

IOLANTHE

OR

THE PEER AND THE PERI

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN

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LONDON.

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IOLANTHE; OR, THE PEER AND THE PERI

Dramatis Personæ.

THE LORD CHANCELLOR
EARL OF MOUNTARARAT
EARL TOLLoller
PRIVATE WILLIS (<i>of the Grenadier Guards</i>)
STREPHON (<i>an Arcadian Shepherd</i>)
QUEEN OF THE FAIRIES
IOLANTHE (<i>a Fairy, Strephon's Mother</i>)
CELIA	} <i>Fairies</i>
LEILA	
FLETA	
PHYLLIS (<i>an Arcadian Shepherdess and Ward in Chancery</i>)
CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES.	

ACT I.—An Arcadian Landscape.

ACT II.—Palace Yard, Westminster.

Date, between 1700 and 1882.

CONTENTS.

OVERTURE	PAGE 3-12
----------	--------	--------------

Act I.

No.		PAGE
1.	OPENING CHORUS OF FAIRIES, SOLI (<i>Celia and Leila</i>)	13
2.	INVOCATION (<i>Queen, Iolanthe, Celia, Leila, and Chorus of Fairies</i>)	20
3.	SOLO (<i>Strephon and Chorus of Fairies</i>)	26
4.	SOLO (<i>Queen and Chorus of Fairies</i>)	27
4a.	SOLI (<i>Phyllis and Strephon</i>)	29
5.	DUET (<i>Phyllis and Strephon</i>)	30
6.	CHORUS OF PEERS (<i>Tenors and Basses</i>)	33
7.	SONG (<i>Lord Chancellor and Chorus of Peers</i>)	45
8.	TRIO AND CHORUS OF PEERS (<i>Phyllis, Lord Tolloller, and Lord Mountararat</i>)	49
9.	RECITATIVE (<i>Phyllis</i>)	57
10.	CHORUS OF PEERS AND SONG (<i>Lord Tolloller</i>)	57
11.	<i>Phyllis, Lord Tolloller, Lord Mountararat, Strephon, Lord Chancellor, and Chorus of Peers</i>	60
12.	SONG (<i>Lord Chancellor</i>)	65
13.	FINALE, ACT I. (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountararat, Lord Chancellor, and Chorus of Fairies and Peers</i>)	68

Act II.

		PAGE
1.	SONG (<i>Sentry</i>)	103
2.	CHORUS OF FAIRIES AND PEERS	106
3.	SONG (<i>Lord Mountararat and Chorus</i>)	110
4.	DUET (<i>Leila, Celia, with Chorus of Fairies, Lord Mountararat, and Lord Tolloller</i>)	112
5.	SONG (<i>Queen, with Chorus of Fairies</i>)	114
6.	QUARTETTE (<i>Phyllis, Lord Tolloller, Lord Mountararat, and Sentry</i>)	117
7.	RECITATIVE AND SONG (<i>Lord Chancellor</i>)	120
8.	TRIO (<i>Lord Tolloller, Lord Mountararat, and Lord Chancellor</i>)	129
9.	RECITATIVE AND SONG (<i>Strephon</i>)	136
10.	DUET (<i>Phyllis and Strephon</i>)	40
11.	RECITATIVE AND BALLAD (<i>Iolanthe</i>)	45
12.	RECITATIVE (<i>Iolanthe, Queen, Lord Chancellor, and Fairies</i>)	47
13.	FINALE (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountararat, Strephon, Lord Chancellor, and Chorus of Fairies and Peers</i>)	151

IOLANTHE;

OR,
THE PEER AND THE PERI.

OVERTURE.

Andante.

PIANO. *p*



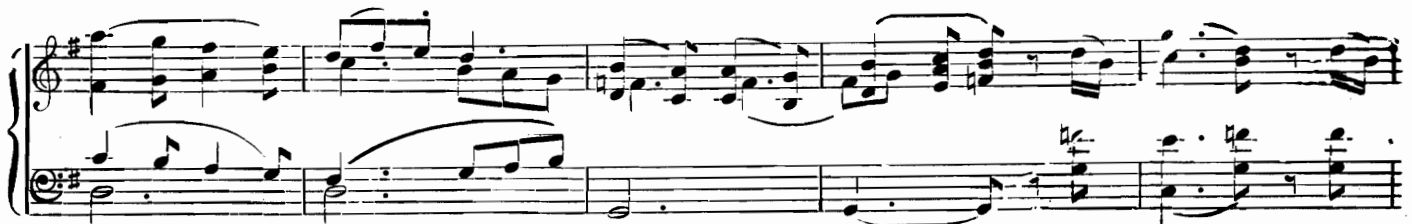
p

Ped.



A

p



B

p



First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A 'Ped.' (pedal) marking is present in the lower right of the system.

Second system of the piano score. It includes a 'C' time signature change and an 'ad lib.' (ad libitum) marking. The left hand has several 'Ped.' markings with asterisks, indicating specific pedaling points.

Third system of the piano score. The tempo is marked 'Andante espressivo.' and the dynamics are 'p dolce.' (piano dolce). The music is characterized by a slower, more expressive feel.

Fourth system of the piano score. It features a 'D' time signature change and the dynamic marking 'cresc. do. f' (crescendo fortissimo). The music builds in intensity.

Fifth system of the piano score. It includes dynamic markings 'dim.' (diminuendo), 'p' (piano), and 'f' (forte). The music shows a dynamic range from soft to loud.

Sixth system of the piano score. The tempo is marked 'Allegro gioioso.' (Allegro gioioso). It includes dynamic markings 'mf' (mezzo-forte) and 'p' (piano). The music is more lively and joyful.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. A dynamic marking *p* is placed below the bass staff. A chord symbol **F** is positioned above the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A chord symbol **G** is positioned above the treble staff.

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

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking *p* is placed below the bass staff. A chord symbol **H** is positioned above the treble staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A chord symbol **J** is positioned above the treble staff.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A chord symbol **K** is positioned above the treble staff. A *Ped.* marking is placed below the bass staff.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the left hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *M* (mezzo-forte) is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *cres.* (crescendo) is present in the left hand.

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand. There are also some markings like 'N' and '4' in the right hand.

First system of musical notation, consisting of two staves (treble and bass clef) with complex rhythmic patterns and chords.

Second system of musical notation, featuring dynamic markings *fp* and *p* in the bass staff.

Third system of musical notation, showing melodic lines in both staves with various articulations.

Fourth system of musical notation, including the dynamic marking *p e staccato.* in the bass staff.

Fifth system of musical notation, continuing the piece with intricate rhythmic and harmonic structures.

Sixth system of musical notation, the final system on the page, concluding with a series of chords and melodic fragments.

R

poco marcato.

Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

f

8va.

Ped. *

8va. *8va.* *8va.*

Ped. *

First system of musical notation. The right hand (treble clef) has a whole rest. The left hand (bass clef) plays a rhythmic pattern of eighth notes. Dynamics include *dim.* and *p*. There are four-measure rests in the left hand.

Second system of musical notation. The right hand has a melodic line with a four-measure rest. The left hand continues with eighth notes.

Third system of musical notation. The right hand has a melodic line with a *p* dynamic. The left hand continues with eighth notes.

Fourth system of musical notation. The right hand has a melodic line with a *p* dynamic. The left hand continues with eighth notes.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic. The left hand continues with eighth notes.

Sixth system of musical notation. The right hand has a melodic line with a *p* dynamic. The left hand continues with eighth notes.

First system of musical notation, piano and bass staves. The piano part features a complex texture with many beamed sixteenth notes and chords. The bass part has a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, piano and bass staves. The piano part continues with intricate sixteenth-note patterns. The bass part provides a steady accompaniment.

Third system of musical notation, piano and bass staves. The piano part includes a dynamic marking *p* and the instruction *e staccato.* There is a *V* marking above the first measure. The system concludes with an *8va.* marking and a wavy line indicating an octave trill.

Fourth system of musical notation, piano and bass staves. The piano part continues with sixteenth-note patterns. The bass part has a more active role with eighth-note accompaniment.

Fifth system of musical notation, piano and bass staves. The piano part features an *8va.* marking and a wavy line indicating an octave trill. The bass part continues with its accompaniment.

Sixth system of musical notation, piano and bass staves. The piano part includes a *W* marking above the first measure and an *8va.* marking with a wavy line. The bass part has a *poco marcato.* instruction. The system ends with *Ped.* and ** Ped.* markings.

Musical notation system 1, featuring a treble and bass staff. The treble staff contains a melodic line with a wavy line above it labeled "8va.". The bass staff contains a bass line with several "Ped." markings and asterisks. The system concludes with a double bar line.

Musical notation system 2, featuring a treble and bass staff. The treble staff contains a melodic line with a wavy line above it labeled "8va.". The bass staff contains a bass line with several "Ped." markings and asterisks. The system concludes with a double bar line.

Musical notation system 3, featuring a treble and bass staff. The treble staff begins with an "X" above the first measure. The bass staff contains a bass line with a dynamic marking of "f". The system concludes with a double bar line.

Musical notation system 4, featuring a treble and bass staff. The treble staff contains a melodic line with a wavy line above it labeled "8va.". The bass staff contains a bass line with several "Ped." markings and asterisks. The system concludes with a double bar line.

Musical notation system 5, featuring a treble and bass staff. The treble staff contains a melodic line with a wavy line above it labeled "8va.". The bass staff contains a bass line with several "Ped." markings and asterisks. The system concludes with a double bar line.

Musical notation system 6, featuring a treble and bass staff. The treble staff contains a melodic line with a wavy line above it labeled "8va.". The bass staff contains a bass line with several "Ped." markings and asterisks. The system concludes with a double bar line.

L'istesso tempo.

fp

Z *Animato.*

cre - scen - do.

ff

Ped.

8va.~~~~~

stringendo.

8va~~~~~

più vivo.

p

p

8va.~~~~~

ff

IOLANTHE

OR

THE PEER AND THE PERI

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

Allegretto.

