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# I O L A N T H E

or

*The Peer and the Peri*

Book by

W. S. GILBERT

Music by

ARTHUR SULLIVAN

Authentic Version Edited by

BRYCESON TREHARNE

*This score contains all the dialogue*

(Printed in the U. S. A.)

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## DRAMATIS PERSONAE

THE LORD CHANCELLOR

LORD MOUNTARARAT

LORD TOLLOLLER

PRIVATE WILLIS.....*Of the Grenadier Guards*

STREPHON.....*An Arcadian Shepherd*

QUEEN OF THE FAIRIES

IOLANTHE.....*A Fairy, Strephon's Mother*

CELIA.....

LEILA.....

FLETA.....

} .....*Fairies*

PHYLLIS.....*An Arcadian Shepherdess and Ward in Chancery*

CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES

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ACT I—An Arcadian Landscape

ACT II—Palace Yard, Westminster

Date, between 1700 and 1882

## ARGUMENT

Twenty-five years previous to the action of the opera, Iolanthe, a fairy, had committed the capital crime of marrying a mortal. The Queen of the Fairies had commuted the death sentence to banishment for life—on condition that Iolanthe must leave her husband without explanation and never see him again. Her son Strephon has grown up as a shepherd, half fairy, half mortal. Strephon loves Phyllis, a shepherdess who is also a ward in Chancery; she returns his love, and knows nothing of his mixed origin.

At the beginning of the opera, the Queen is prevailed upon by other fairies to recall Iolanthe from exile. Strephon joins the glad reunion and announces his intention of marrying Phyllis in spite of the Lord Chancellor, her guardian, who refuses permission. The Queen approves, and plans to influence certain boroughs to elect Strephon to Parliament.

Meanwhile the entire House of Lords is enamored of Phyllis; they appeal in a body to the Lord Chancellor to give her to whichever peer she may select. The Lord Chancellor is also suffering the pangs of love, but feels he has no legal right to assign her to himself. Phyllis declines to marry a peer; Strephon pleads his cause in court again, but in vain. Iolanthe enters and holds tender converse with her son. Since she, like all fairies, looks like a girl of seventeen, Phyllis and the peers misinterpret the situation; they ridicule Strephon's claim that Iolanthe is his mother. Phyllis declares now that she will marry either Lord Mountarat or Lord Tolloller.

The Fairies take revenge by not merely sending Strephon to Parliament, but also influencing both Houses to pass any bills he may introduce. His innovations culminate in a bill to throw the peerage open to competitive examination. The Peers, seeing their doom approaching, appeal to the Fairies to desist. The Fairies have fallen in love with the Peers and would like to oblige, but it is too late to stop Strephon. The Queen reproaches her subjects for their feminine weakness; she acknowledges her own weakness for a sentry, Private Willis, but asserts that she has it under control.

Lord Mountarat and Lord Tolloller discover that if either marries Phyllis, family tradition will require the loser to kill his successful rival; both therefore renounce Phyllis in the name of friendship. The Lord Chancellor, after considerable struggle, pleads his own cause before himself and convinces himself that the law will allow him to marry her.

Meanwhile Strephon makes Phyllis understand that his mother is a fairy, and they are reconciled. They persuade Iolanthe to appeal to the Lord Chancellor. To make the appeal effective, she reveals her identity to him—her husband—and thus again incurs the death penalty. The other Fairies, however, have married their respective Peers, and announce to the Queen that they all have incurred the same sentence. The Lord Chancellor suggests the legal expedient of inserting a single word, to make the law read that every fairy who does *not* marry a mortal shall die. The Queen corrects the scroll, and asks Private Willis to save her life by marrying her. All the mortals present are then transformed into fairies and fly away with their consorts to Fairyland, leaving the House of Lords to be replenished according to intelligence rather than birth.

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# Iolanthe

or  
The Peer and the Peri

W. S. Gilbert

Arthur Sullivan

## Overture

Andante

Piano

*p*

Red. \*

(A)

*p*

The musical score is written for piano in 6/8 time, marked Andante. It consists of four systems of music. The first system begins with a piano dynamic marking 'p'. The second system includes a 'Red.' (ritardando) marking and an asterisk. The third system includes a circled letter '(A)' and a piano dynamic marking 'p'. The fourth system continues the piano accompaniment.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Second system of the piano score. It begins with a circled letter 'B' above the staff. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking 'p' (piano) is present. The key signature has one sharp (F#).

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a complex accompaniment with many beamed notes. A dynamic marking 'p' (piano) is present. The key signature has one sharp (F#).

Fourth system of the piano score. It begins with a circled letter 'C' above the staff. The right hand has a melodic line with a fermata. The left hand has a complex accompaniment with many beamed notes. A dynamic marking 'p' (piano) is present. The key signature has one sharp (F#).

Fifth system of the piano score. It begins with the tempo marking 'Andante espressivo' and the dynamic marking 'p dolce'. The right hand has a melodic line with a fermata. The left hand has a complex accompaniment with many beamed notes. The key signature has two sharps (F# and C#).

Sixth system of the piano score. It begins with a circled letter 'D' above the staff. The right hand has a melodic line with a fermata. The left hand has a complex accompaniment with many beamed notes. A dynamic marking 'cresc.' (crescendo) is present. The key signature has two sharps (F# and C#).

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides a harmonic accompaniment. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), and *f* (forte). A circled letter 'E' is placed above the staff in the fourth measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the fifth measure.

Allegro giocoso

Third system of musical notation, starting with the tempo marking "Allegro giocoso". The treble clef staff features a rhythmic melody. The bass clef staff has a simple accompaniment. A dynamic marking of *p* (piano) is present in the fourth measure. A circled letter 'F' is placed above the staff in the fourth measure.

Fourth system of musical notation. The treble clef staff continues the rhythmic melody. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A circled letter 'G' is placed above the staff in the second measure.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

(H)

*p*

(J)

(K)

*p*

*Ped.*

(L)

*p*

(L)

*p*

*f*



First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic, eighth-note pattern.

Second system of musical notation. The piano (*p*) dynamic continues. The bass line maintains its eighth-note accompaniment, and the treble line continues with its melodic eighth-note pattern.

Third system of musical notation. A circled letter 'M' is placed above the first measure. The dynamic changes to *cresc.* (crescendo). The bass line continues with eighth notes, and the treble line features a melodic line with some rests.

Fourth system of musical notation. A circled letter 'N' is placed above the first measure. The dynamic changes to *ff* (fortissimo). The bass line continues with eighth notes, and the treble line features a melodic line with some rests.

Fifth system of musical notation. The piece continues with eighth-note accompaniment in both hands. The treble line has a melodic line with some rests. There are '2' markings under some notes in the bass line.

Sixth system of musical notation. The piece continues with eighth-note accompaniment in both hands. The treble line has a melodic line with some rests. There are '2' markings under some notes in the bass line.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a dynamic marking of *fp* (fortissimo piano) in the bass staff, which then changes to *p* (piano). The notation includes various note values, rests, and slurs.

Second system of the musical score. It continues the grand staff notation. A circled letter *Q* is placed above the treble staff. The dynamic marking *p stacc.* (piano staccato) is indicated in the bass staff. The music features a mix of rhythmic patterns and articulation.

Third system of the musical score. The grand staff continues with complex rhythmic textures, including sixteenth and thirty-second notes, and rests. The bass staff shows a steady accompaniment.

Fourth system of the musical score. The notation is dense with many sixteenth notes in both staves, creating a busy, rhythmic texture.

Fifth system of the musical score. A circled letter *R* is placed above the treble staff. The dynamic marking *poco marcato* (poco marcato) is written in the bass staff. The music continues with intricate rhythmic patterns.

Sixth system of the musical score. The grand staff concludes with various rhythmic figures. There are three asterisks (\*) placed below the bass staff, each followed by the word *Red.* (ritardando). The final measure of the system has a '2' written below it, indicating a second ending.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes. The left hand has a bass line with notes marked *Red.* and asterisks. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand has a dense texture of chords and eighth notes. The left hand has a bass line with notes marked *Red.* and asterisks. A circled 'S' is above the right hand. The dynamic marking *ff* is present. The key signature has two sharps.

Third system of a piano score. The right hand has a dense texture of chords and eighth notes. The left hand has a bass line with notes marked *Red.* and asterisks. The key signature has two sharps.

Fourth system of a piano score. The right hand has a dense texture of chords and eighth notes. The left hand has a bass line with notes marked *Red.* and asterisks. The key signature has two sharps.

Fifth system of a piano score. The right hand has a dense texture of chords and eighth notes. The left hand has a bass line with notes marked *Red.* and asterisks. A circled 'T' is above the right hand. The key signature has two sharps.

Sixth system of a piano score. The right hand has a sparse texture with notes marked *dim.* and *p*. The left hand has a bass line with notes marked *Red.* and asterisks. The key signature has two sharps.

First system of a piano score. The right hand features a melodic line with a dotted quarter note followed by an eighth rest, and a half note. The left hand has a bass line with eighth notes, including doublets (marked '2') and a triplet. The key signature has one sharp (F#) and one flat (Bb).

Second system of the piano score. The right hand continues with chords and eighth notes. The left hand features a steady eighth-note bass line. A dynamic marking of *p* (piano) is present. The key signature changes to two sharps (F# and C#).

Third system of the piano score. The right hand plays a series of chords with eighth notes. The left hand has a bass line with eighth notes and rests. The key signature remains two sharps.

Fourth system of the piano score. The right hand has a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is present. The key signature remains two sharps.

Fifth system of the piano score. The right hand plays chords with eighth notes. The left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is present. The key signature changes to two sharps and one flat (F#, C#, and Gb).

Sixth system of the piano score. The right hand plays chords with eighth notes. The left hand has a bass line with eighth notes. The key signature remains two sharps and one flat.

First system of a piano score. The right hand features a melodic line with some grace notes and rests, while the left hand provides a steady accompaniment with eighth notes.

Second system of a piano score. The right hand begins with a circled 'V' above a chord and then plays a series of chords. The left hand continues with eighth-note accompaniment. The instruction *p stacc.* is written below the right hand.

Third system of a piano score. The right hand plays a sequence of chords, and the left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand features a sequence of chords, some marked with an '8' and a dotted line. The left hand continues with eighth-note accompaniment.

