

VOCAL SCORE

# Iolanthe

Or

## *The Peer and the Peri*

Written by

**W.S. Gilbert**

Composed by

**Arthur Sullivan**

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# Iolanthe

or

## *The Peer and the Peri*

### *DRAMATIS PERSONÆ*

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

#### *FAIRIES:*

CELIA  
LEILA  
FLETA

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

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

#### ACT I

An Arcadian Landscape

#### ACT II

Palace Yard, Westminster

#### DATE

Between 1700 and 1882

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# IOLANTHE

*or*  
The Peer and the Peri

W.S. Gilbert

Arthur Sullivan

## OVERTURE

**PIANO** *Andante* *p*

8

*p*

*And.*

16

**A** *p*

22

27

Detailed description: This is a musical score for the Overture of the opera Iolanthe. It is written for piano in 6/8 time, marked Andante. The score is in G major and consists of 30 measures. It is divided into five systems of two staves each. The first system (measures 1-7) begins with a piano (p) dynamic. The second system (measures 8-15) includes a piano (p) dynamic and a first ending marked 'And.' with a floral ornament. The third system (measures 16-21) features a section marked 'A' with a piano (p) dynamic. The fourth system (measures 22-26) continues the musical theme. The fifth system (measures 27-30) concludes the overture.

32

37

42

47

51

57

62

Measures 62-67: Treble and bass staves in E major. Measure 62 has a forte (*f*) dynamic. Measure 63 has a *dim.* (diminuendo) marking. Measure 64 has a piano (*p*) dynamic. Measure 65 has a forte (*f*) dynamic. Measure 66 has a trill (tr) over the E note. Measure 67 has a forte (*f*) dynamic.

68

Measures 68-73: Treble and bass staves. Measure 68 has a mezzo-forte (*mf*) dynamic. Measure 69 has a piano (*p*) dynamic. Measure 70 has a mezzo-forte (*mf*) dynamic. Measure 71 has a piano (*p*) dynamic. Measure 72 has a mezzo-forte (*mf*) dynamic. Measure 73 has a piano (*p*) dynamic.

74 Allegro gioioso

Measures 74-79: Treble and bass staves in 6/8 time. Measure 74 has a forte (*f*) dynamic. Measure 75 has a piano (*p*) dynamic. Measure 76 has a forte (*f*) dynamic. Measure 77 has a piano (*p*) dynamic. Measure 78 has a forte (*f*) dynamic. Measure 79 has a piano (*p*) dynamic.

80

Measures 80-85: Treble and bass staves. Measure 80 has a forte (*f*) dynamic. Measure 81 has a piano (*p*) dynamic. Measure 82 has a forte (*f*) dynamic. Measure 83 has a piano (*p*) dynamic. Measure 84 has a forte (*f*) dynamic. Measure 85 has a piano (*p*) dynamic.

86

Measures 86-91: Treble and bass staves. Measure 86 has a forte (*f*) dynamic. Measure 87 has a piano (*p*) dynamic. Measure 88 has a forte (*f*) dynamic. Measure 89 has a piano (*p*) dynamic. Measure 90 has a forte (*f*) dynamic. Measure 91 has a piano (*p*) dynamic.

92

Measures 92-97: Treble and bass staves. Measure 92 has a forte (*f*) dynamic. Measure 93 has a piano (*p*) dynamic. Measure 94 has a forte (*f*) dynamic. Measure 95 has a piano (*p*) dynamic. Measure 96 has a forte (*f*) dynamic. Measure 97 has a piano (*p*) dynamic.

98

Measures 98-103. Treble and bass staves. Treble staff features chords and eighth notes. Bass staff features eighth notes and chords. A 'J' (Jazz) marking is present above measure 101.

104

Measures 104-109. Treble and bass staves. Treble staff features chords and eighth notes. Bass staff features eighth notes and chords.

110

Measures 110-114. Treble and bass staves. Treble staff features a melodic line with a 'K' marking above measure 110. Bass staff features a sustained bass line with a 'Red.' marking below measure 110 and a '\*' marking below measure 112. A 'p' (piano) marking is present above measure 114.

115

Measures 115-119. Treble and bass staves. Treble staff features chords and eighth notes. Bass staff features eighth notes and chords.

120

Measures 120-124. Treble and bass staves. Treble staff features a melodic line with a 'L' marking above measure 121. Bass staff features a melodic line with a 'f' (forte) marking above measure 121.

125

Measures 125-129. Treble and bass staves. Treble staff features a melodic line. Bass staff features a sustained bass line with a 'p' (piano) marking above measure 125.

130

Measures 130-134. The music is in G major. The right hand features a series of chords with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of measure 134. A dynamic marking 'M' is present above the final chord.

135

Measures 135-139. The right hand continues with chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A crescendo marking 'cresc.' is placed between measures 137 and 138. A fermata is placed over the final chord of measure 139.

140

Measures 140-145. The right hand features a series of chords with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A dynamic marking 'ff' is placed below the first chord of measure 141. A fermata is placed over the final chord of measure 145. A dynamic marking 'N' is present above the first chord of measure 141. A four-measure rest is indicated by a '4' below the staff in measure 145.

146

Measures 146-150. The right hand continues with chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A four-measure rest is indicated by a '4' below the staff in measure 150.

151

Measures 151-155. The right hand continues with chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking 'fp' is placed below the first chord of measure 152, and a dynamic marking 'p' is placed below the first chord of measure 153. A fermata is placed over the final chord of measure 155.

156

Measures 156-160. The right hand continues with chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of measure 160.

161

*Q*

*p e staccato*

166

171

176

*R*

*poco marcato*

*Red.*

181

*Red.*

*Red.*

*Red.*

*Red.*

4

186

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

191

Ped. \* Ped. \* ff s

196

4 4 4

201

Ped. \* Ped. \*

206

Ped. \* Ped. \*

211

Musical score for measures 211-215. The key signature is one sharp (F#). The piece begins with a piano introduction in the bass clef, marked *dim.* and *p*. The right hand has whole rests for the first two measures, then enters with a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The bass clef features a continuous eighth-note accompaniment, with the first two measures marked with a '4' indicating a four-measure phrase.

216

Musical score for measures 216-220. The right hand enters in measure 216 with a half note, followed by a quarter rest in measure 217, and then a half note in measure 218. A slur with a '4' above it covers measures 218-220. The bass clef continues with its eighth-note accompaniment, with measures 216-217 marked with a '4'.

221

Musical score for measures 221-225. The right hand has a half note in measure 221, a quarter rest in measure 222, and then a half note in measure 223. A slur with a '4' above it covers measures 223-225. The bass clef continues with its eighth-note accompaniment, with measures 221-222 marked with a '4'. A double bar line occurs at the end of measure 225, followed by a piano introduction in the bass clef marked *p*.

226

Musical score for measures 226-230. The right hand features a series of chords, each marked with a '4' above it. The bass clef continues with its eighth-note accompaniment, with each measure marked with a '4'.

231

Musical score for measures 231-235. The right hand features a series of chords, each marked with a '4' above it. The bass clef continues with its eighth-note accompaniment, with each measure marked with a '4'. A double bar line occurs at the end of measure 235, followed by a piano introduction in the bass clef marked *f*.



236

*p*

241

247

253

*f* *p e staccato* *8va*

258

263 *8va*

W

*poco marcato*

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

268 *8va*

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

273 *8va*

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

278 *8va*

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

283 *ff*

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

288

4

Red.

293

Red.

Red.

Red.

298

Red.

Red.

2/4

303

L'istesso tempo

*fp*

311

Z Animato

8va

*cres*

*cen*

*do*

*ff*

Red.

318 *8va*

*stringendo*

324 *8va*

*Più vivo*

331

338

345 *8va*

## Act I

## No. 1

## OPENING CHORUS OF FAIRIES &amp; SOLI

*Allegretto*

PIANO

*p* *dim.* *pp*

*con* *And.*

11

21

29

37 *A* *f*

41

45

**B****CELIA & 1st SOP.**

*f* Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy\_ knows why\_ or

**LEILA & 2nd SOP.**

Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy\_ knows why\_ or

49

whi - ther; We must dance and we must

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

53

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

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

56

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

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

The musical score for measures 56-58 features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The melody consists of eighth and quarter notes, with lyrics 'thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must'. The piano accompaniment includes chords and a bass line with eighth notes.

