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VOCAL SCORE

(REVISED EDITION)

OF

THE MIKADO;

OR,

THE TOWN OF TITIPU.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score	Price, net 7s. od.	Pianoforte Solo	Price, net 4s. od.
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18056

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THE MIKADO; or, THE TOWN OF TITIPU.

Dramatis Personæ.

THE MIKADO OF JAPAN.

NANKI-POO (*his Son, disguised as a wandering minstrel, and in love with YUM-YUM*).

KO-KO (*Lord High Executioner of Titipu*).

POOH-BAH (*Lord High Everything Else*).

PISH-TUSH (*a Noble Lord*).

YUM-YUM

PITTI-SING

PEEP-BO

} *Three Sisters—Wards of KO-KO.*

KATISHA (*an elderly Lady, in love with NANKI-POO*).

CHORUS OF SCHOOL-GIRLS, NOBLES, GUARDS, AND COOLIES.

ACT I.—Courtyard of Ko-Ko's Official Residence

ACT II.—Ko-Ko's Garden

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THE MIKADO.

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THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—
SECONDO.

(♩ = 152.)

PIANO. *f*

THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—
PRIMO.

(♩ = 152.)

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. It features a melodic line with dotted rhythms and eighth-note patterns. The lower staff begins with a bass clef and provides a harmonic accompaniment with eighth-note chords.

The second system continues the piano accompaniment. The upper staff has a melodic line with a dynamic marking of *f* appearing in the middle. The lower staff continues with a steady eighth-note accompaniment.

The third system of piano accompaniment shows the continuation of the melodic and harmonic lines. The upper staff features a melodic line with some rests, while the lower staff maintains the eighth-note accompaniment.

The fourth system of piano accompaniment continues the piece. The upper staff has a melodic line with a dynamic marking of *f* in the middle. The lower staff continues with the eighth-note accompaniment.

The fifth system of piano accompaniment concludes the page. The upper staff features a melodic line with a dynamic marking of *f* in the middle. The lower staff continues with the eighth-note accompaniment, ending with a final chord.

SECONDO.

First system of musical notation, featuring a piano (*p*) dynamic marking. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Second system of musical notation, featuring forte (*f*) and *sf* dynamic markings. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Fourth system of musical notation, featuring the tempo marking *Andante comodo.* (♩ = 69.) and piano (*p*) dynamic markings. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

Seventh system of musical notation, featuring forte (*f*), *dim.*, and *rall.* dynamic markings. The system consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a simple accompaniment.

8.....

p cre - scen - do

8.....

8.....

Andante comodo. (♩ = 69.) 8.....

f dim. rall.

Musical notation for the first system, featuring treble and bass staves with chords and a small asterisk in the bass line.

Musical notation for the second system, featuring treble and bass staves with chords and a small asterisk in the bass line.

Musical notation for the third system, featuring treble and bass staves with chords and a "cresc." marking.

Musical notation for the fourth system, featuring treble and bass staves with a "rit." marking and a "più lento" section.

Allegro con brio. (♩ = 112.)

Musical notation for the fifth system, featuring treble and bass staves with a "f" dynamic marking.

Musical notation for the sixth system, featuring treble and bass staves with a "dim." marking and a "p" dynamic marking.

Musical notation for the seventh system, featuring treble and bass staves with chords.

Allegro con brio. (♩ = 112.)

SECONDO.

The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The notation includes chords, single notes, and rests. Dynamic markings are placed throughout the score: *f* (forte) appears in the first system, *p* (piano) in the second, *fz* (forzando) and *p* in the fourth, and *f* and *p* in the sixth. The key signature consists of two flats (B-flat major or D-flat minor), and the time signature is 4/4. The score concludes with a final chord in the seventh system.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with several trills marked with a 'tr' symbol. The lower staff contains a bass line. A dynamic marking of *f* (forte) is placed above the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with trills. The lower staff contains a bass line. A dynamic marking of *p* (piano) is placed above the lower staff.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff contains a bass line. There are accents (>) over the final notes of both staves.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with trills. The lower staff contains a bass line. Dynamic markings of *f* and *p* are placed above the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with trills. The lower staff contains a bass line.

Sixth system of musical notation, consisting of two staves. The upper staff contains a melodic line with trills. The lower staff contains a bass line. A dynamic marking of *p* is placed above the lower staff.

Seventh system of musical notation, consisting of two staves. The upper staff contains a melodic line with trills. The lower staff contains a bass line.

First system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line.

Second system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamics *f* and *ff* are present.

Third system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamics *dim.* and *p* are present.

Fourth system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamics *cresc.*, *c*, *cresc.*, and *f* are present.

Fifth system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamics *dim.* and *p* are present.

Sixth system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff contains a bass line with fewer notes.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur and an accent, followed by a dotted line and the word "loco". The lower staff has a bass line with a dynamic marking of *f* and *ff*.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with several slurs and accents. The lower staff has a bass line with a dynamic marking of *dim.*

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and an accent. The lower staff has a bass line with a dynamic marking of *cresc.* and *f*.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a slur and an accent. The lower staff has a bass line with a dynamic marking of *dim.* and *p*.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with several slurs and accents. The lower staff has a bass line with a dynamic marking of *p*.

SECONDO.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *dolce* (softly).

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte).

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo).

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff has a mezzo-forte (*mf*) dynamic marking. A crescendo (*cresc.*) marking is placed between the two staves towards the end of the system.

The second system of music consists of two staves. A *dolce* marking is placed between the two staves in the middle of the system.

The third system of music consists of two staves. It features a crescendo (*cresc.*) marking at the beginning, a piano (*p*) marking in the middle, and a diminuendo (*dim.*) marking towards the end.

The fourth system of music consists of two staves. It begins with a piano (*p*) marking and ends with another piano (*p*) marking.

The fifth system of music consists of two staves. A forte (*f*) marking is placed between the two staves in the middle of the system.

The sixth system of music consists of two staves. It begins with a piano (*p*) marking. The system concludes with a fermata over the final notes of both staves.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *p*.

Second system of musical notation, consisting of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *f*.

Third system of musical notation, consisting of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *ff*.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *mf*.

Fifth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamics include *p*.

Sixth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a rhythmic accompaniment.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The music features eighth notes and quarter notes with various articulations.

Second system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest at the beginning. The music continues with eighth notes and quarter notes. A forte (*f*) dynamic is indicated in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest at the beginning, followed by the instruction *loco*. The music continues with eighth notes and quarter notes. A fortissimo (*ff*) dynamic is indicated in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest at the beginning. The music continues with eighth notes and quarter notes. Dynamics of mezzo-forte (*mf*) and piano (*p*) are indicated in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest at the beginning. The music continues with eighth notes and quarter notes. A piano (*p*) dynamic is indicated in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has an 8-measure rest at the beginning, followed by the instruction *loco*. The music continues with eighth notes and quarter notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a melodic line in the treble clef with notes B-flat and A. Dynamics include *cresc.*, *f*, and *mf*.

Second system of musical notation, continuing the grand staff. The right hand features a series of sixteenth-note patterns. Dynamics include *ff*.

Third system of musical notation, continuing the grand staff. The right hand has a melodic line with a trill. Dynamics include *p*.

Fourth system of musical notation, continuing the grand staff. The right hand has a series of chords. Dynamics include *p*.

Fifth system of musical notation, continuing the grand staff. The right hand has a series of chords. Dynamics include *p*, *cresc.*, and *un poco stringendo.*

Sixth system of musical notation, continuing the grand staff. The right hand features triplets. Dynamics include *Più vivo.* and *ff*.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with a *cresc.* marking and dynamic markings *f* and *mf*.

Second system of musical notation. The upper staff features a slur with an '8' above it. The lower staff has a dynamic marking *f*.

Third system of musical notation. The upper staff has a slur with an '8' above it. The lower staff has a dynamic marking *p*.

Fourth system of musical notation. The upper staff has a slur with an '8' above it. The lower staff has a dynamic marking *f*.

Fifth system of musical notation. The upper staff has a slur with an '8' above it. The lower staff has dynamic markings *cresc.* and *un poco stringendo.*

Sixth system of musical notation. The upper staff has a slur with an '8' above it. The lower staff has a dynamic marking *Più vivo. ff*.

SECONDO.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic elements in the treble and bass staves.

Third system of musical notation, showing a change in the bass line with more complex chordal structures and a melodic line in the treble staff.

Fourth system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking in the bass staff and a melodic line in the treble staff.

Fifth system of musical notation, consisting of two staves with a melodic line in the upper staff and a bass line in the lower staff.

Sixth system of musical notation, concluding the piece with a final melodic phrase in the upper staff and a bass line in the lower staff.

First system of musical notation. The right hand features a melodic line with a dotted line above it labeled '8' and a 'loco' marking. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand has a melodic line with a dotted line above it labeled '8'. The left hand continues the accompaniment.

Third system of musical notation. The right hand has a melodic line with a dotted line above it labeled '8'. The left hand continues the accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a dotted line above it labeled '8'. The left hand continues the accompaniment. A dynamic marking 'ff' is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with a dotted line above it labeled '8'. The left hand continues the accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a dotted line above it labeled '8'. The left hand continues the accompaniment.

Fin. *

No 1.

CHORUS OF MEN.

Allegro vivace. (♩ = 126.)

PIANO.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *f*, *fz*, *f*. Includes an 8-measure rest.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes an 8-measure rest.

Third system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes an 8-measure rest and a *(Curtain.)* marking.

Fourth system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *cresc.*

CHORUS of TENORS & BASSES
in Unison.

Chorus of Tenors & Basses in Unison. Bass clef, key signature of one sharp (F#), 2/4 time signature. Lyrics: "If you". Dynamics: *ff*.

want to know who we are, ————— We are gentlemen of Ja -

The first system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "want to know who we are, ————— We are gentlemen of Ja -". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- pan: ————— On — many a vase and jar =

The second system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "- pan: ————— On — many a vase and jar =". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

On — many a screen and fan, —————

The third system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "On — many a screen and fan, —————". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

We figure in live - ly paint, — Our

The fourth system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "We figure in live - ly paint, — Our". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

at - ti - tude's queer and quaint — You're wrong if you think it ain't. —

The fifth system of music consists of three staves. The top staff is the vocal line in G major, with lyrics "at - ti - tude's queer and quaint — You're wrong if you think it ain't. —". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Oh,

Unison.
If you think we are work'd by strings,

Like a Jap-an-ese marie - nette, You—

don't understand these things: It is sim-ply Court e-ti-

- quette. Per,

- haps you suppose this throng Can't keep it up all day long? If that's your i - dea, you're

wrong. Oh! oh! If

TENORS.
that's your i - dea, you're wrong. If you

BASSES.
that's your i - dea, you're wrong. If you

want to know who we are, We are

want to know who we are, We are

gen.tle.men of Ja - pan: _____ On vase and

gen.tle.men of Ja - pan: _____ On vase and

jar, On screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny,

jar, On screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny,

ma - ny, ma - ny, ma - ny, ma - ny a jar. Oh! _____ oh! _____

ma - ny ma - ny ma - ny ma - ny a jar, Oh! _____ oh! _____

oh! oh! On

oh! oh! On

fz *fz*

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs with lyrics "oh! oh! On". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings *fz*.

vase and jar, On screen and fan.

vase and jar, On screen and fan.

This system continues the vocal lines with lyrics "vase and jar, On screen and fan." and the piano accompaniment. The piano part includes a section marked with a first ending bracket and a repeat sign.

8

fz

This system shows the piano accompaniment with a first ending bracket labeled "8" and a dynamic marking *fz*.

fz *fz* *sempre ff*

This system continues the piano accompaniment with dynamic markings *fz*, *fz*, and *sempre ff*.

