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I O L A N T H E

or

The Peer and the Peri

Book by

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Music by

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Authentic Version Edited by

BRYCESON TREHARNE

This score contains all the dialogue

(Printed in the U. S. A.)

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DRAMATIS PERSONAE

THE LORD CHANCELLOR

LORD MOUNTARARAT

LORD TOLLOLLER

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

STREPHON.....*An Arcadian Shepherd*

QUEEN OF THE FAIRIES

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

CELIA.....

LEILA.....

FLETA.....

}*Fairies*

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

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

ACT I—An Arcadian Landscape

ACT II—Palace Yard, Westminster

Date, between 1700 and 1882

ARGUMENT

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

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

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

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

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

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

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Iolanthe

or
The Peer and the Peri

W. S. Gilbert

Arthur Sullivan

Overture

Andante

Piano

p

Red. *

(A)

p

The musical score is written for piano in 6/8 time with an Andante tempo. It consists of four systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andante' and the dynamic is 'Piano' with a piano symbol (*p*). The second system continues the melody and accompaniment, featuring a 'Red.' marking and an asterisk. The third system includes a circled letter 'A' above a measure, indicating a first ending or a specific performance instruction. The fourth system concludes the piece with a final cadence.

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

Second system of the piano score. It begins with a circled letter 'B' above the staff. The right hand has a more complex texture with some chords and moving lines. The left hand continues with eighth-note accompaniment. A dynamic marking 'p' (piano) is present.

Third system of the piano score. The right hand continues its melodic development. The left hand features a prominent bass line with some sustained notes. A 'Ped.' (pedal) marking is located below the left hand.

Fourth system of the piano score. It starts with a circled letter 'C' above the staff. The right hand has a flowing melodic line. The left hand has a complex, multi-layered accompaniment. The text 'a piacere' is written above the right hand. Below the left hand, there are markings: 'Ped.', '*', 'Ped.', 'Ped.', and '*'.

Fifth system of the piano score. It begins with the tempo marking 'Andante espressivo' and the dynamic marking 'p dolce'. The right hand has a melodic line with some rests. The left hand has a steady accompaniment.

Sixth system of the piano score. It starts with a circled letter 'D' above the staff. The right hand has a melodic line with some chords. The left hand has a complex accompaniment. A 'cresc.' (crescendo) marking is present.

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

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A circled letter 'E' is placed above the staff in the fourth measure. The system concludes with a double bar line and a key signature change to one sharp (F#).

Allegro giocoso

Third system of musical notation, starting with the tempo marking "Allegro giocoso". The treble clef staff features a rhythmic melody with eighth notes. The bass clef staff has a simple accompaniment. A circled letter 'F' is placed above the staff in the fifth measure.

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

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

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

(H)

p

(J)

(K)

p

Ped.

(L)

p

(L)

f

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and some slurs, while the left hand plays a steady accompaniment of eighth-note chords.

Second system of musical notation. The right hand continues with a melodic line, showing some chromatic movement. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. A circled letter 'M' is placed above the first measure. The right hand has a more active melodic line. The left hand continues with eighth-note chords. A *cresc.* (crescendo) marking is present in the right hand.

Fourth system of musical notation. A circled letter 'N' is placed above the first measure. The right hand features a melodic line with some slurs. The left hand continues with eighth-note chords. A *ff* (fortissimo) dynamic marking is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a dense accompaniment of eighth-note chords, with some double bar lines and the number '2' indicating a second ending or repeat.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand features a dense accompaniment of eighth-note chords, with some double bar lines and the number '2' indicating a second ending or repeat.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Second system of the piano score. It includes a circled letter 'Q' above the right-hand staff. The right hand continues with melodic patterns, and the left hand has a more active role. The dynamic *p stacc.* (piano staccato) is indicated.

Third system of the piano score, showing a continuation of the melodic and harmonic themes in both hands.

Fourth system of the piano score, featuring a dense texture with many chords and moving lines in both hands.

Fifth system of the piano score. It includes a circled letter 'R' above the right-hand staff. The right hand has a very active, chordal texture. The dynamic *poco marcato* (poco marcato) is indicated. A *Red.* (ritardando) marking is present at the end of the system.

Sixth system of the piano score. It features a *Red.* (ritardando) marking at the beginning and ends with a double bar line and a fermata. There are asterisks and the number '2' below the system.

