

VOCAL SCORE.

IOLANTHE

OR,

THE PEER AND THE PERI.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score (complete)	Price, net	7s. Od.
Do. (bound)	„ „	10s. 6d.
Pianoforte Score (complete)	„ „	4s. Od.
Libretto	„ „	1s. Od.

CHAPPELL & CO., Ltd.,

50, NEW BOND STREET, LONDON, W. 1.

NEW YORK — SYDNEY

All rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved. Single detached numbers may be sung at concerts (not more than two in all at any one concert) from the various operas by W. S. Gilbert and Arthur Sullivan, but these must be given without stage costume or action and in no case must such performances be announced as a selection from the Opera. Applications for the right of performing the above Opera, including the use of band parts, must be made to "Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2."

Popular Comic Operas

By W. S. GILBERT and ARTHUR SULLIVAN

- "THE GONDOLIERS"**; or, "The King of Barataria."
"IOLANTHE"; or, "The Peer and the Peri."
"THE MIKADO"; or "The Town of Titipu."
"PATIENCE"; or, "Bunthorne's Bride."
"THE PIRATES OF PENZANCE"; or, "The Slave of Duty."
"PRINCESS IDA"; or, "Castle Adamant."
"RUDDIGORE"; or, "The Witch's Curse."
"UTOPIA, LIMITED"; or, "The Flowers of Progress."
"TRIAL BY JURY."
"THE GRAND DUKE"; or, "The Statutory Duel."
"THE YEOMEN OF THE GUARD"; or, "The Merryman
and his Maid."



- "HADDON HALL,"** by SYDNEY GRUNDY and ARTHUR SULLIVAN.
"IVANHOE," by JULIAN STURGIS and ARTHUR SULLIVAN.



ALL THE ABOVE CAN BE HAD AS FOLLOWS.—

Vocal Score, complete. Vocal Score, complete (bound). Pianoforte Solo, complete.
Libretto. Separate Songs, Dance Music, Selection and other arrangements.



"THE FORESTERS," by LORD TENNYSON and ARTHUR SULLIVAN.

The Songs, Choruses and Incidental Music, complete.
Selection for Piano, by C. GODFREY.

CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W. 1
NEW YORK — SYDNEY

112704

VOCAL SCORE

(REVISED EDITION)

OF

IOLANTHE;

OR,

THE PEER AND THE PERI.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

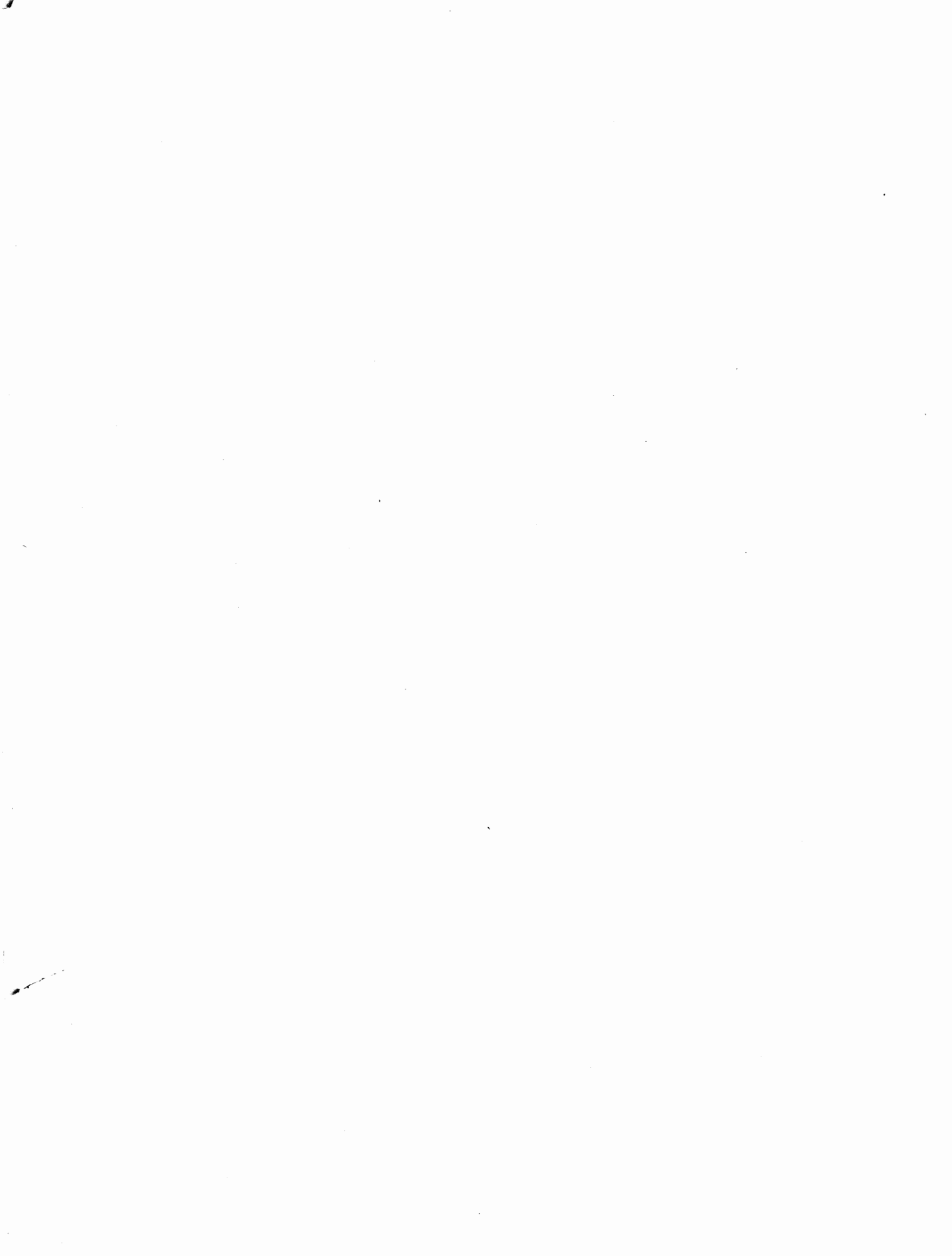
Vocal Score (complete)	...	Price, net	7s. od.
Do. (bound)	" "	10s. 6d.
Pianoforte Score (complete)	...	" "	4s. od.
Libretto	" "	1s. od.

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W. 1.