PIANO.

p *dim.* . . . *pp*

Con Ped.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Allegretto*. The piano part features a delicate melody in the right hand and a supporting accompaniment in the left hand, with a *Con Ped.* instruction. The vocal lines for Celia and Leila enter with a simple, lyrical melody. The score includes dynamic markings such as *p*, *dim.*, and *pp*. A section marked 'A' begins with a *f* dynamic. The piece concludes with a final chord.

CELIA & 1st SOP.

Musical staff for Celia & 1st Soprano, starting with a treble clef, a common time signature, and a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes.

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

LIELA & 2nd SOP.

Musical staff for Liela & 2nd Soprano, starting with a treble clef, a common time signature, and a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes.

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

Sva. ~~~~~

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand features chords and moving lines, while the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

Musical staff for the second system, starting with a treble clef and a common time signature. The staff contains a series of eighth and sixteenth notes.

We must dance and we must sing,..... Round a - bout our fai - ry .

Musical staff for the second system, starting with a treble clef and a common time signature. The staff contains a series of eighth and sixteenth notes.

We must dance and we must sing,..... Round a - bout our fai ry

Sva. ~~~~~

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand features chords and moving lines, while the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

Musical staff for the third system, starting with a treble clef and a common time signature. The staff contains a series of eighth and sixteenth notes.

ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must

Musical staff for the third system, starting with a treble clef and a common time signature. The staff contains a series of eighth and sixteenth notes.

ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi - ther, We must dance and we must

Piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The right hand features chords and moving lines, while the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

sing, Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or
 sing Round a - bout our fai - ry ring. Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or

whither, We must dance and we must sing, Round a - bout our fai - - ry ring.
 whither, We must dance and we must sing, Round a - bout our fai - - ry ring.

stacc.

C SOLO. CELIA.

We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver dan - cing; We in

stacc.

- dule in our va - ga - ries In a fash - ion most en - tran - cing. If you ask the spe - cial func - tion Of our

ne - ver ceas - ing mo - tion, We re - ply with some com - pun - cion That we have - n't a - ny no - tion,

D CHORUS.

No, we have - n't a - ny no - tion! a - ny no - tion! Trip - ping hi - ther, trip - ping

No, we have - n't a - ny no - tion! a - ny no - tion! Trip - ping hi - ther, trip - ping

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

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

E SOLO. LEILA.

- bout our fai - ry ring. If you ask us how we live, Lo - vers

- bout our fai - ry ring.

all es - sen - tials give ; We can ride on lo - vers' sighs, Warm our - selves in

stacc.

lo - vers' eyes, Bathe our - selves in lo - vers' tears, Clothe our - selves with lo - vers' fears,

Arm our - selves with lo - vers' darts, Hide our - selves in lo - vers' hearts, When you know us

F CHORUS.
 you'll dis - co - ver That we al - most live on lo - ver. Yes, we live on

Yes, we live on

cres.

lo - ver Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi - ther, We must

lo - ver. Trip - ping hi - ther, trip - ping thi ther, No - bo - dy knows why or whi - ther, We must

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "lo - ver Trip - ping hi - ther, trip - ping thi - ther, No - bo - dy knows why or whi - ther, We must" and "lo - ver. Trip - ping hi - ther, trip - ping thi ther, No - bo - dy knows why or whi - ther, We must".

dance and we must sing, Round a - bout our fai - ry ring.

dance and we must sing, Round a - bout our fai - ry ring.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "dance and we must sing, Round a - bout our fai - ry ring." and "dance and we must sing, Round a - bout our fai - ry ring." A dynamic marking of *f* is present in the piano part.

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

ff
We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver dan - cing; We in -

G

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver dan - cing; We in -" and "We are dain - ty lit - tle fai - ries, E - ver sing - ing, e - ver dan - cing; We in -". A dynamic marking of *ff* is present in the piano part. The system ends with a section marker **G**.

- dulce in our va - ga - ries In a fash - ion most en - tran - cing, . . . most en -

- tran - cing, . . . most en - tran - cing. Tripping hi-ther, tripping

dim. *p*

dim. *p*

dim. *p*

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

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

f *pp*

(At the end of chorus all sigh wearily.)

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

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

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

LEILA. Something awful: she married a mortal.

FLETA. Oh! Is it injudicious to marry a mortal?

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

CELIA. But Iolanthe didn't die.

Enter QUEEN OF THE FAIRIES.

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

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

QUEEN. Yes. But when I banished her I gave her all the heavier places of the earth to dwell in. I'm sure I never among the frogs.

intended that she should go and live at the bottom of that stream. It makes me perfectly wretched to think of the discomfort she must have undergone.

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

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

FLETA. Then why not summon her and ask her?

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

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

LEILA. Think how we loved her!

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

LEILA. She certainly did surprising things.

FLETA. Oh give her back to us, great queen—for your sake, if not for ours. (All kneel in supplication.)

QUEEN (irresolute). Oh, I should be strong, but I am weak; I should be marble, but I am clay. Her punishment has been heavier than I intended. I did not mean that she should live

And— Well! well! it shall be as you wish.

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

Andante.

PIANO. *p*

QUEEN. *A*

I - o - lan - the! From thy dark ex - ile thou art sum - moned,

CELIA.

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

CHORUS OF FAIRIES. CELIA & 1st SOPRANO. *cres.*

LEILA.

lan . . . the! I - o - lan . . . the! Come to our

LEILA & 2nd SOPRANO. *cres.*

Come to our

cres.

unis. TUTTI. *dim.*

call, . . . I - o - lan . . . the! . . . I - o - lan . . . the! . . .

f *dim.*

p B

come!

p

IOLANTHE rises from the water. She is clad in tattered and sombre garments. She approaches the QUEEN with head bent and arms crossed.

pp

C

IOLANTHE.

With hum - bled breast,

C

pp *legato.*

And ev - 'ry hope laid low,

To thy be - hest, Of - fend - ed

D

QUEEN.

Queen, — I bow.

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

D

p

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

But mer - cy holds her sway . . . with - in our

hearts, . . . Rise Rise, thou art par . . . don'd!

cres. . . . *f* . . . *f* . . . *cres.*

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

IOLANTHE

Par . . . don'd!

CHORUS. CELIA & 1st SOP.

Pa . . . don'd!

LEILA & 2nd SOP.

Par . . . don'd!

Animato.

f

Ped. *

F CELIA & 1st SOP.

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the! We have shar'd thy

F LELIA, QUEEN, & 2nd SOP.

Wel - come to our hearts a - gain, I - o - lan - the! I - o - lan - the! We have shar'd thy

mf

bit - ter pain, I - o - lan - the! I - o - lan - the! Ev - 'ry heart and ev - 'ry hand

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

In our lov - ing lit - tle band Wel - comes thee to fai - ry - land. I - o - lan - the! I - o -

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

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

the! I - o - lan - - the!

the! I - o - lan - - the!

dim. pp

Ped. Ped. Ped.

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

Io. To be near my son, Strephon.

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

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

FLETA. How old is he?

Io. Twenty-four.

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

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

ALL (*disappointed*). Oh!

QUEEN. I see no objection to stoutness in moderation.

CELIA. And what is he?

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

CELIA. A mere shepherd, and he half a fairy!

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

CELIA. Dear me!

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

Io. Nothing easier, for here he comes.

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

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

STREPHON.

Allegretto.

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

PIANO. *f* Ped. *

mor-row, good-mor-row! . . . By some means or o - ther Pray ban - ish your sor - row; With

A joy be-yond tell-ing My bo - som is swell-ing, So join in a mea-sure Ex - pres - sive of plea-sure, For I'm to be mar-ried to -

A

CHORUS OF FAIRIES.

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

B

he's to be mar-ried to - day.

B

f Ped. *ff* *

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

STREPH. Not he, indeed! To all my tearful prayers he answers me, "A shepherd lad is no fit helpmate for a ward of Chancery." I stood in court, and there I sang him songs of Arcadée, with flageolet accompaniment, in vain. At first he seemed amused, so did the Bar, but, quickly wearying of my song and pipe, he bade me get out. A servile usher then, in crumpled bands and rusty bombazine, led me, still singing, into Chancery Lane! I'll go no more; I'll marry her to-day, and brave the upshot, be what it may!—(Sees Fairies.) But who are these?

Io. Oh, Strephon, rejoice with me; my queen has pardoned me!

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

Io. And these ladies are my beloved sisters.

STREPH. Your sisters? Then they are my aunts (kneels).

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

STREPH. Hush! My bride knows nothing of my fairyhood. I dare not tell her, lest it frighten her. She thinks me mortal, and prefers me so.

LEILA. Your fairyhood doesn't seem to have done you much good.

STREPH. Much good? It's the curse of my existence!

What's the use of being half a fairy? My body can creep through a keyhole, but what's the good of that when my legs are left kicking behind? I can make myself invisible down to the waist, but that's of no use when my legs remain exposed to view. My brain is a fairy brain, but from the waist downward I'm a gibbering idiot. My upper half is immortal, but my lower half grows older every day, and some day or other must die of old age. What's to become of my upper half when I've buried my lower half? I really don't know.

QUEEN. I see your difficulty, but with a fairy brain you should seek an intellectual sphere of action. Let me see: I've a borough or two at my disposal; would you like to go into Parliament?

Io. A fairy member! That would be delightful.

STREPH. I'm afraid I should do no good there. You see, down to the waist I'm a Tory of the most determined description, but my legs are a couple of confounded Radicals, and on a division they'd be sure to take me into the wrong lobby. You see, they're two to one, which is a strong working majority.

QUEEN. Don't let that distress you; you shall be returned as a Liberal-Conservative, and your legs shall be our peculiar care.

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

QUEEN. No; we are fairies down to the feet.

No. 4. Exit of Fairies. SOLO—(Queen, & Chorus of Fairies.)

QUEEN.

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

Allegretto.

PIANO.

CHORUS OF FAIRIES.

QUEEN.

Fare thee well, at - trac - tive stran - ger! Should'st thou be in
doubt or dan - ger, Pe - ril or per - plex - i - tee, Call us, and we'll come to

CHORUS.

A

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

Trip-ping hi-ther, trip-ping

A

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

must now be tak - ing wing

To an -

- o - ther fai - ry ring.

Trip-ping hi-ther,

trip-ping thi-ther,

We must now be tak - ing

wing To an - o - ther

fai - - - ry

ring.

