

Act II.

Scene: Ko-Ko's Garden.

Yum-Yum discovered seated at her bridal toilet, surrounded by maidens, who are dressing her hair and painting her face and lips, as she judges of the effect in a mirror.

N° 1. Chorus of Girls. Solo, Pitti-Sing.

Allegretto grazioso. ♩ = 88.

I. Flauti.

II.

Oboe.

Clarinetti. Sib.

Fagotto.

Corni. Fa.

I. Violino.

II.

Viola.

Pitti-Sing.

Chorus of Girls.

Soprano I.

Soprano II.

Violoncello.

Contrabasso.

Allegretto grazioso. ♩ = 88.

Curtain.

The first system of the musical score for 'Curtain.' includes staves for Flutes I and II, Oboe, Clarinet in B-flat and Saxophone in B-flat, Bassoon, Cor Anglais and Trombone, Violins I and II, Viola, Cello, and Double Bass. The music is in a key with two flats and a 3/4 time signature. The first staff (Flute I) begins with a forte (f) dynamic. The Oboe and Clarinet/Saxophone parts feature melodic lines with slurs and accents. The Bassoon and Cor/Trombone parts provide harmonic support with sustained notes. The Violin and Viola parts play rhythmic patterns, while the Cello and Double Bass provide a steady bass line. A 'cresc.' (crescendo) marking is present in the Flute I and Clarinet/Saxophone parts towards the end of the system.

The second system of the musical score for 'Curtain.' continues the instrumentation from the first system. It begins with a section marked 'A' above the staff. The Flute I part starts with a forte (f) dynamic and a slur. The Oboe and Clarinet/Saxophone parts continue their melodic lines. The Bassoon and Cor/Trombone parts have sustained notes. The Violin and Viola parts play rhythmic patterns, with a 'p' (piano) dynamic marking in the Violin I part. The Cello and Double Bass parts provide a steady bass line. A 'pizz.' (pizzicato) marking is present in the Violin I, Violin II, Viola, and Cello parts towards the end of the system. The system concludes with a section marked 'A' below the staff.

255

I. Fl. *p*

II. Fl. *p*

Cl. Sib. *p*

Cor. Fa. *p*

I. Viol.

II. Viol.

Viola.

Chorus:

Braid the ra - ven hair. Weave the sup - - - ple tress. Deck the maiden fair In her love - - - li-

Vcll.

C.-B.

32

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Cor. Fa. *a2.*

I. Viol.

II. Viol.

Viola.

Chorus:

- ness. Paint the pretty face Tye the co - ral lip. Em - phasize the grace of her lu - - dy - -

Vcll.

C.-B.

40

B

I Fl.
 II Fl.
 Ob.
 Cl. Sib.
 Fag.
 Cor. Fa.
 I Viol.
 II Viol.
 Viola.
 Chorus.
 Vcll.
 C.B.

And
Dolce
arco
dolce
arco
arco
arco

ship. Art and na-ture, thus al-lied, — Help to make a pretty bride — Art and
 pret-ty bride Art and

B

I Fl.
 II Fl.
 Ob.
 Cl. Sib.
 Fag.
 Cor. Fa.
 I Viol.
 II Viol.
 Viola.
 Chorus.
 Vcll.
 C.B.

pizz.

na-ture thus al-lied, Help to make a pret-ty bride.

5

I. *Viol.* *p*

II. *Viol.* *p*

Viola. *p*

Pitti Sing:

P.S.

Sit with downcast eye, Let it brim with dew, Try if you can cry, We will do so, too.

Viol. *arco* *p*

C.B.

6

I. *Fl.*

II. *Fl.*

Ob.

I. *Viol.*

II. *Viol.*

Viola.

P.S.

When you're summoned, start, Like a frightened roe, Flutter, little heart,

Viol.

C.B.

89

Fl. I
Fl. II
Cl. S^b.
Fag.
Corn. Fa.
Viol. I
Viol. II
Viola
Chorus.
Viol.
C. B.

f
mf *piano*
mf *piano*
mf *piano*
f
piano
piano

Braid the ra-ven hair, Weave the sup- - - ple tress. - Deck the mai-den fair In her love - - - li-

90

Fl. I
Fl. II
Ob.
Cl. S^b.
Corn. Fa.
Viol. I
Viol. II
Viola
Chorus.
Viol.
C. B.

a2.
piano

ness. Paint the pretty face Like the co - - ral lip. Emphasize the grace of her lu - - dy - -

104

Fl. I.

Fl. II.

Ob.

Cl. Sib.

Fag.

Corri. Fa.

I. Viol.

II. Viol.

Viola.

Chorus.

Cel.

C. B.

ship. stit and na-ture, thus al-lied,— Help to make a pretty bride- pret- - - ty

arco

dolce

arco

dolce

arco

Fl. I.

Fl. II.

Ob.

Cl. Sib.

Fag.

Corri. Fa.

I. Viol.

II. Viol.

Viola.

Chorus.

Cel.

C. B.

stit and nature thus al-lied, Help to make a pretty bride. bride. stit and

arco

pizz.

arco

Ob. *p*

Cl. *pp*

Cl. *p*

I. *p*

Viol. *p*

II. *p*

Viola *p*

Y-Y. *p*

Cell. *p*

C.-B. *p*

*He don't exclaim "I blush for shame, So kindly be in-dul-gent." But, fierce and bold, In fiery gold, He glories
She borrows light That, through the night, Mankind may all acclaim her! And, truth to tell, She lights up well, So I, for*

Ob. *p*

Cl. *pp*

Cl. *p*

I. *p*

Viol. *p*

II. *p*

Viola *p*

Y-Y. *p*

Cell. *p*

C.-B. *p*

*all ef-ful-gent! I mean to rule the earth,
one, don't blame her! Ah, pray make no mis-take,*

2nd Verse only.

A

A

2nd Verse only.

Fl. I. *p* *cresc.*

Cl. La. *2nd Verse only.* *dim.*

I. Viol. *cresc.* *dim.*

II. Viol. *cresc.* *dim.*

Viola *cresc.* *dim.*

Y.Y. *dim.*

Vcll. *dim.*

C.-B. *dim.*

As he the sky— We real-ly know our worth— The sun and I!
 We are not shy, We're ve-ry wide a-wake, The moon and I!

