



## Promptbooks.

[s.l.]: [s.n.], [s.d.]

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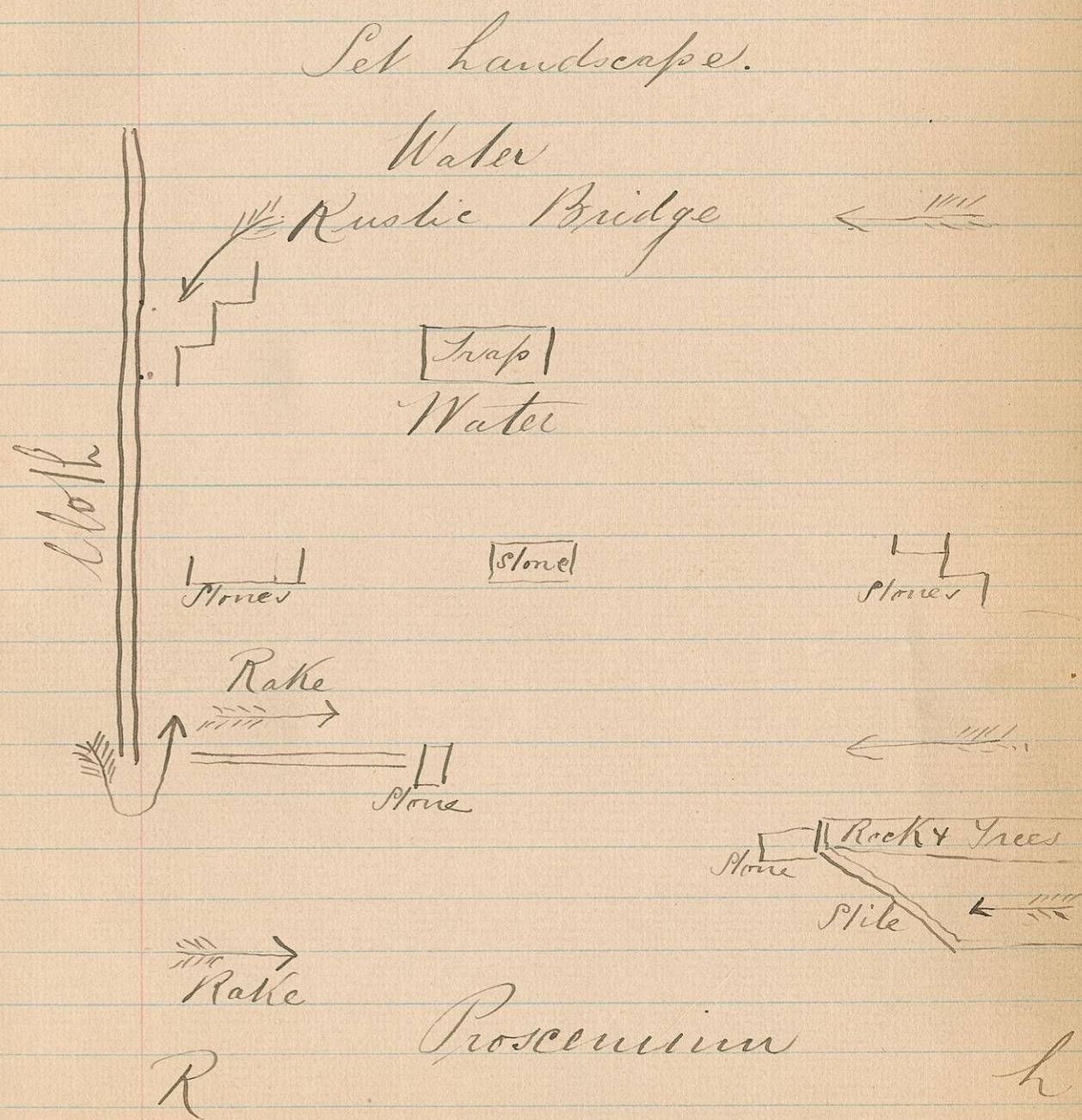
BLANTHE

