

VOCAL SCORE.

# IOLANTHE

OR,

## THE PEER AND THE PERI.

BY

### W. S. GILBERT

AND

### ARTHUR SULLIVAN.

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VOCAL SCORE

(REVISED EDITION)

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17614





IOLANTHE;  
OR,  
THE PEER AND THE PERI.

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**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)

CELIA

LEILA

FLETA

} Fairies

PHYLLIS (an Arcadian Shepherdess and  
Ward in 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.

# IOLANTHE;

OR

## THE PEER AND THE PERI.

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# IOLANTHE;

OR,  
The Peer and the Peri.

Written by  
V. S. GILBERT.

Composed by  
ARTHUR SULLIVAN.

## OVERTURE.

*Andante.*

PIANO. *p*

*p*

*And.* \*

A

*p*

**B**

*p*

**C**

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

*ad lib.*

*Andante espressivo.*

*p dolce*

\*

**D**

\*

**E**

*cres - cen - do*

*f* *dim.* *p* *f*

\*

*mf* *p*

\*

*Allegro gioioso.*

F

First system of musical notation, measures 1-6. The piece is in G major and 6/8 time. The tempo is *Allegro gioioso*. The first measure is marked with a forte 'F' dynamic. The piano part features a steady eighth-note accompaniment, while the treble part has a more active melody with eighth and sixteenth notes.

Second system of musical notation, measures 7-12. The piano part continues with its eighth-note accompaniment. The treble part features a melodic line with some grace notes and slurs. A piano 'p' dynamic marking appears in the fifth measure of this system.

Third system of musical notation, measures 13-18. The treble part begins with a new melodic phrase marked with a forte 'G' dynamic. The piano part continues with its accompaniment, showing some chordal changes.

Fourth system of musical notation, measures 19-24. The treble part continues with its melodic line. A piano 'p' dynamic marking is present in the second measure of this system. The piano part maintains its accompaniment.

Fifth system of musical notation, measures 25-30. The treble part continues with its melodic line. A forte 'J' dynamic marking is present in the fourth measure of this system. The piano part continues with its accompaniment.

Sixth system of musical notation, measures 31-36. The treble part continues with its melodic line. The piano part continues with its accompaniment.

K. 36

*p*

Ped.

L

*f*

*p*

M

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and a *cresc.* marking.

Second system of musical notation, featuring a treble and bass clef. It includes a *ff* marking and a section marked with an *N*.

Third system of musical notation, featuring a treble and bass clef. It includes a *b* marking and a section marked with a *4*.

Fourth system of musical notation, featuring a treble and bass clef. It includes *fp* and *p* markings.

Fifth system of musical notation, featuring a treble and bass clef. It includes various rhythmic patterns and a *y* marking.

Q

*p e staccato*

Al

R

*poco marcato*



*S*

*ff*

*ff*

*ff*

*ff*

*ff*

*T*

*dim.*

*p*

*ff*

*ff*

*ff*

*ff*

First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 4/4 time. The right hand features a melody of eighth notes with a descending line, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present in the first measure.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with some grace notes. The left hand has a more active accompaniment. A forte (*f*) dynamic marking appears in measure 8.

Third system of musical notation, measures 11-15. The right hand has a more complex melodic line with some slurs. The left hand accompaniment is consistent. A piano (*p*) dynamic marking is present in measure 12.

Fourth system of musical notation, measures 16-20. The right hand features a series of chords and eighth notes. The left hand accompaniment is rhythmic and steady.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with some slurs and grace notes. The left hand accompaniment is steady. The piece concludes with a final chord in the right hand.

V

*p e staccato*

8

8

8

W

*poco marcato*

8

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

8

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

Red. \*

ff 4

4 Red. \*

Red. \*

Red. \*

*L'istesso tempo.*

fp

*Animato.*

*ff*

*Red.*

*7*

*8*

*ces - - - cen - - - do*

*8*

*stringendo*

*8*

*Piu vivo.*

*allarg.*

*8*

**No. 1.** OPENING CHORUS OF FAIRIES.—SOLI.— (Celia & Leila.)

*Allegretto.*

PIANO.

*p* *dim.* *pp*

*Con Ped.*

The musical score is written for piano and consists of seven systems of music. The first system is marked 'Allegretto' and 'PIANO'. It features a treble and bass clef with a common time signature. The music begins with a piano (*p*) dynamic, followed by a decrescendo (*dim.*) and a pianissimo (*pp*) section. The first system includes the instruction 'Con Ped.' (Con Pedal). The second system continues the piano accompaniment with a piano (*p*) dynamic. The third system also features piano (*p*) dynamics. The fourth system continues the piano accompaniment with a piano (*p*) dynamic. The fifth system is marked 'A' and features a forte (*f*) dynamic. The sixth and seventh systems continue the piano accompaniment with a forte (*f*) dynamic.

**B** CELIA and 1st SOP.  
 CHORUS. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy\_ knows why or  
 LEILA and 2nd SOP.  
 Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy\_ knows why or

whi - ther; We must dance and we must  
 whi - ther; We must dance and we must

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

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 first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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 second system continues the musical piece with two vocal staves and piano accompaniment. The vocal lines include a melodic line with a slur and a shorter line. The piano accompaniment has a more active bass line with eighth notes and chords.

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

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

The third system repeats the first system's structure with two vocal staves and piano accompaniment. The lyrics are identical to the first system.



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

*stacc.*

SOLO. CELIA.

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

*p*

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

*stacc*

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

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

**D** CHORUS.

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

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

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 -

E SOLO LEILA.

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

- bout - our fai - - ry ring.

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "- bout our fai - - ry ring. If you ask us how we" on the top staff and "- bout - our fai - - ry ring." on the bottom staff. The piano accompaniment includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* is present in the piano part.

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

The second system continues the vocal and piano parts. The lyrics are: "live, Lov - ers all es - sen - tials give; We can ride on". The piano accompaniment features a complex texture with many chords in the right hand. A dynamic marking of *stacc.* is present in the piano part.

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

The third system continues the vocal and piano parts. The lyrics are: "lov - ers' sighs, Warm our - selves in lov - ers' - eyes, Bathe our - selves in". The piano accompaniment features a complex texture with many chords in the right hand.

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

The fourth system concludes the vocal and piano parts. The lyrics are: "lov - ers' tears, Clothe our - selves with lov - ers' fears,". The piano accompaniment features a complex texture with many chords in the right hand.

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

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

*cresc.*

**F** CHORUS.  
lov - er. Yes, we live on lov - er. Tripping hi - ther, tripping

Yes, we live on lov - er. Tripping hi - ther, tripping

**F**

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

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

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

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

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

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

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

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

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

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

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

*Andante.*

Piano. *p*

QUEEN.

I - o -

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

*A*

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

*A*



CELIA. LEILA.

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

CHORUS OF FAIRIES. CELIA & 1st SOPRANO. LEILA & 2nd SOPRANO. *cresc.* TUTTI.

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

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

come!

B



pp

IOLANTHE.

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

pp legato

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

D

p

QUEEN.

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

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

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

*p* *cresc.*

Rise! Rise, thou art

*f*

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

*cresc.*

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

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

*f*

CEILA & 1st SOP.  
 Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

LEILA, QUEEN & 2nd SOP.  
 Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the!

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!

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

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

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

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

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

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

-lan - - - the!

-lan - - - the!

*dim.*

*pp*

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

*Johanna*

**No. 3.** Entrance of Strephon. SOLO. (Strephon, & Chorus of Fairies.)

*Allegretto.*

STREPHON.