59

sing, Round\_ a - bout our fai - ry ring, Trip - ping hi - ther, trip-ping

sing, Round\_ a - bout our fai - ry ring, Trip - ping hi - ther, trip-ping

The musical score for measures 59-61 continues the vocal melody and piano accompaniment. The melody includes a triplet of eighth notes in the final measure. The piano accompaniment features a steady eighth-note bass line and chords.

62

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

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

The musical score for measures 62-64 repeats the vocal melody and piano accompaniment from measures 56-58. The melody and accompaniment are identical to the first system.

65

sing, Round\_a - bout our fai - ry ring.

sing, Round\_a - bout our fai - ry ring.

*stacc.*

69

**C** **SOLO: CELIA**

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

*p*

74

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

79

*stacc.*

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



85

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

89

**D CHORUS**

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

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

*f*

93

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

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

97

E

SOLO: LEILA

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

bout our fai - ry ring.

*p*

101

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

*stacc.*

105

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

109

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

112

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

116

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

*cresc.*

120

**F** **CHORUS**

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

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

*f*

124

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

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

127

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

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

*f*

131

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

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

135

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

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

139

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

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

143

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

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

*dim.* *p*

147

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

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

*f* *pp*

*(At the end of Chorus, all sigh wearily.)*

**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 FAIRY QUEEN.)*

**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 and never communicated with him again!

**LEILA.** That sentence of penal servitude she is now working out, on her head, 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 a stream! It makes me perfectly wretched to think of the discomfort she must have undergone!

**LEILA.** 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 – it shall be as you wish!

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

**Andante**

**PIANO**

*p*

**QUEEN**

I - o-

*And.* \*

**A**

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

*p*

**14**

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

*And.* \*

*p*



19

CELIA LEILA

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

23

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

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

*cresc.*

*f*

27

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

*dim.*

*f*

*dim.*

31

come!

*p*

35

**B**

45

*pp*

53 **C** IOLANTHE

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

*pp* *legato*

61 **D**

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

*p*

68 **QUEEN**

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

73

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

77

mer - cy holds her sway \_\_\_\_\_ with - in our hearts, \_\_\_\_\_

*p* *cresc.*

81

Rise! Rise, thou art

*f*

85

**E** **IOLANTHE**

par - don'd! Par - don'd!

*cresc.*

89

**CELIA & 1st SOP.** **Animato**

Par - - - don'd!

**LEILA & 2nd SOP.**

Par - - - don'd!

**Animato**

*f* *And.*



93

CEILA &amp; 1st SOP.

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

LEILA, QUEEN &amp; 2nd SOP.

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

*mf*

97

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

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

101

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

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

105

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

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

109

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

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

114

lan - the! lan - the!

*dim.* *pp*

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

*(Her weeds 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.)*

**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?

**IOL.** To be near my son, Strephon.

**QUEEN.** Bless my heart, I didn't know you had a son.

**IOL.** He was born soon after I left my husband by your royal command – but he does not even know of his father's existence.

**FLETA.** How old is he?

**IOL.** Twenty-four.

**LEILA.** Twenty-four! No one, to look at you, would think you had a son of twenty-four! But that's one of the advantages of being immortal. We never grow old! Is he pretty?

**IOL.** 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?

**IOL.** He's an Arcadian shepherd – and he loves Phyllis, a Ward in Chancery.

**CELIA.** A mere shepherd! And he half a fairy!

**IOL.** He's a fairy down to the waist – but his legs are mortal.

**ALL.** 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.

**IOL.** 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 Entrance of Strephon. SOLO (Strephon) & Chorus.

**Allegretto**

**PIANO** *f*

*Red.* \*

**5** **STREPHON**

Good mor-row, good mo - ther, \_\_\_\_\_ Good mo - ther, good mor-row!

*p*

**9**

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

**13** **A**

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

The musical score is written for a piano and a solo voice (Strephon). It begins with a piano introduction in 6/8 time, marked 'Allegretto' and 'PIANO' with a forte 'f' dynamic. The piano part features a melody in the right hand and a bass line in the left hand, with a 'Red.' (ritardando) marking at the end of the first system. The vocal part enters at measure 5 with the lyrics 'Good mor-row, good mo - ther, \_\_\_\_\_ Good mo - ther, good mor-row!'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, marked 'p' (piano). The vocal part continues at measure 9 with the lyrics 'By some means or o - ther, Pray ban - ish your sor-row;'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The vocal part enters again at measure 13 with the lyrics 'With joy be - yond tell - ing My bo - som is swell - ing, So'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

16

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

19

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

CHORUS

22

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

25

day. \_\_\_\_

*f* *ff*

Ped.



**IOL.** Then the Lord Chancellor has at last given his consent to your marriage with his beautiful ward, Phyllis?

**STREPH.** 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, 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 to-day, and brave the upshot, be it what it may! (*Sees Fairies.*) But who are these?

**IOL.** Oh, Strephon! rejoice with me, my Queen has pardoned me!

**STREPH.** Pardoned you, mother? This is good news indeed.

**IOL.** And these ladies are my beloved sisters.

**STREPH.** Your sisters! Then they are – my aunts!

**QUEEN.** A pleasant piece of news for your bride on her wedding day!

**STREPH.** 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.

**STREPH.** Much good! My dear aunt! 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 downwards 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!

**FAIRIES.** Poor fellow!

**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?

**IOL.** A fairy Member! That would be delightful!

**STREPH.** 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.

**STREPH.** (*bowing*). I see your Majesty does not do things by halves.

**QUEEN.** No, we are fairies down to the feet.

## No. 4

## Exit of Fairies. SOLO (Queen) &amp; Chorus

**Allegretto**

**PIANO** *p*

Fare thee well, at - trac - tive\_\_ stran - ger,

**7 CHORUS** **QUEEN**

Fare thee well, at - trac - tive\_\_ stran - ger! Should'st thou be in

**13**

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

**19 CHORUS** **A**

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

*p*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto'. The piano part features a continuous arpeggiated figure in the right hand and sustained octaves in the left hand. The vocal line starts with a solo by the Queen, followed by a chorus. The lyrics are: 'Fare thee well, attractive stranger, Fare thee well, attractive stranger! Should'st thou be in doubt or danger, Peril or perplexity, Call us and we'll come to thee. Aye, call us, and we'll come to thee. Tripping hither, tripping'. The score includes measure numbers 7, 13, and 19. The piano part has a dynamic marking of 'p' (piano) at the beginning and end of the piece.

24

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

28

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

32

now be tak - ing wing To\_ an - o - ther fai - ry

36

ring.

*p stacc.* *f* *p*

(Exit Fairies, Queen, and Iolanthe taking an affectionate farewell to her son, last)

## No. 4a

## Entrance of Phyllis.

**Allegretto**

**PIANO** *f*

*Red.* \*

5 **PHYLLIS**

Good mor-row, good lo - ver! \_\_\_\_\_ Good lo - ver, good mor-row!

*p*

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

13 **A**

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

The musical score is written for piano and voice. It begins with a piano introduction in D major, 6/8 time, marked 'Allegretto'. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic. The voice part enters at measure 5 with the lyrics 'Good mor-row, good lo - ver!'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic. The voice part continues with the lyrics 'Good lo - ver, good mor-row!'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The voice part continues with the lyrics 'I pri - thee dis - co - ver, Steal, pur-chase, or bor - row,'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The voice part continues with the lyrics 'Some means of con - ceal - ing The care you are feel - ing, And'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

16

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

19

STREPHON  
& PHYLLIS

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

22

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

25

B

day! \_\_\_\_

*f* *ff*

**STREPH.** (*embracing her*). My Phyllis! And to-day we are to be made happy for ever.

**PHYL.** Well, we're to be married.

**STREPH.** It's the same thing.

**PHYL.** I suppose it is. But oh, Strephon, I tremble at the step I'm 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?

**STREPH.** Two years. Have you ever looked in the glass?

**PHYL.** No, never.

**STREPH.** Here, look at that (*showing her a pocket mirror*), and tell me if you think it rational to expect me to wait two years?

**PHYL.** (*looking at herself*). No. You're quite right – it's asking too much. One must be reasonable.

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

**PHYL.** Yes. He's a clean old gentleman.

**STREPH.** As it is, half the House of Lords are sighing at your feet.

**PHYL.** The House of Lords are certainly extremely attentive.

**STREPH.** 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 your pond? Don't tell me it was the gold-fish! No, no – delays are dangerous, and if we are to marry, the sooner the better.

