre p **F**

mean to be es - pous'd to-day. A shep-herd I Of Ar - ca - dy, A shep-herd I, Of

sempre p

Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, A shep-herd he, Of

sempre p

Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, shep-herd he, Of

p staccato

36

Ar - ca - dy; Be - troth'd are we, Be - troth'd are we, And mean to be es - pous'd to-day!

Ar - ca - dee; Be - troth'd are they, Be - troth'd are they, And mean to be es - pous'd to-day!

Ar - ca - dee; Be - troth'd are they, Be - troth'd are they, And mean to be es - pous'd to-day!

41 **G** SOLO: LD. TOL.

f 'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

f SOLO: LD. MOUNT.

'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

f

45

In each heart Proud are we in-nate - ly, Let's de - part Dig - ni - fied and state - ly!

In each heart Proud are we in-nate - ly, Let's de - part Dig - ni - fied and state - ly!

49 CHORUS

f Let's de - part Dig - ni - fied and state - ly, *H* Dig - ni - fied and state - ly,

f Let's de - part Dig - ni - fied and state - ly, Dig - ni - fied and state - ly,

p

53

Dig - ni - fied and state - ly, *p* Dig - ni - fied and state - ly!

Dig - ni - fied and state - ly, *p* Dig - ni - fied and state - ly!

p

57

Musical score for measures 57-60. The score is in a grand staff with piano accompaniment. The piano part includes chords and a melodic line with a 'crescen' marking.

61

Musical score for measures 61-64. The score is in a grand staff with piano accompaniment. The piano part includes chords and a melodic line with a 'do' marking and a 'f' dynamic marking.

65

Musical score for measures 65-68. The score includes vocal parts for Tenors and Basses, and a grand staff for piano accompaniment. The piano part includes triplets and an '8va' marking.

TENORS *ff*
 Tho' our hearts she's bad - ly

BASSES *ff*
 Tho' our hearts she's bad - ly

69

bruis - ing, In an - o - ther suit - or choos - ing, Let's pre - tend it's most a -
bruis - ing, In an - o - ther suit - or choos - ing, Let's pre - tend it's most a -

73

mus - ing Let's pre - tend it's most a - mus - ing, Ha, ha, ha! ha, ha,
mus - ing Let's pre - tend it's most a - mus - ing, Ha, ha, ha! ha, ha,

77

ha! ha, ha, ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -
ha! ha, ha, ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -

80

ra! Ha, ha, ha, ha! Tan - ta - ra!

ra! Ha, ha, ha, ha! Tan - ta - ra!

84

Tan - ta - ra!

Tan - ta - ra!

ff

8va

88

8va

Ped.

No. 12

SONG (Lord Chancellor)

Allegro comodo

PIANO *p*

The piano introduction is in 2/4 time, marked 'Allegro comodo' and 'piano' (p). It consists of 5 measures. The first measure has a whole rest in the treble and a quarter rest in the bass. The second measure has a quarter note G4 in the treble and a quarter note G2 in the bass. The third measure has a quarter note A4 in the treble and a quarter note A2 in the bass. The fourth measure has a quarter note B4 in the treble and a quarter note B2 in the bass. The fifth measure has a quarter note C5 in the treble and a quarter note C2 in the bass. The piece ends with a repeat sign and a fermata over the final notes.

6 **LORD CHANCELLOR**

1. When I went to the Bar as a ve - ry young man, (Said
2. Ere I go in - to court I will read my brief through, (Said

Measures 6-8 of the vocal line. The melody is in 6/8 time. The piano accompaniment is in 2/4 time. The piano part consists of a steady eighth-note bass line and a treble line with chords.

9

I to my - self said I,) I'll work on a new and o -
I to my - self said I,) And I'll nev - er take work I'm un -

Measures 9-11 of the vocal line. The melody continues in 6/8 time. The piano accompaniment remains in 2/4 time with the same rhythmic pattern.

12

ri - gi - nal plan, (Said I to my - self - said I,) I'll
a - ble to do, (Said I to my - self - said I,) My

Measures 12-14 of the vocal line. The melody continues in 6/8 time. The piano accompaniment remains in 2/4 time with the same rhythmic pattern.

15

nev - er as - sume that a rogue or a thief Is a gen - tle - man wor - thy im -
learn - ed pro - fes - sion Ill nev - er dis - grace By tak - ing - a fee with a

18

pli - cit be - lief, Be - cause his at - tor - ney has sent me a brief, (Said
grin on my face, When I have - n't been there to at - tend to the case, (Said

21

I to my-self said I!)
I to my-self said I!)

26

3. I'll nev - er throw dust in a ju - ry-man's eyes, (Said
4. In o - ther pro - fes-sions in which men en - gage, (Said

30

I to my-self said I,) Or hood-wink a judge who is not o - ver-wise, (Said
I to my-self said I,) The Ar - my; the Na - vy, the Church, and the stage, (Said

34

I to my-self said I,) Or as - sume that the wit-ness -es summoned in force In Ex -
I to my-self said I,) Pro - fes - sion-al li - cence, if car-ried too far, Your

38

chequer, Queen's Bench, Common Pleas, or Di-voice, Have_ perjur'd themselves as a mat-ter of course, (Said
chance of pro - mo - tion will cer-tain-ly mar - And I fan-cy the rule might ap - ply to the Bar, (Said

42

I to my-self said I!)
I to my-self said I!)

2.

No. 13

FINALE ACT I

Moderato

PIANO *p*

5

10

STREPHON A

When dark - ly looms the day, And all is dull and grey, To

14

LORD MOUNT.

chase the gloom a - way, On thee I'll call! I think I heard him say, That

18

on a rain - y day, To while the time a - way, On her he'd call!

TENORS
We

BASSES
We

p

21

think we heard him say, That on a rain-y day, To while the time a-way, On her he'd call!

think we heard him say, That on a rain-y day, To while the time a-way, On her he'd call!

25

IOLANTHE B
When tem - pests wreck thy bark, And all is drear and dark, If

LORD TOL.

29

thou shouldst need an Ark, I'll give thee one! I heard the minx re-mark, She'd

33

meet him af - ter dark, In - side St. James-'s Park, And give him one!

CHORUS
We

f *p*

36

heard the minx re-mark, She'd meet him af - ter dark, In - side St. James - 's Park, And give him

heard the minx re-mark, She'd meet him af ter dark, In - side St. James - 's Park, And give him

39

C

PHYLLIS

The prospect's ve - ry bad, My heart so sore and sad Will ne - ver more be glad As sum-mer's

IOLANTHE

The prospect's not so bad, Thy heart so sore and sad May ve - ry soon be glad As sum-mer's

LORD TOL.

The prospect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

STREPHON

The prospect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

TENORS

one!

BASSES

one!

pp

43

sun! For when the sky is dark, And tem - pests wreck his bark, If

sun! For when the sky is dark, And tem - pests wreck thy bark, If

sun! For when the sky is dark, And tem - pests wreck his bark, If

sun! For when the sky is dark, And tem - pests wreck my bark, If

46

he should need an Ark, She'll give him one, Give him one, Ah, one!

thou shouldst need an Ark, She'll give thee one, Ah, give thee one, Ah, give thee one!

he should need an Ark, She'll give him one, Ah, give him one, Ah, give him one!

LORD MOUNT.
Ah, give him one, give him one!

I should need an Ark, She'll give me one, Ah, one!