PIANO

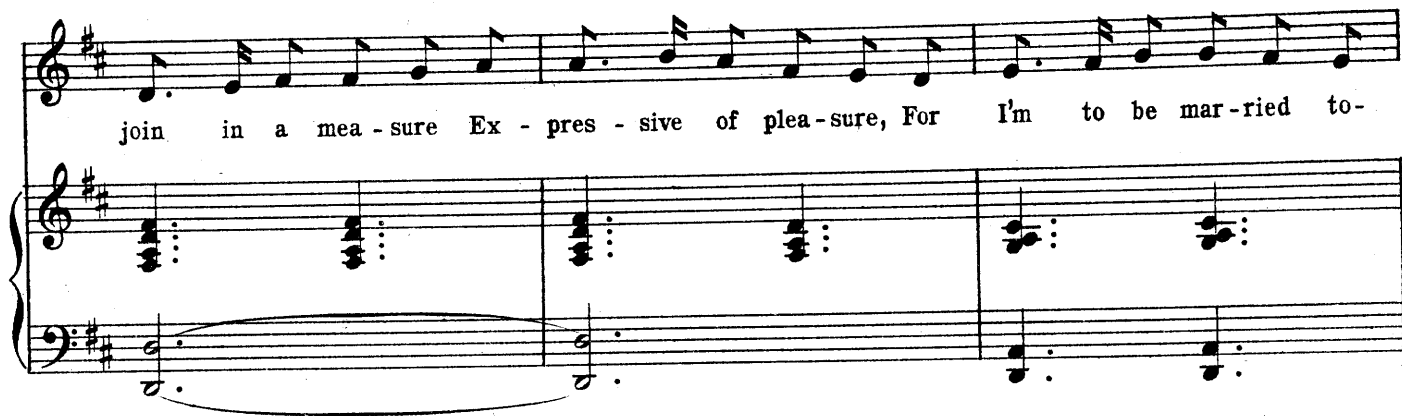
The first system of music shows the vocal line for Strephon and the piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a bass line with a 'Ped.' (pedal) marking and a '\*' symbol. The key signature is one sharp (F#) and the time signature is 6/8.

The second system contains the first two lines of lyrics: "Good - mor - row, good mo - ther, ——— Good mo - ther good - mor - row!". The piano accompaniment continues with a piano (*p*) dynamic.

The third system contains the next two lines of lyrics: "By some means or o - ther Pray ban - ish your sor - row;". The piano accompaniment continues with a piano (*p*) dynamic.

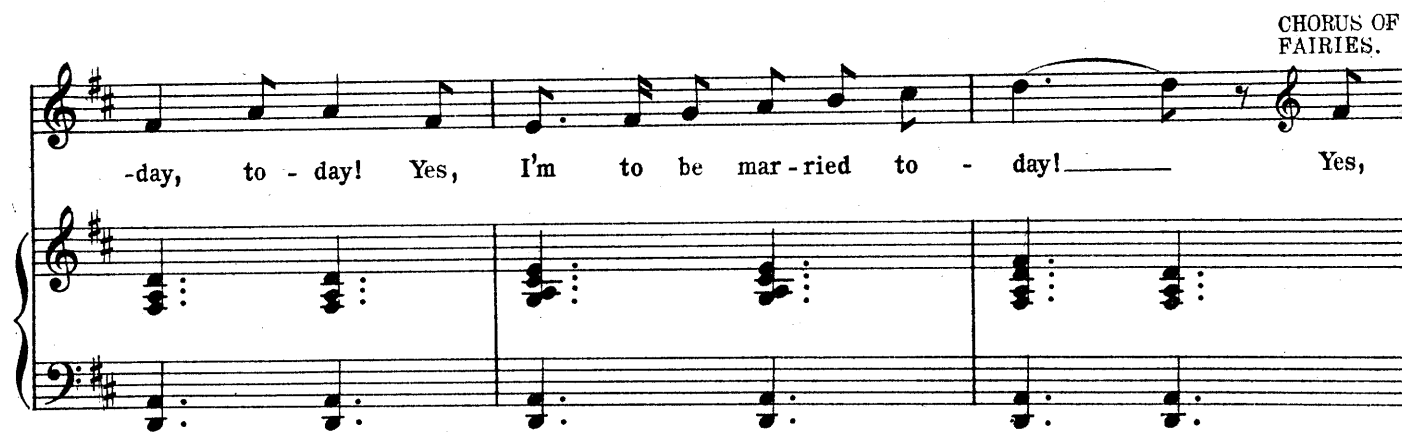
The fourth system contains the final line of lyrics: "With joy be - yond tell - ing My bo - som is swell - ing, So". The piano accompaniment features a section marked with 'A' above the staff, consisting of chords with vertical dots.

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

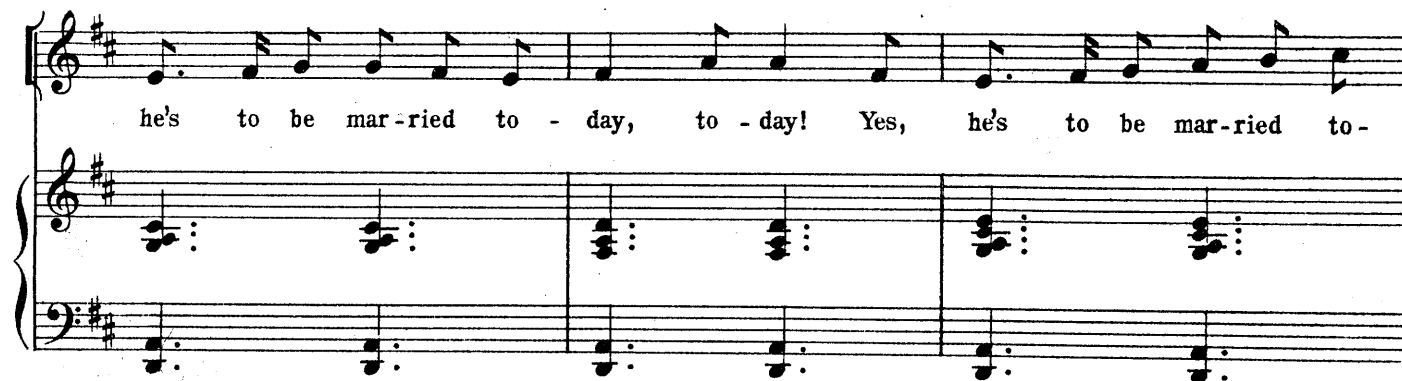


-day, to - day! Yes, I'm to be mar - ried to - day! \_\_\_\_\_ Yes,

CHORUS OF FAIRIES.



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



-day. —

*f* *ff*



Red.

\*

9.

No 4.

Exit of Fairies. SOLO.-(Queen & Chorus of Fairies.)

*Allegretto.*

QUEEN.

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

PIANO.

CHORUS OF FAIRIES

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

QUEEN.

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

CHORUS.

thee. Aye, call us, and we'll come to thee. Tripping hither, tripping

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

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

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

ring.

*p stacc.* *f p*



No 4a

Entrance of Phyllis. SOLI.-(Phyllis & Strephon.)

*Allegretto*

PHYLLIS.

PIANO.

Musical notation for the first system, featuring Phyllis's vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and 'Red.' and a fermata.

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

Musical notation for the second system, including the vocal line with lyrics 'Good-mor-row, good lo-ver!' and piano accompaniment with dynamic marking 'p'.

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

Musical notation for the third system, including the vocal line with lyrics 'I pri-thee dis-co-ver, Steal, pur-chase, or bor-row,' and piano accompaniment.

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

Musical notation for the fourth system, including the vocal line with lyrics 'Some means of con-ceal-ing The care you are feel-ing, And' and piano accompaniment with dynamic marking 'A'.