NEW YORK — SYDNEY

All rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved. Single detached numbers may be sung at concerts (not more than two in all at any one concert) from the various operas by W. S. Gilbert and Arthur Sullivan, but these must be given without stage costume or action and in no case must such performances be announced as a selection from the Opera. Applications for the right of performing the above Opera, including the use of band parts, must be made to "Rupert D'Oyly Carte, Savoy Hotel, London, W.C. 2."

17614



IOLANTHE;
OR,
THE PEER AND THE PERI.

Dramatis Personæ.

THE LORD CHANCELLOR

EARL OF MOUNTARARAT

EARL TOLLOLLER

PRIVATE WILLIS (of the Grenadier
Guards)

STREPHON (an Arcadian Shepherd)

QUEEN OF THE FAIRIES

IOLANTHE (A Fairy, Strephon's Mother)

CELIA

LEILA

FLETA

} Fairies

PHYLLIS (an Arcadian Shepherdess and
Ward in Chancery)

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

ACT I.—An Arcadian Landscape.

ACT II.—Palace Yard, Westminster.

Date—between 1700 and 1882.

IOLANTHE;

OR

THE PEER AND THE PERI.

CONTENTS.

		PAGE
OVERTURE		I
Act I.		
1.	OPENING CHORUS OF FAIRIES, SOLI (<i>Celia and Leila</i>) ... (Tripping hither, tripping thither)	13
2.	INVOCATION (<i>Queen, Iolanthe, Celia, Leila, and Chorus of Fairies</i>) ... (Iolanthe from thy dark exile)	21
3.	SOLO (<i>Strephon and Chorus of Fairies</i>) ... (Good-morrow, good mother)	27
4.	SOLO (<i>Queen and Chorus of Fairies</i>) ... (Fare thee well, attractive stranger)	29
4a.	SOLI (<i>Phyllis and Strephon</i>) ... (Good-morrow, good lover)	31
5.	DUET (<i>Phyllis and Strephon</i>) ... (None shall part us)	33
6.	ENTRANCE AND MARCH OF PEERS (<i>Tenors and Basses</i>) ... (Loudly let the trumpet bray)	36
6a.	ENTRANCE OF LORD CHANCELLOR ...	49
7.	SONG (<i>Lord Chancellor and Chorus of Peers</i>) ... (The Law is the true embodiment)	50
8.	TRIO AND CHORUS OF PEERS (<i>Phyllis, Lord Tolloller, and Lord Mountarat</i>) ... (My well-loved Lord)	55
9.	RECIT. (<i>Phyllis</i>) ... (Nay, tempt me not)	64
10.	CHORUS OF PEERS AND SONG (<i>Lord Tolloller</i>) ... (Spurn not the nob'y born)	65
11.	ENSEMBLE (<i>Phyllis, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Peers</i>) ... (My Lords, it may not be)	68
12.	SONG (<i>Lord Chancellor</i>) ... (When I went to the Bar)	74
13.	FINALE, ACT I. (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Strephon, Lord Tolloller, Lord Mountarat, Lord Chancellor, and Chorus of Fairies and Peers</i>) ... (When darkly looms the day)	77
Act II.		
1.	SONG (<i>Sentry</i>) ... (When all night long a chap remains)	125
2.	CHORUS OF FAIRIES AND PEERS ... (Strephon's a Member of Parliament)	128
3.	SONG (<i>Lord Mountarat and Chorus</i>) ... (When Britain really ruled the waves)	132
4.	DUET (<i>Leila, Celia, with Chorus of Fairies, Lord Mountarat, and Lord Tolloller</i>) ... (In vain to us you plead)	134
5.	SONG (<i>Queen, with Chorus of Fairies</i>) ... (Oh, foolish fay)	136
6.	QUARTET (<i>Phyllis, Lord Tolloller, Lord Mountarat, and Sentry</i>) ... (Tho' p'r'aps I may incur your blame)	138
7.	RECIT. AND SONG (<i>Lord Chancellor</i>) ... (Love unrequited robs me of my rest)	141
8.	TRIO (<i>Lord Tolloller, Lord Mountarat, and Lord Chancellor</i>) ... (He who shies at such a prize)	153
9.	DUET (<i>Phyllis and Strephon</i>) ... (If we're weak enough to tarry)	160
10.	RECIT. AND BALLAD (<i>Iolanthe</i>) ... (My lord, a suppliant at your feet)	165
11.	RECIT. (<i>Iolanthe, Queen, Lord Chancellor, and Fairies</i>) ... (It may not be)	167
12.	FINALE (<i>Phyllis, Iolanthe, Queen, Leila, Celia, Lord Tolloller, Lord Mountarat, Strephon, Lord Chancellor, and Chorus of Fairies and Peers</i>) ... (Soon as we may, off and away)	171

IOLANTHE;

OR,
The Peer and the Peri.

Written by
V. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Andante.

PIANO. *p*

A

B

p

C

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

ad lib.

Andante espressivo.

p dolce

*

D

E

cres - cen - do

f *dim.* *p* *f*

mf *p*

Allegro gioioso.

F

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

Second system of musical notation, measures 7-12. The piano part continues with eighth-note accompaniment. The treble clef features a melodic line with eighth-note runs and chords. A piano 'p' dynamic marking is present in the second measure of this system.

Third system of musical notation, measures 13-18. The first measure is marked with a forte 'G' dynamic. The piano part continues with eighth-note accompaniment. The treble clef features a melodic line with eighth-note runs and chords.

Fourth system of musical notation, measures 19-24. The first measure is marked with a forte 'H' dynamic. The piano part continues with eighth-note accompaniment. The treble clef features a melodic line with eighth-note runs and chords. A piano 'p' dynamic marking is present in the second measure of this system.

Fifth system of musical notation, measures 25-30. The first measure is marked with a forte 'J' dynamic. The piano part continues with eighth-note accompaniment. The treble clef features a melodic line with eighth-note runs and chords.

Sixth system of musical notation, measures 31-36. The piano part continues with eighth-note accompaniment. The treble clef features a melodic line with eighth-note runs and chords.

K. 36

p

Ped.

L

f

p

M

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and a melodic line. Bass staff contains eighth-note chords. A *cresc.* marking is present above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a fermata and a *N* marking. Bass staff contains chords with a *ff* marking. A *b* (flat) marking is present above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains chords with a *b* (flat) marking. Bass staff contains chords with a *4* (quadruple) marking.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a fermata. Bass staff contains chords with a *fp* marking and a *p* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a fermata. Bass staff contains chords with a fermata.

