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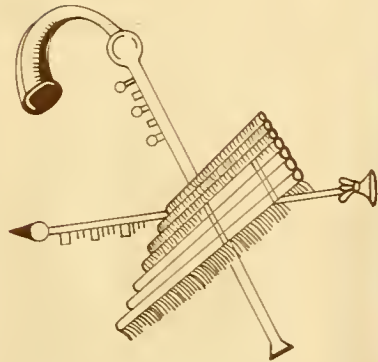
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OVERTURE

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, with some chords indicated by vertical lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment, showing a steady pattern of eighth notes.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the melodic line with some phrasing slurs. The lower staff continues the accompaniment, maintaining the eighth-note rhythm.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment, with some chords and rests visible.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line that includes a triplet of eighth notes. The lower staff continues the accompaniment, ending with a final cadence.

OVERTURE.



PRIMO.

SECONDO.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a piano (*p*) marking and ends with a forte (*f*) marking. The bass staff provides a steady accompaniment.

Second system of musical notation, consisting of a bass staff and a treble staff. The bass staff features a complex rhythmic pattern with many sixteenth notes. The treble staff has a more melodic line with some rests.

Third system of musical notation, consisting of a treble staff and a bass staff. Above the treble staff, the tempo is marked *(♩ = 69.) Andante comodo.* The dynamic marking *p sostenuto.* is placed below the treble staff. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff is filled with chords, while the bass staff has a simple, steady accompaniment.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues with chords, and the bass staff maintains the accompaniment.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a *dim.* (diminuendo) marking, and the bass staff begins with a *rall.* (rallentando) marking. The system concludes with a double bar line.

PRIMO.

Soa.

p *cre - scen - do.* *f*

Soa.

Andante comodo. *Soa.*

p

dim. *rall.*

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with some slurs and a fermata. The lower staff continues the rhythmic accompaniment.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a fermata and a key signature change to three flats. The lower staff has a rhythmic accompaniment. Performance markings include *rit.*, *più lento.*, and *mf*.

The fourth system of musical notation consists of two staves. The upper staff begins with the tempo marking *Allegro con brio. (♩ = 116.)* and a dynamic marking of *f*. The lower staff features a rhythmic accompaniment of eighth notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *dim.* is present.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment.

PRIMO.

The first system of the PRIMO part consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The key signature has one sharp (F#) and the time signature is 2/4.

The second system continues the PRIMO part. It features two staves with similar complex rhythmic patterns. A 'cres.' (crescendo) marking is placed above the right-hand staff towards the end of the system.

The third system of the PRIMO part consists of two staves. It includes dynamic and tempo markings: 'rit.' (ritardando) and 'più lento.' (rubbato) above the right-hand staff, and 'mf' (mezzo-forte) below the left-hand staff.

The fourth system of the PRIMO part consists of two staves. The tempo marking 'Allegro con brio.' is written above the left-hand staff. A dynamic marking 'f' (forte) is placed below the left-hand staff.

The fifth system of the PRIMO part consists of two staves. A 'dim.' (diminuendo) marking is placed above the right-hand staff.

The sixth and final system of the PRIMO part consists of two staves, continuing the complex rhythmic patterns from the previous systems.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff features a complex texture of chords and moving lines, while the lower staff provides a steady accompaniment. A dynamic marking of *f* (forte) is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues with intricate chordal patterns, and the lower staff maintains the accompaniment. A dynamic marking of *p* (piano) is visible in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff shows a continuation of the complex texture, with some notes circled. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a more active melodic line with many sixteenth notes. A dynamic marking of *f* (forte) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff continues with a complex texture of chords, and the lower staff provides a steady accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a complex texture of chords, and the lower staff provides a steady accompaniment. A dynamic marking of *And* (Andante) is present in the upper staff.

Seventh system of musical notation, consisting of two staves. The upper staff features a complex texture of chords, and the lower staff provides a steady accompaniment.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with simple chords and notes.

Second system of musical notation, consisting of two staves. The upper staff features a complex, fast-moving melodic line with many sixteenth notes. A dynamic marking 'p' is present. The lower staff has a simple accompaniment.

Third system of musical notation, consisting of two staves. The upper staff continues the fast melodic line. The lower staff has a simple accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues the fast melodic line. The lower staff has a simple accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the fast melodic line. The lower staff has a simple accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff continues the fast melodic line. A dynamic marking 'p' is present. The lower staff has a simple accompaniment.

Seventh system of musical notation, consisting of two staves. The upper staff continues the fast melodic line. The lower staff has a simple accompaniment.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a rhythmic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) at the beginning. The lower staff provides accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a dynamic marking of *dim.* (diminuendo) and ends with a *p* (piano) marking. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff includes dynamic markings of *crs.* (crescendo) and *f* (forte). The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a *dim.* (diminuendo) marking and includes a double bar line. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff contains chords, and the lower staff continues the accompaniment.

PRIMO.

First system of musical notation for the PRIMO part, consisting of two staves in G major with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation for the PRIMO part. The upper staff includes dynamic markings *p* and *ff* and a wavy line above the notes. The lower staff includes a *p* marking.

Third system of musical notation for the PRIMO part. The upper staff includes a *dim.* marking. The lower staff continues the bass line.

Fourth system of musical notation for the PRIMO part. The upper staff includes a *cres.* marking. The lower staff continues the bass line.

Fifth system of musical notation for the PRIMO part. The upper staff includes a *dim.* marking and a fermata. The lower staff continues the bass line.

Sixth system of musical notation for the PRIMO part, consisting of two staves in G major with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. Dynamics markings include *p* and *mf*.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with various chordal textures and melodic fragments.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. This system includes dynamic markings such as *f*, *>*, and *pp*.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a prominent melodic line in the upper staff and a more active bass line.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music continues with complex chordal structures and melodic development.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music concludes with sustained chords and melodic lines.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff begins with a piano (*p*) dynamic marking, and the lower staff has a *crec.* (crescendo) marking.

Second system of musical notation, consisting of two staves. The lower staff features a *dim.* (diminuendo) marking.

Third system of musical notation, consisting of two staves. The lower staff contains a *dim.* marking, a long horizontal line, and a piano (*p*) marking.

Fourth system of musical notation, consisting of two staves. The lower staff includes a *dim.* marking and a piano (*p*) marking.

Fifth system of musical notation, consisting of two staves. The lower staff has a piano (*p*) marking.

Sixth system of musical notation, consisting of two staves. The lower staff begins with a piano (*p*) marking.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a double bar line and a fermata over a note. The lower staff provides a harmonic accompaniment. A dynamic marking of *sf* is present between the staves.

Second system of musical notation, consisting of two staves. Both staves contain rhythmic accompaniment with chords and single notes.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some grace notes. The lower staff continues the accompaniment. Dynamic markings *f* and *ff* are visible.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with a double bar line and a fermata. The lower staff has a harmonic accompaniment. Dynamic markings *p* and *f* are present.

Fifth system of musical notation, consisting of two staves. Both staves contain rhythmic accompaniment with chords and single notes. A dynamic marking of *p* is present.

Sixth system of musical notation, consisting of two staves. Both staves contain rhythmic accompaniment with chords and single notes.

PRIMO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes marked with a '3' and a slur. The lower staff is in bass clef and contains a bass line. Dynamics markings include *ff* and *p*.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and slurs. The lower staff continues the bass line. Dynamics markings include *ff* and *p*.

The third system of musical notation consists of two staves. The upper staff features a wavy line above it labeled *Sola.* and a section labeled *loco.*. The lower staff continues the bass line. Dynamics markings include *ff* and *p*.

The fourth system of musical notation consists of two staves. The upper staff contains a complex melodic line with many beamed notes. The lower staff continues the bass line. Dynamics markings include *p*.

The fifth system of musical notation consists of two staves. The upper staff features a wavy line above it labeled *Sola.*. The lower staff continues the bass line. Dynamics markings include *p*.

The sixth system of musical notation consists of two staves. The upper staff features a wavy line above it labeled *Sola.* and a section labeled *loco.*. The lower staff continues the bass line. Dynamics markings include *p*.

SECONDO.

The first system of musical notation consists of two staves. The upper staff begins with a melodic line marked *cres.* (crescendo) and *f* (forte). The lower staff provides a harmonic accompaniment. The key signature is two flats (B-flat and E-flat).

The second system continues the musical piece. The upper staff features a melodic line with a *f* (forte) dynamic. The lower staff continues the accompaniment. The key signature remains two flats.

The third system of musical notation shows the continuation of the piece. The upper staff has a melodic line with a *f* (forte) dynamic. The lower staff continues the accompaniment. The key signature remains two flats.

The fourth system of musical notation continues the piece. The upper staff has a melodic line with a *f* (forte) dynamic. The lower staff continues the accompaniment. The key signature remains two flats.

The fifth system of musical notation includes the markings *cres.* and *un poco stringendo.* The upper staff has a melodic line with a *f* (forte) dynamic. The lower staff continues the accompaniment. The key signature remains two flats.

The sixth and final system of musical notation includes the marking *Più vivo.* and *ff* (fortissimo). The upper staff has a melodic line with a *ff* dynamic. The lower staff continues the accompaniment. The key signature remains two flats.

PRIMO.

cres. *mf*

Sua.

Sua.