This system continues the piano accompaniment with a complex rhythmic pattern of eighth notes.

This system continues the piano accompaniment, ending with a final chord.

RECIT. NANKI-POO.

Gen-tle-men, I pray you tell me

Where a gen-tle mai-den dwel-leth, Named Yum-Yum, the ward of

Ko - ko? In pi-ty speak—oh, speak, I pray you! Why, who are

A NOBLE

you, who ask this ques-tion?

C

NANKI.

Come ga-ther round me, and I'll tell you.

No. 2.

SONG and CHORUS—(Nanki-Poo).

Allegretto con grazia. (♩.=72.)

NANKI.

VOICE.

A wan_dring min_strel

PIANO.

I— A thing of shreds— and patches, Of bal_lads, songs and snatches, And

dream_y lul - la - by! My ca - ta.logue is long, Thro' ev - 'ry

pas - sion rang_ing, And to your hum - ours changing I

tune my sup_ple song! I tune my sup - - - - - ple

Andante espressivo.

sang! Are you in sen - ti - men - tal mood? I'll sigh with you,

p

Oh, sor - row! On maid - en's cold - ness do you brood? I'll

do so, too— Oh, sor - row, sor - row! I'll charm your wil - ling

ears With songs of lov - er's fears, While sym - pa - the - tic

cresc.

tears. My cheeks be - dew— Oh, sor - row, sor - row!

mf *dim.*

Allegro marziale.

But if pa - tri - o - tic sen - ti - ment is

f *dim.* *p*

want - ed, I've pa - tri - o - tic bal - lads cut and dried; For wher -

- e'er our country's ban - ner may be plant - ed, All o - ther lo - cal ban - ners are de -

- fied! Our war - ri - ors, in ser - ried ranks as - sem - bled, Ne - ver

K

quail - or they conceal it if they do - And I shouldn't be surpris'd if na - tions

trem - bled Be - fore the mighty troops, the troops of Ti - ti - pul

MEN. *f*

We shouldn't be surpris'd if

Nations trembled, trembled with a - larm Be - fore the mighty troops, the troops of Ti - ti -

ff

Allegro pesante, non troppo vivo. (♩ = 160.)

- pul

NANKI.

And if you call for a song of the sea, We'll

f *dim.* *mp*

heave the cap - stan round, With a yeo heave ho, for the wind is - free, Her anchor's a - trip and her

MEN.

helm's a - lee, Hur - rah for the homeward bound! Yeo - ho = heave ho = Hur -

NANKI.

-rah for the home-ward bound! To lay a - loft in a howling breeze May tic - kle a lands - man's

taste, But the hap - piest hour a - sail - or - sees Is when he's down At an in - land town, With his

TENORS.

Nancy on his knees, yeo - ho! And his arm a - round her waist!

BASSES.

Then man the capstan - off we go, As the

Then man the capstan - off we go, As the

M
 fid_dler swings us round, With a yeo heave ho, And a rum be_low, Hur_rah for the homeward
 fid_dler swings us round, With a yeo heave ho, And a rum be_low, Hur_rah for the homeward

bound!_ With a yeo heave ho,_____ And a rum be_low,_____ Yeo -
 bound!_ With a yeo heave ho._____ And a rum be_low,_____ Yeo -

-ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho, yeo - ho!
 -ho, heave ho,_____ Yeo - ho,_____ heave ho, heave ho, heave ho, yeo - ho!

cre - - - - - scen - - - - - do - - - - - ff

Allegretto come I?

NANKI.

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes dynamic markings 'dim.' in both the right and left hands. The tempo is 'Allegretto come I?' and the piece is titled 'NANKI.'.

Second system of the musical score. The vocal line contains the lyrics: "wan - d'ring min-strel I- A thing of shreds and patches, Of bal-lads, songs and". The piano accompaniment includes a dynamic marking 'p'.

Third system of the musical score. The vocal line contains the lyrics: "snatches, And dream-y lul - la - by, And dream-y lul -". The piano accompaniment includes a dynamic marking 'p' and the instruction 'MEN. p'.

Fourth system of the musical score. The vocal line contains the lyrics: "Of". The piano accompaniment includes a dynamic marking 'p'.

Fifth system of the musical score. The vocal line contains the lyrics: "la - lul - la - by, lul - la - by!". The piano accompaniment includes a dynamic marking 'pp'.

Sixth system of the musical score. The vocal line contains the lyrics: "dream - y lul - la - by, lul - la - by!". The piano accompaniment includes a dynamic marking 'p'.

No. 3.

SONG (Pish-Tush)—and CHORUS.

Allegro con brio. (♩=128.)

PIANO.

PISH-TUSH.

Our great Mi-ka-do, vir-tuous man, When

he to rule our land be-gan, Re-solv'd to try A plan where-by Young men might best be steadied. So

he decreed, in words succinct, That all who flirted, leer'd, or wink'd, (Un-less con-nu-bi-al-ly link'd,) Should

forthwith be be-head-ed, be-head-ed, be-head-ed, Should forthwith

be be head-ed.

ff

C

And I ex-pect you'll all a-gree That he was right to so de-cree. And

p

I am right, And you are right, And all is right as right can be!

MEN. *f*

And you are right, And

f

And all is right as right can

we are right, And all is right, is right as right can be! And all is right as right can

D

be, Right, as right can be!

be, Right, as right can be!

ff

This system contains two vocal staves and a piano accompaniment. The vocal lines are in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. A dynamic marking of *ff* is present in the piano part.

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs.

This stern de_cree, you'll un_der_stand, Caus'd great dis_may through.

dim. *p*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamic markings of *dim.* and *p* are present in the piano part.

out the land! For young and old And shy and bold Were e_qual_ly af_fect_ed. The

This system contains two vocal staves and a piano accompaniment. The vocal lines are in bass clef with lyrics. The piano accompaniment is in treble and bass clefs.

youth who wink'd a roving eye, Or breath'd a non-con-nu-bial sigh, Was there-up-on con-

-demned to die— He u-sual-ly ob-ject-ed, ob-ject-ed, ob-ject-

-ed, He u-sual-ly ob-ject-ed

ff

And you'll al-low, as I ex-pect, That

p

he was right to so object. And I am right, And you are right, And ev-ry-thing is

quite cor_rect!

MEN. *f*

And you are right, And we are right, And ev_ry_thing is quite, is quite cor_

The first system of music includes a vocal line in bass clef with the lyrics "quite cor_rect!". Below it is a piano accompaniment in bass clef, marked "MEN. f". The piano part features a rhythmic pattern of eighth notes. The system concludes with the vocal line starting "And you are right, And we are right, And ev_ry_thing is quite, is quite cor_".

And ev_ry_thing is quite cor_rect, All is quite cor_

rect, And ev_ry_thing is quite cor_rect, All is quite cor_

The second system continues the vocal line with "And ev_ry_thing is quite cor_rect, All is quite cor_". The piano accompaniment consists of chords and moving lines in both hands. The system ends with "rect, And ev_ry_thing is quite cor_rect, All is quite cor_".

_rect!

_rect!

The third system shows the vocal line with the lyrics "_rect!". The piano accompaniment features a dense texture of chords and moving lines. The system concludes with another "_rect!".

And so we straight let out on bail A convict from the coun_ty jail, Whose

The fourth system begins with the vocal line "And so we straight let out on bail A convict from the coun_ty jail, Whose". The piano accompaniment is marked "p" and features a rhythmic pattern of eighth notes. The system ends with the vocal line.

head was next On some pre-text Con-demned to be mown off, And made him Headsman,

for we said "Who's next to be de-ca-pi-ted Can-not cut off an- o-ther's head Un-til he's cut his

own off, his own off, his own off, un-til he's cut his own off."

And we are right, I

think you'll say, To ar-gue in this kind of way. And I am right, And you are right, And all is right-too-

-loo-ral-lay!

MEN. *f*

And you are right, And we are right, And all is right—Too - loo - ral, loo - ral -

And I am right And you are right, And _____ all _____ is

-lay! And you are right, And we are right, And _____ all _____ is

rall.

rall.

rall.

a tempo

right! _____

a tempo

right! _____

ff a tempo

fz fz

No. 4.

SONG— Pooh-Bah (with Nanki-Poo and Pish.)

Allegro moderato. (Tempo di Minuetto.) (♩=106.)

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

POOH-BAH

Young man, despair, Like

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The piano part features a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

- wise go to, Yum - Yum the fair You must not woo. It

The second system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

will not do: I'm sor-ry for you, You ve-ry im-per-fect a-

The third system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. There are triplet markings (*3*) above the vocal line.

- blu - tioner!

This

The fourth system concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. A section marker 'A' is placed above the first measure of the vocal line.

ve - ry day From school Yum-Yum Will

wend her way, And home ward come, With beat of drum, And a

rum - tum - tum, Towed the Lord High Ex - e - cu - tion.er!

And the brass will crash, And the

trum - pets bray, And they'll cut a dash On their wed - ding day, She'll

3
toddle a-way, as all a-ver, With the Lord High Ex - e -

C

- cu - tion-er!

NANKI & PISH.

And the brass will crash, And the trum - pets bray, And they'll

She'll toddle a-way, as

cut a dash On their wed - ding day. She'll toddle a-way, as

all a-ver, With the Lord High Ex - e - cu - tion-er!

all a-ver, With the Lord High Ex - e - cu - tion-er!

2. It's a hope - less case, As you may see, And

in your place A - way I'd flee; But don't blame me - I'm

sorry to be Of your plea - sure a di - min - u - tion - er.

They'll vow their pact Extreme - ly soon,

In point of fact This af - ter-noon Her

ho - - ney-moon With that buf-foon At seven, com-men - ces, so

you shun-ber! And the

brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding

day, She'll toddle a-way, as all a-ver. With the Lord High Ex - e -

- cu - tion.er!

NANKI & PISH.

And the brass will crash, And the trum - pets bray, And they'll

She'll tod.dle a - way, as

cut a dash On their wed - ding day. She'll tod.dle a - way, as

all a - ver, With the Lord High Ex - e - cu - tion.er.

all a - ver, With the Lord High Ex - e - cu - tion.er.

No 4a

RECIT.— (Nanki-Poo and Pooh-Bah.)

RECIT. NANKI.

VOICE. And have I jour.ney'd for a month, or near - ly, To learn that Yum-Yum,

PIANO. *p*

whom I love so dear - ly, This day to Ko - ko is to be u - ni - ted!

RECIT. POOH-BAH.

The fact ap-pears to be as you've re - ci - ted:

dim. *p*

a tempo moderato *RECIT.*

But here he comes, e -

p

a tempo

- quipped as suits his sta - tion, He'll give you a - ny further in - for - ma - tion.

No. 5.

CHORUS.—(with Solo—Ko-ko.)

Allegro marziale. (♩=144.)

PIANO.

ff

TENORS.

Be-hold the Lord High Ex - e - cu - tion-er! A

BASSES.

Be-hold the Lord High Ex - e - cu - tion-er! A

per - sonage of no - ble rank and ti - tle— A dig - ni - fied and po - tent

per - sonage of no - ble rank and ti - tle— A dig - ni - fied and po - tent

of - fi - cer, Whose func - tions are partic - u - lar - ly vi - tal De -

of - fi - cer, Whose func - tions are partic - u - lar - ly vi - tal De -

A

- fer, de - fer, To the Lord High Ex - e - cu - tioner! De -

- fer, de - fer, To the Lord High Ex - e - cu - tioner! De -

A

- fer, de - fer, To the no - ble Lord, to the

- fer, de - fer, To the no - ble Lord, to the

no - ble Lord, to the Lord High Ex - e - cu - tion - er!

no - ble Lord, to the Lord High Ex - e - cu - tion - er!

B KO-KO.