50

Allegro agitato

PHYLLIS

Ah! Oh

Long cadenza

ff

53

shame - less one, trem - ble! Nay, do not en-dea - vour Thy fault to dis-sem - ble; We

p

56

STREPHON

part, and for e - ver! I wor - shipp'd him blind - ly, He wor - ships an - o - ther! At -

59

LORD TOL. STREPHON

- tend to me kind - ly, This la - dy's my mo-ther! This la - dy's his *what?* This

63

CHORUS TENORS BASSES

la - dy's my mo -ther! This la - dy's his *what?* He says she's his mo-ther! Ha, ha,

66

Più vivo.

ha, ha, ha, ha, ha, ha, ha!

ff con forza

71

LORD CHAN.

What means this mirth un - seem-ly, That shakes the

p

76

E
LORD TOL.

list - 'ning earth? The joke is good ex - tremely, And jus - ti - fies our mirth.

p

81

LORD MOUNT.

This gen-tle-man is seen With a maid of se-ven-teen, A tak-ing of his *dol - ce*

85

far nien - te; And wonders he'd a-chieve, For he asks us to be-lieve She's his

89 **F** LORD CHAN.

mo-ther and he's near-ly five and twen - ty! Re-col - lect yourself, I pray, And be

93

care-ful what you say As the an - cient Ro-mans said, *fest - i - na len - te.* For I

97 **G**

real-ly do not see How so young a girl could be The mo - ther of a man of

100 **CHORUS** **STREPHON**

five and twen - ty! ha, ha, ha, ha, ha, ha, ha! My

106

rall.

Lord, of e - vidence I have no dearth - She is - has been my mo-ther, from my

113

Andante espressivo

birth! In ba - by - hood Up - on her lap I lay, With

116

in - fant_ food She moist - en - ed my clay: Had she with-held The

119

suc - cour she sup - plied, By hun - gerquell'd Your Stre-phon might have died!

122 LORD CHAN.

Had that re-freshment been de - nied, In-deed our Strephon might have

125

died,

PEERS

Had that re - freshment been de - nied, In-deed our Strephon might have

cresc. *p*

128 H LORD MOUNT.

But as she's not His mother, it ap - pears, Why weep these hot Un-

died!

132

ne-ces-sa-ry tears? And by what laws Should we, so joy-ous-ly, Re-joice, because our Strephon

136

did not die? Oh ra-ther let us pipe our eye! Because our Strephon did not

140

die!

PEERS

That's ve-ry true, let's pipe our eye Because our Strephon did not die.

cresc. *p* *p*

145

PHYLLIS (*recit.*)

Go, traitrous one - for e - ver we must part: To one of you, my Lords, I give my

fp

149 **Allegro** PEERS STREPHON PEERS STREPHON

heart: Oh rap - ture! Hear me, Phyl - lis! Oh rap - ure! Ere you

f

153 PHYLIS

Not a word - you did de - ceive me! you did de -

STREPHON

leave me! Hear me, Phyl - lis!

157

ceive me!

TENORS

Not a word - you did de - ceive, you did de - ceive her!

BASSES

Not a word - you did de - ceive, you did de - ceive her!

161 **Allegretto** **PHYLLIS**

For rich-es and rank I do not long— Their pleasures are false and vain: I
rich-es and rank that you be-fall Are the on - ly baits you use, So the

166

gave up the love of a lord - ly throng For the love of a sim - ple swain. But
rich-est and rank - i - est. of you all My sor - row-ful heart shall choose. As

170 **K**

now_ that sim-ple swain's un-true, With_ sor-rowful heart I turn to you_ A_ heart that's
none are so no - ble— none so rich As this cou-ple of lords, I'll find a niche_ In my heart that's

175

ach - ing, Quak-ing, break-ing, As sor-rowful hearts_ are wont to do! The
ach - ing, Quak-ing, break-ing, For one of you two— and I don't care

181 ^{2.} **Allegro con brio**

which! To you I give my heart so rich! I do not

LDS. TOL., MOUNT. & CHORUS

To which?

p

185

care! To you I yield - it is my doom! I'm not a -

To whom?

189

ware! I'm yours for life if you but choose. That's your af-

She's whose?

193

fair; I'll be a coun - tess, shall I not? Of

196

M CHORUS

I do not care! Luck - y lit - tle la - dy! Strephon's lot is
what? Luck - y lit - tle la - dy! Strephon's lot is

ff

199

sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the
sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the

201

ti - tle, But of what I'm not a - ware! I'm not a -

ti - tle, But of what I'm not a - ware! I'm not a -

204

ware! But of what I'm not a -

ware! But of what I'm not a -

8va

208

ware! But of what I'm not a - ware!

ware! But of what I'm not a - ware!

212 N STREPHON (*recit.*) *a tempo* CHORUS STREPHON

Can I in-active see my for-tunes fade? No, no! Ho, ho! No,

216 CHORUS STREPHON (*recit.*) O *a tempo*

no! Ho, ho! Migh-ty pro-tec-tress, hasten to my aid!

220

223 CHORUS OF FAIRIES

Trip - ping hi - ther, trip - ping - thi - ther, No - bo - dy_ knows why or

227

whi - ther; Why you want us we don't

231

know, But you've sum - mon'd us, and so En - ter all the lit - tle

235

fai - ries To their u - sual trip - ping - mea - sure! To o - blige you all our

240

care is - Tell us, pray, what is your plea - sure!

246 **Più vivo** **STREPHON** **PEERS CHORUS**

The la-dy of my love has caught me talk-ing to an - o - ther- Oh, fie! Young

251 **STREPHON**

Stre - phon is a rogue! I tell her ve - ry plain - ly that the la - dy is my mo - ther -

254 **PEERS** **R** **STREPHON**

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! She won't be - lieve my state - ments, and de -

257

clares we must be part - ed, Be - cause on a ca - reer of dou - ble deal - ing I have start - ed, Then

260

PEERS

gives her hand to one of these, and leaves me broken heart-ed Tar- ra - did-dle, Ta - ra - did - dle,

263

QUEEN S

tol lol lay! Ah cru - el ones, to {part two faith - ful } lov-ers from each o - ther
 { sep - ar - ate two }

sempre p

266

FAIRIES

QUEEN

Oh, fie, our Stre - phon's not a rogue! You've done him an in - jus - tice, for the

269

FAIRIES

LD. CHAN.

la - dy is his mo-ther! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! That

272

fa - ble p'rhaps may serve his turn as well as a - ny o - ther. I

274

did - n't see her face, but if they fon - dled one an - o - ther, And

276

she's but se - ven - teen - I don't be - lieve it was his mo - ther!

278

FAIRIES T LD. TOL.

Ta ra - did - dle, ta - ra - did - dle, Tol - lol - lay! I have

cresc. **f**

282

of - ten had a use For a tho - rough - bred ex - cuse Of a

284

sud-den (which is Eng - lish for "re - pen - te") But of all I e - ver heard This is

287

much the most ab - surd, For she's se - ven - teen and he is five and twen - ty! Tho'

FAIRIES
PEERS

For

290

she is se - ven - teen, and he is on - ly* five and twen - ty! Oh fie, our

PEERS

she is se - ven - teen, and he is on - ly* five and twen - ty! Oh fie, young

*"four or" in early editions.

293

U

LD. MOUNT.

Now lis - ten, pray, to me, For this

Strephon's not a rogue!

Strephon is a rogue!

cresc. *fz* *p*

297

pa - ro - dox will be Car - ried no - bo - dy at all con - tra - di - cen - te Her

300

age, up - on the date Of his birth was mi - nus eight, If she's se - ven - teen, and he is five and

cre - - - scen - - - do

303

V

twen - ty!

FAIRIES

PEERS

If she is se - ven - teen and he is on - ly five and twen - ty!

If she is se - ven - teen and he is on - ly five and twen ty!

f *dim.*

306 All the principals (except QUEEN, IOLANTHE & STREPHON), & CHORUS

pp

(In a whisper) To say she is his mo - ther is an ut - ter bit of fol - ly!