Sua. *cres.* *un poco stringendo.*

Più vivo. f

SECONDO.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the bass line with chords and single notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the bass line with chords and single notes.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff continues the melodic line. The bass staff continues the bass line with chords and single notes. A sharp sign (#) is present in the bass staff.

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

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

PRIMO.

The first system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

The second system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

The third system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

The fourth system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

The fifth system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

The sixth system consists of two staves. The upper staff is in treble clef and contains several chords and a melodic line with a wavy line above it. The lower staff is in bass clef and contains a melodic line with eighth notes.

No. 1.

CHORUS OF MEN.

Allegro vivace. *f* *f* *f* *Ses.*

PIANO.

The first system of the piano introduction consists of two staves. The right hand starts with a series of chords marked with a forte (f) dynamic, followed by a melodic line. The left hand provides a rhythmic accompaniment with eighth notes.

Ses. *Ses.*

The second system continues the piano introduction. The right hand features a more active melodic line with slurs, while the left hand maintains the eighth-note accompaniment.

Ses.

The third system of the piano introduction. The right hand has a melodic line with some rests, and the left hand continues with the accompaniment.

crus.

The fourth system of the piano introduction. The right hand has a melodic line with slurs, and the left hand continues with the accompaniment.

CHORUS of TENORS & BASSES
in Unison.

If you

ff

The chorus section for tenors and basses in unison. It consists of two staves. The top staff contains the vocal line with the lyrics "If you". The bottom staff is the piano accompaniment, starting with a forte (ff) dynamic. The music is in 2/4 time and features a rhythmic accompaniment similar to the piano introduction.

want to know who we are, We are gen - tle - men of Ja - pan :

On ma - ny a vase and jar— On ma - ny a screen and fan ;

We fi - gure in live - ly paint, Our

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

Unison.
If you

think we are work'd by strings, Like a com-mon-place ma - rio - nette,

. . . . You don't un-der-stand these things, It is

sim-ply Court e - ti - quette.

Per - haps you sup - pose this throng Can't keep it up for long? If that's your i - dea, you're

wrong. Oh, oh, If that's your i -

TREBLE
 - dea, you're wrong. If you want to know who we are,

BASS
 - dea, you're wrong. If you want to know who we are,

We are gen-tle-men of Ja-pan: On vase and

We are gen-tle-men of Ja-pan: On vase and

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

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

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

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

mf oh ! On vase and jar, On

mf oh ! On vase and jar, On

8va.

ff

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines begin with the lyrics "oh ! On vase and jar, On". The piano accompaniment includes a wavy line indicating an octave shift (*8va.*) and dynamic markings of *mf* and *ff*.

screen and fan.

screen and fan.

8va.

ff *ff* *ff* *sempre ff*

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "screen and fan.". The piano accompaniment features a wavy line for an octave shift (*8va.*) and dynamic markings of *ff* and *sempre ff*.

Detailed description: This system contains the fifth system of music, which is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern.

Detailed description: This system contains the sixth system of music, which is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern.

NANKI. RECIT.

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 you, who ask this ques - tion?

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

Signo Ad. 2.

SONG & CHORUS—(Nanki-Pooh).

Allegretto con grazia. NANKI.

Voice. A wan - d'ring min - strel I— A thing of

PIANO. *f* *p*

shreds . . and patch-es, Of bal - lads, songs and snatches, And drea - my lul - la - by! . . My

H

ca - ta-logue is long, Thro' ev - 'ry pas - sion rangin', And to your hum - ours changin' I

Andante espressivo.

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

p

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

On maid-en's cold-ness do yon brood? I'll do so too— Oh, sor-row, sor-row!

I'll charm your willing ears With songs of lov-er's fears, While sym-pa-the-tic tears my cheeks be-dew—

cres. *mf* *dim.*

Allegro marcato,

Oh, sor-row, sor-row! But if pa-tri-o-tic sen-ti-ment is

f *dim.*

want-ed, I've pa-tri-o-tic bal-lads cut and dried; For wher-e'er our coun-try's ban-ner may be plant-ed, All

K

o-ther lo-cal ban-ners are de-fied! Our war-ri-ors in ser-ried ranks as-sem-ble, Ne-ver

quail— or they con-veal it if they do— And I should-a't be surpris'd if na-tions trem-bled Be-fore the migh - ty

troops, the troops of Ti - ti - po!

MEN. *f*

We should-n't be surpris'd if peo - ple trem-bled, trem-bled with a - larm Be - fore the mighty

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

troops, the troops of Ti - ti - pu!

NANKI.

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

f dim. mp

round, With a yeo heave ho, for the wind is free, Her an-chor'sa-trip and her helm's a - lee, Hur - rah for the homeward

MEN. NANKI.

bound! Yeo - ho - heave ho - Hur - rah for the homeward bound! To lay a - loft in a howl - ing breeze May

f p

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

Nan - cy on his knees, yea - ho ! And his arm a - round her waist !

TENORS.
Then man the cap - stan - off we go, As the

BASSES.
Then man the cap - stan - off we go, As the

M

fid - dler swings us round, With a yea heave ho, And a rum - be - low, Hur - rah for the homeward bound ! . . With a

fid - dler swings us round, With a yea heave ho, And a rum - be - low, Hur - rah for the homeward bound ! . . With a

Yea heave ho, And a rum - be - low, Yea - ho, heave ho, Yea -

Yea heave ho, And a rum - be - low, Yea - ho, heave ho, Yea ho,

cre

ho, heave ho, heave ho, heave ho, yeo - ho!

... heave ho, heave ho, heave ho, yeo - ho!

com do. . . . ff dim.

NANKI.

Allegretto come 1mo. A wan - d'ring min - strel I— A thing of shreds . . . and patch-es, Of

dim. p

bal - lads, songs and snatch-es, And drea-my lul - la - by, And drea-my lul . . .

MEN. p

Of

. . . la - lul - la - by, . . . lul . . . la - by!

pp

drea - my lul - la - by, . . . lu . . . la - by!

No. 3.

SONG—(Pish-Tush)—& CHORUS.

Allegro con brio.

PIANO

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

PISH-TUSH.

Our great Mi - ka - do, vir - tuous man, When he to rule our land be - gan, Re -

dim. *p*

The first system shows the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *dim.* and *p*.

- solv'd to try A plan where-by Young men might best be stead - ied So he de - creed, in words suc - cinct, That

A

The second system continues the vocal and piano accompaniment. A section marker *A* is placed above the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

all who flirt - ed, leer'd, or wink'd (Un less con - nu - bi - al - ly link'd), Should forthwith be be - head - ed, be -

The third system continues the vocal and piano accompaniment. The piano accompaniment features a more active bass line with some triplets.

- head - ed, be - head - - - - ed, Should forth - with be be - head - ed,

B

The fourth system concludes the vocal and piano accompaniment. A section marker *B* is placed above the vocal line. The piano accompaniment ends with a final chord and a *ff* dynamic marking.

C

And I ex-pect you'll all a-gree That

he was right to so de-cree. And I am right, And you are right, And all is right as right can be! MEN. And

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

be, Right . . . as right . . . can be!
Right . . . as right . . . can be!

This stern de - cree, you'll un - der - stand, Caus'd great dis - may through - out the land ; For young and old And

shy and bold Were e - qual - ly af - fect - ed. The youth who wink'd a rov - ing eye, Or breath'd a non - con -

- su - 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.

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

he was right to so ob - ject, And I am right, And you are right, And ev - 'ry - thing is quite cor - rect. MEN. And

And ev - 'ry - thing is quite cor -

you are right, And we are right, And ev - 'ry - thing is quite, is quite cor - rect, And ev - 'ry - thing is quite cor -

- rect, All . . is quite . . . cor - rect. . . .

- rect, All . . is quite . . . cor - rect. . . .

And so we straight let

out on bail A con-vict from the coun-ty jail, Whose head was next On some pre-text con-demn-ed to be

F
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 . . .

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

ff

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.
And you are right, And we are right, And

And I am right, And you are right, And . . .
all is right, Too - loo - ral, loo - ral - lay. And you are right, And we are right, And . . .

all . . . is right! . . .
all . . . is right! . . .

No. 4.

SONG—Pooh-Bah (with Nanki and Pish).

VOX. I.

Alegro moderato. Tempo di Minuetto.

PIANO.

POOH-BAH.

Young man, despair, Liba - wie go to, Yum - Yum the fair You

must not woo. It will not do: I'm sor-ry for you, You ve-ry im-per - - fact a -

A

- ble - tioner ! This ve - ry day From school Yum-Yum Sou.

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

B

rum - tum - tam, To wed the Lord High Ex - e - cu - tion - er!

And the brass will crash, And the trum - pet bray, And they'll out a dash On their wed-ding day, She'll

C

tod-dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!

NANKI & PISH
And the

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

tod - die a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!

3
tod - die a - way, as 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 sor-ry to be Of your plea - sure a di - min -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "way I'd flee; But don't blame me— I'm sor-ry to be Of your plea - sure a di - min -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

u - tion - er. They'll vow their pact Ex-treme - ly soon,

The second system continues the vocal line and piano accompaniment. The lyrics are: "u - tion - er. They'll vow their pact Ex-treme - ly soon,". The piano accompaniment includes a wavy line above the staff labeled "Sea." indicating a wave-like texture.

