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OLANTHE

The image shows the front cover of an antique book. The cover is decorated with marbled paper featuring a repeating pattern of small, overlapping, teardrop-shaped motifs in shades of red, blue, and yellow. The spine, visible on the left, is bound in worn, reddish-brown leather. A small, rectangular, light-colored paper label is affixed to the center of the cover, bearing the title 'OLANTHE' in a simple, black, serif font. The book shows signs of age, with some wear and discoloration along the edges and corners.



GILBERT & SULLIVAN'S

Latest Great Composition,

# Iolanthe

OR, THE PEER AND PERI.

New Orchestration by ADAM ITZEL, Jr.

## CHARACTERS.

**THE FAIRY QUEEN**,.....  
.....Miss JEANNIE WINSTON  
LORD CHANCELLOR.....Mr. ARTHUR H. BELL  
STREPHON.....Mr. PAUL ARTHUR  
EARL OF MOUNT ARARAT.....Mr. WALTER ALLEN  
EARL OF TOLLOLLER.....Mr. WILLIAM A. MORGAN  
PRIVATE WILLIS.....Mr. SIDNEY BARNES  
TRAIN BEARER.....Mr. S. DOW MILLS  
IOLANTHE.....Miss AGNES EARLE  
CELIA.....Miss ANNIE MEYER  
LEILA.....Miss ANNIE BARRETT  
FLETA.....Miss ANNIE CARMAN  
PHYLLIS.....Miss AMY GORDON

CHORUS of PEERS and FAIRIES.

ACT I.—An Arcadian Landscape.

ACT II.—Palace Yard, Westminster.

1 Simon  
Towner

2 Jarvis

3 Grace  
Todd

4 Armstrong  
Dunstan

5 Barwick  
Morphy

6 Armstrong  
Skayes

7 Seymour  
Skayes

8 Morphy  
Mickey

9 Roy  
Lee

10 Dadds  
Chadwick

11 Ireland  
Duggan

12 Hewson  
Murray

13 Beach  
McAndrew

Arthur Bell



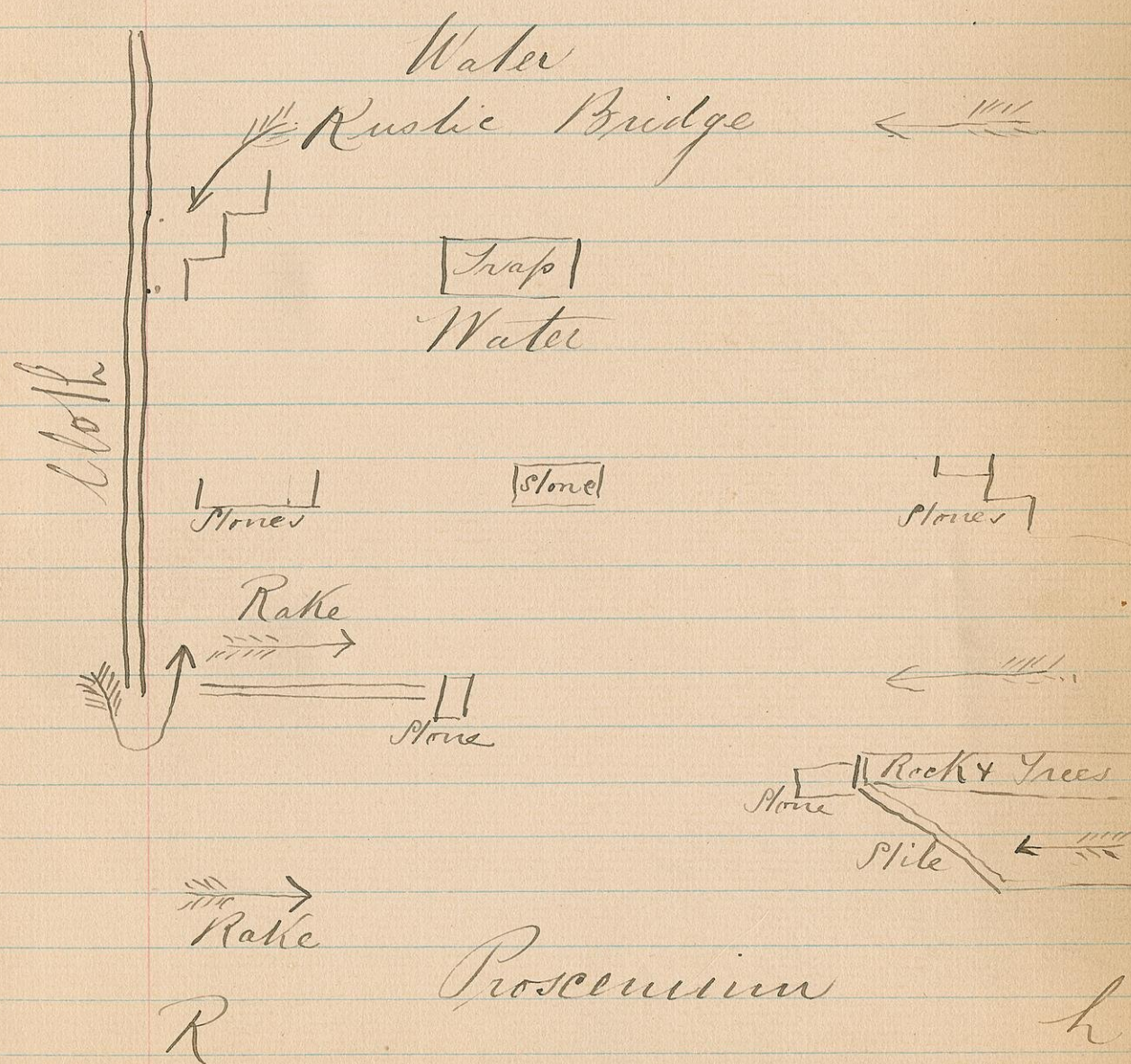
# Characters

Shephard	Baritone
The Earl of Mount Ararat	"
" " " Toller	Tenor
Gruby	Basso
Tram bearer	