GILBERT & SULLIVAN'S

## Characters

|                          |            |
|--------------------------|------------|
| Shephor                  | Baritone   |
| The Earl of Mount Charat | "          |
| " " " Tolloler           | Tenor      |
| Sirby                    | Basso      |
| Himbeare                 |            |
| Lord Chancellor          | Bar.       |
| Phyllis                  | Soprano    |
| Dolanthe                 | Contralto  |
| Fairy Queen              | " "        |
| Celia                    | Soprano    |
| Leila                    | Mezzo Sop. |
| Fleka                    | "          |

## Rough Stage Plan Act I



At, "Take down our sentence" Shephou comes down C to R of Queen. Peers all take notebooks from their waists, the basses & tenors forming in 3 columns of threes as previously, and coming down towards footlights.

At "And he shall wreak it" Peers all lean towards Queen, with note book & pencil ready.

At "Hence forth Shephou cast away" Peers begin to write.

Situations

o o o o o o o  
o o o o o o o

Fairies

Tenors

o o o o o o o  
o o o Celia, Heila  
o o o o o o o  
Mta. Toll Sheph Queen ha chaw

Basses

o o o  
o o o

At, "Into Parliament he shall go" Peers all turn away, from Queen, and fall down on one knee, with faces towards audience, busily writing what she says.

At "P.A.R.liament" (Chorus of second verse) Peers look over their shoulders towards fairies, as inquiring whether that is the proper way to spell the word. When Queen & fairies

QUEEN. Take down our sentence as we speak it,  
And he shall wreak it (indicating STREPHON).

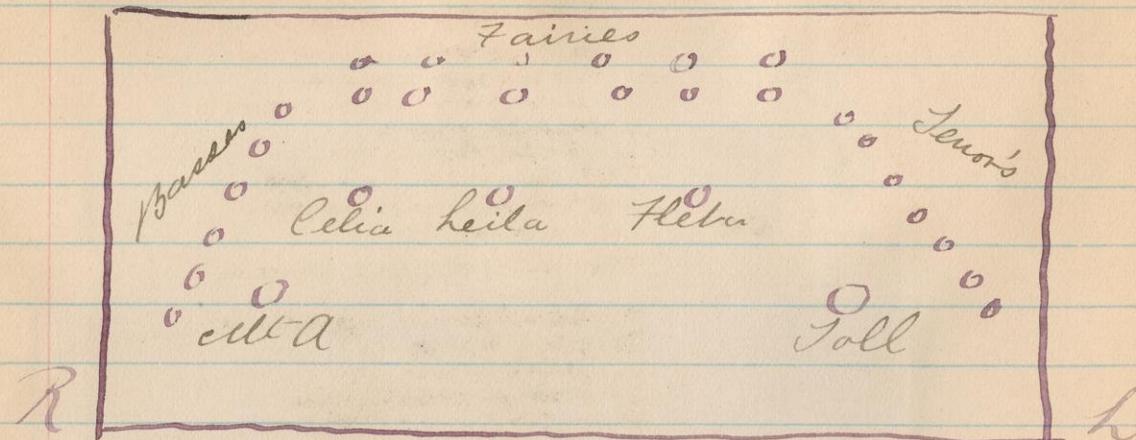
Henceforth, Strephon, cast away  
Crooks and pipes and ribbons so gay,  
Flocks and herds that bleat and low;  
Into Parliament you go.

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

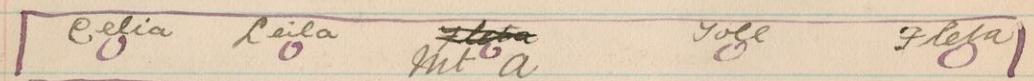
Into Parliament he shall go.