Fairies and QUEEN trip off, IOLANTHE, who takes an affectionate farewell of her son, going off last.

f

p

No. 4a. Entrance of Phyllis. SOLI—(Phyllis and Strephon.)

PHYLLIS.

Good-morrow, good lo - ver ! . . . Good

Allegretto.

PIANO. *f* *p*

lo - ver, good mor-row ! I pri - thee dis - co - ver, Steal, pur - chase, or bor - row, Some

means of con - ceal - ing The care you are feel - ing, And join in a mea - sure Ex - pres - sive of plea - sure, For we're to be mar - ried to -

STREPHON & PHYLLIS.

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

we're to be mar - ried to - day ! . . .

f

STREPH. My Phyllis! And to day we're to be made happy years? Why, you might fall in love with the Lord Chancellor for ever. himself by that time.

PHYL. Well, we're to be married.

STREPH. It's the same thing.

PHYL. Yes, he's a clever old gentleman.

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

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

PHYL. The House of Lords is certainly extremely attentive.

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

STREPH. Attentive? I should think they were! Why did five-and-twenty Liberal peers come down to shoot over your grass-plot last autumn? It couldn't have been the sparrows.

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

Why did five-and-twenty Conservative peers come down to fish in your pond? Don't tell me it was the goldfish! No, no. Delays are dangerous, and if we are to marry, the sooner the better.

STREPH. Besides, who knows what will happen in two

No. 5.

DUET—(Phyllis & Strephon.)

Andante non troppo lento.

PIANO.

PHYLLIS.

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

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

o - ther - I to thee - and thou to me! Thou the tree and
 beat - ing, Mine the love that heart en - shrined ! Thou the stream and

I the tree,
 I the stream,

I the flow - er - Thou the i - - dol; I the thron - Thou the day and
 I the wil - low - Thou the sculp - tor; I the clay - Thou the o - cean;

Thou the flow - er; I the i - dol, Thou the thron; I the day and
 Thou the wil - low; I the sculp - tor, Thou the clay; I the o - cean;

I the hour - Thou the sing - er; I the song!
 I the bil - low - Thou the sun - rise; I the

thou the hour - I the sing - er; thou the song!
 thou the bil low - I the sun - rise; thou the

1st time.

2nd time.

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

pp *f* *cres.* *dim.* *p* *C*

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

p

f Thou the sun rise ; *p* I the day ! *Exeunt STREPHON and PHYLLIS.*
 I the sun - rise ; Thou the day!

pp *p*

*March. Enter Procession of Peers, headed by the EARL OF
 MOUNT ARARAT and EARL OF TOLLOLLER.*

61. Entrance & March of Peers.—CHORUS—(Tenors & Basses.)

Allegro maestoso.

PIANO. *ff*

ff

A **B**

CHORUS. ^C TENORS.

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

BASSES.

Loud - ly let the trum - pet bray, . .

Sua.

^C

f

tan - tan - ta - ra! Proud - ly bang the sound - ing brass - es, . .

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

Tsing, boom!

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

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

f

D

Tan - can - 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!

boom!

E

ff

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

Bow bow ye low - er mid - dle class - es, Bow, bow, ye tradesmen, bow, ye mass - es. Blow the trum - pets,

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

bang the brass - es. Tzing, boom, tzing, boom! Tzing,

cres. *ff*

legato.

boom, ting, boom! We are Peers of high - est . . .

boom, ting, boom!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "boom, ting, boom! We are Peers of high - est . . ." with a *legato.* marking above it. The middle staff is a bass line in bass clef with the lyrics "boom, ting, boom!". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in two flats and 3/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

sta - tion, Pa - . . . ra - gons of le - . . . gia - . . .

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "sta - tion, Pa - . . . ra - gons of le - . . . gia - . . ." with dotted lines indicating a long note. The middle staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in two flats and 3/4 time. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

in - tion, Pil - . . . iars of the Bri - tish na - tion.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It contains the lyrics "in - tion, Pil - . . . iars of the Bri - tish na - tion." with dotted lines indicating a long note. The middle staff is a bass line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in two flats and 3/4 time. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

p

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

g

We are Peers of high - est . . . sta - tion,

Gmf

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

p

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

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

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

We are Peers of 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, an - ta - ra, Tzing, boom!

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

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

H
f

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 trades-men, bow, ye mass - es,

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, 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 !

cre . . . scen 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,

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

cre scen

cre scen

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

do. *f* Blow, blow the trum - pets ! Bang, bang the brass - es, boom !

Tan - ta - ra, 'a ta ta ta ta ta, Tan - ta - ra, ta ta ta ta ta ta, Tan - ta - ra, ta ta, tan - ta - ra, ta ta,

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

Tan - ta - ra, ta ta, tan - ta - ra, ta ta, Tan - ta - ra, ta ta ta ta ta ta ta, Bow, ye

Tzing, boom ! Tzing, boom, tzing, boom ! *8va.* Bow, ye

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "low - er mid - dle class - es, Bow, ye trades - men, bow, ye mass - es. Tan - tan - ta -". A dynamic marking of *ff* is present in the piano part.

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

The second system continues the vocal and piano parts. The lyrics are: "- ra, tan - tan - ta - ra, tan - tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The third system features a more complex piano accompaniment with many chords and a wavy line indicating a tremolo effect. The lyrics are: "- ra, ra, ra, ra, ra! Tan - ta - ra! Tan - ta -".

- ra!
- ra!
8va.

The fourth system shows the vocal lines with long notes and the piano accompaniment with a wavy line and a tremolo effect. The lyrics are: "- ra!". A dynamic marking of *ff* is present. The system ends with a "Ped." marking and a double bar line.

No 6a.

Entrance of Lord Chancellor.

Allegro vivace.

PIANO. *f*

The first system of music is written for piano in 6/8 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro vivace' and the dynamic is 'f' (forte). The music begins with a rest in the treble staff, followed by a melodic line in the bass staff.

The second system continues the piano accompaniment. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

The third system shows the piano accompaniment continuing. The treble staff has a more active melodic line with frequent sixteenth notes, and the bass staff continues with a steady eighth-note accompaniment.

The fourth system of music continues the piano accompaniment. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with eighth notes and rests.

The fifth and final system of music concludes the piano accompaniment. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic accompaniment with eighth notes and rests. The piece ends with a double bar line.

No. 7. SONG—(Lord Chancellor, & Chorus of Peers.)

LORD CHAN.

The Law is the true em - bo - di - ment Of

Allegro vivace.

PIANO. *ff* *p*

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.

A

The con - sti - tu - tion - al guar - dian I Of pret - ty young Wards in Chan - ce - ry, All

A

p

ve - ry a - gree - a - ble girls—and none Are o - ver the age of twen - ty - one. A

CHORUS OF PEERS.

plea - sant oc - cu - pa - tion for A 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 ne - ver - the - less can't be de - nied, That it

has its in - con - ve - ni - ent side. B
For I'm not so old, and not so plain, And I'm

B

quite prepared to mar-ry again, But there'd be the deuce to pay in the Lords If I fell in love with one of my Wards!

CHG. OF PEERS.

Which 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 - 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

ne - ver, oh ne - ver a one for me! Which is ex - as - per - a - ting, for A

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

Chan - cel - lor!

Enter LORD TOLLIER.

LD. TOLL. And now, my lord, suppose we proceed to the business of the day?

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

LD. TOLL. My lord, I desire, on the part of this House, to

express its sincere sympathy with your lordship's most painful position.

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

Enter LORD MOUNT ARARAT.

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

Enter PHYLLIS.

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

PHYLIS.

My

Allegretto grazioso.

PIANO. *f*

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

CHORUS.

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

A la Barcarole.

LORD TOL

Oh all the young la - dies I know, . . . This pret - ty young la - dy's the

fair - est : Her lips have the ro - si - est show, . . . Her eyes are the rich - est and 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 birth and be - ha - - viour for twen - ty! Ah, PEERS. Her

Ah, Her

Ah, Her

o - - ri-gin's low - ly, it's true— I've gram - - mar and spell-ing for two; Of birth and po - si - tion I've

pp

Of birth and po - si - tion he's

pp

Of birth and po - si - tion he's

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

cres.

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

cres.

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

cres. 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. 8va.

p dolce.

D

views of the house have di - verged . . . On ev - 'ry con - ceiv - a - ble mo - tion. All ques - tions of par - ty are

D

cres.

merged . . . In a fren - zy of love and de - vo - tion! If you ask us dis - tinct - ly to say . . . What

cres. *p*

par - ty we claim to be - long to, We re - ply with - out doubt or de - lay, . . . The par - ty we're singing this

E

song to . . . I you ask . . . us dis - tinct - ly to say, We re - ply . . . with - out

E

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 sing - ing this song to!

F *rall.* *a tempo.*

colla voce. *dim.* *p* *a tempo.*

PHYLLIS.

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

G

neighbours', As for birth, I was born like the rest. . . . My be - ha - viour is rus - tic but hear - ty, 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.
Ah! Though her
Ah!

sta - tion is none of the best, I sup - pose . . . I was born like the rest. I know where to look for my
sta - tion is none of the best, I sup - pose . . . she was born like the rest. She knows where to look for her
She knows where to look for her
She knows where to look for her

heart - y, When I want a par - ti - cu - lar par - ty, I know where to look for my
 heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to
 heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to
 heart - y, When she wants a par - ti - cu - lar par - ty, She knows where to

rall. heart - y, When - e - ver I want a par - ty, *a tempo.* For my par - - ty,
p colla voce. look for a par - ty, For her par - - ty,
colla voce. look for a par - ty. Ah, . . ah, . . ah, . . ah, . . ah, . .
p look for a par - ty, Ah, ah, ah, ah

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

p *stacc.* *pp*

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

dim. *p* She knows where to look for her par - ty, *her* *pp*

dim. ah, She knows where to look for her par - ty, *her* *pp*

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

dim. *p*

par - ty. . . .

par - ty. . . .

par - ty. . . .

par - ty. . . .

pp *pp* Ped. *

No. 9. RECIT.—(Phyllis.) CHORUS OF PEERS, & SONG—(Lord Tol.)

RECIT. PHYLLIS.