In point of fact This af - ter - noon Her ho - ney - moon With

The third system continues the vocal line and piano accompaniment. The lyrics are: "In point of fact This af - ter - noon Her ho - ney - moon With". The piano accompaniment features a wavy line above the staff labeled "Sea." and a dynamic marking of *mf*.

that buf - foon At seven com - men - ces, so you shun her.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "that buf - foon At seven com - men - ces, so you shun her." The piano accompaniment features a wavy line above the staff labeled "Sea." and a dynamic marking of *fz*.

And the brass willcrash, And the trum - pet bray, And they'll cut a dash On their wed - ding day, She'll

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "And the brass willcrash, And the trum - pet bray, And they'll cut a dash On their wed - ding day, She'll". The piano accompaniment features a wavy line above the staff labeled "Sea." and dynamic markings of *f* and *p*.

tod-dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!
 NANKI & PISH.
 And the

She'll
 brass will crash, And the trum - pets bray, And they'll 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.
 tod-dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er.

No. 4a.

RECIT.—(Nanki—Pooh-Bah.)

RECIT.

And have I jour-ney'd for a month, or near - ly, To learn that Yum-Yum, whom I love so

PIANO

dear - ly, This day to Ko - ko is to be u - ni - ted!

f *dim.*

RECIT. POOH. *a tempo moderato.*

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

p *p*

RECIT. *a tempo.*

But here he comes, e - quipped as suits his sta - tion, He'll give you a - ny fur - ther in - for - ma - tion.

No. 5.

CHORUS—(with Solo—Ko-ko.)

(♩ = 144.)
Allegro Marziale.
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 - son - age of no - ble rank and ti - tle— A dig - ni - fied and po - tent of - fi - cer, Whose

per - son - age of no - ble rank and ti - tle— A dig - ni - fied and po - tent of - fi - cer, Whose

func - tions are par - tic - u - lar - ly vi - tal. De - fer, . . . de - fer, . . . To the

func - tions are par - tic - u - lar - ly vi - tal. De - fer, . . . de - fer, . . . To the

Lord High Ex - e - cu - tion - er! De - fer, . . . de - fer, . . . To the

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

Ko-ra.

Ta-ken from the cou - ty jail By a set of cu - rious chan - ces,

Lib - er - a - ted them on bail On my own re - cog - ni - zan - ces; Waft - ed by a fav - 'ring

C

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

Save by long and wea - ry dan - ces; Sure - ly, ne - ver had a male Un - der such like cir - cum -

D

sta - ces So ad - ven - tur - ous a tale, Which may rank with most ro - mances,

Ta-ken from the coun - ty jail By a set of ca - rious chan - ces, Sure-ly, ne-ver had a

Ta-ken from the coun - ty jail, Li-ber-a - ted then on bail, Sure-ly, ne-ver

Ta-ken from the coun - ty jail, Li-ber-a - ted then on bail, Sure-ly, ne-ver

p stacc.

male So ad - ven - tur - ous a tale.

had a male So ad - ven - tur - ous a tale. De - fer, . . . de - fer, . . . To the

had a male So ad - ven - tur - ous a tale. De - fer, . . . de - fer, . . . To the

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

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

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

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

down, To the Lord High Ex - e - cu - tion - er! De - fer, de -

down, To the Lord High Ex - e - cu - tion - er! De - fer, de -

fer, To the no - ble, no - ble Lord, . . . The High Ex - e -

fer, To the no - ble, no - ble Lord, . . . The High Ex - e -

tion - er!

tion - er!

No. 5a.

SONG—(Ko-Ko, with Chorus of Men).

PIANO.

Allegretto grazioso.

mf

some day it may happen that a vic-tim must be found, I've got a lit-tle list— s' he got a lit-tle list Of so - ci - e - ty of - fenders who might
nig - ger so - re - nader, and the o - thers of his race, And the pia - no or - gan - ist— f' em got him on the list! And the peo - ple who eat pepperoni and

well be underground, And who ne - ver would be miss'd— who never would be miss'd! There's the pea - ti - len - tial nui - san - ces who write for an - to - graphs— All
puff it in your face, They na - ver would be miss'd— They never would be miss'd! Then the i - di - ot who prais - es, with en - thu - si - as - tic tone, All

peo - ple who have flabby hands and ir - ri - tat - ing laughs— All children who are up in data s' as floor you with 'em flat— All persons who in shaking hands, shake
con - ten - ries but this, and ev - 'ry country but his own; And the In - dy from the pro - vin - ces, who dress - es like a guy— And "who doesa't think she waltzes, but would

CHORUS OF MEN.

hands with you like *that*— And all third persons who on spoiling *the d-d-les* in-sist— They'd none of 'em be miss'd— they'd none of 'em be miss'd !
 ra-ther like to try; And that sin-gu-lar an-o-ma-ly, the 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
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 none of 'em be miss'd ! 2. There's the
 got her on the list— he's got her on the list; And I don't think she'll be miss'd— I'm *sure* she'll not be miss'd ! 3. And that *Ni-si Pri-us* nuisance, who just

got 'em on the list— He's got 'em on the list; And they'll none of 'em be miss'd— They'll none of 'em be miss'd !
 got her on the list— He's got her on the list; And I don't think she'll be miss'd, I'm *sure* she'll not be miss'd !

1st & 2nd v. Ko-Ko. 3rd verse.

now is ra-ther rife, The Ja-di-cial hu-mor-ist— I've got *him* on the list ! **AB** fun-ny tel-lows, com-ic 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

com-pre-mis-ing kind, Such as— what-d'ye call him—Thing'em hob, and like-wise Ne-ver Mind, And 'St—'st—'st—and What's-his-name, and

colla voce.

al-so Yon-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 missed— they'd none of 'em be missed!

CHORUS OF MEN.

You may put 'em on the list— You may
You may put 'em on the list— You may

put 'em on the list; And they'll none of 'em be missed—they'll none of 'em be missed!

put 'em on the list; And they'll none of 'em be missed—they'll none of 'em be missed!

No. 6.

CHORUS OF GIRLS.

(♩ = 138.)
Allegretto grazioso.

PIANO.

p

cres. *dim.*

SOPRANOS.

Comes a train of lit - tle la - dies From scho - las - tic tram - mels

p

frec, Each a lit - tle bit a - fraid is, Won - d'ring what the world can

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

song? Is its beau - ty but a bub - ble Bound to break ere

1st SOPRANO. *f* B Are its pa - la - ces and plea - sures Fan - ta - sies that

2nd SOPRANO. *f*

long? Are its plea - sures Fan - ta - sies that

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

fade? . . . And the glo - ry of its trea - sures Sha - dow

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

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

dim.

C

1st & 2nd SOPRANOS.

shade? Sha - - dow of a shade? School-girls we, eigh-teen and

shade?

p *dim.* *p*

Ped.

D

un - der, From scho - las - tic 'ram - mels free, . . . And we won - der - how we

won - der! We won - der - how we won - der! What on earth the world can

dim. *ff* *dim.*

be! What on earth the world can be!

p *p* *dim.* *pp*

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

Allegretto grazioso. (♩ = 96.)

PIANO *p staccato.*

YUM-YUM.

Three lit - tle maids from school are we, Pert as a

PEEP-BO.

Three lit - tle maids from school are we, Pert as a

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 glee, . . . Three lit - tle maids from school! Ev - 'ry

school-girl well can be, Fill'd to the brim with girl - ish glee, . . . Three lit - tle maids from school!

school-girl well can be, Fill'd to the brim with girl - ish glee, . . . Three lit - tle maids from school!

- thing is a source of fun.

No-body's safe, for we care for none!

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

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

This system contains the next two staves of music. It follows the same format as the first system, with two vocal staves and piano accompaniment. The lyrics continue from the previous system.

B

Three lit - tle maids from school. Three lit - tle maids who,

Three lit - tle maids from school. Three lit - tle maids who,

Three lit - tle maids from school. Three lit - tle maids who,

B

p *fz* *p*

This system contains the final two staves of music. It features three vocal lines with lyrics and piano accompaniment. The lyrics are repeated. The piano part includes dynamic markings: *p* (piano), *fz* (forzando), and *p* (piano).

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

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

all un - wa - 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.

Three lit - tle maids from school, Three lit - tle maids . . . from school.

Three lit - tle maids from school, Three lit - tle maids . . . from school.

One lit - tle maid is a bride, Yum - Yum,

Three lit - tle maids from school.

Two lit - tle maids in at - ten-dance come, Three lit - tle maids from school.

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

D

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

Two lit - tle maids re - main, and they

Won't have to wait ve - ry

E

Three lit - tle maids from school ! Three lit - tle maids who, all un - wa - ry,

Three lit - tle maids from school ! Three lit - tle maids who, all un - wa - ry,

long, they say— Three lit - tle maids from school !

CHORUS OF GIRLS.

Three lit - tle maids from school. 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, Three little maids from school,
 Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three little maids from school,
 Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three little maids from school,
 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 !
 Three lit - tle maids from school !
 Three lit - tle maids from school !

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

Allegro con brio.

f

YUM-YUM.

So please you, Sir, we much re - gret If we have failed in e - ti - quette To -

PEEP-BO.

So please you, Sir, we much re - gret If we have failed in e - ti - quette To -

PITTI-SING.