Fifth system of a piano score. The right hand plays a sequence of chords, some marked with a circled 'W' and an '8'. The left hand continues with eighth-note accompaniment. The instruction *poco marcato* is written below the right hand. There are also some markings like 'Red.' and '\*' below the left hand.

Sixth system of a piano score. The right hand features a sequence of chords, some marked with an '8' and a dotted line. The left hand continues with eighth-note accompaniment. There are markings like 'Red.', '\*', and '2' below the left hand.

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

This system consists of two staves. The upper staff features a complex rhythmic pattern with many beamed notes and rests. The lower staff has a simpler accompaniment with dotted rhythms. The word "Red." is written below the lower staff, alternating with asterisks.

**X** *ff*

This system begins with a circled 'X' and the dynamic marking *ff*. Both staves are filled with dense, fast-moving passages, primarily consisting of eighth and sixteenth notes. The lower staff includes some double bar lines with the number '2' below them, indicating a second ending.

This system continues the dense texture from the previous system. It features similar rhythmic patterns in both staves, with some double bar lines and the number '2' in the lower staff. The system concludes with the word "Red." and an asterisk.

This system shows a continuation of the musical material. The upper staff has some rests, while the lower staff maintains a steady accompaniment. The word "Red." and asterisks are placed below the lower staff.

This system features a more complex rhythmic structure in the upper staff, with many beamed notes. The lower staff continues with a consistent accompaniment. The word "Red." and asterisks are present below the lower staff.

**Y** *L'istesso tempo* *fp*

This system is marked with a circled 'Y', the tempo instruction *L'istesso tempo*, and the dynamic marking *fp*. The upper staff contains a series of chords and melodic fragments, while the lower staff provides a rhythmic accompaniment. The system ends with a double bar line and a 2/4 time signature.

② *Animato*

First system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment. Dynamics include *cresc.* and *ff*. A fermata is placed over the eighth measure of the bass staff with the label *Ad.*

Second system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment. Dynamics include *stringendo*.

Third system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment. Dynamics include *più vivo*.

Fourth system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment.

Fifth system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment.

Sixth system of musical notation. Treble clef staff contains a series of chords with a dotted line above the first five measures. Bass clef staff contains a rhythmic accompaniment. The system concludes with a double bar line and the word *FINE* written vertically.

## Act I

Scene: *An Arcadian landscape*

## No. 1. Tripping hither, tripping thither

Opening Chorus and Soli

Celia, Leila and Fairies

Allegretto

The first system of the musical score consists of two staves. The upper staff is a treble clef with a common time signature (C). It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including some grace notes. A hairpin crescendo leads to a piano-piano (*pp*) dynamic. The lower staff is a bass clef with a common time signature, providing a harmonic accompaniment with chords and some eighth notes. The instruction "col. Ped." is written below the bass staff.

col. Ped.

The second system continues the two-staff arrangement. The upper staff features a melodic line with eighth notes and some rests. The lower staff provides a steady accompaniment with chords. A piano (*p*) dynamic marking is present at the end of the system.

The third system continues the two-staff arrangement. The upper staff has a melodic line with eighth notes and rests. The lower staff has a consistent accompaniment. A piano (*p*) dynamic marking is present.

The fourth system continues the two-staff arrangement. The upper staff has a melodic line with eighth notes and rests. The lower staff has a consistent accompaniment. A piano (*p*) dynamic marking is present.

The fifth system continues the two-staff arrangement. The upper staff has a melodic line with eighth notes and rests. The lower staff has a consistent accompaniment. A piano (*p*) dynamic marking is present.



(A)

(B) Celia and Chorus (SOP. I)  
 Trip-ping hith-er, trip-ping thith-er, No-bod-y knows why or  
 Leila and Chorus (SOP. II)  
 Trip-ping hith-er, trip-ping thith-er, No-bod-y knows why or

(B)

whith-er, We must dance and we must  
 whith-er, We must dance and we must

8

sing, — Round a - bout our fair - y ring. Trip-ping hith-er, trip-ping  
 sing, — Round a - bout our fair - y ring. Trip-ping hith-er, trip-ping

thith-er, No-bod-y knows why or whither, We must dance and we must  
 thith-er, No-bod-y knows why or whither, We must dance and we must

sing, Round a - bout our fair - y ring. Trip-ping hith-er, trip-ping  
 sing, Round a - bout our fair - y ring. Trip-ping hith-er, trip-ping

thith-er, No-bod-y knows why or whith-er, We must dance and we must

thith-er, No-bod-y knows why or whith-er, We must dance and we must

sing, Round a - bout our fair - y ring.

sing, Round a - bout our fair - y ring.

*stacc.*

SOLO  
Celia

③ We are dain-ty lit-tle fair-ies, Ev-er sing-ing, ev-er danc-ing;

*p*

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

*stacc.*

If you ask the spe-cial func-tion Of our nev-er ceas-ing mo - tion,

We re - ply with some com - punc-tion That we have - n't an - y no - tion,

Ⓚ Chorus

No, we have - n't an - y no - tion! an - y no - tion!

Ⓚ No, we have - n't an - y no - tion! an - y no - tion!

Trip-ping hith-er, trip-ping thith-er, No-bod - y knows why or whith-er, We must

Trip-ping hith-er, trip-ping thith-er, No-bod - y knows why or whith-er, We must

dance and we must sing, Round a - bout our fair - y

dance and we must sing, Round a - bout our fair - y

**E** Leila

ring. If you ask us how we live, Lov-ers all es - sen - tials give;

ring.

**E**

We can ride on lov - ers' sighs, Warm our - selves in lov - ers' eyes,

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

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

When you know us you'll dis-cov-er That we al-most live on

*cresc.*

ⓕ Chorus

lov-er. Yes, we live on lov-er. Trip-ping hith-er, trip-ping

Yes we live on lov-er. Trip-ping hith-er, trip-ping

ⓕ

thith-er, No-bod-y knows why or whith-er, We must dance and we must

thith-er, No-bod-y knows why or whith-er, We must dance and we must

sing, Round a - bout our fair - y ring.  
 sing, Round a - bout our fair - y ring.

(G) *ff*  
 We are dain - ty lit - tle fair - ies, Ev - er sing - ing, ev - er  
*ff*  
 We are dain - ty lit - tle fair - ies, Ev - er sing - ing, ev - er  
 (G)

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

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

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

*dim.* most en-tranc-ing. *p* Trip-ping hith-er, trip-ping

*dim.* most en-tranc-ing. *p* Trip-ping hith-er, trip-ping

(At the end of the chorus all sigh wearily.)

thith-er, No bod-y knows why or whither.

thith-er, No bod-y knows why or whither.

*f* *pp*



Celia: Ah, it's all very well, but since our queen banished Iolanthe fairy revels have not been what they were.

Leila: Iolanthe was the life and soul of Fairyland. Why, she wrote all our songs and arranged all our dances! We sing her songs and we trip her measures, but we don't enjoy ourselves.

Fleta: To think that five-and-twenty years have elapsed since she was banished! What could she have done to have deserved so terrible a punishment?

Leila: Something awful: she married a mortal.

Fleta: Oh! Is it injudicious to marry a mortal?

Leila: Injudicious? It strikes at the root of the whole fairy system. By our laws the fairy who marries a mortal dies.

Celia: But Iolanthe didn't die.

*(Enter Queen of the Fairies)*

Queen: No, because your queen, who loved her with a surpassing love, commuted her sentence to penal servitude for life, on condition that she left her husband without a word of explanation and never communicated with him again.

Leila: And that sentence of penal servitude she is now working out at the bottom of that stream?

Queen: Yes. But when I banished her I gave her all the pleasant places of the earth to dwell in. I'm sure I never intended that she should go and live at the bottom of that stream. It makes me perfectly wretched to think of the discomfort she must have undergone.

Leila: To think of the damp! And her chest was always delicate.

Queen: And the frogs! ugh! I never shall enjoy any peace of mind until I know why Iolanthe went to live among the frogs.

Fleta: Then why not summon her and ask her?

Queen: Why? Because if I set eyes on her I should forgive her at once.

Celia: Then why not forgive her? Twenty-five years! it's a long time.

Leila: Think how we loved her!

Queen: Loved her? What was your love to mine? Why, she was invaluable to me! Who taught me to curl myself inside a buttercup? Iolanthe!—Who taught me to swing upon a cobweb? Iolanthe!—Who taught me to dive into a dewdrop, to nestle in a nutshell, to gambol upon gossamer? Iolanthe!

Leila: She certainly did surprising things.

Fleta: Oh give her back to us, great queen—for your sake, if not for ours.

*(All kneel in supplication)*

Queen: *(irresolute)* Oh, I should be strong, but I am weak; I should be marble, but I am clay. Her punishment has been heavier than I intended. I did not mean that she should live among the frogs. And—Well! well! it shall be as you wish.

## No. 2. Invocation: "Iolanthe! from thy dark exile"

Soli and Chorus

Queen, Iolanthe, Celia, Leila and Fairies

Andante

*p*

Queen

1 - o - lan - the!

(A)

From thy dark ex - ile thou art sum - - - moned,

*p*

*rit.* \*

Celia.

Come to our call, come, come, 1 - o - lan - - - the! 1 - o -

*p*

## Leila

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

Chorus of Fairies Celia & Soprano I Tutti

the! Come to our call, I - o -

*cresc.*

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

*f* *dim.*

*dim.*

the! Come!

*p*

Iolanthe rises from the water. She is clad in tattered

(B)

*p*

and sombre garments. She approaches the Queen with head bent and arms crossed.

*pp*

(C) Iolanthe

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

*pp legato*

(D) Queen

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

*p*

dark sin against our fair - y laws We sent thee in - to

life - long ban-ish-ment, But mer - cy holds her sway — with-

in our hearts, — Rise!

**E**  
Rise, thou art par - doned! Par - doned!

Iolanthe

Chorus  
Celia & Sop. I

*Her rags fall from her, and she appears clothed as a fairy. The Queen places a diamond coronet on her head and embraces her. The others also embrace her.*

Animato

Par - - - doned!

Leila & Sop. II  
Par - - - doned!