Moderato.

p

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

CHORUS.

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

No. 10.

A *Andante espress.*

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

Andante espress.

p sostenuto.

LORD TOLLER.

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

High rank in-volves no shame, We boast an e - qual claim With him of hum - ble name To be res - spect - ed!

cres.

B

Blue blood, blue blood! When vir - tuous love is sought, Thy pow'r is . . naught, Though

B

p

CHORUS. TENORS.

dat - ing from the Flood, Blue blood, . . ah, blue blood! When vir - tuous love is sought, Thy

BASSES.

When vir - tuous love is sought, Thy

f

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

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;

cres molto.

Hearts just as pure and fair May beat in Bel - grave Square As in the low - ly air Of Se - ven Di - als!

cres molto.

Blue blood, blue blood! Of what a - vail art thou To serve us now? Though.

CHORUS. TENORS.

dat - ing from the Flood, Blue blood, . . . ah, blue blood! Of what a - vail art thou To

BASSES.

Of what a - vail art thou To

LORD TOL.

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

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

rall.

dim.

RECIT. PHYLLIS.

blood! My blood! blood! blood!

dim.

p

Ped. *

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

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

C

p

Ped.

D a tempo. Allegro.

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

TENORS.

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

BASSES.

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

cre - scen - do.

f

RECIT. LORD CH.

(Enter STREPHON; PHYLLIS rushes to his arms.) RECIT. STREPHON.

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

Stre-phon! mine this price-less trea-sure! A - gainst the world I claim my dar-ling's

ff

E

hand!

TENORS.

A shep-herd I, Of

BASSES.

A shep - herd he, E. OF MOUNT A. & LD. CH. with 1st BASSES.

A shep - herd he,

E Allegro non troppo.

p *p staccato.*

sempre p

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

Of Ar - ca - dee; Be - troth'd are they, Es - pous'd to - day. *A*

Of Ar - ca - dee; Be - troth d are they, Es - pous'd to - day. *A*

p staccato.

F

shep - herd I, Of Ar - ca - dy, A shep - herd I, Of Ar - ca - dy; Be - troth'd are we, Be - troth'd are we, And

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

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

F

mean to be es - pous'd to - day!

f SOLO. LORD TOL

mean to be es - pous'd to - day! 'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

f SOLO. LORD MOUNT.

mean to be es - pous'd to - day! 'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,

f

CHORUS OF PEERS.
TENORS.

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

BASSES.

f

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

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

p

Dig - ni - fied and state - ly!

Dig - ni - fied and state - ly!

p

cre - scen -

do. *f* *ff* *fz*

8va.

TENORS.

ff

BASSES.

ff

Tho' our hearts she's bad - ly bruising, In an - o - ther suit - or choos - ing, Let's pre -
Tho' our hearts she's bad - ly bruising, In an - o - ther suit - or choos - ing, Let's pre -

- tend it's most a - musing, Let's pre - tend it's most a - mus - ing, Ha, ha, ha! ha, ha, ha! ha, ha,
- tend it's most a - musing, 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! Ha, ha, ha, ha! Tan - ta - ra!
ha! Tan - ta - ra, tan - ta - ra, tan - ta - ra, tan - ta - ra! Ha, ha, ha, ha! Tan - ta - ra!

Tan - ta - ra!

Tan - ta - ra!

8va.

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

ff

LD. CHAN. Now, sir, what excuse have you to offer for having disobeyed an order of the court of Chancery?

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

LD. CHAN. No. It's a nice point; I don't know that I ever

met it before. But my difficulty is, that at present there's no evidence before the court that chorused Nature has interested herself in the matter.

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

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

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

LD. CHAN. Distinctly. I have always kept my duty strictly before my eyes; and it is to that fact that I owe my advancement to my present distinguished position.

No. 12.

SONG—(Lord Chancellor.)

Allegro comodo.

LORD CHAN.

PIANO.

1. When I
3. Ere I

went to the Bar as a ve - ry young man, (Said I to my - self - said I,) I'll work on a new and o -
go in - to court I will read my brief through, (Said I to my - self - said I,) And I'll ne - ver take work I'm un -

- ri - gi - nal plan, (Said I to my - self - said I,) I'll ne - ver as - sume that a
- a - ble to do, (Said I to my - self - said I,) My learn - ed pro - fes - sion I'll

rogue or a thief Is a gen - tle - man wor - thy im - pli - cit be - lief, Be - - cause his at - tor - ney has
 ne - ver dis - grace By tak - ing a fee with a grin on my face, When I have - n't been there to at -

sent me a brief, (Said I to my - self— said I!)
 - tend to the case, (Said I to my - self— said I!)

2. I'll ne - ver 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 sum - moned 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 - vorce Have per - jur'd them - selves 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, }

[Exit LORD CHANCELLOR.]

I to my - self - said I!)

p *f*

2nd time.

To STREPHON, who is in tears, enters IOLANTHE.

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

Io. My son in tears, and on his wedding-day?

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

Io. The Lord Chancellor!—(Aside.) Oh, if he did but know!

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

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

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

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

STREPH. My beloved mother, how can I repay the debt I owe you?

FINALE—QUARTETTE.

As it commences the Peers appear at the back, advancing unseen and on tiptoe. MOUNT ARARAT and TOLLOLLER lead PHYLLIS between them, who listens in horror to what she hears

No. 13. FINALE, ACT I.—(Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tol., Lord Mount., Lord Chancellor, & Chorus of Fairies & Peers.)

Moderato.

PIANO.

STREPHON

When

PHYL. (*speaking aside to MOUNT*). What was that?

LORD MOUNT.

dark - ly looms the day, And all is dull and grey, To chase the gloom a - way, On thee I'll call!

think I heard him say, That on a rai - ny day, To while the time a - way, On her he'd call!

CHORUS. TENORS

We

BASSES

We

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

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

PHYL. (*speaking aside to TOLLOLLER*). What was that ?

B
tem - pests wreck thy bark, And all is drear and dark, If thou shouldst need an Ark, I'll give thee one !

B

LORD TOL.

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

one !

CHORUS. TENORS.

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

BASSES.

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

f

p

C PHYLLIS.

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

IOLANTHE.

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

LORD TOL.

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

STREPHON.

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

TENORS.

one!
BASSES.

one!

C

pp

when the sky is dark, And tempests wreck his bark, If he should need an Ark, She'll give him one, Give him one, Ah, one!

when the sky is dark, And tempests wreck thy bark, If thou shouldst need an Ark, She'll give thee one, Ah, give thee one, Ah, give thee one!

when the sky is dark, And tempests wreck thy bark, If thou shouldst need an Ark, She'll give thee one, Ah, give thee one, Ah, give thee one!

LORD MOUNT.

Ah! give him one, give him one!

when the sky is dark, And tempests wreck my bark, If I should need an Ark, She'll give me one, Ah, one!

PHYLLIS. *Long cadenza.*

Ah! Oh shame - less one, trem - ble! *Voy,*

Allegro agitato.

(IOLANTHE and STREPHON much confused.)

do not en - dea - vour Thy fault to dis - sem - ble; We part, and for e - ver! I wor - shipp'd him blind - ly, He

STREPHON. **D** **LORD TOL.**

wor - ships an - o - ther! At - tend to me kind - ly, This la - dy's my mo - ther! This

STREPHON. **CHORUS. TENORS.** **CHORUS. BASSES.** **TENORS & BASSES.**

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

più vivo.

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

They point derisively to IOLANTHE, laughing heartily at her. She clings for protection to STREPHON.

ff con forza.

Enter LORD CHANCELLOR; IOLANTHE veils herself.

LD. CHAN. LD. TOL.

What means this mirth un - seem - ly, That shakes the list - 'ning earth? The

p

E LORD MOUNT.

joke is good ex - treme - ly, And jus - ti - fies our mirth. This

p

gen - tle - man is seen, With a maid of se - ven - teen, A tak - ing of his dol - ce far men - - - te; And

F

won - ders he'd a - chieve, For he asks us to be - lieve She's his mo - ther—and he's near - ly five - and - twen -

F

LORD CHAN.

ty! Re-col - - lect yourself, I pray, And be careful what you say - As the ancient Romans said, fest - i - na lem - te. For I

CHORUS OF PEERS

real - ly do not see How so young a girl could be The mo - ther of a man of five - and - twen - ty! Ha, ha

STREPH.

ha, ha, ha, ha, ha, ha, ha! My Lord, of e - vi - dence I

rall.

have no death - She is - has been - my mo - ther, from my birth! In

Andante espressivo.

rall.

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

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

LD. CHAN.

CHORUS OF PEERS.

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

- fresh-ment been de - nied, In - deed our Strephon might have died! But as she's not His

mo - ther, it ap - pears, Why weep these hot Un - ne - ces - sa - ry tears? And by what laws Should

we, so joy-ous - ly, Re - joice, be - cause Our Strephon did - n't die? Oh ra - ther let us pipe our

CHORUS OF PEERS.

eye, Be - cause our Strephon did - n't die! That's ve - ry true—let's pipe our eye

cres.

RECIT. PHYLIS.

Be - cause our Stre - phon did - n't die!

Go, trai - t'rous one—

p *p* *fp*

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

CHO. OF PEERS.

STREPHON.

CHO. OF PEERS.

STREPHON.

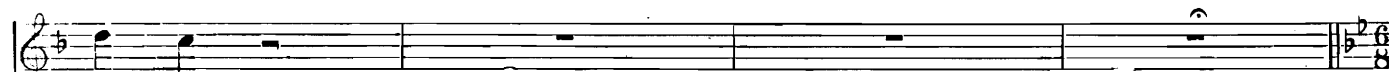
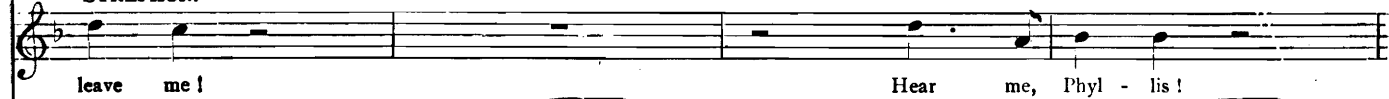
heart! Oh rap - ture! Hear me, Phyl - lis! Oh rap - ture! Ere you

Allegro. *f*

PHYLLIS.