Fl. I. *rall.* *a tempo*

Cl. La. *mf* *mf*

I. Viol. *rall.* *a tempo* *mf*

II. Viol. *mf*

Viola *mf*

Y.Y. *rall.* *a tempo*

Vcll. *mf*

C.-B. *rall.* *a tempo* *mf*

I mean to rule the earth, As he the sky— We really know our worth, The sun and I!
 Ah, pray make no mis-take, We are not shy, We're ve-ry wide a-wake, The moon and I!

Pilli-Sing: It's absurd to cry!

Yum-Yum: Quite ridiculous.

N^o 3. Madrigal. (Yum-Yum. Pilli-Sing. Nanki-Poo. Pish-Tush.)

Allegretto con spirito. ♩ = 144.

Oboe.

I.
Clarineti Sib.

II.

Fagotto.

I.
Violino.

II.

Viola.

Yum-Yum.

Pilli-Sing.

Nanki-Poo.

Pish-Tush.

Violoncello.

Contrabasso.

1. Brightly dawn our wedding day, Joyous
2. Let us dry the ready tear, Though the

Joyous
Though the

Joyous
Though the

Joyous
Though the

p

Allegretto con spirito. ♩ = 144.

I. Viol. I.

II. Viol. II.

Viola.

V.-Y.

P.-S.

N.-P.

P.-T.

Cell.

hour, we give thee greet-ing! Whither, whither art thou fleet-ing? Fick-le moment, pri-thee stay, Fick-le hours are surely creep-ing, Lit-tle need for wee-ful weep-ing, Till the sad sundown is near, Till the

Ob.

Cl. I.

I. Viol.

II. Viol.

Viola.

V.-Y.

P.-S.

N.-P.

P.-T.

Cell.

C.-B.

F *p*

moment, pri-thee stay. sad sundown is near.

moment, pri-thee stay. sad sundown is near. Pleasures come, if sorrows I to-day, and thou to-

moment, pri-thee stay. sad sundown is near.

moment, pri-thee stay. What though mortal joys be hollow? All must sip the cup of sorrow.

F *p*

21

Or. *f*

I. *p*

Cl. *p*

S&B. *p*

II. *p*

Taq. *sf* *sf* *p*

I. *mf*

Fl. *mf*

II. *mf*

Viola. *mf*

Y-Y. *p*

Though the tocsin sound, ere long, Though the tocsin sound ere long, Though the tocsin sound ere long,
 This the close of ev'ry song, - This the close of ev'ry song, This the close of ev'ry song, *mf*

P.S. *f* *p*

fol. low! Though the tocsin sound, ere long, Ting dong! Ting dong! Ting dong! Ting dong! Ting
 morrow. This the close of ev'ry song, - Ting dong! Ting dong! Ting dong! Ting dong! Ting

N.P. *f*

Though the tocsin sound ere long, ere long, Though the tocsin sound ere long, sound ere long.
 This the close of ev'ry, ev'ry song, This the close of ev'ry song, This the close.

P.T. *f* *p*

Though the tocsin sound ere long, Ting dong! Ting dong! Ting dong! Ting dong! Ting
 This the close of ev'ry song, Ting dong! Ting dong! Ting dong! Ting dong! Ting

III. *mf*

Cl. *mf*

Ob.

I. *Kcl.*

II.

Viola.

V.-Y.

P.-S.

M.-P.

P.-T.

Viol.

1.2. mer-ry ma-dri-gal, Sing a merry ma-dri-gal, — Sing a merry madri-gal. — Fa - -

1.2. Sing a merry ma-dri-gal, Sing a merry madri-gal. Fa - - -

1.2. Sing a merry ma-dri-gal, Sing a merry madri-gal. Fa - - -

1.2. Sing a merry ma-dri-gal, — Sing a merry madri-gal. — Fa-la la la

I.

Viol.

II.

Viola.

V.-Y.

P.-S.

M.-P.

P.-T.

Viol.

C.-B.

la, Fa - - - la, Fa - - - - la la la la, Fa - - - la la la la, Fa - -

la la la la la, Fa-la la la la la la, Fa-la la, Fa - la, Fa - la,

- - la la - - - la la - - - Fa - - la la la la, Fa - - la la la

la, Fa la la la la la la, Fa la la la la la la, Fa - - - -

"If I release you, you marry Ko-Ko at once!"

N° 4. Trio. (Yum - Yum. Nanki-Poo. Ko-Ko.)

Allegro vivace. ♩ = 80 (♩ = 160)

I. Flauti.

II. Oboe

Clarineti. I.a.

Fagotto.

Corni. Mi.

Cornetti. I.a.

Tromboni.

I. Violino.

II. Viola.

Yum-Yum.

Nanki-Poo.

Ko-Ko.

Violoncello.

Contrabbasso.

Here's a how-d'ye do! If I marry

Allegro vivace. ♩ = 80 (♩ = 160)

p

Cl. Ia.

I. Viol.

II. Viol.

Viola.

V.V.

you, When your time has come to pe-rish, Then the maiden whom you cherish Must be slaughtered too!

Vcll.

C.-B.

H

Ob.

Cl. Ia.

Fag.

I. Viol.

II. Viol.

Viola.

V.V.

Here's a how-dye-do! Here's a how d'ye do!

N.-P.

Nanki-Poo.
Here's a pretty

Vcll.

C.-B.

H

Ob.

I. Viol.

II. Viol.

Viola.

N.P. *meso!* In a month, or less, I must die with-out a wedding! Let the bit-ter tears I'm shedding

Vcll.

C.-B.

Detailed description: This system contains the first five staves of the score. The Oboe (Ob.) part begins with a *p* dynamic. The Violin (Viol.) and Viola parts play a rhythmic accompaniment. The Violoncello (Vcll.) and Contrabass (C.-B.) parts provide a steady bass line. The vocal line (N.P.) features the lyrics: "In a month, or less, I must die with-out a wedding! Let the bit-ter tears I'm shedding".

I. Fl.

II. Fl.

Ob.

Cl. La.

Corri. Mi.

I. Viol.

II. Viol.

Viola.

N.P. Wit-ness my dis-tress, Here's a pret-ty mess! Here's a pret-ty mess!

Vcll.

C.-B.