Q

p e staccato

3 3 1

A†

R

poco marcato

Red. * Red. *

4

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

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

S

ff

4

Detailed description: This system contains the first two staves of music. The upper staff is marked with a forte 'ff' dynamic and features a melodic line with slurs and accents. The lower staff provides harmonic accompaniment with chords and rhythmic patterns. A '4' indicates a four-measure phrase.

4

Red. *

Detailed description: This system continues the musical piece. It includes a '4' marking and a 'Red.' (ritardando) instruction with an asterisk at the end of the system.

Red. *

Red. *

Detailed description: This system features two 'Red.' (ritardando) markings with asterisks, indicating a gradual deceleration in tempo.

T

Red. *

dim.

p

Detailed description: This system begins with a 'T' marking. It includes a 'Red.' (ritardando) marking with an asterisk, a 'dim.' (diminuendo) instruction, and a 'p' (piano) dynamic marking.

4

4

Detailed description: This system shows musical notation with two '4' markings, likely indicating four-measure phrases or specific rhythmic groupings.

4

4

Detailed description: This system continues with musical notation, featuring two '4' markings.

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

Second system of musical notation, measures 6-10. The right hand continues with melodic development, including a phrase marked with a forte (*f*) dynamic in measure 9. The left hand maintains its accompaniment pattern.

Third system of musical notation, measures 11-15. The right hand features a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 12.

Fourth system of musical notation, measures 16-20. The right hand has a more active melodic line with frequent eighth-note chords. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 21-25. The right hand features a melodic line with some grace notes and a final cadence. The left hand continues with eighth-note accompaniment.

V
p e staccato

W
poco marcato

Red. *

ff 4

Red. *

Red. *

Red. *

L'istesso tempo.

fp

Animato.

ff

Red.

ces - - - cen - - - do

stringendo

Piu vivo.

allarg.

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

Allegretto:

PIANO.

p *dim.* *pp*

Con Ped.

The musical score is written for piano and consists of seven systems of music. The first system is marked 'Allegretto' and 'PIANO.' It begins with a treble clef and a bass clef. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The instruction *Con Ped.* (con plectrum) is written below the bass staff. The second system continues the melodic and harmonic development. The third system features a change in the bass line, with a *p* marking. The fourth system shows further melodic and harmonic progression. The fifth system is marked with a *p* dynamic. The sixth system is marked with a *f* (forte) dynamic and a section letter 'A' above the treble staff. The seventh system concludes the piece with a final melodic and harmonic statement.

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

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

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

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

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

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

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

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

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

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

stacc.

SOLO. CELIA.

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

p

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

stacc

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

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

D CHORUS.

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

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

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

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

E SOLO LEILA.

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

- bout - our fai - - ry ring.

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

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

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

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

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

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

The fourth system concludes the vocal and piano parts. The lyrics are: "lov - ers' tears, Clothe our - selves with lov - ers' fears,". The piano accompaniment features a complex texture with many chords in the right hand. A dynamic marking of *stacc.* is present in the piano part.

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

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

cresc.

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

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

F

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

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

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

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

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

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

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

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

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

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

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

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

Andante.

Piano. *p*

QUEEN. ~~X~~

I - o -

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

A

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

Red. *

CELIA. LEILA.

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

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

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

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

come!

B

Piano introduction for the first system, featuring treble and bass staves with musical notation and dynamics like *pp*.

IOLANTHE.

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

Piano introduction for the second system, featuring treble and bass staves with musical notation and dynamics like *pp* and *legato*.

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

Piano introduction for the third system, featuring treble and bass staves with musical notation and dynamics like *p*.

QUEEN.

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

Piano introduction for the fourth system, featuring treble and bass staves with musical notation and dynamics like *be*.

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

Piano introduction for the fifth system, featuring treble and bass staves with musical notation and dynamics like *p*.

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

p *cresc.*

Rise! Rise, thou art

f

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

cresc.

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

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

f

CEILA & 1st SOP.

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

LEILA, QUEEN & 2nd SOP.

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

mf

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

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

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

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

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

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

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

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

-lan - - - the!

-lan - - - the!

dim.

pp

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

Johanna

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

Allegretto.

STREPHON.

PIANO

f

Ed. *

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

p

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

A

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

A

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

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

CHORUS OF FAIRIES.

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

-day. _____

f *ff*

Red.

*

9.

No 4.

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

Allegretto.

QUEEN.

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

PIANO.

CHORUS OF FAIRIES

QUEEN.

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

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

CHORUS.

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

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

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

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

ring.

p stacc. *f p*

No 4a

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

Allegretto

PHYLLIS.

PIANO.

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

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

Musical notation for the second system, including lyrics and piano accompaniment with a dynamic marking 'p'.

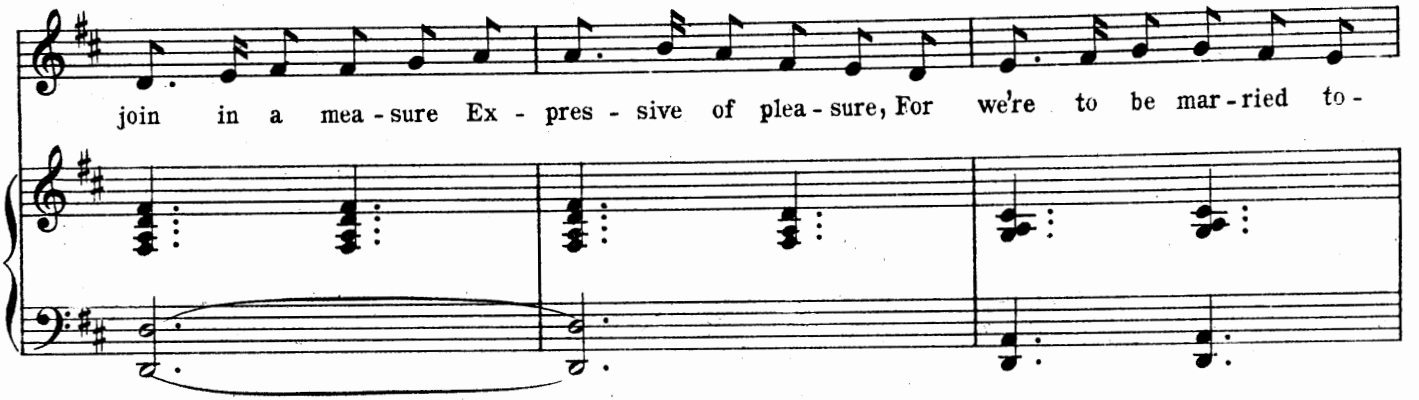
I pri-thee dis-co-ver, Steal, pur-chase, or bor-row,

Musical notation for the third system, including lyrics and piano accompaniment.