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

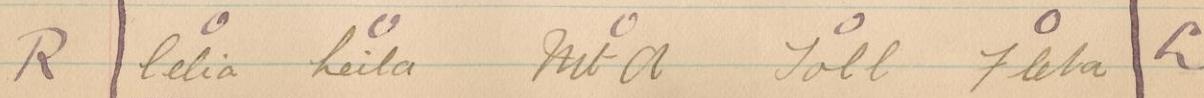
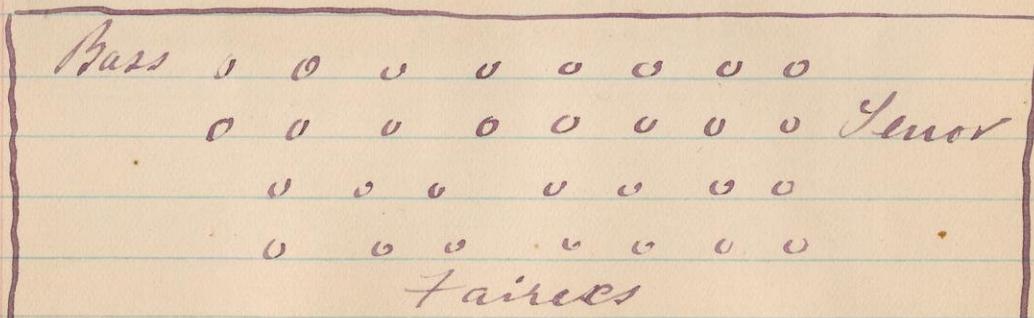
FAIRIES. Into Parliament, etc.  
PEERS. Ah, spare us!



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.  
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?

“PROMPT BOOK”

OF THE OPERA

*Tolanthe.*

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

Back Landscape drop 5

open  
x Calcium

Landscape set piece Light behind  
x Calcium

Set cottage

Rustic bridge 4 ft. wide

Steps

cut cloth

wing

Bank  
shelving to stage

wing

Bank

Folding  
wing  
and  
curtains

flowers  
Gauge water <sup>TRAP</sup>  
lilies etc  
ground row on shelving bank.

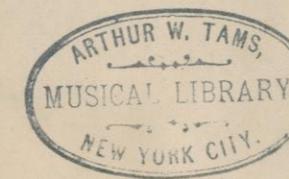
cut cloth  
flowers

Folding wing

steps  
lights

Folding wing

steps  
lights  
and curtains



"Shall be as you wish" all turn  
up stage

Trap.

x

x

Queen

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

x

Queen raises her wand at "Iolanthe"  
Lelia & Celia. Same all fairy scene  
As Iolanthe rises the <sup>6</sup> fairies nearest the  
trap join the tops of their wands as Iolanthe  
comes forward all fairy 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.

QUEEN. Iolanthe!

ALL. From thy dark exile thou art summoned;

Come to our call,

Iolanthe!

Iolanthe!

Iolanthe!

Come to our call,

Iolanthe!

warning for trap

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?

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?

RC. Io. To be near my son, Strephon.

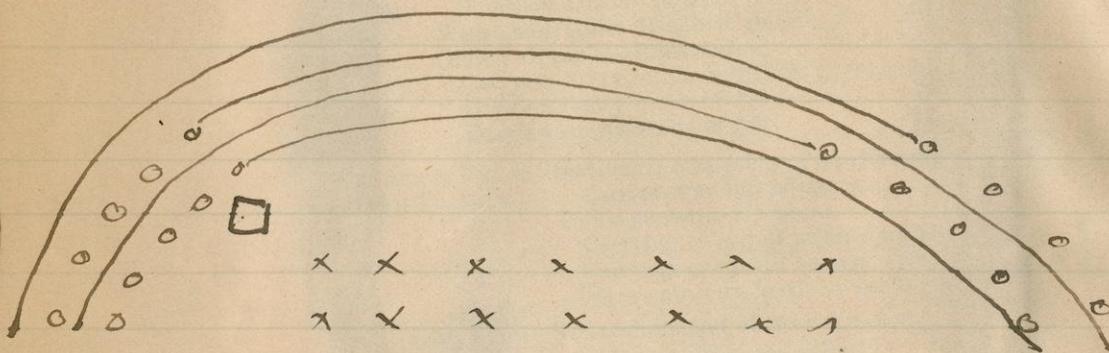
QUEEN. Your son! Bless my heart! I didn't know you had a son.

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.