I

Detailed description: This system contains the next five staves of the score. The Flute (Fl.) parts have a rest. The Oboe (Ob.) part has a melodic line. The Clarinet in A (Cl. La.) part has a melodic line. The Cor Anglais (Corri. Mi.) part has a melodic line. The Violin (Viol.) and Viola parts continue their rhythmic accompaniment. The Violoncello (Vcll.) and Contrabass (C.-B.) parts continue their bass line. The vocal line (N.P.) features the lyrics: "Wit-ness my dis-tress, Here's a pret-ty mess! Here's a pret-ty mess!". A large Roman numeral **I** is placed below the C.-B. staff at the end of the system.

I. Fl. I. Fl. II. Ob. Cl. Ia. Corni. Mi. I. Viol. II. Viola. N.P.

This system contains the first five staves of the score. It includes parts for Flute I and II, Oboe, Clarinet in A, and Cornet in E-flat. The woodwinds play a melodic line starting with a half note, followed by eighth notes. The strings (Violins I and II, Viola) play a rhythmic accompaniment of eighth notes. The N.P. (Noble Piano) part is a single staff with a whole note rest.

K-K. *Ko-Ko.*
 Here's a state of things! For her life she clings! Ma-tri-mo-ni-al de-vot-ion Doesn't seem to

Vcll. C.B.

This system contains the vocal and bass parts. The K-K. part is a vocal line with lyrics. The Vcll. (Violoncello) and C.B. (Contrabasso) parts provide a rhythmic accompaniment. The vocal line starts with a half note, followed by eighth notes.

I. Fl. II. Ob. Cl. Ia. I. Viol. II. Viola. K-K. *K*
 suit her no-tion - Bu-ri-al it brings! Here's a state of things! Here's a state of things!

Vcll. C.B. *K*

This system contains the remaining parts of the score. It includes parts for Flute I and II, Oboe, Clarinet in A, Violins I and II, Viola, K-K. (Vocal), Violoncello, and Contrabasso. The woodwinds and strings continue their parts. The vocal line has lyrics. The system ends with a double bar line and a large 'K' dynamic marking.

I. Fl.

II. Ob.

Cl. La.

Fag.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

With a passion that's in-tense I worship and a-dore, But the laws of common
 With a pas-sion that's in-tense I worship and a-dore, But the laws of common
 With a passion that's in-tense You worship and a-dore, But the laws of common

Fl. I.

Ob.

Cl. La.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

sense We oughtn't to ig-nore. I what he says is true, I can-not marry you.
 sense We oughtn't to ig-nore. I what he says is true, I can-not marry you.
 sense We oughtn't to ig-nore. I what I says is true, she cannot marry you.
 unis.

L *p*

stringendo

I. Fl. II. Ob. Cl. La. Fag. Corni Mi. I. Viol. II. Viola. Y.Y. N.P. K.K. Vcl. C.B.

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

mf

I. Fl. II. Ob. Cl. La. Fag. Corni Mi. I. Viol. II. Viola. Y.Y. N.P. K.K. Vcl. C.B.

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

mf

Close thing that, for here he comes!

No. 5. Entrance of Mikado. Katisha, Mikado, Chorus.

Allegro moderato. ♩ = 80.

Flauto I.

Flauto II.

Oboe.

*Clarinetto.
La.*

Fagotti.

*Corni.
Ut.*

*Gran Cassa
e Piatti.
Triangolo.*

I.

Violino.

II.

Viola.

Katisha.

Mikado.

Chorus.

Violoncello.

Contr. Basso.

Allegro moderato. ♩ = 80.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flutes I & II, Oboe, Clarinet in La, Bassoon) and strings (Corns in C, Violins I & II, Viola, Violoncello, and Contrabass). Percussion parts for Grand Cassa and Triangles are also present. The vocal parts for Katisha and Mikado are shown as empty staves. The Chorus part is also empty. The score begins with a dynamic marking of *f* (forte) for the woodwinds and strings. A specific instruction for the triangles, *Gr. C. senza Piatti.*, is noted above the triangle staff. The tempo and meter are indicated as *Allegro moderato. ♩ = 80.* at the top and bottom of the page.

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

f *Solo.*
Mi-ya sa-ma, mi-ya sa-ma, Cu-ni-ma no ma-ye ni

f *Acce.*

Vell. C.-B. *unis.*

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

Pi-ra Pi-ra su-ru no na Nan gia na — To-ko ton-ya-re ton-ya-re na!

Vell. C.-B.

25

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

S. C.

I. Vl.

II. Vl.

Viola

Chorus

Mi-ya sa-ma, mu-ya sa-ma,

Vcll. C. B. unis.

33

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. Vl.

II. Vl.

Viola

Chorus

En-ni-ma no maye ni, Pi-ra-Pi-ra su-ru no wa Nan-gia na — To-ko ton-yare

Vcll. C. B.

I. Fl.

II. Fl.

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

Chorus

ton-ya-re' na!

Vcll. C.-B.

unis

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

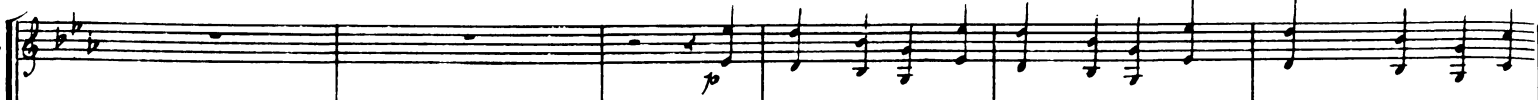
Mikado

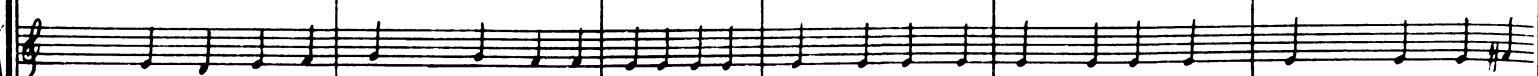
From ev-ry kind of man O-be-dience I— see-pect; I'm the Emp'ror of Ja-


Vcll. C.-B.


dim. p

264
58

Cl. La. 

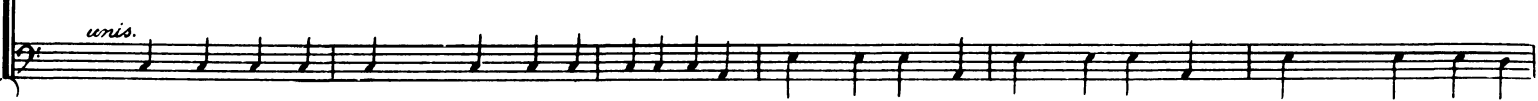
I. 