*(Exeunt STREPHON and PHYLLIS together.)*

*(March. Enter Procession of Peers.)*

## No. 5

## DUET (Phyllis &amp; Strephon)

Andante non troppo lento

PIANO

6

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

11

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

15

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



19

**B**

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

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

*pp*

22

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

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

*f* *cresc.* *dim.*

25

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

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

*p*

29

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

I the stream and thou the

32

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

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

*p*

36

Thou the sun - rise; I the day!

I the sun - rise; Thou the day!

*f* *p* *pp* *p*

## No. 6

## Entrance &amp; March of Peers

Allegro maestoso

PIANO

*Side drum roll**ff*

8

14

19

26

33

A

B

*ff*

40

TENORS *C* *f*

Loud - ly let the trum - pet\_bray,

BASSES *f*

Loud - ly let the trum - pet\_bray,\_\_\_

8va-----

46

Tan - tan - ta-ra! tan - tan - ta-ra! Proud - ly bang the sound - ing\_brass-es,\_\_\_

\_\_\_ Proud - ly bang the sound - ing\_brass-es,\_\_\_ Tzing,

51

As up-on its lord - ly\_\_ way This unique pro - ces - sion\_ passes.

boom! As up-on its lord - ly\_\_ way This unique pro - ces - sion\_ passes.

*p* *f*

56

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves: a treble clef staff and a bass clef staff. The piano part also consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal melody is simple and rhythmic, with lyrics 'Tan - tan - tara, tan - tan - tara, tan - tan - tara tan - ta - ra, tan - tara, tan - ta -' written below the notes. The piano accompaniment features a steady bass line and chords in the right hand. A forte (*f*) dynamic marking is present at the beginning of the piano part.

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

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

*f*

60

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

64

The musical score is for 'The Internationale' and consists of two systems. The first system features a vocal line and a bass line. The vocal line is in G major (one flat) and 4/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics 'boom!' are written below the first measure. The second measure is a whole rest. The third measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'Bow, bow, ye low - er middle class - es!' are written below this measure. The fourth measure is a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'Bow, bow, ye' are written below this measure. The bass line is in G major (one flat) and 4/4 time. It begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'boom!' are written below the first measure. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The second system features a piano line. The piano line is in G major (one flat) and 4/4 time. It begins with a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'boom!' are written below the first measure. The second measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The third measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The fourth measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The fifth measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The sixth measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The seventh measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure. The eighth measure is a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'ff' are written below this measure.

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

boom!

*ff*

68

tradesmen, bow ye mass - es, Blow the\_trum - pets, bang the\_ brass - es, Tan - tan - ta-ra! Tzing,

72

boom!

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

76

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

79

**F**

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

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

*cresc.* *ff*

83

*legato*

We are Peers of high - est sta - tion,

*p*

87

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

91

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

95

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

99

*G* We are Peers of high - est

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

*mf* *p*



102

sta - tion, Pa - ra - gons of

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

le - gis - la - tion, Pil - lars

105

le - gis - la - tion, Pil - lars

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

le - gis - la - tion, Pil - lars

108

of the Bri - tish na - tion.

high - est sta - tion, Pa - ra - gons of le - gis - la - tion.

high - est sta - tion, Pa - ra - gons of le - gis - la - tion.

111

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

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

115

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

119

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

123

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

127

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

131

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

*cres* - - *cen* - - *do*

135

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

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

*p* *stacc.*

140

trum - pets, bang the brass - es! Blow, blow the trum-pets, *cres* - - *cen* - -

trum - pets, bang the brass - es! Blow, blow the trum-pets, *cres* - - *cen* - -

*cres* - - *cen* - -

145

do - - - - - *K f* Tan - ta - ra, ta ta ta ta ta ta

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

do - - - - - *f*

do - - - - - *f*

148

Musical score for measures 148-149. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line, a bass line, and a piano accompaniment. The vocal line consists of eighth and quarter notes. The bass line has a steady eighth-note accompaniment. The piano accompaniment features a rhythmic pattern of eighth and quarter notes in the right hand and a bass line in the left hand.

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

brass - es, boom! Bang, bang the

150

Musical score for measures 150-151. The score continues with the same instrumentation. The vocal line has a more complex rhythmic pattern in measure 151. The bass line and piano accompaniment maintain their respective patterns.

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

brass - es, boom! Tzing, boom!

152

Musical score for measures 152-153. The score continues with the same instrumentation. The vocal line has a more complex rhythmic pattern in measure 153. The bass line and piano accompaniment maintain their respective patterns. The piano accompaniment features a triplets section in measure 153.

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

Tzing, boom! Tzing, boom, Tzing,

154

ta, Boom! Bow, ye er mid - dle

boom! Bow, ye low - er mid - dle

8va

*ff* *fz* *ff*

157

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

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

161

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

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

*ff*

165

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

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

169

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

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

8va

**ff**

174

8va

**ff**

Red. \*

## No. 6a

## ENTRANCE OF LORD CHANCELLOR

**Allegro vivace**

PIANO

*f*

5

9

13

17

The musical score is written for piano in 6/8 time, key of B-flat major. It begins with the tempo marking 'Allegro vivace' and the instrument 'PIANO'. The first measure is marked with a forte 'f' dynamic. The score is divided into five systems, with measure numbers 5, 9, 13, and 17 indicated at the start of each system. The music features a melody in the right hand and a bass line in the left hand. The score ends with a double bar line.



## No. 7

## SONG (Lord Chancellor &amp; Chorus of Peers)

**Allegro vivace** LORD CHAN.

PIANO

*ff* *p*

The

6

Law is the true em - bo - di - ment Of ev - 'ry - thing that's ex - cel - lent. It

10

has no kind of fault or flaw, And I, my lords, em - bo - dy the Law.

15

**A**

The con - sti - tu-tion- al guar - dian I Of pret - ty young Wards in

The musical score is written for a vocal soloist (Lord Chancellor) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro vivace'. The score is divided into four systems. The first system shows the vocal entry with a whole rest for four measures, followed by a half note 'The'. The piano accompaniment begins with a forte (ff) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics 'Law is the true em - bo - di - ment Of ev - 'ry - thing that's ex - cel - lent. It'. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal line with the lyrics 'has no kind of fault or flaw, And I, my lords, em - bo - dy the Law.'. The piano accompaniment continues. The fourth system begins with a measure rest, followed by the vocal line with the lyrics 'The con - sti - tu-tion- al guar - dian I Of pret - ty young Wards in'. The piano accompaniment continues with a piano (p) dynamic. The score ends with a final measure rest in the vocal line and a final chord in the piano.

19

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

23

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

28

## CHORUS OF PEERS

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

32

## LORD CHAN.

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

38

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

42

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

46

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

50

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

54

fell in love with one of my Wards! Which

58

## CHORUS

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

62

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

66

## LORD CHAN.

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

71

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

75  
*ossia*

76

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

81

**C**

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

85

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

89

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

94

**CHORUS**

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

98

Chan - cel - lor!

*(Enter LORD TOLLER)*

**LORD TOLL.** And now, my Lords, to the business of the day.

**LORD CH.** 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 just 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. (PEERS: Hear, hear!) But such an award would be open to misconstruction, and therefore, at whatever personal inconvenience, I waive my claim.

**LORD TOLL.** My Lord, I desire, on the part of this House, to express its sincere sympathy with your Lordship's most painful position.

**LORD CH.** 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? And if he commit himself for contempt of his own Court, can he appear by counsel before himself, to move for arrest of his own judgement? Ah, my Lords, it is indeed painful to have to sit upon a woolsack which is stuffed with such thorns as these!

*(Enter LORD MOUNTARARAT.)*

**LORD MOUNT.** My Lord, I have much pleasure in announcing that I have succeeded in inducing the young person to present herself at the Bar of this House.

*(Enter PHYLLIS)*

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

PHYLLIS

My

PIANO

*f*

6

well - loved lord\_\_ and guar-dian dear, You summoned me, and I\_\_ am

*p*

14

CHORUS.

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

21

A *A la Barcarolle.* LORD TOL.

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

*p*

26

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

31

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

35

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

39

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

PEERS.

Ah,

Ah,



44

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

Of birth and po-si - tion he's plen - ty, With

Of birth and po-si - tion he's plen - ty, With

48

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

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

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

*cresc.* *f* *colla voce dim.*

52

ha-viour for twen - ty! LORD MOUNT. Though the

*colla voce* *p* *a tempo* *8va* *dolce* *p*

58

**D**

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

62

*cresc.*

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

*cresc.* *p*

66

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

70

**E**

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

75

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

79

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

82

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

*colla voce*

85

sing - ing this song to!