Ta - ken from the coun - ty jail By a set of cu - rious

p

chan - ces, Lib - er - a - ted then on bail,

On my own re - cog - ni - zan - ces; Waft - ed by a fav - 'ring gale

As one sometimes in tran - ces, To a height that few can scale,

C

Save by long and wea - ry dan - ces; Sure - ly, ne - ver had a male

Un - der such like cir - cum - stan - ces So ad - ven - tur - ous a tale, Which may

rank with - most ro - man - ces. Ta - ken from the coun - ty

D

p stacc.

jail By a set of cu - rious chan - ces;

Ta - ken from the coun - ty jail, Lib - er - a - ted then on

Ta - ken from the coun - ty jail, Lib - er - a - ted then on

Sure - ly, ne - ver had a male So ad - ven - tur - ous a

bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a

bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a

tale.

tale. De - fer, de - fer, To the Lord High Ex - e -

tale. De - fer, de - fer, To the Lord High Ex - e -

- cu - tion_er! De - fer, de - fer, To the
 - cu - tion_er! De - fer, de - fer, To the

no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -
 no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -

- er! Bow down, bow down, To the Lord High Ex - e -
 - er! Bow down, bow down, To the Lord High Ex - e -

ff

- cu - tion - erl De - fer, de - fer, To the

- cu - tion - erl De - fer, de - fer, To the

The first system of the musical score consists of three staves. The top two staves are vocal staves in G major, with lyrics: "- cu - tion - erl De - fer, de - fer, To the". The bottom staff is a grand staff for piano accompaniment, featuring a melodic line with triplets and a bass line with chords.

no - ble, no - ble Lord, The High Ex - e - cu - tion -

no - ble, no - ble Lord, The High Ex - e - cu - tion -

The second system continues the vocal and piano parts. The lyrics are: "no - ble, no - ble Lord, The High Ex - e - cu - tion -". The piano accompaniment includes a melodic line with triplets and a bass line with chords.

- erl

- erl

The third system shows the vocal parts ending with the syllable "- erl". The piano accompaniment features a melodic line with triplets and a bass line with chords, ending with a double bar line and a fermata. The word "Ped." is written below the piano part, and a small asterisk is at the bottom right.

Allegretto grazioso. (♩=76.)

VOICE.

some day it may happen that a victim must be found, I've got a lit-tle list— I've got a lit-tle list Of so-nig-ger se-re-na-der, and the others of his race, And the pia-no or-gan-ist— I've got him on the list! And the

-ci-e-ty of fend-ers who might well be un-der-ground, And who ne-ver would be miss'd— who peo-ple who eat pep-per-mint and puff it in your face, They ne-ver would be miss'd— They

ne-ver would be miss'd! There's the pes-ti-len-tial nui-san-ces who write for au-to-graphs— All ne-ver would be miss'd! Then the i-di-ot who prais-es, with en-thu-si-as-tic tone, All

people who have flabby hands and ir-ri-tat-ing laughs— All childr-en who are up in dates, and floor you with 'em flat— All cen-tu-ries but this, and ev-ry country but his own; And the la-dy from the provinces, who dresses like a guy, And who

persons who in shaking hands, shake hands with you like that— And all third persons who on spelling
 doesn't think she dances but would rather like to try," And that sin-gu-lar an-o-ma-li, the

A

CHORUS OF MEN.

tête-à-têtes in-sist— They'd none of 'em be miss'd— they'd none of 'em be miss'd! He's
 la-dy no-vel-ist— I don't think she'd be miss'd— I'm sure she'd not be miss'd! He's

He's
 He's

got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd— they'll
 got her on the list— he's got her on the list; And I don't think she'll be miss'd— I'm

got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd— They'll
 got her on the list— he's got her on the list; And I don't think she'll be miss'd— I'm

KO-KO.

none of 'em be miss'd! 2. There's the Ni-si Pri-us nuisance, who just
 sure she'll not be miss'd! 3. And that

none of 'em be miss'd!
 sure she'll not be miss'd!

now is rather rife, The Ju - di - cial hu - mor - ist— I've got him on the list! All

fun - ny fel - lows, comic men, and clowns of pri - vate life— They'd none of 'em be miss'd— they'd

none of 'em be miss'd! And a - po - lo - ge - tic statesmen of a compromis - ing kind, Such as—

what-d'ye call him—Thing'em-bob, and like-wise. Ne - ver Mind, And 'St- 'st- 'st- and What's-hisname, and

colla voce

al - so You-know-who— The task of fill-ing up the blanks I'd ra-ther leave to you. But it

real-ly does-n't mat-ter whom you put up on the list, For they'd none of 'em be miss'd— they'd

CHORUS OF MEN.

none of 'em be miss'd! You may put 'em on the list— you may put 'em on the list; And they'll
You may put 'em on the list— you may put 'em on the list; And they'll

none of 'em be miss'd—they'll none of 'em be miss'd!
none of 'em be miss'd—they'll none of 'em be miss'd!

No. 6.

CHORUS OF GIRLS.

Allegretto grazioso. (♩=84.)

PIANO.

The first system of piano accompaniment consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a melodic line with eighth-note patterns and some grace notes. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piano accompaniment. It features a crescendo (*cresc.*) marking in the middle of the system, indicating a gradual increase in volume. The melodic and harmonic lines continue with similar rhythmic patterns.

The third system of piano accompaniment includes a diminuendo (*dim.*) marking, indicating a gradual decrease in volume. The melodic line in the treble staff shows some more complex rhythmic figures, while the bass staff continues with a steady accompaniment.

SOPRANOS.

The vocal line for Sopranos begins with a whole rest, followed by the first part of the lyrics: "Comes a train of lit - tle - la - dies". The melody is simple and fits the lyrics.

Comes a train of lit - tle - la - dies

The fourth system of piano accompaniment includes a piano (*p*) dynamic marking. It continues the accompaniment for the vocal line, with the treble staff providing a melodic accompaniment and the bass staff providing a rhythmic foundation.

From scho-las-tic-tram-mels free, Each a-lit-tle-bit-a-

-fraid is. Won-d'ring what the world can be!

A
Is it but a world of trou-ble- Sad-ness set to

song? Is its beau-ty but a bub-ble

p Bound to break ere long? Are its pa - la - ces and
p Bound to break ere long?

plea - sures Fan - ta - sies that fade?
 Are its plea - sures Fan - ta - sies that fade? _____

And the glo - ry of its trea - sures Sha - - dow of a
 And the glo - ry of its trea - sures Sha - dow

shade? And the glo - ry of its trea - - sures *dim.*

of a shade? And the glo - ry of its trea - sures *dim.*

The first system of music features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'shade?' and 'And the glo - ry of its trea - - sures'. The piano accompaniment includes a dynamic marking of *f* and a *dim.* marking.

Sha - dow of a shade? *C* Sha - - dow of a *p*

Sha - dow of a shade?

The second system of music features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'Sha - dow of a shade?' and 'Sha - - dow of a'. A *C* marking is present above the first vocal staff, and a *p* marking is present above the second. The piano accompaniment includes a *p* marking and a *dim.* marking.

shade? Schoolgirls we, eigh - teen and un - der,

Schoolgirls we, eigh - teen and un - der,

The third system of music features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'shade?' and 'Schoolgirls we, eigh - teen and un - der,'. The piano accompaniment includes a *p* marking.

From scho-las-tic tram-mels free, And we won-der how we

won-der, We won-der—how we won-der!—What on

dim. earth the world can be! *p* What on earth—the

world—can be!

No 7 TRIO— (Yum-Yum, Peep-Bo, and Pitti-Sing)— with Chorus of Girls

Allegretto grazioso. (♩ = 112.)

PIANO. *p staccato.*

YUM-YUM.
Three lit_tle

PEEP-BO.
Three lit_tle

PITTI-SING.
Three lit_tle

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

glee, — Three lit.tle maids from school! Ev.'ry-thing is a source of — fun—

glee, — Three lit.tle maids from school!

glee, — Three lit.tle maids from school!

No - bo.dy's safe, for we care for — none!

Life is a joke that's just be - gun!

B

Three lit-tle maids from school.

Three lit-tle maids from school.

Three lit-tle maids from school.

Three lit-tle maids who, all un-wa-ry,

Three lit-tle maids who all un-wa-ry,

Three lit-tle maids who, all un-wa-ry,

Come from a la-dies' se-mi-na-ry, Freed from its ge-nius tu-te-la-ry-

Come from a la-dies' se-mi-na-ry, Freed from its ge-nius tu-te-la-ry-

Come from a la-dies' se-mi-na-ry, Freed from its ge-nius tu-te-la-ry-

Three lit - tle maids from school, Three lit - tle maids — from school. *f* **C**

Three lit - tle maids from school, Three lit - tle maids — from school. *f*

Three lit - tle maids from school, Three lit - tle maids — from school. *f*

One lit - tle maid is a bride, Yum-Yum — *mix*

Two lit - tle maids in at - ten - dance come —

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids is the to - tal sum. Three lit - tle maids from school!

From three lit - tle maids take one a - way-

Two lit - tle maids re - main, and they -

Won't have to wait ve - ry long, they say -

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids from school!

CHORUS OF GIRLS.

Three lit - tle maids from school!

cresc.

E

Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,

Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,

Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,

Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,

p

Freed from its ge - nius tu - te - la - ry - Three lit - tle maids from

Freed from its ge - nius tu - te - la - ry - Three lit - tle maids from

Freed from its ge - nius tu - te - la - ry - Three lit - tle maids from

Freed from its ge - nius tu - te - la - ry -

school, Three lit - tle maids from school!

school, Three lit - tle maids from school!

school, Three lit - tle maids from school!

Three lit - tle maids from school!

No 8. **QUARTET.— (Yum-Yum, Peep-Bo, Pitti-Sing & Pooh-Bah)**
with Chorus of Girls.

Allegro con brio. (♩=116.)

PIANO. *f*

YUM-YUM.
So please you, Sir, we much re-gret If we have failed in c-ti-

PEEP-BO.
So please you, Sir, we much re-gret If we have failed in e-ti-

PITTI-SING.
So please you, Sir, we much re-gret If we have failed in e-ti-

p

-quette To-wards a man of rank so high- We shall know bet-ter by and bye. But

-quette To-wards a man of rank so high- We shall know bet-ter by and bye.

-quette To-wards a man of rank so high- We shall know bet-ter by and bye.

A

youth, of course, must have its fling, So par - don us, So par - don us,
 PITTI-SING.
 And don't, in girl-hood's

hap-py spring, Be hard on us, Be hard on us, If we're in-clined to dance and

YUM-YUM,
 But youth, of course, must
 PEEP-BO.
 But youth, of course, must
 sing, Tra la la la la la, But youth, of course, must

CHORUS OF GIRLS.
 Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la

have its fling, So par-don us, And don't, in girl - hood's hap - py spring, Be
 have its fling, So par-don us, And don't, in girl - hood's hap - py spring, Be
 have its fling, So par-don us, And don't, in girl - hood's hap - py spring, Be
 la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la

hard on us. Tra
 hard on us. Tra
 hard on us. Tra
 lal But youth, of course, must have its fling, So par - don us, Tra

la la la la la la la la, Tra la la la la la la, — Tra la la la la la la

la la la la la la la la, Tra la la la la la la, — Tra la la la la la la

la la la la la la la la, Tra la la la la la la, Tra la la la la la la

la la la la la la la la, Tra la la la la la la, — Tra la la la la la la

f

la la, Tra la la la la la la la la, Tra la la la la la la la la

la la, Tra la la la la la la la la, Tra la la la la la la la la

la la, Tra la la la la la la la la, Tra la la la la la la la la

la la, Tra la la la la la la la la, Tra la la la la la la la la

f

la la la la la la la!

la la la la la la la!

la la la la la la la!

la la la la la la la!