First system of a piano score. The right hand features a complex rhythmic pattern with eighth and sixteenth notes. The left hand has a bass line with notes and rests. The key signature has two sharps (F# and C#). The system contains five measures. The first measure has a 'Ped.' marking below the bass line. Asterisks are placed below the bass line in the second, fourth, and fifth measures.

Second system of the piano score. The right hand continues with dense chordal textures. The left hand has a bass line with some rests. A circled 'S' is above the right hand in the third measure. The dynamic marking 'ff' is placed above the right hand in the fourth measure. The system contains five measures. 'Ped.' and asterisks are present in the first, second, and fourth measures.

Third system of the piano score. The right hand has a steady eighth-note accompaniment. The left hand has a bass line with some rests. The system contains five measures. The second and third measures have a '2' below the right hand. The fourth and fifth measures have a '2' below the left hand.

Fourth system of the piano score. The right hand has eighth-note patterns with some rests. The left hand has a bass line with some rests. The system contains five measures. The first two measures have a '2' below the right hand. The third measure has an '8' above the right hand. The fourth measure has a circled 'T' above the right hand. 'Ped.' and asterisks are present in the third and fifth measures.

Fifth system of the piano score. The right hand has eighth-note patterns with some rests. The left hand has a bass line with some rests. The system contains five measures. The first two measures have an '8' above the right hand. The third measure has a circled 'T' above the right hand. The fourth measure has an '8' above the right hand. 'Ped.' and asterisks are present in the first, third, and fifth measures.

Sixth system of the piano score. The right hand has a few notes and rests. The left hand has a bass line with some rests. The system contains five measures. The dynamic marking 'dim.' is above the right hand in the second measure, and 'p' is above the right hand in the third measure. The first four measures have a '2' below the left hand.

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

Second system of the piano score. The right hand continues with chords and eighth notes. The left hand has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Third system of the piano score. The right hand consists of chords with eighth notes. The left hand has a rhythmic pattern of eighth notes with a dotted quarter note.

Fourth system of the piano score. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is present in the right hand.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand has a bass line with eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Sixth system of the piano score. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand has a bass line with eighth notes.

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

Second system of a piano score. The right hand begins with a circled 'V' above a chord. The tempo marking *p stacc.* is present. An 8-measure rest is indicated in the right hand.

Third system of a piano score. The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment.

Fourth system of a piano score. The right hand has an 8-measure rest, and the left hand continues with a steady accompaniment.

Fifth system of a piano score. The right hand has a circled 'W' above a chord. The tempo marking *poco marcato* is present. An 8-measure rest is indicated in the right hand. The left hand has a *Red.* marking.

Sixth system of a piano score. The right hand has an 8-measure rest. The left hand has a *Red.* marking and a '2' below a note.

Red. * Red. * Red. * Red. * Red. * Red. *

(X) *ff*

2 2

2 2

Red. *

Red. *

Red. *

Red. *

2 2

(Y) *L'istesso tempo*

fp

(2) Animato

cresc. *ff* *Rit.* *stringendo* *più vivo*

8 8

CANTO

Act I

Scene: *An Arcadian landscape*

No. 1. Tripping hither, tripping thither

Opening Chorus and Soli

Celia, Leila and Fairies

Allegretto

The musical score is written for piano and consists of five systems of music. The first system is a grand staff with treble and bass clefs, a common time signature, and a tempo marking of 'Allegretto'. The first staff has a dynamic marking of *p* and a hairpin crescendo leading to a *pp* marking. The second system continues the grand staff with a *p* dynamic marking. The third system is a grand staff with a *p* dynamic marking. The fourth system is a grand staff with a *p* dynamic marking. The fifth system is a grand staff with a *p* dynamic marking. The score includes various musical notations such as slurs, hairpins, and accents.

p *pp*

col Ped.

p

p

p

(A)

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

(B)

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

8

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

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

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

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

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

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

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

stacc.

SOLO
Celia

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

p

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

stacc.

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

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

Ⓚ Chorus

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

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

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

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

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

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

E Leila

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

ring.

E

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

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

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

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

cresc.

ⓕ Chorus

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

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

ⓕ

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

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

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

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

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

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

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

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

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

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

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

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

f *pp*

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

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

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

Leila: Something awful: she married a mortal.