So please you, Sir, we much re - gret If we have failed in e - ti - quette To -

p

wards a man of rank so high - We shall know bet - ter by and bye. But youth, of course, must have its fling, So

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

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

A

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

B **YUM-YUM.**
 But youth, of course, must
PEEP-BO.
 But youth, of course, must
 we're designed to dance and 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 la

have its fling, So par - don us, And don't in girl - hood's hap - py spring, Be hard on us.
 have its fling, So par - don us, And don't in girl - hood's hap - py spring, Be hard on us.
 have its fling, So par - don us, And 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, Tra la la la la la, Tra la la la la la | **But**

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a *C* (Crescendo) marking and a *ff* (fortissimo) marking.

la la la la la la la, . . . Tra la 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 la, Tra la la la la la la la,
 la la la la la la la, Tra la 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 la, Tra la la la la la la la,

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a *ff* (fortissimo) marking.

our pre - ro - ga - tive we cling—So par - don us, So par - don us, If we de - cline to dance and

F **YUM-YUM.**

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

PEEP-BO.

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

PITTI-SING.

But youth, of course, must have its fling. So par-don us, And

sing, 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 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 la, Tra la la la la la, Tra la 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 la

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

CHORUS. f

But youth, of course, must

This page of a musical score, numbered 67, contains six vocal staves and two piano accompaniment systems. The vocal staves are arranged in three pairs, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics for the first five vocal staves are "la la la la la la la", while the sixth vocal staff has the lyrics "la la la la la". The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs) and a key signature of two sharps. The first piano system features a complex, flowing melody in the right hand and a steady bass line in the left hand. The second piano system continues this accompaniment, with the right hand playing a more melodic line and the left hand providing harmonic support.

No. 9.

DUET—(Yum-Yum & Nanki-Pooh).

Andante non troppo lento. NANKI-POOH

VOICE: Were you not to Ko - Ko plight - ed, I would say in tea - der

PIANO: *mf* *p*

tone, "Lov'd one, let us be n - 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 -

YUM-YUM.

He would kias me fond - ly thus—

. . . tion, I would fond - ly kiss you thus— I would kiss you fond - ly thus—

Allegro
YUM-YUM

But as I'm en-gaged to Ko-Ko, To em-brace you thus *con fuo-co*, Would dis-tinct-ly be oo-gio-co,

Allegro
p

YUM-YUM.

And for yam I should get to-co, NANKI. To-co, to-co, to-co, to-co, to-co,

To-co, to-co, to-co, to-co,

Tempo 1mo.

to-co, to-co, So in spite of all temp ta-tion, Such a theme I'll not dis-

Tempo 1mo.

-cusa, And on no con-si-der-a-tion Will I kiss you fond-ly thus— Will I

Allegro.

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

dim.

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

YUM-YUM.

This, oh, this— oh, this— oh, this— this, . . . He'll
 do! This, oh, this— oh, this— oh, this— this . . . is what I'll ne - ver do!
fz *over.*

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

ne - ver do!
 ne - ver do!
ff

No. 10.

TRIO—(Ko-Ko, Pish-Tush, Pooh-Bah.)

VOCE. POOH-BAH.

Allegro non troppo vivace.

I am so proud, If I al-lowed My fa-mi-ly pride To

PIANO.

be my guide, I'd vo-lan-tee To quit this sphere, In-stead of you, In a mi-nute 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 Ti-ti-pu; But if I fit, The be-ne-fit That I'd diffuse The town would

lose ! The town would lose ! Now ev - 'ry man To aid his clan Should plot and plan As best he can.

Praa-Tush.

I heard one day, A gentleman say That criminals who Are cut in two Can hardly feel The fa - tal steel, And so are slain, are

slain Without much pain. If this is true It's jolly for you ; Your courage screw To bid us a-dieu. **POOH-BAH**

Praa-Tush.

Ko-Ko.

I heard one day, A gen-tle-man say That crimi-nals who Are cut in two Can hard - ly feel The
My brain it teems . . . With endless schemes Both good and new For Ti - ti - pu, For Ti - ti - pu ; But if I
am so proud, If I al - low'd My fa - mi - ly pride To be my guide, **Pa**

fa - tal steel, And so are slain, are slain Without much pain. If this is true It's jolly for you; Your cou-rage screw To bid us a-dieu.

fit, The ben-e - 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.

vo - lun - teer To quit this sphere In - stead of you, In a mi-nute or two.

Ko-Ko.

And so, Al-though I'm rea-dy to go, Yet re - collect 'Twere dis - rea-pect Did

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

POOH-BAH.

And so, Al-though I

wish to go, And great - ly pine To bright - ly shine, And take the line Of a he - ro fine, With grief con - dign I

And go And show Both friend and foe How much you dare. I'm quite a-ware It's your af-fair, Yet I de-clare I'd
must de-cline.

p

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
So I ob-ject— So I ob-ject— So I ob-ject—
I must de-cline— I must de-cline— I must de-cline—

take your share, But I don't much care, much care, I don't much care, I don't much care To sit in sol-enn si-lence in a
ject, So I ob-ject, So I ob-ject, So I ob-ject To sit in sol-enn si-lence in a
cline, I must de-cline, I must de-cline, I must de-cline To sit in sol-enn si-lence in a

p

marcato.

dull, dark dock, In a pes-ti-len-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

dull, dark dock, In a pes-ti-leo-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

dull, dark dock, In a pes-ti-len-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

cheap and chip-py chop-per on a big black block! To sit in sol-emo si-lence in a dull, dark dock, In a

cheap and chip-py chop-per on a big black block! To sit in sol-emo si-lence in a dull, dark dock, In a

cheap and chip-py chop-per on a big black block! To sit in sol-emo si-lence in a dull, dark dock, In a

pes-ti-len-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

pes-ti-len-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

pes-ti-len-tial pri-son, with a life-long lock, A-wait-ing the sen-sa-tion of a short, sharp shock, From a

cheap and chip-py chop-per on a big black block! A dull, dark dock, A life-long lock, A

cheap and chip-py chop-per on a big black block! A dull, dark dock, A life-long lock, A

cheap and chip-py chop-per on a big black block! A dull, dark dock, A life-long lock, A

short, sharp shock, A big black block! To sit in sol-enn si-lence In a pes-ti-len-tial pri-son, And a -

short, sharp shock, A big black block! To sit in sol-enn si-lence In a pes-ti-len-tial pri-son, And a -

short, sharp shock, A big black block! To sit in sol-enn si-lence In a pes-ti-len-tial pri-son, And a -

wait-ing the sen-sa-tion From a cheap and chippy chop-per on a big black block!

wait-ing the sen-sa-tion From a cheap and chippy chop-per on a big black block!

wait-ing the sen-sa-tion From a cheap and chippy chop-per on a big black block!

wait-ing the sen-sa-tion From a cheap and chippy chop-per on a big black block!

No. 11.

FINALE, ACT I.

Allegro moderato.

PIANO.

CHORUS. GIRLS.

With as - pect stern And gloom - y stride,

MEN.

With as - pect stern And gloom - y stride,

We come to learn How you de - cide.

We come to learn How you de - cide.

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

Don't he - si - tate Your choice to 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

suf - fer all the same. **POOH-BAH.** To ask you what you mean to do we

suf - fer all the same.

punctual-ly ap-pear. Ko-Ko. **CHORUS.** The Ja-pan-ese e - qui-val-ent for

Con - gra - tu - late me, gen-tle-men, I've found a Vo - lun - teer! The Ja-pan-ese e - qui-val-ent for

Ko-Ko. **CHORUS** **Ko-Ko.**

Hear, Hear, Hear! 'Tis Nan - ki - Pooh! Hail, Nan - ki - Pooh! I think he'll do?

Hear, Hear, Hear! Hail, Nan - ki - Pooh!

CHORUS. **Ko-Ko.**

Yes, yes, he'll do! He yields his life if I'll Yum-Yum sur - ren - der; Now I a - dore that

Yes, yes, he'll do!

girl with pas ten der, And could not quit her with a rea - dy will, Or her al - lot,

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

Cresc. f

pas - sion ten - d'rer still! Ah, yes! he loves him - self with pas - sion ten - d'rer still!

Ah, yes! he loves him - self with pas - sion ten - d'rer still!

Ko-Ko.

Take her— she's yours!

YUM-YUM.

And fair - ly shines the dawn - ing

NANKI-POOH.

The threat-en'd cloud has pass'd a - way,

Allegro con brio.

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

PEEP-BO.

NANKI-POOH. Then

What tho' the night may come ton soon,

POOH-BAH & PISH-TUSH. Then

Then

Then let the throug Our joy ad - vance, With laugh - ing
 Then let the throug Our joy ad - vance, With laugh - ing

PITTI-SING.

let the throug Our joy ad - vance, With laugh - ing song, And
 let the throug Our joy ad - vance, With laugh - ing song, And
 let the throug Our joy ad - vance, With laugh - ing song, And

song, And mer - ry dance, Then let the throug Our joy ad - vance, With laugh - ing song, And mer - ry dance, With laugh - ing
 song, And mer - ry dance.

mer - ry dance, Then let the throug Our joy ad - vance, With laugh - ing song, And mer - ry dance, With laugh - ing
 mer - ry dance, Then let the throug Our joy ad - vance, With laugh - ing song, And mer - ry dance, With laugh - ing
 mer - ry dance, Then let the throug Our joy ad - vance, With laugh - ing song, And mer - ry dance, With laugh - ing

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

Tutti.

cre . . . *scen* . . . *do.*

joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - - gu - rate, in - au - gu -
 joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - - gu - rate, in - au - gu -
 joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - - gu - rate, in - au - gu -
 joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - - gu - rate, in - au - gu -

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

ous, joy - . . . ous shout!
 With joy - ous, joy - ous shout! *1st time.*
 shout and ring - ing cheer, In - au - gu - rate their brief ca - reer. PITTI-SING. A day, a
 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. *mf*

YUM-YUM.

