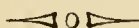


VOCAL SCORE
OF
THE MIKADO;
OR
THE TOWN OF TITIPU.



Arrangement for Pianoforte
BY

GEORGE LOWELL TRACY,
(OF BOSTON, U.S.A.)

OF THE ABOVE NAMED OPERA BY

W. S. GILBERT
AND
ARTHUR SULLIVAN,

Joint Authors of "THESPIA; or THE GODS GROWN OLD;" "TRIAL BY JURY;" "THE SORCERER;" "H.M.S. PINAFORE;
or THE LASS THAT LOVED A SAILOR;" "THE PIRATES OF PENZANCE; or THE SLAVE OF DUTY;" "PATIENCE; or
BUNTHORNE'S BRIDE;" "IOLANTHE; or THE PEER AND THE PERI;"
and "PRINCESS IDA; or CASTLE ADAMANT."

LIBRETTO 25¢ COMPLETE VOCAL SCORE \$ 2.50
COMPLETE PIANO SCORE.....\$2.00

*Entered according to Act of Congress, in the Office of the Librarian of Congress, at Washington, in the year 1885,
by ALEX. P. BROWNE, Attorney at Law and Proprietor, for SIR ARTHUR SULLIVAN and Messrs. GILBERT, CARTE and TRACY.
Entered at Stationers' Hall. All Rights Reserved.*

NEW YORK
Published by **WM. A. POND & Co.**, 18 West 37th St.
London, **CHAPPELL & CO**

164585

CAUTION.— I have permitted Mr. G. L. Tracy to incorporate in this work the vocal parts of The Mikado for the sole purpose of their being sung in private. Single detached numbers may be sung at Concerts, not more than two at any one Concert, but they must be given without Stage Costume or Action. Applications for the right of performing any more than the above, or the complete Opera must be made to "R. D'OLY CARTE, Savoy Theatre, London." Every copy of this book is is offered for sale strictly upon the condition that it shall be used only as above. ARTHUR SULLIVAN.

Produced at the Savoy Theatre, London, on Saturday, 14th March, 1885,
management of Mr. R. D'Oyly Carte.

The Mikado

OR

The Town of Titipu.

DRAMATIS PERSONAE.

THE MIKADO OF JAPAN
NANKI-POO (His Son, disguised as a wandering minstrel, and in love with Yum-Yum)
KO-KO (Lord High Executioner of Titipu)
POOH-BAH (Lord High Everything Else).
PISH-TUSH (a Noble Lord)
YUM-YUM }
PITTI-SING } (Three Sisters- Wards of Ko-Ko).
PEEP-BO }
KATISHA (an elderly Lady, in love with Nanki-Poo)

Chorus of School Girls, Nobles, Guards and Coolies.

ACT I.—Court-yard of Ko-Ko's official residence.

ACT II.—Ko-Ko's Garden.

Stage Guide or Acting Libretto and Orchestra Parts of "The Mikado" may be had from the Publishers.

STATE LIBRARY
YR 1885

~~Yum &~~

M1503

2949 M51

1685

M1503

3253

55

CONTENTS.



OVERTURE.	Page. 4
-------------------	------------

ACT I.

Nº		
1.	Chorus of Men	22
2.	Song and Chorus (<i>Nanki-Poo</i>).	29
3.	Song (<i>Pish-Tush and Chorus</i>)	36
4.	Song (<i>Pooh-Bah, with Nanki-Poo and Pish</i>)	42
4 ^a .	Recit. (<i>Nanki-Poo and Pooh-Bah</i>).	47
5.	Chorus with Solo (<i>Ko-Ko</i>)	48
5 ^a .	Song (<i>Ko-Ko, with Chorus of Men</i>).	53
6.	Chorus of Girls	57
7.	Trio (<i>Yum-Yum, Peep-Bo and Pitti-Sing, with Chorus of Girls</i>)	62
8.	Quartet and Chorus (<i>Yum-Yum, Peep-Bo, Pitti-Sing and Pooh-Bah</i>)	68
9.	Duet (<i>Yum-Yum and Nanki-Poo</i>)	76
10.	Trio (<i>Ko-Ko, Pish-Tush and Pooh-Bah</i>)	79
11.	Finale, Act I.	87

ACT II.