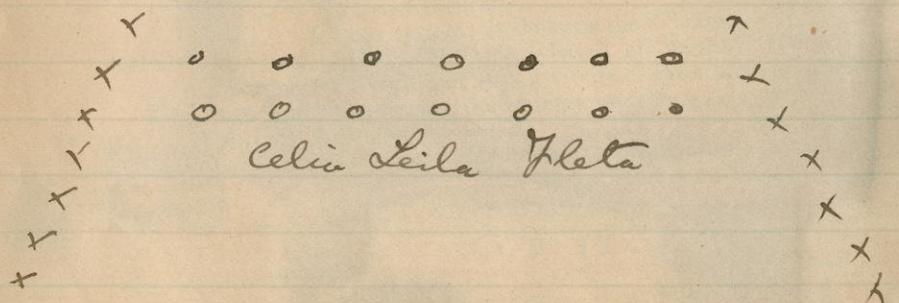
FLETA. How old is he?

Io. Twenty-four.

Peers. in double line. in great agitation  
once round. Then in double line  
forward. as they advance. 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.

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.

LIGHTS. HALF  
UP

CHO.

✓ *Prompt Book of*  
**IOLANTHE**  
OR *Properties of Miss Prism*  
*etc. etc.*

THE PEER AND THE PERI

A New and Original Comic Opera

IN

— ACT TWO ACTS 2 —

WRITTEN BY

W. S. GILBERT

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

COMPOSED BY

ARTHUR SULLIVAN

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

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  
Iolanthe  
Property of Wigman  
Box. M.

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.

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.

QUEEN. 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; — spare us  
He shall prick that annual blister,  
Marriage with deceased wife's sister; — misery must  
He shall offer to the many  
Peerages at three a penny;  
Titles shall ennable 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 competitive examination. — OH Horror

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.

ISLANTHE

## Characters.

Stephon — — — — — Baritone  
 The Earl of Mount Ararat — — — — "  
 " Earl of Tollola — — — — Tenor  
 Sentry — — — — — Basso.  
 Rainbeaux — — — — —  
 Lord Lehancello — — — — — Bar.  
 Phyllis — — — — — Soprano  
 Iolanthe — — — — — Contralto  
 Celia Fairy Queen — — — — — Contralto  
 Leelia — — — — — Soprano  
 Leila — — — — — Mezzo Soprano.  
 Fleta — — — — —

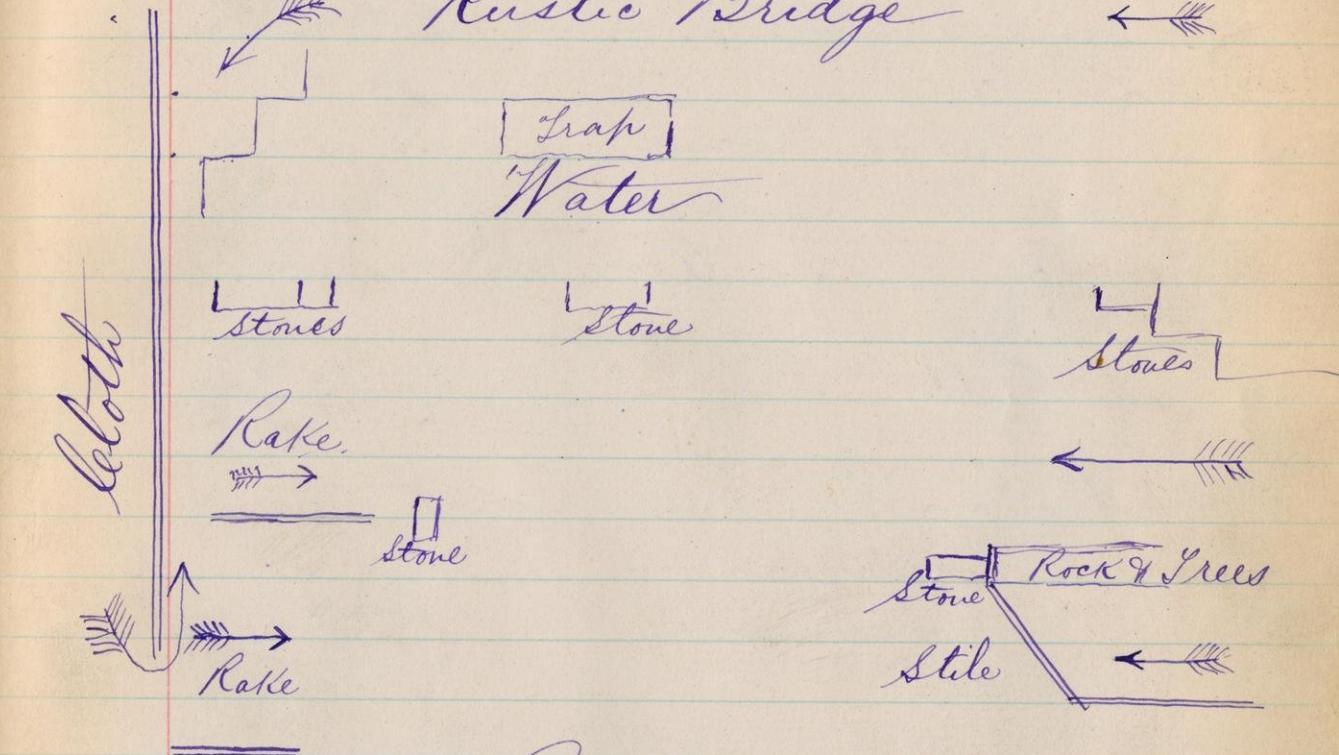
## Rough Stage Plan Act I.