To say she is his mo - ther is an ut - ter bit of fol - ly!

pp

309

Oh fie, our Stre-phon's not a rogue! Per - haps his brain is ad - dled. And it's

Oh fie, our Stre-phon is a rogue! Per - haps his brain is ad - dled, And it's

312

ve - ry me - lan - cho - ly! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! I

ve - ry me - lan - cho - ly! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! I

315 **W**

would - n't say a word that could be rec - koned as in - ju - rious, But to
would - n't say a word that could be rec - koned as in - ju - rious, But to

317 *cresc. molto*

find a mo - ther young - er than her son is ve - ry cu - rious. And
find a mo - ther young - er than her son is ve - ry cu - rious. And

cresc. molto

319

that's a kind of mo - ther that is u - su - al - ly spu - rious!
that's a kind of mo - ther that is u - su - al - ly spu - rious!

321 *f* *unison*

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay!

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay!

325 **LORD CHAN.** *Allegro vivace*

Go a - way, ma - dam; I should say ma - dam, You dis -

329

play, ma - dam, Shock - ing taste. It is rude, ma - dam, To in - trude, ma - dam, With your

333

brood, ma - dam. Bra - zen - faced! You come here, ma - dam, In - ter - fere, ma - dam, With a

337

peer, ma-dam (I am one.) You're a - ware, ma-dam, What you dare, ma-dam, So take

341

X FAIRIES

care, ma-dam, And be - gone! Let us stay, ma-dam, I should say, ma-dam, They dis-

345

play, ma-dam, Shocking taste. It is rude, ma-dam, To al - lude, ma-dam, To your

349

brood, ma-dam, Bra-zen - faced! We don't fear, ma-dam, A - ny peer, ma-dam, Tho' my

353

dear ma-dam, This is one. They will stare, ma-dam, When a - ware, ma-dam, What they

357

dare, ma-dam What they've done! Beard - ed by these pu - ny

QUEEN

362

mor - tals! I will launch from fai - ry por - tals

367

All the most ter - ri - fic thun - ders In my

p

372 **PHYLLIS**

ar - mour - y of won - ders! Should they launch ter-

377

ri - fic won - ders, All would then re - pent their

382

A

blun - ders! Sure - ly these must be im-

QUEEN

Beard - ed by these pu - ny

FAIRIES

Let us stay, ma-dam, I should say, ma-dam, They dis - play, ma-dam, Shocking

PEERS

Go a - way, ma-dam, I should say, ma-dam, You dis - play, ma-dam, Shocking

386

mor - tals! Should they launch from fai - ry

mor - tals! I will launch from fai - ry

taste. It is rude, ma-dam, To al - lude, ma - dam, To your brood, ma-dam, Bra-zen-

taste. It is rude, ma-dam, To in - trude, ma-dam, With your brood, ma-dam, Bra-zen-

390

por - tals All their most ter - ri - fic

por - tals All the most ter - ri - fic

faced! We don't fear, ma-dam, A - ny peer, ma-dam, Tho' my dear madam, This is

faced! You come here, ma-dam, In - ter - fere, ma-dam, With a peer, ma-dam (I am

394

B

won- ders, We should then re - pent

thun- ders, In my ar - mour - y

one. They will stare, ma - dam, When a - ware, ma - dam What they dare, ma - dam, When a -

one). You're a - ware, ma - dam, What you dare, mad - am So take care, ma - dam, What you

398

3 SOPRANOS with PHYLLIS

our blun - ders! Should re -

Of won - ders!

ware, madam, What they've done! They will stare, When a - ware, What they dare, What they've

dare, madam, And be - gone! You're a - ware, What you dare, So take care, And be -

cres - cen - do

cres - cen - do

cres - cen - do

403

ff

pent, _____ re-

ff

My _____

ff

done, madam, They will stare, madam, When a - ware, ma-dam, What they dare, madam, What they've

ff

gone!

407

pent _____ our blun-

ar - mour - y of won-

done, madam, They will stare, madam, When a - ware, madam, What they dare, madam, What they've

You're a - ware, madam, What you dare, madam, So take care, madam, And be-

423 **D QUEEN**

Chan - cel-lor un - wa - ry It's high - ly ne - ces - sa - ry Your tongue to teach Re-

One bar the same as two of the preceding movement.

428 **E**

spect-ful speech, Your at - ti-tude to va - ry! You ba - di-nage so ai - ry, Your

433

man - ner ar - bi - tra - ry. Are out of place When face to face With an in - flu -

438 **F**

en - tial Fai-ry!

TENORS *p*

We ne-ver knew we were talk-ing to An

BASSES *p*

We ne-ver knew we were talk-ing to An

443

LORD CHAN.

A plague on this va - ga - ry! I'm in a nice quan -

in - flu - en - tial Fai-ry!

in - flu - en - tial Fai-ry!

p

448

da - ry! Of has - ty tone With dames un-known I ought to be more cha - ry! It

453

G

seems that she's a fai - ry - From An - der - sen's Li - bra - ry, And I took her for the pro -

458

- pri - e - tor Of a La - dies' Se - mi - wa - ry! **TENORS**
p We took her for The pro -
BASSES
p We took her for The pro -

463

H **QUEEN (recit.)**
 When
 pri - e - tor Of a La - dies' Se - mi - na - ry!
 pri - e - tor Of a La - dies' Se - mi - na - ry!

468

CELIA (recit.)
 next your Houses do as - sem - ble, You may tremble! Our wrath, when gentle - men of -

473

LELIA (*recit.*)

fend us Is tremendous! They meet, who underrate our call-ing, Doom appal-ling

Musical score for LELIA (recit.) in G minor, 3/4 time. The vocal line consists of two phrases: "fend us Is tremendous!" and "They meet, who underrate our call-ing, Doom appal-ling". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

478

J QUEEN (*recit.*)*a tempo*

Take down our sen-tence as we speak it, And *he* shall wreak it!

Musical score for J QUEEN (recit.) in G minor, 3/4 time. The vocal line consists of two phrases: "Take down our sen-tence as we speak it," and "And *he* shall wreak it!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

484

TENORS

Allegro

QUEEN

Oh, spare us! Oh, spare us!

1. Henceforth Strephon, cast a - way
2. In the Par - lia - men-t'ry hive,

Musical score for TENORS, BASSES, and QUEEN in G minor, 3/4 time. The tempo is marked *Allegro*. The vocal lines for TENORS and BASSES both start with "Oh, spare us!". The QUEEN's part has two options: "1. Henceforth Strephon, cast a - way" and "2. In the Par - lia - men-t'ry hive,". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

490

Crooks and pipes and rib-bons so gay! Flocks and herds that bleat and low;
Lib - 'ral or Con - ser - va - tive - Whig or To - ry - I don't know - But

Musical score for Crooks and pipes and rib-bons so gay! in G major, 3/4 time. The vocal line consists of two phrases: "Crooks and pipes and rib-bons so gay!" and "Flocks and herds that bleat and low;". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

494

K FAIRIES

In - to Par - lia - ment you shall go! In - to Par - lia - ment he shall go!
 in - to Par - lia - ment you shall go!

PEERS

In - to Par - lia - ment he shall go!

f

498

Backed by our su - preme au - tho - ri - ty, He'll com - mand a large ma - jo - ri - ty:
 Backed by their su - preme au - tho - ri - ty, He'll com - mand a large ma - jo - ri - ty:

502

In - to Par - lia - ment, in - to Par - lia - ment, Par - lia - ment, Par - lia - ment, he shall go! In - to
 In - to Par - lia - ment, in - to Par - lia - ment, Par - lia - ment, Par - lia - ment, he shall go! In - to

506

Par - lia-ment he shall go! In - to Par - lia-ment, in - to Par - lia-ment,

Par - lia-ment he shall go! In - to Par - lia-ment, in - to Par - lia-ment,

pp *pp* *p*

510 2nd verse *crescendo e rallentando*

Par - lia-ment, Par - lia-ment, he shall go! In - to Par - ia-ment he shall go!