1.	Solo (<i>Pitti-Sing and Chorus of Girls</i>).	116
2.	Song (<i>Yum-Yum</i>)	121
3.	Madrigal (<i>Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush</i>).	124
4.	Trio (<i>Yum-Yum, Nanki-Poo and Ko-Ko</i>)	128
5.	Entrance of Mikado and Katisha.	132
6.	Song (<i>Mikado and Chorus</i>)	137
7.	Trio and Chorus (<i>Pitti-Sing, Ko-Ko, Pooh-Bah and Chorus</i>).	142
8.	Glee (<i>Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah and Mikado</i>).	147
9.	Duet (<i>Nanki-Poo and Ko-Ko, with Yum-Yum, Pitti-Sing and Pooh-Bah</i>)	152
10.	Recit. and Song (<i>Katisha</i>)	156
11.	Song (<i>Ko-Ko</i>)	158
12.	Duet (<i>Katisha and Ko-Ko</i>).	161
13.	Finale, Act II.	166

OVERTURE.

SECONDO.

First system of musical notation. The upper staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *f*. The lower staff is also in bass clef with a common time signature (C) and contains a rhythmic accompaniment of chords.

Second system of musical notation. The upper staff continues the melodic line in bass clef. A dynamic marking of *f* appears in the middle of the system. The lower staff continues the chordal accompaniment.

Third system of musical notation. The upper staff continues the melodic line in bass clef. The lower staff continues the chordal accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line in bass clef. A dynamic marking of *f* appears in the middle of the system. The lower staff continues the chordal accompaniment.

Fifth system of musical notation. The upper staff continues the melodic line in bass clef. The lower staff continues the chordal accompaniment. The system concludes with a double bar line and a repeat sign.

OVERTURE.

PRIMO.

(♩ = 152)

The musical score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of quarter note = 152 and a dynamic marking of *f*. The second system also features a dynamic marking of *f*. The fourth system includes a dynamic marking of *f*. The fifth system concludes with a series of sixteenth-note runs in both hands. The music is written in common time (C) and includes various rhythmic patterns such as dotted rhythms, eighth-note runs, and sixteenth-note passages.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*.

Third system of musical notation. Treble clef, bass clef. Time signature: 3/4. Dynamics: *p*, *sf*.

Andante con moto. (♩ = 69)

Fourth system of musical notation. Bass clef. Dynamics: *p*, *p sostenuto*.

Fifth system of musical notation. Bass clef. Dynamics: *p*.

Sixth system of musical notation. Bass clef. Dynamics: *f*, *dim.*, *rall.*

8.....

p *cres* - - - *cen* - - - *do.*

8.....

f

Andante con moto.

8.....

p

p *f*

p *f*

rall.

p *f*

Allegro con brio. (♩ = 112)

Allegro con brio.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. A dynamic marking *f* is present in the second measure.

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

Third system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. A dynamic marking *p* is present in the first measure.

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

Fifth system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamic markings *fz* and *p* are present in the second and third measures respectively.

Sixth system of musical notation, consisting of two staves. The upper staff contains chords and the lower staff contains a bass line. Dynamic markings *f* and *p* are present in the fifth and sixth measures respectively.

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

First system of musical notation. The upper staff features a melodic line with trills (tr) and grace notes. The lower staff provides a harmonic accompaniment.

Second system of musical notation. The upper staff continues the melodic line with trills (tr) and a piano (p) dynamic marking. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff features a melodic line with grace notes. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with grace notes and a forte (f) dynamic marking. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with grace notes. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff features a melodic line with grace notes and a piano (p) dynamic marking. The lower staff continues the accompaniment.