Or far or near, or far or near.

PITTI-SING.

week, a month, a year— You'll live

POOH-BAH.

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

2nd time.

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

PEEP-BO.

least a ho - sey - moon! Then - reer! Laugh - ing song, mer - ry dance, with laugh - ing

NANKI-POOH.

Then - reer! Laugh - ing song, mer - ry dance, with laugh - ing

POOH-BAH & PISH-TUSH.

Then - reer! Laugh - ing song, mer - ry dance, with laugh - ing

song and mer - ry dance.

song and mer - ry dance.

song and mer - ry dance.

POOH-BAH. SOLO.

song and mer - ry dance. As in three weeks you've got to die, If Ko - Ko tells us

tree, 'Twere emp - ty com - pli - ment to cry Long life to Nan - ki - Pook! But as you've got these

weeks to live As fel - low ci - ti - zen, This toast with three times three we'll give—⁴ Long

life, long life to you— till

CHORUS. *f*

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

health, may you have health and rich - es too, May you suc - ceed in all you

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

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

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

do, in all that you do.

do. . . . Long life to you—till then!

too, May you suc - ceed in all you do. Long life, long life to you—till then!

too, May you suc - ceed in all you do. Long life, long life to you—till then!

too, May you suc - ceed in all you do. Long life, long life to you—till then!

RECIT. KATISHA.

Allegro agitato. Your re-vels cease— As-sist me

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Your re-vels cease— As-sist me". The piano accompaniment is marked with a forte dynamic (f) and includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

all of you!

f a tempo.

Why who is this whose e-vil eyes Rain blight on our fes-ti-vi-ties?

Why who is this whose e-vil eyes Rain blight on our fes-ti-vi-ties?

The second system of music features a vocal line and piano accompaniment. The vocal line starts with "all of you!" and then repeats the question "Why who is this whose e-vil eyes Rain blight on our fes-ti-vi-ties?". The piano accompaniment is marked with a forte dynamic (f) and includes the instruction "a tempo.".

claim my per-jur'd lov-er— Nan-ki-Poo! Oh, fool! to shun do-

RECIT.

The third system of music shows a vocal line and piano accompaniment. The vocal line includes the lyrics "claim my per-jur'd lov-er— Nan-ki-Poo! Oh, fool! to shun do-". The piano accompaniment is marked with a forte dynamic (f) and includes the instruction "RECIT.".

- lights . . that ne-ver cloy! Come back, oh, shal-low fool, come back to joy!

Go, leave thy dead-ly work un-done! A-way! a-

Go, leave thy dead-ly work un-done! A-way! a-

a tempo. RECIT. *a tempo.*

The fourth system of music features a vocal line and piano accompaniment. The vocal line includes the lyrics "- lights . . that ne-ver cloy! Come back, oh, shal-low fool, come back to joy! Go, leave thy dead-ly work un-done! A-way! a-". The piano accompaniment is marked with a forte dynamic (f) and includes the instruction "a tempo." and "RECIT.".

NANKI-POOH.

way! illi - fa - vour'd one! Ah! 'Tis Ka - ti - sha, The

- way! illi - fa - vour'd one!

sim. *p*

KATISHA.

maid of whom I told you. No! You shall not go, These arms shall thus en - fold you!

Allegro agitato.

Oh fool, that see - est My hal - low'd joys! Oh blind, that see - est No e - qui -

f *p* *f* *p*

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

grudg - est Love's light - est dole ! Thy heart un - bind, Oh fool, oh blind ! Give

me my place, Oh rash, oh 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, se - store her place, Oh fool, oh blind, oh rash, oh base !

KATISHA.

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— Sweet tongue, that warn - est Who rightly

hears— Thy doom is nigh, Pink cheek, bright eye! Thy knell is rung, Rose-lip, sweet tongue! Thy

doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose - lip, sweet tongue! Thy doom is

nigh, Thy knell, thy knell is rung.

TUTTI. CHORUS.

If we hear tale, thy knell is rung, Pink cheek, bright

If we hear tale, thy knell is rung, Pink cheek, bright

Thy doom . . . is . . . nigh, Thy knell . . . is rung, Thy
 eye, nose-lip, sweet tongue ! If true her tale, thy knell is rung, If true her tale, Thy knell is
 eye, nose-lip, sweet tongue ! If true her tale, thy knell is rung, If true her tale, Thy knell is

knell, . . . thy . . . knell . . . is . . . rung ! PTTI-SING. A - way, nor
 rung, Thy knell is rung !
 rung, Thy knell is rung !

pro - ce - cate you quest— From our in - ten - tion well ex - press'd, You can - not turn us!

The state of your con - nu - bial views To - wards the per - son you ac - cuse Does not con - cern us!

Allargando (♩ = 88.)

CHORUS. PITTI-SING.

For . . he's go-ing to mar-ry Yum - Yum - Yum - Yum. Your an-ger pray bu-ry, For all will be mer-ry, I

CHORUS. PITTI-SING.

think you had bet-ter suc-cumb—Cumb—cumb! And join our ex-pressions of glee, On this sub-ject I pray you be

Cumb—cumb!

CHORUS. PITTI-SING. CHORUS. PITTI-SING.

dumb—Dumb—dumb. You'll find there are ma-n-y Who'll wed for a pen-ny—The word for your guidance is, "Mum"—Mum—mum! There's

Dumb—dumb. Mum—mum!

CHORUS. PITTI-SING with 2nd SOP.

lots of good fish in the sea! On this sub-ject we pray you be dumb—dumb—dumb. We think you had better suc-cumb—cumb—cumb! You'll

On this sub-ject we pray you be dumb—dumb—dumb. We think you had better suc-cumb—cumb—cumb! You'll

And there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny—There are lots of good

And 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 fish, good fish in the sea! There's 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 sea, in the sea, in the sea!

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!

KATONA.

Andante.
 The hour of glad - ness Is dead and gone ; To si - lent sad - ness I live

lone ! The hope I che - rish'd All life - less lies, And all has pe - rish'd, all has

cres.

pe - rish'd Save love, . . . which ae - ver dies, Which ae - ver, ae - ver dies ! Oh,

sempre f

Allegro agitato.
p

RECIT.

faith - less one, this in - sult you shall rue ! In vain for mer - cy on your knees you'll

suc.
Allegro non troppo.
 I'll tear the mask from your dis - guis - ing ?

p

NANKI (*aside*). KATISHA.

Now comes the blow! Pre - pare your-self for news sur - pris - ing!

NANKI. RECIT. KATISHA. *al tempo*. NANKI.

How foil my foe? No min - strel he, despite bra - va - do! Ha!

KATISHA.

ha! I know! He is the son of your—

Meno mosso.

O mi!

RECIT. KATISHA.

oak - ku - ri shak - ku - ri to! In vain you in - ter - rupt with this tor - na - do: He is the on - ly son of your—

bik - ku - ri shak - ku - ri to!

Unis. I'll spoil—

O ni bik - ku - ri shak - ku - ri to! O ni bik - ku - ri shak - ku - ri

Your gay gam - ba - do! He is the son— Of your—

to! O ni bik - ku - ri shak - ku - ri to! O ni!

The son of your

bik - ku - ri shak - ku - ri to! O - ni bik - ku - ri shak - ku - ri to! O - ya, O -

KATISHA.

ya! *Allegro con brio.* Ye tor - rents roar! Ye tem - pests bowl! Your wrath out -

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

Tutti.
all! We'll hear no more, Ill - o - men'd owl, To joy we soar, Des - pite your scowl; The e - choes

più f

of our fes - ti - val Shall rise tri - umph - ant o - ver all! Pre - pare for

KATISHA.

meno f

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

Tutti.
- ha - - do - wards. A - way you go, Col - lect your

più f

YUM-YUM.

hordes; Pro - claim your woe In dis - mal chords; We

NANKI-POOH.

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

YUM-YUM.

where a - round. We do not heed their dis - mal sound, For NANKI-POOH.

For

joy reigns ev - 'ry - where a - round, The e - choes of our

joy reigns ev - 'ry - where a - round, The e - choes of our

CHORUS.

We'll hear no more, ill -

We'll hear no more, ill -

fe - ti - val Shall rise tri - umph - ant o - ver all ! Shall
 fe - ti - val Shall rise tri - umph - ant o - ver all ! Shall rise tri - umph -
 o - men'd owl, To joy we soar, Des - pite your scowl ;
 o - men'd owl, To joy we soar, Des - pite your scowl ;

crca.

rise tri - umph - ant, Tri - umph - ant o - ver
 ant o - ver all ! Tri - umph - ant o - ver
 To joy . . . we
 To joy . . . we

KATISHA.

all! Shall rise tri - umph - ant o - ver all! My wrongs with ven - geance

all! Shall rise tri - umph - ant o - ver all!

soar, To joy we soar, Des - pite your scowl.

soar, To joy we soar, Des - pite your scowl.

Tutti.