*dim.*

*p*

*a tempo*

89

PHYLLIS

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

93

G

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

97

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

101

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

105

ti - cu - lar par - ty! Ah! \_\_\_\_\_ Though my

LD. TOL. & LD. MOUNT.

Though her

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

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

110

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

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

She

She

114

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

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

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

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

117

*cresc.* *rall.*

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

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

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

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

*cresc.* *rall.* *dim. colla voce*

121

**H** *a tempo*

ty, For my par - ty I

ty, For her par - ty She

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

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

*a tempo* *8va*

*f* *dim.* *p*

128

*stacc.* *pp*

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

*stacc.* *pp*

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

*stacc.* *pp*

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

*stacc.* *pp*

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

*p* *pp*

*pp*

136

*pp* *pp*

*pp*

## No. 9

## RECIT. (Phyllis)

**Moderato** **PHYLLIS (recit.)**

Nay, tempt me not, To\_ wealth I'll not be bound

**PIANO** *p*

5 **CHORUS.**

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

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

3

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



## No. 10

## SONG (Lord Tol.) &amp; CHORUS

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

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

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

*p sostenuto* *cresc.*

**B**

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

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

*p*

**CHORUS TENORS** When

**BASSES** When

*f*

The musical score is written for a voice and piano ensemble. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and mood are marked 'Andante espress.'. The first system (measures 1-4) features a vocal line for 'LORD TOLLER' and a piano accompaniment. The piano part starts with a 'p sostenuto' marking. The second system (measures 5-8) continues the vocal line and piano accompaniment, with a 'cresc.' marking in the piano part. The third system (measures 9-12) introduces a new section 'B' and includes a 'p' marking in the piano part. The fourth system (measures 13-16) shows the vocal line continuing, with the piano part providing accompaniment. The score concludes with a 'f' marking in the piano part.

16

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

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

20

LORD TOL.

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

24

*cresc. molto*

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

*cresc. molto*

*f*

27

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

31

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

**CHORUS TENORS** Of

**BASSES** Of

*f*

34

what a - vail art thou To serve us\_\_ now? Though dat - ing from the Flood, Blue blood, *rall.*

what a - vail art thou To serve us\_\_ now? Though dat - ing from the Flood, Blue\_ *rall.*

37

**LD. TOL.** Ah, blue blood!

**PHYLLIS (recit.)** My

ah, blue blood!

blood, ah, blue blood!

*dim.*

*Red.* \*

## No. 11

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

**C**

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

**6** **D a tempo Allegro**

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

**TENORS.**  
Given! Oh, hor - ror!

**BASSES.**  
Given! Oh, hor - ror!

*cres* - cen - do *f*

**11** **LORD CH. (recit)**

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

15

STREPHON (*recit.*)

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

*ff*

19

## E Allegro non troppo

I claim my darling's hand! A

*p*

25

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

LD. TOL with 1st TEN.

*pp*

A shep - herd he, Of Ar - ca - dee, Betroth'd are they,

LD. MOUNT. & LD. CH. with 1st BASS

*pp*

A shep - herd he, Of Ar - ca - dee, Betroth'd are they,

*staccato*

31

*sempre p* **F**

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

*sempre p*

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

*sempre p*

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

*p staccato*

36

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

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

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

41

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

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

**SOLO: LD. MOUNT.**

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

**f**

45

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

49 CHORUS

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,

53

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

57

57

*cres* - - - *cen* - - -

61

61

*do* - - *f*

65

65

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

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

*ff* *8va* *fz* *ff*



69

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

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

73

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

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

77

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

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

80

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

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

84

Tan - ta - ra!

Tan - ta - ra!

*8va*

*ff*

88

*8va*

*ff*

*Red.*

*(Exeunt all the Peers, marching round stage with much dignity. LORD CHANCELLOR separates PHYLLIS from STREPHON and orders her off. She follows Peers. Manent LORD CHANCELLOR and STREPHON.)*

**LORD CH.** Now, sir, what excuse have you to offer for having disobeyed an order of the Court of Chancery?

**STREPH.** My Lord, I know no Courts of Chancery; I go by Nature's Acts of Parliament. The bees – the breeze – the seas – the rooks – 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 barbèd dart that leaps forth into lurid light from each grim thundercloud. 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 thunderclouds?

**LORD CH.** 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.

**STREPH.** No evidence! You have my word for it. I tell you that she bade me take my love.

**LORD CH.** Ah! But, my good sir, you mustn't tell us what she told you – it's not evidence. Now an affidavit from a thunderstorm, or a few words on oath from a heavy shower, would meet with all the attention they deserve.

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

**LORD CH.** 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

## SONG (Lord Chancellor)

Allegro comodo

PIANO

The piano introduction is in 2/4 time, marked 'Allegro comodo' and 'piano' (p). It consists of five measures. The first measure has a whole rest in the treble and a half note G2 in the bass. The second measure has a half note A2 in the treble and a half note G2 in the bass. The third measure has a half note B2 in the treble and a half note A2 in the bass. The fourth measure has a half note C3 in the treble and a half note B2 in the bass. The fifth measure has a half note D3 in the treble and a half note C3 in the bass. The piece ends with a repeat sign and a half note D3 in the treble and a half note C3 in the bass.

6

LORD CHANCELLOR

The vocal melody starts at measure 6 in 6/8 time. The lyrics are: 1. When I went to the Bar as a ve - ry young man, (Said 2. Ere I go in - to court I will read my brief through, (Said. The piano accompaniment is in 2/4 time, consisting of a steady eighth-note bass line and a treble line with chords.

9

The vocal melody continues at measure 9. The lyrics are: 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 -. The piano accompaniment continues with the same pattern.

12

The vocal melody continues at measure 12. The lyrics are: ri - gi - nal plan, (Said I to my - self - said I,) I'll a - ble to do, (Said I to my - self - said I,) My. The piano accompaniment continues with the same pattern.

15

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

18

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

21

I to my-self said II)  
I to my-self said II)

26

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

30

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

34

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

38

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

42

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

2.

*(Exit LORD CHANCELLOR)*

*(Enter IOLANTHE)*

**STREPH.** 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's too much!

**IOL.** *(to STREPHON, who is in tears).* My son in tears – and on his wedding day!

**STREPH.** My wedding day! Oh, mother, weep with me, for the Law has interposed between us, and the Lord Chancellor has separated us for ever!

**IOL.** The Lord Chancellor! *(Aside.)* Oh, if he did but know!

**STREPH.** *(overhearing her).* If he did but know what?

**IOL.** No matter! The Lord Chancellor has no power over you. Remember you are half a fairy. You can defy him – down to the waist.

**STREPH.** Yes, but from the waist downwards 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?

**IOL.** True. But take heart – our Queen has promised you her special protection. I'll go to her and lay your peculiar case before her.

**STREPH.** 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. LORD MOUNTARARAT and LORD TOLLoller lead PHYLLIS between them, who listens in horror to what she hears.)*

## No. 13

## FINALE ACT I

**Moderato**

PIANO *p*

5

10

**STREPHON A**

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

Phyllis:  
"What was that?"

**LORD MOUNT.**

14

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



18

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

**TENORS**  
We

**BASSES**  
We

*p*

21

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

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

25

**IOLANTHE B**

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

## 81 Phyllis:

"What was that?"

LORD TOL.

29

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

33

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

CHORUS

We

We

*f* *p*

36

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

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

39

C

PHYLLIS

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

IOLANTHE

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

LORD TOL.

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

STREPHON

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

TENORS

one!

BASSES

one!

*pp*

43

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

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

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

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

46

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

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

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

**LORD MOUNT.**

Ah, give him one, give him one!

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

50

**Allegro agitato****PHYLLIS***Long cadenza*

Ah!

Oh

**ff**

53

**p**

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

56

STREPHON

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

59

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

63

CHORUS  
TENORS

BASSES

TENORS  
& BASSES

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

66

*Più vivo.*

(Enter Lord Chancellor)

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

71

LORD CHAN.

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

76

E  
LORD TOL.

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

81

LORD MOUNT.

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

85

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

89 **F** LORD CHAN.

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

93

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

97 **G**

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

100 **CHORUS** **STREPHON**

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

106

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

*rall.*

113

**Andante espressivo**

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

*p*

116

in - fant\_ food She moist - en - ed my clay: Had she with-held The

119

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



122

LORD CHAN.

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

125

died,

PEERS

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

*cresc.* *p*

128

H

LORD MOUNT.

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

died!