Seventh system of musical notation. The upper staff features a melodic line with trills (tr) and grace notes. The lower staff continues the accompaniment.

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

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) and includes a treble clef. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff contains chords with a dynamic marking of *dim.* (diminuendo). The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff contains chords with dynamic markings of *cresc.* (crescendo) and *f* (forte). The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff contains chords with a dynamic marking of *p* (piano). The lower staff continues the rhythmic accompaniment.

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

First system of musical notation. The upper staff features a melodic line with trills (tr) and slurs. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The upper staff includes a slur (s) and trills (tr). The lower staff has dynamic markings *f* and *ff*.

Third system of musical notation. The upper staff contains trills (tr) and slurs. The lower staff includes the dynamic marking *dim.*

Fourth system of musical notation. The upper staff features a complex rhythmic pattern with slurs. The lower staff includes the dynamic markings *crese.* and *f*.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes the dynamic markings *dim.* and *p*.

Sixth system of musical notation. The upper staff features a complex rhythmic pattern with slurs. The lower staff provides a harmonic accompaniment with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The first measure is marked *p* and the second measure is marked *mf*. The bass line consists of eighth notes, while the treble line features chords and some eighth notes.

Second system of musical notation, continuing the grand staff. The bass line has a melodic line with eighth notes, and the treble line has chords. A dynamic marking *f* is present in the second measure.

Third system of musical notation, primarily in the bass clef. It features a series of chords and a melodic line. Dynamic markings include *cresc.*, *f*, and *pp*. There are also some accidentals and slurs.

Fourth system of musical notation, primarily in the bass clef. It features a series of chords and a melodic line. A dynamic marking *p* is present in the second measure.

Fifth system of musical notation, primarily in the bass clef. It features a series of chords and a melodic line. A dynamic marking *p* is present in the second measure.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a melodic line with eighth notes, and the treble line has chords.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs. Dynamics include *dolce.* (dolce).

Third system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff has a bass line with slurs. Dynamics include *cresc.* (crescendo) and *p* (piano). A hairpin symbol indicates a dynamic change.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs. Dynamics include *dim.* (diminuendo) and *p* (piano). A trill (*tr*) is present in the upper staff.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff has a bass line with slurs. Dynamics include *p* (piano). Trills (*tr*) are present in the upper staff.

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs. Dynamics include *f* (forte).

First system of musical notation, featuring a grand staff with two bass clefs. The right hand plays a melodic line with slurs and a dynamic marking of *sf*. The left hand plays a simple accompaniment. A double bar line is present.

Second system of musical notation, continuing the grand staff. The right hand features chords and melodic fragments, while the left hand maintains a steady accompaniment.

Third system of musical notation. The right hand has a more active melodic line with slurs and a dynamic marking of *f*. The left hand continues with accompaniment. A dynamic marking of *ff* appears at the end of the system.

Fourth system of musical notation, featuring a grand staff with a treble clef in the right hand and a bass clef in the left hand. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a bass line with a dynamic marking of *mf*.

Fifth system of musical notation, returning to a grand staff with two bass clefs. The right hand plays chords and the left hand plays a simple accompaniment with a dynamic marking of *p*.

Sixth system of musical notation, continuing the grand staff with two bass clefs. The right hand features chords and the left hand has a simple accompaniment.

First system of musical notation. The upper staff contains a melodic line with a trill (tr) and a triplet of eighth notes. The lower staff contains a bass line. Dynamics include *ff* and *p*.

Second system of musical notation. The upper staff features a trill (tr) and a melodic line. The lower staff has a bass line. Dynamics include *ff* and *p*.

Third system of musical notation. The upper staff includes an 8-measure rest (8-), a trill (tr), and a melodic line. The lower staff has a bass line. Dynamics include *f* and *ff*.

Fourth system of musical notation. The upper staff has a trill (tr) and a melodic line. The lower staff has a bass line. Dynamics include *p* and accents.

Fifth system of musical notation. The upper staff includes an 8-measure rest (8-), a trill (tr), and a melodic line. The lower staff has a bass line. Dynamics include *p*.