STREPHON.



TENORS.



BASSES.



PHYLLIS.

*Allegretto.*

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

cres. *f*

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

riten. *a tempo. 1st time.*

dim. *p* *colla voce.*

which! To you I give my heart so rich! I do not
 LD. TOL., LD. MOUNT., & CHO. OF PEERS.

To which?

2nd time.

Allegro con brio.

p

ore! 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? I do not care! Luck-y lit - tie

Of what? Luck-y lit - tie

M **CHORUS.**

la - dy! Stre-phon's lot is sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the

la - dy! Stre-phon's lot is sha - dy; Rank, it seems, is vi - tal, "Coun - tess" is the

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

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

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

8va.

what I'm not a - ware! Can I in - ac - tive

what I'm not a - ware!

N

f

a tempo. CHORUS OF PEERS. STREPH. CHORUS OF PEERS. RECIT. STREPH.

see my for-tunes fade? No, no! Ho, ho! No, no! Ho, ho! Migh - ty pro - tec - tress,

O a tempo.

has-ten to my aid!

ff

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!

STREPH.
The

Più vivo.

p

CHORUS OF PEERS.

STREPHON.

la - dy of my love has caught me talk - ing to an - o - ther— Oh, fie! Our Strephon is a rogue! I

CHORUS OF PEERS.

STREPH.

tell her ve - ry plain - ly that the la - dy is my mo - ther— Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! She

won't be - lieve my statements, and de - clares we must be part - ed, Be - cause on a ca - reer of dou - ble

deal - ing I have start - ed, Then gives her hand to one of these, and leaves me bro - ken heart - ed—

CHORUS OF PEERS.

QUEEN. S

Ta - ra - did - dle, ta - ra - did - dle, tol lol lay! Ah cru - el ones, to part two faith - ful lo - vers from each o - ther!

sempre p

FAIRIES.

QUEEN

Oh, fie! our Strephon's not a rogue! You've done him an in-jus-tice, for the la-dy is his mo-ther!

CHORUS OF FAIRIES.

LD. CHAN.

Ta-ra-did-dle, ta-ra-did-dle, tol lol lay! That fa-ble p'rhaps may serve his turn as well as a-ny o-ther. I

did-n't see her face, bnt 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

cres. *f*

of-ten to a use For a thorough-bred ex-cuse Of a sudden (which is En-glish for "re-pen-te") But of

FAIRIES.

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' PEERS.

For

cres.

she is se - ven - teen, and he is four or five - and - twen - ty! Oh fie, our Strephon is no rogue!

she is se - ven - teen, and he is four or five - and - twen - ty! Oh fie, our Strephon is a rogue!

U LD. MOUNT.

Now lis - ten, pray, to me, For this pa - ro - dox will be Car - ried

cres. *fx*

no - bo - dy at all con - tra - di - cen - ta. Her age, up - on the date Of his birth was mis - mas right, If she's

cres.

V *f* FAIRIES.

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

PEERS. *f*

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

- scen - do. *f* *dim.*

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

(*In a whisper.*) *pp* To say she is his mo - ther is an ut - ter bit of fol - ly! Oh fie, our

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

pp

Strephon's not 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,

Strephon 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,

W *cres. molto.*

tol lol lay! I would - n't say a word that could be construed as in - ju - rious, But to find a mo - ther young - er than her

tol lol lay! I would - n't say a word that could be construed as in - ju - rious, But to find a mo - ther young - er than her

cres. molto.

cres. molto.

son is ve - ry cu - rious, And that's a kind of mo - ther that is u - su - al - ly spu - rious!

son is ve - ry cu - rious, And 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!

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

f *f* *f*

LD. CHAN.

Allegro vivace.

Go a - way, ma - dam, I should say, ma - dam, You dis - play, ma - dam, Shock - ing taste. It is

p

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 - play, ma - dam, Shock - ing

X

p

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 -

Y QUEEN.
- ware, ma - dam, What they dare, ma - dam—What they've done! Beard - - ed by these

Y

pu - ny mor - tals ! I will launch from fai - ry

por - tals All the most ter - ri - fic thun - ders

In my ar - mour - y of won - ders !

PHYLLIS.
Should they launch ter - ri - fic won - ders, All would

then . . . re - pent . . . their blun - ders ! Sure - ly

QUEEN.
Beard - ed

FAIRIES.
Let us stay, ma - dam, I should

PEERS.

LD. CHAN. with BASSES. Go a - way, ma - dam, I should

these must be . . . im - mor - tals ! Should they launch from
 by these pu - - ny mor - tals ! I will launch from
 say, ma-dam, They dis - play, ma-dam, Shocking taste. It is rude, ma-dam, To al - lude, ma-dam, To your
 say, ma-dam, You dis - play, ma-dam, Shocking taste. It is rude, ma-dam, To in - trude, ma-dam, With your

fai - - ry por - tals All their most ter - ri - - fic
 fai - - ry por - tals All . . . the most . . . ter - ri - - fic
 brood, ma-dam, Bra-zen-faced ! We don't fear, ma-dam, A - ny peer, ma-dam, Tho', my dear ma - dam, This is
 brood, ma-dam, Bra-zen-faced ! You come here, ma-dam, In - ter - fere, ma-dam, With a peer, ma - dam (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, ma - dam, What they dare, ma - dam, When a -
 one). You're a - ware, ma - dam, What you dare, ma - dam, So take care, ma - dam, What you

3 SOPs. with PHYL.

our blun - ders! Should re -
 of won - ders!
 ware, ma - dam, What they've done! They will stare When a - ware What they dare, What they've
 dare, ma - dam, And be - gone! You're a - ware What you dare, So take care, And be -
 cre - scen - do.
 cre - scen - do.

- pent, re - pent
 My ar -

ff Unis, & 3 SOPs. with PHYLLIS.

done, ma - dam, They will stare, ma - dam, When a - ware, ma - dam, What they dare, ma - dam, What they've done, ma - dam. They will
 gone! You're a

our blun - - - ders !

mour - - - y of won - - - ders !

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

We should then, should

They will soon, will

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

then re - pent !

soon re - pent ! Oh !

dare, ma - dam, What they've done !

care ma - dam, And be - gone !

Ped. *

D QUEEN.

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

D *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!

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 -

H

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!

mf

RECIT. CELIA.

next your Houses do as - sem - ble, You may trem - ble! Our wrath when gen - tle - men of -

mf

RECIT. LEILA.

- fend us Is tre - men - dous! They meet, who un - der - rate our cal - ling, Doom ap - pal - ling!

mf

RECIT. QUEEN.

a tempo.

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

p

Allegro.

QUEEN.

wreak it!

1. Hence - forth, Stre - phon,
2. In the Par - lia -

CHORUS OF PEERS. TENORS.

Ah, spare us!

BASSES.

Ah, spare us!

cast a - way Crooks and pipes and rib - boms so gay! Flocks and herds that bleat and low;
men - t'ry hive, Lit - 'ral or Con - ser - va - tive— Whig or To - ry— I don't know— But

K CHORUS.
FAIRIES.

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

In - to Par - lia - ment he shall go! Backed by our su -

PEERS.

In - to Par - lia - ment he shall go! Backed by their su -

K

- 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,

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

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

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

2nd verse cre - scendo 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 & salmon season:

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

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

pp

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!

Attacca.

CHORUS. FAIRIES.
Allegro molto.

ff

PEERS.

Oh, hor - ror!

Their hor - ror

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

Ped.

PHYLIS & LEILA with 1st SOPS. SOPRANOS.

f
 CELIA, IOLANTHE, & QUEEN With Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out! And
 with 2nd SOPS.

TENORS & BASSES.
 LORD TOL. with 1st TENORS.

LORD MOUNT., STREPHON, &
 LD. CH. with BASSES. Young Stre - phon is the kind of lout We do not care a fig' a - bout! We
Allegro marziale.

f

who shall say What e - vils may Re - sult in con - se - quence! A hid - eous ven - geance will pur - sue All
 can - not say What 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 - fence. 'Twill
 kinds of com - mon peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of - fence.

fz

plunge them in - to grief and shame, His kind for - bear - ance they must claim, If they'd e - scape, In a - ny shape A

M

ve - ry pain - ful wrench.

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

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

you be-siege Our high *pres-tige*. Your

N *cres.* *f*

though our threats you now pooh-pooh, A dire re - venge will fall on you. With Stre - phon for your foe, no doubt, A

cres. *f*

pow'rs we daunt-less - ly pooh-pooh: A dire re - venge will fall on you. Young Stre - phon is the kind of lout We

cre *scen* *do.* *f*

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

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

(That word is French.) (A)

lord - ly style You shall not quench With base *canaille!* 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 *ὀ - πολ - λοι!* One La - tin word, one

Your lord - ly style We'll quick - ly quench With base *ca - naille*—

Greek re - mark, And one that's French! (That

p leggiero.

Dis - tinc - tion ebbs Be - fore a herd Of vul - gar *plebs!* 'Twill fill with joy And

word is French!) (A La - tin word.)

mad- ness stark The α - γολ - λαι ! One La - tin word, one Greek re - mark, And one that's French ! With

(A Greek re - mark.) Young

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

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 ? A hid - eous ven - geance will pur - sue All no - ble - men who ven - ture to Op -

sult in con - se - quence, But lord - ly ven - gennee will pur - sue All kinds of com - mon peo - ple who Op -

pose his views, Or bold - ly choose To of - fer him of - fence. We will not wait, We go sky -

pose our views, Or bold - ly choose To of - fer us of - fence. You need - n't wait, A - way you fly ! Your

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

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

Sva.

T

fy! We will not wait, We go sky-high! Our threa - tened hate You

- fy! You need - n't wait, A - way you fly! Your threa - tened hate We

T *Sva.*

U

won't de - fy! We go, we go! We go sky - high! Our

thus de - fy! A - way, a - way! A - way you fly! Your

U

threa - ten'd hate You won't de - fy! You won't . . . de . . .

threa - ten'd hate We thus de - fy! We thus . . . de . . .

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

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

Peers and Fairies take attitudes of defiance.