II. 

Viola 

Kat. *Katisha.*
And I'm his daughter-in-law e- lect. He'll marry his son (He's only got one) To his daughter-in-law e-

Mik. *par-*

Vcll. *unis.*
C.-B. 

D

Cl. La. 

I. 

II. 

Viola 

Kat. *lect. But they're nothing at all, com-*

Mik. *My morals have been de- clared Parti- cu- lar-ly cor- rect.*

Vcll. *unis.*
C.-B. 

D

70

Fag. *p*

Corni. Ut. *p* *div.*

I. Vn. *f*

II. Vn. *f* *div.*

Viola *f*

Hat. *f*

pared With those of his daughter-in-law e - lect! Bow! Bow! To his daughter-in-law e - lect!

Chorus

Well. *f*

C. B. *f*

E

I. Fl. *f* *dim.*

II. Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. La. *f* *dim.*

Fag. *f* *dim.*

Corni. Ut. *f* *dim.*

Trgl. *f* *Triangolo* *p* *dim.*

I. Vn. *f*

II. Vn. *f*

Viola *f* *dim.*

Chorus *f*

Bow! Bow! To his daughter-in-law e - lect!

Well. *f* *dim.* *pp dim.*

C. B. *f* *dim.* *pp dim.*

E

26

F

Flg. *pp*

Corni. ut. *pp*

I. Vn. *p*

II. Vn. *p*

Viola *p*

Klat.

Mikado

Except his daughter-in-law e-

In a fatherly kind of way I govern each tribe and sect, All cheerfully own my sway-

Vcll. *f* *pp*

C. B. *pp*

F

Cl. Solo. *p*

I. Vn.

II. Vn.

Viola

Klat.

lect! Its tough as a horn, With a will of her own, Is his daughter-in-law e-lect!

Mikado

My nature is love and light. My freedom from all- de-

Vcll.

C. B.

No. 6. Song, Mikado with Chorus.
Allegro vivace. ♩. = 112.

Flauto I.

Flauto II.

Oboe.

Clarinetto.
La.

Fagotto.

Corni.
ut.

Cornetti.
La.

Tromboni.

Gran Cassa
e Piatti.

I.
Violino.

II

Viola.

Mikado.

Mikado.

A more hu mane Mi - ka - do never Tid

Chorus.

Violoncello.

Contra-Basso.

Allegro vivace. ♩. = 112.

28

J
a tempo
solco

I. *a tempo*

II. *a tempo*

Viola. *a tempo*

Mik. *a tempo*

ment. — My ob-ject all sub-lime — I shall a-chieve in time — To let the punishment fit the crime. — The

Vell. *a tempo*

C. B. *a tempo*

J

Ob. La. *p*

Fag. *p*

I.

II.

Viola.

Mik. *p*

punishment fit the crime, And make each malcon-tent Un-willingly re-pre-sent It source of innocent

Vell.

C. B.

34

K

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Cor. in A.
Horn.
Tr. in B.
Tr. in C.
Tr. in F.
Viol. I.
Viol. II.

mer-ri-ment, of innocent mer-ri-ment!

1. All

Cell. & C. B. unis.

K

Fl. I.
Fl. II.
Viola.
Cell. & C. B.

men who give in different dinners, and poison their friends and mine, — With two shilling sillery stand in a pillory
 2. ad-vertis-ing quack who wears With tales of countless cures, — His teeth, I've en-acted, shall all be extracted by

Cell. & C. B. unis.

I. *Vt.*
II. *Vt.*
Viola
Mik.
Vcll.
C.-B.

*Ev'ry day at nine. All pro-sy dull so-ci-e-ty sinners Who chatter and bleat and bore. Are
terrified a - ma-teurs. The music hall singer attends a series of masses and fugues and "ops" By*

L *2nd Verse only.*
Al. Lan.
Fag.
I. *Vt.*
II. *Vt.*
Viola
Mik.
Vcll.
C.-B.
L

*sent to hear sermons From mystical Germans Who preach from ten till four. The lady whistles a chemical yellow; Or
Bach, interwoven With Spohr and Beethoven; etc classical Mon-day Pops. The bil-liard sharp whom any one catches dis*

39

I. *p*

Vl. I.

Viola.

Mik. *p*

paints without excuse Or pinches her figure. Is blacked like a nigger With permanent wal-nut juice. And doom's extremely hard - He's made to dwell in a dun - - gone cell in a spot that's always barr'd. Good

Vcll.

C.

65

M

Sag. *p*

I.

Vl. I.

Viola.

Mik. *p*

er - ry big and bul - ky fellow of e - le - phantine weights Is made to run races on gravelly places In there he plays extravagant matches In fit - less fin - ger - stalls, On a cloth un - true With a twist - ed cue, And ob

Vcll.

C.

M

N

I. Fl. I.
 II. Fl. II.
 Ob.
 Cl. La.
 Fag.
 Corni. Mi.
 Cornetta La.
 Trb.
 Gr. Cl. e P.
 I. Vl.
 II. Vl.
 Viola.
 Mik.
 C. & B.

rall.
p
pp
divisi
rall.
p
divisi
rall.
p
divisi
rall.
p
rall.

eighteen pen-my skates. } My ob-ject all sub-lime- I shall a-chieve in time- To
 leptical bil-liard balls!

N

29

0

Fl. I.

Fl. II.

Ob.

Cl. Lau. *al.*

Fag.

Cornu. Midi.

Cornu. Lau.

Tb. I.

Tb. II.

Dr. & Sn.

Viol. I.

Viol. II.

Viola.

Chorus.

Cell.

C. & D.

0 *p*

ob-ject all sub-lime He will a-shore in time- To let the punishment fit the crime, the

95

I. Fl. I
 II. Fl. II
 Ob.
 Cl. La. *alt.*
 Fag.
 Corri. M.
 Cornetti La.
 Trb.
 Sr. C. & P.
 I. Vln.
 II. Vln.
 Viola.
 Chorus
 Cello & Bass.

punishment fit the crime, And make each malcon-tent Unwillingly re-pre-sent A source of innocent

It was really a remarkable scene.

No. 7. Trio & Chorus. Ho-Ho-Pitti-Sing, Pook-Bah.