Animato

*f*

*Red.* \*

**F** Celia & Sop. I  
*f* Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

Leila, Queen, & Sop. II  
Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

**F**

*mf*

We have shared thy bit - ter pain, I - o - lan - the! I - o - lan - the!

We have shared thy bit - ter pain, I - o - lan - the! I - o - lan - the!

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

Wel-comes thee to fair - y-land, I - o - lan - the! I - o - lan - the! I - o -

Wel-comes thee to fair - y-land, I - o - lan - the! I - o - lan - the!

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

Wel-comes thee to fair - y — land, I - o - lan - the! I - o -

lan - the!

lan - the!

*dim.*

*pp*

Rec. \* Rec. \* Rec. \*

Queen: And now tell me: with all the world to choose from, why on earth did you decide to live at the bottom of that stream?

Iolanthe: To be near my son, Strephon.

Queen: Your son! Bless my heart! I didn't know you had a son.

Iolanthe: He was born soon after I left my husband by your royal command, but he doesn't even know of his father's existence.

Fleta: How old is he?

Iolanthe: Twenty-four.

Leila: Twenty-four! No one to look at you would think you had a son of twenty-four? But of course that's one of the advantages of being immortal—we never grow old. Is he pretty?

Iolanthe: He's extremely pretty, but he's inclined to be stout.

All: (*disappointed*) Oh!

Queen: I see no objection to stoutness in moderation.

Celia: And what is he?

Iolanthe: He's an Arcadian shepherd, and he loves Phyllis, a ward in Chancery.

Celia: A mere shepherd, and he half a fairy!

Iolanthe: He's a fairy down to the waist, but his legs are mortal.

Celia: Dear me!

Queen: I have no reason to suppose that I am more curious than other people, but I confess, I should like to see a person who is a fairy down to the waist, but whose legs are mortal.

Iolanthe: Nothing easier, for here he comes.

(*Enter Strephon, singing and dancing, and playing on a flageolet.  
He does not see the Fairies, who retire up stage as he enters.*)



## No. 3. "Good morrow, good mother"

Solo and Chorus  
Strephon and Fairies

Allegretto

Introduction for piano. The music is in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with dotted half notes. The piece begins with a forte (*f*) dynamic. A *Red.* (Reduction) marking is present in the bass staff, and an asterisk (\*) is placed at the end of the first system.

Strephon

Vocal entry for Strephon. The melody is in G major and 6/8 time. The lyrics are: "Good mor-row, good moth-er, — Good mor-row, good mor-row!". The piano accompaniment is in the same key and time, with a piano (*p*) dynamic. The piano part consists of dotted half notes in the bass staff.

Continuation of Strephon's vocal line. The lyrics are: "By some means or oth-er Pray ban-ish your sor-row;". The piano accompaniment continues with dotted half notes in the bass staff.

Continuation of Strephon's vocal line. The lyrics are: "With joy be-yond tell-ing My bo-som is swell-ing, So". A circled letter 'A' is placed above the first measure of the vocal line. The piano accompaniment continues with dotted half notes in the bass staff.

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

Chorus of Fairies

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

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

(B)

*ff*

*Red.*

- Iolanthe: Then the Lord Chancellor has at last given his consent to your marriage with his beautiful ward, Phyllis?
- Strephon: Not he, indeed! To all my tearful prayers he answers me, "A shepherd lad is no fit helpmate for a ward of Chancery." I stood in court, and there I sang him songs of Arcadee, with flageolet accompaniment, in vain. At first he seemed amused, so did the Bar, but, quickly wearying of my song and pipe, he bade me get out. A servile usher then, in crumpled bands and rusty bombazine, led me, still singing, into Chancery Lane! I'll go no more; I'll marry her today, and brave the upshot, be what it may! — (*Sees Fairies*) But who are these?
- Iolanthe: Oh, Strephon, rejoice with me; my queen has pardoned me!
- Strephon: Pardoned you, mother? This is good news, indeed!
- Iolanthe: And these ladies are my beloved sisters.
- Strephon: Your sisters? Then they are my aunts. (*kneels*)
- Queen: A pleasant piece of news for your bride on her wedding day!
- Strephon: Hush! My bride knows nothing of my fairyhood. I dare not tell her, lest it frighten her. She thinks me mortal, and prefers me so.
- Leila: Your fairyhood doesn't seem to have done you much good.
- Strephon: Much good? It's the curse of my existence! What's the use of being half a fairy? My body can creep through a keyhole, but what's the good of that when my legs are left kicking behind? I can make myself invisible down to the waist, but that's of no use when my legs remain exposed to view. My brain is a fairy brain, but from the waist downward I'm a gibbering idiot. My upper half is immortal, but my lower half grows older every day, and some day or other must die of old age. What's to become of my upper half when I've buried my lower half I really don't know.
- Queen: I see your difficulty, but with a fairy brain you should seek an intellectual sphere of action. Let me see: I've a borough or two at my disposal; would you like to go into Parliament?
- Iolanthe: A fairy member! That would be delightful.
- Strephon: I'm afraid I should do no good there. You see, down to the waist I'm a Tory of the most determined description, but my legs are a couple of confounded Radicals, and on a division they'd be sure to take me into the wrong lobby. You see, they're two to one, which is a strong working majority.
- Queen: Don't let that distress you; you shall be returned as a Liberal-Conservative, and your legs shall be our peculiar care.
- Strephon: (*bowing*) I see Your Majesty does not do things by halves.
- Queen: No; we are fairies down to the feet.

## No. 4. Fare thee well

Solo and Chorus

Queen and Fairies

Allegretto

Queen

Fare thee well, at -

*p*

Chorus of Fairies

trac - tive — stran - ger, Fare thee well, at -

Queen

trac - tive — stran - ger! Should'st thou be in

doubt or — dan - ger, Per - il or per - plex - i - tee,

Chorus

Call us, and we'll come to thee. Aye, call us, and we'll

(A)

come to thee. Trip-ping hith-er, trip-ping

*p*

thith-er, No-bod-y knows why or whith-er, We must

now be tak-ing wing To an-oth-er fair-y

ring. Trip-ping hith-er, trip-ping thith-er, We must

now be tak - ing wing To — an - oth - er

fair - y ring.

*p stacc.*

*Fairies and Queen trip off, Iolanthe, who*

*f p*

*takes an affectionate fareuell of her son, going off last.*

## No. 4a. "Good morrow, good lover"

Soli

Phyllis and Strephon

Allegretto (Phyllis enters)

*f*

The piano introduction is in 6/8 time, marked *Allegretto*. It features a treble clef with a key signature of two sharps (D major) and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted half notes and eighth notes.

Phyllis

Good mor-row, good lov-er! — Good lov-er, good mor-row! —

*p*

Phyllis's vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment is in 6/8 time, marked *p*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted half notes and eighth notes.

I prith-ee dis-cov-er, Steal, pur-chase, or bor-row,

The vocal line continues with a melodic phrase. The piano accompaniment is in 6/8 time, marked *p*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted half notes and eighth notes.

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

The vocal line concludes with a melodic phrase. The piano accompaniment is in 6/8 time, marked *p*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted half notes and eighth notes.

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

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

Strephon  
& Phyllis

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

day! —

(B)

Red.



Strephon: My Phyllis! And today we're to be made happy for ever.

Phyllis: Well, we're to be married.

Strephon: It's the same thing.

Phyllis: Well, I suppose it is. But oh, Strephon, I tremble at the step we're taking. I believe it's penal servitude for life to marry a ward of court without the Lord Chancellor's consent. I shall be of age in two years. Don't you think you could wait two years?

Strephon: Two years! You can't have seen yourself. Here, look at that (*offering mirror*) and tell me if you think it's reasonable to expect me to wait two years?

Phyllis: No; you're quite right; it's asking too much — one must be reasonable.

Strephon: Besides, who knows what will happen in two years? Why, you might fall in love with the Lord Chancellor himself by that time.

Phyllis: Yes, he's a clever old gentleman.

Strephon: As it is, half the House of Lords are sighing at your feet.

Phyllis: The House of Lords is certainly extremely attentive.

Strephon: Attentive? I should think they were! Why did five-and-twenty Liberal peers come down to shoot over your grass-plot last autumn? It couldn't have been the sparrows. Why did five-and-twenty Conservative peers come down to fish in your pond? Don't tell me it was the goldfish! No, no. Delays are dangerous, and if we are to marry, the sooner the better.

## No. 5. "None shall part us from each other"

### Duet

Phyllis and Strephon

Andante non troppo lento

|          |   |
|----------|---|
| Phyllis  | 1. None shall part us from each oth - er One in   |
| Strephon | 2. All in all since that fond meet - ing When, in |

life and death are we: All in all— to one an-  
 joy, I woke to find Mine the heart, with- in thee

oth - er, I to thee and thou to me! — All in  
 beat - ing, Mine the love that heart en - shrined! — Mine the

all to one an - oth - er — I to thee — and thou to  
 heart with- in thee beat - ing, Mine the love that heart en -

me! Thou the tree and I the flow - er —  
 shrined! Thou the stream and I the wil - low —

Strephon

I the tree, Thou the flow - er;  
 I the stream, Thou the wil - low;

*pp*

Thou the i - - dol; I the throng—  
Thou the sculp - - tor; I the clay—

I the i - dol, Thou the throng;  
I the sculp - tor, Thou the clay;

*f*  
Thou the day and I the hour— Thou the  
Thou the o - cean; I the bil - low— Thou the

*f*  
I the day and thou the hour— I the  
I the o - cean; thou the bil - low— I the

*cresc.* *p*

1. 2.  
sing-er; I the song!  
sun-rise, I the day!

1. 2.  
sing-er; thou the song!  
sun-rise; thou the day!

**C**

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

**C**

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

*f* Thou the sun - rise; *p* I the day!  
*f* I the sun - rise; *p* Thou the day!

*Ezeunt Strephon and Phyllis*

*March. Enter Procession of Peers, headed by Lord Mountarat and Lord Tolloller*

No. 6. Entrance and March of Peers:  
 "Loudly let the trumpet bray"

Chorus, Tenors and Bases

Peers

*Allegro maestoso*

The first system of the musical score consists of two staves. The treble staff begins with a melodic line in a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff is mostly silent, with a few notes appearing later in the system. A forte (*ff*) dynamic marking is placed in the bass staff.