and	
Lord Chancellor	Bar.
Phyllis	Soprano
Iolanthe	Contralto
Fairy Queen	"
Celia	Soprano
Leila	Mezzo Sop.
Flora	"

# Rough Stage Plan Act I

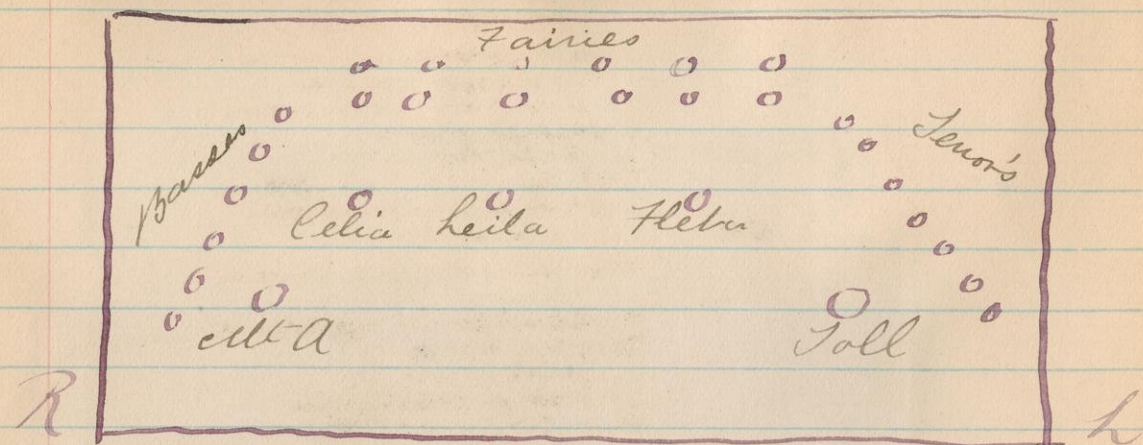
Set handscapes.



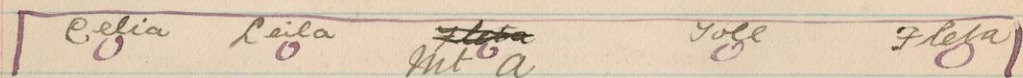




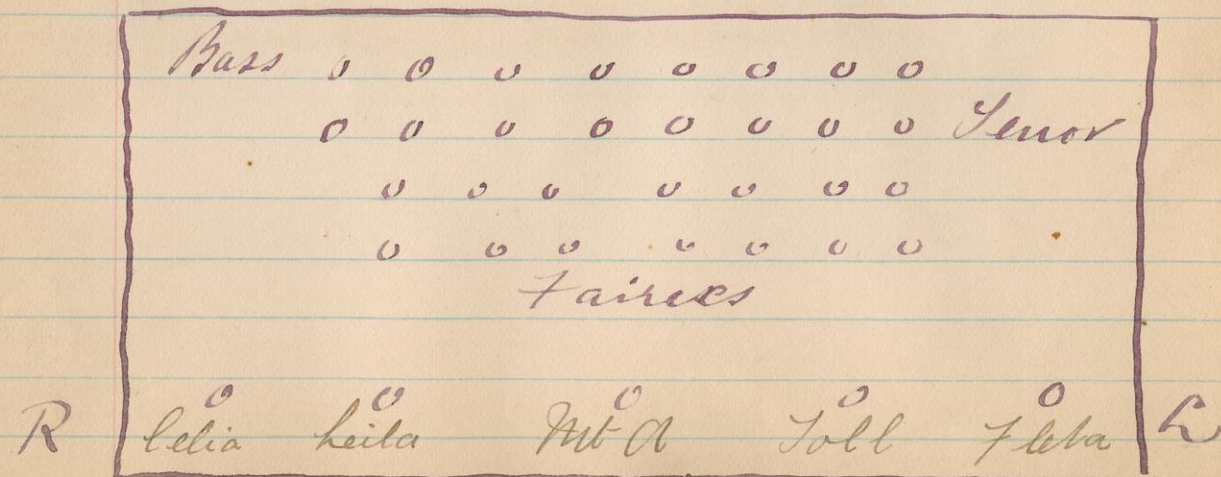




For song "When Britain really" principals form line across stage as follows



Fairies come forward & close up immediately behind principals, Basses & Tenors form in two lines behind Fairies, tenors in front as follows—



### SONG—LORD MOUNT.

When Britain *really* ruled the waves  
(In good Queen Bess's time)  
The House of Peers made no pretence  
To intellectual eminence  
Or scholarship sublime;  
Yet Britain won her proudest bays  
In good Queen Bess's glorious days.  
CHO. Yes, Britain won, etc.

CHO.