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

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

STREPHON  
& PHYLLIS.

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

-day! \_\_\_\_\_

*f* *ff*

*Andante non troppo lento.*

PIANO. *f*

PHYLLIS.

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

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

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!

**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*

*f*

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

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

*cresc.* *dim*

1. 2.

— 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*

**C**

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

I the stream and thou the

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and consists of a right-hand part with a flowing eighth-note melody and a left-hand part with a simple harmonic accompaniment. A common time signature 'C' is placed above the first vocal staff.

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves contain the lyrics 'I the clay- Thou the o - cean; I the bil - low--' and 'wil - low I the o - cean; Thou the bil - low-'. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A piano dynamic marking 'p' is present in the piano part.

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

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

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal staves have lyrics 'Thou the sun - rise; I the day!' and 'I the sun - rise; Thou the day!'. The piano accompaniment is characterized by sustained chords and a final melodic flourish. Dynamic markings include 'f' (forte) and 'p' (piano) for the vocal parts, and 'pp' (pianissimo) and 'p' for the piano accompaniment.

Entrance & March of Peers. (Tenors & Basses.)

*Allegro maestoso.*

PIANO.

Side Drum Roll.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system includes the tempo marking 'Allegro maestoso.' and the instruction 'Side Drum Roll.' in the bass staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'ff' (fortissimo) appears in the fourth system, and 'p' (piano) appears in the fifth system. The piece concludes with a final cadence in the sixth system.

**C**  
CHORUS. TENORS.

Loud-ly let the trum-pet bray,

BASSES.

Loud-ly let the trum-pet bray,—

The first system of the musical score features a vocal line for Tenors and a bass line for Basses, both starting with a forte (*f*) dynamic. The piano accompaniment is written for a grand piano, with a key signature of two flats and a common time signature. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (*p*) dynamic. A fermata is placed over the eighth measure of the piano accompaniment.

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,

The second system continues the vocal and piano parts. The vocal lines are in common time, and the piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piano part concludes with a final chord marked with a forte (*f*) dynamic.

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

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

The third system shows the vocal lines and piano accompaniment for the final phrase. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano (*p*) dynamic. The piano part concludes with a final chord marked with a forte (*f*) dynamic.

**D**

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

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

**D**

*f*

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

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

**E**

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

**E**

*ff*



trades-men, bow, ye mass - es, Blow the\_ trum - pets, bang the\_ brass - es, Tan - tan - ta - ra! Tzing,

boom!

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

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

**F**

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

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

*crese.* *ff*

*legato*

We are Peers of high - est sta - tion,

*p*

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

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

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

*G* We are Peers of high - est

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

*G* *mf*

*p*

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

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

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

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!

**H**  
**f**  
 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,

**H**  
**f**

*Adani*

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!

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,

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

Blow the trum-pets, bang the brass-es, Tzing, boom, tzing, boom!

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

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

eres - - - cen - - - do

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

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

*p* *stacc.*

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 - -*

*- do - - -*  
Blow, blow the trum - pets! Tan - ta - ra, ta ta ta ta ta ta,

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

*- do - - -*

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

brass - es, boom! Bang, bang the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains two phrases of rhythmic vocalizations: "Tan - ta - ra, ta ta ta ta ta ta," followed by "Tan - ta - ra, ta ta ta ta ta ta,". The middle staff is a bass line in bass clef, providing a simple harmonic accompaniment. The bottom two staves are a grand piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics "brass - es, boom! Bang, bang the" are positioned below the vocal line.

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

brass - es, boom! Tzing, boom!

The second system of the musical score continues with three staves. The vocal line (top staff) has two phrases: "Tan - ta - ra, ta ta ta ta ta ta," followed by "Tan - ta - ra, ta ta, tan - ta - ra, ta ta,". The bass line (middle staff) and piano accompaniment (bottom two staves) continue the harmonic support. The lyrics "brass - es, boom! Tzing, boom!" are placed below the vocal line.

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

Tzing, boom! Tzing, boom, Tzing,

The third system of the musical score consists of three staves. The vocal line (top staff) has two phrases: "Tan - ta - ra, ta ta, tan - ta - ra ta ta," followed by "Tan - ta - ra, ta ta ta ta ta ta". The bass line (middle staff) and piano accompaniment (bottom two staves) continue. The piano accompaniment features triplets in the right hand and a bass line in the left hand. The lyrics "Tzing, boom! Tzing, boom, Tzing," are placed below the vocal line.



ta, *ff* Bow, ye low - er mid - dle  
boom! *ff* Bow, ye low - er mid - dle

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and a dynamic marking of *fz*. The left hand provides a bass line with triplets and a dynamic marking of *ff*.

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

The piano accompaniment continues with a rhythmic pattern of chords and single notes in both hands.

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 -

The piano accompaniment includes a dynamic marking of *ff* and a *L* (ritardando) marking in the right hand.

- 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,

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

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

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

The second system continues the vocal and piano parts. The vocal lines end with a fermata over the final notes. The piano accompaniment includes a section marked with a forte (*ff*) dynamic and an 8-measure rest.

The third system is primarily piano accompaniment. It features a complex, rhythmic pattern in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line and a fermata.

*to end*

No 6a

ENTRANCE OF LORD CHANCELLOR

*Allegro vivace.*

PIANO.

The musical score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of five systems of two staves each. The first system begins with a piano dynamic marking (*f*) and a hairpin crescendo. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bass line provides a steady accompaniment with eighth notes and rests. The piece concludes with a double bar line at the end of the fifth system.

No 7.

## SONG—(Lord Chancellor, and Chorus of Peers.)

*Allegro vivace.* LORD CHAN.

VOICE. The.

PIANO. *ff* *p*

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

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

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

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

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

CHORUS OF PEERS.

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

ra - ther sus - cep - ti - ble Chan - cel - lor! 2. But

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

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

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

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

fell in love with one of my Wards! Which

CHORUS OF  
PEERS.

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

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

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

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

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

*C*

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

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

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

## CHORUS OF PEERS.

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

Chan - cel - lor!



**№ 8. TRIO AND CHORUS OF PEERS--(Phyllis, Lord Tol, and Lord Mount A.)**

*Allegretto grazioso.* PHYLLIS.

VOICE. My

PIANO. *f*

well - loved lord— and guar - dian dear, You sum - moned me, and I am

PIANO. *p*

CHORUS.

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

*A la Barcarolle.* LORD TOL.

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

PIANO. *p*

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

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

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

**B**

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

Ah,

Ah,

**B**

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

blood and be - ha - viour for twen - ty! *G* *rall.* Of birth and po - si - tion I've plen - ty, With blood and be -  
*cresc.*  
 blood and be - ha - viour for twen - ty! With blood and be - ha - viour  
*cresc.*  
 blood and be - ha - viour for twen - ty! With blood and be - ha - viour  
*cresc.* *f* *colla voce dim.*

*a tempo* LORD MOUNT.  
 - ha - viour for twen - ty! Though the  
*colla voce p*  
 for twen - ty!  
*colla voce p*  
 for twen - ty!  
*a tempo* *p* *dolce.* *p*

**D**

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

*crese* — — — — — *p*

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

*crese* — — — — — *p*

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

**E**

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

**E**

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

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

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

*F* *rall*

*F*

*colla voce.*

sing - ing this song to!

*a tempo*

*dim.*

*p*

## PHYLIS

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

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

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

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

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

LD. TOL. & LD. MOUNT.

