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1836-1911

New York: Richard A. Saalfield (41 Union Square), 1883

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# IOLANTHE,



OR THE

# PEER

AND THE

# PERI.



674 POTPOURRI, Arranged by H. MILFORD. \$1.00

646 WALTZ, " " 35

654 LANCERS, " " 50

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# IOLANTHE.

Arr. by H. MILFORD.

## LORD CHANCELLOR'S SONG: "WHEN I WENT TO THE BAR (SAID I TO MYSELF)." ANIMATO.

The first system of musical notation for the Lord Chancellor's Song. It consists of two staves, Treble and Bass. The Treble staff begins with a 2/4 time signature and a key signature of one sharp (F#). The Bass staff begins with a 4/4 time signature and a key signature of one sharp. The music is marked with a piano (*p*) dynamic and staccato (*stacc.*) articulation. The first measure of the Treble staff contains a whole note chord, followed by a series of eighth notes. The Bass staff features a steady eighth-note accompaniment. The system concludes with a double bar line and a 6/8 time signature change.

The second system of musical notation for the Lord Chancellor's Song. It consists of two staves, Treble and Bass. The Treble staff continues with eighth-note patterns. The Bass staff continues with its eighth-note accompaniment. The system concludes with a double bar line and a 6/8 time signature change.

The third system of musical notation for the Lord Chancellor's Song. It consists of two staves, Treble and Bass. The Treble staff continues with eighth-note patterns. The Bass staff continues with its eighth-note accompaniment. The system concludes with a double bar line and a 6/8 time signature change.

## OPENING CHORUS OF THE FAIRIES.

The first system of musical notation for the Opening Chorus of the Fairies. It consists of two staves, Treble and Bass. The Treble staff begins with a 3/4 time signature and a key signature of one sharp. The Bass staff begins with a 3/4 time signature and a key signature of one sharp. The music is marked with a piano (*p*) dynamic and staccato (*stacc.*) articulation. The first measure of the Treble staff contains a whole note chord, followed by a series of eighth notes. The Bass staff features a steady eighth-note accompaniment. The system concludes with a double bar line and a 3/4 time signature change.

The second system of musical notation for the Opening Chorus of the Fairies. It consists of two staves, Treble and Bass. The Treble staff continues with eighth-note patterns. The Bass staff continues with its eighth-note accompaniment. The system concludes with a double bar line and a 3/4 time signature change.

DUET "IF WE ARE WEAK ENOUGH."

Voice.

Musical notation for the first system of the duet. It consists of a piano accompaniment and a vocal line. The piano part starts with a treble clef and a key signature of one sharp (F#). The vocal line is in a soprano register. Dynamics include *p*, *sf*, and *p*. A marking "Svan" is present above the vocal line.

Musical notation for the second system of the duet. It consists of a piano accompaniment and a vocal line. Dynamics include *sf* and *cres.*

MARCH OF THE PEERS.

Musical notation for the first system of the march. It consists of a piano accompaniment. Dynamics include *sf* and *f*.

Musical notation for the second system of the march. It consists of a piano accompaniment. Dynamics include *p*.

Musical notation for the third system of the march. It consists of a piano accompaniment. Dynamics include *p* and *f*. A marking "rit." is present.

AIR: "WE ARE PEERS OF HIGHEST RANK."

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Musical score for the first system, featuring piano accompaniment with a forte (*f*) dynamic marking. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

*Sva* ~~~~~

Musical score for the second system, featuring piano accompaniment with a legato (*leg.*) dynamic marking. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

*Allegro.* AIR: "SPURN NOT THE NOBLY BORN."

Musical score for the third system, featuring piano accompaniment with a piano (*p*) dynamic marking. The score is written for two staves (treble and bass clef) in a key signature of one flat (Bb) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

Musical score for the fourth system, featuring piano accompaniment with a crescendo (*cresc.*) and *sfz* dynamic marking. The score is written for two staves (treble and bass clef) in a key signature of one flat (Bb) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

AIR: "WHEN DARKLY LOOMS THE DAY."