When Wellington thrashed Bonaparte,  
As every child can tell,  
The House of Peers throughout the war  
Did nothing in particular,  
And did it very well;  
Yet Britain set the world ablaze  
In good King George's glorious days.  
CHO. Yes, Britain set, etc.

CHO.

And while the House of Peers withholds  
Its legislative hand,  
And noble statesmen do not itch  
To interfere with matters which  
They do not understand,  
As bright will shine Great Britain's rays  
As in King George's glorious days.  
CHO. As bright will shine, etc.

CHO.

(*Exeunt Chorus of Peers. Mament LORDS MOUNT, ARARAT and TOLLOLLER, and Fairies.*)

LEILA (*who has been much attracted by the Peers during the song*). Charming persons, are they not?

CELIA. Distinctly. For self-contained dignity, combined with airy condescension, give me a British representative peer!

LD. TOLL. Then, pray, stop this protégé of yours before it's too late. Think of the mischief you're doing!

LEILA (*crying*). But we can't stop him now.—(*Aside to*

CELIA.) Aren't they lovely?—(*Aloud.*) Oh why did you go and defy us, you great geese?



—PROMPT BOOK—

OF THE OPERA

*Iolanthe.*

From ARTHUR W. TAMS' Musical Library,  
NEW YORK.



# Back Landscape drop 5

open Calcium

Landscape set piece. Light behind Calcium

Set cottage

Rustic bridge 4 ft. wide

Steps

Cut cloth

flower gauge water TRAP lilies to

cut cloth 3  
flower foliage wing

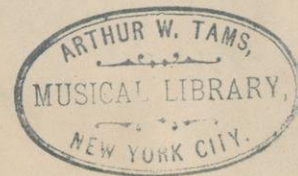
ground row or shelving bank.

Bank shelving to stage

wing Bank

Foliage wing and ornaments

2  
Foliage wing  
1  
Foliage wing and ornaments





"Shall be as you wish" all turn  
up stage

Trap.

Queen

Celia

Lelia

Fleta

Queen raises her wand at "Iolanthe"  
Lelia & Celia. Same all fairies. Same  
as Iolanthe rises the fairies nearest the  
trap join the tops of their wands as Iolanthe  
comes forward all fairies hold their wands  
same attitude

Iolanthe kneels to Queen at. cue "pardoned"  
Fairies on L.H. come round Iolanthe &  
take off her outer dress  
Iolanthe crosses to R.H. embraces fairy  
receives wand from one of the fairies crosses to  
C and kneels to Queen who puts coronet on  
her head

LEILA. She certainly did surprising things.  
FLETA. Oh give her back to us, great queen—for your sake,  
if not for ours. (*All kneel in supplication.*)  
QUEEN (*irresolute*). Oh, I should be strong, but I am weak;  
I should be marble, but I am clay. Her punishment has been  
heavier than I intended. I did not mean that she should live  
among the frogs. And— Well! well! it shall be as you wish.

# INVOCATION.

*Warning for trap*

QUEEN. Iolanthe!  
ALL. From thy dark exile thou art summoned;  
Come to our call,  
Iolanthe!  
Iolanthe!  
Iolanthe!  
Come to our call,  
Iolanthe!

*Trap*

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

Io. With humble breast,  
And every hope laid low,  
To thy behest,  
Offended queen, I bow.  
QUEEN. For a dark sin against our fairy laws  
We sent thee into lifelong banishment;  
But Mercy holds her sway within our hearts:  
Rise, thou art pardoned!  
Io. Pardoned?  
ALL. Pardoned!  
Io. Ah!

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

CHO. Welcome to our hearts again,  
Iolanthe! Iolanthe!  
We have shared thy bitter pain,  
Iolanthe! Iolanthe!  
Every heart and every hand  
In our loving little band  
Welcomes thee to Fairyland,  
Iolanthe!

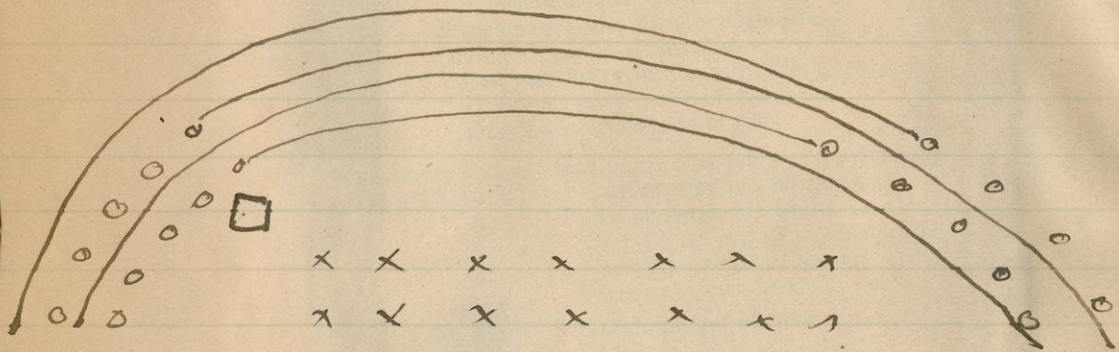
C QUEEN. And now tell me: with all the world to choose

from, why on earth did you decide to live at the bottom of that stream?