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

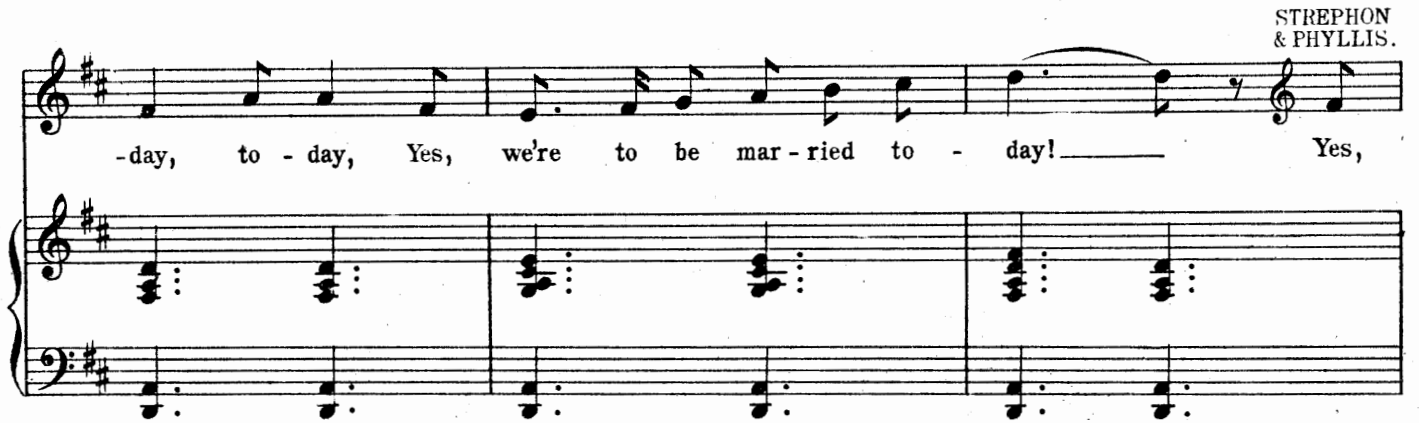
Musical notation for the fourth system, including lyrics and piano accompaniment with a dynamic marking 'A'.

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

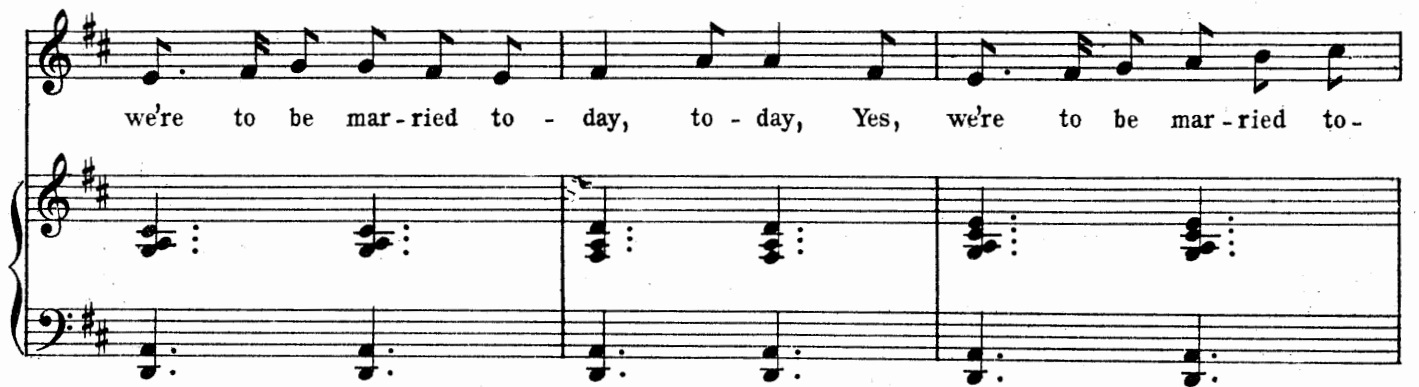


-day, to - day, Yes, we're to be mar - ried to - day! _____ Yes,

STREPHON & PHYLLIS.



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



-day! _____

f *ff*



Andante non troppo lento.

PIANO. *f*

PHYLLIS.

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

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

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

B

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

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

pp

f

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

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

cresc. *dim*

1. 2.

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

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

p

C

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

I the stream and thou the

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

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

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

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent texture of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the piano part in the second measure.

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

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

The third system of the musical score. The vocal staves show a change in dynamics, with *f* (forte) and *p* (piano) markings. The piano accompaniment also includes dynamic markings of *pp* (pianissimo) and *p*. The piano part features sustained chords and melodic fragments.

Allegro maestoso.

PIANO.

Side Drum Roll.



A

ff



B



C
CHORUS. TENORS.

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

This system contains the vocal staves for Tenors and Basses, and the piano accompaniment. The piano part features a complex harmonic texture with many chords and some triplets. A fermata is placed over a measure in the piano part, with an '8' above it, indicating an 8-measure rest.

Tan-tan-ta-ra, tan-tan-ta-ra! Proud-ly bang the sound-ing-brass-es, —
Proud-ly bang the sound-ing-brass-es, — Tzing,

This system continues the vocal and piano parts. The piano accompaniment includes a rhythmic pattern of eighth notes and chords, with some triplets. The vocal lines are clearly marked with their lyrics.

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

This system concludes the vocal and piano parts. The piano accompaniment features a prominent triplet in the bass line and a dynamic marking of *f* (forte) in the final measure.

D

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

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

D

f

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

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

boom!

E

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

E

ff

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

boom!

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

trades - men, bow, ye mass - es, Blow_ the_ trum - pets, bang_ the_ brass - es.