Though her

*p* Ah! \_\_\_\_\_

*p* Ah! \_\_\_\_\_

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "- ti - cu - lar par - ty! Ah! \_\_\_\_\_ Though my". The second staff is a vocal line with lyrics: "LD. TOL. & LD. MOUNT. Though her". The third and fourth staves are piano accompaniment for the vocal lines, with lyrics "Ah! \_\_\_\_\_" and "*p* Ah! \_\_\_\_\_" respectively. The fifth staff is a grand piano accompaniment with two staves (treble and bass clef).

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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "sta - - tion is none of the best, I sup - pose \_\_\_\_\_ I was born like the rest. I". The second staff is a vocal line with lyrics: "sta - - tion is none of the best, I sup - pose \_\_\_\_\_ she was born like the rest. She". The third and fourth staves are piano accompaniment for the vocal lines, with lyrics "She" and "She" respectively. The fifth staff is a grand piano accompaniment with two staves (treble and bass clef).

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

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

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

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

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

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



**H** *a tempo*

- ty, For my par - - ty I

- ty, For my par - - ty She

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

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

*f* *a tempo* *dim.* *p*

*f* *dim.* *p*

*f* *dim.*

*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*

No 9.

## RECIT.— (Phillis.)

*Moderato* RECIT.

VOICE. Nay, tempt me not, To— wealth I'll not be bound—

PIANO. *p*

CHORUS.

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

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

No. 10.

CHORUS OF PEERS, & SONG - (Lord Tol.)

A *Andante espress.*

LORD TOLLOLER.

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

*p sostenuto*

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

*crese.*

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

*p*

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

CHORUS. TENORS.  
When  
BASSES  
When

*f*

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!

LORD TOL.

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

*p*

*cresc. molto*

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

*cresc. molto* *f*

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

*p*

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

CHORUS. TENORS.  
Of  
BASSES.  
Of

*f*

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

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

*rall.*

*rall.*

LORD TOL.  
Ah, blue blood!

RECIT. PHYLLIS.  
My

— ah, blue blood!

blood, ah, blue blood!

*dim.*

Ed. \*

**No 11.** Phyllis, Lord Tol., Lord Mount A., Strephon, Lord Chancellor,  
& CHORUS OF PEERS.

**C**

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

**D** *a tempo Allegro.*

me, For ah, my heart is gi-ven, Yes, gi-ven!

TENORS.

Gi-ven! Oh, hor - - - ror!

BASSES.

Gi-ven! Oh, hor - - - ror!

**D**

cres - cen - do

RECIT. LORD CH.

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

RECIT. STREPHON.

- mand! 'Tis I, young Stre-phon! mine this priceless trea-sure! A-gainst the world

I claim my dar-ling's hand! A shepherd I, LD. TOL. with 1st TENORS. *pp*

LORD MOUNT A. & LD. CH. with 1st BASSES. *pp*

*E Allegro non troppo.*

Of Ar - ca - dy, Be - troth'd are we, And  
 shep-herd he, Of Ar - ca - dee, Be - troth'd are they,  
 shep-herd he, Of Ar - ca - dee, Be - troth'd are they,

*F*  
*sempre p*

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, A shep-herd he, Of

*p staccato*

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!

*G* SOLO. LORD TOL.

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

SOLO. LORD MOUNT.

*f*

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

*G*

*f*



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

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

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "In each heart Proud are we in-nate - ly, Let's de - part Dig - ni - fied and state - ly!". The piano accompaniment features a steady bass line and chords in the right hand.

CHORUS OF PEERS.  
TENORS.

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

BASSES.

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

The second system continues the vocal parts and piano accompaniment. The tenors' part is marked with a forte 'H' dynamic. The basses' part is marked with a piano 'p' dynamic. The piano accompaniment includes a fermata over a chord in the right hand.

Dig - ni - fied and state - ly,

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

The third system shows the continuation of the vocal parts and piano accompaniment. The piano accompaniment features a series of chords in the right hand, some with fermatas, and a steady bass line.

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

*p* *cres*

*f*  
*cen - do*

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

*ff* *fz* *ff*

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

*ff*

L

-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,

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

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

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

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

Ped. \*

Nº12.

## SONG.- (Lord Chancellor.)

*Allegro comodo.*

PIANO.

The piano introduction is in 2/4 time, marked *p* (piano). It consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. A repeat sign with first and second endings is present at the end of the piece.

LORD CHANCELLOR.

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

The piano accompaniment for the first two lines of the song. It features a steady bass line in the left hand and chords in the right hand, supporting the vocal melody.

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 for the third and fourth lines of the song, continuing the steady bass line and chordal accompaniment.

- 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 for the fifth and sixth lines of the song, concluding the piece with a final chord.

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

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

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

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

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

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

-che-quer, Queen's Bench, Common Pleas, or Di-vo-ice, 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

I to my-self— said I!)

2nd time.

**NO. 13.** FINALE - ACT I. - (Phyllis, Iolanthe, Queen, Leila, Celia, Strephon,  
Lord Tol; Lord Mount A. Lord Chancellor, & Chorus of Fairies & Peers.)

*Moderato.*

PIANO. *p*

STREPHON. *A*

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

LORD MOUNT A.

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

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

CHORUS. TENORS.  
We

BASSES.  
We

*p*

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

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

*meno*  
IOLANTHE. **B**

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

**B**



LORD TOL.

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

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'thou shouldst need an Ark, I'll give thee one!' followed by a short rest and then 'I heard the minx re-mark, She'd'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with the lyrics 'meet him af - ter dark, In - side St. James's Park, And give him one!'. The piano accompaniment continues with similar harmonic support.

CHORUS. TENORS.

BASSES.

We

We

The chorus section consists of two staves: a tenor staff and a bass staff. Both staves begin with a rest followed by the word 'We'. The tenor staff has a treble clef and the bass staff has a bass clef.

The piano accompaniment for the chorus section is shown in the lower staff of the system. It features chords and a melodic line in the right hand, with a bass line in the left hand. A dynamic marking of *p* (piano) is present.

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

The third system continues the vocal line with the lyrics 'heard the minx re-mark, She'd meet him af - ter dark, In - side St. James's Park, And give him'. The piano accompaniment continues.

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

The fourth system continues the vocal line with the lyrics 'heard the minx re-mark, She'd meet him af - ter dark, In - side St. James's Park, And give him'. The piano accompaniment continues.

The piano accompaniment for the fourth system is shown in the lower staff. It continues the harmonic support for the vocal line.

**C**

**PHYLLIS.**  
The pros-pect's ve - ry bad, My heart so sore and sad Will ne - ver more be glad As sum-mer's

**IOLANTHE.**  
The pros-pect's not so bad, Thy heart so sore and sad May ve - ry soon be glad As sum-mer's

**LORD TOL.**  
The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

**STREPHON.**  
The pros-pect's not so bad, My heart so sore and sad May ve - ry soon be glad As sum-mer's

**TENORS.**  
one!

**BASSES.**  
one!

**C**

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

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

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

He shouldst 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!

*Allegro agitato.*

PHYLLIS:

Ah! ————— Oh

*ff*

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

*p*

STREPHON.

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

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

LORD TOL. STREPHON.

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

CHORUS. TENORS. CHORUS. BASSES. TENORS & BASSES.

ha, ha, ha, na, ha, ha, ha!

*Più vivo.*

*ff con forza.*

LORD CHAN.

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

LD.TOL.<sup>E</sup>

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

LORD MOUNT.

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

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

LORD CHAN.