Ped. End of First Act.*

ACT II.

SCENE.—Palace Yard, Westminster, Westminster Hall, L. PRIVATE WILLIS discovered on Sentry, R. Night.

No. 1.

SONG — (Sentry.)

Allegretto moderato.

PIANO

f

p

A

cre

scen do.

ff

SENTRY.

1. When all night long a char re - nains On
in that House M. P.'s di - vide, If

Moderato.

B

p

sen - try - go. to chase mo - no - to - ny He ex - er - ci - ses of his brains, That is, as - sum - ing that he's
 they've a brain and ce - re - bel - lum, too, They've got to leave that brain out - side, And vote jus - as their lead - ers

got a - ny. Tho' ne - ver nur - tur'd in the lap Of lux - u - ry, Yet I ad - mon - ish you, I
 tell 'em to. But then the pros - pect 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 of - ten think it's
 think - ing for them - selves, is what No man can face with e - qua - ni - mi - ty. Then let's re - joice with

C *Tempo mo.*

com - i - cal - Fal - la, la! Fal, la, la! How } Na - ture al - ways does con - trive -
 loud Fal - la - Fal, la, la! Fal, la, la! That }

Fal, la, 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 Li - be - ral, Or ' else a lit - tle Con - ser - va - tive!

Fal, la, la! Fal, la, la! Is ei - ther a lit - tle Li - be - ral, Or else a lit - tle Con -

mf

ser - va - tive! Fal, la, la!

1st time.	2nd time.
-----------	-----------

2. When

ff

Enter Fairies, R., tripping, and led by L. EILA, CELIA, and FLETA.

No. 2.

CHORUS OF FAIRIES & PEERS.

Allegro vivace.

PIANO. *f*

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The melody begins with a series of eighth notes, while the bass line consists of a steady eighth-note accompaniment.

The second system continues the piano introduction, maintaining the melodic and accompanimental patterns established in the first system.

The third system continues the piano introduction, showing the progression of the melody and accompaniment.

FAIRIES.

Stre-phon's a Mem-ber of

8va.

f

The fourth system marks the beginning of the vocal entry for the Fairies. The vocal line starts with the lyrics "Stre-phon's a Mem-ber of". The piano accompaniment includes a dynamic marking of *f* and an *8va.* marking for the right hand.

Par - lia - ment! Car - ries ev - 'ry Bill he choos - es. To his mea - sures all as - sent;—

The fifth system continues the vocal entry with the lyrics "Par - lia - ment! Car - ries ev - 'ry Bill he choos - es. To his mea - sures all as - sent;—". The piano accompaniment continues with the same rhythmic pattern.

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 !

8va.

Enter Peers from Westminster Hall.

F Unis

Shake in their shoes ! Stre - phon makes them shake in their shoes, in their shoes !

F

PEERS.

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

fed 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 e - 'ry

Bill he may wish: Here's a pret - ty ket - tle of fish! Ket - tle of fish— Ket - tle of fish—
8va. *p*

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

8va.

p

G FAIRIES.

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

G PEERS.

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

f

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

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

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

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

f

Enter LORDS TOLLOLLER and MOUNT ARARAT.

LD. MOUNT. Perfectly disgraceful! disgusting!

LEILA. You seem annoyed.

LD. MOUNT. Annoyed! I should think so! Why, this ridiculous protégé of yours is playing the deuce with everything! To-night is the second reading of his bill to throw the peerage open to competitive examination.

LD. TOLL. And he'll carry it, too!

LD. MOUNT. Carry it? Of course he will! He's a Parliamentary Pickford—he carries everything.

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

LD. MOUNT. The deuce it is!

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

LEILA. It's our system; it shortens the debates.

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

LEILA. I suppose it must.

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

LEILA. I never thought of that.

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

No. 3.

SONG—(Lord Mountararat, with Chorus.)

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

PEERS.

Yes, Bri - tain won her
 Yes, Bri - tain set the
 As bright will shine Great

1st & 2nd times.	Last time.

2. When
 3. And

proud - est bays In good Queen Bess - 's glo - rious days. days.
 world a - blaze In good King George - 's glo - rious days. days.
 Bri - tain's rays, As in King George - 's glo - rious days. days.

proud - est bays In good Queen Bess - 's glo - rious days. days.
 world a - blaze In good King George - 's glo - rious days. days.
 Bri - tain's rays, As in King George - 's glo - rious days. days.

(Exeunt Chorus of Peers. Manent LORDS MOUNT, ARARAT and TOLLOHER, and Fairies.)

LEILA (who has been much attracted by the Peers during the song). Charming persons, are they not? LD. TOLL. Then, pray, stop this protégé of yours before it's too late. Think of the mischief you're doing!

CELIA. Distinctly. For self-contained dignity, combined with airy condescension, give me a British representative peer! LEILA (crying). But we can't stop him now.—(Aside to CELIA.) Aren't they lovely?—(Aloud.) Oh why did you go and defy us, you great geese?

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

LEILA. 1st VERSE. *p*

CELIA. 2nd VERSE. 1. In vain to us you plead— Don't go!
 2. Your dis - re - spect - ful sneers— Don't go!

piano. *p staccato.*

f *p* *f* *J*

Your pray'rs we do not heed— Don't go! It's true we sigh, But
 Call forth in dig - nant tears— Don't go! You break our laws, You

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

cres.

p **K** **CHORUS.**

ve - ry cross in - deed, Yes, ve - ry cross. Don't go! It's
 ve - ry wick - ed Peers! You wick - ed Peers! Don't go! You

f *dim.* *p*

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!

cres.

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

f dim. p f

2nd time. LD. TOL. & LD. MOUNT.
2. go! Our dis - re - spect - ful

p pp

FAIRIES. LORD TOL., LORD MT., & PEERS.
sneers, ha, ha! Call forth in - dig - nant tears, ha, ha! If that's the case, my dears— Don't go! We'll go!

Exeunt MOUNT ARARAT and TOLLOLER. Fairies gaze wistfully after them. Enter FAIRY QUEEN.

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

LEILA. Yes; but it's not death to wish to marry a mortal.

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

QUEEN. Oh, this is weakness! Subdue it!

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

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

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

SENTRY. Private Willis, B Company, First Battalion Grenadier Guards.

QUEEN. You're a fine fellow, sir.

SENTRY. I am generally admired.

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

No. 5. SONG—(Queen, with Chorus of Fairies.)

QUEEN.

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

Andante.

PIANO.

fly, Think you, be - cause His brave ar - ray My bo - som thaws, I'd dis - o - bey Our fai - ry
glows With heat in - tense I turn the hose Of com - mon sense, And out it goes At small ex -

Laws? Be - cause I fly In realms a - bove, In ten - den - cy To fall in
- pense! We must main - tain Our fai - ry law; That is the main On which to

love, Re - sem - ble I The am - 'rous dove? Re - sem - ble I the am - 'rous dove?
draw - In that we gain A Cap - tain Shaw! In that we gain A Cap - tain Shaw!

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 Bri-gade With

CHORUS.

soft as thine, Al - though I dare not say so! Oh, am-'rous dove!
cold cas-cade Quench my great love I won - der! Oh, Cap-tain Shaw!

QUEEN.

Type of O - vi - dius Na - so! This heart of mine Is soft as thine, Al-though I
Type of true love kept un - der! Could thy Bri - gade With cold cas - cade Quench my great

3rd time.

dare not say so!
love I won-der!

Exeunt Fairies sorrowfully, headed by FAIRY QUEEN.

Enter PHYLLIS.

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

Enter LORD MOUNT ARARAT.

LD. MOUNT. Phyllis! my own!

PHYL. Don't! How dare you? But perhaps you are one of the noblemen I'm engaged to?

LD. MOUNT. I'm one of them.

PHYL. Oh! But how came you to have a peerage?

LD. MOUNT. It's a prize for being born first.

PHYL. Oh, I see—a kind of Derby cup.

LD. MOUNT. Not at all. I'm of a very old and distinguished family.

PHYL. And you're proud of your race? Of course you are; you won it. But why are people made peers?

LD. MOUNT. The principle is not easy to explain.

Enter LORD TOLLOLLER, L.

LD. TOLL. Phyllis! my darling! (*embraces her*).

PHYL. Here's the other! Well, have you settled which it's to be?

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

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

LD. MOUNT. So we are. At least I am.

LD. TOLL. So am I.

LD. MOUNT. No, no!

LD. TOLL. Oh, I am indeed very plain.

LD. MOUNT. Well! well! perhaps you are.

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

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

LD. TOLL. No!

LD. MOUNT. Not even to oblige a lady?

LD. TOLL. No!

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

LD. TOLL. No, I don't know that you are. I really think that she would. But the painful part of the thing is, that if you rob me of the girl of my heart, one of us must perish.

LD. MOUNT. Again the question arises, Which shall it be? Do you feel inclined to make this sacrifice?

LD. TOLL. No!

LD. MOUNT. Not even to oblige a gentleman?

LD. TOLL. Impossible! The Tollollers have invariably destroyed their successful rivals. It's a family tradition that I have sworn to respect.

LD. MOUNT. I see. Did you swear it before a commissioner?

LD. TOLL. I did, on affidavit.

LD. MOUNT. Then I don't see how you can help yourself.

LD. TOLL. It's a painful position, for I have a strong regard for you, George (*shake hands*).

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

LD. TOLL. You are very dear to me, George. We were boys together—at least I was. If I were to destroy you, my existence would be hopelessly embittered.

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

LD. TOLL. No, no!

LD. MOUNT. Ah yes! By our boyish friendship I implore you (*shake hands*).

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

LD. MOUNT. But it would not do so. I should be very sad at first—oh! who would not be?—but it would wear off. I like you very much (*shake hands*), but not, perhaps, as much as you like me.

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

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

LD. TOLL. It's very kind and thoughtful of you to look at it in that light, but there's no disguising it, George—we're in a very awkward position.

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

LD. TOLL. I don't believe it is.

LD. MOUNT. Nor I. The sacred ties of friendship are paramount. No consideration shall induce me to raise my hand against Thomas.

LD. TOLL. And in my eyes the life of George is more sacred than love itself.

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

LORD TOL.

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

Allegro moderato.