Par - lia-ment, Par - lia-ment, he shall go! In - to Par - lia-ment he shall go!

* v. 2 only.

QUEEN (*speaks through music*)

Every bill and every measure That may gratify his pleasure,
Though your fury it arouses, Shall be passed by both your Houses!

You shall sit, if he sees reason,
Through the grouse and salmon seon:

514

pp

516 He shall end the cherished rights
You enjoy on Friday nights:

He shall prick that annual blister
Marriage with decased wife's sister

Titiles shall enoble, then,
All the Common Councilmen:

Peers shall teem in Christendom,

And a Duke's exalted station

Be attainable by Competitive Examination!

519

Attacca

522 **Allegro molto** FAIRIES *ff*

PEERS *ff* Their hor - ror!

Oh, hor - ror!

526

They can't dis - sem - ble! Nor hide the fear that makes them trem - ble!

Red. *

532 **Allegro marziale** CELIA & 1st SOPS.
IOLANTHE, QUEEN, & 2nd SOPS.

LORD TOL. & 1st TEN.

LORD MOUNT., STREPHON,
LD. CHAN., & BASS.

With Stre - phon for your foe, no doubt, A fear - ful pros - pect

Young Stre - phon is the kind of lout We do not care a

537

o - pens out! And who shall say What e - vils may Re - sult in con - se -
 fig a - bout! We can - not say What e - vils may Re - sult in con - se -

541

quence! A hid - eous ven - geance will pur - sue All no - ble-men who
 quence! But lord - ly ven - geance will pur - sue All kinds of com - mon

Unis.

fz

545

ven - ture to Op - pose his views, Or bold - ly choose To of - fer him of -
 peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of -

549

fence. 'Twill plunge them in - to grief and shame, His kind for - bear - ance

fence.

553

they must claim, If they'd e-scape, In a - ny shape A ve - ry pain-ful wrench.

Your

558

M

pow'rs we daunt - less - ly pooh-pooh: A dire re-venge will fall on you If you be-siege Our

563

(The word "pres-tige" is French, The word "pres-tige" is French:) Al -

high *pres-tige.* Your

568

N *cresc.*

though our threats you now pooh-pooh, A dire re-venge will fall on you. With *f*

cresc.

pow'rs we daunt-less - ly pooh-pooh: A dire re-venge will fall on you. Young

cresc - - - *scen* - - - *do*

572

Stre-phon for your foe, no doubt, A fear-ful pros-pect o-pens out! And who shall say What

Stre-phon is the kind of lout We do not care a fig a-bout! We can-not say What

577

e-vils may Re - sult in con - se - quence?

e-vils may Re - sult in con - se - quence. Our lord - ly style You shall not quench With

582

(That word is French,) (A

base *ca-naïlle!* Dis - tinc - tion ebbs Be - fore a herd Of vul-gar *plebs!*

587

La - tin word.) (A Greek re-mark.)

'Twould fill with joy And mad - ness stark The *ὀί - πολλοί!* One

592

Your lord - ly style We'll
 La - tin word, one Greek re-mark, And one that's French!

p leggiero

597

quick - ly quench With base *ca - naille* - Dis - tinc - tion ebbs Be - fore a herd Of
 (That word is French!)

602

vul-gar *plebs!* 'Twill fill with joy And mad - ness stark The *οί - πολλοί!*
 (A La - tin word.) (A

607

One La - tin word, one Greek re-mark, And one that's French! With
 Greek re-mark. Young

612

Stre - phon for your foe, no doubt, A fear - ful pros - pect o-pens out! And who shall say What
 Stre - phon is the kind of lout We do not care a fig a - bout! We can - not say What

617

e - vils may Re - sult in con - se - quence? A hid - eous ven - geance will pur - sue All
 e - vils may Re - sult in con - se - quence, But lord - ly ven - geance will pur - sue All

622

no - ble-men who ven-ture to Op - pose his views, Or bold - ly choose To of - fer him of -

kinds of com - mon peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of -

627

fence. We will not wait, _____ We go sky - high! _____ Our threa-ten'd

fence. You need - n't wait, A - way you fly! Your threa - ten'd hate We thus de - fy! You

632

hate You won't de -

need - n't wait, A - way you fly! Your threa ten'd hate We thus, we thus de -

636

T

fy! We will not wait, We go sky-high! Our threa - ten'd

fy! You need - n't wait, A - way you fly! Your threa - ten'd

Sra

641

hate You won't de - fy! We go, we go! We

hate We thus de - fy! A - way, a - way! A -

U

646

go sky - high! Our threa-ten'd hate You Won't de - fy! You won't

way you fly! Your threa-ten'd hate We thus de - fy! We thus

651

de - fy! You won't, you won't de - fy! You

de - fy! We thus, we thus de - fy! We

657

won't, you won't de - fy!

thus, we thus de - fy!

663

ff

And. END OF FIRST ACT ❁

Act II

No. 14

SONG (Private Willis)

PIANO

Allegro moderato

f

7

p

13

A

20

cres *cen* *do* *ff*

27

WILLIS

1. When

Detailed description of the musical score: The score is for a piano accompaniment. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Allegro moderato'. The first system (measures 1-6) features a forte (f) dynamic. The second system (measures 7-12) features a piano (p) dynamic. The third system (measures 13-19) includes a section marked 'A'. The fourth system (measures 20-26) includes dynamics 'cres', 'cen', 'do', and 'ff'. The fifth system (measures 27-32) is the vocal entry for Willis, starting with '1. When'.

33 **B** Moderato

all night long a chap re-mains On sen - try - go, to chase mo - no - to - ny He
in that House M. P.'s di - vide, If they've a brain and ce - re - bel-lum, too They've

37

ex - er - ci - ses of his brains, That is, as - sum - ing that he's got a - ny. Tho'
got to leave that brain out-side, And vote just as their lead - ers tell 'em to. But

41

nev - er nur - tur'd in the lap Of lux - u - ry, Yet I ad - mon - ish you, I
then the pros - pect of a lot Of dull M. P.'s in close prox - i - mi - ty, All

45

am an in - tel - lec - tualchap, And think of things that would as - ton - ish you. I
think - ing for them - selves, is what No man can face with e - qua - ni - mi - ty. Then

49

C Tempo I.

of - ten think it's com - i - cal - Fal, la, la! Fal, la, la! How } Na - ture al - ways
let's re-joyce with loud Fal la - Fai, la, la! Fal, la, la! That }

54

does con-trive - Fal la, la, la! That ev - 'ry boy and ev - 'ry gal That's

59

born in - to the world a - live, Is ei - ther a lit - tle Lib - er - al, Or else a lit - tle Con -

64

ser - va-tive! Fal, la, la! Fal, la, la! Is ei - ther a lit - tle Lib - er - al, Or

69

else a lit - tle Con - ser - va - tive! Fal, la, la!

1. 2.

2. When

No. 15

CHORUS OF FAIRIES & PEERS

Allegro vivace

PIANO

The first system of the musical score is in 6/8 time and B-flat major. It features a piano accompaniment with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment of chords. The system concludes with a repeat sign.

The second system continues the piano accompaniment from the first system. It begins with a measure rest, followed by a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a repeat sign.

The third system continues the piano accompaniment. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment of chords. The system concludes with a repeat sign.

The fourth system continues the piano accompaniment. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment of chords. The system concludes with a repeat sign.