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

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

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

CHORUS OF PEERS. STREPHON.  
 five-and-twen - ty! Ha, ha, ha, ha, ha, ha, ha, ha, ha! My

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

*Andante espressivo.*

birth! In ba - by-hood Up - on her lap I lay, With in - fant food She

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Andante espressivo'. The lyrics are: 'birth! In ba - by-hood Up - on her lap I lay, With in - fant food She'.

mois-ten-ed my clay: Had she withheld The suc-cour she supplied, By hunger quell'd, Your Strephon

The second system continues the vocal line and piano accompaniment. The lyrics are: 'mois-ten-ed my clay: Had she withheld The suc-cour she supplied, By hunger quell'd, Your Strephon'.

LD. CHAN.  
might have died! Had that refreshment been de-nied, Indeed our Strephon might have

The third system is for 'LD. CHAN.'. It features a vocal line and piano accompaniment. The lyrics are: 'might have died! Had that refreshment been de-nied, Indeed our Strephon might have'.

CHORUS OF PEERS.  
died, Had that re - fresh-ment been de-nied, In-deed our Strephon might have

The fourth system is for 'CHORUS OF PEERS.'. It features a vocal line and piano accompaniment. The lyrics are: 'died, Had that re - fresh-ment been de-nied, In-deed our Strephon might have'. The piano part includes markings 'cresc.' and 'p'.

H LD. MOUNT.  
died! But as she's not His mother, it ap-pears, Why weep these hot Un -

The fifth system is for 'LD. MOUNT.'. It features a vocal line and piano accompaniment. The lyrics are: 'died! But as she's not His mother, it ap-pears, Why weep these hot Un -'. The piano part includes markings 'H' and 'p'.

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

did not die? Oh rather let us pipe our eye! Because our Strephon did not

CHORUS OF PEERS.

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

*cresc.* *p* *p*

RECIT. PHYLLIS.

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

*fp*



CHO. OF PEERS. STREPHON. CHO. OF PEERS. STREPHON.

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

*Allegro.*

*f*

PHYLLIS.

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

STREPHON.

leave me! Hear me, Phyl - lis!

- ceive me!

TENORS.

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

BASSES.

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

*Allegretto.* PHYLIS.

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

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

now that sim-ple swain's un-true, With sor-row-ful 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

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

2.

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

L.D. TOL., L.D. MOUNT & CHO. OF PEERS.

To which?

*Allegro con brio.*

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

To whom?

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

She's whose?

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

Of

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

**M** *ff*

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

ti - tle, Yes coun - tess coun - tess the ti - tle the

ti - tle, Yes coun - tess coun - tess the ti - tle the

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics 'ti - tle, Yes coun - tess coun - tess the ti - tle the' written below. The piano accompaniment is written for the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support.

ti - tle But of what I'm not a -

ti - tle But of what I'm not a -

The second system of music continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics 'ti - tle But of what I'm not a -'. The piano accompaniment features a more active right hand with eighth notes and a steady left hand.

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

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line has two staves with lyrics '- ware! But of what I'm not a - ware!'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

CHO. OF PEERS.

RECIT. STREPH.

*a tempo*

STREPH.

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

CHO. OF PEERS.

RECIT. STREPH.

*a tempo*

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

CHORUS OF FAIRIES.

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

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

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

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

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

*Più vivo.* STREPHON The la - dy of my love has caught me talking to an - o - ther - CHORUS OF PEERS. Oh, fie! Our

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

## CHORUS OF PEERS.

STREPH. <sup>R</sup>

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

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

## CHORUS OF PEERS.

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

QUEEN. <sup>S</sup>

tol lol lay! X Ah cru - el ones, to sep - ar - ate two lov - ers from each o - ther

*sempre p*

## CHORUS OF FAIRIES.

X QUEEN.

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



CHORUS OF FAIRIES.

LD. CHAN.

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

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

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

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

CHORUS.

LD. TOL.

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

*cresc.*

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

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

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

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, our

LD. MOUNT.

U

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

Stre-phon's not a rogue!

Stre-phon's not a rogue!

U

pa - ro - dox will be Car-ried no - bo - dy at all con - tra - di - cen - t' Her

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

-twen - ty!

FAIRIES.

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

PEERS.

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

All the Principals except QUEEN, IOL., and STREPH.

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

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

*mp*

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

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

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

W

*cresc. molto.*

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

*cresc. molto.*

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

*cresc. molto*

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!

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

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

LORD CHAN. *Allegro vivace.*

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

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

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

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

X

CHORUS OF FAIRIES.

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

*p*

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

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

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

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

QUEEN.

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

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

*p* *f*



PHYLLIS.

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

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

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

QUEEN.

Beard - - - ed by these pu - - - ny

FAIRIES.

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

PEERS.

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

A

*p*

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-

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, madam, Tho', my' dear madam, This is  
 -faced! You come here, ma-dam, In - ter - fere, madam, With a peer, madam (I am

**B**

won - ders, We should then re - pent  
 thun - ders, In my ar - - mour - - y  
 one. They will stare, ma - dam, When a - ware, madam, What they dare, ma - dam, When a -  
 one). You're a - ware, ma - dam, What you dare, madam, So take care, ma - dam, What you

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 -  
 - do.  
 - do.  
 - do.

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

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

UNIS, & THREE SOPS with PHYLLIS.

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

*ff*  
 - gone!

*ff*

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

ar - - - - mour - - - - y of won - - - -

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

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

C

- ders!

- ders!

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

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

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The piano part consists of chords in the right hand and a rhythmic accompaniment in the left hand. The lyrics are: "- ders!", "- ders!", "done! They will stare, ma-dam, When a- ware, What they dare madam, What they've done, madam, They will", and "- gone! You're a - ware, ma-dam, What you dare, So take care, madam, And be - gone, madam, You're a -".

C

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! \_\_\_\_\_

Ed. \*

Detailed description: This system contains the second two systems of the musical score. It continues with the vocal lines and piano accompaniment. The key signature remains one flat and the time signature is common time. The lyrics are: "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! \_\_\_\_\_", and "- ware, madam, What you dare, madam, So take care, madam, And be - gone! \_\_\_\_\_". The piano accompaniment continues with chords and a rhythmic pattern. At the end of the system, there is a signature "Ed. \*" and a musical flourish.

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.*

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

E

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

- en - tial Fai - ry!

CHORUS OF MEN TENORS.

BASSES.

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

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

F

## LORD CHAN.

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

in-flu - en-tial Fai-ry!

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

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

- pri-e - tor Of a La - dies' Se - mi - na - ry!

TENORS. *p* We took her for The pro-

BASSES. *p* We took her for The pro-

RECIT. QUEEN.

When

- pri-e - tor Of a La-dies' Se-mi - na-ry!

- pri-e - tor Of a La-dies' Se-mi - na-ry!

H

*mf*

RECIT. CELIA.

next your Houses do as - sem-ble, You may tremble! Our wrath, when gentlemen of-

*mf*

RECIT. LELIA.

- fend us Is tremendous! They meet, who underate our call-ing, Doom ap-pal-ling!

*mf*

J RECIT, QUEEN

*a tempo*

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

*p*



*Allegro.*

QUEEN.

CHORUS OF PEERS.  
TENORS.

Oh, spare us!

BASSES.

Oh, spare us!

1. Hence-forth, Stre-phon, cast a-way

Crooks and pipes and rib-bons so gay! Flocks and herds that bleat and low;

**K** CHORUS. FAIRIES.

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

**K** PEERS. In - to Par - lia - ment he shall go!

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

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:

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

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

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

*p*

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

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

QUEEN.

In the Par - lia - men - try hive

Lib - 'ral or Con - ser - va - tive Whig or To - ry I don't know But

CHORUS. FAIRIES

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

PEERS.