The second system continues the melodic line in the treble staff and adds more accompaniment in the bass staff. The music maintains the same tempo and key signature.

The third system shows the continuation of the piece, with the treble staff playing a steady melodic pattern and the bass staff providing harmonic support with chords.

The fourth system includes a first ending marked with a circled 'A'. The music features a change in dynamics to *ff* and a more complex harmonic texture in the bass staff.

The fifth system concludes the piece with a final cadence. The treble staff has a more active melodic line, and the bass staff provides a solid harmonic foundation.

(B)

(C) Chorus  
TENORS

Loud - ly let the trum - pet - bray, Tan - tan - ta - ra, tan - tan - ta - ra!

BASSES

(C) Loud - ly let the trum - pet - bray, —

*f*

Proud - ly bang the sound - ing - brass - es, —

Proud - ly bang the sound - ing - brass - es. — Tzing, boom!

As up-on its lord - ly way This u-nique pro - ces - sion pass-es.

As up-on its lord - ly way This u-nique pro - ces - sion pass-es.

*p* *f*<sup>3</sup>

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

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

*f*

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

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

E

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

boom!

E

*ff*

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

boom!

Bow, bow, ye low-er mid-dle class-es, Bow, bow, ye



Tan-ta-tara, tan-ta-

tradesmen, bow, ye mass-es, Blow the trum-pets, bang the brass-es. Tzing,

F

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

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

*cresc.* *ff*

F

*legato*

We are Peers of high-est sta-tion,

*p*

Par - a - gons of leg - is - la - tion,

Pil - lars of the Brit - ish na - tion.

*p*

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

**G**

We are Peers of high - est —

We are Peers of high - est sta - tion, Par - a - gons of

*mf*

*p*

sta - tion, Par - a - gons of —

leg - is - la - tion, Pil - lars of the Brit - ish na - tion,

leg - is - la - tion, Pil - lars —

Pil - lars of the Brit - ish na - tion, We are Peers of

of the Brit - ish na - tion. —  
high - est sta - tion, Par - a - gons of leg - is - la - tion.

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

ra, Tzing, boom! **(H)** *f* Bow, bow, ye low - er mid - dle class - es!  
ra, Tzing, boom! *f* Bow, bow, ye low - er mid - dle class - es!

**(H)** *f*

Bow, bow, ye trades-men, bow, ye mass - es, Blow the trum - pets,

Bow, bow, ye trades-men, bow, ye mass - es, Blow the trum - pets,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

bang the brass - es, Tan - tan - ta - ra, Tzing, boom

The second system continues the musical piece. The vocal staves show a melodic line with some rests. The piano accompaniment maintains its rhythmic pattern, with some chord changes in the right hand.

Bow, bow, ye low - er mid - dle class - es, Bow, bow, ye

Bow, bow, ye low - er mid - dle class - es, Bow, bow, ye

The third system concludes the piece. The vocal staves end with a final note. The piano accompaniment continues with the same eighth-note bass line and chords.

trades-men, bow, ye mass - es, Blow the \_trum - pets, bang the \_brass - es,

trades-men, bow, ye mass - es, Blow the \_trum - pets, bang the \_brass - es,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "trades-men, bow, ye mass - es, Blow the \_trum - pets, bang the \_brass - es,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

Tzing, boom, tzing, boom! Tzing,

Tan - tan - ta-ra!

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

The second system includes two vocal staves and piano accompaniment. The vocal staves have lyrics: "Tan - tan - ta-ra! Tan - tan - ta-ra!". The piano accompaniment has a dynamic marking of *p* and a *cresc.* marking. The lyrics "Tzing, boom, tzing, boom! Tzing," are placed below the piano accompaniment.

Tan - tan - ta-ra!

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

The third system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "Tan - tan - ta-ra!". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

*p*

Blow, blow the trum-pets, bang the brass-es!

*p*

Blow, blow the trum-pets, bang the brass-es!

*p* *stacc.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic and contains the lyrics "Blow, blow the trum-pets, bang the brass-es!". The middle staff is a vocal line in bass clef, also in two flats and common time, with the same lyrics. The bottom staff is a piano accompaniment in bass clef, starting with a piano (*p*) dynamic and a *stacc.* marking. It features a rhythmic pattern of eighth and sixteenth notes.

Blow, blow the trum-pets, bang the brass-es!

Blow, blow the trum-pets, bang the brass-es!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Blow, blow the trum-pets, bang the brass-es!". The middle staff is a vocal line in bass clef, also in two flats and common time, with the same lyrics. The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

*cresc.*

Blow, blow the trum-pets, Blow, blow the trum-pets!

*cresc.*

Blow, blow the trum-pets, Blow, blow the trum-pets!

*cresc.*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "Blow, blow the trum-pets, Blow, blow the trum-pets!". The middle staff is a vocal line in bass clef, also in two flats and common time, with the same lyrics. The bottom staff is a piano accompaniment in bass clef, starting with a *cresc.* marking and continuing the rhythmic pattern.

(K) *f*

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

Bang, bang the brass - es, boom! Bang, bang the

(K) *f*

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

brass - es, boom! Tzing, boom! Tzing, boom!

Tan-ta-ra, ta ta ta ta ta ta, *ff* Bow, ye

Tzing, boom, tzing, boom! *ff* Bow, ye

*ff*



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

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

low - er mid - dle class-es, Bow, ye tradesmen, bow ye mass - es. Tan - tan - ta -

low - er mid - dle class-es, Bow, ye tradesmen, bow ye mass - es. Tan - tan - ta -

*ff*

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ra! Tan-ta-ra!

ra! Tan-ta-ra!

The second system continues the vocal and piano parts. The vocal lines have a long note followed by a short note, then a long note with a fermata. The piano accompaniment includes a section marked with an '8' (octave) and 'ff' (fortissimo), showing a more active right hand with sixteenth-note patterns.

The third system shows the continuation of the piano accompaniment. The right hand has a section marked with an '8' (octave) and 'ff' (fortissimo), featuring a sixteenth-note pattern. The left hand has a steady bass line. The system concludes with a final chord and a fermata.

*V* *V* *V* *V* *ella* *ra* \*

## No. 7. "The law is the true embodiment"

Song and Chorus

Lord Chancellor and Peers

*(Enter the Lord Chancellor during the introduction.)*

Allegro vivace

The first system of the musical score is a piano introduction. It is written in G-flat major (two flats) and 6/8 time. The tempo is marked 'Allegro vivace' and the dynamic is 'f' (forte). The right hand begins with a whole rest, followed by a quarter note G-flat, a quarter note A-flat, and a quarter note B-flat. The left hand starts with a quarter rest, followed by a quarter note G-flat, a quarter note A-flat, and a quarter note B-flat. The piece continues with a series of eighth and sixteenth notes in both hands, creating a rhythmic accompaniment.

The second system continues the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dotted line with a flat symbol indicates a correction or continuation of a note in the right hand.

The third system continues the piano introduction. The right hand has a more active melodic line with eighth notes and chords. The left hand continues with a consistent accompaniment. A dotted line with a flat symbol indicates a correction in the right hand.

The fourth system continues the piano introduction. The right hand features a melodic line with eighth notes and chords. The left hand provides a steady accompaniment. A dotted line with a flat symbol indicates a correction in the right hand.

The fifth system continues the piano introduction. The right hand has a melodic line with eighth notes and chords. The left hand provides a steady accompaniment. A dotted line with a flat symbol indicates a correction in the right hand.

## Allegro vivace

*ff*

## Lord Chancellor

The Law is the true em - bod - i - ment Of ev - 'ry-thing that's

*p*

ex - cel - lent. It has no kind of fault or flaw, And I, my lords, em -

bod - y the Law.

The con - sti - tu - tion - al

**A**

*p*

guard - ian 1 Of pret - ty young wards in Chan - ce - ry, All ver - y a - gree - a - ble

girls and none Are o - ver the age of twen - ty - one. A

pleas - ant oc - cu - pa - tion for A rath - er sus - cep - ti - ble Chan - cel - lor! A

Chorus

of Peers  
pleas - ant oc - cu - pa - tion for A rath - er sus - cep - ti - ble Chan - cel - lor!

## Lord Chancellor

2. But though the com- pli-

ment im-plied In-flates me with le-git-i-mate pride, It nev-er-the-less can't

be de-nied, That it has its in-con-ve-ni-ent side.

**B**  
For I'm not so old, and not so plain, And I'm quite prepared to

mar-ry a-gain, But there'd be the duce to pay in the Lords if I

fell in love with one of my wards! Which

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

Chorus

of Peers

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

## Lord Chancellor

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

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

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

Ⓢ  
one for him— and one for he— And one for you— and one for ye— And



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

Which is ex-as-per-at-ing, for A high-ly sus-cep-ti-ble

Chorus of Peers

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

Chan-cel-lor!

*(Enter Lord Tolloller)*

Ld. Toll.: And now, my lord, suppose we proceed to the business of the day?

Ld. Chan.: By all means. Phyllis, who is a ward of court, has so powerfully affected your lordships that you have appealed to me in a body to give her to whichever one of you she may think proper to select; and a noble lord has gone to her cottage to request her immediate attendance. It would be idle to deny that I, myself, have the misfortune to be singularly attracted by this young person. My regard for her is rapidly undermining my constitution. Three months ago I was a stout man. I need say no more. If I could reconcile it with my duty, I should unhesitatingly award her to myself, for I can conscientiously say that I know no man who is so well fitted to render her exceptionally happy. But such an award would be open to misconstruction, and therefore, at whatever personal inconvenience, I waive my claim.

Ld. Toll.: My lord, I desire, on the part of this House, to express its sincere sympathy with your lordship's most painful position.

Ld. Chan.: I thank your lordships. The feelings of a Lord Chancellor who is in love with a ward of court are not to be envied. What is his position? Can he give his own consent to his own marriage with his own ward? Can he marry his own ward without his own consent? And if he marries his own ward without his own consent, can he commit himself for contempt of his own court? Can he appear by counsel before himself to move for arrest of his own judgment? Ah, my lords, it is indeed painful to have to sit upon a woollack which is stuffed with such thorns as these.

*(Enter Lord Mountarat)*

Ld. Mount.: My lords, I have the pleasure to inform your lordships that I have succeeded in persuading the young lady to present herself at the bar of this House.