F

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

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

crese. *ff*

legato

We are Peers of high - est sta - tion,

p

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

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

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

G We are Peers of high - - est - -

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

G
mf

p

sta - - tion, Pa - - - ra - gons of —

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

le - - gis - - la - - - tion, Pil - - - lars —

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

of the — Bri - - tish — na - - - tion. —

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

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

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

H *f*

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

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

Adani

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

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

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

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

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

eres - - - cen - - - do

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

p *stacc.*

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

cres - - cen - -

- do - - - - - *K f*
 Blow, blow the trum - pets! Tan - ta - ra, ta ta ta ta ta ta,
 - do - - - - - *f*
 Blow, blow the trum - pets! Bang, bang the

- do - - - - - *K f*

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

brass - es, boom! Bang, bang the

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

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

brass - es, boom! Tzing, boom!

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

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

Tzing, boom! Tzing, boom, Tzing,

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

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

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

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

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

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

The piano accompaniment continues with a steady rhythmic pattern of chords in both hands.

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

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

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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and feature a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment includes a steady eighth-note bass line and a more complex treble line with sixteenth-note patterns.

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

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

The second system continues the vocal and piano parts. The vocal lines end with a fermata over the final notes. The piano accompaniment features a series of chords in the bass and a melodic line in the treble. A dynamic marking of *ff* (fortissimo) is present in the final measure of the piano part.

The third system shows the continuation of the piano accompaniment. The vocal lines are mostly rests, indicating they are silent during this section. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and rests. A dynamic marking of *ff* is visible. The system concludes with a double bar line and a fermata.

to end

No 6a

ENTRANCE OF LORD CHANCELLOR

Allegro vivace.

PIANO.

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

No 7

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

Allegro vivace. LORD CHAN.

VOICE. The.

PIANO. *ff* *p*

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

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

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

A *A* *p*

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

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

CHORUS OF PEERS.

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

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

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

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

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

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

fell in love with one of my Wardsl Which

CHORUS OF
PEERS.

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

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

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

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

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

C

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

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

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

CHORUS OF PEERS.

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

Chan - cel - lor!


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

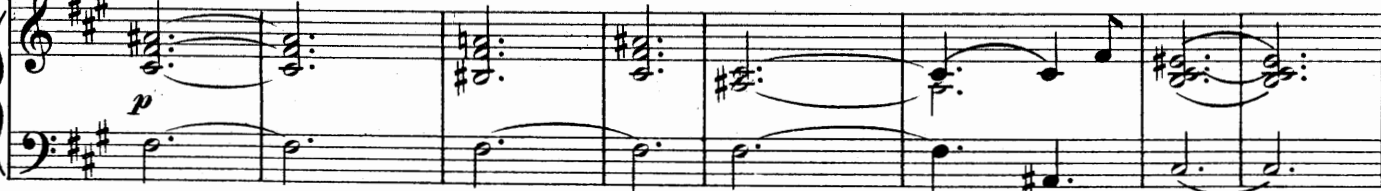
Allegretto grazioso. PHYLLIS.

VOICE. 

PIANO. 

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





CHORUS.

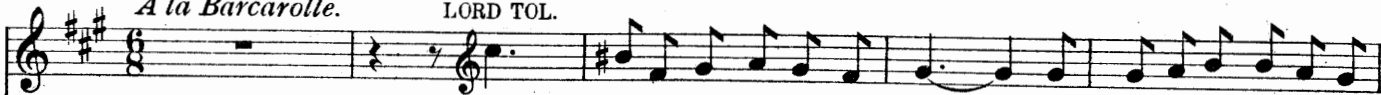
here! Oh rap - ture, how beau - ti - ful! How gen - tle, how du - ti - ful!






A la Barcarolle. 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 rar-est. Her

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

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

B

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

Ah,

Ah,

B

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

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

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

D

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

D

crese — — — — — *p*

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

crese — — — — — *p*

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

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

E

E

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

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

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

F *rall*

F

colla voce.

sing - ing this song to!

a tempo

dim.

p

a tempo

PHYLIS

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

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

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

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

- ti - cu - lar par - ty! Ah! _____ Though my

LD. TOL. & LD. MOUNT.

Though her

p Ah! _____

p Ah! _____

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

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

She

She

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

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

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

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

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

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

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

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

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

H *a tempo*

- ty, For my par - - ty I

- ty, For my par - - ty She

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

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

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

f *dim.* *p*

f *dim.*

stacc. *pp*

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

stacc. *pp*

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

stacc. *pp*

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

stacc. *pp*

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

p *pp*

pp

Nº 9.

RECIT.— (Phillis.)

Moderato RECIT.

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

PIANO. *p*

CHORUS.

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

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

No. 10.

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

A *Andante espress.*

LORD TOLLOLER.

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

p sostenuto

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

crese.

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

p

powr is - naught, Though dat-ing from the Flood, Blue blood, ah, blue blood!

CHORUS. TENORS.
When
BASSES
When

f

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

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

LORD TOL.

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

p

crese. molto

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

crese. molto *f*

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

p

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

CHORUS. TENORS.
Of
BASSES.
Of

f

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

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

rall.

rall.

LORD TOL.
Ah, blue blood!

RECIT. PHYLLIS.
My

— ah, blue blood!

blood, ah, blue blood!

dim.

Ed. *

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

C

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

D *a tempo Allegro.*

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

TENORS.

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

BASSES.

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

D

cres - cen - do

RECIT. LORD CH.

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

RECIT. STREPHON.

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

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

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

E Allegro non troppo.

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

F
sempre p

mean to be es - pous'd to-day. A shep-herd I, Of Ar - ca - dy, A shep-herd I, Of
sempre p
 Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, A shep-herd he, Of
sempre p
 Es - pous'd to-day. A shep-herd he, Of Ar - ca - dee, A shep-herd he, Of

p staccato

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

G
SOLO. LORD TOL.
 'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,
 SOLO. LORD MOUNT.
 'Neath this blow, worse than stab of dag - ger, Though we mo - men - ta - ri - ly stag - ger,
G
f

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

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

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

CHORUS OF PEERS.
TENORS.

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

BASSES.

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

The second system features a vocal line for Tenors (treble clef) and Basses (bass clef). The Tenors' part has lyrics: "Let's de - part Dig - ni - fied and state - ly, Dig - ni - fied and state - ly,". The Basses' part has lyrics: "Let's de - part Dig - ni - fied and state - ly,". The piano accompaniment includes a dynamic marking of *p* (piano) and a hairpin crescendo leading to a forte *f* section.