132

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

136

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

140

die!  
PEERS

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

*cresc.* *p* *p*

145

PHYLLIS (*recit.*)

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

*fp*

149 **Allegro** **PEERS** **STREPHON** **PEERS** **STREPHON**

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

*f*

153 **PHYLLIS**

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

**STREPHON**

leave me! Hear me, Phyl - lis!

157

ceive me!

**TENORS**

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

**BASSES**

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

161 **Allegretto** **PHYLLIS**

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

166

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

170 **K**

now\_ that sim-ple swain's un-true, With\_ sor-rowful heart I turn to you\_ A\_ heart that's  
none are so no - ble— none so rich As this cou-ple of lords, I'll find a niche In my heart that's

175

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

181 <sup>2.</sup> **Allegro con brio**

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

LDS. TOL., MOUNT. & CHORUS

To which?

*p*

185

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

To whom?

189 <sup>L</sup>

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

She's whose?

193

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

Of

196

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

what? Luck - y lit - tle la - dy! Strephon's lot is

CHORUS

*ff*

199

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

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

201

T. ti - tle, Yes, "Coun - tess," "coun - tess" the ti - - tle, the ti - tle,

B.

Pno

205

T. But of what I'm not a -

B.

Pno

208

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

B.

Pno

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

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

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

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

220

223 **CHORUS OF FAIRIES**

Trip - ping hi - ther, trip - ping - thi - ther, No - bo - dy\_ knows why or



227

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

231

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

235

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

240

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

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

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

251 **STREPHON**

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

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

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

257

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

260

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

PEERS

263

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

QUEEN S

*sempre p*

266

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

FAIRIES QUEEN

269

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

FAIRIES LD. CHAN.

272

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

274

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

276

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

278

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

FAIRIES T LD. TOL.

*cresc.* *f*

282

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

*p*

284

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

287

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

PEERS

For

*cresc.*

290

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

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

*f*

\*"four or" in early editions.

293

U

LD. MOUNT.

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

Strephon's not a rogue!

Strephon is a rogue!

*cresc.* *fz* *p*

297

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

300

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

*cre - - - scen - - - do*

303

V

twen - ty!

FAIRIES

PEERS

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

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

*f* *dim.*

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

*pp*

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

*pp*

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

*pp*

309

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

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

312

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

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

315

W

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

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

317

*cresc. molto*

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

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

*cresc. molto*

319

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

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



321

*unison*

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

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

*f*

325

LORD CHAN.

*Allegro vivace*

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

*p*

329

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

333

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

337

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

341

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

345

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

349

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

353

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

357

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

362

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

367

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

372 **PHYLLIS**

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

*fz*

377

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

*fz*

382

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

**QUEEN**

Beard - ed by these pu - ny

**FAIRIES**

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

**PEERS**

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

*p*

386

mor - tals! Should they launch from fai - ry

mor - tals! I will launch from fai - ry

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

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

390

por - tals All their most ter - ri - fic

por - tals All the most ter - ri - fic

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

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

394

**B**

won- ders, We should then re - pent

thun- ders, In my ar - mour - y

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

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

398

3 SOPRANOS with PHYLLIS

our blun - ders! Should re-

Of won - ders!

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

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

403

*ff* pent, \_\_\_\_\_ re-

*ff* My \_\_\_\_\_

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

*ff* gone! \_\_\_\_\_

*ff*

407

pent \_\_\_\_\_ our blun-

ar - mour - y of won-

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

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

411

**C**

ders!

ders!

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

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

416

We should then, should then re - pent! \_\_\_\_\_

They will soon, will soon re - pent! \_\_\_\_\_ Oh!

stare, madam, When a - ware, madam, What they dare, madam, What they've done! \_\_\_\_\_

ware, madam, What you dare, madam, So take care, madam, And be - gone! \_\_\_\_\_

*And.* \*



423

## D QUEEN

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

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

443

LORD CHAN.

in - flu - en - tial Fai-ry!

in - flu - en - tial Fai-ry!

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

448

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

453

G

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

458

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

463

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

468

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

473 **LELIA (recit.)**

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

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

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

484 **TENORS** **Allegro** **QUEEN**

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

**BASSES**

Oh, spare us!

490

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

494

**K FAIRIES**

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

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

**PEERS**

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

*f*

498

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

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

502

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

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

506

*pp*

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

*pp*

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

*p*

510 *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!

\* v. 2 only.

**QUEEN** (*speaks through music*)

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

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

514

Peers: Oh!

Peers: No!

*pp*

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

Peers: No!

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

Peers: Mercy!

Titles shall enoble, then,  
All the Common Councilmen:

Spare us!

516

Peers shall teem in Christendom,

And a Duke's exalted station

Be attainable by Com-  
Petitive Examination!

519

*Attacca*

522

**Allegro molto****FAIRIES*****ff***

***ff*** **PEERS** ***ff*** Their hor - ror! Oh, hor - ror!

526

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

*Red.* \*

532

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

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

**LORD TOL. & 1st TEN.****LORD MOUNT., STREPHON,  
LD. CHAN., & BASS.**

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

***f***

537

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

541

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

*Unis.*

*f*

545

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



549

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

fence.

553

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

Your

558

**M**

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

563

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

high *pres-tige.* Your

568

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

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

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

572

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

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

577

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

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

582

(That word is French,) (A

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

587

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

'Twould fill with joy And mad - ness stark The *όι - πολλοι!* One

592

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

*p leggiero*

597

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

602

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

607

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

612

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

617

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

**fz**

622

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

627

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

632

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

636

**T**

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

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

*8va*

641

**U**

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

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

646

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

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

657

663

2ed.

END OF FIRST ACT



## Act II

## No. 14

## SONG (Private Willis)

**PIANO** *Allegro moderato* *f*

7 *p*

13 *A*

20 *cres* *cen* *do* *ff*

27 **WILLIS**  
1. When

The musical score is written for piano and consists of five systems. The first system is marked 'PIANO' and 'Allegro moderato' with a forte 'f' dynamic. It begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The second system starts at measure 7 and includes a piano 'p' dynamic. The third system starts at measure 13 and includes a section marked 'A'. The fourth system starts at measure 20 and includes dynamics 'cres', 'cen', 'do', and 'ff'. The fifth system starts at measure 27 and includes the title 'WILLIS' and the instruction '1. When'.

33

**B Moderato**

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

37

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

41

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

45

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

49

**C** Tempo I.

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

54

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

59

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

64

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

69

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

1. 2.

2. When

## No. 15

## CHORUS OF FAIRIES &amp; PEERS

Allegro vivace

PIANO

*f*

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro vivace'. The score is divided into five systems, each with a measure number (5, 10, 15, 20) at the beginning of the first staff. The notation includes treble and bass staves for the piano, with various musical symbols such as notes, rests, and dynamic markings. The first system starts with a piano introduction marked 'PIANO' and 'f'. The subsequent systems show the development of the melody and accompaniment. The score concludes with a final measure marked '8va' and 'D'.

5

10

15

20

8va

D

25

## FAIRIES.

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

30

all as - sent; Show-ing that fai - ries have\_ their u - ses.

34

Whigs and To - ries Dim their glo - ries Gi - ving an ear\_ to

38

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

42

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

8va

p

f

46

**F** *Unis.*

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

p

f

51

**PEERS**

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

f

54

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

58

Whigs and To - ries Dim their glo-ries, Giving an ear\_ to

63

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

67

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

71

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

75

**G FAIRIES**

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

**PEERS**

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

*f*

80

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

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

85

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

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

*ff*



*(Enter LORD MOUNTARARAT and LORD TOLLOLLER from Westminster Hall.)*

**CELIA.** You seem annoyed.

**LORD MOUNT.** Annoyed! I should think so! Why, this ridiculous *protégé* of yours is playing the deuce with everything! To-night is the second reading of his Bill to throw the Peerage open to Competitive Examination!

**LORD TOLL.** And he'll carry it, too!

**LORD MOUNT.** Carry it? Of course he will! He's a Parliamentary Pickford – he carries everything!

**LEILA.** Yes. If you please, that's our fault!

**LORD MOUNT.** The deuce it is!

**CELIA.** Yes; we influence the members, and compel them to vote just as he wishes them to.

**LEILA.** It's our system. It shortens the debates.

**LORD TOLL.** Well, but think what it all means. I don't so much mind for myself, but with a House of Peers with no grandfathers worth mentioning, the country must go to the dogs!

**LEILA.** I suppose it must!

**LORD MOUNT.** I don't want to say a word against brains – I've a great respect for brains – I often wish I had some myself – but with a House of Peers composed exclusively of people of intellect, what's to become of the House of Commons?