*(Enter Phyllis)*

## No. 8. "My well-loved lord and guardian dear"

Trio and Chorus

Phyllis, Lord Tolloller, Lord Mountarat and Peers

Allegretto grazioso

Phyllis

The musical score is written in 6/8 time with a key signature of two sharps (D major). It features a vocal line for Phyllis and a piano accompaniment. The piano part begins with a forte (f) dynamic and later moves to piano (p). The vocal line includes the lyrics: "My well-loved lord and guardian dear, You summoned me, and I am".

My  
well-loved lord and guardian dear, You summoned me, and I am

Chorus

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

As a Barcarole

Lord Tol-

Of all the young la-dies I know, — This pret-ty young la-dy's the

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

rarest. Her or-i-gin's low-ly, it's true, — But of birth and po-si-tion I've

plen-ty; I've gram-mar and spell-ing for two, And birth and be-ha - viour for

twen - ty! Ah, Her

Peers *p* Ah,

*p* Ah,

or - i-gin's low - ly, it's true— I've 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

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

plen - ty, With blood and be - ha - viour for twen - ty!  
 ha - viour for twen - ty!  
 ha - viour for twen - ty!

*rall.* *a tempo*  
*colla voce p*  
*colla voce p*  
*f* *colla voce dim.* *p* *dolce*

## Lord Mount.

D

Though the views of the house have di - verged — On

8

*p*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes and chords. A fermata is placed over the first piano chord, with the number '8' above it. The dynamic marking *p* is placed below the piano staff.

ev - 'ry conceiv - a - ble motion. All ques - tions of par - ty are merged — In a

*cresc.*

*cresc.*

Detailed description: This system contains the second two staves of music. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. The dynamic marking *cresc.* appears above the vocal staff and below the piano staff.

fren - zy of love and de - vot-ion! If you ask us distinct - ly to say — What

*p*

*p*

Detailed description: This system contains the third two staves of music. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. The dynamic marking *p* appears above the vocal staff and below the piano staff.

par - ty we claim to be - long to, We re - ply with - out - doubt or de - lay, — The

Detailed description: This system contains the final two staves of music. The vocal line concludes with a melodic phrase. The piano accompaniment maintains the rhythmic pattern.

(E)

par - ty we're sing - ing this song to! ——— If you ask ——— us dis -

tinct - ly to say, We re - ply ——— with - out doubt or de - lay, The par - ty we claim to be -

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

(F)

*rall.* *a tempo*

long to's The par - ty we're sing - ing this song to!

*colla voce* *dim.* *p*

## Phyllis

I'm ver-y much pained to re- fuse; — But I'll stick to my pipes and my

ta-bors, I can spell all the words that I use, — And my gram-mar's as good as my

neigh-bours', As for birth, I was born like the rest, — My be- ha-viour is rus-tic but

heart-y, And I know where to turn for the best When I want a par-tic - u - lar par - ty!



Ah! \_\_\_\_\_

Though my sta - tion is  
Ld. Tol. & Ld. Mount.

Though her sta - tion is

*p*  
Ah!

*p*  
Ah!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'Ah!' followed by the lyrics 'Though my station is Ld. Tol. & Ld. Mount.' and 'Though her station is'. The piano accompaniment consists of a treble and bass clef part with a steady eighth-note accompaniment pattern.

none of the best, I sup - pose \_\_\_\_\_ I was born like the rest. I know where to look for my

none of the best, I sup - pose \_\_\_\_\_ She was born like the rest. She knows where to look for her

*p*  
She knows where to look for her

*p*  
She knows where to look for her

The second system continues the musical score. The vocal line has two lines of lyrics: 'none of the best, I suppose \_\_\_\_\_ I was born like the rest. I know where to look for my' and 'none of the best, I suppose \_\_\_\_\_ She was born like the rest. She knows where to look for her'. The piano accompaniment continues with the same eighth-note pattern. The system concludes with two lines of piano accompaniment, each starting with a piano (*p*) dynamic marking and the lyrics 'She knows where to look for her'.

*cresc.*

heart - y, When I want a partic - u - lar par - ty, I know where to look for my

heart - y, When she wants a partic - u - lar par - ty, She knows where to

*cresc.*

heart - y, When she wants a partic - u - lar par - ty, She knows where to

*cresc.*

heart - y, When she wants a partic - u - lar par - ty, She knows where to

*rall.* (H)

heart-y, Whenever I want a par-ty, For my par - ty,

*p colla voce*

look for a par-ty, For her par - ty,

*p colla voce f a tempo*

look for a par-ty, Ah, ah, ah, ah, ah,

*p f*

look for a par-ty, Ah, ah, ah, ah,

*rall.* (H) *a tempo*

*dim. colla voce f*

*p* *stacc.* *pp*

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

*p* *stacc.* *pp*

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

*dim.* *p* *stacc.* *pp*

ah, — She knows where to look for her par-ty, her

*dim.* *p* *stacc.* *pp*

ah, — She knows where to look for her par-ty, her

*dim.* *p*

*pp*

par - ty. —

par - ty. —

par - ty. —

par - ty. —

*pp* *Ped.* \*

Segue No. 9

## No. 9. "Nay, tempt me not"

Recitative and Chorus

Phyllis and Peers

Moderato

Recit.  
Phyllis

Nay,

tempt me not, To — wealth I'll not be bound — In low-ly cot A —

Chorus

lone is vir-tue found. No, no, in-deed high rank will nev-er hurt you —

The peer-age is — not — des-ti-tute — of vir-tue.

*p sostenuto*

Segue No. 10

# No. 10. "Spurn not the nobly born"

Song and Chorus  
Lord Tolloller and Peers

*Andante espress.*

Lord Tolloller

Spurn not the no - bly born, With love — af - fect - ed!

Nor treat with vir-tuous scorn The well con-nect - ed! High rank in-volves no shame,

We boast an e-qual claim With him of hum-ble name To be respect - ed!

*cresc.*

Blue blood, blue blood! When vir-tuous love is sought, Thy

*p*

power is'— naught, Though dat - ing from the Flood, Blue blood, — ah, blue blood!

Chorus  
TENORS

When vir-tuous love is sought, Thy power is — naught, Though dat-ing from the Flood, Blue blood,

BASSES  
When vir-tuous love is sought, Thy power is — naught, Though dat-ing from the Flood, Blue

*f*

— ah, blue blood! Spare us the bit - ter pain Of stern de - ni - als,

blood, blue blood!

*p*

Nor with low-born dis-dain Aug-ment — our tri - als; Hearts just as pure and fair

*cresc. molto* *f*  
May beat in Bel-graveSquare As in the low-ly air Of Sev-en Di - als!

*cresc. molto* *f*

Blue blood, blue blood! Of what a-vail art thou To

*p*

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

Chorus  
TENORS

Of what a-vail art thou To serve us now? Though dating from the Flood, Blue blood,

BASSES

Of what a-vail art thou To serve us now? Though dating from the Flood, Blue

Lord Tol.

*Recit.*  
Phyllis

Ah, blue blood!

My

— ah, blue blood!

blood, ah, blue blood!

*a tempo*

*dim.*

*p*

*Segue No. 11*



## No. 11. "My Lords, it may not be"

## Recitative and Chorus

Phyllis, Lord Tolloller, Lord Mountarart, Strephon,  
Lord Chancellor and Peers

(C)

Lords, it may not be! With grief my heart is riv - en! You

waste your time on me, For ah, my heart is

(D) *a tempo* Allegro

giv-en, Yes, giv-en!

TENORS  
Giv-en! Oh, hor - - - ror!

BASSES  
Giv-en! Oh, hor - - - ror!

(D) Allegro

*cresc.*

*f*

*Recit.*

Lord Ch.

*(Enter Strephon,*

And who has dared to brave our high dis - plea-sure, And thus de -

The first system of music features a vocal line for Lord Ch. and a piano accompaniment. The vocal line begins with a recitative style, marked 'Recit.', and includes the lyrics 'And who has dared to brave our high dis - plea-sure, And thus de -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

*Phyllis rushes to his arms.)**Recit.*

Strephon

fy our de - fi - nite com - mand! 'Tis I, young Stre-phon! mine this price-less

The second system of music features a vocal line for Strephon and a piano accompaniment. The vocal line begins with a recitative style, marked 'Recit.', and includes the lyrics 'fy our de - fi - nite com - mand! 'Tis I, young Stre-phon! mine this price-less'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

treasure!

A-against the world

I claim my dar-ling's

The third system of music features a vocal line and a piano accompaniment. The vocal line includes the lyrics 'treasure! A-against the world I claim my dar-ling's'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked with a forte (*ff*) dynamic.

*Allegro non troppo*

hand!

*p*

A

The fourth system of music features a vocal line and a piano accompaniment. The vocal line includes the lyrics 'hand!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

shep-herd I, Of Ar - ca - dy; Be

Ld. Tol. with 1st Tenors

A shep - herd he, Of Ar - ca - dee;

Ld. Mount. & Ld. Ch. with 1st Basses

A shep - herd he, Of Ar - ca - dee;

troth'd are we, And mean to be es - poused to - day.

Be - troth'd are they, Es - poused to - day.

Be - troth'd are they, Es - poused to - day.

*sempre p*

*sempre p*

*sempre p*

*p stacc.*

shep-herd I, Of A - ca - dy, A shep-herd I, Of Ar - ca - dy; Be-

shep-herd he, Of A - ca - dee, A shep-herd he, Of Ar - ca - dee; Be-

shep-herd he, Of A - ca - dee, A shep-her he, Of Ar - ca - dee; Be-

**F**

**F**

troth'd are we, Be-troth'd are we, And mean to be es - poused to-day!

troth'd are they, Be-troth'd are they, And mean to be es - poused to-day!

troth'd are they, Be-troth'd are they, And mean to be es - poused to-day!

**G** Lord Tol.

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

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

**G**

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!