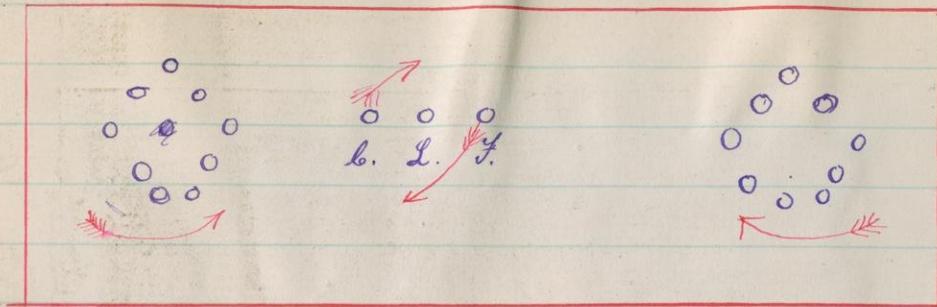
Cloth

Set Landscape.

Water.

Rustic Bridge





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 ~~of~~ 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 curtseys, throwing open her arms.

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

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 curtsey to audience, entrancing — also a quick curtsey 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.

CHO.

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

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

X

Warning bell for trap. (See Note below.)

+

Bell for trap to work. Slow ascension.  
rise up and diagonal

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,  
As Celia 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 (X)

#### 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 Run  
down to R.  
of

chorus, fairies  
chorus, fairies  
Leila Celia 2nd. Iolanthe Fleta.

R. L.

#### 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 charm with Celia.

|                            |
|----------------------------|
| 0 0 0 0 0 0 0 0 0          |
| 0 0 0 0 0 0 0 0 0          |
| Celia Lelia Fleta          |
| Queen                      |
| R. Iolanthe O. Ottolion 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.

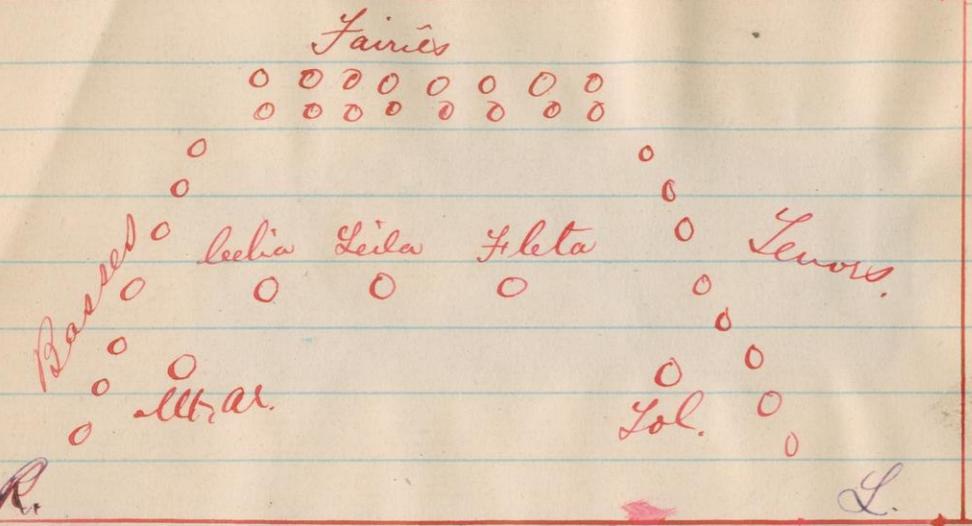
Io. Nothing easier, for here he comes.