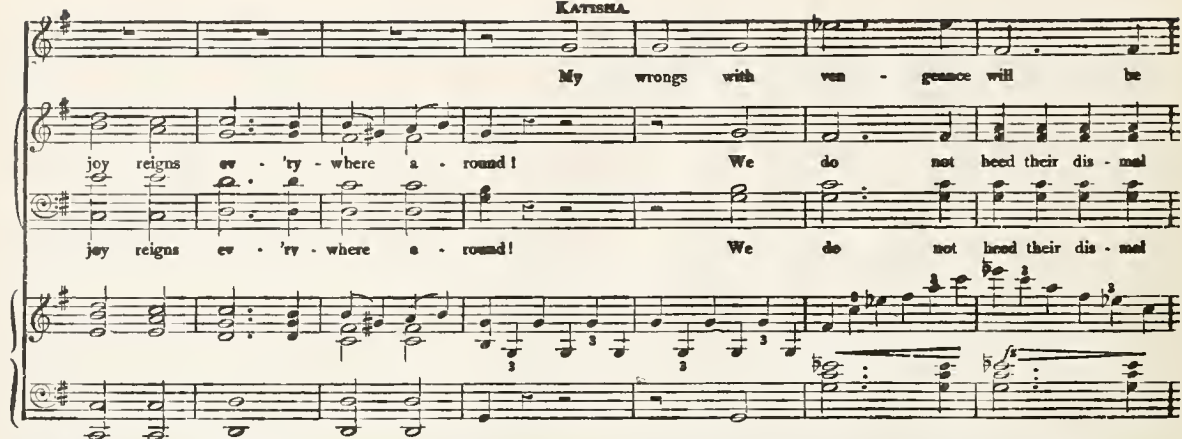
will be . . crown'd | We do not heed their dis - mal sound, For joy reigns

We do not heed their dis - mal sound, For joy reigns

ev - 'ry - where a - round | We do not heed their dis - mal sound, For

ev - 'ry - where a - round | We do not heed their dis - mal sound, For

My wrongs with ven - geance will be
joy reigns ev - 'ry - where a - round ! We do not heed their dis - mal
joy reigns ev - 'ry - where a - round ! We do not heed their dis - mal



crown'd ! My wrongs with ven - geance shall be
sound, For joy reigns ev - 'ry - where a -
sound, For joy reigns ev - 'ry - where a -



crown'd !
round !
round !



End of Act I.

ACT II.

No. 1.

SOLO—(Pitti-Sing, & Chorus of Girls.)

(♩ = 72.)
Allegretto gracioso.

p dolce.

The piano accompaniment for the solo section consists of four systems of grand staff notation. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is in 2/4 time and features a delicate, flowing texture with frequent sixteenth-note patterns in the right hand and block chords in the left hand.

CHORUS SOP. 1st.

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

SOP. 2nd.

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

The chorus section features four systems of grand staff notation. The first two systems are for the vocal parts, with the first system for the Soprano 1st and the second for the Soprano 2nd. The lyrics are: "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 co - ral lip— Em - pha - size the". The last two systems are for the piano accompaniment, which provides a steady harmonic support for the vocal lines with a consistent rhythmic pattern.

grace Of her la - dy - ship! Art and na - ture, thus al - lied, . . .
 grace Of her la - dy - ship! 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
 Go to make a pret - ty bride! Art and na - ture, thus al - lied, Go to make a pret - ty

PITTI-SING.

bride! Sit with down-cast eye— Let it brim with dew—

Try if you can cry— We will do so, too. When you're sum - moned, start,

Like a fright-ened see— Flutter, lit-the heart, Colour, come and go!

Mo - des - ty at mar - riage tide . . Well be - comes a pret - ty bride ! . . Mo - des -

ty at mar-riage tide Well be - comes a pret - ty bride !

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

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 co - ral lip— Em - pha - size the grace Of her
 Paint the pret - ty face— Dye the co - ral lip— Em - pha - size the grace Of her

In - dy - ship! Art and na - ture, thus al - lied,
 In - dy - ship! Art and na - ture, thus al - lied,

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

Voice

Andante comodo.

The sun, whose rays are all a-blaze With e-ver liv-ing glo-ry,

Piano

mf *p sostenuto.*

Does not de-ny His ma-jes-ty—He scorns to tell a sto-ry! He don't exclaim "I blush for shame, So kindly be in dul-gent."

But, fierce and bold, In fie-ry gold, He glo-ries all ef-ful-gent! I mean to rule the earth,

A

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

cra. *dim.*

rall. *a tempo.*

real-ly know our worth, The sun and I | Ob-serve his flame, That pla-cid dame, The moon's ce-

rall. *a tempo.*

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! . . . The moon and I!

p *cres.* *dim.*

Ah, pray make no mis-take, We are not shy; We're ve-ry wide a-wake! The moon and I.

rall. *rall.* *a tempo.*

mf

No. 3. MADRIGAL—(Yum-Yum, Pitti-Sing, Nanki-Pooh, Pish-Tush.)

Yum-Yum.

1. Bright - ly
2. Let us

Pizz. w/

1. J=144

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

PITTI-SING.

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

NANKI-POOH.

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

PISH-TUSH.

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

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

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

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

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

Plea - sures come, if sor - rows
I to - day, and thou to -

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

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

fol - low: Though the toc - sin sound ere long, } Ding dong! Ding dong! Ding
mor - row: This the close of ev - 'ry song, }

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

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

. . . the toc - sin sound ere long, Ding . . . dong! Ding . . . dong! Yet un -
the close of ev - 'ry song, Ding . . . dong! Ding . . . dong! What, though

dong! Ding dong! Ding . . . dong! Ding . . . dong! { Yet un -
What, though

long, sound ere long, Ding Ding dong! Yet un -
song, this the close. Ding Dong dong! What, though

dong! Ding dong! Ding . . . dong! Ding . . . dong! { Yet un -
What, though

- til the sha - dows fall O - ver one and o - ver all, } Sing a mer - ry ma - dri -
 sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,

- til the sha - dows fall O - ver one and o - ver all,
 sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,

- til the sha - dows fall O - ver one and o - ver all,
 sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,

- til the sha - dows fall O - ver one and o - ver all,
 sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,

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

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

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

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

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

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

dim.
dim.
p *dim.*

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

p *pp* *pp* *pp*

1st time. 2nd time. **FIN.**

No. 4.

TRIO—(Yum-Yum, Nanki-Pooh, & Ko-Ko).

YUM-YUM.

Here's a how-de - do! If I mar-ry you,

Allegro vivace.

p

When your time has come to pe - rish, Then the mai - den whom you che - rish Must be slaugh - ter'd too!

Here's a how-de - do! Here's a how-de - do!

NANKI-POOH.

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 moss! Here's a pret - ty moss!

Ko-Ko.

Here's a state of things! 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! Here's a state of

YUM-YUM.

With a pas - sion that's in - tense I wor - ship and a - dore, But the

NANKI-POOH.

With a pas - sion that's in - tense I wor - ship and a - dore, But the

things! With a pas - sion that's in - tense You wor - ship and a - dore, But the

laws of com-mon sense We ought - n't to ig - - nore. If what he says is true,
 laws of com-mon sense We ought - n't to ig - - nore. If what he says is true, 'Tis
 laws of com-mon sense You ought - n't to ig - - 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!
 death to mar-ry you! Here's a pret-ty state of things! Here's a pret-ty how-de-do!
 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, a pret-ty state of things! Here's a how-de-do!
 Here's a pret-ty state of things, a pret-ty state of things! Here's a how-de-do!
 Here's a pret-ty state of things, a pret-ty state of things!

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

- do! For if what he says is true, I can - not, can - not mar - ry you!

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

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

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

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

Spoken.

Here's a pretty how - de - do!

Here's a pretty how - de - do!

Here's a pretty how - de - do!

No. 5.

Entrance of Mikado & Katisha.

Allegro moderato

PIANO.
= 152.)

GIORGIA.

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

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

f

Nan gia na To - ho 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 - o'm - ma no ma - yé ni Pi - ra - Pi - ra sa - ra no wa

Mi - ya sa - ma, mi - ya sa - ma, On - o'm - ma no ma - yé ni Pi - ra - Pi - ra sa - ra 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!

MIKADO.

From ev - 'ry kind of

KATANA

And I'm his
man O - be - dience I . . . ex - pect; I'm the Em - p'ror of Ja - pan

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

But they're no-thing at all, com -
mo-rals have been de - clar'd Par - ti - cu - lar - ly cor - rect;

- par'd With those of his daughter-in - law e - lect! Bow— Bow— To his

CHORUS.

daughter-in-law e - lect!

Bow— To his daughter-in-law e - lect!

Bow— To his daughter-in-law e - lect!

The Chorus section consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and features a simple harmonic structure.

MIKADO.

In a

dim. *p* *dim.*

Mikado's entrance is shown on two staves. The top staff is a vocal line with the lyrics "In a". The bottom staff is a piano accompaniment. The music is in 4/4 time and features a simple harmonic structure.

fa - ther - ly kind of way I go - vern each tribe and sect, All cheer - ful - ly own my

This section continues Mikado's main melody. It consists of two staves: a vocal line with lyrics and a piano accompaniment. The music is in 4/4 time and features a simple harmonic structure.

KATISHA.

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

sway—

Katisha's entrance is shown on three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and features a simple harmonic structure.

daugh-ter-in - law e - lect!

My ma-ture is love and light—My free-dom from all . . . de - fect—

in - sig - ni - fi - cant quite, Compar'd with his daugh-ter-in - law e - lect!