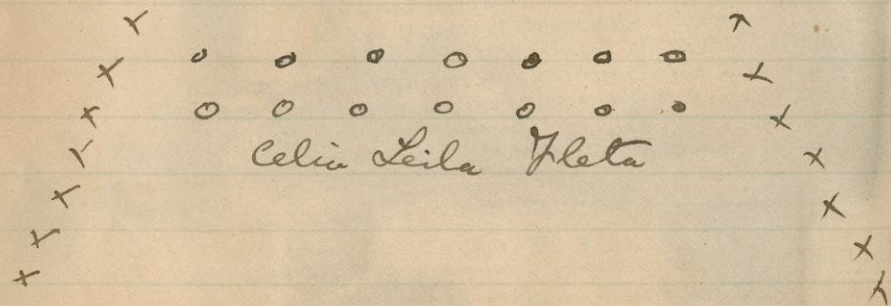
RE. Io. To be near my son, Strephon.  
QUEEN. Your son! Bless my heart! I didn't know you had a son.  
Io. He was born soon after I left my husband by your royal command, but he doesn't even know of his father's existence.  
FLETA. How old is he?  
Io. Twenty-four.



Peers in double line in great agitation  
 once round. Then in double line  
 forward. as they adown. Fairies  
 separate and get in double lines  
 R and L. and dance across as marked  
 below and back



after Peers retire back. they fall  
 R and L. Fairies close up and form  
 C. See below



Enter Peers from Westminster Hall.

### CHORUS OF PEERS.

Strephon's a member of Parliament,  
 Running amuck of all abuses;  
 His unqualified assent  
 Somehow nobody refuses.  
 Whigs and Tories dim their glories,  
 Giving an ear to all his stories,  
 Carrying every bill he may wish;  
 Here's a pretty kettle of fish—  
 Here's a pretty kettle of fish!

CHORUS OF PEERS AND FAIRIES. Strephon's a member of Parliament—  
 Carries ev'ry bill he chooses;  
 To his measures all assent,  
 Carrying ev'ry bill he may wish—  
 Carrying ev'ry bill he may wish;  
 Here's a pretty kettle of fish!

Enter LORDS TOLLOLLER and MOUNT ARARAT. from arch. L

LD. MOUNT. Perfectly disgraceful! disgusting!  
 CELIA. You seem annoyed.  
 LD. MOUNT. Annoyed! I should think so! Why, this  
 ridiculous protégé of yours is playing the deuce with everything!  
 To-night is the second reading of his bill to throw the peerage  
 open to competitive examination.  
 LD. TOLL. And he'll carry it, too!  
 LD. MOUNT. Carry it? Of course he will! He's a Par-  
 liamentary Pickford—he carries everything.  
 LEILA. Yes. If you please, that's our fault.  
 LD. MOUNT. The deuce it is!  
 CELIA. Yes; we influence the members, and compel them to  
 vote just as he wishes them to.  
 LEILA. It's our system; it shortens the debates.  
 LD. TOLL. Well, but think what it all means! I don't so  
 much mind for myself, but with a House of Peers with no grand-  
 fathers worth mentioning the country must go to the dogs.  
 LEILA. I suppose it must.  
 LD. MOUNT. I don't want to say a word against brains—I've

a great respect for brains; I often wish I had some myself—but  
 with a House of Peers composed exclusively of people of intel-  
 lect, what's to become of the House of Commons?

LEILA. I never thought of that.  
 LD. MOUNT. This comes of women interfering in politics.  
 It so happens that if there is an institution in Great Britain  
 which is not susceptible of any improvement at all, it is the  
 House of Peers.

### SONG—LORD MOUNT.

When Britain *really* ruled the waves  
 (In good Queen Bess's time)  
 The House of Peers made no pretence  
 To intellectual eminence  
 Or scholarship sublime;  
 Yet Britain won her proudest bays  
 In good Queen Bess's glorious days.  
 Yes, Britain won, etc.

CHO.

LIGHTS HALF  
 UP



*Prompt Book of*  
✓ IOLANTHE

OR

THE  
Properties of *Myrica*  
Linn

THE PEER AND THE PERI

A New and Original Comic Opera

IN

— TWO ACTS —

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN

Authors of "The Pirates of Penzance," "Patience," etc.

AS PRODUCED UNDER THE DIRECTION OF

MR. R. D'OYLY CARTE

At the Savoy Theatre, London, and the Standard Theatre, N. Y.,  
Saturday, November 25, 1882



# IOLANTHE

OR

## THE PEER AND THE PERI

As produced by Mr. R. D'Oyly Carte's Opera Company at the  
Standard Theatre, New York, Nov. 25, 1882

### CHARACTERS.

Strephon . . . . .  
The Earl of Mount Ararat . . . . .  
The Earl of Tolloller . . . . .  
Private Willis . . . . .  
The Train-bearer . . . . .

AND

The Lord Chancellor . . . . .

### CHORUS OF PEERS.

Iolanthe . . . . .  
The Fairy Queen . . . . .  
Celia . . . . .  
Leila . . . . .  
Fleta . . . . .  
Phyllis . . . . .

### CHORUS OF FAIRIES.

ACT I.—An Arcadian Landscape.

ACT II.—The Palace Yard, Westminster, at Night.

Prompt Book  
of Iolanthe

Property of W. F. G. M.  
Page 11.



IOLANTHE  
OR THE  
PEER AND THE PERI

---

ACT I.

SCENE.—*An Arcadian Landscape. A river runs across the back of the stage.*

*Enter Fairies, led by LEILA, CELIA, FLETA. They trip across the stage, singing as they dance.*

CHORUS.

Tripping hither, tripping thither,  
Nobody knows why or whither,  
We must dance and we must sing  
Round about our fairy ring.