The fifth system continues the piano accompaniment. It includes a first ending in the right hand marked *8va* (octave) and a *D* (diminuendo) marking. The system concludes with a repeat sign.

25

FAIRIES.

Strephon's a Mem-ber of Par - lia-ment! Car - ries ev - 'ry Bill_ he choos - es To his mea - sures

30

all as - sent; Show-ing that fai - ries have_ their u - ses.

34

Whigs and To - ries Dim their glo - ries Gi - ving an ear_ to

38

all his sto - ries- Lords and Commons are both in the blues: Stre - phon makes them

42

shake in their shoes! Shake in their shoes! Shake in their shoes! Shake in their shoes!

8va

p

f

46

F Unis.

Shake in their shoes! Strephon makes them shake in their shoes, in their shoes!

p

f

51

PEERS

Strephon's a Mem-ber of Par - lia-ment! Run-ning a-muck of all ab - u - ses,

f

54

His un - qual - i - fied as - sent Some - how no - bo - dy now re - fu - ses.

58

Whigs and To - ries Dim their glo - ries, Giving an ear_ to

63

all his sto - ries, Car - ry - ing ev - 'ry Bill he may wish: Here's a pret - ty

67

ket - tle of fish! Ket - tle of fish - Ket - tle of fish - Ket - tle of fish -

71

Ket - tle of fish - Here's a pret - ty ket - tle, a ket - tle of fish!

75

G FAIRIES

Strephon's a Member of Par - lia - ment! Car - ries ev - 'ry Bill_ he choos - es

PEERS

Strephon's a Member of Par - lia - ment! Car - ries ev - 'ry Bill he choos - es

f

80

To his mea - sures all as - sent; Car - rying ev - 'ry Bill he may wish, Car - rying ev - 'ry

To his mea - sures all as - sent; Car - rying ev - 'ry Bill he may wish, Car - rying ev - 'ry

85

Bill he may wish: Here's a pret - ty ket - tle of fish!

Bill he may wish: Here's a pret - ty ket - tle of fish!

ff

No. 16

SONG (Lord Mountarat & Chorus)

Maestoso **LORD MOUNT.**

PIANO *ff*

1. When

6

Bri- tain real - ly rul'd the waves--(In good Queen Bess - 's ___ time) The House of Peers made
 Wel - ling - ton thrash'd Bo - na-parte, As ev - 'ry child can ___ tell, The House of Peers through-
 while the House of Peers with-holds Its le - gis - la - tive ___ hand, And no - ble states--men

p

11

no pre-tence, To in - tel - lec - tual em - in - ence, Or scho-lar - ship su - blime; Yet
 out the war, Did no-thing in par - tic - u - lar, And did it ve - ry well: Yet
 do not itch To in - ter - fere with mat-ters which They do not un - der - stand, As

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Maestoso'. The piano part starts with a forte dynamic (*ff*) and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters at measure 6 with the lyrics 'Bri- tain real - ly rul'd the waves--(In good Queen Bess - 's ___ time) The House of Peers made'. The piano part continues with a piano dynamic (*p*) and provides harmonic support for the vocal line. The score concludes at measure 11 with the lyrics 'no pre-tence, To in - tel - lec - tual em - in - ence, Or scho-lar - ship su - blime; Yet out the war, Did no-thing in par - tic - u - lar, And did it ve - ry well: Yet do not itch To in - ter - fere with mat-ters which They do not un - der - stand, As'. The piano part ends with a final chord in the key signature.

16

Bri - tain won her proud - est bays In good Queen Bess - 's glo - rious days! Yet
 Bri - tain set the world a - blaze In good King George - 's glo - rious days! Yet
 bright will shine Great Bri - tain's rays, As in King George - 's glo - rious days! As

20

Bri - tain won her proud - est bays In good Queen Bess - 's glo - rious days Yes,
 Bri - tain set the world a - blaze In good King George's glo - rious days. Yes,
 bright will shine Great Bri - tain's rays, As in King George's glo - rious days. As

CHORUS *f*

ff

Yes,
 Yes,
 As

24

Bri - tain won her proud - est bays In good Queen Bess - 's glo - rious days. days.
 Bri - tain set the world a - blaze In good King George - 's glo - rious days. days.
 bright will shine Great Bri - tain's rays, As in King George - 's glo - rious days. days.

1. & 2. 3.

2. When
 3. And

cresc.

No. 17

**DUET (Leila & Celia, with Chorus of Fairies,
Lord Tolloller & Lord Mountarat)**

LEILA Verse 1. *f* In vain to us you plead – Don't
 CELIA Verse 2. Your dis - re-spect - ful sneers – Don't

PIANO *p staccato*

6
 go! Your pray'rs we do not heed Don't go! It's
 go! Call forth in - dig-nant tears Don't go! You

11
 true we sigh, But don't sup-pose A tear - ful eye For - give-ness shows. Oh no!
 break our laws, You are our foe! We cry, be-cause we hate you so. You know!

16

We're ve - ry cross in - deed, Yes, ve - ry cross. Don't
 You ve - ry wick-ed Peers! You wick-ed Peers! Don't

f *dim.* *p*

21

go!
 go!

FAIRIES

It's true we sigh - But don't sup-pose A tear - ful eye For - give - ness shows.
 You break our laws, You are our foe! We cry, because We hate you so!

f *dim.*

26

Oh no!
 You know!

We're ve - ry cross in - deed, Yes, ve - ry cross,
 You ve - ry wick-ed Peers, You wick - ed Peers,

f *dim.*

31

Don't go!
 Don't go!

1.

p *f* *p*

37

2. LD.TOL.

Our dis - re - spect - ful sneers, ha, ha! Call forth in - dig - nant

LD. MOUNT.

Our dis - re - spect - ful sneers, ha, ha! Call forth in - dig - nant

FAIRIES

go!

pp

41

tears, ha, ha! If that's the case, my dears We'll go!

tears, ha, ha! If that's the case, my dears We'll go!

FAIRIES

Don't go!

PEERS

We'll go!

No. 18

SONG (Queen & Chorus of Fairies)

Andante

1. Oh, fool-ish
2. On fire that

6

fay, Think you, be - cause His brave ar - ray My bo - som thaws, I'd dis - o -
glows With heat in - tense I turn the hose Of com - mon sense, And out it

10

bey Our fai - ry laws? Be-cause I fly In realms a - bove, In ten-den -
goes At small ex - pense! We must main - tain Our fai - ry law; That is the

14

cy main To fall in love, Re - sem - ble I The am - 'rous dove? Re -
main On which to draw - In that we gain A Cap - tain Shaw! In

18

sem - ble I the am-'rous dove? Oh, am-'rous dove! Type of O - vi-dius
 that we gain A Cap-tain Shaw! Oh, Cap-tain Shaw! Type of true love kept

23

Na - so! This heart of mine is soft as thine, Al - though I dare not say so!
 un - der! Could thy Brigade With cold cascade Quench my great love I won - der!

28

CHORUS **QUEEN**

Oh, am-'rous dove! Type of O - vi-dius Na - so! This heart of mine Is
 Oh, Cap-tain Shaw! Type of true love kept un - der! Could thy Brigade With

33

(2nd time)

soft as thine Al-though I dare not say so!
 cold cascade Quench my great love I won - der!

CHORUS (Verse 2 only)

I won-der!

No.19

QUARTET (Phyllis, Lord Tolloller
Lord Mountararat & Private Willis)

Allegro moderato LORD TOL.

Tho' p'raps I may in - cur your blame, The things are few I

would not do In Friend - ship's name!

LORD MOUNT.

And I may say I

think the same; Not e - ven love should rank a - bove True Friend - ship's

PIANO *p*

13

PHYLLIS A

Then free me, pray: be mine the blame: For - get your craze And
name!