This section contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics 'la la la la la la la!' are written below each staff. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part features a rhythmic accompaniment with chords and melodic lines.

POOH-BAH.

I

p

This section is a piano accompaniment for the vocal part 'POOH-BAH.' It consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The music is in the same key signature as the previous section. A dynamic marking of *p* (piano) is present. The lyrics 'POOH-BAH.' and 'I' are written above the staff.

think you ought to re-col-lect You can-not show too much res-pect To-wards the highly ti-tled

This section contains a vocal staff with a treble clef and a key signature of one sharp (F#). The lyrics are: 'think you ought to re-col-lect You can-not show too much res-pect To-wards the highly ti-tled'. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part features a rhythmic accompaniment with chords and melodic lines.

few; But no-body does, and why should you? That youth at us should have its fling, Is

hard on us, Is hard on us; To our pre-ro-ga-tive we cling- So par-don us, So

par-don us, If we de-cline to dance and sing-Tra la la la la la, Tra la la la la

YUM-YUM.
But
PEEP-BO.
But
PITTI-SING.
But

youth, of course, must have its fling, So par - don us, And
 youth, of course, must have its fling, So par - don us, And
 youth, of course, must have its fling, So par - don us, And
 la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la

don't, in girl - hood's hap - py spring, Be hard on us.
 don't, in girl - hood's hap - py spring, Be hard on us.
 don't, in girl - hood's hap - py spring, Be hard on us.
 la, Tra la la la la la, Tra la la la la la, Tra la la la la la la la!

CHORUS. *f*
 But

C

Tra la la la la la la
Tra la la la la la la
Tra la la la la la la
Tra la la la la la la

youth, of course, must have its fling, So par - don us, Tra la la la la la la

C

la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
la la Tra la la la la la la la, Tra la la la la la la la la, Tra

la la, Tra la la la la la la la, Tra la la la la la la la la, Tra

fz



la la la la la la la la, Tra la la la la la la la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la la la la la la la!

la la la la la la la la, Tra la la la la la la la la la la la la la la la!



la la la la la la la la, Tra la la la la la la la la la la la la la la la!

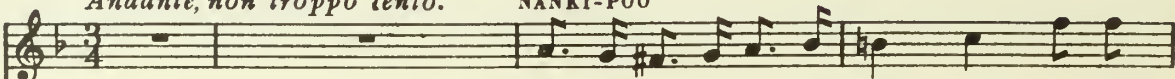



fz *fz*

Nº 9.

DUET—(Yum-Yum and Nanki-Poo.)

Andante, non troppo lento. NANKI-POO

VOICE.  Were you not to Ko - Ko plight - ed, I would

PIANO.  *mf* *p*

say in ten-der tone, "Lov'd one, let us be u - ni - ted- Let us



be — each o - ther's own!" I would merge all rank and sta - tion, World - ly



sneers are nought to us, And, to mark — my ad - mi - ra - tion, I would



YUM-YUM.

He would kiss me fond-ly thus-
 kiss you fond-ly thus- I would kiss you fond-ly thus-

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The time signature is 2/4.

Allegro.
YUM-YUM.

But as I'm en-gaged to Ko-Ko, To embrace you thus, *con fuo-co*, Would dis-tinct-ly

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The time signature is 2/4. A piano (*p*) dynamic marking is present.

YUM-YUM.

be no *gio-co*, And for yam I should get to-co, NANKI. To-co, to-co,
 To-co, to-co,

This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The time signature is 2/4.

to-co, to-co, to-col
 to-co, to-co, to-col So, in spite of all temp-

This system contains the final three staves of music on the page. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The time signature is 2/4.

Tempo I^o
NANKI.

- ta - - - tion, Such a theme I'll not dis - cuss, And on

no con-si-der - a - tion Will I kiss you fond - ly thus - Will I kiss you fond.ly

Allegro.

thus. Let me make it clear to you, This is what I'll ne-ver do, This, oh,

this - oh, this - oh, this, This — is what I'll ne - ver, -

YUM-YUM.

This, oh, this- oh, this- oh, this- this-
 ne - ver do! This, oh, this- oh, this- oh, this- this-

He'll ne-ver do! He'll ne-ver do!
 is what I'll ne-ver do! I'll ne-ver do! Oh,

cresc.

This is what he'll ne-ver, ne-ver do!
 this, this is what I'll ne-ver, ne-ver do!

ff

No. 10.

TRIO—(Ko-Ko, Pooh-Bah and Pish-Tush.)

Allegro non troppo vivace. (♩=84) POOH-BAH.

VOICE. I am so proud, If I al- lowed My

PIANO. *f* *p*

fa-mi-ly pride To be my guide, I'd vo-lun-tee'r To quit this sphere, In- stead of you, In a

minute or two. But fam-ly pride Must be- de- nied, And set a- side, And mor- ti- fied, And

mor- ti- fied. KO-KO. My brain it teems With endless schemes, Both good and new For Titi.

p

- pu, For Ti - ti - pu; But if I flit, The be - ne - fit That I'd dif - fuse The town would lose! Now

ev - ry man To aid his clan Should plot and plan As best he can.

PISH-TUSH.

I heard one day, A gentleman say That criminals who Are cut in two Can hard - ly feel The

fa - tal steel. And so are slain, are slain Without much pain. If this is true, It's jol - ly for you; Your courage

POOH-BAH.

screw To bid us a - dieu.

PISH-TUSH.

KO-KO.

I heard one day, A gentleman say That criminals who Are
My brain it teems _____ With endless schemes, Both good and new For Ti-ti -
am so proud, If I al - lowed My fa - mi - ly pride To

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal line. The key signature is one sharp (F#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests.

cut in two Can hardly feel The fa - tal steel, And so are slain, are slain Without much pain. If this is
- pu, For Ti-ti - pu; But if I flit, The be - ne - fit That I'd dif - fuse The town would lose! Now
be my guide, I'd vol - un - teer To quit this sphere In -

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal line. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with similar rhythmic patterns to the first system.

true, It's jol-ly for you; Your courage screw To bid us a-dieu.
ev-'ry man To aid his clan Should plot and plan As best he can. And
- stead of you, In a minute or two.

The third system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal line. The key signature is one sharp (F#) and the time signature is 2/4. The music concludes with a final cadence.

so, Although I'm ready to go, Yet re-lect 'Twere dis-respect Did

I neg-lect To thus ef-fect This aim-di-rect, So I ob-ject— And

POOH-BAH.

so, Although I wish- to go, And great-ly pine To bright-ly shine, And

PISH-TUSH.

And go And show Both friend and foe How

taketheline Of a he-ro fine, With grief condign I must decline.

much you dare. I'm quite aware It's your af-fair. Yet I declare I'd take your share, But I don't much

care— I'd take your share, But I don't much care, I'd take your share, But I don't much care, I'd
 KO-KO

POOH-BAH. So I ob - ject— So I ob - ject— So I ob -

I must de - cline— I must de - cline— I must de -

take your share, But I don't much care, much care, I don't much care, I don't much care— To

- ject, So I ob - ject, So I ob - ject, So I ob - ject— To

- cline, I must de - cline, I must decline, I must de - cline— To

p

Un poco più vivo.

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - lent - ial pri - son, with a

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - lent - ial pri - son, with a

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - lent - ial pri - son, with a

Un poco più vivo.

marcato

life - long lock, A - waiting the sen - sa - tion of a short, sharp shock, From a

life - long lock, A - waiting the sen - sa - tion of a short, sharp shock, From a

life - long lock, A - waiting the sen - sa - tion of a short, sharp shock, From a

cheap and chip - py chopper on a big black block! To sit in sol - emn si - lence in a

cheap and chip - py chopper on a big black block! To sit in sol - emn si - lence in a

cheap and chip - py chopper on a big black block! To sit in sol - emn si - lence in a

dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A

- waiting the sen - sa - tion of a short, sharp shock, From a cheap and chippy chopper on a

- waiting the sen - sa - tion of a short, sharp shock, From a cheap and chippy chopper on a

- waiting the sen - sa - tion of a short, sharp shock, From a cheap and chippy chopper on a

big black block! A dull dark dock, A life - long lock, A

big black block! A dull, dark dock, A life - long lock, A

big black block! A dull, dark dock, A life - long lock, A

short, sharp shock, A big black block! To sit in sol - emn si - lence In a

short, sharp shock, A big black block! To sit in sol - emn si - lence In a

short, sharp shock, A big black block! To sit in sol - emn si - lence In a

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a

big black block!

big black block!

big black block!

ff

No. 11.

FINALE—ACT I.

Allegro moderato. (♩=126.)

PIANO.

f *p.* *stacc.*

CHORUS. GIRLS.

With as_pect stern And gloomy stride,
MEN.

With as_pect stern And gloomy stride,

We come to learn How you de - cide.

We come to learn How you de - cide.

Don't he - si - tate Your choiceto name, A dread-ful

Don't he - si - tate Your choiceto name, A dread-ful

fate You'll suf - fer all the same, A dread-ful fate You'll

fate You'll suf - fer all the same, A dread-ful fate You'll

POOH-BAH.

To

suf - fer all the same.

suf - fer all the same.

ask you what you mean to do we punctually ap-pear. KO-KO.
 Con - gra - tu - late me, gen - tle men, I've

found a Vo - lun - teer! 'Tis
 CHORUS. The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!
 The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!

Nan - ki - Poo! I think he'll do? He
 Hail, Nan - ki - Poo! Yes, yes, he'll do!
 Hail, Nan - ki - Poo! Yes, yes, he'll do!

yields his life if I'll Yum-Yum sur-ren-der; Now I a-dore that

girl with passion tender, And could not yield her with a ready will, Or her al-lot,

If I did not A-dore my-self with pas-sion ten-drer still! With

pas-sion ten-drer still!

CHORUS. Ah, yes! He loves him-self with passion ten-drer still!

Ah, yes! He loves him-self with passion ten-drer still!

KO-KO.

Take her— she's yours!

Allegro con brio. (♩=132.)

f

YUM-YUM.

NANKI-POO.

The threat'nd cloud has pass'd a way,

mf

And bright - ly shines the dawn - ing

day; There's yet a month of af - ter - noon!

PEEP-BO.

Then

NANK!-POO.

What tho' the night may come too soon,

Then

POOH-BAH & PISH-TUSH.

Then

Then let the_ throng Our joy ad - vance,

Then let the_ throng Our joy ad - vance,
PITTI-SING.

let the throng Our joy ad - vance, With laugh - ing

let the throng Our joy ad - vance, With laugh - ing

let the throng Our joy ad - vance, With laugh - ing

With laugh - ing_ song And mer - ry_ dance, Then let the throng Our joy ad - vance, With laughing

With laugh - ing_ song And mer - ry_ dance, Then let the throng Our joy ad - vance, With laughing

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

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

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

song And mer-ry_ dance, With laughing song And mer-ry_ dance, With laugh - ing

song And mer-ry dance, With laughing song And mer-ry dance, With laugh - ing

song And mer-ry dance, With laughing song And mer-ry dance, With laugh - ing

song And mer-ry dance, With laughing song And mer-ry dance, With laugh - ing

cres

TUTTI.

song, _____ With joy - ous shout, With joy-ous-

song, _____ With joy - ous shout, With joy-ous

song, _____ With joy - ous shout, With joy-ous

song, _____ With joy - ous shout, With joy-ous

cru *do ff*

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca -

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca -

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca -

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca -

- reer! With joy - ous shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous

- reer! With joy - ous shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous

- reer! With joy - ous shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous

- reer! With joy - ous shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous

ous, joy ous 1. shout!

With joy - ous, joy - ous shout!

shout and ring - ing cheer, In - au - gu - rate their brief ca - reer.

shout and ring - ing cheer, In - au - gu - rate their brief ca - reer.

shout and ring - ing cheer, In - au - gu - rate their brief ca - reer.