**LEILA.** I never thought of that!

**LORD MOUNT.** This comes of women interfering in politics. It so happens that if there is an institution in Great Britain which is not susceptible of any improvement at all, it is the House of Peers!

## No. 16

## SONG (Lord Mountarat &amp; Chorus)

**Maestoso** **LORD MOUNT.**

**PIANO** *ff*

1. When

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

*p*

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

16

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

20

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

*ff*  
 Yes,  
 Yes,  
 As

24

1. & 2. 3.

2. When  
 3. And

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

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

**LEILA.** (who has been much attracted by the Peers during this song). Charming persons, are they not?

**CELIA.** Distinctly. For self-contained dignity, combined with airy condescension, give me a British Representative Peer!

**LORD TOLL.** Then pray stop this *protégé* of yours before it's too late. Think of the mischief you're doing!

**LEILA** (*crying*). But we *can't* stop him now. (*Aside to CELIA.*) Aren't they lovely! (*Aloud.*) Oh, why did you go and defy us, you great geese!

## No. 17

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

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

**CELIA Verse 2.** *p staccato*

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

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

16

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

*f* *dim.* *p*

21

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

*f* *dim.*

26

Oh no!  
You know! We're ve - ry cross in - deed, Yes, ve - ry cross,  
You ve - ry wick - ed Peers, You wick - ed Peers,

*f* *dim.*

31

Don't go!  
Don't go!

*p* *f* *p*

37

2. LD.TOL.  
Our dis - re - spect - ful sneers, ha, ha! Call forth in - dig - nant

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

FAIRIES  
go!

*pp*

41

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

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

FAIRIES *p*  
Don't go!

PEERS  
We'll go!

*(Exeunt LORD MOUNTARARAT, LORD TOLLOLLER, and Peers. Fairies gaze wistfully after them.)*

*(Enter FAIRY QUEEN.)*

**QUEEN.** Oh, shame – shame upon you! Is this your fidelity to the laws you are bound to obey? Know ye not that it is death to marry a mortal?

**LEILA.** Yes, but it's not death to *wish* to marry a mortal!

**FLETA.** If it were, you'd have to execute us all!

**QUEEN.** Oh, this is weakness! Subdue it!

**CELIA.** We know it's weakness, but the weakness is so strong!

**LEILA.** We are not all as tough as you are!

**QUEEN.** Tough! Do you suppose that I am insensible to the effect of manly beauty? Look at that man! *(Referring to Sentry.)* A perfect picture! *(To Sentry.)* Who are you, sir?

**WILLIS** *(coming to "attention")*. Private Willis, B Company, 1st Grenadier Guards.

**QUEEN.** You're a very fine fellow, sir.

**WILLIS.** I am generally admired.

**QUEEN.** I can quite understand it. *(To Fairies.)* Now here is a man whose physical attributes are simply godlike. That man has a most extraordinary effect upon me. If I yielded to a natural impulse, I should fall down and worship that man. But I mortify this inclination; I wrestle with it, and it lies beneath my feet! That is how I treat my regard for that man!



## No. 18

## SONG (Queen &amp; Chorus of Fairies)

**Andante**

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

6

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

10

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

14

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

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The score is divided into four systems, each with a measure number (6, 10, 14) at the beginning. The first system shows the vocal melody and piano accompaniment. The piano part features a prominent bass line with chords. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The piano part features a prominent bass line with chords.

18

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

23

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

28

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

*p*

33

(2nd time)

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

**CHORUS (Verse 2 only)**

I won-der!

*f*

*(Exeunt Fairies and FAIRY QUEEN, sorrowfully.)*

*(Enter PHYLLIS.)*

**PHYL.** *(half crying).* I can't think why I'm not in better spirits. I'm engaged to two noblemen at once. That ought to be enough to make any girl happy. But I'm miserable! Don't suppose it's because I care for Strephon, for I hate him! No girl *could* care for a man who goes about with a mother considerably younger than himself!

*(Enter LORD MOUNTARARAT and LORD TOLLOLLER.)*

**LORD MOUNT.** Phyllis! My darling!

**LORD TOLL.** Phyllis! My own!

**PHYL.** Don't! How dare you? Oh, but perhaps you're the two noblemen I'm engaged to?

**LORD MOUNT.** I am one of them.

**LORD TOLL.** I am the other.

**PHYL.** Oh, then, my darling! *(to LORD MOUNTARARAT).* My own! *(to LORD TOLLOLLER).* Well, have you settled which it's to be?

**LORD TOLL.** Not altogether. It's a difficult position. It would be hardly delicate to toss up. On the whole we would rather leave it to you.

**PHYL.** How can it possibly concern me? You are both Earls, and you are both rich, and you are both plain.

**LORD MOUNT.** So we are. At least I am.

**LORD TOLL.** So am I.

**LORD MOUNT.** No, no!

**LORD TOLL.** I am indeed. Very plain.

**LORD MOUNT.** Well, well – perhaps you are.

**PHYL.** There's really nothing to choose between you. If one of you would forgo his title, and distribute his estates among his Irish tenantry, why, then, I should then see a reason for accepting the other.

**LORD MOUNT.** Tolloller, are you prepared to make this sacrifice?

**LORD TOLL.** No!

**LORD MOUNT.** Not even to oblige a lady?

**LORD TOLL.** No! Not even to oblige a lady.

**LORD MOUNT.** Then, the only question is, which of us shall give way to the other? Perhaps, on the whole, she would be happier with me. I don't know. I may be wrong.

**LORD TOLL.** No. I don't know that you are. I really believe she would. But the awkward part of the thing is that if you rob me of the girl of my heart, we must fight, and one of us must die. It's a family tradition that I have sworn to respect. It's a painful position, for I have a very strong regard for you, George.

**LORD MOUNT.** (*much affected*). My dear Thomas!

**LORD TOLL.** You are very dear to me, George. We were boys together – at least *I* was. If I were to survive you, my existence would be hopelessly embittered.

**LORD MOUNT.** Then, my dear Thomas, you must not do it. I say it again and again – if it will have this effect upon you, you must not do it. No, no. If one of us is to destroy the other, let it be me!

**LORD TOLL.** No, no!

**LORD MOUNT.** Ah, yes! – by our boyish friendship I implore you!

**LORD TOLL.** (*much moved*). Well, well, be it so. But, no – no! – I cannot consent to an act which would crush you with unavailing remorse.

**LORD MOUNT.** But it would not do so. I should be very sad at first – oh, who would not be? – but it would wear off. I like you *very much* – but not, perhaps, as much as you like me.

**LORD TOLL.** George, you're a noble fellow, but that tell-tale tear betrays you. No, George; you are very fond of me, and I cannot consent to give you a week's uneasiness on my account.

**LORD MOUNT.** But, dear Thomas, it would not last a week! Remember, you lead the House of Lords! On your demise I shall take your place! Oh, Thomas, it would not last a day!

**PHYL.** (*coming down*). Now, I do hope you're not going to fight about me, because it's really not worth while.

**LORD TOLL.** (*looking at her*). Well, I don't believe it is!

**LORD MOUNT.** Nor I. The sacred ties of Friendship are paramount.

## No.19

**QUARTET (Phyllis, Lord Tolloller  
Lord Mountarat & Private Willis)**

**Allegro moderato LORD TOL.**

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

**PIANO** *p*

5 would not do In Friend - ship's name! **LORD MOUNT.**

And I may say I

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

13

PHYLLIS A

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

17

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

21

name! Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,

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

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

WILLIS Oh, ma - ny a man, in Friend - ship's name, Has yield - ed for - tune,

25

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

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

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

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

*cresc.* *f*

30

bride! This

bride! This sa-

bride! This

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

*p* *ad lib.* *cresc.* *a tempo* *f*



35

sa - - cri - fice to thy dear name! Ac - cept\_ this\_ sa - cri-fice to

- - cri - fice to thy dear name! Ac - cept\_ this\_ sa - cri-fice to

sa - - cri-fice to thy dear name! Ac - cept this sa - cri-fice to

sa - cri - fice to thy dear name! Ac - cept this sa - cri-fice to

(Piano accompaniment with sustained chords)

41

thy dear name!

thy dear name!

thy dear name!

thy dear name!

(Piano accompaniment with arpeggiated chords and a final chord)

(Exeunt all)

(Enter the Lord Chancellor, very miserable.)