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

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

Celia: But Iolanthe didn't die.

(Enter Queen of the Fairies)

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

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

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

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

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

Fleta: Then why not summon her and ask her?

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

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

Leila: Think how we loved her!

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

Leila: She certainly did surprising things.

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

(All kneel in supplication)

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

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

Soli and Chorus

Queen, Iolanthe, Celia, Leila and Fairies

Andante

p

Queen

1 - o - lan - the!

(A)

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

p

rit. *

Celia.

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

p

Leila

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

Chorus of Fairies Celia & Soprano I Tutti

the! Come to our call, I - o -

cresc.

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

f *dim.*

dim.

the! Come!

p

Iolanthe rises from the water. She is clad in tattered

(B)

p

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

pp

(C) Iolanthe

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

pp legato

(D) Queen

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

p

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

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

in our hearts, — Rise!

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

Iolanthe

Chorus
Celia & Sop. I

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

Animato

Par - - - doned!

Leila & Sop. II
Par - - - doned!

Animato

f

Red. *

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

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

F

mf

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

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

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

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

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

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

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

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

lan - the!

lan - the!

dim.

pp

Ces. * Ces. * Ces. *

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

Iolanthe: To be near my son, Strephon.

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

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

Fleta: How old is he?

Iolanthe: Twenty-four.

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

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

All: (*disappointed*) Oh!

Queen: I see no objection to stoutness in moderation.

Celia: And what is he?

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

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

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

Celia: Dear me!

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

Iolanthe: Nothing easier, for here he comes.

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

No. 3. "Good morrow, good mother"

Solo and Chorus
Strephon and Fairies

Allegretto

f

Red. *

The piano introduction is in G major and 6/8 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The bass line consists of a series of dotted half notes: G2, G2, G2, and G2. The piece ends with a double bar line and an asterisk.

Strephon

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

p

The vocal line for Strephon begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with the same bass line as the introduction, with a dynamic marking of *p*.

By some means or oth-er Pray ban-ish your sor-row;

The vocal line continues with eighth notes G4, A4, B4, and C5. The piano accompaniment continues with the same bass line.

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

(A)

The vocal line continues with eighth notes G4, A4, B4, and C5. The piano accompaniment continues with the same bass line. A circled 'A' is placed above the first measure of the vocal line.

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

Chorus of Fairies

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

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

(B)

ff

Red.

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

No. 4. Fare thee well

Solo and Chorus

Queen and Fairies

Allegretto

Queen

Fare thee well, at -

p

Chorus of Fairies

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

Queen

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

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

Chorus

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

(A)

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

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

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

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

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

fair - y ring.

p stacc.

Fairies and Queen trip off, Iolanthe, who

f p

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

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

Soli

Phyllis and Strephon

Allegretto (Phyllis enters)

f

The piano introduction is in 6/8 time, marked *Allegretto*. It features a treble clef with a key signature of two sharps (F# and C#). The melody is characterized by eighth-note patterns and rests. The bass clef provides a simple harmonic accompaniment with dotted half notes.

Phyllis

p

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

The vocal entry for Phyllis is in 6/8 time. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "Good mor-row, good lov-er! — Good lov-er, good mor-row!". The piano accompaniment is in the bass clef, marked *p*, and consists of dotted half notes.

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

The vocal entry for Strephon is in 6/8 time. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "I prith-ee dis-cov-er, Steal, pur-chase, or bor-row,". The piano accompaniment is in the bass clef and consists of dotted half notes.

(A)

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

The vocal entry for Phyllis (A) is in 6/8 time. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "Some means of con-veal-ing The care you are feel-ing, And". The piano accompaniment is in the bass clef and consists of dotted half notes.

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

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

Strephon
& Phyllis

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

day! —

(B)

f *ff*

Red.

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

Phyllis: Well, we're to be married.

Strephon: It's the same thing.

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

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

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

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

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

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

Phyllis: The House of Lords is certainly extremely attentive.