YUM-YUM.

PITTI-SING. Or far or near, or far or

A day, a week, a month, a year—

PITTI-SING. PEEP-BO.

near, You'll live at least a ho - ney - moon! Then

NANKI-POO.

Then

POOH-BAH. POOH-BAH & PISH-TUSH.

Life's e - ven - tide comes much too - soon, Then

2.

shout! Laugh - ing - song, mer - ry - dance, with laugh - ing - song and mer - ry -

- reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

- reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

- reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

dance.

dance.

dance.

POOH-BAH. SOLO.

dance. As in a month you've got to die, If Ko - Ko tells us

true, 'Twere emp. ty com. pli. ment to cry "Long life to Nan - ki - Poo!" But as one month you

have to live As fel-low-ci-ti-zen, This toast with threetimes three we'll give—"Long

cres - cen - do

life, _____ long life to you, long life to you, long life _____ to you— till

a tempo
CHORUS. *ff*

May all good for-tune, all good for-tune prosper you, May you have

May all good for-tune, all good for-tune prosper you, May you have

May all good for-tune, all good for-tune prosper you, May you have

CHORUS. *ff*

then!" May all good for-tune, all good for-tune prosper you, May you have

a tempo ff

health, may you have health and rich - es - too, May you suc - ceed in
 health, may you have health and rich - es too, May all good for - tune pros - per you, May you have
 health, may you have health and rich - es too, May all good for - tune pros - per you, May you have
 health, may you have health and rich - es too, May all good for - tune pros - per you, May you have

do, in all, all you do!
 all you do! Long life to you - till then!
 health and riches too, May you suc - ceed in all you do! Long life, long life to you - till then!
 health and riches too, May you suc - ceed in all you do! Long life, long life to you - till then!
 health and riches too, May you suc - ceed in all you do! Long life, long life to you - till then!

But to 117

Allegro agitato.

ff

RECIT. KATISHA.

Your re-vels cease! As-sist me, all of you!

f a tempo

Why, who is this whose e - vil

f

Why, who is this whose e - vil

f a tempo

I claim my per - jur'd lov-er, Nan - ki -

eyes Rain blight on our fes - ti - vi - ties?

eyes Rain blight on our fes - ti - vi - ties?

RECIT.

- Pool

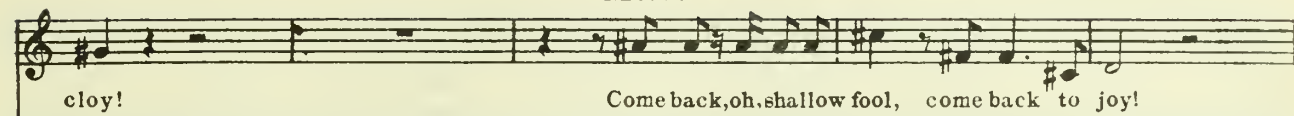
Oh, fool! toshunde - lights — that ne - ver

f

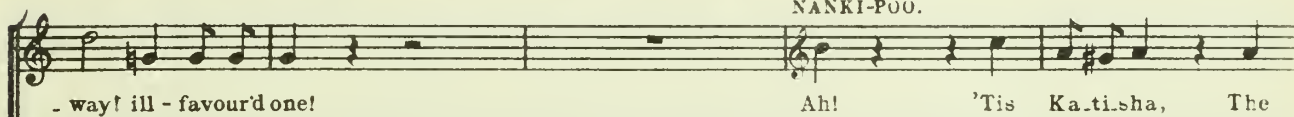
fp

p

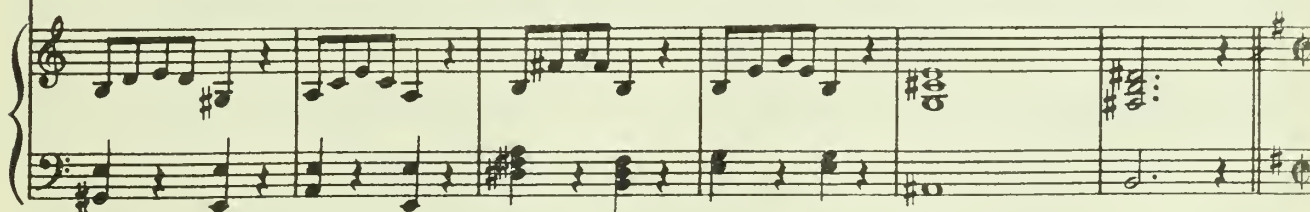
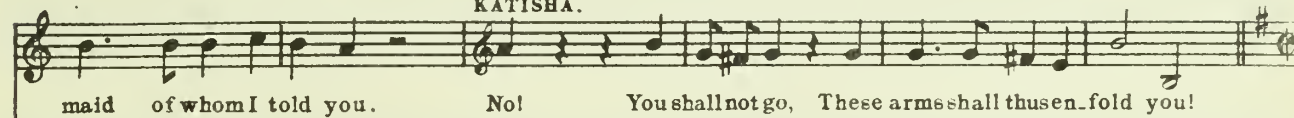
RECIT.



NANKI-POO.



KATISHA.



Allegro agitato.

Oh fool, that flee-est My hal - low'd

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by the lyrics 'Oh fool, that flee-est My hal - low'd'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

joys! Oh blind, that see-est No e - - qui-prise!

The second system continues the vocal line with the lyrics 'joys! Oh blind, that see-est No e - - qui-prise!'. The piano accompaniment maintains its rhythmic pattern. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

Oh rash, that judg-est From half, the whole!

The third system features the lyrics 'Oh rash, that judg-est From half, the whole!'. The piano accompaniment includes triplet markings over the right hand. Dynamics include a piano (*p*) marking.

Oh base, that grudgest Love's light-est dole! Thy

The fourth system continues with the lyrics 'Oh base, that grudgest Love's light-est dole! Thy'. The piano accompaniment includes triplet markings over the right hand.

heart un - bind, Oh fool, oh blind! Give me my place, Oh rash, oh

The fifth system concludes with the lyrics 'heart un - bind, Oh fool, oh blind! Give me my place, Oh rash, oh'. The piano accompaniment features sustained chords in both hands.

base! Thy heart un-bind, Give me my place, Oh fool, oh blind, Oh

rash, oh base! Thy heart— un - - bind,— Give me, give me my

TUTTI. CHORUS.

place. If she's thy bride, re - store her place, Oh fool, oh blind, oh rash, oh

KATISHA.

base! Pink cheek, that rul - est Where wis - - dom

serves! Bright eye, that fool - est He - ro - - ic nerves;

Rose lip, that scorn - est Lore - la - den years!

Smooth tongue, that warn - est Who right - ly hears! Thy

doom is nigh, Pinkcheek, bright eye! Thy knell is rung, Rose lip, smooth tongue! Thy

doom is nigh, Thy knell is rung, Pink cheek, brighteye, Rose

lip, smooth tongue! Thy doom — is — nigh, — Thy knell, thy knell is

rung.
TUTTI. CHORUS.

If true her tale, thy knell is rung, Pink cheek, bright

If true her tale, thy knell is rung, Pink cheek, bright

Thy doom _____ is _____

eye, rose lip, smooth tongue! If true her tale, thy knell is

eye, rose lip, smooth tongue! If true her tale, thy knell is

nigh, Thy knell _____ is rung, Thy knell, Thy _____

rung, If true her tale, thy knell is rung, Thy

rung, If true her tale, thy knell is rung, Thy

PITTI-SING.

knell is rung! A way, nor

knell is rung!

knell is rung!

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady bass line. Dynamics include *f* and *p*.

pro - se - cute your quest - From our in - ten - tion, well ex - press'd, You can - not

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *f* and *p*.

turn us! The state of your con - nu - bial views To - wards the per - son you ac -

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *f* and *p*.

Allegretto grazioso. (♩ = 88)

- cuse Does not con - cern us! For - he's go - ing to mar - ry Yum -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *p*.

- Yum— Your an_ger pray bu_ry, For all will be mer_ry, I think you had bet_ter suc_

Yum-Yum!

Yum-Yum!

- cumb— And join our ex_pressions of glee, On this sub_ject I pray you be

Cumb-cumb!

Cumb-cumb!

dumb— You'll find there are ma_ny Who'll wed for a pen.ny—The word for your guidance is,

Dumb-dumb.

Dumb-dumb.

“Mum”— There’s lots of good fish in the sea! On this
 Mum— mum! On this
 Mum— mum! On this

PITTI-SING with 2nd SOP.

sub-ject we pray you be dumb-dumb-dumb. We think you had bet-ter suc- cumb-cumb-cumb! You’ll
 sub-ject we pray you be dumb-dumb-dumb. We think you had bet-ter suc- cumb-cumb-cumb! You’ll

find there are ma-ny Who’ll wed for a pen-ny, Who’ll wed for a pen-ny—There are
 find there are ma-ny Who’ll wed for a pen-ny, Who’ll wed for a pen-ny—There are

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

sea, in the sea, in the sea!
sea, in the sea, in the sea!

f

p *rall.* *p*

Andante. KATISHA.

The hour of glad - ness Is dead and gone; In si - lent

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "The hour of glad - ness Is dead and gone; In si - lent". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

sad - ness I live a - lone! The hope I cher - ish'd All life - less

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sad - ness I live a - lone! The hope I cher - ish'd All life - less". The piano accompaniment continues with the same eighth-note accompaniment in the bass and chords in the treble.

lies, And all has per - ish'd, all has per - ish'd Save love, — which never

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "lies, And all has per - ish'd, all has per - ish'd Save love, — which never". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) above the vocal line and *cresc.* below the piano accompaniment. The system ends with a forte (*f*) dynamic marking.

dies, Which nev - er, nev - er dies! Oh, faith - less one, this

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "dies, Which nev - er, nev - er dies! Oh, faith - less one, this". The piano accompaniment includes dynamic markings: *sempre f* (sempre forte) above the vocal line and *Allegro agitato* above the piano accompaniment. The system ends with a *RECIT.* (recitative) marking.

in - sult you shall rue! In vain for mer - cy on your knees you'll

The fifth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "in - sult you shall rue! In vain for mer - cy on your knees you'll". The piano accompaniment includes a forte (*f*) dynamic marking. The system ends with a double bar line.

sue. i'll

NANKI. (aside)
 tear the mask from your dis - guis - ing? Now comes the

KATISHA. NANKI. (aside)
 blow! Pre - pare your - self for news sur - pris - ing! How foil my

RECIT. KATISHA. a tempo YUM-YUM.
 foe? No min - strel he, despite bra - va - do! Ha!

KATISHA.
 ha! I know! He is the son of your -
meno mosso

RECIT. KATISHA.

In vain you in - ter -
 ni! bik - ku - ri shak - ku - ri to!
 O ni! bik - ku - ri shak - ku - ri to!

- rupt with this tor - na - do! He is the on - ly son of your -
 Unison.
 O ni!

I'll spoil -
 bik - ku - ri shak - ku - ri to! ni! bik - ku - ri shak - ku - ri

Your gay gam - ba - do! He is the son -
 to! O nil bik - ku - ri shak - ku - ri

Of your - The son of your -
 tol O nil bik - ku - ri shak - ku - ri to!

O nil bik - ku - ri shak - ku - ri to! *rall.* O - ya, O - yal
Allegro con brio.
(♩ = 132.)

KATISHA.
 Ye tor - rents roar! Ye tem - pests howl! Your wrath out -

- pour With an - gry growl! Do ye your worst, my ven - geance call Shall rise tri -

TUTTI.
- umph - ant o - ver all! We'll hear no more, Ill - o - men'd owl, To joy we

soar, Des - pite your scowl; The e - choes of our fes - ti - val Shall rise tri -

KATISHA.
- umph - ant o - ver all! Pre - pare for - woe, Ye

haugh - ty - lords, At once I - go Mi

TUTTI.