SOLO.—CELIA.

We are dainty little fairies,  
Ever singing, ever dancing ;  
We indulge in our vagaries  
In a fashion most entrancing.  
If you ask the special function  
Of our never-ceasing motion,  
We reply, without compunction,  
That we haven't any notion.  
No, we haven't any notion.  
Tripping hither, etc.

CHO.

SOLO.—LEILA.

If you ask us how we live,  
Lovers all essentials give :  
We can ride on lovers' sighs,  
Warm ourselves in lovers' eyes,  
Bathe ourselves in lovers' tears,  
Clothe ourselves in lovers' fears,  
Arm ourselves with lovers' darts,  
Hide ourselves in lovers' hearts.



QUEEN. Take down our sentence as we speak it,  
And *he* shall wreak it (*indicating STREPHON*).  
Henceforth, Strephon, cast away  
Crooks and pipes and ribbons so gay,  
Flocks and herds that bleat and low;  
Into Parliament you go.

FAIRIES. Into Parliament he shall go.  
Backed by our supreme authority,  
He'll command a large majority.  
Into Parliament he shall go.

QUEEN. In the Parliamentary hive,  
Liberal or Conservative,  
Whig, or Tory, I don't know;  
But into Parliament you shall go.

FAIRIES. Into Parliament, etc.

PEERS. Ah, spare us!

QUEEN (*speaking through music*).

Every bill and every measure  
That may gratify his pleasure,  
Though your fury it arouses,  
Shall be passed by both your Houses. — AH  
You shall sit, if he sees reason,  
Through the grouse-and-salmon season; — OH  
He shall end the cherished rights  
You enjoy on Wednesday nights;  
He shall prick that annual blister,  
Marriage with deceased wife's sister; — *spare us*  
He shall offer to the many — *marry*  
Peerages at three a penny;  
Titles shall ennoble then  
All the common councilmen;  
Earldoms shall be sold apart  
Daily at the auction-mart;  
Peers shall teem in Christendom,  
And a duke's exalted station  
Be attainable by com-  
petitive examination. — OH *How*

PEERS.

Oh, horror!  
But we'll dissemble  
The coward fear that makes us  
tremble.

FAIRIES and PHYLLIS.

Their horror  
They can't dissemble,  
Nor hide the fear that makes  
them tremble.



The image shows the front cover of an antique book. The cover is decorated with marbled paper featuring a repeating pattern of interlocking, scalloped shapes in red, yellow, and blue-green. The paper is heavily worn, with large areas of the top layer missing, revealing a light-colored, fibrous underlayer. A small, rectangular, off-white paper label is pasted in the center, bearing the title 'IOLANTHE' in dark, blocky, capital letters. The spine, visible on the left, is bound in a dark red material, possibly leather or cloth, and shows significant wear and fraying at the edges. The corners and edges of the book are frayed and discolored, indicating its age.

IOLANTHE



# Characters.

Stephen ————— Baritone  
 The Earl of Mount Ararat ————— "  
 " Earl of Toller ————— Tenor  
 Sentry ————— Basso.  
 Trainbearer ~~and~~ —————

Lord Chancellor <sup>and</sup> ————— Bar.

Phyllis ————— Soprano  
 Solonthe ————— Contralto  
 Celia Fairy Queen ————— Contralto  
 Celia ————— Soprano.  
 Leila ————— Mezzo Soprano.  
 Fleta —————

# Rough Stage Plan — Act I.

Cloth

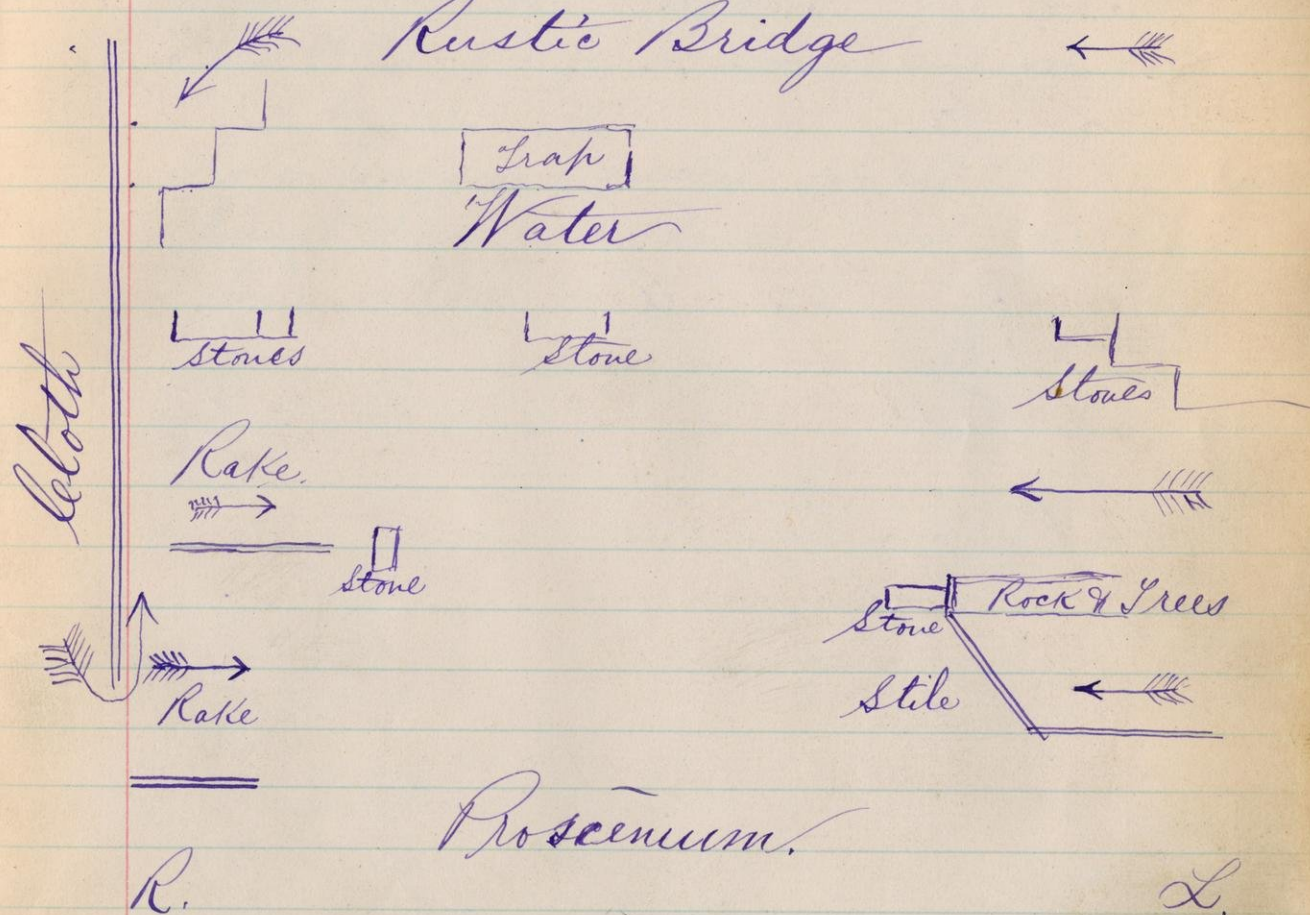
Set Landscape.