Allegretto comodo. ♩ = 84.

I. Flauto.
I. (Piccolo.)
Oboe.
Clarinetto. La.
Fagotto.
Corni. Mi.
Cornetti. La.
Tromboni
Gran-Cassa.

I. Violino.
II.
Viola.
Ho-Ho.
Pitti-Sing.
Pook-Bah.
Chorus.
Violoncello
Contra Basso.

1. Verse. The ori - mi - nal cried as he dropped him down, In a state of wild a -
2. Verse. shivered and shook, as he gave the sign for the stroke he didn't de -
3. Verse. though you'd have said that head was dead for its owner dead was

Allegretto comodo. ♩ = 84.

A

1. Verse only.

1. Verse only.

3. Verse only.
senza fiati p

larm - With a frightful, fran - tic, fearful from I bared my big right arm. I seized him by his serve; When all of a sudden his eye met mine, And it seemed to brace his nerve, For he nodded his head and he), It stood on its neck with a smile well bred, And bowed three times to me! It was none of your impudent

A

Fl. I.

Picc. *Piccolo.* *2. Verse only.*

Ob. *2. Verse only.*

Ob. Clar. *1. Verse only.*

Fag. *1. Verse only.*

Corn. Mi. *1. Verse only.*

Cornetto La. *marcato*

Tromb. *marcato*

Tr. C.

I.

II.

Viola

No. No.
little pig-tail and on his knee fell he, As he squirmed and struggled, and gurgled and guggled, I

S. S.
kissed his hand, and he whistled an air, did he, As the sab-re true cut clean-ly through His

So. S.
off-hand nods, But as hum-ble as could be. For it clear-ly know The defe-rence due To a

Vcll.

C. B.

1. Verse only.

C

Fl. I. *f sf* *1. Verse only.*

Picc. *f sf* *1. Verse only.*

Ob.

Cl. La. *f sf* *1. Verse only.*

Fag.

Corri. Mi.

I. *f*

II.

Viola *f*

No. No. *he,* *As I gnashed my teeth, When from its sheath I drew my snicker-snee!*

P. S. *see* *And its oh, I'm glad, That mo-ment sad, Was soothed by sight of me!*

No. B. *see,* *Though trunkless, yet It couldn't forget The defe-rence due to me!*

Chorus.

*We know him well, He
Her written tale you
This haughty youth He*

Vcll. *f*

C. B. *f*

C

Fl. I. 1. 2.

Picc.

Ob.

Cl. La.

Fag.

Corn. Ni.

I.

II.

Viola

Tr. 1.

Tr. 2.

He

Now

Chorus.

can-not tell Un-true or groundless tales - He of-ten tries To ut-ter lies, And ev-ry time he fails.
 can't as-sail, With truth it quite a-grees; Her taste ev-er For faultless fact it mounts to a dis-ease.
 speaks the truth When-ev-er he finds it pays, And in this case It all took place ev-er-act-ly as he says!

Cell.

Drum.

3.

Fl. I.

Picc.

Ob.

Cl. La. *a2.*

Fag.

Corn. Mi.

I. Vt.

II. Vt.

Viola.

Ko. No.

Ex-act-ly, ex-act-ly, ex-act-ly, ex-act - - ly as we say.

P. S.

Ex-act-ly, ex-act-ly, ex-act-ly, ex-act - - ly as we say.

Pr. S.

Ex-act-ly, ex-act-ly, ex-act-ly, ex-act - - ly as we say.

Chorus.

says Ex-act-ly, ex-act-ly, ex-act-ly, ex-act - - ly as they say.

Vcll.

C. B.

Theatrical performances.

No. 8. Glee. Pitti-Sing, Katissha, Pook-Bah, Ko-Ko, Mikado.

Allegro moderato. ♩ = 80.

I. *Violino.*
II. *Viola.*
Pitti-Sing.
Katissha.
Pook-Bah.
Ko-Ko.
Mikado.
Violoncello.
Contra-Basso.

See how the Fates their gifts al-lot, For it is happy-

I. *Vi.*
II. *Viola.*
P. S.
Kat.
P. B.
Ko-Ko.
Mik.
Vell. C. B.

It is not. Yet it is worthy, I dare say, Of more pros-pe-ri-ty than it!—

unis.

B

I. *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*
 Vl. I. *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*
 Viola. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 P. & C. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Nat. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Tr. & T. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Mib. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Vcll. & C. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

I. *If I were Fortune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Vl. I. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Viola. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 P. & C. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Nat. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Tr. & T. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Mib. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Vcll. & C. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

"Welcome as the flowers in spring."

No. 9 Duet, Nanki-Poo and Ko-Ko. (with Yum-Yum, Pitti-Sing, Pook-Bah.)

Allegretto giocoso. ♩. = 80.

Flauto I.

Clarinetto I.
La.

I.
Violino.

II.

Viola.

Yum-Yum.

Pitti-Sing.

Nanki-Poo.

Ko-Ko.

Pook-Bah.

Violoncello.

Contra-Basso.

The flowers that bloom in the

Allegretto giocoso. ♩. = 80.

I. *Vt.* I. *Vt.* II. *Viola* *Soprano* *Tenore* *Basso*

spring, Fra la! Breathe pro-mise of mer-ry sun-shine - to us mer-ri-ly dance and we sing, Fra la, We

Detailed description: This system contains the first five staves of the musical score. The vocal line (Soprano) begins with the lyrics 'spring, Fra la! Breathe pro-mise of mer-ry sun-shine - to us mer-ri-ly dance and we sing, Fra la, We'. The instrumental parts include two Violins (I and II), Viola, and a string quartet (Violoncello and Double Bass). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

I. *Vt.* I. *Vt.* II. *Viola* *Soprano* *Tenore* *Basso*

wel-come the hope that they bring, Fra la, Of a sum-mer of ro-ses and wine; Of a sum-mer of ro-ses and

Detailed description: This system contains the next five staves of the musical score. The vocal line (Soprano) continues with the lyrics 'wel-come the hope that they bring, Fra la, Of a sum-mer of ro-ses and wine; Of a sum-mer of ro-ses and'. The instrumental parts continue with the same two Violins, Viola, and string quartet. The notation includes various rhythmic values and rests across all staves.