## No. 20

## RECIT. &amp; SONG (Lord Chancellor)

**Allegro**

**LORD CHAN. (recit.)**  
Love, un - re-

**A a tempo**  
quit - ed, robs me of my rest:

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

21

**B**

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

*dim.*

27

*a tempo*

in - to my mid-night slum - bers!

*p*

32

**Allegro ma non troppo**

*fz*

*p*

37

**C**

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

41

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

45

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

49

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

53

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

56

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

59

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

62

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

65

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

69

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

72

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

75

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

78

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

82

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

85

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

88

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

91

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

94

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

98

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

101

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

104

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

107

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

110

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

114

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

117

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

120

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



123

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

126

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

130

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

133

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

136

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

139

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

142

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

146

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

149

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

152

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

155

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

159

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

162

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

*cres* - - -

165

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

*scen* - - - *do*

168

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

*dim.*

171

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

174

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

178

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

*S*

*p*

183

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

*f*

189

o - ver!

*Con fuoco*

*ff*

195

(LORD CHANCELLOR *falls exhausted on a seat.*) (Enter LORDS MOUNTARARAT and TOLLOLLER.)

**LORD MOUNT.** I am much distressed to see your Lordship in this condition.

**LORD CH.** Ah, my Lords, it is seldom that a Lord Chancellor has reason to envy the position of another, but I am free to confess that I would rather be two Earls engaged to Phyllis than any other half-dozen noblemen upon the face of the globe.

**LORD TOLL.** (*without enthusiasm*). Yes. It's an enviable position when you're the only one.

**LORD MOUNT.** Oh yes, no doubt – most enviable. At the same time, seeing you thus, we naturally say to ourselves, “This is very sad. His Lordship is constitutionally as blithe as a bird – he trills upon the bench like a thing of song and gladness. His series of judgements in F sharp minor, given *andante* in six-eight time, are among the most remarkable effects ever produced in a Court of Chancery. He is, perhaps, the only living instance of a judge whose decrees have received the honour of a double *encore*. How can we bring ourselves to do that which will deprive the Court of Chancery of one of its most attractive features?”

**LORD CH.** I feel the force of your remarks, but I am here in two capacities, and they clash, my Lords, they clash! I deeply grieve to say that in declining to entertain my last application to myself, I presumed to address myself in terms which render it impossible for me ever to apply to myself again. It was a most painful scene, my Lords – most painful!

**LORD TOLL.** This is what it is to have two capacities! Let us be thankful that we are persons of no capacity whatever.

**LORD MOUNT.** Come, come. Remember you are a very just and kindly old gentleman, and you need have no hesitation in approaching yourself, so that you do so respectfully and with a proper show of deference.

**LORD CH.** Do you really think so?

**LORD MOUNT.** I do.

**LORD CH.** Well, I will nerve myself to another effort, and, if that fails, I resign myself to my fate!

## No. 21

TRIO (Lord Tolloller, Lord Mountararat  
& Lord Chancellor)

Tempo di Valse

PIANO *f*

5

10

LORD TOL. (Verse 2)  
He\_ who shies At such a prize

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

16

Is\_ not worth a ma - ra - ve - di, Be\_ so kind

Yours\_ will be the charm - ing mai - die: Be\_ your law

*p*

22

To bear in mind - "Faint\_ heart ne - ver won fair la - dy!"

The an - cient saw, "Faint\_ heart ne - ver won fair la - dy!"

28

**A** *(Together every verse)*

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

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

**LORD CHAN.**

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

34

**B**

la - dy!"

1. Ev - ry jour - ney has an  
2. While\_ the sun shines make\_ your

la - dy!"

1. Ev - ry jour - ney has an  
2. While\_ the sun shines make\_ your

la - dy!"

1. Ev - ry jour - ney has an  
2. While\_ the sun shines make\_ your



41

end - When at the worst af - fairs\_ will mend Dark\_ the dawn when  
 hay - Where\_ a will is, there's\_ a way Beard\_ the li - on

48

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

54

59

**D**

*p*

64

**LORD CHAN.**

I'll\_\_ take heart, and make a start - Though\_ I fear the

70

pros - pect's sha - dy - Much\_ I'd spend To gain\_\_ my

75

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

80

**E LORD TOL.**

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

**LORD MOUNT.**

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

**LORD CHAN.**

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

86

**F**

la - dy" No - thing ven - ture,

la - dy" No - thing ven - ture,

la - dy" No - thing ven - ture,

*p*

92

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

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

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

98

Three vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts are in treble clef, and the piano is in grand staff (treble and bass clef). The lyrics are: "In for a pen - ny, in for a pound It's Love\_ that makes the". The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand.

104

Three vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts are in treble clef, and the piano is in grand staff (treble and bass clef). The lyrics are: "world go round! No - thing ven - ture, no - thing win,". The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand. Dynamic markings include *ff* (fortissimo) for the vocal entries and *f* (forte) for the piano accompaniment.

110

Blood\_ is thick, but wa - ter's thin - In for a pen - ny,  
 Blood\_ is thick, but wa - ter's thin - In for a pen - ny,  
 Blood\_ is thick, but wa - ter's thin - In for a pen - ny,

116

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

123

127

*(Exit LORD CHANCELLOR, LORD TOLLER and LORD MOUNTARAT)*

*(Enter STREPHON, in very low spirits.)*

**STREPH.** I suppose one ought to enjoy oneself in Parliament, when one leads both Parties, as I do! But I'm miserable, poor, broken-hearted fool that I am! Oh Phyllis, Phyllis! –

*(Enter PHYLLIS.)*

**PHYL.** Yes.

**STREPH.** *(surprised)*. Phyllis! But I suppose I should say “My Lady.” I have not yet been informed which title your ladyship has pleased to select?

**PHYL.** I – I haven't quite decided. You see, I have no *mother* to advise *me*!

**STREPH.** No. I have.

**PHYL.** Yes; a *young* mother.

**STREPH.** Not very – a couple of centuries or so.

**PHYL.** Oh! She wears well.

**STREPH.** She does. She's a fairy.

**PHYL.** I beg your pardon – a what?

**STREPH.** Oh, I've no longer any reason to conceal the fact – she's a fairy.

**PHYL.** A fairy! Well, but – that would account for a good many things! Then – I suppose *you're* a fairy?

**STREPH.** I'm half a fairy.

**PHYL.** Which half?

**STREPH.** The upper half – down to the waistcoat.

**PHYL.** Dear me! *(Prodding him with her fingers.)* There is nothing to show it!

**STREPH.** Don't do that.

**PHYL.** But why didn't you tell me this before?

**STREPH.** I thought you would take a dislike to me. But as it's all off, you may as well know the truth – I'm only half a mortal!

**PHYL.** (*crying*). But I'd rather have half a mortal I do love, than half a dozen I don't!

**STREPH.** Oh, I think not – go to your half-dozen.

**PHYL.** (*crying*). It's only two! and I hate 'em! Please forgive me!

**STREPH.** I don't think I ought to. Besides, all sorts of difficulties will arise. You know, my grandmother looks quite as young as my mother. So do all my aunts.

**PHYL.** I quite understand. Whenever I see you kissing a very young lady, I shall know it's an elderly relative.

**STREPH.** You will? Then, Phyllis, I think we shall be very happy! (*Embracing her.*)

**PHYL.** We won't wait long.

**STREPH.** No. We might change our minds. We'll get married first.

**PHYL.** And change our minds afterwards?

**STREPH.** That's the usual course.

## No. 22

## DUET (Phyllis &amp; Strephon)

**Allegro giojoso**

**PIANO** *f*

**7 STREPHON**

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

*p*

**11**

Of the feel - ing I in - spire You may tire \_\_\_\_\_ By\_ and bye;

**15 A**

For peers with flow - ing cof - fers Press their of - fers, That\_ is why

*p*



19

I am sure we should not tar - ry Ere we mar - ry, You\_ and I.

23

PHYLLIS

If we're weak e - nough to tar - ry Ere we mar - ry You\_ and I

27

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

31

**B**

If by chance we should be part - ed Bro - ken heart - ed I\_ should die.

35

So I think we will not tar - ry Ere we mar - ry, You\_ and I.

39

PHYLLIS

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

If we're weak e-

STREPHON

Ah, \_\_\_\_\_

If we're weak e-

*p*

*Ced.*

44

nough to tar - ry Ere we mar - ry, You\_ and I, With a more at-

nough to tar - ry Ere we mar - ry, You\_ and I Of the feel - ing

48

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

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

*Cf* *f*

53

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

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

*p*

58

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

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

*p*

63

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

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

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a melodic line in the right hand that mirrors the vocal melody.