Water.

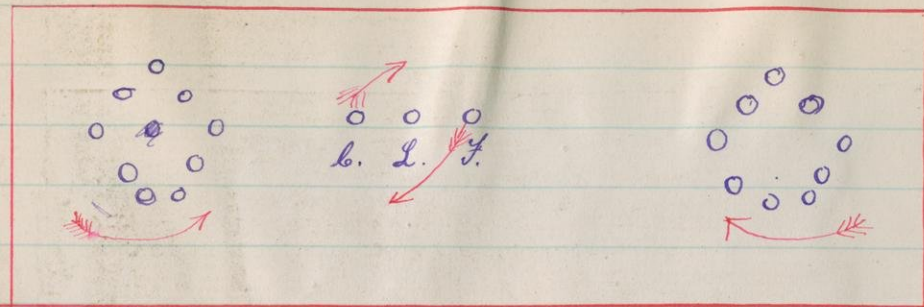
Rustic Bridge

Trap

Water







Note. — The tops of the fairy wands should meet over the centre of each circle.

During Leila's solo. "If you ask us how we live" fairies lean forward, hand to ear in listening attitude, the right half of the fairies with left hand to left ear and right hand with wand behind them — and left half with right hand to right ear, and left hand with wand thrown behind.

at "that we almost live on lover" Leila curtsies, throwing open her arms.

\* at "little" wands are at the right, and go on to the tempo of chorus.

Chorus repeat this business at same words in chorus following.

at the end of Leila's solo, fairies trip round in two circles as before, but the reverse way.

"We are dainty little fairies" — word "dainty" wands to the left.\* They curtsy to audience, entrancing — also a quick curtsy at "nobody"

# SOLO.—LEILA.

If you ask us how we live,  
Lovers all essentials give:  
We can ride on lovers' sighs,  
Warm ourselves in lovers' eyes,  
Bathe ourselves in lovers' tears,  
Clothe ourselves in lovers' fears,  
Arm ourselves with lovers' darts,  
Hide ourselves in lovers' hearts.

When you know us, you'll discover  
That we almost live on lover.  
CHO. Tripping hither, etc.  
(At the end of chorus all sigh wearily.)

— This chorus is sung in semi-circle to a balance step — on the each time, (three times) that they sing "in a fashion most knows why or whither."



⊗

Warning bell for trap. (See Note below.)

≠

Bell for trap to work. Slow ascension.

Note. — At words "it shall be as you wish", fairies form two lines up stage, leaving space C. for Iolanthe, having previously expressed pleasure to each other.

As Queen sings "Iolanthe" she uses her spear as a wand, ~~and~~ As Belia sings "Iolanthe" she waves her wand, Leila and Fleta acting with her.

As all sing "Iolanthe", all raise their wands, those on R. taking the movement from fairy farthest from audience on the L., those on the L. taking the time from fairy farthest from audience on R. The two fairies farthest from audience working together.

As Iolanthe rises, the fairies up stage — (three on each side, cross the tops of their wands, and make an arch for Iolanthe to pass under, the fairies on the L. take wands in Right hands, those on the R. take them in their left hands.

LEILA. She certainly did surprising things.

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

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

#### INVOCATION.

QUEEN.

Iolanthe!

ALL.

From thy dark exile thou art summoned;

Come to our call,

Iolanthe!

Iolanthe!

Iolanthe!