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

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

Duet

Phyllis and Strephon

Andante non troppo lento

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

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

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

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

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

Strephon

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

pp

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

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

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

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

cresc. *p*

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

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

C

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

C

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

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

Ezeunt Strephon and Phyllis

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

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

Chorus, Tenors and Bases

Peers

Allegro maestoso

The musical score is written for piano accompaniment in a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a forte (*ff*) dynamic. The melody is primarily in the treble clef, featuring a series of eighth-note patterns and some triplet figures. The bass clef provides harmonic support with chords and occasional eighth-note accompaniment. A section marked with a circled 'A' and a repeat sign appears in the fourth system, where the dynamics increase to *ff*. The score concludes with a final chord in the bass clef.

(B)

(C) Chorus
TENORS

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

BASSES

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

f

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

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

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

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

p *f*³

① Tan-tan-ta-ra, tan-tan-ta-ra, tan-tan-ta-ra, tan-ta-ra, tan-ta-ra, tan-ta-

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

① *f*

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

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

(E)

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

boom!

(E)

ff

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

boom!

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

Tan-ta-tara, tan-ta-

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

F

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

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

cresc. *ff*

F

legato

We are Peers of high-est sta-tion,

p

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

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

p

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

G

We are Peers of high - est —

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

mf

p

sta - tion, Par - a - gons of —

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

leg - is - la - tion, Pil - lars —

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

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

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

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

(H) *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

Tzing, boom, tzing, boom! Tzing,

Tan - tan - ta-ra!

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

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

Tan - tan - ta-ra!

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

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

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

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

p *stacc.*

Detailed description: This system contains the first vocal and piano entries. The vocal parts (treble and bass clefs) enter with the lyrics 'Blow, blow the trum-pets, bang the brass-es!' in a piano (*p*) dynamic. The piano accompaniment (treble and bass clefs) follows, with the word *stacc.* (staccato) written above the right hand.

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

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

Detailed description: This system contains the second vocal and piano entries. The vocal parts repeat the lyrics 'Blow, blow the trum-pets, bang the brass-es!'. The piano accompaniment continues with similar rhythmic patterns.

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

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

cresc.

Detailed description: This system contains the third vocal and piano entries. The vocal parts repeat the lyrics 'Blow, blow the trum-pets, Blow, blow the trum-pets!' with a crescendo (*cresc.*) dynamic. The piano accompaniment also features a crescendo (*cresc.*) dynamic.

(K)

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

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

(K)

f

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

brass - es, boom!

Tzing, boom!

Tzing, boom!

Tan-tara, ta ta ta ta ta ta,

Tzing, boom, tzing, boom!

ff

Bow, ye

ff

Bow, ye

ff *ff*

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

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

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

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

ff

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

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

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

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

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

The second system continues the vocal and piano parts. It features a fermata over the final notes of the vocal lines. The piano accompaniment continues with its characteristic rhythmic patterns. The dynamic marking *ff* (fortissimo) is present in the piano part.

ff

The third system shows the piano accompaniment continuing. It includes a section marked with an *8* (octave) and *ff*. The piano part features a complex rhythmic pattern with many beamed notes. The system ends with a fermata over the final notes. The word "Red." is written below the piano part, along with an asterisk.

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

Song and Chorus

Lord Chancellor and Peers

(Enter the Lord Chancellor during the introduction.)

Allegro vivace

The first system of musical notation is in the key of B-flat major (two flats) and 6/8 time. It begins with a treble clef and a bass clef. The treble staff starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The music continues with a series of eighth and quarter notes in both staves, with a dynamic marking of *f* (forte) in the bass staff.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A dotted line in the bass staff indicates a measure where the bass line is not written.

The third system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A dotted line in the bass staff indicates a measure where the bass line is not written.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A dotted line in the bass staff indicates a measure where the bass line is not written.

The fifth system of musical notation continues the piece. The treble staff features a melodic line with eighth and quarter notes, including a dotted quarter note. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A dotted line in the bass staff indicates a measure where the bass line is not written.

Allegro vivace

ff

Lord Chancellor

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

p

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

bod - y the Law.

The con - sti - tu - tion - al

A

p

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

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

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

Chorus

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

Lord Chancellor

2. But though the com- pli-

The first system of the musical score for 'Lord Chancellor' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is placed above the piano part.

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

The second system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern.

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

The third system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system begins with a circled letter **B** above the vocal line. The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with the same rhythmic pattern.