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

PHYLLIS. A

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

A

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

B

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

LORD TOL.

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

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

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

B

cres. *f*

no one yet, in the world so wide, Has yield - ed up a pro - mised bride!

no one yet, in the world so wide, Has yield - ed up a pro - mised bride!

cres. *f*

no one yet, in the world so wide, Has yield - ed up a pro - mised bride!

no one yet, in the world so wide, Has yield - ed up a pro - mised bride! *p* Ac -

cres. *p*

a tempo. *f*

This sa - - - - -

This sa - - - - - cri -

This sa - - - - -

ad lib. *cres.* *f*

cept, oh Friend - ship, all . . . the . . . same, This sa - - - - - cri -

dim. *p* *rall.*
 cri - fice to thy dear name ! Ac - cept this sa - cri - fice to
dim. *p* *rall.*
 fice to thy dear name ! Ac - cept this sa - cri - fice to
dim. *p* *rall.*
 cri - fice to thy dear name ! Ac - cept this sa - cri - fice to
dim. *p* *rall.*
 fice to thy dear name ! Ac - cept this sa - cri - fice to

pp
 thy dear name !
pp
 thy dear name !
pp
 thy dear name !
pp
 thy dear name !
p

(After Quartette, exeunt PHYLLIS and LORDS TOLLOLLER and MOUNT ARAHAT.)

Enter LORD CHANCELLOR *very miserable.*

No. 7

RECITATIVE & SONG—(Lord Chancellor,)

Allegro.

PIANO *f*

RECIT. LORD CHAN.

Love, un-re-quit-ed, robs me of my

A a tempo.

rest : Love, hope-less love, my ar-dent soul en-

A *f*

B

- cum-bers : Love, night-mare like, lies hea-vy on my chest,

B *dim.*

fs

a tempo.

And weaves it-self in-to my mid-night slum- . . . bers!

Musical score for the first system, featuring a piano introduction with treble and bass staves. The key signature is B-flat major and the time signature is 6/8. A dynamic marking of *sf* is present.

Allegro ma non troppo.
When you're ly - ing a - wake with a

Musical score for the second system, including the tempo marking *Allegro ma non troppo.* and the first line of lyrics. The piano accompaniment begins with a dynamic marking of *p*. The treble staff includes a *C* (Crescendo) marking.

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

Musical score for the third system, continuing the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

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

Musical score for the fourth system, continuing the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

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

Musical score for the fifth system, concluding the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

- co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the 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 no - thing 'twixt you and the tick - ing. Then the bed - clothes all creep to the

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 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 ve-ry much bet-ter be wak-ing; For you dream you are cross-ing the

G

G

pp

Chan-nel, and toss-ing a-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

H

all came on board at Sloane Square and South Kensington Stations. And bound on that jour-ney you find your at - tor - ney (who

H

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

J

tells you he's on - ly e - le - ven. Well, you're driv - ing like mad with this sin - gu - lar lad (by - th

bye the ship's now a four - wheel - er), And you're play - ing round games, and he calls you bad names when you

K

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 o - ther in - ves - ted in— And he's tell - ing the tars, all the par - ti - cu - lars of a

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

goods from cough mix - tures to ca - bles (Which tic - kl'd the sai - lors) by treat ing re - tail - ers, as

M

though they were all ve - ge - ta - bles— You get a good spades-man to plant a small trades-man, (first

M

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 -

N

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

O

puffs, and three-cor - ners, and ban - ber - ries— The shares are a pen - ny, and e - ver so ma - ny are

Sempre p

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 - 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 soles to your shins, and your

flesh is a - creep, for your left leg's a - sleep, and you've cramp in your toes, and a fly on your nose, and some

fluff in your lung, and a 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.

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

cre - - - - - scen - - - - - do. f colla voce

o - - - - ver!

Con fuoco. f

During the last lines LORDS MOUNT ARARAT and TOLLOLLER have entered. They gaze sympathetically upon the LORD CHANCELLOR'S distress. At the end of his song they come forward.

LD. MOUNT. I am much distressed to see your lordship in this condition. LD. CHAN. I feel the force of your remarks, but I cannot make up my mind to apply to myself again. I am here in a double capacity. Firstly, as a Lord Chancellor entrusted with the guardianship of this charming girl; and, secondly, as a suitor for her hand. In my latter capacity I am overawed by any other half-dozen noblemen upon the face of the globe. LD. TOLL. (without enthusiasm). Yes. In a way, it's an en- self—it unnerves me.

LD. MOUNT. Oh yes—no doubt most enviable. At the same time, seeing you thus, we naturally say to ourselves, "This is very sad. His lordship is constitutionally as blithe as a bird—he trills upon the bench like a thing of song and gladness. His series of judgments in F sharp, given *andante* in six-eight time, are among the most remarkable effects ever produced in a court with a proper show of deference. LD. MOUNT. But take courage! Remember, you are a very of Chancery. He is, perhaps, the only living instance of a judge LD. CHAN. Do you really think so? Well, I will nerve myself whose decrees have received the honor of a double encore. How can we bring ourselves to do that which will deprive the court of Chancery of one of its most attractive features?"

LD. TOLL. It's a difficult position. This is what it is to have LD. MOUNT. Let us be thankful that we are persons of no capacity whatever.

LD. MOUNT. But take courage! Remember, you are a very series of judgments in F sharp, given *andante* in six-eight time, are among the most remarkable effects ever produced in a court with a proper show of deference.

LD. CHAN. Do you really think so? Well, I will nerve myself whose decrees have received the honor of a double encore. How can we bring ourselves to do that which will deprive the court of Chancery of one of its most attractive features?"

No. 8. TRIO—(Lord Tolloller, Lord Mountarat, & Lord Chancellor.)

Tempo di Valse.

PIANO.

LORD TOL., 2nd VERSE.

He who shies At such a prize Is not worth a

LORD MOUNT., 1st VERSE.

If you go in You're sure to win— Yours will be the

ma - ra - ve - di, Be . . . so kind To bear a mind—
 charm - ing mai - die: Be . . . your law The an - cients saw,

A (Together each verse.)

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

B

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

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

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

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

When at the worst af - fairs will mend— Dark Beard the dawn when
 Where a will is, there's a way— li - - on

When at the worst af - fairs will mend— Dark Beard the dawn when
 Where a will is, there's a way— li - - on

When at the worst af - fairs will mend— Dark Beard the dawn when
 Where a will is, there's a way— li - - on

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

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

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

LD. CHAN.

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

prospect's shadow— Much I'd spend To gain my end—

E LD. TOL.

Ne ver, ne ver,

LD. MOUNT.

Ne ver, ne ver,

"Faint heart ne ver won fair la - dy!" Ne ver, ne ver,

E

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

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

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

No - thing ven - ture, no - thing win-

No - thing ven - ture, no - thing win-

No - thing ven - ture, no - thing win-

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

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

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

n for a pound— It's Love that makes the world go round!

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

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

G *f*
No - thing ven - ture, no - thing win, Blood is thick, but

f
No - thing ven - ture, no - thing win, Blood is thick, but

f
No - thing ven - ture, no - thing win, Blood is thick, but

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

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

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

Love that makes the world go round !

Love that makes the world go round !

Love that makes the world go round !

The musical score consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking. The lyrics are repeated on each vocal staff.

Dance, and exeunt arm-in-arm together.

Enter STREPHON

No. 9.

RECITATIVE & SONG—(Strephon.)

Quasi RECT.

My

Allegro pesante.

ff *dim.*

PIANO.

Bill has now been read a se - cond time : His rea - dy vote no Mem - ber now re - fus - es ; In

ve - ri - ty I wield a pow'r sub - lime, And one that I can turn to migh - ty us - es ! What

joy to car - ry, in the ve - ry teeth of Min - is - try, Cross - Bench, and Op - po - si - tion, Some

ra - ther ur - gent mea - sures— quite be - neath The ker of pa - triot and po - li - ti - cian!

Fold your flap - ping wings, Soar - ing Le - gis - la - ture! Stoop to lit - tle things—Stoop to Hu - man

Na - ture! Ne - ver need to roam, Mem - bers pa - tri - o - tic,

Let's be - gin at home— Crime is no ex - o - tic! Bit - ter is your

rall.

bane-- Ter - ri - ble your tri - als,-- Din - gy Dru - ry Lane!

rall.
dim.

Soap - less Se - ven Di - als!

Take a tip - sy lout, Ga - ther'd from the gut - ter-- Hus - tle him a - bout-- Strap him to a
Take a wretch - ed thief Through the ci - ty sneak ing, Pock - et hand - ker - chief E - ver, e ver

shut - ter : What am I but he, Wash'd at hours stai - ed--
seek - ing : What is he but I Robb'd of all my chan - ces--

Fed on fi - la - gree— Clothed and e - du - ca - ted? He's a mark of
 Pick - ing pock - ets by Force of cir - cum - stan - ces? I might be as

res. . . . f

scorn,— I might be an o - ther, If I had been born Of a
 bad— As un - luck - y, ra - ther—

1st time.

più f

tip - sy mo - ther! If I'd on - ly had . . . Fa - gin for a

2nd time.

p ff colla voce.

fa - ther!

ff

Enter PHYLLIS.

PHYL. (*startling*). Strephon!

STREPH. (*startling*). Phyllis! But I suppose I should say, "My Lady." I have not yet been informed which title your ladyship has pleased to elect.

PHYL. I haven't quite decided. You see, I have no mother to advise me.

STREPH. No; I have.

PHYL. Yes, a young mother.

STREPH. Not very—a couple of centuries or so.

PHYL. Oh, she wears well.

STREPH. She does; she's a fairy.

PHYL. I beg your pardon—a what?

STREPH. Oh I've no longer any reason to conceal the fact—she's a fairy.

PHYL. A fairy! Well, but—that would account for a good many things. Then I suppose you're a fairy?

STREPH. I'm half a fairy.

PHYL. Which half?

STREPH. The upper half—down to the waistcoat.

PHYL. Dear me! (*prodding him with her fingers*). There is nothing to show it. But why didn't you tell me this before?

STREPH. I thought you would take a dislike to me. But as it's all off, you may as well know the truth—I'm only half a mortal.