17

go your ways, In Friend - ship's name - In Friend - ship's

21

B

name! Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,
LORD TOL. Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,
LORD MOUNT. Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,
WILLIS Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,

25

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

rank, and fame! But no one yet, in the world so wide, Has yield-ed up a pro - mised

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

30

bride! This

bride! This sa-

bride! This

bride! Ac - cept, oh Friend - ship, all the same, This

a tempo f

f

f

p *ad lib.* *cresc.* *f*

p *a tempo*

No. 20

RECIT. & SONG (Lord Chancellor)

Allegro

6 **LORD CHAN. (recit.)**

Love, un - re-

11 **A a tempo**

quit - ed, robs me of my rest:

16

Love, hope-less love, my ar - dent soul en - cum-bers: Love, night - mare

21

B

like, lies hea- vy on my chest, And weaves it - self

dim.

27

a tempo

in - to my mid-night slum - bers!

p

32

Allegro ma non troppo

fz

p

37

C

When you're ly - ing a - wake with a

41

dis-mal headache, and re - pose is ta-boo'd by anx - i - e - ty, I con-ceive you may use a - ny

45

language you choose to in - dulse in, with-out im-pro - pri - e - ty; For your brain is on fire, the

49

bedclothes con-spire_ of u - su - al slum-ber to plun-der you: First your coun - terpane goes and un-

53

co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the

56

blank - et - ing tick - les, you feel like mixed pick - les, so ter - ri - bly sharp is the

59

prick - ing, And you're hot, and you're cross, and you tum - ble and toss till there's

62

no - thing 'twixt you and the tick - ing. Then the bed - clothes all creep to the

65

ground in a heap, and you pick 'em all up in a tan - gle; Next your pil - low re - signs and po -

69

lite - ly de - clines to re - main at it's u - su - al an - gle! Well, you

72

get some re - pose in the form of a doze, with hot eye - balls and head e - ver

75

ach - ing, But your slum - ber - ing teems with such hor - ri - ble dreams that you'd

78

ve - ry much bet - ter be wak - ing; For you dream you are cross - ing the Chan - nel, and toss - ing a -

82

bout in a steam - er from Har - wick Which is some - thing be - tween a large

85

bath - ing ma - chine and a ve - ry small se - cond class car - riage. And you're

88

gi - ving a treat (pen - ny ice and cold meat) to a par - ty of friends and re -

91

la - tions - They're a ra - ven - ous hoard - and they all came on board at Sloane

94

Square and South Kensing - ton Stations. And bound on that jour - ney you find your at - tor - ney (who

98

start - ed that morn - ing from De - von,) He's a bit un - der - siz'd, and you

101

don't feel sur - pris'd when he tells you he's on - ly e - lev - en. Well, you're

104

driv - ing like mad with this sin - gu - lar lad (by - the - bye, the ship's now a four -

107

wheel - er,) And you're play - ing round games, and he calls you bad names when you

110

tell him that "ties pay the deal-er;" But this you can't stand, so you throw up your hand, and you

114

find you're as cold as an i - ci - cle; In your shirt and your socks (the black

117

silk with gold clocks,) cross - ing Sal's - bu - ry Plain on a bi - cy - cle: And

120

he and the crew are on bi - cy - cles too - which they've some - how or o - ther in-

123

vest - ed in - And he's tell - ing the tars all the par tic - u - lars of a

126

com - pa - ny he's in - ter - est - ed in - It's a scheme of de - vi - ces, to get at low pri - ces, all

130

goods from cough mix - tures to ca - bles (Which tick - led the sail - ors) by

133

treat - ing re - tail - ers as though they were all ve - ge - ta - bles. You

136

get a good spades-man to plant a small trades-man, (first take off his boots with a

139

boot - tree,) And his legs will take root, and his fin - gers will shoot, and they'll

142

blos-som and bud like a fruit-tree. From the green-grocer tree you get grapes and green-pea, caul-i-

146

flow - er, pine - ap - ple, and cran - ber - ries, While the pas - try - cook plant cher - ry

149

bran - dy will grant, ap - ple puffs, and three - cor - ners, and ban - ber - ies. The

152

shares are a pen - ny, and e - ver so ma - ny are ta - ken by Roths-child and

155

Ba-ring, And just as a few are al - lot - ted to you, you a - wake with a shud-der des-

159

pair - ing. You're a reg - u - lar wreck, with a crick in your neck, and no

162

won - der you snore, for your head's on the floor, and you've nee - dles and pins from your

cres

165

soles to your shins, and your flesh is a - creep, for your left leg's a - sleep, and you've

scen *do*

168

cramp in your toes, and a fly on your nose, and some fluff in your lung, and a

dim.

171

fe - ver - ish tongue, and a thirst that's in - tense, And a gen - er - al sense that you

174

have - n't been sleep-ing in clo-ver; But the

178

dark - ness has passed, and its day - light at last, and the night has been

183

long - dit-to, dit-to my song - And thank good-ness they're both of them

189

o - ver!

Con fuoco

ff

195

No. 21

TRIO (Lord Tolloller, Lord Mountararat
& Lord Chancellor)

Tempo di Valse

PIANO *f*

5

10

LORD TOL. (Verse 2)
He_ who shies At such a prize

LORD MOUNT. (Verse 1)
If you go in You're sure to win -

16

Is_ not worth a ma - ra - ve - di, Be_ so kind

Yours_ will be the charm - ing mai - die: Be_ your law

22

To bear in mind - "Faint_ heart ne - ver won fair la - dy!"
 The an - cient saw, "Faint_ heart ne - ver won fair la - dy!"

28 **A** (Together every verse)

Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver won fair
 Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver won fair
 LORD CHAN.
 Ne - ver, ne - ver, ne - ver. "Faint heart ne - ver won fair

34

B

la - dy!" 1. Ev - ry jour - ney has an
 2. While_ the sun shines make_ your
 la - dy!" 1. Ev - ry jour - ney has an
 2. While_ the sun shines make_ your
 la - dy!" 1. Ev - ry jour - ney has an
 2. While_ the sun shines make_ your

41

end - When at the worst af - fairs_ will mend Dark_ the dawn when
 hay - Where_ a will is, there's_ a way Beard_ the li - on

end - When at the worst af - fairs_ will mend Dark_ the dawn when
 hay - Where_ a will is, there's_ a way Beard_ the li - on

end - When at the worst af - fairs will mend Dark_ the dawn when
 hay - Where_ a will is, there's a way Beard_ the li - on

48

day is nigh - Hus - tle your horse and don't say die!
 in his lair - None but the brave de - serve the fair!

day is nigh - Hus - tle your horse and don't say die!
 in his lair - None but the brave de - serve the fair!

day is nigh - Hus - tle your horse and don't say die!
 in his lair - None but the brave de - serve the fair!

54

59

D

p

64

LORD CHAN.

I'll_ take heart, and make a start - Though_ I fear the

70

pros - pect's sha - dy - Much_ I'd spend To gain_ my

75

end - "Faint heart ne - ver won fair la - dy!"

80

E LORD TOL.

Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

LORD MOUNT.
Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

LORD CHAN.
Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

86

F

la - dy" No - thing ven - ture,

la - dy" No - thing ven - ture,

la - dy" No - thing ven - ture,

92

no - thing win - Blood_ is thick, but wa - ter's thin -

no - thing win - Blood_ is thick, but wa - ter's thin -

no - thing win - Blood_ is thick, but wa - ter's thin -

98

In for a pen - ny, in for a pound It's Love_ that makes the

In for a pen - ny, in for a pound It's Love_ that makes the

In for a pen - ny, in for a pound It's Love that makes the

104

world go round! *ff* No - thing ven - ture, no - thing win,

world go round! *ff* No - thing ven - ture, no - thing win,

world go round! *ff* No - thing ven - ture, no - thing win,

f

110

Blood_ is thick, but wa - ter's thin - In for a pen - ny,
 Blood_ is thick, but wa - ter's thin - In for a pen - ny,
 Blood_ is thick, but wa - ter's thin - In for a pen - ny,

116

in for a pound - It's Love_ that makes the world go round!
 in for a pound - It's Love_ that makes the world go round!
 in for a pound - It's Love that makes the world go round!