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

fell in love with one of my wards! Which

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

Chorus

of Peers

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

Lord Chancellor

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

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-flat major (two flats) and 3/4 time, starting with a whole rest followed by a quarter note G-flat, a quarter note A-flat, and a quarter note B-flat. The bottom staff is a piano accompaniment, featuring a steady eighth-note bass line in the left hand and chords in the right hand. A piano dynamic marking (*p*) is placed above the piano staff.

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

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "mar-ry a ward Must come to me for my ac-cord, And in my court I". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics "sit all day Giv-ing a-gree-a-ble girls a-way, With". The piano accompaniment continues. A fermata is placed over the final chord of the piano part.

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

p

Detailed description: This system contains the final two staves of music. The vocal line continues with the lyrics "one for him— and one for he— And one for you— and one for ye— And". A circled letter 'C' is placed above the first measure of the vocal line. The piano accompaniment continues with the same rhythmic pattern. A piano dynamic marking (*p*) is placed below the piano staff.

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

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

Chorus of Peers

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

Chan-cel-lor!

(Enter Lord Tolloller)

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

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

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

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

(Enter Lord Mountarat)

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

(Enter Phyllis)

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

Trio and Chorus

Phyllis, Lord Tolloller, Lord Mountarat and Peers

Allegretto grazioso

Phyllis

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

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

Chorus

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

As a Barcarole

Lord Tol-

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

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

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

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

twen-ty! Ah, Her

Peers *p* Ah,

p Ah,

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

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

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

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

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

Lord Mount.

D

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

8

p

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

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

cresc.

cresc.

Detailed description: This system contains the second two staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chords. The dynamic marking '*cresc.*' appears at the end of both the vocal and piano staves.

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

p

p

Detailed description: This system contains the third two staves of music. The vocal line features a mix of eighth and quarter notes. The piano accompaniment continues with the eighth-note bass line and chords. The dynamic marking '*p*' is placed above the vocal staff and below the piano staff.

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

Detailed description: This system contains the final two staves of music. The vocal line concludes with a long note followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords.

(E)

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

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

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

(F)

rall. *a tempo*

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

colla voce *dim.* *p*

Phyllis

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

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

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

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

Ah! _____

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

Though her sta - tion is

p
Ah!

p
Ah!

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

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

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

She knows where to look for her

She knows where to look for her

The second system continues the musical score. The vocal line has two parts of lyrics. The first part is 'none of the best, I suppose — I was born like the rest. I know where to look for my'. The second part is 'none of the best, I suppose — She was born like the rest. She knows where to look for her'. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

cresc.

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

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

cresc.

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

cresc.

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

rall. (H)

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

p colla voce

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

p colla voce f a tempo

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

p f

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

rall. (H) *a tempo*

dim. colla voce f

p *stacc.* *pp*

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

p *stacc.* *pp*

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

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

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

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

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

dim. *p*

par - ty. —

par - ty. —

par - ty. —

par - ty. —

pp

f *

Segue No. 9

No. 9. "Nay, tempt me not"

Recitative and Chorus

Phyllis and Peers

Moderato

Recit.
Phyllis

Nay,

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

Chorus

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

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

p sostenuto

Segue No. 10

No. 10. "Spurn not the nobly born"

Song and Chorus
Lord Tolloller and Peers

Andante espress.

Lord Tolloller

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

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

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

cresc.

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

p

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

Chorus
TENORS

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

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

f

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

blood, blue blood!

p

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

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

cresc. molto *f*

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

p

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

Chorus
TENORS

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

BASSES

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

Lord Tol.

Recit.
Phyllis

Ah, blue blood!

My

— ah, blue blood!

blood, ah, blue blood!

a tempo

dim.

p

Segue No. 11

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

Recitative and Chorus

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

C

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

p

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

D

a tempo Allegro

giv-en, Yes, giv-en!

TENORS

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

BASSES

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

D

Allegro

cresc.

f

Recit.

Lord Ch.

(Enter Strephon,

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

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

Strephon

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

treasure!

A-against the world

I claim my dar-ling's

Allegro non troppo

hand!

p

A

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

Ld. Tol. with 1st Tenors

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

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

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

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

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

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

sempre p

sempre p

sempre p

p stacc.

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

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

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

F

F

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

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

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

G Lord Tol.