Musical score for the fifth system, featuring piano accompaniment with a piano (*p*) dynamic marking and a ritardando (*rit.*) marking. The score is written for two staves (treble and bass clef) in a key signature of one flat (Bb) and a 2/4 time signature. The music consists of a series of chords and melodic lines.

*p Allegretto.*

1st. 2d.

*p*

*rit.* AIR. IN BABYHOOD UPON HER LAP I LAY!

*p Andantino.*

*rit.*

*p*

*tempo.* AIR. TO YOU I GIVE MY HEART.

*p* *Vivace.* *p*

*f* *p*

*f* *p* *sf*

8va  
cres.

8va  
ff

8va  
rit.

CHORUS. "TO SAY SHE IS HIS MOTHER."

p

1st.  
2d.  
p  
f

AIR. "HENCEFORTH STREPHON CAST AWAY."  
*Con moto.*

The first system of the Air consists of four measures. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The bass clef part features a steady accompaniment of eighth notes, starting with a half note G3 and a quarter note A3, followed by a series of chords in the right hand.

The second system of the Air consists of four measures. The treble clef part continues with quarter notes D5, E5, and a half note D5. The bass clef part continues with the accompaniment, including a dynamic marking of *rinf.* (ritardando) in the second measure.

The third system of the Air consists of four measures. The treble clef part features a melodic line with quarter notes and a final half note. The bass clef part continues with the accompaniment, ending with a double bar line and a repeat sign.

CHORUS. "WITH STREPHON FOR YOUR FOE."  
*Allegretto.*

The first system of the Chorus consists of four measures. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and a half note G4. The bass clef part features a steady accompaniment of eighth notes, starting with a half note G3 and a quarter note A3.

The second system of the Chorus consists of four measures. The treble clef part continues with quarter notes A4, B4, and a half note G4. The bass clef part continues with the accompaniment, including dynamic markings of *f* and *p*.

The third system of the Chorus consists of four measures. The treble clef part continues with quarter notes A4, B4, and a half note G4. The bass clef part continues with the accompaniment, including dynamic markings of *f* and *p*. The system concludes with first and second endings.



"SONG OF THE SENTRY."  
*Marsiale.*

First system of musical notation for "SONG OF THE SENTRY." It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for "SONG OF THE SENTRY." It continues the grand staff from the first system. The melody in the treble clef features a piano (*p*) dynamic in the middle section, followed by a forte (*f*) dynamic towards the end of the system.

AIR: "STREPHON'S A MEMBER OF PARLIAMENT."  
*Piu mosso.*

First system of musical notation for "AIR: STREPHON'S A MEMBER OF PARLIAMENT." It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a *rit.* (ritardando) marking, followed by a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for "AIR: STREPHON'S A MEMBER OF PARLIAMENT." It continues the grand staff from the first system. The melody in the treble clef features a *sf* (sforzando) dynamic marking. The accompaniment in the bass clef consists of steady chords.

Third system of musical notation for "AIR: STREPHON'S A MEMBER OF PARLIAMENT." It continues the grand staff from the second system. The melody in the treble clef features a *sf* (sforzando) dynamic marking. The accompaniment in the bass clef consists of steady chords. The system concludes with a 3/4 time signature change.

SONG. WHEN BRITAIN REALLY RULED THE WAVES.

First system of musical notation for 'SONG. WHEN BRITAIN REALLY RULED THE WAVES.' It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation for 'SONG. WHEN BRITAIN REALLY RULED THE WAVES.' It continues the grand staff from the first system. Dynamics include *p* (piano) and *sf* (sforzando).

SONG OF THE QUEEN.

*rit. Andante.*

First system of musical notation for 'SONG OF THE QUEEN.' It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *p* (piano).

Second system of musical notation for 'SONG OF THE QUEEN.' It continues the grand staff from the first system. Dynamics include *sf* (sforzando) and *p* (piano).

Third system of musical notation for 'SONG OF THE QUEEN.' It continues the grand staff from the second system. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). The system ends with a double bar line.

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