- ka - do - wards. A - way you - go, Col -

piu f

- lect - your - hordes; Pro - claim your - woe In

dis - mal - chords; We do not heed their

YUM-YUM. *p*

p

dis - mal - sound, For joy reigns ev - 'ry -

NANKI-POO.

- where a - round. We do not heed their dis - mal -

YUM-YUM.

sound, For joy reigns ev - 'ry - where a - round. The e - choes
 NANKI-POO.
 For joy reigns ev - 'ry - where - a - round. The e - choes -
 CHORUS. *p*
 We'll hear no
p
 We'll hear no
pp

of - our fes - ti - val Shall rise - tri - umph - ant o - ver all
 of - our fes - ti - val Shall rise - tri - umph - ant o - ver all Shall
 more, Ill - o - men'd owl, To joy we soar, Des - pite your scowl;
 more, Ill - o - men'd owl, To joy we soar, Des - pite your scowl;
pp

Shall rise_ tri - umph - - - ant, Tri - umph - ant_

rise_ tri - umph - - - ant o - ver all! Tri - umph - ant_

To

To

cresc.

KATISHA.

o - ver all! Shall rise_ tri - umph - ant_ o - ver_ all!_ My

o - ver all! Shall rise_ tri - umph - ant_ o - ver_ all!_

joy_ we soar, To joy we soar, Des - pite your scowl!

joy_ we soar, To joy we soar, Des - pite your scowl!

wrongs with_ ven - geance shall_ be_ crown'd!

ff
We do not heed their

ff
We do not heed their

cresc. *ff*

dis - mal_ sound, For joy reigns ev - 'ry - where_ a - round! We

dis - mal sound, For joy reigns ev - 'ry - where a - round! We

do not heed their dis - mal_ sound, For joy reigns ev - 'ry - where_ a -

do not heed their dis - mal sound, For joy reigns ev - 'ry - where a -

KATISHA.

My wrongs with ven - geance shall be crown'd, My
 - round! We do not heed their dis - mal sound, For
 - round! We do not heed their dis - mal sound, For

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The lyrics are written below the vocal line.

wrongs with ven - geance shall be crown'd! -
 joy reigns ev - 'ry - where a - round! -
 joy reigns ev - 'ry - where a - round! -

This system continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as *ff* and *con forza*. The lyrics are written below the vocal line.

This system shows the piano accompaniment for the third system, featuring a complex rhythmic pattern with many sixteenth notes and slurs.

This system shows the piano accompaniment for the fourth system, ending with a double bar line and a fermata over the final chord.

Act II.

Nº 1.

SOLO.—(Pitti-Sing, & Chorus of Girls.)

Allegretto grazioso. (♩ = 72)

PIANO.

p dolce

CHORUS, SOP. 1st.

Braid the ra - ven hair— Weave the sup - ple tress— Deck the mai - den

SOP. 2nd.

Braid the ra - ven hair— Weave the sup - ple tress— Deck the mai - den

fair— In her love - li - ness— Paint the pret - ty face— Dye the

fair— In her love - li - ness— Paint the pret - ty face— Dye the

co - ral lip— Em - pha - size the grace Of her la - dy - ship!

co - ral lip— Em - pha - size the grace Of her la - dy - ship!

allegro

Art and na - ture, thus al - lied, — Go to make a pret - ty bride! —

Art and na - ture, thus al - lied, — Go to make a pret - ty

— Art — and na - ture, thus al - lied. Go to make a — pret - ty bride!

bride! Art and na - ture, thus al - lied, Go to make a — pret - ty bride!

when your roommate aids betw you do
PITTI-SING.

Sit with down - cast eye — Let it brim with

the hand not to cry

the is F V 14

dew — Try if you can cry — We will do so, too.

feel very old at

When you're sum-moned, start, Like a fright-ened roe-

150 more not give up held

Flut-ter, lit-tle heart, Col-our, come and go!

Mo - des - ty at mar - riage - tide — Well be - comes a

rolled R

pret - ty bride! — Mo - des - ty at mar - riage - tide Well be -

- comes a — pret - ty bride!

cresc.

Braid the ra - ven hair - Weave the sup - - ple tress - Deck the mai - den

Braid the ra - ven hair - Weave the sup - - ple tress - Deck the mai - den

fair - In her love - - li - ness - Paint the pret - ty face - Dye the

fair - In her love - - li - ness - Paint the pret - ty face - Dye the

co - ral lip - Em - phasize the grace Of her la - dy - ship!

co - ral lip - Em - phasize the grace Of her la - dy - ship!

Art and na - ture, thus al - - lied, — Go to

Art and na - ture, thus al - - lied, — Go to

make a pret - ty bride! — Art and na - ture, thus al - lied, Go to

make a pret - ty bride! Art and na - ture, thus al - lied. Go to

make a — pret - ty bride!

make a — pret - ty bride!

No. 2.

SONG— (Yum-Yum.)

Andante comodo. (♩ = 69.)

VOICE.

The sun, whose rays Are all ablaze Withe-ver-

PIANO.

mf *p sostenuto*

-liv - ing glo - ry, Does not de - ny His ma - jes - ty - He scornsto tell a sto - ry!

He don't exclaim "I blush for shame, So kindly be in - dul - gent" But, fierce and bold, In fiery gold, He glories

all ef - ful - gent! I mean to rule the earth. —

— As he the sky— We real - ly know our worth,— The sun and I!

cresc. *dim.*

I mean to rule the earth, As he the sky— We real - ly know our worth, The sun and

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

II Ob - serve his flame, That placid dame, The moon's Ce -

mf *p sostenuto*

- les - tial High - ness; There's not a trace Up on her face Of dif - fi - dence or shy - ness:

She borrows light That, thro' the night, Mankind may all ac - claim her!

And, truth to tell, She lights up well, So I, for one, don't blame her. Ah,

B

pray make no mis - take, — We are not shy: We're ve - ry wide a - wake, —

p *cresc.*

— The moon and I! Ah, pray make no mis. take, We are not shy; We're

dim.

ve - ry wide a. wake, The moon and I!

rall. *a tempo* *mf* *p*

Nº 3.

MADRIGAL—(Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush.)

Allegretto con spirito. (♩=144.) YUM-YUM.

VOICE. 

PIANO. 

1. Brightly
2. Let us

dawns our wed - ding day; Joy - ous - hour, we give thee greeting! Whi - ther, whi - ther art thou
dry the rea - dy tear, Though the - hours are sure - ly creeping, Lit - tle - need for woe - ful

PITTI-SING.


Joy - ous - hour, we give thee greeting! Whi - ther, whi - ther art thou
Though the - hours are sure - ly creeping, Lit - tle - need for woe - ful

NANKI-POO.

Joy - ous hour, we give thee greeting! Whi - ther, whi - ther art thou
Though the hours are sure - ly creeping, Lit - tle - need for woe - ful

PISH-TUSH.

Joy - ous hour, we give thee greeting! Whi - ther, whi - ther art thou
Though the hours are sure - ly creeping, Lit - tle - need for woe - ful

p 

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle - mo - ment, pri - thee
weep - ing, Till the sad sun - down is near, Till the - sad sun - down is

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

stay!
near.

stay!
near

stay!
near.

stay!
near.

What though mor - tal - joys be hol - low?
All must sip the - cup of sor - row -

Plea - sures
I to -

Though the toc - sin sound, ere long, Though
 This the close of ev - 'ry song, This -

come, if sor - rows fol - low: Though the toc - sin sound, ere long, Ding
 -day, and thou to - mor - row: This the close of ev - 'ry song, }

Though the toc - sin sound, ere long, ere long,
 This the close of ev - 'ry, ev - 'ry song,

Though the toc - sin sound, ere long, Ding
 This the close of ev - 'ry song, }

— the toc - sin sound, ere long, Though — the toc - sin sound, ere long, Ding
 — the close of ev - 'ry song, This — the close of ev - 'ry song, Ding

dong! Ding dong! Ding dong! Ding dong! Ding

Though the toc - sin sound, ere long, sound, ere long.
 This the close of ev - 'ry song, this the close.

dong! Ding dong! Ding dong! Ding dong! Ding

— dong! Ding — dong! Yet un - til the sha - dows fall O - ver
 — dong! Ding — dong! What, though sol - emn sha - dows fall, Soon - er,

— dong! Ding — dong! { Yet un - til the sha - dows fall O - ver
 — dong! What, though sol - emn sha - dows fall, Soon - er,

p
 Ding dong! Ding dong! Yet un - til the sha - dows fall O - ver
 Ding dong! Ding dong! What, though sol - emn sha - dows fall, Soon - er,

— dong! Ding — dong! { Yet un - til the sha - dows fall O - ver
 — What, though sol - emn sha - dows fall, Soon - er,

p

one and o - ver - all, } Sing a mer - ry, ma - dri - gal, Sing a - mer - ry ma - dri -
 la - ter, o - ver - all?

one and o - ver - all, } Sing a - mer - ry ma - dri -
 la - ter, o - ver - all?

one and o - ver - all, } Sing a mer - ry ma - dri -
 la - ter, o - ver - all?

one and o - ver - all, } Sing a mer - ry ma - dri -
 la - ter, o - ver - all?

f

- gal, Sing a mer - ry ma - dri - gal, Fa la, Fa

- gal, Sing a mer - ry ma - dri - gal, Fa la la la la la, Fa la

- gal, Sing a mer - ry ma - dri - gal, Fa la la

- gal, Sing a mer - ry ma - dri - gal, Fa la la la la, Fa la la la la la

la, Fa la la la la, Fa la la la la, Fa

la la la la la, *ff* Fa la la, Fa la

la la, *ff* Fa la la la la, Fa la la la

la, *ff* Fa la la la la la, Fa

la la la la, Fa — la la la la la la la, la, la la la la, Fa — la, Fa
 — Fa la la la la la, Fa la la, Fa — la la, Fa
 la, Fa — la la la la, Fa la la la la, Fa la la la la — la, Fa
 la, Fa la la la la, Fa la la la la, Fa la la la la la, Fa —

la . la la, Fa — la, Fa la la, Fa la la, Fa la — la. la.
 la la la, Fa la, Fa la la, Fa la la, Fa la — la. la.
 la la la, Fa la, Fa la la, Fa la la, Fa la — la. la.
 — la la, Fa la la, Fa la la, Fa la — la. la.

1. 2.

No. 4.

TRIO:-(Yum-Yum, Nanki-Poo, & Ko-ko.)

Allegro vivace. $\text{♩} = 80.$ ($\text{♩} = 160.$)

VOICE. YUM-YUM.

Here's a how-de - dol

PIANO. *f* *p*

If I mar-ry you, When your time has come to per-ish, Then the maiden whom you cherish

Must be slaughter'd too! Here's a how-de - dol Here's a how-de -

PIANO. *cresc.* *p*

VOICE. NANKI-POO.

- dol Here's a pret-ty mess!

In a month, or less, I must die with-out a wed-ding! Let the bit-ter

tears I'm shed-ding Wit-ness my dis-tress, Here's a pret-ty mess!

Here's a pret-ty mess! Here's a state of things!

KO-KO.

To her life she clings! Ma-tri-mo-ni-al de-vo-tion Does-n't seem to

suit her no-tion— Bu-ri-al it brings! Here's a state of things!

YUM-YUM.

With a passion that's in - tense I wor - ship
NANKI-POO.

With a passion that's in - tense I wor - ship

Here's a state of things!

With a passion that's in - tense You wor - ship

and a - dore, But the laws of com - mon - sense We ought.n't to ig -

and a - dore, But the laws of com - mon - sense We ought.n't to ig -

and a - dore, But the laws of com - mon - sense You ought.n't to ig -

- nore. If what he says is true, 'Tis death to mar - ry you!