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

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

G

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

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

Chorus of Peers

TENORS

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

BASSES

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

(H) *p*

Dig - ni - fied and state - ly,

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

p

p Dig - ni - fied and state - ly!

p Dig - ni - fied and state - ly!

p *cresc.*

Piano accompaniment for the first system of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. A dynamic marking of *f* is present in the right hand.

Piano accompaniment for the second system of music. The right hand includes a triplet of eighth notes and an eighth-note triplet, followed by a sixteenth-note triplet. The left hand features a triplet of eighth notes. Dynamic markings include *ff* and *fz*.

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

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

①

Piano accompaniment for the third system of music. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. A dynamic marking of *ff* is present.

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

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

Piano accompaniment for the fourth system of music. The right hand features chords and rests, while the left hand has a rhythmic bass line with quarter notes.

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

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

ff

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

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

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

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

The musical score consists of four staves. The top two staves are vocal parts for soprano and bass, both with the lyrics "Tan-ta-ra!". The bottom two staves are piano accompaniment. The music is in a minor key with a 3/4 time signature. It features a series of chords in the piano part, with a forte (ff) dynamic marking. The vocal parts have a melodic line with a dotted rhythm. The piano part includes a section marked with an 8-measure rest and a fermata, followed by a series of chords. The score ends with a double bar line, a "Red." marking, and an asterisk.

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

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

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

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

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

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

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

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

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

Song

Lord Chancellor

Allegro comodo

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

Lord Chan.

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

Piano accompaniment for the first two lines of the song, in 2/4 time. The right hand plays chords, and the left hand plays a simple bass line.

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

Piano accompaniment for the third and fourth lines of the song, in 2/4 time. The right hand plays chords, and the left hand plays a simple bass line.

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

Piano accompaniment for the fifth and sixth lines of the song, in 2/4 time. The right hand plays chords, and the left hand plays a simple bass line.

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

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

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

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

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

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

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

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

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

1.
2.

p *f*

(Exit Lord Chancellor)

(Iolanthe enters)

Strephon: (*in tears*)

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

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

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

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

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

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

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

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

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

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

No. 13. "When darkly looms the day"

Finale of Act I

Ensemble

Moderato

p

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

Strephon ^(A)

Phyl.

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

The first vocal line is for Strephon, marked with a circled 'A'. The piano accompaniment consists of two systems. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piano accompaniment.

(speaking aside to Mount.) What was that?

Lord Mount.

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

I think I heard him say, That

The second vocal line is for Lord Mount. The piano accompaniment consists of two systems. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the piano accompaniment.

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

Chorus
TENORS
We

BASSES
We

p

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

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

(B)
Iolanthe

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

call!

(B)

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

Lord Tol.

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

I heard the minx re-mark, She'd

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

Chorus

TENORS

We

BASSES

We

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

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

C

Phyllis

Iolanthe

Lord Tol.

Strephon

TENORS

one!

BASSES

one!

C

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

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

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

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

pp

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

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

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

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

one, Give him one, Ah, one!

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

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

Lord Mount.

Ah! give him one, give him one!

one, Ah, one!

Allegro agitato

Phyllis

*long cadenza
ad libitum*

Ah! _____ Oh

ff

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

(Iolanthe and Strephon much confused)

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

p

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

Str.

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

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

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

ⓓ - Lord Tol.

f

Detailed description: This block contains the fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics 'tend to me kind - ly, This la - dy's my moth-er! This'. There is a circled 'D' above the vocal line and a callout bubble containing '- Lord Tol.' pointing to a note. The piano accompaniment is marked *f* and features a more active right hand.

Strephon

Chorus
TENORSChorus
BASSES

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

TENORS & BASSES

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

Più vivo

ha!

ff con forza

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

Enter Lord Chancellor; Iolanthe veils herself.

Ld. Chan.

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

p

(E)
Ld. Tol.

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

mirth.

Ld. Mount.

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

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

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

Ld. Chan.

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

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

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

Chorus of Peers

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

Stroph.

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

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

rall.

Andante espressivo

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

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

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

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

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

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

Ld. Chan.

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

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

Chorus of Peers

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

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

Ld. Mount.

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

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

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

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

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

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

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

cresc.