## Chorus of Peers

TENORS

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

BASSES

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

Dig - ni - fied and state - ly,

Dig - ni - fied and state - ly,

Dig - ni - fied and state - ly,

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

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

① TENORS *ff*  
 Tho' our hearts she's bad - ly bruising, In an -

BASSES *ff*  
 Tho' our hearts she's bad - ly bruising, In an -

①

oth - er suit - or choos - ing, Let's pre - tend it's most a -

oth - er suit - or choos - ing, Let's pre - tend it's most a -

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,

*ff*

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-

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

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

The musical score consists of four staves. The top two staves are vocal lines for soprano and bass, both with the lyrics "Tan-ta-ra!". The bottom two staves are piano accompaniment. The music is in a minor key with a 3/4 time signature. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A forte (ff) dynamic marking is present. The score includes various musical notations such as slurs, accents, and a repeat sign with a first ending.

*Escort all the Peers, marching round stage with much dignity. Lord Chancellor separates Phyllis from Strephon, and order her off.*

**Ld. Chan.:** Now, sir, what excuse have you to offer for having disobeyed an order of the court of Chancery?

**Strephon:** My lord, I know no court of Chancery; I go by Nature's acts of Parliament. The bees, the breeze, the seas, the rocks, the brooks, the gales, the vales, the fountains, and the mountains, cry, "You love this maiden; take her, we command you!" 'Tis writ in heaven by the bright-barbed dart that leaps forth into lurid light from each grim thunder-cloud. The very rain pours forth her sad and sodden sympathy. When chorused Nature bids me take my love, shall I reply, "Nay, but a certain Chancellor forbids it"? Sir, you are England's Lord High Chancellor, but are you Chancellor of birds and trees, king of the winds and prince of thunder-clouds?

**Ld. Chan.:** No. It's a nice point; I don't know that I ever met it before. But my difficulty is, that at present there's no evidence before the court that chorused Nature has interested herself in the matter.

**Strephon:** No evidence? You have my word for it. I tell you that she bade me take my love.

**Ld. Chan.:** Ah! but, my good sir, you mustn't tell us what she told you; it's not evidence. Now, an affidavit from a thunder-storm or a few words on oath from a heavy shower would meet with all the attention they deserve.

**Strephon:** And have you the heart to apply the prosaic rules of evidence to a case which bubbles over with poetical emotion?

**Ld. Chan.:** Distinctly. I have always kept my duty strictly before my eyes; and it is to that fact that I owe my advancement to my present distinguished position.



## No. 12. "When I went to the Bar as a very young man"

## Song

Lord Chancellor

Allegro comodo

Piano introduction in 2/4 time, marked *p*. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

Lord Chan.

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

Piano accompaniment for the first vocal line, consisting of a treble and bass staff with a steady harmonic accompaniment.

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 -

Piano accompaniment for the second vocal line, continuing the harmonic accompaniment.

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

Piano accompaniment for the third vocal line, concluding the piece with a final chord.

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

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

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

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

I to my-self - said I,) Or hood-wink a judge who is  
I to my-self - said I,) The Ar - my, the Na - vy, the

not o - ver-wise, (Said I to my-self - said I,) Or as -  
Church, and the Stage, (Said I to my-self - said I,) Pro -

sume that the wit - ness - es sum - moned in force In Ex -  
fes - sion - al li - cence, if car - ried too far, Your

che - quer, Queen's Bench, Com - mon Pleas, or Di - vorce Have  
chance of pro - mo - tion will cer - tain - ly mar - And I

per-jured them-selves as a mat-ter of course, (Said I to my-self said  
fan-cy the rule might ap-ply to the Bar,

1. 2.

*p* *f*

(Exit Lord Chancellor)

(Iolanthe enters)

Strephon: (in tears)

Oh, Phyllis! Phyllis! To be taken from you just as I was on the point of making you my own! Oh, it's too much! it is too much!

Iolanthe: My son in tears, and on his wedding-day?

Strephon: My wedding-day! Oh, mother, weep with me, for the law has interposed between us, and the Lord Chancellor has separated us for ever!

Iolanthe: The Lord Chancellor!—(aside) Oh, if he did but know!

Strephon: (overhearing her) If he did but know—what?

Iolanthe: No matter. The Lord Chancellor has no power over you. Remember, you are half a fairy; you can defy him—down to the waist.

Strephon: Yes, but from the waist downward he can commit me to prison for years. Of what avail is it that my body is free if my legs are working out seven years' penal servitude?

Iolanthe: True. But take heart: our queen has promised you her special protection. I'll go to her and lay your peculiar case before her.

Strephon: My beloved mother, how can I repay the debt I owe you?

(As the Finale commences the Peers appear at the back, advancing unseen and on tiptoe. Mountarat and Tolloller lead Phyllis between them who listens in horror to what she hears.)

## No. 13. "When darkly looms the day"

## Finale of Act I

## Ensemble

Moderato

*p*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the melodic line in the treble clef and the accompaniment in the bass clef, ending with a trill in the treble clef.

Strephon <sup>(A)</sup>

Phyl.

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

The vocal line for Strephon (marked with a circled 'A') begins with a rest, followed by a melodic phrase. The piano accompaniment consists of two systems: the first system has a treble clef staff with chords and a bass clef staff with a simple accompaniment; the second system continues the accompaniment.

*(speaking aside to Mount.)* What was that?

Lord Mount.

chase the gloom a-way, On thee'll call!

I think I heard him say, That

The vocal line for Lord Mount begins with a rest, followed by a melodic phrase. The piano accompaniment consists of two systems: the first system has a treble clef staff with chords and a bass clef staff with a simple accompaniment; the second system continues the accompaniment.

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

Chorus  
TENORS  
We

BASSES  
We

*p*

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

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

(B)  
Iolanthe

call! When tem-pests wreck thy bark, And all is drear and dark, If

call!

(B)

Phyl. (*speaking aside to Toltoller*): What was that?

Lord Tol.

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

I heard the minx re-mark, She'd

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

Chorus

TENORS

We

BASSES

We

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

C

Phyllis

Iolanthe

Lord Tol.

Strephon

TENORS

one!

BASSES

one!

C

nev - er more be glad As sum-mer's sun! For when the sky is dark, And

ver - y soon be glad As sum-mer's sun! For when the sky is dark, And

ver - y soon be glad As sum-mer's sun! For when the sky is dark, And

ver - y soon be glad As sum-mer's sun! For when the sky is dark, And

*pp*



temp-ests wreck his bark, If he should need an Ark, She'll give him

temp-ests wreck thy bark, If thou shouldst need an Ark, She'll give thee

temp-ests wreck thy bark, If thou shouldst need an Ark, She'll give thee

temp-ests wreck my bark, If I should need an Ark, She'll give me

one, Give him one, Ah, one!

one, Ah, give thee one, Ah, give thee one!

one, Ah, give thee one, Ah, give thee one!

Lord Mount.

Ah! give him one, give him one!

one, Ah, one!

Allegro agitato

Phyllis

*long cadenza  
ad libitum*

Ah! Oh

*ff*

Detailed description: This block contains the first system of the score. It features a vocal line for Phyllis and a piano accompaniment. The vocal line begins with a whole rest, followed by a long note on 'Ah!' and another long note on 'Oh'. The piano accompaniment starts with a fortissimo (*ff*) dynamic, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

*(Iolanthe and Strephon much confused)*

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

*p*

Detailed description: This block contains the second system of the score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'shame - less one, trem - ble! Nay, do not en-deav - our Thy fault to dis-sem - ble; We'. The piano accompaniment is marked piano (*p*) and consists of a rhythmic pattern in the right hand and a bass line in the left hand.

Str.

part, and for ev - er! I wor-shipped him blind - ly, He wor - ships an-oth - er! At-

Detailed description: This block contains the third system of the score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'part, and for ev - er! I wor-shipped him blind - ly, He wor - ships an-oth - er! At-'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

tend to me kind - ly, This la - dy's my moth-er! This

*f*

Detailed description: This block contains the fourth system of the score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'tend to me kind - ly, This la - dy's my moth-er! This'. A circled 'D' is placed above the vocal line, and a callout bubble points to the word 'Lord Tol' with the text '- Lord Tol'. The piano accompaniment is marked forte (*f*) and features a more active bass line.

Strephon

Chorus  
TENORSChorus  
BASSES

la - dy's his *what?* This la - dy's my moth-er! This la - dy's his *what?* He

TENORS &amp; BASSES

says she's his moth-er! Ha, ha, ha, ha, ha, ha, ha, ha,

Più vivo

ha!

*ff con forza*

*They point derisively to Iolanthe, laughing heartily at her. She clings for protection to Strephon.*

*Enter Lord Chancellor; Iolanthe veils herself.*

Ld. Chan.

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

*p*

(E)  
Ld. Tol.

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

mirth.

Ld. Mount.

This gentle-men is seen, With a maid of sev-en-teen, A

taking of his *dol - ce far men - te*; And wonders he'd a-chieve, For he

(F)  
asks us to be-lieve She's his moth-er— and he's near - ly five-and - twen -

## Ld. Chan.

ty! Rec-ol - lect your-self, I pray, And be care-ful what you say— As the

ancient Ro-mansaid fe - sti - na ten - te. For I real-ly do not see How so

young a girl could be The moth-er of a man of five - and - twen -

## Chorus of Peers

ty! Ha, ha, ha, ha, ha, ha, ha, ha, ha!

## Stroph.

My Lord, of ev- i- dence I have no dearth— She is— has

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a moderate tempo and features a mix of eighth and quarter notes.

*rall.*

Andante espressivo

been— my moth-er, from my birth! In ba - by-hood Up -

The second system of the musical score continues the vocal line and piano accompaniment. The tempo is marked as *rall.* (rallentando) and *p* (piano). The key signature changes to one sharp (F#) and the time signature changes to common time. The piano accompaniment features a prominent bass line with a mix of eighth and quarter notes.

on her lap I lay, With in - fant food She mois - ten - ed my clay:

The third system of the musical score continues the vocal line and piano accompaniment. The tempo is marked as *rall.* and *p*. The key signature remains one sharp (F#) and the time signature is common time. The piano accompaniment features a mix of eighth and quarter notes.

Had she with held The suc-cour she sup-plied, By hun-ger quelled, Your Stre-phon

The fourth system of the musical score continues the vocal line and piano accompaniment. The tempo is marked as *rall.* and *p*. The key signature remains one sharp (F#) and the time signature is common time. The piano accompaniment features a mix of eighth and quarter notes.

## Ld. Chan.

might have died! Had that re-fresh-ment been de - nied,

Musical score for Ld. Chan. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a rhythmic pattern of eighth and sixteenth notes, while the left-hand part provides a steady bass line.