A

Cl. I. *La.*
 I. *Vl.*
 II. *Vl.*
 Viola
 N. P.
 Vcll.
 C. B.

rall. *a tempo*

nine. And that's what we mean when we say that a thing is welcome as flowers that bloom in the spring. Fra

rall. *a tempo*

A

Cl. I.
 Cl. I. *La.*
 I. *Vl.*
 II. *Vl.*
 Viola
 Y.-Y.
 P. S.
 N. P.
 B. B.
 Vcll.
 C. B.

rall. *a tempo*

f
 Yum-Yum. *f*
 Fra la la la la, Fra

f
 Pitti-Sing. *f*
 Fra la la la la, Fra

f
 la la la la, Fra la la la la, Fra la la la la, Fra la. Fra la la la la, Fra

f
 Pook-Bah. *f*
 Fra la la la la, Fra

27

B

Fl. I.

Cl. I.
La.

I.
Vl.

II.

Viola

Y.-Y.

P.-S.

M.-P.

Pr.-B.

Vcll.

C.-B.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

I.

Vl.

II.

Viola

No-No.

The flowers that bloom in the spring, Fra la, have nothing to do with the case. I've

Vcll.

C.-B.

38

I. *Violoncello*

II. *Violoncello*

Viola

Ten. Ho. *Tenor*
got to take under my wing, Fal-la, a most unat-trac-tive old thing, Fal-la. With a ca-ri-cature of a

Vcll. *Violoncello*

C. B. *Contrabasso*

43

I. *Violoncello*

II. *Violoncello*

Viola

Ten. Ho. *Tenor*
face, With a ca-ri-cature of a face. And that's what I mean when I say or I sing, "Oh

Vcll. *Violoncello*

C. B. *Contrabasso*

rall. *atempo*

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

No. No.

to-ther the flowers that bloom in the spring. Fra la la la la, Fra la la la la, Fra la la la la, Fra

Vcll.

C. B.

3

Fl. I.

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

Y. Y.

Fra la la la la, Fra la la la la, — Fra la la la, la la!

P. P.

Fra la la la la, Fra la la la la, Fra la la la, la la!

S. P.

Fra la la la la, Fra la la la la, Fra la la la, la la!

No. No.

la. Fra la la la, la la!

P. S.

Fra la la la la, Fra la la la la, Fra la la la, la la!

Vcll.

C. B.

5

Fl. I.
Cl. I. La.
I. Vn.
II. Vn.
Viola.
Vcllo.
C. B.

Encore.

Flauto I.
Piccolo.
Oboe.
Clarinetto La.
Fagotto.
Corni Mi.
Cornetti La.
Tromboni.
Gran Cassa e Piatti.
I. Violino.
II. Violino.
Viola.
Violoncello.
Contra-Basso.

f, *sf*, *p*, *piaz*, *Solo*, *Voce*, *pizz.*

72

Fl. I. *sf*

Picc. *sf*

Ob. *sf*

Cl. La. *sf*

Fag.

Corni Mi. *sf*

Cornetti La. *sf*

Trb. *sf*

Gr. Cl. e P. *sf*

I. *arco* *pizz.*

Viol. I. *sf* *arco* *p* *pizz.*

Viol. II. *sf* *arco* *p* *pizz.*

Viola. *sf* *arco* *p* *pizz.*

Vcll. *sf* *arco* *p* *pizz.*

C. B. *sf* *arco* *p* *pizz.*

79

Fag.

I. *arco* *rall.* *a tempo*

Viol. I. *p* *arco*

Viol. II. *p* *arco*

Viola. *p* *arco*

Vcll. *arco*

C. B. *p* *arco* *rall.* *a tempo*

Fl. I.
Picc.
Ob.
Cl. La.
Fag.
Corni Mi.
Cornetti La.
Trb.
Gr. C. e P.
I. Vl.
II. Vl.
Vcllo
C. B.

Dynamic markings: *sf*, *p*, *f*

This system contains the first eight staves of the score. The woodwind section includes Flute I, Piccolo, Oboe, Clarinet in A, Bassoon, Corn in F, Cor Anglais, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first four measures show a rhythmic pattern of eighth notes, followed by a change in dynamics and a more complex rhythmic pattern in the final two measures.

Fl. I.
Cl. I. La.
I. Vl.
II. Vl.
Vcllo
C. B.

Dynamic markings: *sf*, *f*

This system contains the next six staves of the score. It includes Flute I, Clarinet in A, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music continues with a similar rhythmic pattern, featuring dynamic markings of *sf* and *f*. The notation includes various note values and rests, with some notes beamed together.

No. 10. Recitative and Song. Katisha.

Allegro agitato.

I.
Flauto.
II.

Oboe.

Clarinetto.
La.

Fagotto.

Corni
Reb.

Cornetti.
La.

Tromboni.

I.
Violino.
II.

Viola.

Katisha.

.A-lone and yet a-live!

Violoncello.

Contra-Basso.

Allegro agitato.

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of *Allegro agitato*. The orchestration includes woodwinds (Flutes, Oboe, Clarinet, Bassoon), brass (Trumpets, Horns, Trombones), strings (Violins, Viola, Cello, Bass), and a soloist (Katisha). The soloist part features a recitative and song section with the lyrics *.A-lone and yet a-live!*. The score concludes with the tempo marking *Allegro agitato* again.

V

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Corni.
Trb.
Cornetti.
Trb.
Vi. I.
Vi. II.
Viola.

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Corni.
Trb.
Cornetti.
Trb.
Vi. I.
Vi. II.
Viola.

Oh, se-pul-chre! My soul is still my body's pri-son-er! Remove the peace that

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Corni.
Trb.
Cornetti.
Trb.
Vi. I.
Vi. II.
Viola.

death-a-lone can give— My doom, to wait My punishment to live!

Andante moderato.

I. *arco*
 II. *arco*
 Viola. *arco*
 Kat.
 Vcll. *arco*
 C. B. *arco*

Hearts do not break They sting and ache For old sake's sake, But do not

20

Andante moderato.

Ob.
 Fag.
 I. *arco*
 II. *arco*
 Viola.
 Kat.
 Vcll.
 C. B.

die! Though with each breath They long for death, its witnesseth the living I! Oh, living I!

26

Fl. I.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

Oh, liv - ing I! Come, tell me why, When hope is gone dost thou stay on!

Vcll.

C.-B.

I.

Fl.

II.

Cl. Sop.