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

Recit.
Phyllis

p *p* *fp*

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

Allegro Chorus of Peers Strephon Chorus of Peers Strephon

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

Phyllis

Not a word; you did de - ceive me! you did de -
leave me! Hear me, Phyl-lis!

ceive me!

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

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

Allegretto Phyllis

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

p

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

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

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

cresc. *f*

riten. 1. a tempo

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

dim. *p* *colla voce*

Allegro con brio

2.

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

To which?

Allegro con brio

2.

p

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

To whom?

(L)

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

She's whose?

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

Of what?

(M) Chorus

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

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

(M)

ff

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

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

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

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

Yes Countess

Coun-tes the ti - tle

ware! But of what I'm not a -

ware! But of what I'm not a -

1-1-le

8

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

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

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

Recit.
Strep.

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

The second system begins with a vocal line marked with a circled 'N' and the text 'Recit. Strep.'. The piano accompaniment is marked with a forte 'f' dynamic. The key signature remains one flat, and the time signature is 4/4. The piano part continues with a rhythmic accompaniment.

a tempo Cho. of Peers Strep. Cho. of Peers *Recit.* Strep.
no! Ho, ho! No, no! Ho, ho! Might-y pro-tec-tress,

The third system features a vocal line with alternating parts for 'Cho. of Peers' and 'Strep.'. The piano accompaniment is marked with a forte 'f' dynamic. The key signature is one flat, and the time signature is 4/4. The piano part has a consistent rhythmic accompaniment.

a tempo
has-ten to my aid!

The fourth system begins with a vocal line marked with a circled 'O' and the text '*a tempo*'. The piano accompaniment is marked with a fortissimo 'ff' dynamic. The key signature is one flat, and the time signature is 4/4. The piano part features a more complex rhythmic accompaniment with many sixteenth notes.

Chorus of Fairies

Trip-ping

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

whith - er, Why you

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

①

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

f

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

pray, what is your plea - sure!

p

Più vivo

Stroph.

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

p

Chorus of Peers

Streph.

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

Chorus of Peers

Streph.

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

Ⓡ

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

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

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

Chorus of Peers

Queen ^(S)

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

sempre p

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

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

Chorus of Fairies

Ld. Chan.

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

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

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

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

Chorus

T

Ld. Tol.

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

cresc. *f* *p*

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

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

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

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

cresc. *f*

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

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

⓪ Ld. Mount.

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

cresc. *fz* *p*

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

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

cresc.

(V) Fairies

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

Peers *f*

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

(V)

f

dim.

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

pp

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

pp

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

pp

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

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

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

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

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a B-flat major key signature.

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

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

(W)

The piano accompaniment continues with chords and a bass line, maintaining the B-flat major key signature.

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

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

cresc. molto

The piano accompaniment continues with chords and a bass line, maintaining the B-flat major key signature.

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

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

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and a simple bass line.

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

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

The second system also consists of three staves. The top two staves are vocal lines with lyrics. The piano accompaniment in the bottom two staves includes a section marked *f* (forte) with a more active bass line.

Allegro vivace
Ld. Chan.

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

The third system consists of three staves. The top two staves are vocal lines with lyrics. The piano accompaniment in the bottom two staves includes a section marked *p* (piano) with a more active bass line.

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

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

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

(X) Chorus of Fairies

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

p

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

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

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

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

mor - tals! I will launch from fair - y

por - tals All the most ter - rif - ic thunders

Phyllis

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

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

(A)

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

P

(A)

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

fair - y por - tals All their most ter -

fair - y por - tals All the most ter -

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

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

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

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

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

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

pent our blun - y, of won - dare, mad-am, When a - ware, mad-am, What they've done! They will stare When a - care, mad-am, What you dare, mad-am, And be - gone! You're a - ware What you

cresc.

cresc.

cresc.

3 Sops. with Phyl.

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

ff

ff

ff *Unis, & 3 Sops. with Phyllis*

ff

re - - - pent

ff
My - - - ar - - -

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

You're a -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 're', followed by a rest, and then 'pent'. The piano accompaniment starts with a fortissimo (*ff*) dynamic, playing a series of chords. The lyrics 'ware, mad - am, What they dare, mad - am, What they've done, mad - am, They will' are spread across several measures. The system concludes with the vocal line on 'You're a -' and the piano accompaniment continuing with a steady rhythm.

our blun - - -

mour - - - y of won - - -

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

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

The second system continues the musical score. The vocal line has a long note on 'our blun -'. The piano accompaniment maintains its rhythmic pattern. The lyrics 'stare, mad - am, When a - ware, mad - am, What they dare, mad - am, What they've' are followed by 'ware, mad - am, What you dare, mad - am, So take care, mad - am, And be -'. The system ends with a key signature change to one sharp (F#) in the piano accompaniment.