## Chorus of Peers

In-deed our Stre-phon might have died! Had that re - fresh-ment been de-nied,

Musical score for Chorus of Peers. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment has a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a rhythmic pattern of eighth notes, and the left-hand part provides a steady bass line. A *cresc.* marking is present in the piano part.

## Ld. Mount.

In-deed our Stre-phon might have died! But as she's not His

Musical score for Ld. Mount. The vocal line is in bass clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a rhythmic pattern of eighth notes, and the left-hand part provides a steady bass line. A *p* marking is present in the piano part.

moth-er, it ap-pears, Why weep these hot Un - nes-sa - ry tears?

Musical score for Ld. Mount. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right-hand part features a rhythmic pattern of eighth notes, and the left-hand part provides a steady bass line.

And by what laws Should we so joy-ous - ly Re - joice, be-cause Our Stre-phon

did - n't die? Oh rath-er let us pipe our eye,

Chorus of Peers  
Be-cause our Stre-phondid - n't die! That's ver - y true - let's pipe our eye,

*cresc.*

Ⓜ  
Be-cause our Stre-phondid - n't die! Go, trait'rous one -

*Recit.*  
*Phyllis*

*p* *p* *fp*



for ev - er we must part: To one of you, my Lords, I give my

**Allegro** Chorus of Peers Strephon Chorus of Peers Strephon

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

Phyllis

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

leave me! Hear me, Phyl-lis!

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!

## Allegretto Phyllis

For rich-es and rank I do not long—Their plea-sures are false and  
rich-es and rank that you be-fall Are the on - ly baits you

*p*

vain: I gave up the love of a lord - ly thron'g For the  
use, So the rich - est and rank - i - est of you all My

love of a sim - ple swain. But now that sim - ple swain's un - true, With  
sor - row - ful heart shall choose. As none are so no - ble - none so rich As this

sor - row - ful heart I turn to you ——— A heart that's ach - ing, Quak - ing,  
cou - ple of lords, I'll find a niche ——— In my heart that's ach - ing, Quak - ing,

*cresc.*

*f*

*riten.* 1. a tempo

break-ing, As sor-row-ful hearts are wont to do! The  
break-ing, For one of you two and I don't care

*dim.* *p* *colla voce*

**Allegro con brio**

2.

which! To you I give my heart so rich! I do not  
Ld. Tol., Ld. Mount., & Cho. of Peers

**Allegro con brio** To which?

**Allegro con brio**

2.

*p*

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

To whom?

**Allegro con brio**

2.

*p*

(L)

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

She's whose?

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

Of what?

(M) Chorus

care! Luck- y lit- tle la - dy! Stre-phon's lot is

Luck- y lit- tle la - dy! Stre-phon's lot is

(M)

*ff*

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

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 -  
*Yes Countess Coun-tes the ti - tle I'm*

ware! But of what I'm not a -  
 ware! But of what I'm not a -  
*1-1-le*

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

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

**(N)** *Recit.*  
*Streph.*

Can I in-active see my for-tunes fade? No,

The second system begins with a recitative section marked with a circled 'N'. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

*a tempo* **Cho. of Peers** *Streph.* **Cho. of Peers** *Recit.*  
*Streph.*

no! Ho, ho! No, no! Ho, ho! Might-y pro-tec-tress,

The third system features a choir and a soloist. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

**(O)** *a tempo*

has-ten to my aid!

The fourth system begins with a recitative section marked with a circled 'O'. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

## Chorus of Fairies

Trip-ping

hith - er, trip - ping thith - er, No - bod - y knows why or

whith - er, Why you

want us we don't know, But you've sum - moned us, and

①

so En-ter all the lit-tle fair-ies To their u-sual trip-ping

*f*

mea-sure! — To ob-lige you all our care is— Tell us,

pray, what is your plea-sure!

*p*

Più vivo

Stroph.

The la-dy of my love has caught me talking to an-oth-er—

*p*



## Chorus of Peers

## Streph.

Oh, fie! Our Stre-phon is a rogue! I tell her ver - y plain-ly that the

## Chorus of Peers

## Streph.

la - dy is my moth er— Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! She

(R)

won't be - lieve my state - ments, and de - clares we must be part - ed, Be -

cause on a ca - reer of dou - ble deal - ing I have start - ed, Then

gives her hand to one of these, and leaves me bro - ken heart - ed—

## Chorus of Peers

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! Ah cru - el ones, to part two faith - ful

Queen <sup>(S)</sup>

*sempre p*

lov - ers from each oth - er! Oh, fie! our Stre - phon's not a rogue! You've

Fairies Queen

done him an in - jus tice, for the la - dy is his moth - er!

## Chorus of Fairies

## Ld. Chan.

Ta ra did dle, ta-ra-did-dle, tol lol lay! That fa-ble p'rhaps may serve his turn as

well as an - y oth - er. I did - n't see her face, but if they

fon-dled one an - oth - er, And she's but sev - en - teen - I don't be -

lieve it was his moth - er! ta - ra - did - dle, ta - ra - did - dle,

## Chorus

T

Ld. Tol.

Tol lol lay! I have of-ten had a use For a

*cresc.* *f* *p*

thor-ough-bred ex-cuse Of a sud-den (which is Eng-lish for "re-pen-te") But of

all I ev-er heard This is much the most ab-surd, For she's

sev-en-teen, and he is five and twen-ty!

Fairies

Tho' she is sev-en-teen, and he is Peers

For she is sev-en-teen, and he is

*cresc.* *f*

four or five-and-twenty! Oh fie, our Stre-phon is no rogue!

four or five-and-twenty! Oh fie, our Stre-phon is a rogue!

Ⓢ Ld. Mount.

Now list-en, pray, to me, For this par-a-dox will be Car-ried

*cresc.* *fz* *p*

no-bo- dy at all *con-tra-di - cen - te.* Her age, up- on the date Of his

birth was *mi - nus* eight, If she's sev - en - teen, and he is five and

*cresc.*

(V) Fairies

twen - ty! If she is sev - en - teen, and he is on - ly five-and-twen - ty!

Peers *f*

If she is sev - en - teen, and he is on - ly five-and-twen - ty!

(V)

*f*

*dim.*

All the Principals except Queen, Iol., and Strephe.

*pp*

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

*pp*

To say she is his moth-er is an ut-ter bit of fol-ly!

*pp*

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

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

ver - y mel - an - cho - ly! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! I

ver - y mel - an - cho - ly! Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! I

The first system consists of three staves. The top two staves are vocal lines in G major (one sharp) with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in the same key signature, featuring a steady eighth-note bass line and chords in the right hand.

(W) would - n't say a word that could be con - strued as in - ju - rious, But to

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

(W)

The second system consists of three staves. The top two staves are vocal lines. The first vocal line begins with a circled 'W' above the first measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

*cresc. molto* find a moth - er young - er than her son is ver - y cu - rious, And

*cresc. molto* find a moth - er young - er than her son is ver - y cu - rious, And

*cresc. molto*

The third system consists of three staves. The top two staves are vocal lines. The first vocal line begins with the instruction *cresc. molto* above the first measure. The piano accompaniment continues with the same rhythmic pattern as the first system.

that's a kind of moth-er that is u - su - al - ly spu - rious!

that's a kind of moth-er that is u - su - al - ly spu - rious!

*f unis.*  
Ta-ra-did-dle, ta-ra-did-dle, tol lol lay!

*f unis.*  
Ta-ra-did-dle, ta-ra-did-dle, tol lol lay!

**Allegro vivace**  
Ld. Chan.

Go a - way, mad-am, I should say, mad-am, You dis -



play, mad-am, Shock-ing taste. It is rude, mad-am, To in-trude, mad-am, With your

brood, mad-am, Bra-zen-faced! You come here, mad-am, In-ter-fer-e, mad-am, With a

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

(X) Chorus of Fairies

care, mad-am, And be-gone! Let us stay, mad-am, I should say, mad-am, They dis-

*p*

play, mad-am, Shock-ing taste. It is rude mad-am, To al-lude, mad-am, To your

brood, mad-am, Bra-zen faced! We don't fear, mad-am, An-y peer, mad-am, Tho' my

dear, mad-am, This is one. They will stare, mad-am, When a-ware, mad-am, When they

Y  
Queen  
dare, mad-am-What they've done! Beard-ed by these pu-ny

mor - tals! I will launch from fair - y

por - tals All — the most — ter - rif - ic thun - ders

*p*

**Z** Phyllis

In — my — ar - mour - y — of — won - ders! Should they

*fz* *fz*

launch ter - rif - ic won - ders, All — would then — re -

*fz*

(A)

pent — their blun-ders! Sure - ly these must  
Queen  
Beard - ed by these  
Fairies  
Let us stay, mad-am, I should say, mad-am, They dis-  
Peers  
Go a - way, mad-am, I should say, mad-am, You dis-

*P*

(A)

be — im - mor-tals! Should they launch from  
pu - ny mor-tals! I will launch from  
play, mad-am, Shock-ing taste. It is rude, mad-am, To al - lude, mad-am, To your  
play, mad-am, Shock-ing taste. It is rude, mad-am, To in - trude, mad-am, With your

fair - y por - tals All their most ter -

fair - y por - tals All the most ter -

brood, mad-am, Bra-zen faced! We don't fear, mad-am, An - y peer, mad-am, Tho', my

brood, mad-am, Bra-zen faced! You come here, mad-am, In - ter - fere, mad-am, With a

rif - ic won - ders, We should then re -

rif - ic thun - ders In my ar - mour -

dear, mad-am, This is one! They will stare, mad-am, When a - ware, mad-am, What they

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

pent our blun -

y, of won -

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

care, mad-am, What you dare, mad-am, And be - gone! You're a - ware What you

*cresc.*

*cresc.*

*cresc.*

## 3 Sops. with Phyl.

ders! Should re - pent,

ders!

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

dare, So take care, And be - gone!