PHYL. (*crying*). But I'd rather have half a mortal I do love than half a dozen I don't.

STREPH. Oh, I think not. Go to your half dozen.

PHYL. (*crying*). It's only two, and I hate 'em! Please forgive me.

STREPH. I don't think I ought to. Besides, all sorts of difficulties will arise. You know my grandmother looks quite as young as my mother. So do all my aunts.

PHYL. I quite understand. Whenever I see you kissing a very young lady I shall know it's an elderly relative.

STREPH. You will? Then, Phyllis, I think we shall be very happy (*embracing her*).

PHYL. We won't wait long before we marry; we might change our minds.

STREPH. Yes—we'll get married first.

PHYL. And change our minds afterwards.

STREPH. Yes that's the usual course.

No. 10. DUET—(Phyllis & Strephon.)

Allegro *molto*.

PIANO.

STREPHON.

If we re weak e - nough to tar - ry Ere we mar - ry, You and I, Of the feel - ing

I in - spire You may tire . . . By and bye; For peers with flow - ing cof - fers

A

Press their of - fers, That is why I am sure we should not tar - ry Ere we mar - ry,

PHILLIS.

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

With a more at - trac - tive mai - den, Jew - el la - den, You may dy; If by chance we

should be part - e^r Bro - ken heart - ed I should die. So I think we will not tar - ry

Ere we mar - ry, You and I. Ah, Ah,

Ah,

Ped.

If we're weak e - nough to tar - ry Ere we mar - ry, You and I, With a more at -

If we're weak e - nough to tar - ry Ere we mar - ry, You and I, Of the feel - ing

- 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, Je - wel 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 mar - ry,

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

You . . . and I, You and I, You and

You and I, You and I, You and

p *cres.*

I. I.

f

Con Pedale.

PHYL. But does your mother know you're— I mean is childless; and, dearly as I love him, I am bound, under penalty she aware of our engagement? of death, not to deceive him. But see, he comes! Quick! my veil! (*Retires up.*)

Enter IOLANTHE

o. She is, and thus she welcomes her daughter-in-law (*kisses her*). *Enter LORD CHANCELLOR. IOLANTHE retires with STREPHON and PHYLLIS.*

PHYL. She kisses just like other people! But the Lord **LD. CHAN.** Victory! victory! Success has crowned my Chancellor? efforts, and I may consider myself engaged to Phyllis. At first I wouldn't hear of it; it was out of the question. But I took

STREPH. I had forgotten him.—Mother, none can resist your fair eloquence. You will go to him and plead for us? I pointed out to myself that I was no stranger to myself

Io. (*aside.*) Go to him?—(*Aloud.*) No, no! impossible! —in point of fact, I had been personally acquainted with myself

STREPH. But our happiness, our very lives, depend upon our obtaining his consent. for some years. This had its effect. I admitted that I had watched my professional advancement with considerable interest, and I handsomely added that I yielded to no one in admiration

PHYL. Oh, madam, you cannot refuse to do this? for my private and professional virtues. This was a great point gained. I then endeavored to work upon my feelings. Conceive my joy when I distinctly perceived a tear glistening in my

Io. You know not what you ask! The Lord Chancellor is my husband! for my private and professional virtues. This was a great point gained. I then endeavored to work upon my feelings. Conceive my joy when I distinctly perceived a tear glistening in my own eye! Eventually, after a severe struggle with myself, I

STREPH. and PHYL. Your husband? reluctantly, most reluctantly, consented. (*IOLANTHE comes down, STREPHON and PHYLLIS going off.*)

Io. My husband and your father! (*Strephon overcome.*) But whom have we here?

PHYL. Then our course is plain. On his learning that Strephon is his son, all objections to our marriage will be at once removed. **Io.** Nay, he must never know He believes me to have died

11. RECIT. & BALLAD—(Iolanthe.)

RECIT. IOLANTHE.

Allegro agitato.

My Lord, a suppliant at your feet I kneel,

PIANO. *f* *f*

RECIT.

Oh, lis - ten to a mo - ther's fond ap - peal!

a tempo.

f

RECIT.

Hear me to - night! I come in ur - gent need— 'Tis for my son, young Stre-phon, that I plead!

p

Andante non troppo lento.

He loves! If in the by - gone years Thine eyes have e - ver shed Tears— bit - ter, un - a -

p

- 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 - ride 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!

The LORD CHANCELLOR is moved by this appeal. After a pause—

Attaca No. 12—

No. 12. RECITATIVE—(Iolanthe, Queen, Lord Chancellor, & Fairies.)

RECIT. LD. CHAN. *a tempo. Moderato.*

It may not be-- for so the fates de - cide! Learn thou that Phyl - lis is my pro - mis'd

PIANO.

A a tempo vivace. IOLANTHE.

bride! Thy bride! No! No!

A *ff*

LD. CH *con espress. B a tempo.* IOLANTHE.

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

mf *B* *p*

f CHORUS (without).

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

IOLANTHE. FAIRIES.

- 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* *f* FAIRIES.

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

pp *p*

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

pp

LD. CH. RECIT.

IOLANTHE. *Leno.*

Andante.

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

pp *ppp*

Enter FAIRY QUEEN and Fairies. IOLANTHE kneels to her.

QUEEN.

Once a - gain . . . thy

p *pp*

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

p *pp*

FAIRIES.

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

F *p*

G. QUEEN.

iah! Wil - la - ha - lah! Wil - la - loo! Wil - la - ha - lah! Wil - la - loo! . . . Bow . . . thy

head to Des - ti - ny: Death thy doom, and thou . . . shalt

H FAIRIES.

die! Aia - iah! Aia - iah! Aia - iah! Aia . . .

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

The Peers and STREPHON enter. The QUEEN raises her spear. LORD CHANCELLOR and STREPHON implore her mercy, LEBILA and CELIA rush forward.

LEILA. Hold! If Iolanthe must die, so must we all, for as she has sinned, so have we.

QUEEN. What? (*Peers and Fairies kneel to her—LORD MOUNT ARARAT with LEILA; LORD TOLLOLLER with CELIA.*)

CELIA. We are all fairy duchesses, marchionesses, countesses, viscountesses and baronesses.

LD. MOUNT. It's our fault; they couldn't help themselves.

QUEEN. It seems they *have* helped themselves, and pretty freely too!— (*After a pause.*) You have all incurred death, but I can't slaughter the whole company. And yet (*unfolding a scroll*) the law is clear: Every fairy must die who marries a mortal!

LD. CHAN. Allow me, as an old equity draughtsman, to make a suggestion. The subtleties of the legal mind are equal to the emergency. The thing is really quite simple; the insertion of a single word will do it. Let it stand that every fairy shall die who *don't* marry a mortal, and there you are, out of your difficulty at once!

QUEEN. We like your humor. Very well. (*Altering the M.S. in pencil.*)—Private Willis!

SENTRY (*coming forward*). Ma'am?

QUEEN. To save my life it is necessary that I marry at once. How should you like to be a fairy Guardsman?

SENTRY. Well, ma'am, I don't think much of the British soldier who wouldn't ill-convenience himself to save a female in distress.

QUEEN. You are a brave fellow. You're a fairy from this moment. (*Wings spring from Sentry's shoulders.*)—And you, my lords, how say you? Will you join our ranks?

(*Fairies kneel to Peers, and implore them to do so.*)

LD. MOUNT (*to TOLLOLLER*). Well, now that the peers are to be recruited entirely from persons of intelligence, I really don't see what use *we* are down here.

LD. TOLL. None, whatever.

QUEEN. Good! (*Wings spring from the shoulders of Peers.*)—Then away we go to Fairyland!

No. 13. FINALE—(Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, & Chorus of Fairies & Peers.)

Tempo di Valse.

PIANO. *f*

PHYLLIS. 1st VERSE.

Soon as we may, Off and a way!

LD. CHAN. 2nd VERSE.

Up in the sky, E - ver so high,

We'll com - mence our jour - ney ai - ry— Hap - py are we—

Plea - sures come in end - less se - ries: We will ar - range

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

Hap - py ex - change— House of Peers for House of Pe ris!

A PHYLIS, 1st V.

B

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

IOL., 1st V.
Ev - 'ry ev - 'ry, ev - 'ry, Ev - 'ry one is now a fai - ry!

QUEEN, 1st V.
Ev - 'ry, ev - 'ry, ev - 'ry, Ev - 'ry one is now a fai - ry!

LD. TOL., 2nd V.
Pe - ris, Pe - ris, Pe - ris, House of Peers for House of Pe - ris!

LD. MOUNT., 2nd V.
Pe - ris, Pe - ris, Pe - ris, House of Peers for House of Pe - ris!

LD. CH., 2nd V.
Pe - ris, Pe - ris, Pe - ris, House of Peers for House of Pe - ris!

A

Tho' as a gen - 'ral rule we know Two strings go to

Tho' as a gen - 'ral rule we know Two strings go to

Tho' as a gen - 'ral rule we know Two strings go to

Up in the air, sky high, sky high, Free from Wards in

Up in the air, sky high, sky high, Free from Wards in

Up in the air, sky high, sky high, Free from Wards in

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

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

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

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

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

Chan - ce - ry, I shall be sure - ly hap - pier, for I'm such a sus - cep - ti - ble

ev - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

IOLANTHE.

ev - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

QUEEN.

ev - 'ry string. 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

LEILA with 1st SOP. CELIA with 2nd SOP.

Chan - cel - lor! 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

CHORUS. TENORS. LORD TOL. with 1st TEN. LORD MOUNT. with 2nd TEN.

Chan - cel - lor! 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

LORD CHAN. & STREPHON with BASS.

Chan - cel - lor! 1. Though as a gen - 'ral rule we know Two strings go to
2. Up in the air, sky high, sky high, Free from Wards in

C

ev - 'ry bow, Make up your minds that grief 'twill bring, If you've two beaux to
Chan - ce - ry, He will be sure - ly hap - pier, for He's such a sus - cep - ti - ble

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1st time. 2nd time.

ev - 'ry string. Chan-cel - lor!

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ev - 'ry string. Chan-cel - lor!

ev - 'ry string. Chan-cel - lor!

Ped *

End of Opera