Dig - ni - fied and state - ly,

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

The third system continues the vocal parts and piano accompaniment. The Tenors' part has lyrics: "Dig - ni - fied and state - ly,". The Basses' part has lyrics: "Dig - ni - fied and state - ly, Dig - ni - fied and state - ly,". The piano accompaniment features a series of chords in the right hand and a steady bass line.

p

Dig - ni - fied and state - ly!

p

Dig - ni - fied and state - ly!

p

cres

f

f

f

TENORS. *ff*

BASSES. *ff*

Tho' our hearts she's bad - ly

Tho' our hearts she's bad - ly

J

ff

fz

ff

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

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

L

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

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

ff

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

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

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

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

ff

ped.

No. 12.

SONG.-(Lord Chancellor.)

Allegro comodo.

PIANO.

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

LORD CHANCELLOR.

The first two lines of the song are in 6/8 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are:

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

The next two lines of the song continue in 6/8 time. The lyrics are:

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

The final two lines of the song continue in 6/8 time. The lyrics are:

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

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

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

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

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

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

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

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

I to my-self- said I!)

2nd time.

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

Moderato.

PIANO. *p*

STREPHON. *A*

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

LORD MOUNT A.

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

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

CHORUS. TENORS.
We

BASSES.
We

p

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

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

meno
IOLANTHE. **B**

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

B

LORD TOL.

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

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

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

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

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

TENORS.
one!

BASSES.
one!

C

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

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

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

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

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

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

He shouldst need an Ark, She'll give him one, Ah, give him one, Ah, give him one!

LORD MOUNT.

Ah, give him one, give him one!

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

Detailed description: This block contains five staves of music. The first four staves are vocal lines for different parts, each with lyrics. The fifth staff is a piano accompaniment. The key signature changes from one sharp (F#) to two flats (Bb) at the end of the section.

Allegro agitato.

PHYLLIS:

Ah! ————— Oh

ff

Detailed description: This block features a vocal line for Phyllis and a piano accompaniment. The tempo is marked 'Allegro agitato'. The piano part has a dynamic marking of 'ff' (fortissimo). The key signature is two flats (Bb). The vocal line has a long note with a fermata, followed by 'Oh'.

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

p

Detailed description: This block contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of 'p' (piano). The key signature is two flats (Bb).

STREPHON.

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

LORD TOL.

STREPHON.

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

CHORUS.
TENORS.

CHORUS.
BASSES.

TENORS &
BASSES.

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

Più vivo.

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

ff con forza.

LORD CHAN.

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

LD.TOL.^E

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

LORD MOUNT.

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

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

LORD CHAN.

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

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

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

CHORUS OF PEERS. STREPHON.

five-and-twem - ty! Ha, ha, ha, ha, ha, ha, ha, ha, ha! My

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

Andante espressivo.

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

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The tempo is marked 'Andante espressivo'. The key signature has one sharp (F#). The vocal line begins with the lyrics 'birth! In ba - by-hood Up - on her lap I lay, With in - fant food She'.

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

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

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

The third system is for 'LD. CHAN.'. The lyrics are 'might have died! Had that refreshment been de-nied, Indeed our Strephon might have'. The piano accompaniment includes a handwritten 'piano' marking.

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

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

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

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

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

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

CHORUS OF PEERS.

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

cresc. *p* *p*

RECIT. PHYLLIS.

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

fp

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

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

Allegro.

f

PHYLLIS.

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

STREPHON.

leave me! Hear me, Phyl - lis!

- ceive me!

TENORS.

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

BASSES.

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

Allegretto. PHYLIS.

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

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

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

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

2.

which! To you_ I give_ my heart so rich! I do not

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

To which?

Allegro con brio.

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?

L

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

Of

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

M *ff*

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

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

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

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

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

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

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

CHO. OF PEERS.

RECIT. STREPH.

a tempo

STREPH.

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

CHO. OF PEERS.

RECIT. STREPH.

a tempo

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

CHORUS OF FAIRIES.

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

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

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

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

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

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

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

CHORUS OF PEERS.

STREPH. ^R

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

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

CHORUS OF PEERS.

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

QUEEN. ^S

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

sempre p

CHORUS OF FAIRIES.

QUEEN. ^X

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

CHORUS OF FAIRIES.

LD. CHAN.

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

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

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

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

CHORUS.

LD. TOL.

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

cresc.

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

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

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

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

LD. MOUNT.

U

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

Stre-phon's not a rogue!

Stre-phon's not a rogue!

U

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

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

ere - - - - - scen - - - - - do

-twen - ty!

FAIRIES.

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

PEERS.

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

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

mp

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

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

mp

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

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

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

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

W

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

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

W

cresc. molto.

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

cresc. molto.

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

cresc. molto

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

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

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

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

LORD CHAN. *Allegro vivace.*

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

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

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

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

CHORUS OF FAIRIES.

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

p

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

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

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

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

QUEEN.

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

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

p

L

PHYLIS.

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

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

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

QUEEN.

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

FAIRIES.

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

PEERS.

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

PEERS.

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

mor - tals! Should they launch from fai - - - ry
 mor - tals! I will launch from fai - - - ry
 taste. It is rude, ma-dam, To al - lude, ma-dam, To your brood, ma-dam, Bra-zen-
 taste. It is rude, ma-dam, To in - trude, ma-dam, With your brood, ma-dam, Bra-zen-

por - tals All their most ter - - - ri - - - fic
 por - tals All the most ter - - - ri - - - fic
 -faced! We don't fear, ma-dam, A - ny peer, madam, Tho', my' dear madam, This is
 -faced! You come here, ma-dam, In - ter - fere, madam, With a peer, madam (I am

B

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

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

ff
 - pent, _____ re - - - -

ff
 My _____

UNIS, & THREE SOPRS with PHYLLIS.

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

ff
 - gone!

ff

- pent _____ our blun - - - -

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

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

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

C

- ders!

- ders!

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines, both starting with the lyrics "- ders!". The third staff is the vocal line for the first part of the next phrase, and the fourth staff is the vocal line for the second part. The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. A common time signature 'C' is placed at the beginning of the first staff.

We should then, should then re - - pent! _____

They will soon, will soon re - - pent! _____ Oh!

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

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

The second system of the musical score consists of six staves. The top two staves are vocal lines with lyrics: "We should then, should then re - - pent! _____" and "They will soon, will soon re - - pent! _____ Oh!". The third staff is the vocal line for the next phrase, and the fourth staff is the vocal line for the final phrase. The piano accompaniment is shown in the bottom two staves. A common time signature 'C' is placed at the beginning of the first staff. There is a handwritten "Ed." and an asterisk at the bottom right of the piano part.