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

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

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

In - to Par-lia-ment, P A R Par-liament, he shall go! In-to  
 In - to Par-lia-ment, P A ar - liament, he shall go! In-to

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

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!  
*crescendo e rallentando*

QUEEN. (*speaks through the music.*)

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

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

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

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

Titles shall ennoble, then,  
All the Common Councilmen:

Peers shall teem in Christendom,

And a Duke's exalted station

Be attainable by Com-  
petitive Examination!

*Allegro molto.*  
CHORUS FAIRIES.

PEERS.

Their hor - ror!

Oh, hor - ror!

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

*Red.*

\*

CELIA with 1st. SOPS. SOPRANOS.  
 LEILA & QUEEN with 2nd SOPS. With Stre - phon for your foe, no doubt, A fear - ful pros - pect  
 TENORS & BASSES.  
 STREPHON with BASSES. Young Stre - phon is the kind of lout We do not care a

*Allegro marziale.*

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 -

- 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

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 -

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

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

Your

M

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

(The word "pres-tige" is French, The word "pres-tige" is French:) Al -  
high *pres-tige*. Your

N *cresc.* *f*

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

N *cresc.* *f*

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

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



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

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

(That word is French) (A)

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

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

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

Your lord - ly style We'll

La - tin word, one Greek re - mark, And one that's French!

*p leggiero.*

quick - ly quench With base *ca-naille* - Dis - tinc - tion ebbs Be - fore a herd Of

(That word is French!)

vul-gar *plebs!* 'Twill fill with joy And mad-ness stark The *ὀι-πολλοι!*

(A La-tin word.) (A)

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat major/D minor) and a 4/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes. The lyrics are written below the staff. The bottom staff is a piano accompaniment in a bass clef, consisting of chords and moving lines. A rehearsal mark '(A)' appears at the end of the system.

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

Greek re-mark.) Young

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'One Latin word, one Greek re-mark, And one that's French! With'. The piano accompaniment continues with similar harmonic support. A rehearsal mark 'Young' is placed at the end of the system.

**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

**R**

Detailed description: This system contains the final two staves of music. The vocal line begins with a rehearsal mark 'R' and the lyrics 'Stre-phon for your foe, no doubt, A fear - ful pros - pect o-pens out! And who shall say What'. The piano accompaniment features a steady eighth-note bass line. A second rehearsal mark 'R' is placed at the end of the system.

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*

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 -

**S**

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

*ff*

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

**S** *8*

*ff*

hate You won't de - - -

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

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'hate You won't de - - -' and a piano accompaniment. The second system continues the vocal line with lyrics 'need - n't wait, A - way you fly! Your threa - ten'd hate We thus, we thus de -' and includes a piano accompaniment with a treble clef and a bass clef.

-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

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics '-fy! We will not wait, We go sky-high! Our threa - ten'd' and a piano accompaniment. The fourth system continues the vocal line with lyrics '-fy! You need - n't wait, A - way you fly! Your threa - ten'd' and includes a piano accompaniment with a treble clef and a bass clef.

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

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

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'hate You won't de - fy! We go, we go! We' and a piano accompaniment. The sixth system continues the vocal line with lyrics 'hate We thus de - fy! A - way, a - way! You' and includes a piano accompaniment with a treble clef and a bass clef.

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

go sky high Your threa-ten'd hate We thus de - fy! We thus

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

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

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

thus, we thus de - fy!

*ff*

*Red.*

# Act II.

## No 1.

### SONG—(Sentry.)

*Allegretto moderato.*

PIANO.

*f*

*p*

A

*cres.* - *cen - do* *ff*

SENTRY.

1. When

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

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

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

am an in - tel - lec-tual chap, 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



*C* *Tempo I.*

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

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

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

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

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

1. 2. When

No. 2.

## CHORUS OF FAIRIES AND PEERS.

*Allegro vivace.*

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

The second system continues the piano introduction with similar melodic and rhythmic patterns in both hands.

The third system continues the piano introduction, showing more complex rhythmic patterns in the right hand.

The fourth system concludes the piano introduction. It features a dynamic marking of *f* and a fermata over a chord in the right hand. A 'D' time signature change is indicated above the staff.

FAIRIES.

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

The vocal line for the Fairies is written in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs) with a steady eighth-note accompaniment. The lyrics are placed below the vocal line.

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

Whigs and To - ries Dim their glo - ries, Giv - ing an ear — to all his sto - ries - Lords and Commons are

both in the blues: Stre - phon makes them shake in their shoes! Shake in their shoes! Shake in their shoes!

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

## PEERS.

Stre-phon's a Mem-ber of Par - lia-ment! Run-ning a-muck of al - a - bus - es His un - qua - li -

-fied as - sent Some - how no - bo - dy now - re - fu - ses.

Whigs and To - ries Dim their glo - ries, Giv - ing an ear - to all his sto - ries, Car - ry - ing ev - 'ry

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

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

**G FAIRIES.**

Strephon's a Mem-ber of Par-lia-ment! Car-ries ev-'ry Bill he choos-es  
PEERS.  
Strephon's a Mem-ber of Par-lia-ment! Car-ries ev-'ry Bill he choos-es

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-'rv

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

No. 3.

SONG—(Lord Mountararat, with Chorus.)

*Maestoso.*

VOICE.

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

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

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

CHORUS. FAIRIES.

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

*f* PEERS.  
 Yes,  
 Yes,  
 As

*ff*

*last verse only* In good King George - 's glo - rious 1 & 2. *last*  
 2. When days.  
 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

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

**No 4.** DUET.— (Leila, Celia, with Chorus of Fairies, Lord Mountararat & Lord Tolloller.)

LEILA. *f* 1st Verse. *p*

VOICE. In vain to us you plead— Don't

CELIA. 2nd Verse Your dis - re - spect - ful sneers— Don't

PIANO. *p staccato*

*f* *p* *f*

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

*J*

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!

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*



**CHORUS.**

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

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

*f* *dim.*

Don't go!  
 Don't

*p* *f* *p*

**2. LD. TOL. & LD. MOUNT.**

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

*pp*

tears, ha, ha! If that's the case, my dears- Don't go! We'll go!

*p* FAIRIES. LD. TOL. LD. MT. & PEERS

Nº 5.

## SONG.— (Queen, with Chorus of Fairies.)

*Andante.* X

QUEEN

PIANO.

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

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

- 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

- 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

-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

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!

CHORUS QUEEN.

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

(2nd time)

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

CHORUS (2nd verse only.)  
 I won-der!

No. 6.      **QUARTET.**— (Phyllis, Lord Tolloller, Lord Mount, & Sentry.)

*Allegro moderato.*

LORD TOL.

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

PIANO. *p*

LORD MOUNT.

would not do In Friend - ship's name! And I may say I

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

**A**  
PHYLLIS.

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

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

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

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

bride! This sa - - -

bride! This sa - - - cri -

bride! This sa - - -

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

*a tempo f*

*f*

*f*

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

*p* *a tempo*

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

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

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

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

*dim.* *p* *rall.* *pp*

*dim.* *p* *rall.* *pp*

*dim.* *p* *rall.* *pp*

*dim.* *p* *rall.* *pp*

*p*

No. 7.

RECITATIVE (Lord Chancellor.)

*Allegro.*

PIANO.

RECIT. LORD CHAN.

Love, un-re-

*A a tempo*

-quit - ed, robs me of my rest:

*A*

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

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

*dim.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'like, lies hea-vy on my chest, And weaves it-self'. The bottom staff is a piano accompaniment. A section marked 'B' begins in the second measure of the piano part, featuring a melodic line with a 'dim.' (diminuendo) marking.

*a tempo*  
in-to my mid-night slum - bers!