Bow! Bow! To his

CHORUS.

daughter-in-law e - lect!

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

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

dim. *dim.*

Alto No. 6

No. 6.

SONG & CHORUS.

MIKADO.

Allegro. 8va.

PIANO. *ff* *p*

A more hu - mane Mi -

ka do ne - ver Did in Ja - pan ex - ist, . . . To no - bo - dy se - cond, I'm cer - tain - ly rec - kon'd A

true phil - an - thro - pist. . . It is my ve - ry hu - mane en - deavour To make, to some ex - tent. . . Each

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

rall. *a tempo.*

rall. *a tempo.*

make each pris - 'ner pent Un - willing - ly re - pre - sent A source of in - nocent mer - ri ment, Of

in - nocent mer - ri - ment! *Solo.* All

p pro - sy dull so - ci - e - ty sin - ners, Who chat - ter and bleat and bore, . . . Are sent to hear ser - mons From
ad - ver - tis - ing quack who wea - ries With tales of count - less cures, . . . His teeth, I've en - act - ed, Shall

mys - ti - cal Ger - mans Who preach from ten till four The a - ma - teur te - nor, whose vo - cal vil - ia - nies
all be ex - tract - ed By ter - ri - fied a - ma - teurs The mu - sic hall sing - er at - tends a se - ries Of

All de - sire to shirk, Shall, du - ring off - hours, Ex - hi - bit his pow - ers To Madame Tus - sand's wam -
masses and fugues and "ops" By Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At clas - sic - al Mon - day

work. The lady who dyes a che-mi-cal yel-low, Or stains her grey hair puce, Or
 Pops. The bu-liard sharp whom a-ny-one catch-es, His doom's ex-treme-ly hard— He's

pinch-on ber fig-ger, Is black'd like a nig-ger With per-ma-nent wal-nut juice. The - diot who, in
 made to dwell-in a dun-geon cell On a spot that's al-ways barr'd And there he plays ex-

rail-way car-ria-ges, Scribbles on win-dow panes, We on-ly suf-fer To ride on a buf-fer In
 tra-va-gant match-es In fit-less fin-ger stalls, On a cloth un-true With a twist-ed cue, And el-

rall. Par-lia-men-t'ry trains, } My ob-ject all sub-lime I shall a-chieve in time— To
 lip-ti-cal bil-liard balls! }
rall. *pp*

let the pun-ish-ment fit the crime—the pun-ish-ment fit the crime; And 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!

CHORUS.
His ob - ject all sub - lime He will a - chieve in time— To
His ob - ject all sub - lime He will 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 -
let the pun - ish - ment fit the crime, The pun - ish - ment fit the crime; And 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 -
wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

ment!

1st time. 2nd time.

ment!

8va.

The

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

Ko-Ko.

Allegretto comodo.

PIANO. = 72.)

1. The cri - mi - nal cried, as he dropp'd him down, In a
 state of wild a - lam— With a fright - ful, fran - tic, fear - ful frown I bar'd my big right
 arm. . . I seiz'd him by his lit - tle pig - tail, And on his knees fell he, As he
 squirm'd and strug-gled And gur-gled and gug-gled, I drew my snick - er - snee, . . . my snick - er -
 snee! Oh never shall I For - get the cry, Or the shriek that shriek - ed he,— As I

Tutti & Chorus.

gash'd my teeth, When from its sheath I drew my snick - er - sneel . . . We know him well, He

We know him well, He

can - not tell Un - true or ground - less tales . . . He al - ways tries To ut - ter lies, And

can - not tell Un - true or ground - less tales . . . He al - ways tries To ut - ter lies, And

PITTI-SING.

ev - 'ry time he fails . . . 2. He shi-ver'd and shook as he gave the sign For the stroke he did g' de -

ev - 'ry time he fails . . .

- serve; When 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 - brae, . . . his ver - te - brae! . . . 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 me! . . .

CHORUS.

Her ter - ri - ble tale You can't as - sail, With

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 -

truth it quite a - grees; . . . Her taste ex - act For fault - less fact A - mounts to a dis -

POOR-BAR.

case. case.

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

p

stood on its neck with a smile well bred, And bow'd three times 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 me! . . .

Chorus.
This haugh - ty youth He speaks the truth When - e - ver he finds it

Ko-Ko.
Ex - act - ly, ex -
PITTI-SING & POOH-BAH.
Ex - act - ly, ex -

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

pays, . . . And 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!

Ped.

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

MIKADO.

See how the Fates their gifts al - lot, For A is hap-py—

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

PITTI-SING.

Is B more worthy? Yet A is hap - py!

KATISHA. *rall.*

I should say He's worth a great deal more than A. Yet A is hap - py!

PISH-TUSH.

Is B more worthy? Yet A is hap - py!

Ko-Ko.

Is B more worthy? Yet A is hap - py!

MIKADO.

Yet A is hap - py!

rall. a tempo.

Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! E - - ver joy - ous,

Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! E - - ver joy - ous,

Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! E - - ver joy - ous,

Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! E - - ver joy - ous,

Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! E - - ver joy - ous,

e - ver gay, Hap - py, un - de - serv - ing A! E - ver joy - ous,

e - ver gay, Hap - py, un - de - serv - ing A! E - ver joy - ous,

e - ver gay, Hap - py, un - de - serv - ing A! E - ver joy - ous,

e - ver gay, Hap - py, un - de - serv - ing A! E - ver joy - ous,

e - ver gay, Hap - py, un - de - serv - ing A! E - ver joy - ous,

p *mf*

e - ver gay, Hap - py, un - de - serv - ing A!

e - ver gay, Hap - py, un - de - serv - ing A!

e - ver gay, Hap - py, un - de - serv - ing A!

e - ver gay, Hap - py, un - de - serv - ing A!

e - ver gay, Hap - py, un - de - serv - ing A!

e - ver gay, Hap - py, un - de - serv - ing A!

PITTI-SING.

POOH-BAH.

KO-KO.

If I were For - tune— which I'm not— B should en - joy A's hap - py lot, And A should die in

If I were For - tune— which I'm not— B should en - joy A's hap - py lot, And A should die in

If I were For - tune— which I'm not— 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. KATISHA. That should he, (Of

mi - se - rie, That is, as - sum - ing I am B. That should he, (Of

mi - se - rie, That is, as - sum - ing I am B. MIKADO. That should he, (Of

But should A per-ish?

But should A per-ish?

But should A per-ish?

rall.

course as - sum - ing I am B). B should be hap - py! Oh so hap - py! Laughing, Ha! ha! Chaffing, ha! ha!

B should be hap - py! Oh so hap - py! Laughing, Ha! ha! Chaffing, ha! ha!

rall.

course as - sum - ing I am B). B should be hap - py! Oh so hap - py! Laughing, Ha! ha! Chaffing, ha! ha!

rall.

course as - sum - ing I am B). B should be hap - py! Oh so hap - py! Laughing, Ha! ha! Chaffing, ha! ha!

B should be hap - py! Oh so hap - py! Laughing, Ha! ha! Chaffing, ha! ha!

Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he, ... Wretch - ed, me - ri -

Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he, ... Wretch - ed, me - ri -

Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he, Wretch - ed, me - ri -

Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he, Wretch - ed, me - ri -

Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he, Wretch - ed, me - ri -

- to - rious B! . . . But . . . con-demn'd to die is he, . . . Wretch - ed, me - ri -

- to - rious B! . . . But con-demn'd to die is he, . . . Wretch - ed, me - ri -

- to - rious B! . . . But con-demn'd to die is he, Wretch - ed, me - ri

- to - rious B! . . . But con-demn'd to die is he, Wretch - ed, me - ri -

- to - rious B! . . . But con-demn'd to die is he, Wretch - ed, me - ri -

- to - rious B!

- to - rious B!

- to - rious B!

- to - rious B!

- to - rious B!

No. 9. DUET—Nanki-Poo & Ko-Ko, (with Yum-Yum, Pitti-Sing, & Pooh-Bah).

NANKI-POO

The score for Nanki-Poo is written on a single treble clef staff. It begins with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked *Allegro grazioso*. The piano accompaniment is shown in a grand staff (treble and bass clefs). The piano part starts with a dynamic marking of *f sf* and later changes to *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

The first system of the vocal duet. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "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 welcome the hope that they bring, Tra la, Of a sum - mer of ro - ses and wine, Of a

The second system of the vocal duet. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "sing, Tra la, We welcome 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 that's what we mean when we say that a thing Is wel - come as flow - ers that

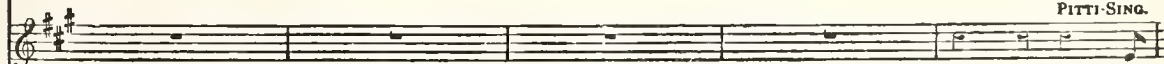
The third system of the vocal duet. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "sum - mer of ro - ses and wine; And that's what we mean when we say that a thing Is wel - come as flow - ers that". The tempo marking *rall.* appears at the end of the system.

YUM-YUM.



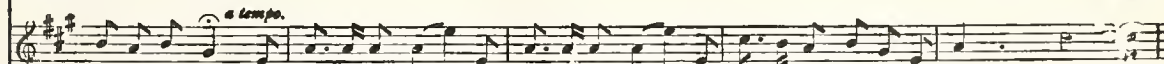
Tra

PITTI-SING.