QUEEN.

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

One bar the same as two of the preceding movement.

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

E

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

- en - tial Fai - ry!

CHORUS OF MEN TENORS.

BASSES.

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

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

F

LORD CHAN.

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

in-flu - en-tial Fai-ry!

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

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

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

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

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

RECIT. QUEEN.

When

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

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

H

mf

RECIT. CELIA.

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

mf

RECIT. LELIA.

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

mf

J RECIT, QUEEN

a tempo

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

p

Allegro.

QUEEN.

CHORUS OF PEERS.
TENORS.

Oh, spare us!

BASSES.

Oh, spare us!

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

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

K CHORUS. FAIRIES.

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

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

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

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

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

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

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

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

QUEEN.

In the Par - lia - men - try hive

p

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

CHORUS. FAIRIES

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

PEERS.

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

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

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

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

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

Par-lia-ment, Par-lia-ment, he shall go! In - to Par - lia-ment he shall go!
 Par-lia-ment, Par-lia-ment, he shall go! In - to Par - lia-ment he shall go!
crescendo e rallentando

QUEEN. (*speaks through the music.*)

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

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

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

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

Titles shall ennoble, then,
All the Common Councilmen:

Peers shall teem in Christendom,

And a Duke's exalted station

Be attainable by Com-
petitive Examination!

Allegro molto.
CHORUS FAIRIES.

PEERS.

Their hor - ror!

Oh, hor - ror!

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

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

Allegro marziale.

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

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

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

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

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

M

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

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

N *cresc.* *f*
- though our threats you now pooh-pooh, A dire re-venge will fall on you. With
N *cresc.* *f*
pow'r's we daunt-less - ly pooh-pooh: A dire re-venge will fall on you. Young

cresc - - *scen* - - *do*

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

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

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

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

0

f

p

(That word is French) (A)

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

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

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

Your lord - ly style We'll

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

p leggiero.

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

(That word is French!)

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

(A La-tin word.) (A

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4.

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

Greek re-mark.) Young

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains three flats. The time signature is 4/4.

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

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

R

This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature remains three flats. The time signature is 4/4. The letter 'R' is placed above the first and last notes of the vocal line.

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

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

fz

no - ble-men who ven - ture to Op - pose his views, Or bold - ly choose To of - fer him of -

kinds of com - mon peo - ple who Op - pose our views, Or bold - ly choose To of - fer us of -

S

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

ff

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

S *8*

ff

hate You won't de - - -

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

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'hate You won't de - - -' and a piano accompaniment. The bottom system continues the vocal line with lyrics 'need - n't wait, A - way you fly! Your threa - ten'd hate We thus, we thus de -' and includes a piano accompaniment with a treble clef and a bass clef. The piano part consists of chords and moving lines in both hands.

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

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

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics '-fy! We will not wait, We go sky-high! Our threa - ten'd' and a piano accompaniment. The bottom system continues the vocal line with lyrics '-fy! You need - n't wait, A - way you fly! Your threa - ten'd' and includes a piano accompaniment. A 'T' time signature change is indicated above the first measure of the vocal line in the third system. The piano part continues with chords and moving lines.

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

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

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics 'hate You won't de - fy! We go, we go! We' and a piano accompaniment. The bottom system continues the vocal line with lyrics 'hate We thus de - fy! A - way, a - way! You' and includes a piano accompaniment. A 'U' time signature change is indicated above the first measure of the vocal line in the fifth system. The piano part continues with chords and moving lines.

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

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

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

ff

Red.

Act II.

No 1.

SONG—(Sentry.)

Allegretto moderato.

PIANO.

f

p

A

cres. - *cen - do* *ff*

SENTRY.

1. When

B
 Moderato.

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

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

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

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

C Tempo I.

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

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

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

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

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

1. 2. When

No. 2.

CHORUS OF FAIRIES AND PEERS.

Allegro vivace.

PIANO. *f*

The first system of the piano introduction features a treble clef with a key signature of two flats and a 6/8 time signature. The bass clef part consists of dense, rhythmic chords. The treble part begins with a series of eighth notes and rests, followed by a melodic line with eighth notes and beams.

The second system continues the piano introduction with similar rhythmic patterns in both staves, maintaining the 6/8 time signature and two-flat key signature.

The third system of the piano introduction shows the continuation of the melodic and harmonic material in the treble and bass staves.

The fourth system of the piano introduction includes a dynamic marking of *f* and a fermata over a measure in the treble staff. A 'D' time signature change is indicated above the staff.

FAIRIES.

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

The vocal line for the Fairies is written in a treble clef with a two-flat key signature. The piano accompaniment is in a bass clef with a two-flat key signature. The lyrics are: "Stre-phon's a Mem-ber of Par - lia-ment! Car-ries ev - 'ry Bill he choos-es To his mea-sures".

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

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

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

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

PEERS.

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

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

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

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

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

G FAIRIES.

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

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

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

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

No. 3.

SONG—(Lord Mountararat, with Chorus.)

Maestoso.

VOICE.

PIANO.

ff

1. When

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

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

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

CHORUS. FAIRIES.

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

f PEERS.
 Yes,
 Yes,
 As

ff

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

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

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

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

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

PIANO. *p staccato*

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

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

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

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

f *dim.* *p*

CHORUS.

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

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

f *dim.*

Don't go!
 Don't

p *f* *p*

2. LD. TOL. & LD. MOUNT.

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

pp

tears, ha, ha! If that's the case, my dears—

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

Don't go! We'll go!

Nº 5.

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

Andante. X

QUEEN

PIANO.

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

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

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

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

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

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

CHORUS QUEEN.

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

(2nd time)

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

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

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

Allegro moderato.

LORD TOL.

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

PIANO. *p*

LORD MOUNT.

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

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

A
PHYLLIS.

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

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

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

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

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

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

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

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

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

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

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

bride! This sa - - -

bride! This sa - - - cri -

bride! This sa - - -

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

a tempo f

f

f

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

p *a tempo*

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

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

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

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

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

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

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

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

p

No. 7.

RECITATIVE (Lord Chancellor.)

Allegro.

PIANO.

RECIT. LORD CHAN.