*p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'in-to my mid-night slum - bers!'. The bottom staff is a piano accompaniment. A section marked 'a tempo' begins in the first measure of the vocal line. The piano part features a 'p' (piano) dynamic marking and a 'f' (forte) dynamic marking later in the system.

*Allegro ma non troppo.*

*p*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is mostly empty, with a key signature change to G minor and a time signature change to 6/8. The bottom staff is a piano accompaniment. A section marked 'Allegro ma non troppo.' begins in the first measure of the piano part. The piano part features a 'p' (piano) dynamic marking.

When you're ly-ing a-wake with a dis-mal head-ache, and re - pose is ta-bood'd by anx-

*C*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'When you're ly-ing a-wake with a dis-mal head-ache, and re - pose is ta-bood'd by anx-'. The bottom staff is a piano accompaniment. A section marked 'C' begins in the first measure of the vocal line. The piano part features a 'C' (Crescendo) dynamic marking.



-i - e - ty, I con - ceive you may use a - ny lan - guage you choose to in -

-dulse in, with - out im - pro - pri - e - ty; For your brain is on fire - the bed - clothes con - spire - of

u - su - al slum - ber to - plun - der you: First your coun - ter - pane goes, and un -

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

D

blank - et - ing tic - kles - you feel like mixed pic - kles - so ter - ri - bly sharp is the

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

E

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

E

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

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

F

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

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

G

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

G

*pp*

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

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

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same structure as the first system. The lyrics continue with the character's dialogue.

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

The third system shows the character describing a scheme. The piano accompaniment includes a sharp sign (#) on the bass line in the first measure of this system, indicating a change in the bass line's starting point.

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

The fourth system continues the character's list of goods. The piano accompaniment features a flat sign (b) on the bass line in the first measure of this system.

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

The fifth system concludes the character's dialogue on this page. The piano accompaniment continues with its characteristic chordal and melodic patterns.

M

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

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

N

blos - som and bud like a fruit-tree— From the green-gro-cer tree you get grapes and green-pea, cau-li -

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

bran - dy will grant, ap - ple puffs, and three - cor - ners, and ban - bur - ys— The



0

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

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

Q

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

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

cre - - -



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

*scen - - do*

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

*R*

*dim.*

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

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

*cre - - scen - - do*

S

dark - ness has pass'd, and it's day - light at last, and the night has been

*p*

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

*f* *colla voce*

- ver!

*Con fuoco*

*ff*

## No. 8.

## TRIO.— (Lord Tolloller, Lord Mountarat, &amp; Lord Chancellor.)

*Tempo di Valse.*

PIANO.

LORD TOL. 2nd Verse.

He — who shies At such a prize

LORD MOUNT. 1st Verse.

If you go in You're sure to win —

Is — not worth a ma - ra - ve - di, Be — so kind

Yours will be the charm - ing mai - die: Be — your law

To bear in mind— “Faint— heart ne - ver won fair

The an - cient saw, “Faint— heart ne - ver won fair

**A** (Together each verse.)

la - dy!’ Ne - ver, ne - ver, ne - ver. “Faint heart

la - dy!’ Ne - ver, ne - ver, ne - ver. “Faint heart

LORD CHAN.

Ne - ver, ne - ver, ne - ver. “Faint heart

ne - ver won fair la - dy!’

ne - ver won fair la - dy!’

ne - ver won fair la - dy!’

**B**

1. Ev - 'ry jour - ney shines has — an end— When at the  
 2. While the sun shines make — your hay— Where — a

1. Ev - 'ry jour - ney shines has — an end— When at the  
 2. While the sun shines make — your hay— Where — a

1. Ev - 'ry jour - ney shines has — an end— When at the  
 2. While the sun shines make — your hay— Where — a

worst af - fairs — will mend — Dark — the dawn when day is  
 will is, there's a way — Beard — the li - on in his

worst af - fairs — will mend — Dark — the dawn when day is  
 will is, there's a way — Beard — the li - on in his

worst af - fairs will mend — Dark — the dawn when day is  
 will is, there's a way — Beard — the li - on in his

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

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

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

First system of piano introduction. Treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth-note runs. The bass clef accompaniment features a steady eighth-note pattern.

Second system of piano introduction. Treble clef continues the eighth-note melody. A dynamic marking of *p* (piano) is present. The bass clef accompaniment continues with eighth notes. A chord symbol 'D' is written above the treble staff.

LORD CHAN.

I'll — take heart, And make a start — Though I fear the

Vocal line with lyrics. Piano accompaniment continues with eighth-note patterns in both hands.

pros - pect's sha - dy — 'Much — I'd spend To gain — my

Vocal line with lyrics. Piano accompaniment continues with eighth-note patterns in both hands.

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

Vocal line with lyrics. Piano accompaniment continues with eighth-note patterns in both hands.

**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

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

**F**  
 la - dy!" No - thing ven - ture,

la - dy!" No - thing ven - ture,

la - dy!" No - thing ven - ture,

no - thing win - Blood - is thick, but wa - ters thin -

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

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

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

makes the world go round! No - thing ven - ture,  
 makes the world go round! No - thing ven - ture,  
 makes the world go round! No - thing ven - ture,

no - thing win, Blood — is thick, but wa - ter's  
 no - thing win, Blood — is thick, but wa - ter's  
 no - thing win, Blood — is thick, but wa - ter's



thin - In for a pen - ny, in for a pound - It's  
thin - In for a pen - ny, in for a pound - It's  
thin - In for a pen - ny, in for a pound - It's

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands, featuring a steady bass line and chords in the right hand.

Love - that makes the world go round! \_\_\_\_\_  
Love - that makes the world go round! \_\_\_\_\_  
Love that makes the world go round! \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal lines have a long note at the end of the phrase, followed by a horizontal line indicating a continuation. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

The third system shows the piano accompaniment for the third system, featuring a rhythmic pattern in the right hand and a steady bass line in the left hand.

The fourth system shows the piano accompaniment for the fourth system, concluding with a final chord in the right hand and a sustained bass note in the left hand.

DUET.—(Phyllis & Strephon.)

*Allegro giojoso.*

STREPHON.

Musical score for the introduction. The top staff is for Strephon, showing a whole rest for the first four measures. The bottom staff is for the Piano, starting with a forte (f) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

STREPHON.

Musical score for the first line of lyrics. The top staff shows the melody for Strephon. The bottom staff shows the piano accompaniment, starting with a piano (p) dynamic. The lyrics are: "If we're weak e - nough to tar - ry Ere we mar - ry, You\_ and I,"

Musical score for the second line of lyrics. The top staff shows the melody for Strephon. The bottom staff shows the piano accompaniment. The lyrics are: "Of the feel - ing I in - spire You may tire — By\_ and bye;"

Musical score for the third line of lyrics. The top staff shows the melody for Strephon, marked with an accent (A). The bottom staff shows the piano accompaniment, also marked with an accent (A) and a piano (p) dynamic. The lyrics are: "For peers with flow - ing cof - fers Press their of - fers, That\_ is why"

I am sure we should not tar - ry Ere we mar - ry, You\_ and I.

PHILLIS.

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

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

*B rali.*

If by chance we should be part - ed Bro - ken heart - ed I\_ should die.

*a tempo*

So I think we will not tar - ry Ere we mar - ry, You\_ and I.

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_ If we're weak e -

Ah, \_\_\_\_\_ If we're weak e -

*p*

*Ed.* \*

-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

*G*  
*f*

- 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,

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*

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*

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

mar - ry, You \_\_\_\_\_ and I, You \_\_\_\_\_ and I,

mar - ry, You \_\_\_\_\_ and I, You \_\_\_\_\_ and I.