67

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

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

The piano accompaniment continues with a steady eighth-note bass line. The right hand features a melodic line that rises and falls, with a crescendo marking in the final measure.

72

You and I.

You and I.

The piano accompaniment features a steady eighth-note bass line. The right hand features a melodic line that rises and falls, with a forte marking in the final measure.

78

The piano accompaniment continues with a steady eighth-note bass line. The right hand features a melodic line that rises and falls, with a forte marking in the final measure.

**PHYL.** But does your mother know you're – I mean, is she aware of our engagement?

*(Enter IOLANTHE.)*

**IOL.** She is; and thus she welcomes her daughter-in-law! *(Kisses her.)*

**PHYL.** She kisses just like other people! But the Lord Chancellor?

**STREPH.** I forgot him! Mother, none can resist your fairy eloquence; you will go to him and plead for us?

**IOL.** *(much agitated).* No, no; impossible!

**STREPH.** But our happiness – our very lives – depend upon our obtaining his consent!

**PHYL.** Oh, madam, you cannot refuse to do this!

**IOL.** You know not what you ask! The Lord Chancellor is – my husband!

**STREPH. and PHYL.** Your husband!

**IOL.** My husband and your father! *(Addressing STREPHON, who is much moved.)*

**PHYLL.** Then our course is plain; on his learning that Strephon is his son, all objection to our marriage will be at once removed!

**IOL.** No; he must never know! He believes me to have died childless, and, dearly as I love him, I am bound, under penalty of death, not to undeceive him. But see – he comes! Quick – my veil!

*(IOLANTHE veils herself. STREPHON and PHYLLIS go off on tiptoe.)*

*(Enter LORD CHANCELLOR.)*

**LORD CH.** Victory! Victory! Success has crowned my efforts, and I may consider myself engaged to Phyllis! At first I wouldn't hear of it – it was out of the question. But I took heart. I pointed out to myself that I was no stranger to myself; that, in point of fact, I had been personally acquainted with myself for some years. This had its effect. I admitted that I had watched my professional advancement with considerable interest, and I handsomely added that I yielded to no one in admiration for my private and professional virtues. This was a great point gained. I then endeavoured to work upon my feelings. Conceive my joy when I distinctly perceived a tear glistening in my own eye! Eventually, after a severe struggle with myself, I reluctantly – most reluctantly – consented.

*(IOLANTHE comes down veiled.)*

## No. 23

## RECIT. &amp; BALLAD (Iolanthe)

**Allegro agitato** **IOLANTHE (recit.)**

My Lord, a suppliant at your feet I

**PIANO** *f*

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

*recit.*

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

*f a tempo* *p*

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

**Andante non troppo lento**

*p*

18

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

The musical score for measures 18-21 features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving lines in both hands, with a melodic phrase in the right hand starting in measure 20.

22

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

The musical score for measures 22-25 continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a more active right hand with eighth-note patterns and sustained chords in the left hand.

26

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

The musical score for measures 26-29 shows the vocal line continuing with a series of eighth notes. The piano accompaniment includes a prominent eighth-note pattern in the right hand and sustained chords in the left hand.

30

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

The musical score for measures 30-33 concludes the vocal line with a final phrase. The piano accompaniment features a melodic line in the right hand marked with a *pp* (pianissimo) dynamic, and sustained chords in the left hand.



34

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

38

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

41

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

45

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

Attacca No. 24

## No. 24

RECITATIVE (Iolanthe, Queen, Lord Chancellor  
& Fairies)

**LORD CHAN. (recit.)**

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

**PIANO** *p*

**4** *a tempo moderato* **A**

Phyl - lis is my pro - mised bride!

*ff*

**7** **IOLANTHE** **LORD CHAN.**

Thy bride! No! No! It shall be so! Those who would

*mf*

**11** *con espress a tempo* **B** **IOLANTHE**

se - pa - rate us woe be - tide! My doom thy lips have

*p*

CHORUS *(without)*

15

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

19

IOLANTHE

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

23

CHORUS

IOLANTHE

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

27

*più lento*

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

*dim e rit.* *pp*

31 *Andante moderato*  
CHORUS

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

36

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

41 LORD CHAN. (*recit.*) IOLANTHE *Lento* *Andante*

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

45 E

49

## QUEEN

Once a - gain \_\_\_\_\_ thy vows are bro - ken:

53

Thou thy - self thy doom hast spo - ken!

57

F  
CHORUS

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

61

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

64 **G** QUEEN

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

*p*

70

**H**

thou \_\_\_\_\_ shalt die!

**CHORUS**

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

76

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

*pp*

*(Peers and Sentry enter. The QUEEN raises her spear.)*

**LEILA.** Hold! If Iolanthe must die, so must we all; for, as she has sinned, so have we!

**QUEEN.** What?

**CELIA.** We are all fairy duchesses, marchionesses, countesses, viscountesses, and baronesses.

**LORD MOUNT.** It's our fault. They couldn't help themselves.

**QUEEN.** It seems they *have* helped themselves, and pretty freely, too! *(After a pause.)* You have all incurred death; but I can't slaughter the whole company! And yet *(unfolding a scroll)* the law is clear – every fairy must die who marries a mortal!

**LORD CH.** Allow me, as an old Equity draftsman, to make a suggestion. The subtleties of the legal mind are equal to the emergency. The thing is really quite simple – the insertion of a single word will do it. Let it stand that every fairy shall die who *don't* marry a mortal, and there you are, out of your difficulty at once!

**QUEEN.** We like your humour. Very well! *(Altering the MS. in pencil.)* Private Willis!

**SENTRY** *(coming forward).* Ma'am!

**QUEEN.** To save my life, it is necessary that I marry at once. How should you like to be a fairy guardsman?

**SENTRY.** Well, ma'am, I don't think much of the British soldier who wouldn't inconvenience himself to save a female in distress.

**QUEEN.** You are a brave fellow. You're a fairy from this moment. (*Wings spring from Sentry's shoulders.*) And you, my Lords, how say you, will you join our ranks?

(*Fairies kneel to Peers and implore them to do so.*)

(*PHYLLIS and STREPHON enter.*)

**LORD MOUNT.** (*to LORD TOLLOLLER.*) Well, now that the Peers are to be recruited entirely from persons of intelligence, I really don't see what use *we* are, down here, do you, Tolloller?

**LORD TOLL.** None whatever.

**QUEEN.** Good! (*Wings spring from shoulders of Peers.*) Then away we go to Fairyland.



## No. 25

## FINALE

Tempo di valse

PIANO *f*

6

*p*

11 **PHYLLIS (Verse 1)**

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

17

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

22

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

27

**PHYLLIS** **A**

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

**IOLANTHE**

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

**QUEEN**

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

34

**B**

fai - ry! Tho' as a gen - 'ral rule\_ we

fai - ry! Tho' as a gen - 'ral rule\_ we

fai - ry! Tho' as a gen - 'ral rule\_ we

fai - ry! Tho' as a gen - 'ral rule\_ we

41

know Two\_ strings go to ev - 'ry bow, Make up your minds that

know Two\_ strings go to ev - 'ry bow, Make up your minds that

know Two\_ strings go to ev - 'ry bow, Make up your minds that

know Two\_ strings go to ev - 'ry bow, Make up your minds that

48

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

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

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

54

**PHYLLIS, LEILA & 1st SOPRANOS**

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

**IOLANTHE, QUEEN, CELIA & 2nd SOPRANOS**

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

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

Tho' as a gen - 'ral rule we know Two\_ strings go to ev - ry

**LORD CHAN., STREPHON & BASSES**

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

Tho' as a gen - 'ral rule\_ we know Two\_ strings go to ev - ry

61

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

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

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

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

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

68

ev - 'ry string.

ev - 'ry string.

ev - 'ry string.

ev - 'ry string.

The piano accompaniment for measures 68-73 is marked *ff* (fortissimo). It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords and single notes.

74

74

79

## LORD CHAN. (Verse 2)

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

85

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

90

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

95

**LORD TOL. A'**

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

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

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

102

**B'**

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

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

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

109

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

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

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

116

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

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

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

122

**PHYLLIS, LEILA & 1st SOPRANOS**

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

**IOLANTHE, QUEEN, CELIA & 2nd SOPRANOS**

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

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

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

**LORD CHAN., STREPHON & BASSES**

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

129

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

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

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

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

136

Chan-cel - lor!

Chan-cel - lor!

Chan-cel - lor!

Chan-cel - lor!

Chan-cel - lor!

142