Fag.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

Why linger here, Where all is dream? Oh, liv - ing I! Come, tell me why, When

Vcll.

C.-B.

You know not what you say. Listen!

No. 11. Song. Ko-Ko.

Andantino espressivo.

Flauto I.

Piccolo.

Oboe.

Clarinetto.

Sob.

Fagotto.

Corni.

Mib.

I.

Violino.

II.

Viola.

Ko-Ko.

1. On a tree by a river a lit-tle tom-tit sang
2. He slappid at his chest, as he sat on that bough, singing
3. Now I feel just as sure as I'm sure that my name is n't

Violoncello.

Contra. Basso.

Andantino espressivo.

I.

vt.

II.

Viola.

Ko-Ko.

"Willow, titwillow, tit-millow!" And I said to him "Dicky-bird, why do you sit singing "Willow, titwillow, tit-millow, titwillow, tit-millow!" And a cold perspiration bespangl'd his brow, Oh willow, titwillow, tit-millow, titwillow, tit-millow!" That 'twas blighted affection that made him exclaim, Oh willow, titwillow, tit-

Well. S. C.-B.

Fl. I.

Ob.

Cl. S.b.

Fag.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

willow! "Is it weakness of in-tellect, birdie? I cried, "Or a rather tough worm in your little in-side? With a willow!" He sobb'd and he sigh'd, and a gurgle he gave, Then he threw himself in - to the billow - y wave, And an willow And if you remain callous and obdurate, I shall perish as he did, And you will know why, thought I unis.

Fl. I.

Picc.

Cl. S.b.

Fag.

Corri. Min.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

shake of his poor little head he replied, "Oh willow, titwillow, tit-willow!" e-cho a-rose from the sui-side's grave "Oh willow, titwillow, tit-willow!" pro-bab-ly shall not as-claim as I die, "Oh willow, titwillow, tit-willow!"

I. *Kaz.*
 II. *Kola.*
Kaz.
Koll.
C.B.

blast, There is grandeur in the grinding of the gale, There is eloquent out-pouring when the lion is a-rearing, And the

A

f p
f p
f p
f p
f p

Kaz.
K.K.
Koll.
C.B.

ti-ger is a-lashing of his tail!

Ko-Ko.

Yes, I like to see a ti-ger On the Con-go or the Ni-ger, And es-

Fl. I.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Viol.

C.-B.

Vol - ca - nos have a splendour that is grim, And earthquakes only terri - fy the pe - cially when lashing of his tail!

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Viol.

C.-B.

bolts, And to him that's scien - ti - fic There is nothing that's terrific In the falling of a flight of thunder - bolts!

Yes, in

B

rall.

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

spite of all my meekness, If I have a lit-tle weakness, It's a passion for a flight of thunder-bolts! If

rall.

a tempo

Fl. I.

Ob.

Cl. & Sb.

Fag.

Corn. & Mib.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

that is so, Sing derry down derry, It's e-vident, very, Our tastes are one. A-way we'll go, And merri-ly marry, Nor

that is so, Sing derry down derry, It's e-vident, very, Our tastes are one. A-way we'll go, And merri-ly marry, Nor



I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Sib.
 Cornelli. Sib.
 Trb.
 Trgl. *Triangolo.*
 I. Viol.
 II. Viol.
 Viola.
 Kat.
 K.K.
 Cell.
 C.B.

tardi-ly tarry Till set of sun!

tar-di-ly tarry Till set of sun!



The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flutes I and II, Oboe, Clarinet in B-flat, Bassoon, Trumpets, Trombones, Horns, Violins I and II, Viola, Cello, and Double Bass. A vocal soloist (Vcl.) and a choir (Ch.) are also included. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *tr* (trill) and *p* (piano). The vocal soloist part includes the lyrics "There is beauty in extreme old". The choir part is positioned at the bottom of the page.

I. Viol. I.

II. Viol. II.

Viola.

K.K.

age - Do you fancy you are el-derly e-nough? Infor-mation I'm request-ing On a subject inter-est-ing-Is a

Viol.

C.B.

Fl. I.

Cl. Sib.

Fag.

I. Viol. I.

II. Viol. II.

Viola.

Kat.

Katisha.

Through-out this wide domi-nion It's the ge-neral o-pi-nion That she'll

K.K.

maiden all the better when she's tough?

Viol.

C.B.

Fl. I.

Cl. Sib.

Tag.

I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

last a good deal longer if she's tough.

Are you old enough to marry, do you think? Won't you wait until you're eighty in the



I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

shade? There's a fas-ci-na-tion frantic. In a ru-in that's romantic; Do you think you are suffi-ciently de-



rall.

al tempo

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K-B.

Vcll.

C.B.

To the matter that you mention, I have given some attention, And I think I am sufficiently de-cayed. If

-cayed? If

rall.

al tempo

rall.

al tempo

Fl. I.

Ob.

Cl. Sib.

Fag.

Corn. No. 1.

I. Viol.

II. Viol.

Viola.

Kat.

K-B.

Vcll.

C.B.

that is so, Sing derry down derry! It's e-vi-dent, very, Our tastes are one! A-way we'll go, And merrily merry, Nor

that is so, Sing derry down derry! It's e-vi-dent, very, Our tastes are one! A-way we'll go, And merrily merry, Nor

rall.

al tempo

I. Fl. *tr*
 II. Fl. *f*
 Ob. *tr*
 Cl. Sib. *a2.*
 Fag. *f*
 Corni. Sib. *f*
 Cornetti. Sib. *f*
 Trb. *f*
 Trgl. *f*
 I. Viol. *tr*
 II. Viol. *tr*
 Viola. *f*
 Kat. *f*
 K. K. *f*
 K. II. *f*
 C.:B. *f*

tardily tarry till set of sun. If that is so Sing derry down derry, It's e-vi-dent very, Our tastes are one. A-way me go We'll
tardily tarry till set of sun. If that is so Sing derry down derry, It's e-vi-dent very, Our tastes are one. A-way me go We'll

Fl.
I.
II.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Cornelli. Sib.

Trb.

Tromb.

Viol.
I.
II.

Viola.

Katz.
merri-ly marry Nor tardi-ly tarry Till day is done. Sing derry down derry We'll merrily marry Nor tardi-ly tarry Till

K.K.
merri-ly marry Nor tardi-ly tarry Till day is done. Sing derry down derry We'll merrily marry Nor tardi-ly tarry Till

Cell.