*ff*

*ff* *Unis, & 3 Sops. with Phyllis*

*ff*

re - pent

*ff*  
My ar -

ware, mad - am, What they dare, mad - am, What they've done, mad - am, They will

You're a -

The first system of a musical score. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics "re - pent". The second staff is another vocal line, also with a treble clef and two flats, marked with a fortissimo (*ff*) dynamic. It contains the lyrics "My ar -". The third staff is a vocal line with a treble clef and two flats, containing the lyrics "ware, mad - am, What they dare, mad - am, What they've done, mad - am, They will". The fourth staff is a vocal line with a bass clef and two flats, containing the lyrics "You're a -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with two flats, featuring a steady eighth-note bass line and block chords in the treble.

our blun -

mour - y of won -

stare, mad - am, When a - ware, mad - am, What they dare, mad - am, What they've

ware, mad - am, What you dare, mad - am, So take care, mad - am, And be -

The second system of the musical score, continuing from the first. It consists of five staves. The top staff is a vocal line with a treble clef and two flats, containing the lyrics "our blun -". The second staff is a vocal line with a treble clef and two flats, containing the lyrics "mour - y of won -". The third staff is a vocal line with a treble clef and two flats, containing the lyrics "stare, mad - am, When a - ware, mad - am, What they dare, mad - am, What they've". The fourth staff is a vocal line with a bass clef and two flats, containing the lyrics "ware, mad - am, What you dare, mad - am, So take care, mad - am, And be -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with two flats, continuing the eighth-note bass line and block chords from the first system.

(C)

ders!

ders!

done! They will stare, mad-am, When a - ware, What they dare, mad-am, What they've  
gone! You're a - ware, mad-am, What you dare, So take care, mad-am, And be -

(C)

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (treble clef) and two piano staves (treble and bass clef). The second system has two vocal staves and two piano staves. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A circled 'C' is placed above the first vocal staff.

We should then, should

They will soon, will

done, mad - am, They will stare, mad - am, When a - ware, mad - am, What they  
gone, mad - am, You're a - ware, mad - am, What you dare, mad - am, So take

Detailed description: This system contains the second two systems of the musical score. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The piano accompaniment continues with the same eighth-note bass line and chords. The lyrics are split across the vocal staves.



then re - pent! \_\_\_\_\_

soon re - pent! \_\_\_\_\_ Oh!

dare, mad - am, What they've done! \_\_\_\_\_

care, mad - am, And be - gone! \_\_\_\_\_

*Ad.* \*

① One bar the same as two of the preceding movement.

Queen

Chan - cel - lor un - wa - ry, It's high - ly ne - ces - sa - ry Your

*p*

tongue to teach Re - spect - ful speech - Your at - ti - tude to va - ry! Your

E

bad - i - nage so air - y, Your man - ner ar - bi - tra - ry, Are

out of place When face to face With an in - flu - en - tial Fair - y!

Lord Chan.

Chorus of Men

TENORS *p*

We nev - er knew we were talking to An in - flu - ential Fair - y!

BASSES *p*

We nev - er knew we were talking to An in - flu - ential Fair - y!

F

*p*

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

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

seems that she's a fair - y From An - ders-sen's Li - bra - ry, And I

took her for the pro - pri - e - tor Of a La - dies' Se - mi -

na-ry!

TENORS

*p*

We took her for The pro-pri-e - tor Of a Ladies' Se-mi -

BASSES

*p*

We took her for The pro-pri-e - tor Of a Ladies' Se-mi -

*Recit.*  
Queen

When next your Hous-es do as-sem-ble, You may trem-ble!

na-ry!

na-ry!

*Recit.*  
Celia

Our wrath, when gen-tle-men of-fend us Is tre-men-dous!

*mf**mf*

Recit.  
Leila

They meet, who un-der-rate our call-ing, Doom ap-pall-ing!

J Recit.  
Queen

*a tempo*

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

Chorus of Peers  
TENORS  
Ah, spare us!

BASSES  
Ah, spare us!

Queen

1. Hence forth, Stre-phon, cast a - way  
2. In the Par - lia - men - t'ry hive,

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

(K) Chorus  
Fairies

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

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

Backed by our su - preme au - thor - i - ty, He'll com - mand a  
Backed by their su - preme au - thor - i - ty, He'll com - mand a

large maj - or - i - ty: In - to Par - lia - ment, in - to Par - lia - ment,  
large maj - or - i - ty: In - to Par - lia - ment, in - to Par - lia - ment,

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

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

*pp*

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

*pp*

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

*p*

*2nd verse crescendo e rallentando*

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

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

Queen (*speaks through the 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 season:

Musical score for the Queen's first speech, featuring piano accompaniment in bass clef with a *pp* dynamic marking.

He shall end the cherished rights  
You enjoy on Wednesday nights:

He shall prick that annual blister,  
Marriage with deceased wife's sister:

Titles shall ennoble, then,  
All the Common Councilmen:

Musical score for the Queen's second speech, featuring piano accompaniment in bass clef.

Peers shall teem in Christendom,  
And a Duke's exalted station

Be attainable by Com-  
petitive Examination!

Musical score for the Queen's third speech, featuring piano accompaniment in bass clef and a *Attaca* marking.

Chorus

*Allegro molto*

Fairies

*ff*

Musical score for the Chorus and Fairies, featuring vocal lines and piano accompaniment.

Peers

*ff*

Their hor-ror

*Allegro molto*

Oh,

hor-ror!

Musical score for the Chorus and Fairies, featuring piano accompaniment in bass clef with a *ff* dynamic marking.



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

*And.* \*

## Allegro marziale

Phyllis &amp; Leila with 1st Sops.

Celia, Iolanthe, & Queen  
with 2nd Sops.

With Stre - phon for your foe, no doubt, A

Lord Tol. with 1st Tenors

Lord Mount., Strephon, &  
Ld. Ch. with Bases

Young Stre - phon is the kind of lout We

## Allegro marziale

fear - ful pros - pect o - pens out! And who shall say What e - vils may Re -

do not care a fig a - bout! We can - not say What e - vils may Re -

sult in con - se - quence! A hid - eous ven - geance will pur - sue All  
 sult in con - se - quence! But Lord - ly ven - geance will pur - sue All

*fz*

no - ble-men who ven - ture to Op - pose his views, Or bold - ly choose To  
 kinds of com - mon peo - ple who Op - pose our views, Or bold - ly choose To

of - fer him of - fence. 'Twill plunge them in - to grief and shame, His  
 of - fer us of - fence.

kind for-bear-ance they must claim, If they'd es-cape, In an - yshape A

ver - y pain-ful wrench.

Your pow'rs we daunt-less - ly pooh-poo: A dire re-venge will

(The word "*prestige*" is French. The

fall on you If you be-siege Our high *prestige*.

(N)

*cresc.*

word "prestige" is French:) Although our threats you now pooh-pooh, A dire re-venge will

Your pow'rs we daunt-less-ly pooh-pooh, A dire re-venge will

(N)

*cresc.*

fall on you. With Stre-phon for your foe no doubt, A fear-ful prospect

fall on you. Young Stre-phon is the kind of lout We do not care a

o-pens out! And who shall say What e-vils may Re-sult in con-se-quence?

fig a-bout! We can-not say What e-vils may Re-sult in con-se-quence. Our

①

(That word is French.)

lord - lyste You shall not quench With base *canaille!* Dis -

①

*p*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady eighth-note bass line in the left hand and chords in the right hand. A circled '1' is placed above the first measure of both staves.

(A Lat - in word.)

tinc - tionebbs Be - fore a herd Of vul - gar *plebs!* 'Twould

①

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern. A circled '1' is placed above the first measure of the piano part.

(A Greek re - mark.)

fill with joy And mad - ness stark The *hoi - pol - loi!* One

①

The third system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern. A circled '1' is placed above the first measure of the piano part.

Your  
 Lat - in word, one Greek re-mark, And one that's French!

*p*

lord - ly style We'll quick - ly quench With base *ca-naïlle*— Dis -  
 (That word is French!)

tinc - tion ebbs Be - fore a herd Of vul - gar *plebs!* 'Twill  
 (A Lat - in word!)

fill with joy And madness stark The hoi - pol - loi! One

(A Greek re-mark)

Detailed description: This system contains the first musical system. It includes a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand piano accompaniment in the bottom two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8. The lyrics are: "fill with joy And madness stark The hoi - pol - loi! One". A parenthetical note "(A Greek re-mark)" is placed below the piano accompaniment.

Lat - in word, one Greek re-mark, And one that's French! With

Young

Detailed description: This system contains the second musical system. It includes a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand piano accompaniment in the bottom two staves. The key signature is three flats and the time signature is 7/8. The lyrics are: "Lat - in word, one Greek re-mark, And one that's French! With Young". A dynamic marking "f" is present in the grand piano accompaniment.

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

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

Detailed description: This system contains the third musical system. It includes a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand piano accompaniment in the bottom two staves. The key signature is three flats and the time signature is 7/8. The lyrics are: "Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out! And Stre - phon is the kind of lout We do not care a fig a - bout! We". A circled "R" (ritardando) marking is placed above the first measure of the vocal line and below the first measure of the grand piano accompaniment.

who shall say What e - vils may Re - sult in con - se - quence? A  
 can - not say What e - vils may Re - sult in con - se - quence, But

*fz*

hid - eous ven - geance will pur - sue All no - ble - men who ven - ture to Op -  
 lord - ly ven - geance will pur - sue All kinds of com - mon peo - ple who Op -

pose his views, Or bold - ly choose To of - fer him of - fence. We will not  
 pose our views, Or bold - ly choose To of - fer us of - fence. You

*ff*

*ff*



wait, We go sky - high! Our threat-ened  
need - n't wait, A - way you fly! Your threat - ened hate We thus de - fy! You

hate You won't de -  
need - n't wait, A - way you fly! Your threat - ened hate We thus, we thus de -

fy! We will not wait, We go skyhigh! Our threat - ened  
fy! You need - n't wait, A - way you fly! Your threat - ened

hate You won't de - fy! We go, we  
hate We thus de - fy! A - way, a -

go! We go sky - high! Our threat-ened hate You  
way! A - way you fly! Your threat-ened hate We

won't de - fy! You won't de -  
thus de - fy! We thus de -

(V)

fy! You won't, you won't de - fy, You won't, you won't de -  
 fy! We thus, we thus de - fy, We thus, we thus de -

fy!  
 fy!

*ff*

*Red.*

*Peers and Fairies take attitudes of defiance.*

*End of Act I*