(C)

ders!

ders!

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

(C)

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

We should then, should

They will soon, will

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

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

then re - pent! _____

soon re - pent! _____ Oh!

dare, mad - am, What they've done! _____

care, mad - am, And be - gone! _____

Ad. *

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

Queen

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

p

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

E

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

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

Lord Chan.

Chorus of Men

TENORS *p*

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

BASSES *p*

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

F

p

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

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

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

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

na-ry!

TENORS

p

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

BASSES

p

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

Recit.

Queen

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

na-ry!

na-ry!

Recit.

Celia

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

*mf**mf*

Recit.
Leila

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

J Recit.
Queen

a tempo

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

Chorus of Peers
TENORS
Ah, spare us!

BASSES
Ah, spare us!

Queen

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

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

(K) Chorus
Fairies

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

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

f

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

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

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

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

pp

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

pp

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

p

2nd verse crescendo e rallentando

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

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

Queen (*speaks through the music*):

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

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

pp

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

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

Titles shall ennoble, then,
All the Common Councilmen:

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

Be attainable by Com-
petitive Examination!

Attaca

Chorus

Allegro molto

Fairies

ff

Peers *ff* Their hor-ror

Allegro molto

Oh,

hor-ror!

ff

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

And. *

Allegro marziale

Phyllis & Leila with 1st Sops.

Celia, Iolanthe, & Queen
with 2nd Sops.

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

Lord Tol. with 1st Tenors

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

Young Stre - phon is the kind of lout We

Allegro marziale

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

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

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

fz

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

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

(L)

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

ver - y pain-ful wrench.

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

(The word "prestige" is French. The

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

(N)

cresc.

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

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

(N)

cresc.

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

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

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

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

①

(That word is French.)

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

①

p

Detailed description: This system contains two musical systems. The top system is a vocal line in G minor (three flats) with a circled '1' above the first measure. It features a melodic line with some rests and a bass line with a steady eighth-note accompaniment. The lyrics 'lord - lyste You shall not quench With base canaille!' are written below the vocal line, with 'Dis -' at the end. A circled '1' is also present above the second measure of the piano accompaniment. The piano accompaniment consists of a treble and bass staff with chords and eighth-note patterns.

(A Lat - in word.)

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

Detailed description: This system contains two musical systems. The top system is a vocal line in G minor with a circled '1' above the first measure. The lyrics 'tinc - tionebbs Be - fore a herd Of vul - gar plebs!' are written below, with ''Twould' at the end. The piano accompaniment continues with the same eighth-note accompaniment pattern as the first system.

(A Greek re - mark.)

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

Detailed description: This system contains two musical systems. The top system is a vocal line in G minor with a circled '1' above the first measure. The lyrics 'fill with joy And mad - ness stark The hoi - pol - loi!' are written below, with 'One' at the end. The piano accompaniment continues with the same eighth-note accompaniment pattern.

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

p

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

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

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

(A Greek re-mark)

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

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

Young

Detailed description: This system contains the second line of music. It includes a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a grand piano accompaniment with both treble and bass staves. The key signature has three flats and the time signature is 7/8. The lyrics are: "Lat - in word, one Greek re-mark, And one that's French! With Young".

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

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

Detailed description: This system contains the third line of music. It includes a vocal line in treble clef with lyrics, a piano accompaniment in bass clef, and a grand piano accompaniment with both treble and bass staves. The key signature has three flats and the time signature is 7/8. The lyrics are: "Stre - phon for your foe, no doubt, A fear - ful pros - pect o - pens out! And Stre - phon is the kind of lout We do not care a fig a - bout! We". There are circled 'R' marks above the first and second vocal lines.

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

fz

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

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

ff

ff

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

8

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

8

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

8

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

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

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

(V)

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

fy!
 fy!

ff

Red.

Peers and Fairies take attitudes of defiance.

End of Act I