C.B.

This musical score page, numbered 319, features a variety of instruments and vocal soloists. The orchestral parts include:

- Flutes (Fl.):** First and Second flutes, both with trills (tr) in measures 4 and 5.
- Oboe (Ob.):** Oboe part with trills (tr) in measures 4 and 5.
- Clarinets (Cl. Sib.):** Clarinet in B-flat, with a dynamic marking of *al.* in measure 2 and trills (tr) in measures 4 and 5.
- Bassoon (Fag.):** Bassoon part.
- Cornets (Corni. Mi. b.):** Cornet in B-flat.
- Coronets (Cornetti. Sib.):** Clarinet in B-flat.
- Trumpets (Trb.):** Trumpet part.
- Trumpet (Trgl.):** Trumpet part.
- Violins (Viol.):** First and Second violins, both with trills (tr) in measures 4 and 5.
- Viola (Viola):** Viola part.
- Kaz. (Kaz.):** Kazoo part with the lyrics "set of sun!".
- K-K. (K-K.):** Koto part with the lyrics "set of sun!".
- Celli (Celli.):** Cello part.
- Double Bass (C. B.):** Double bass part.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal soloists have lyrics that appear to be "set of sun!".

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Fag.

Corri. Sib.

Corri. Sib.

Trb.

Trgl.

I. Viol.

II. Viol.

Viola.

Kon.

H.K.

Viol.

C.-B.

I. Fl. II. Cl. Sib. I. Viol. II. Viola P.S. Chorus. Vcll. C.-B.

anger pray bu-ry, for all will be merry, I think you had bet-ter suc-cumb- And
 cumb-cumb!

I. Fl. II. Cl. Sib. I. Viol. II. Viola P.S. Ko-Ko. Chorus. Vcll. C.-B.

join our ex-pression of glee! Ko-Ko.
 On this sub-ject I pray you be dumb- Your
 Dumb-dumb!

unis.

15

I. Fl. II. Cl. Sib. I. Viol. II. Viola. Ho. Ho. Chorus. Vcll. C. B.

notions, though many, Are not worth a pen-ny, The word for your guidance is Mum You've Mum-mum

unts.

I. Fl. II. Ob. Cl. Sib. Fag. Corni. Sib. I. Viol. II. Viola. Ho. Ho. Chorus. Vcll. C. B.

get a good bargain in me. In this subject we pray you be dumb, dumb, dumb We think you had bet-ter sec- on this subject we pray you be dumb, dumb, dumb We think you had bet-ter sec-

24

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Mi. V.
 Cornetti. Sib.
 Tr. V.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 Vcllo.
 C. B.

loc
 - cumb, cumb, cumb, You'll find there are many Who'll wed for a penny, Who'll wed for a pen-ny. There are
 - cumb, cumb, cumb, You'll find there are many Who'll wed for a pen-ny, Who'll wed for a pen-ny. There are

29

I. Fl. I
 II. Fl. II
 Ob.
 Cl. Sib.
 Fag.
 Corni. Sib.
 Cornetti Sib.
 Trb.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 Ho. So.
 Chorus.
 Tenor.
 C. B.

lots of good fish in the sea. There are lots of good fish in the sea. There's lots of good fish, good fish in the sea.

I. Fl. *mf*
 II. Fl.
 Ob. *mf*
 Cl. in B \flat *mf*
 Fag. *mf*
 Cornet in B \flat *mf*
 Cornet in B \flat
 Trb.
 Trgl. *Triangolo.* *mf*
 I. Viol. *mf*
 II. Viol. *mf*
 Viola. *mf*
 V.-V. *Yum - Yum.*
And brightly shines the dawning day; There's yet a
Nanki-Poo.
The threatened cloud has passed a-way, What though the night may come too soon,
 Cell. *mf*
 C. & B. *mf*

47

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Fag.

Corni. Mib.

Trgl.

I. Viol.

II. Viol.

Viola.

Y.Y.

P.S.

B.B.

M.P.

Po-B. P.T.

Cell.

C.B.

mouth of af-ter-noon!

Pitti-Sing. Then let the throng Our joy ad-vance.

Peep-Bo. Then let the throng Their joy ad-vance. With laugh-ing

Pook-Ba. *mis* Then let the throng Their joy ad-vance. With laugh-ing

Pish-Tush. Then let the throng Their joy ad-vance. With laugh-ing

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Mib.
 Trgl.
 I. Viol.
 II. Viol.
 Viola
 Y-Y.
 P-S.
 T-B.
 M-P.
 T-B.
 P-T.
 Cell.
 C-B.

With laughing song And merry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing

Fl. I.
Fl. II.
Ob.
Cl. Si b.
Fag.
Corn. Mi b.
Cornett. Si b.
Tr. b.
Gr. Cas.
Fauti.
I. Viol.
II. Viol.
Viola.

1. Sopr.
2. Sopr.
Tenor.
Bass.
Chorus.
Cell.
C. B.

shout, with joy-ous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate their brief ca - reer! With
shout, with joy-ous, shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous
shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous
shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous

Musical score for woodwinds and strings. The instruments listed on the left are: Fl. I., Fl. II., Ob., Cl. Sib., Fag., Corni. Mi. b., Cornett. Sib., Trb., Gr. Clus. & Piatti, Viol. I., Viol. II., and Viola. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings such as *a. 2.* and *p*.

Vocal and Chorus score. The lyrics are: *ous shout. joy - - ous shout. With laughing song and merry dance, With laughing song And merry dance, With rate their brief ca - reer. With laughing song and merry dance, With laughing song And merry dance, With rate their brief ca - reer. With Song And dance, With rate their brief ca - reer. With Song And dance, With*

The vocal parts include a Soprano line and a Chorus section with four staves. The bass line is labeled *Viol.* and the double bass line is labeled *C.-B.*

97

The musical score is arranged in a system of staves. From top to bottom, the staves are labeled: Fl. I., Picc., Ob., Cl. Sib., Fag., Corni, Mib., Trombe, Sib., Trgl., Viol. I., Viol. II., Viola, Chorus (with two staves), and C.B. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute I and Piccolo parts have trills marked 'tr'. The strings play a steady accompaniment, and the Chorus part is mostly silent. The score concludes with a double bar line and repeat dots.

End of Opera.