123

127

No. 22

DUET (Phyllis & Strephon)

Allegro giojoso

PIANO *f*

7 **STREPHON**

If we're weak e - nough to tar - ry Ere we mar - ry You_ and I,

p

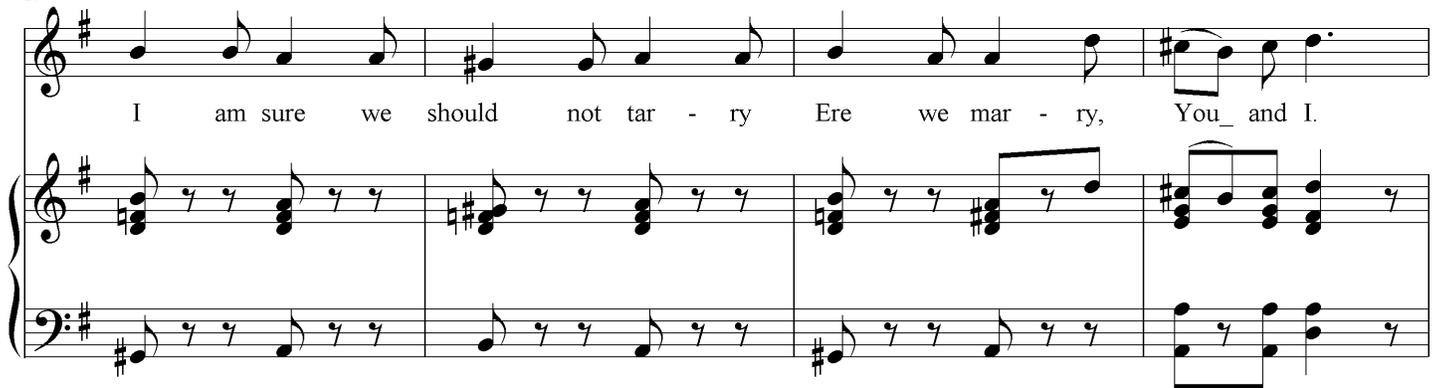
11

Of the feel - ing I in - spare You may tire_ By_ and bye;

15 **A**

For peers with flow - ing cof - fers Press their of - fers, That_ is why

19



I am sure we should not tar - ry Ere we mar - ry, You_ and I.

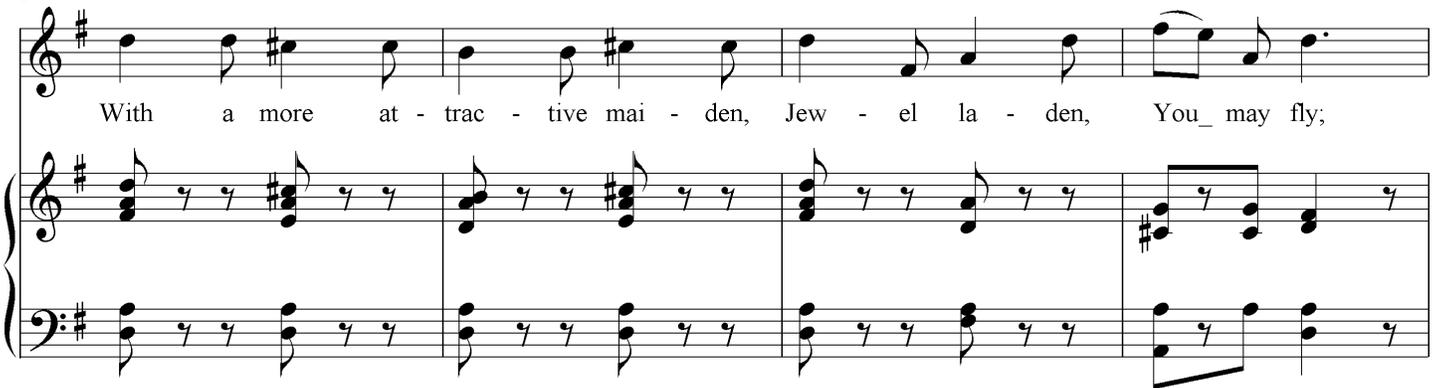
23

PHYLLIS



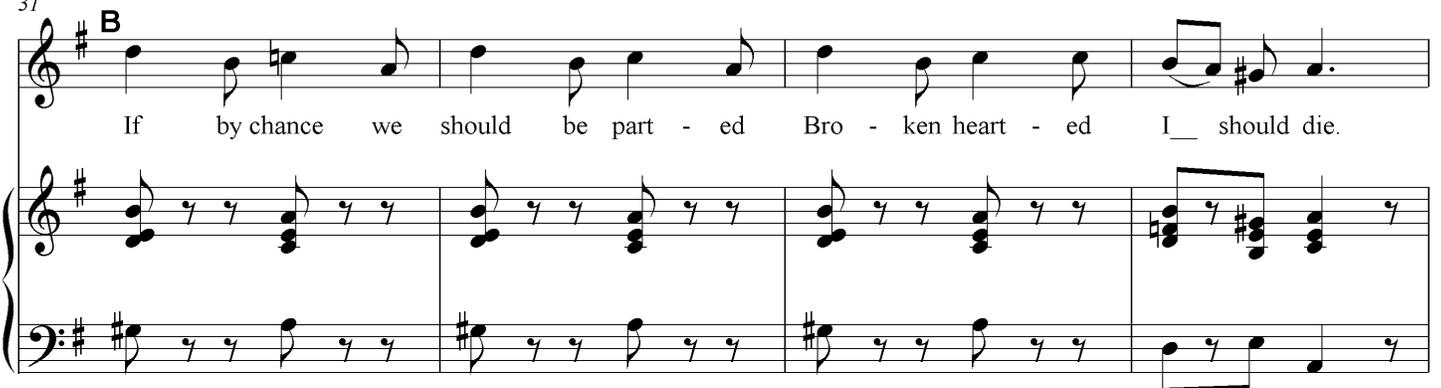
If we're weak e - nough to tar - ry Ere we mar - ry You_ and I

27



With a more at - trac - tive mai - den, Jew - el la - den, You_ may fly;

31

B


If by chance we should be part - ed Bro - ken heart - ed I_ should die.

35

So I think we will not tar - ry Ere we mar - ry, You_ and I.

39

PHYLLIS

Ah, _____ Ah, _____ If we're weak e-

STREPHON

Ah, _____ If we're weak e-

Ad. *p* *

44

nough to tar - ry Ere we mar - ry, You_ and I, With a more at-

nough to tar - ry Ere we mar - ry, You_ and I Of the feel - ing

48

trac - tive mai - den, Jew - el la - den, You may fly. You _____ and

I in-spire, You may tire _____ By - and - bye, Of the feel - ing I in-spire,

53

I, _____ If we're weak e - nough to tar - ry Ere we mar - ry

You may tire _____ By - and - bye _____ If we're weak e - nough to tar - ry Ere we mar - ry

58

You_ and I, With a more at - trac - tive mai - den, Jew - el la - den, You may fly.

You_ and I, Of the feel - ing I in - spire _____ You may tire _____ By - and - bye.