*p* *cresc.*

You and I. \_\_\_\_\_

You and I. \_\_\_\_\_

*f* *con Pedale*

No. 10.

RECIT. & BALLAD. - (Iolanthè.)

*Allegro agitato.*

IOLANTHE. RECIT

Mv Lord, a suppliant at your feet I kneel,

PIANO *f*

RECIT. RECIT.

Oh, lis-ten to a mo-ther's fond ap-peal! Hear me to-night! I come in ur-gent

*a tempo* *f* *p*

*Andante non troppo lento.*

need-'Tis for my son, young Stre-phon, that I plead! He loves! If in the by-gone years Thine

*p*

eyes have e-ver shed Tears - bit-ter, un-a - vail - ing tears - For one un-time-ly dead -

If in the e-ven - tide of life Sad thoughts of her a - rise, Then let the mem - 'ry

of thy wife Plead for my boy - he dies! He dies! If fond - ly

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

dear - ly trea-sur'd yet, Then let her hal - low'd bri - dal dress - Her lit - tle dain - ty

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



No. 11.

RECITATIVE.— (Iolanthe, Queen, Lord Chancellor & Fairies.)

RECIT LD. CHAN *a tempo Moderato*

VOICE. It may not be— for so the fates de-cide! Learn thou that Phyllis is my pro-mised

PIANO. *p*

*A a tempo vivace.* IOLANTHE.

bride! Thy bride! No! No!

*ff*

RECIT. LD. CHAN. *B a tempo* IOLANTHE

It shall be so! Those who would se-pa-rate us woe be-tide! My

*mf* *p*

CHORUS. (without.)

doom thy lips have spo-ken— I plead in vain! For-bear!— For-

IOLANTHE.

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

IOLANTHE.

- bear! — For - bear! — For him - for her - for thee I yield — my

*dim. e rit.*

*più lento.* *p* *Andante moderato* FAIRIES

life. Be - hold - it may not be! I am thy wife! Aia -

*pp* *p*

- iah! Aia - iah! Aia - iah! Aia - iah! Wil-la-lool — Wil-la-lool —

*pp*

LD. CHAN. RECIT

IOLANTHE  
*Lento*

*Andante.*

I-o-lan-the! thou liv-est? Aye! I live! Now let me die! \_\_\_\_\_

QUEEN.

Once a - gain — thy

vows are bro - ken: Thou thy - self thy doom hast

FAIRIES.

spo - ken! Aia - iah! Aia - iah! Aia - iah! Aia -

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

*pp*

**G** QUEEN.  
Bow — thy head to Des - ti - ny: Death thy doom, and

*p*

**FAIRIES.**  
thou — shalt die! Aia - iah! Aia - iah! Aia - iah! Aia -

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

*pp*

**№12. FINALE.**— (Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, & Chorus of Fairies & Peers.)

*Tempo di Valse.*

PIANO. *f*

The first system of the piano introduction features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth-note patterns with slurs. The bass clef accompaniment uses chords and eighth-note patterns. A repeat sign with first and second endings is present at the beginning.

The second system continues the piano introduction. The treble clef melody concludes with a final cadence. The bass clef accompaniment ends with a few chords. A piano dynamic marking (*p*) is indicated.

PHYLLIS. 1st Verse.

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

LD CHAN. 2nd Verse.

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

The piano accompaniment for the first two verses consists of a treble clef with a steady eighth-note accompaniment and a bass clef with a simple harmonic accompaniment.

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

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

The piano accompaniment for the final two lines of lyrics continues with the same eighth-note accompaniment in the treble clef and harmonic accompaniment in the bass clef.

As you can see, Ev - 'ry one is now a  
 Hap - py ex - change - House - of Peers for House of

**A** PHYLLIS, 1st VERSE.

fai - - ry! Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

IOL., 1st VERSE.

Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

QUEEN, 1st, VERSE.

Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry

**A** LD. TOL., 2nd VERSE.

Pe - ris, Pe - ris, Pe - ris, House of

LD. MOUNT., 2nd VERSE.

Pe - ris, Pe - ris, Pe - ris, House of

LD. CH., 2nd VERSE.

Pe - ris! Pe - ris, Pe - ris, Pe - ris, House of

B

one is now a fai - ry! Tho' as a  
 one is now a fai - ry! Tho' as a  
 one is now a fai - ry! Tho' as a  
 Peers for House of Pe - ris! Up in the  
 Peers for House of Pe - ris! Up in the  
 Peers for House of Pe - ris! Up in the

gen - 'ral rule— we know Two— strings go to ev - 'ry bow,  
 gen - 'ral rule— we know Two— strings go to ev - 'ry bow,  
 gen - 'ral rule we know Two— strings go to ev - 'ry bow,  
 air sky high,— sky high, Free— from Wards in Chan - ce - ry,  
 air sky high,— sky high, Free— from Wards in Chan - ce - ry,  
 air sky high, sky high, Free— from Wards in Chan - ce - ry,

Make up your minds that grief 'twill bring, If you've two  
 Make up your minds that grief 'twill bring, If you've two  
 Make up your minds that grief 'twill bring, If you've two  
 He will be sure - ly hap - pier, for He's such a sus -  
 He will be sure - ly hap - pier, for He's such a sus -  
 I shall be sure - ly hap - pier, for I'm such a sus -

**G** **TUTTI. PHILLIS.**

beaux to ev - 'ry string. 1. Though as a gen - 'ral sky  
 2. Up in the air, sky  
**IOLANTHE.**  
 beaux to ev - 'ry string. 1. Though as a gen - 'ral sky  
 2. Up in the air, sky  
**QUEEN.**  
 beaux to ev - 'ry string. 1. Though as a gen - 'ral sky  
 2. Up in the air, sky  
**LEILA with 1st SOP. CELIA with 2nd SOP.**  
 -cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky  
 2. Up in the air, sky  
**CHORUS. TENORS. LORD TOL. with 1st TEN. LD. MOUNT with 2nd TEN.**  
 -cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky  
 2. Up in the air, sky  
**LORD CHAN. & STREPHON with BASS.**  
 -cep - ti - ble Chan - cel - lor! 1. Though as a gen - 'ral sky  
 2. Up in the air, sky

**G**



rule — we know Two strings go to ev - 'ry  
 high, — sky high, Free — from Wards in Chan - ce -

rule — we know Two strings go to ev - 'ry  
 high, — sky high, Free — from Wards in Chan - ce -

rule — we know Two strings go to ev - 'ry  
 high, — sky high, Free — from Wards in Chan - ce -

rule — we know Two strings go to ev - 'ry  
 high, — sky high, Free — from Wards in Chan - ce -

rule high, we sky know high, Two Free strings from Wards to in Chan - 'ry ce -

rule high, we sky know high, Two Free strings from Wards to in Chan - 'ry ce -

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

bow, Make up your minds sure - that grief 'twill bring, If  
 -ry, He will be sure - ly hap - pier for He's

1. you've two beaux to ev - 'ry string, Chancel - lor!  
 such a sus - cep - ti - ble

2. you've two beaux to ev - 'ry string. Chancel - lor!  
 such a sus - cep - ti - ble

you've two beaux to ev - 'ry string. Chancel - lor!  
 such a sus - cep - ti - ble

you've two beaux to ev - 'ry string. Chancel - lor!  
 such a sus - cep - ti - ble

you've two beaux to ev - 'ry string. Chancel - lor!  
 such a sus - cep - ti - ble

you've two beaux to ev - 'ry string. Chancel - lor!  
 such a sus - cep - ti - ble

*ff*

*Ciss.*

*2do.*

\*

END OF OPERA