- nore. If what he says is true, 'Tis death to mar - ry you!

- nore. If what I say is true, 'Tis death to mar - ry you!

Here's a pret - ty state of things! Here's a pret - ty how - de - do!

Here's a pret - ty state of things! Here's a pret - ty how - de - do!

Here's a pret - ty state of things! Here's a pret - ty how - de - do!

cresc.
Here's a pret - ty state of things! a pret - ty state of things!

cresc.
Here's a pret - ty state of things! a pret - ty state of things!

cresc.
Here's a pret - ty state of things! a pret - ty state of things!

Here's a how - de - do!

Here's a how - de - do!

Here's a how - de - do!

For if what he says is true, I can-not, can-not mar-ry you! Here's a

For if what he says is true, I can-not, can-not mar-ry you! Here's a

For if what I say is true, he can-not, can-not mar-ry you! Here's a

stringendo

pret - ty, pret - ty state of things!

pret - ty, pret - ty state of things!

pret - ty, pret - ty state of things!

stringendo *mf*

Spoken.

Here's a pretty how-de-do!

Here's a pretty how-de-do!

Here's a pretty how-de-do!

ff

Entrance of Mikado and Katisha.

Allegro moderato. (♩ = 152)

PIANO. *pp*

f GIRLS.

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

f MEN:

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

Nan - gia - na To - ko ton - ya - ré ton - ya - ré na!

Nan - gia - na To - ko ton - ya - ré ton - ya - ré na!

Mi-ya sa-ma, mi-ya sa-ma, On n'm-ma no ma-yé ni Pi-ra-Pi-ra su-ru no wa

Mi-ya sa-ma, mi-ya sa-ma, On n'm-ma no ma-yé ni Pi-ra-Pi-ra su-ru no wa

Nan-gia-na ————— To-ko ton-ya-ré ton-ya-ré na!

Nan-gia-na ————— To-ko ton-ya-ré ton-ya-ré na!

f

MIKADO.

From ev-'ry kind of man O-be-dience

KATISHA.

I ex-pect; I'm the Em-p'ror of Ja-pan-And I'm his daughter-in-law e-

MIKADO.

-lect! He'll mar-ry his son(He's on-ly got one) To his daughter-in-law e-lect. My-

KATISHA.

moralshavebeen de-clar'd Par-ti-cu-lar-ly cor-rect; But they're nothing at all, com-

-par'd Withthose of his daughter-in-law e-lect! Bow- Bow- To his

CHORUS.

daughter-in-law e - lect!

sf. Bow- Bow- To his daughter-in-law e - lect.

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

MIKADO.

In a

dim. *p* *dim. R.H.*

fa - therly kind of way I governeach tribe - and sect, All cheerful - ly own my

KATISHA.

Ex - cept his daughter-in-law e - lect! As tough as a bone, With a will of her own, Is his

sway -

MIKADO.

daughter-in-law e - lect! My na - ture is love and light - My free - dom from

KATISHA.

all - de - fect - Is in - sig - ni - fi - cant quite, Compar'd with his daughter-in-law e -

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

f CHORUS.

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

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

dim.

Nº 6.

SONG—(Mikado.) and CHORUS.

Allegro vivace. (♩.=112.) MIKADO.

VOICE. A more humane Mi.

PIANO. *gra.....*
ff *p*

ka - do never Did in Japan ex - ist, — To no - bo - dy second, I'm certainly reckon'd A

true phil - an - thro - pist. — It is my ve - ry hu - mane endeavour To make, to some ex -

- tent, — Each e - vil liv - er A run - ning ri - ver Of harm - less mer - ri - ment. — My

rall. *a tempo*

rall. *a tempo*

ob - ject all sub - lime ——— I shall a_chieve in time — To

let the pun-ish-ment fit the crime, The pun-ish-ment fit the crime; And

make each pris - 'ner pent Un - will-ing-ly re - pre - sent A

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment! gra...

gra... *p* All

pro - sy dull so - ci - e - ty sinners, Who chat - ter and bleat and bore, ——— Are
ad - ver - tis - ing quack who wears With tales of count - less cures, ——— His

sent to hear sermons From mys - ti - cal Germans Who preach from ten till four. The
teeth, I've en - act - ed, Shall all be ex - tract - ed By ter - ri - fied a - ma - teurs. The

a - ma - teur te - nor, whose vo - cal vil - la - nies All de - sire - to shirk, Shall,
mu - sic - hall sing - er at - tends a se - ries Of mass - es and fugues and "ops" By

du - ring off - hours, Ex - hi - bit his pow - ers To Madame Tus - saud's wax - work. The
Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At clas - sic - al Mon - day Pops. The

la - dy who dyes a che - mi - cal yel - low, Or stains her grey hair puce, Or
 bil - liard sharp whom a - ny - one catches, His doom's ex - tre - me - ly hard - He's

pinches her fig - ger, Is black'd like a nig - ger With per - ma - nent wal - nut juice. The
 made to dwell - In a dun - geon cell On a spot that's al - ways barr'd. And

i - diot who, in rail - way car - ria - ges, Scribbles on win - dow - panes, We
 there he plays ex - tra - va - gant matches In fit - less fin - ger - stalls, On a

on - ly suf - fer To ride on a buf - fer In Par - lia - men - t'ry trains, My
 cloth un - true, With a twist - ed cue, And el - lip - ti - cal bil - liard balls!

rall. *a tempo*

rall.

ob - ject all sub.lime I shall achieve in time— To let the punishment

pp

fit the crime—the punishment fit the crime; And make each pris.'ner pent Un-

-willingly re - pre - sent A source of in.nocent mer - ri.ment, Of innocent mer - ri -

CHORUS.

- ment! His ob - ject all sub.lime He will achieve in time— To

His ob - ject all sub.lime He will achieve in time— To

ff

let the punishment fit the crime, The punishment fit the crime— And

let the punishment fit the crime, The punishment fit the crime— And

make each pris - 'ner pent Un - wil - ling - ly re - pre - sent A

make each pris - 'ner pent Un - wil - ling - ly re - pre - sent A

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment!

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment!

1. 2.

The

No. 7. TRIO & CHORUS.—(Pitti-Sing, Ko-ko, Pooh-Bah, & CHORUS.)

Allegretto comodo. (♩=72) KO-KO.

PIANO. *f* *p* *p*

1. The cri - mi - nal cried, as he
dropp'd him down, In a state of wild a - larm— With a fright - ful, fran - tic,
fear - ful frown, I bard_ my big right arm.—— I seiz'd him by his
lit - tle pig - tail, And on his knees_ fell he, As he

The musical score is written in G major and 6/8 time. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegretto comodo' with a quarter note equal to 72 beats. The piano part features dynamic markings of *f* (forte) and *p* (piano). The lyrics are: '1. The criminal cried, as he dropp'd him down, In a state of wild alarm— With a frightful, frantic, fearful frown, I bared my big right arm.—— I seized him by his little pigtail, And on his knees fell he, As he'.

squirm'd and struggled, And gur-gled and guggled, I drew my snicker - snee, — my snick - er -

- sneel — Oh, never shall I For - get the cry, Or the shriek that shriek - ed

he, — As I gnash'd my teeth, When from - its sheath I drew - my snick - er -

- sneel — **TUTTI & CHORUS.**
 We know him well, He can - not tell Un - true or groundless tales — He
 We know him well, He can - not tell Un - true or groundless tales — He

al - ways tries To ut - ter lies, And ev - 'ry time he fails.—

al - ways tries To ut - ter lies, And ev - 'ry time he fails.—

PITTI-SING.

2. He shiv'erd and shook as he gave the sign For the stroke he did.n't de - serve; When

p

all of a sud.den his eye met mine, And it seem'd to brace his nerve;— For he

nod.ded his head and kiss'd his hand, And he whis.tled an air,— did he, As the

sa - bre true Cut clean - ly through His cer - vi - cal ver - te - bræ, his ver - te -

- bræ! When a man's a - fraid, A beau - ti - ful maid Is a cheer - ing sight to

see; And it's oh, I'm glad That mo - ment sad Was sooth'd by sight of

mel
CHORUS. *f*
Her ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her
Her ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her

taste_ ex_ act For fault - less fact A - mounts to a dis - ease. —

taste ex_ act For fault - less fact A - mounts to a dis - ease. —

POOH-BAH.

3. Now tho'you'd have said that head was dead (For its own - er dead was he), It

stood on its neck, with a smile well bred, And bow'd threetimes to me! — It was

none of your im - pu - dent off - hand nods, But as hum - ble as - could be; For it

clear - ly knew The de - fer - ence due To a man of pe - di - gree, of pe - di -

- gree! And it's oh, I vow, This death - ly bow Was a touch - ing sight to

see; Though trunk - less, yet It could - n't for - get The de - fer - ence due to

mel -
CHORUS.
This haughty youth, He speaks the truth When - ev - er he finds it pays; — And
This haughty youth, He speaks the truth When - ev - er he finds it pays; — And

KO-KO.

Ex.act - ly, ex -

PITTI-SING & POOH-BAH.

Ex.act - ly, ex -

in this case It all took place Ex - act - ly as he says! Ex.act - ly, ex -

in this case .It all took place Ex - act - ly as he says! Ex.act - ly, ex -

- act - ly, ex.act - ly, ex - act - ly as he says! _____

- act - ly, ex.act - ly, ex - act - ly as he says! _____

- act - ly, ex.act - ly, ex - act - ly as he says! _____

- act - ly, ex.act - ly, ex - act - ly as he says! _____

cresc.

cresc.

ff.

*

Nº 8. GLEE—(Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah, and Mikado.)

Allegro moderato. (♩=80.) **MIKADO.**

VOICE. See how the Fates their gifts al - lot, For

PIANO. *f* *p*

A is happy.— B is not. Yet B is wor - thy, I dare say, Of more pros - pe - ri -

PITTI-SING. *f* Is B more worthy? Yet

KATISHA. *rall.* I should say He's worth a great deal more than A. Yet

POOH-BAH. *f* Is B more worthy? Yet

KO-KO. *f* Is B more worthy? Yet

- ty than A — Yet

rall. a tempo

A is hap-pyl Oh, so hap-pyl Laugh-ing, Hal hal Chaffing, Hal hal

A is hap-pyl Oh, so hap-pyl Laugh-ing, Hal hal Chaffing, Hal hal

A is hap-pyl Oh, so hap-pyl Laugh-ing, Hal hal Chaffing, Hal hal

A is hap-pyl Oh, so hap-pyl Laugh-ing, Hal hal Chaffing, Hal hal

A is hap-pyl Oh, so hap-pyl Laugh-ing, Hal hal Chaffing, Hal hal

Nec.tar quaff-ing, Hal ha! hal Ev - er joy - ous, ev - er - gay,-

Nec.tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er - gay,-

Nec.tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec.tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec.tar quaff-ing, Hal ha! hal Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv - ing A! — Ev - er joy - ous, ev - er - gay, -

Hap - py, un - de - serv - ing A! — Ev - er joy - ous, ev - er - gay, -

Hap - py, un - de - serv - ing A! — Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv - ing A! — Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv - ing A! — Ev - er joy - ous, ev - er gay,

p *rall.* *a tempo*
Hap - py, un - de - serv - ing A! If I were Fortune - which I'm not -

p
Hap - py, un - de - serv - ing A!

p
Hap - py, un - de - serv - ing A! If I were Fortune - which I'm not -

p
Hap - py, un - de - serv - ing A! If I were Fortune - which I'm not -

p
Hap - py, un - de - serv - ing A!

f a tempo

B should en-joy A's hap - py lot, And A should die in mi-se-rie-That is, as - sum - ing

B should en-joy A's hap - py lot, And A should die in mi-se-rie-That is, as - sum - ing

B should en-joy A's hap - py lot, And A should die in mi-se-rie-That is, as - sum - ing

I am B. *f* That should he, (*p* Of course assum-ing *rall.* I am B.)