63

So I think we will not tar - ry Ere we mar - ry, Ere we

So I think we will not tar - ry Ere we mar - ry, Ere we

67

mar - ry, You and I, You and I,

mar - ry, You and I, You and I,

p *cresc.*

72

You and I.

You and I.

f *con Pedale*

78

You and I.

No. 23

RECIT. & BALLAD (Iolanthe)

Allegro agitato IOLANTHE (*recit.*)

My Lord, a suppliant at your feet I

PIANO *f*

5 kneel, *recit.* Oh, lis - ten to a mother's fond ap -

9 peal! *recit.* Hear me to - night! I come in ur - gent need - 'Tis for my

f a tempo *p*

13 **Andante non troppo lento**

son, young Strephon, that I plead! He loves! If in the by - gone years Thine

p

18

eyes have e - ver shed Tears - bit - ter un - a - vail - ing tears - For

22

one un - time - ly dead - If in the e - ven - tide of life

26

Sad thoughts of her a - rise, Then let the mem - 'ry of thy wife Plead for my

30

boy - he dies! He dies! If fond - ly

34

laid a - side In some old ca - bi - net, Me - mo - rials of thy

38

long dead bride Lie, dear - ly trea - sur'd yet,

41

Then let her hal - low'd bri - dal dress - Her lit - tle dain - ty gloves - Her

45

wi - ther'd flow'rs- her fa - ded tress- Plead for my boy he loves!

Attacca No. 24

No. 24

RECITATIVE (Iolanthe, Queen, Lord Chancellor
& Fairies)

LORD CHAN. (recit.)

It may not be for so the fates de - cide! Learn thou that

PIANO
p

4 *a tempo moderato* **A**
Phyl - lis is my pro - mised bride!

ff

7 **IOLANTHE** Thy bride! No! No! **LORD CHAN.** It shall be so! Those who would

mf

11 *con espress* **B** *a tempo* **IOLANTHE**
se - pa - rate us woe be - tide! My doom thy lips have

p

CHORUS (without)

15

spo - ken I plead in vain! For - bear! For -

19

IOLANTHE

bear! A vow al - rea - dy bro - ken I break a -

23

CHORUS

IOLANTHE

gain! For - bear! For - bear! For him - for her - for

27

più lento

thee I yield my life. Be - hold - it may not

dim e rit. *pp*

Andante moderato

CHORUS

31

be! I am thy wife! Aia - iah! Aia-

36

iah! Aia - iah! Aia - iah! Wil - la - loo! Wil - la - loo!

41 LORD CHAN. (recit.) IOLANTHE Lento Andante

I - o - lan - the! Thou liv - est? Aye I live! Now let me die!

45

E

49

QUEEN

Once a - gain thy vows are bro - ken:

53

Thou thy - self thy doom hast spo - ken!

57

F
CHORUS

Aia - iah! Aia - iah! Aia - iah! Aia-

61

iah! Wil - la - ha - lah! Wil - la - loo! Wil - la - ha - lah! Wil - la - loo!

64 **G** QUEEN

Bow thy head to Des - ti - ny: Death thy doom and

p

70 **H**

thou shalt die!

CHORUS

Aia - iah! Aia - iah! Aia - iah! Aia -

76

iah! Wil - la - ha - lah! Wil - la - loo! Wil - la - ha - lah! Wil - la - loo!

pp

No. 25

FINALE

Tempo di valse

PIANO

f

6

p

11

PHYLLIS (Verse 1)

Soon as we may, Off and a - way! We'll com -

17

mence our jour - ney ai - ry - Hap - py are we -

22

As you can see, Ev - ry - one is now a

27

PHYLLIS **A**

fai - ry Ev - 'ry, ev - 'ry, ev - ry, Ev - 'ry one is now a

IOLANTHE

Ev - 'ry, ev - 'ry, ev - ry, Ev - 'ry one is now a

QUEEN

Ev - 'ry, ev - 'ry, ev - ry, Ev - 'ry one is now a

34

B

fai - ry! Tho' as a gen - 'ral rule_ we

fai - ry! Tho' as a gen - 'ral rule_ we

fai - ry! Tho' as a gen - 'ral rule_ we

fai - ry! Tho' as a gen - 'ral rule_ we

41

know Two_ strings go to ev - 'ry bow, Make up your minds that

know Two_ strings go to ev - 'ry bow, Make up your minds that

know Two_ strings go to ev - 'ry bow, Make up your minds that

48

grief 'twill bring, If you've two beaux to ev - 'ry string. **C**

grief 'twill bring, If you've two beaux to ev - 'ry string.

grief 'twill bring, If you've two beaux to ev - 'ry string.

54

PHYLLIS, LEILA & 1st SOPRANOS

Tho' as a gen - 'ral rule_ we know Two_ strings go to ev - ry

IOLANTHE, QUEEN, CELIA & 2nd SOPRANOS

Tho' as a gen - 'ral rule_ we know Two_ strings go to ev - ry

LORD TOL. & 1st TENORS, LORD MOUNT. & 2nd TENORS

Tho' as a gen - 'ral rule we know Two_ strings go to ev - ry

LORD CHAN., STREPHON & BASSES

Tho' as a gen - 'ral rule_ we know Two_ strings go to ev - ry

61

bow, Make up your minds that grief 'twill bring, If you've two beaux to

bow, Make up your minds that grief 'twill bring, If you've two beaux to

bow, Make up your minds that grief 'twill bring, If you've two beaux to

bow, Make up your minds that grief 'twill bring, If you've two beaux to

68

ev - 'ry string.

ev - 'ry string.

ev - 'ry string.

ev - 'ry string.

ff

74

74

79

LORD CHAN. (Verse 2)

79

Up in the sky, E-ver so high, Plea-sures

85

85

come in end-less se-ries; We will ar-range

90

90

Hap-py ex-change - House of Peers for House of

95

LORD TOL. A'

LORD MOUNT. Pe - ris, Pe - ris, Pe - ris, House of Peers for House of

LORD CHAN. Pe - ris, Pe - ris, Pe - ris, House of Peers for House of

Pe - ris! Pe - ris, Pe - ris, Pe - ris, House of Peers for House of

102

B'

Pe - ris! Up in the air sky high, sky

Pe - ris! Up in the air sky high, sky

Pe - ris! Up in the air sky high, sky

Pe - ris! Up in the air sky high, sky

109

high, Free from Wards in Chan - ce - ry, He will be sure - ly

high, Free from Wards in Chan - ce - ry, He will be sure - ly

high, Free from Wards in Chan - ce - ry, He will be sure - ly

high, Free from Wards in Chan - ce - ry, He will be sure - ly

116

hap - pier, for He's such a sus - cep - ti - ble Chan - cel - lor!

hap - pier, for He's such a sus - cep - ti - ble Chan - cel - lor!

hap - pier, for I'm such a sus - cep - ti - ble Chan - cel - lor!

122

PHYLLIS, LEILA & 1st SOPRANOS

Up in the air, sky high, sky high, Free from Wards in Chan - ce -

IOLANTHE, QUEEN, CELIA & 2nd SOPRANOS

Up in the air, sky high, sky high, Free from Wards in Chan - ce -

LORD TOL. & 1st TENORS, LORD MOUNT. & 2nd TENORS

Up in the air, sky high, sky high, Free from Wards in Chan - ce -

LORD CHAN., STREPHON & BASSES

Up in the air, sky high, sky high, Free from Wards in Chan - ce -

129

ry, He will be sure - ly hap - pier for He's such a sus - cep - ti - ble

ry, He will be sure - ly hap - pier for He's such a sus - cep - ti - ble

ry, He will be sure - ly hap - pier for He's such a sus - cep - ti - ble

ry, He will be sure - ly hap - pier for He's such a sus - cep - ti - ble

136

Chan-cel - lor!

142

Cresc.

Ped.