Tra

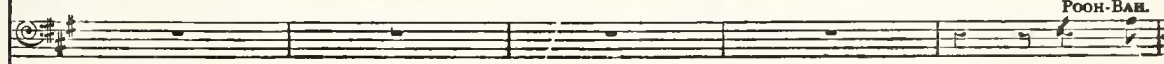
a tempo.



bloom in the spring. Tra la la la la, Tra la la la la, The flow-ers that bloom in the spring.

Tra

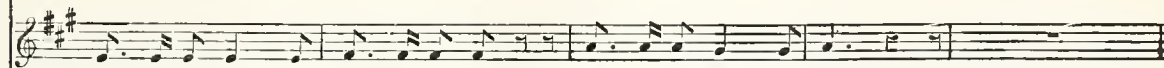
POOH-BAH.



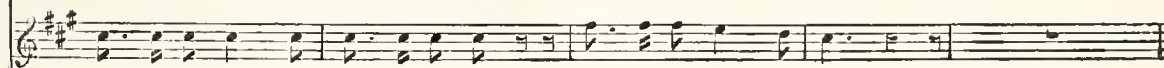
Tra



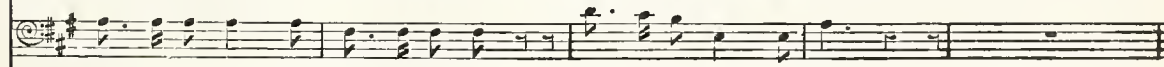
la la la la, Tra la la la la, Tra la la la la la!



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



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



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



Ko-Ko.

The flow - ers that bloom in the spring, Tra la, Ha -

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by the lyrics 'The flow - ers that bloom in the spring, Tra la, Ha -'. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

no - thing to do with the case. I've got to take un - der my wing, Tra la, A

The second system of the musical score. The vocal line continues with the lyrics 'no - thing to do with the case. I've got to take un - der my wing, Tra la, A'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

most un - at - trac - tive old thing, Tra la, With a ca - ri - ca - ture of a face, With a

The third system of the musical score. The vocal line continues with the lyrics 'most un - at - trac - tive old thing, Tra la, With a ca - ri - ca - ture of a face, With a'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

ca - ri - ca - ture of a face, *rit.* And that's what I mean when I say, or I sing, "Oh

a tempo

The fourth system of the musical score. The vocal line continues with the lyrics 'ca - ri - ca - ture of a face, *rit.* And that's what I mean when I say, or I sing, "Oh'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody. The tempo marking *rit.* (ritardando) is present above the vocal line, and *a tempo* is written at the end of the system.

be - ther the flow - ers that bloom in the spring, Tra la la la la, . . . Tra la la la la, . . . Oh

The fifth system of the musical score. The vocal line concludes with the lyrics 'be - ther the flow - ers that bloom in the spring, Tra la la la la, . . . Tra la la la la, . . . Oh'. The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal melody.

Tra la la la la, ... Tra 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 la

bo - ther the flow - ers of spring!"

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

This system contains the first system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with lyrics 'Tra la la la la, ... Tra la la la la ...' and 'bo - ther the flow - ers of spring!'. The piano accompaniment is in the right and left hands, with a dynamic marking of *f* (forte).

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 la!

Tra la la la la la!

This system contains the second system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'Tra la la la la la!'. The piano accompaniment continues with a dynamic marking of *f* (forte).

This system contains the third system of the musical score, which is entirely instrumental piano accompaniment. It features two staves for the right and left hands, with a dynamic marking of *f* (forte).

No. 10.

RECIT. & SONG—(Katisha.)

KATISHA.

Allegro agitato. A - lone, and yet a - live!

PIANO.

Oh, ce - pul-chre! My soui is still my bo - dy's pri - son - er! Re - mote the peace that

Death a - lone can give— My doom, to wait! my pun - ish - ment, 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 - ness-eth 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 dear? Oh, liv - ing I!

Come, tell me why, When hope . . . is gone Dost thou stay on? May not a cheat - ed mai - den

die? May not . . . a cheat - ed mai - den die?

No. 11.

SONG—(Ko-Ko).

Andante espressivo.

PIANO

p

p

1. On a tree by a ri - ver a 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 Sing - ing

"Wil - low, tit - wil - low, tit - wil - low?" "Is it weak - ness of in - tel - lect, bir - die?" I cried, "On a

ma - 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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The music is in a minor key and 3/4 time. The vocal line begins with the lyrics "wil-low, tit-wil-low, tit-wil-low!" and continues with "2. He slapp'd at his chest as he".

sat on that bough, Sing-ing "Willow, tit-wil-low, tit-wil-low!" And a cold pers-pi-ration be-

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The music continues from the first system. The vocal line begins with the lyrics "sat on that bough, Sing-ing 'Willow, tit-wil-low, tit-wil-low!' And a cold pers-pi-ration be-".

- span-gled his brow, Oh wil-low, tit-wil-low, tit-wil-low! He sobb'd and he sigh'd, and e

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The music continues from the second system. The vocal line begins with the lyrics "- span-gled his brow, Oh wil-low, tit-wil-low, tit-wil-low! He sobb'd and he sigh'd, and e".

gur-gle he gave, Then he threw him-self in-to the bil-low-y wave, And an e-cho a-rose from the

The fourth system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The music continues from the third system. The vocal line begins with the lyrics "gur-gle he gave, Then he threw him-self in-to the bil-low-y wave, And an e-cho a-rose from the".

su - i - cide's grave—"Oh wil-low, tit - wil-low, tit - wil - low!" 3. Now I

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a fermata over the first note, followed by the lyrics. The piano accompaniment provides a harmonic and rhythmic foundation.

feel just as sure as I'm sure that my name Is - n't Wil-low, tit - wil-low, tit - wil - low, That 'twas

The second system continues the musical piece. The vocal line has a fermata over the word 'Is'. The piano accompaniment includes a piano dynamic marking 'p'.

blight - ed af - fec - tion that made him ex - claim, "Oh wil-low, tit - wil - low, tit - wil - low!" And if

The third system continues the musical piece. The vocal line has a fermata over the word 'And'. The piano accompaniment continues with a steady rhythm.

you re - main cal - lous and nb - dn - rate, I Shall per - ish as he did, And you will know why, Though I

The fourth system continues the musical piece. The vocal line has a fermata over the word 'Though'. The piano accompaniment continues with a steady rhythm.

pro - bab - ly shall not ex - claim as I die, "Oh wil - low, tit - wil - low, tit - wil - low!"

The fifth system concludes the musical piece. The vocal line has a fermata over the word 'die'. The piano accompaniment ends with a fortissimo dynamic marking 'ff' and a 'Ped.' (pedal) instruction.

No. 12.

DUET—(Katisha & Ko-Ko).

Allegretto con brio. KATISHA.

There is beau - ty in the bel - low of the blaaz, There is

gran - deur in the growling of the gale, There is e - lo - quent out - pour - ing When the li - on is a - roar - ing, And the

ti - ger is a - lash - ing of his tail) Ko - Ko. Yes, I like to see a ti - ger From the Con - go or the Ni - ger, And es -

- pe - cial - ly when lash - ing of his tail) KATISHA. Vol - ca - nos have a splen - dour that is grim, And

earthquakes on - ly ter - ri - fy the dolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic is the

Ko-Ko.

fall - ing of a flight of thun - der - bolts! . Yes, in spite of all my meekness, If I have a lit - tle weak - ness, It's a

rall. pas - sion for a flight of thun - der - bolts. *BOTH. a tempo.* If that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our

rall. *p a tempo.*

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

fac - 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

KATISHA.

mai - den all the bet - ter when she's 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 eighty in the shade? There's a fas - ci - na - tion fran - tic In a rn - in that's ro - man - tic; Do you

KATISHA.

think you are suf - fi - ciently de - cayed? To the mat - ter that you men - tion I have gi - ven some at - ten - tion, And I

rall.

BOTH. *a tempo.*

think I am suf - fi - cient - ly de - cayed. If that is so, Sing der - ry down der - ry! It's

p a tempo.

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 we'll go, And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till day is done! Sing der - ry down der - ry! We'll

mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till day is done!

No. 13.

FINALE, ACT II.

Friti-Sena.

For he's gone and mar-ried Yum-

Allegretto grazioso.

PIANO.

Yum— Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-cumb— And

p CHORUS.

Yum-Yum ! Camb-cumb !

Yum-Yum ! Cumb-cumb !

Ko-Ko.

join our ex-pres-sions of glee ! On this sub-ject I pray you be dumb— Your notions, though ma-ny, Are

Dumb—dumb !

Dumb—dumb !

not worth a pen - ny, The word for your guid - ance is "Mum" You've got a good bar - gain in me!

CHORUS.

Mum - mum! On this

Mum - mum! On this

sub - ject we pray you be dumb - Dumb, dumb! We think you had bet - ter suc - cumb - Cumb, cumb! You'll find there are

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

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

Allegro con brio.

NANKI-POO.

sea, in the sea, in the sea, in the sea, in the sea! The threat - cool

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

YUM-YUM.

And fair - ly shines the dawn - ing day; There's yet a

cloud has passed a - way, NANKI. What tho' the night may come too soon,

YUM-YUM.

month of af - ter - 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

CHORUS.

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 - vance, With laugh - ing

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

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

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

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

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

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

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

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

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

ere - ven - - - - ao.