KATISHA.
But *should* A perish?

I am B. *f* That should he, (*p* Of course assum-ing *rall.* I am B.)

I am B. *f* That should he, (*p* Of course assum-ing *rall.* I am B.)

MIKADO.
But *should* A perish?

a tempo

B should be hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

B should be hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

B should be hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

B should be hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

B should be hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

a tempo

a tempo

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch-ed, me-ri-

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch-ed, me-ri-

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch-ed, me-ri-

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch-ed, me-ri-

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch-ed, me-ri-

- tor - ious B! - But - condemn'd to die - is - he, - Wretch - ed, me - ri -

- tor - ious B! - But - condemn'd to die - is - he, - Wretch - ed, me - ri -

- tor - ious B! - But - condemn'd to die is he, Wretch - ed, me - ri -

- tor - ious B! - But - condemn'd to die is he, Wretch - ed, me - ri -

- tor - ious B! - But - condemn'd to die is he, Wretch - ed, me - ri -

- tor - ious B!

- tor - ious B!

- tor - ious B!

- tor - ious B!

- tor - ious B!

p a tempo

No 9.

DUET— Nanki-Poo and Ko-Ko,
(with Yum-Yum, Pitti-Sing, and Pooh-Bah.)

Allegro giojoso. (♩.=80.) NANKI-POO.

VOICE. The

PIANO. *ff* *p*

flow-ers that bloom in the spring, Tra la, Breathe pro-mise of mer-ry sun-shine— As we

mer-ri-ly dance and we sing, Tra la, We wel-come the hope that they bring, Tra la, Of a

sum-mer of ro-ses and wine, Of a sum-mer of ro-ses and wine. And

rall.

that's what we mean when we say that a thing is welcome as flowers that

rall.

a tempo

bloom in the spring. Tra la la la la, — Tra la la la la, — The flowers that bloom in the

a tempo

YUM-YUM.

Tra la la la la, — Tra la la la la, — Tra la la la la la!

PITTI-SING.

Tra la la la la, Tra la la la la, Tra la la la la la!

spring. Tra la la la la, Tra la la la la, Tra la la la la la!

POOH-BAH.

Tra la la la la, Tra la la la la, Tra la la la la la!

f

KU-KU.

The flowers that bloom in the

spring, Tra la, Have no - thing to do with the case. I've got to take un - der my

wing, Tra la, A most un-attract - tive old thing, Tra la, With a ca - ri-ca-ture of a

face, With a ca - ri-ca-ture of a face; And that's what I mean when I

rall.

say, or I sing, "Oh, bo-ther the flowers that bloom in the spring," Tra la la la la, - Tra

a tempo

la la la la, — "Oh, bo - ther the flowers of spring!"

Tra la la la la, — Tra

Tra la la la la, Tra

Tra la la la la, Tra

Tra la la la la, Tra

la la la la, — Tra la la la la la! —

la la la la, Tra la la la la la! —

la la la la, Tra la la la la la! —

la la la la, Tra la la la la la! —

la la la la, Tra la la la la la! —

Attacca.

No 10.

RECIT. & SONG— (Katisha.)

Allegro agitato. KATISHA.

VOICE. A - lone, and yet a -

PIANO. *f*

- live! Oh, se - pul - chre! My

soul is still my bo - dy's pri - son - er! Remote the peace that Death alone can give—

My doom, to wait! my punishment, to live!

Andante moderato.

Hearts do not break! They sting and ache For

old_love's sake, But do not die! Though with each breath They

long for death, As wit_nesseth The liv_ing I!— the liv_ing I!—

Oh, liv_ing I! Come, tell_me_why, When

hope is gone, Dost thou stay on? — Why lin-ger here, Where

all is drear? Oh, liv - ing I! Come, tell me -

cresc.

tremolo

cres *cen*

why, When hope — is gone, Dost thou stay on? May not a cheated mai-den

f

do

die? May not — a cheated mai-den die?

f *dim.*

No 11.

SONG.—(Ko-Ko.)

Andante espressivo.

VOICE.

1. On a tree by a ri-ver a

P.A.N.O.

p

lit-tle tom-tit Sang "Wil-low, tit-wil-low, tit-wil-low!" And I

said to him, "Dick-y-bird, why do you sit Singing 'Wil-low, tit-wil-low, tit-

-wil-low?—"Is it weak-ness of in-tellect, bir-die?" I cried, "Or a

ra - ther tough worm in your lit - tle in - side?" With a shake of his poor lit - tle

head, he re-plied, "Oh, wil-low, tit-wil-low, tit - wil - low!"

2. He slapp'd at his chest, as he sat on that bough, Singing

"Wil-low, tit-wil-low, tit - wil - low!" And a cold pers-pi - ra - tion be -

-spangled his brow, Oh, wil-low, tit-wil-low, tit-wil-low! He—

sob'd and he sigh'd, and a gur-gle he gave, Then he plunged himself in - to the

bil-low-y wave, And an e-cho a-rose from the su-icide's grave— "Oh,

wil-low, tit-wil-low, tit-wil-low!" 3. Now I

feel just as sure as I'm sure that my name is n't Wil-low, tit-wil-low, tit-

-wil-low,— That'twas blight.ed af-fec-tion that made him ex-claim, "Oh,

wil-low, tit-wil-low, tit-wil-low!" And if you re-main cal-lous and

ob-du-rate, I Shall per-ish as he did, and you will know why, Though I

pro-bab-ly shall not ex-claim as I die, "Oh, wil-low, tit-wil-low, tit-wil-low!"

Nº 12.

DUET- (Katisha and Ko-Ko.)

Allegretto con brio. (♩ = 120.)

VOICE. KATISHA.

There is

PIANO. *ff* *p*

beau-ty in the bel-low of the blast, There is gran-deur in the grow-ling of the

gale, There is e-lo-quent out-pour-ing When the li-on is a-roar-ing, And the

KO-KO.

ti-ger is a-lash-ing of his tail! Yes, I like to see a ti-ger From the

KATISHA.

Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his tail! Vol -

- ca - noes have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the

bolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the

KO-KO.
fall - ing of a flight of thun - der - bolts! Yes, in spite of all my meek - ness, If I

have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der - bolts! If

rall. *BOTH. a tempo*

that is so, Sing der-ry down der-ry! It's e - vi - dent, ve - ry, Our tastes are one. A -

- way we'll go, And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till day is done!

KO-KO.
There is

beau - ty in ex - treme old - age - Do you fan - cy you are el - der - ly e - nough? In - for -

ma-tion I'm re-quest-ing On a sub-ject in-ter-est-ing: Is a mai-den all the bet-ter when she's

KATISHA.

tough? Through - out this wide do-min-ion It's the gen-er-al o-pin-ion That she'll

KO-KO.

last a good deal long-er when she's tough. Are you old e-nough to mar-ry, do you

think? Won't you wait un-til you're eigh-ty in the shade? There's a

fas-ci-na-tion fran-tic In a ru-in that's ro-man-tic; Do you think you are suf-fi-cient-ly de-

KATISHA.

rall.

-cayed? To the mat-ter that you men-tion I have gi-ven some at-ten-tion, And I

BOTH. *a tempo*

think I am suf-fi-cient-ly de-cayed— If that is so, Sing

der-ry down der-ry! It's e-vi-dent, ve-ry, Our tastes are one! A

- way we'll go, And mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done! If

that is so, Sing der-ry down der-ry! It's e-vi-dent, ve-ry, Our tastes are one! A

- way well go, And mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done! Sing

tr *tr* *f*

der-rydown der-ry! We'll mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done.

ff

tr *tr* *tr*

tr

FANFARE.

ff

No. 13.

FINALE— ACT II.

Allegretto grazioso. PITTU-SING.

For he's
gone and married Yum-Yum— Your an-ger pray bu-ry, For all will be mer-ry, I

p CHORUS.
Yum-Yum!
p
Yum-Yum!

delicato

KO-KO.
think you had bet-ter suc-cumb— And join our ex-pres-sions of glee! On this

Cumb-cumb!
Cumb-cumb!

subject I pray you be dumb— Your notions, though many, Are

Dumb-dumb!

Dumb-dumb!

not worth a penny, The word for your guidance is "Mum"— You've a ver-y good bargain in

Mum-mum!

Mum-mum!

me. On this subject we pray you be dumb-Dumb, dumb! We think you had bet-ter suc -

TUTTI.

On this subject we pray you be dumb-Dumb, dumb! We think you had bet-ter suc -

f

On this subject we pray you be dumb-Dumb, dumb! We think you had bet-ter suc -

- cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a
 KO-KO with TENORS.

cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a

pen-ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

pen-ny, Who'll wed for a pen - ny, There are 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. There's lots of good

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

fish, good fish in the sea, in the sea, in the sea, in the sea, in the
 fish, good fish in the sea, in the sea, in the sea, in the sea, in the

Allegro con brio. YUM-YUM.

sea! And fair - ly

NANKI-POO.

sea! The threaten'd cloud has pass'd a - way,

shines the dawn - ing day; We've years and years of af - ter.

NANKI.

What tho' the night may cometoo - soon,

YUM-YUM.

- noon!

Then let the throng Our joy ad - vance,

PITTI-SING.

Then let the throng-Our joy ad - vance,

PEEP-BO.

Then let the throng Our joy ad - vance, With

NANKI-POO.

Then let the throng Our joy ad - vance, With

POOH-BAH & PISH-TUSH.

Then let the throng Our joy ad - - vance, With

With laugh - ing song And mer - ry dance, Then let the throng Our joy ad -

With laugh - ing song And mer - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

laugh - ing song And mer - - ry dance, Then let the throng Our joy ad -

- vance, With laugh-ing song And mer - ry dance With laugh - ing song And mer - ry
 - vance, With laugh-ing song And mer - ry dance, With laugh-ing song And mer - ry
 - vance, With laugh-ing song And mer - ry dance, With laugh-ing song And mer - ry
 - vance, With laugh-ing song And mer - ry dance, With laugh-ing song And mer - ry
 - vance, With laugh-ing song And mer - ry dance, With laugh-ing song And mer - ry

dance, With laugh - ing song,
 dance, With laugh - ing song,
 dance, With laugh - ing song,
 dance, With laugh - ing song,
 dance, With laugh - ing song,
 cre - scen - do

CHORUS. YUM-YUM.
1st SOPRANOS.

ff

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

PITTI-SING, PEEP-BO.
2nd SOPRANOS.

ff

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

NANKI-POO.
TENORS.

ff

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

POOH-BAH, PISH-TUSH.
BASSES.

ff

With joy - ous shout, With joy - ous shout and ring - ing cheer, In -

- au - gu - - rate, in - au - gu - rate their new ca - reer! With

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - rate their new ca - reer! With joy - ous

cheer, joy - -

joy - - ous shout and ring - - ing cheer, ———

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous

ous, joy - - - ous

With joy - ous, joy - ous shout! With laughing song and mer - ry

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With laughing song and mer - ry

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With

8.....

dance, With laughing song and mer-ry dance, With song
 dance, With laughing song and mer-ry dance, With song
 song and dance, With song
 song and dance, With song

and dance.
 and dance.

ff

ad lib

The Yeomen of the Guard

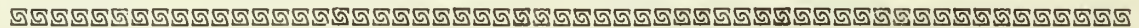
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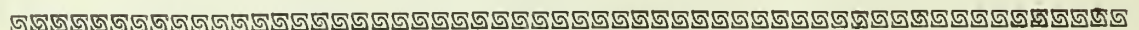
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