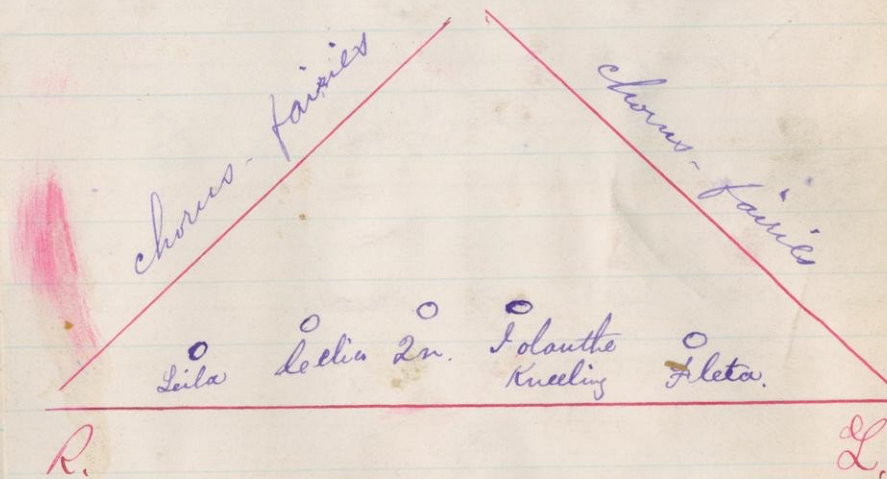
Come to our call,

Iolanthe!

≠

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

and the  
chorus of  
fairies



Note.

As soon as Iolanthe kneels, fairies resume semi-circle and lean on wands in a meditative attitude.



*all looking up*

*"You had a son" — Queen takes stage R. C.*

*"Is he pretty?" — looking forward interested*

*"Dear Me" — all the chorus with Celia.*

o o o o o o o o o o

o o o o o o o o o o

*Celia Lelia Fleta*

*Queen*

*R.*

*Iolanthe*

*Strephon*

*L.*

from, why on earth did you decide to live at the bottom of that stream?

Io. To be near my son, Strephon.

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

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

FLETA. How old is he?

Io. Twenty-four.

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

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

ALL (disappointed). Oh!

QUEEN. I see no objection to stoutness in moderation.

CELIA. And what is he?

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

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

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

CELIA. Dear me!

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

Io. Nothing easier, for here he comes.

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

*Abbott General*

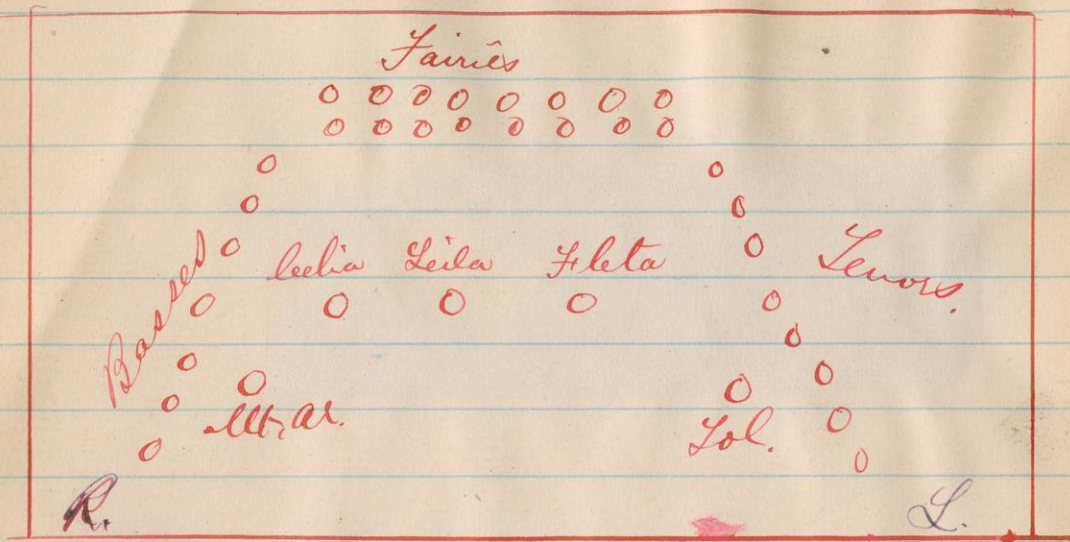


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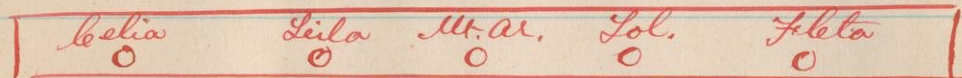
IOLANTHE

Act II

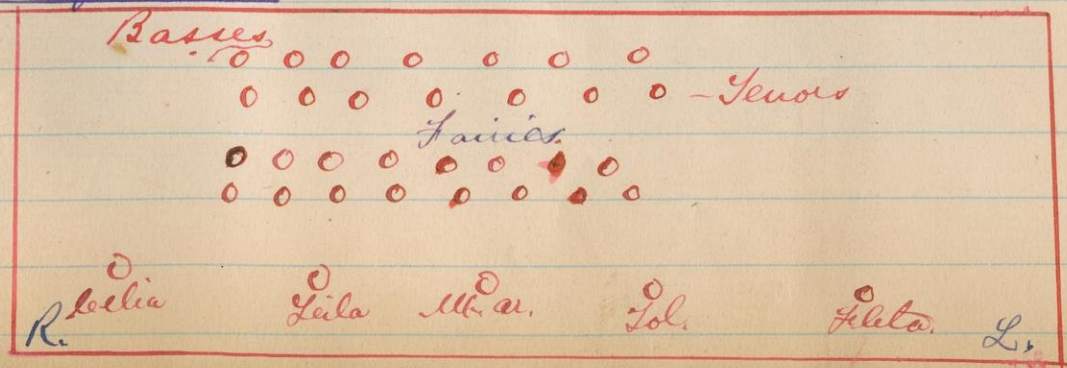




For song "When Britain really ruled the waves" principals form line across stage in this order:



Fairies come forward and close up immediately behind principals. Basses and Tenors form in two lines behind fairies, tenors in front, as follows:



# SONG—LORD MOUNT.

When Britain *really* ruled the waves  
(In good Queen Bess's time)  
The House of Peers made no pretence  
To intellectual eminence  
Or scholarship sublime;  
Yet Britain won her proudest bays  
In good Queen Bess's glorious days.  
Yes, Britain won, etc.

CHO.

When Wellington thrashed Bonaparte,  
As every child can tell,  
The House of Peers throughout the war  
Did nothing in particular,  
And did it very well;  
Yet Britain set the world ablaze  
In good King George's glorious days.  
Yes, Britain set, etc.

CHO.

And while the House of Peers withholds  
Its legislative hand,  
And noble statesmen do not itch  
To interfere with matters which  
They do not understand,  
As bright will shine Great Britain's rays  
As in King George's glorious days.  
As bright will shine, etc.

CHO.

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

LEILA (*who has been much attracted by the Peers during the song*). Charming persons, are they not?

CELIA. Distinctly. For self-contained dignity, combined with airy condescension, give me a British representative peer!

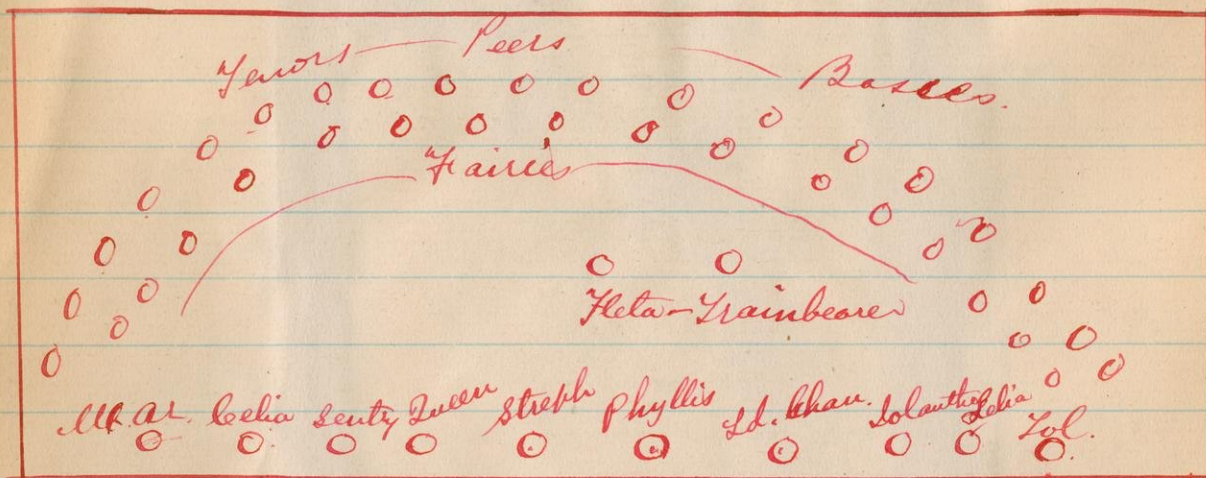
LD. TOLL. Then, pray, stop this protégé of yours before it's too late. Think of the mischief you're doing!

LEILA (*crying*). But we can't stop him now.—(*Aside to*

CELIA.) Aren't they lovely?—(*Aloud.*) Oh why did you go and defy us, you great geese?

*Handwritten signatures: "B.B.B." and "Opera Co."*





*Choreography.*

During symphony for Finals all sway from L. to R. and back, etc. At beginning of Phyl.'s solo principals stop swaying, but chorus continues. The Peers making contrary movement to <sup>that of</sup> Fairies. Between all verses, Principal dances to each other or sway, but stop at solos or concerted music.

At final chorus, all Principals sway from R. to L first, the right leg being up and across the left on the word "air". At the last word - "Chancellor", all stop swaying during the retard on the middle syllable of the word "Chancellor" (*Chancellor*) and pose until curtain falls.

FINALE.

PHYL.

Soon as we may  
Off and away,  
We will start our journey airy;  
Happy are we,  
As you can see;  
Every one is now a fairy.

PHYLIS, IOLANTHE and QUEEN.

Tho', as a general rule, we know  
Two strings go to every bow,  
Make up your mind that grief 'twill bring  
If you've two beaux to every string.

CHO.—Tho', as a general rule, etc.

LD. CHAN.

Up in the sky  
Ever so high,  
Pleasures come in endless series;  
Let us arrange  
Pleasant exchange—  
House of Peers for House of Peris.

TRIO.—LORD TOLLOLLER, LORD MOUNT ARARAT,  
AND LORD CHANCELLOR.

Up in the air sky high,  
Far from wards in Chancery,  
He will be surely happier, far,  
For he's such a susceptible Chancellor.  
Cho.—Up in the air, etc.

END OF OPERA.