Love, un-re-

A a tempo

-quit - ed, robs me of my rest:

A

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

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

B

dim.

a tempo

in-to my mid-night slum - bers!

p

f

Allegro ma non troppo.

p

C

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

C

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

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

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

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

D

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

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

E

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

E

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

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

F

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

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

G

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

G

pp

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a piano (*p*) dynamic marking. The lyrics are: "he and the crew are on bi - cy - cles too - which they've some - how or oth - er in -".

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "- vest - ed in - And he's tell - ing the tars, all the par - tic - u - lars of a".

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "com - pa - ny he's in - ter - est - ed in - It's a scheme of de - vi - ces, to get at low pri - ces, all".

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "goods from cough mix - tures to ca - bles (Which tic - kled the sail - ors) by".

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "treat - ing re - tail - ers, as though they were all ve - ge - ta - bles - You".

M

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

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

N

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

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

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

0

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

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

Q

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

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

cre - - -

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

scen - - do

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

dim.

R

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

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

cre - - scen - - do

S

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

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a soprano clef and a key signature of one sharp (F#). The lyrics are "dark - ness has pass'd, and it's day - light at last, and the night has been". The bottom staff is a piano accompaniment with treble and bass clefs. It begins with a piano (*p*) dynamic. The music is in a 4/4 time signature.

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

f *colla voce*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "long - dit-to, dit-to my song - And thank good-ness they're both of them o -". The piano accompaniment features a forte (*f*) dynamic and includes the instruction *colla voce*. The system concludes with a double bar line and a 5/4 time signature change.

- ver!

Con fuoco

ff

Detailed description: This system contains the third and fourth staves of music. The vocal line has a whole rest followed by the lyrics "- ver!". The piano accompaniment is marked *Con fuoco* and *ff*. The music is in a 6/8 time signature.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a whole rest. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line.

N^o 8.

TRIO.— (Lord Tolloller, Lord Mountarat, & Lord Chancellor.)

Tempo di Valse.

PIANO.

LORD TOL. 2nd Verse.

He — who shies At such a prize

LORD MOUNT. 1st Verse.

If you go in You're sure to win —

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

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

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

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

A (Together each verse.)

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

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

LORD CHAN.

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

ne - ver won fair la - dy!”

ne - ver won fair la - dy!”

ne - ver won fair la - dy!”

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

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

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

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

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

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

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

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

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

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

Second system of piano introduction. Treble clef continues the melody. Bass clef accompaniment includes a dynamic marking *p* (piano) and a chord symbol *D* above the staff.

LORD CHAN.

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

Vocal line in treble clef with lyrics. Piano accompaniment in grand staff with eighth-note accompaniment.

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

Vocal line in treble clef with lyrics. Piano accompaniment in grand staff.

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

Vocal line in treble clef with lyrics. Piano accompaniment in grand staff.

E LORD TOL.
 Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

LORD MOUNT.
 Ne - ver, ne - ver, ne - ver, "Faint heart ne - ver won fair

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

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

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

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

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

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

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

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

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "thin - In for a pen - ny, in for a pound - It's".

Love - that makes the world go round! _____
Love - that makes the world go round! _____
Love that makes the world go round! _____

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Love - that makes the world go round! _____". The piano part includes a dynamic marking of *ff* (fortissimo) in the right hand.

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

The fourth system shows the piano accompaniment for the fourth system, continuing the rhythmic pattern from the previous system.

DUET.—(Phyllis & Strephon.)

Allegro giojoso.

STREPHON.

PIANO.

STREPHON.

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

Of the feel - ing I in - spire You may tire — By_ and bye;

For peers with flow - ing cof - fers Press their of - fers, That_ is why

I am sure we should not tar - ry Ere we mar - ry, You_ and I.

PHILLIS.

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

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

B rali.

If by chance we should be part - ed Bro - ken heart - ed I_ should die.

a tempo

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

Ah, _____ Ah, _____ If we're weak e -

Ah, _____ If we're weak e -

p

Ed. *

-nough to tar - ry Ere we mar - ry, You - and I, With a more at -

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

G
f

- trac - tive mai - den, Jew - el la - den, You may fly. You _____ and

I in - spire, You may tire — By - and - bye, Of the feel - ing I in - spire,

I, _____ If we're weak e - nough to tar - ry Ere we mar - ry,

You may tire — By and bye — If we're weak e - nough to tar - ry Ere we mar - ry,

You_ and I, With a more at - trac - tive mai - den, Jew - el la - den, You may fly.

You_ and I, Of the feel - ing I in - spire — You may tire — By - and - bye.

p

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

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

The first system features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

mar - ry, You and I, You and I,

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

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The key signature remains one sharp.

You and I.

You and I.

The third system shows the vocal parts concluding with a long note. The piano accompaniment features a dynamic marking of *f* (forte) and the instruction *con Pedale* (with the sustain pedal). The key signature is one sharp.

The fourth system is primarily piano accompaniment, continuing the harmonic structure from the previous system. It concludes with a final chord and a double bar line. The key signature is one sharp.

No. 10.

RECIT. & BALLAD. - (Iolanthè.)

Allegro agitato.

IOLANTHE. RECIT

Mv Lord, a suppliant at your feet I kneel,

PIANO

RECIT. RECIT.

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

a tempo

f *p*

Andante non troppo lento.

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

p

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

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

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

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

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

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

No. 11.

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

RECIT LD. CHAN *a tempo Moderato*

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

PIANO. *p*

A a tempo vivace. IOLANTHE.

bride! Thy bride! No! No!

ff

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

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

mf *p*

CHORUS. (without.)

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

IOLANTHE.

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

IOLANTHE.

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

dim. e rit.

più lento. *p* *Andante moderato* FAIRIES

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

pp *p*

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

pp

LD. CHAN. RECIT

IOLANTHE
Lento

Andante.

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

QUEEN.

Once a - gain — thy

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

FAIRIES.

spo - ken!

Aia - iah! Aia - iah! Aia - iah! Aia -

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

pp

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

p

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

H

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

pp

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

Tempo di Valse.

PIANO. *f*

PHYLLIS. 1st Verse.

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

LD CHAN. 2nd Verse.

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

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

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

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

A PHYLLIS, 1st VERSE.

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

IOL., 1st VERSE.

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

QUEEN, 1st, VERSE.

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

A LD. TOL., 2nd VERSE.

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

LD. MOUNT., 2nd VERSE.

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

LD. CH., 2nd VERSE.

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

B

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

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

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

G **TUTTI. PHILLIS.**

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

G

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ff

Ciss.

2^{do}

*

END OF OPERA