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

Chart of the  
C. 6

100.3  
IOLANTHE

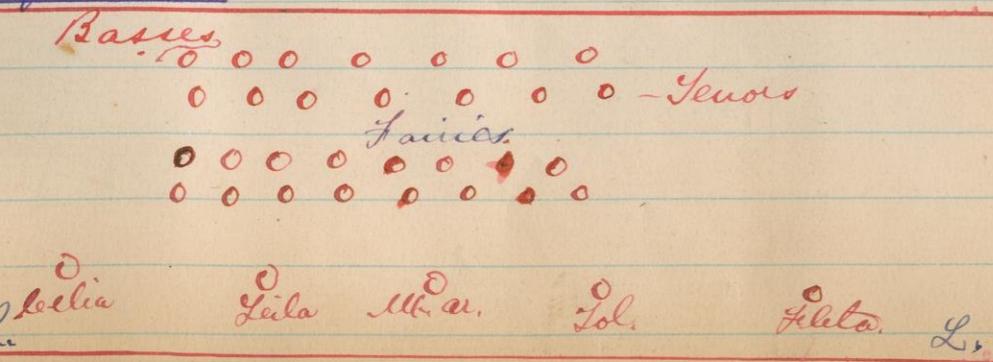
*Act II.*



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.*)

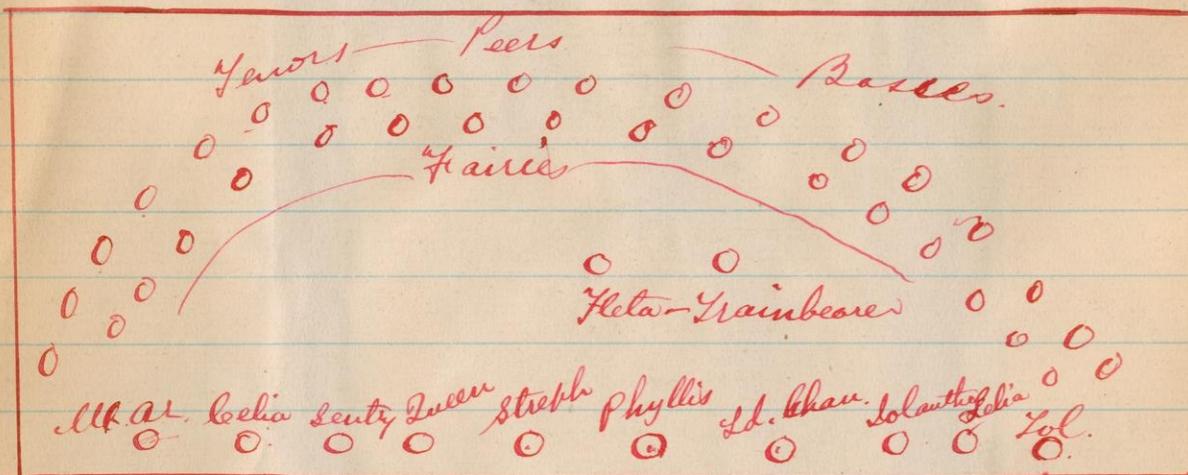
LEILA (who has been much attracted by the Peers during the song). Charming persons, are they not?

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?

BBB  
W. B. C. S.



During symphony for Finale all sway from L. to R. and back, etc. At beginning of Phyl.'s solo principals stop swaying, but chorus continue. the Peers making contrary movement to <sup>that of</sup> Fairies. Between all verses. Principal dances to each other or sway, but stop at solo a 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 ritard on the middle syllable of the word "Chancellor," *(Cello)* and resume it and pose until curtain falls.

PHYL.

47

**FINALE.**

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.

PHYLLIS, 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 TOLLROLLER, 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.