Sixth system of musical notation. The upper staff includes an 8-measure rest (8-), a trill (tr), and a melodic line. The lower staff has a bass line. Dynamics include *p*.

First system of musical notation. The bass clef staff contains a melodic line starting with a half note chord of Bb and Ab, followed by a quarter note chord of Gb and Fb. The treble clef staff contains a series of chords. Dynamics include *crese.*, *f*, and *mf*.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff contains a bass line with eighth notes. Dynamics include *ff*.

Third system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with eighth notes. Dynamics include *p*.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with eighth notes. Dynamics include *p*.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with eighth notes. Dynamics include *p*, *crese.*, and *un poco stringendo.*

Sixth system of musical notation. The treble clef staff contains a melodic line with triplets. The bass clef staff contains a bass line with eighth notes. Dynamics include *Piu vivo.* and *ff*.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with rests and a few notes. Dynamics include *crise.* and *mf*.

Second system of musical notation. The upper staff features a slur marked with an 'S' above it. The lower staff continues the bass line. Dynamics include *f*.

Third system of musical notation. The upper staff features a slur marked with an 'S' above it. The lower staff includes a hairpin crescendo. Dynamics include *p*.

Fourth system of musical notation. The upper staff features a slur marked with an 'S' above it. The lower staff includes a hairpin crescendo.

Fifth system of musical notation. The upper staff features a slur marked with an 'S' above it. The lower staff includes a hairpin crescendo. Dynamics include *crise.* and *un poco stringendo.*

Sixth system of musical notation. The upper staff features a slur marked with an 'S' above it. The lower staff includes a hairpin crescendo. Dynamics include *Piu vivo. ff*.

SECONDO.

First system of musical notation, featuring a treble and bass staff in a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with eighth notes. The bass staff features chords and a few single notes.

Third system of musical notation. The treble staff continues with a melodic line. The bass staff has chords and single notes, including a measure with a sharp sign above a note.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has chords and a melodic line starting with a forte (*ff*) dynamic marking.

Fifth system of musical notation. The treble staff has a melodic line with a slur over the final two measures. The bass staff has a melodic line with a slur over the final two measures.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a double bar line and repeat sign. The bass staff has chords and a melodic line. The system ends with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the number '8' above it, indicating an eighth-note rhythm. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including a dotted line and the number '8' above the treble staff.

Third system of musical notation, showing a treble and bass staff with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

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

Fifth system of musical notation, showing a treble and bass staff with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a dynamic marking of *ff* in the bass staff.

ACT I.

Nº 1.

Chorus of Men.

Allegro vivace. *sva.....*

f *fz*

8va.....

8

cresc.

CHORUS of Tenors & Bases in Unison.

If you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part begins with a dynamic marking of *ff* (fortissimo). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a rest followed by the lyrics "If you".

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

The second system continues the vocal line with the lyrics "want to know who we are, ————— We are gen-tle-men of Ja -". The piano accompaniment includes a trill (*tr*) in the right hand.

pan: ————— On — ma-ny a vase and jar —————

The third system continues the vocal line with the lyrics "pan: ————— On — ma-ny a vase and jar —————". The piano accompaniment includes a trill (*tr*) in the right hand.

On — ma-ny a screen and fan —————

The fourth system continues the vocal line with the lyrics "On — ma-ny a screen and fan —————". The piano accompaniment includes a trill (*tr*) in the right hand.

We fig-ure in live-ly paint, Our

The fifth system continues the vocal line with the lyrics "We fig-ure in live-ly paint, Our". The piano accompaniment continues with a steady rhythmic pattern.

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

simply Court e - ti - quette.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked with a slur and a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Per - haps you suppose this throug Can't keep it up for long? If

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with slurs and accents. The piano accompaniment maintains a steady rhythmic accompaniment.

that's your i - dea, you're wrong. Oh, oh,

The third system shows the vocal line with a long note on 'Oh,' followed by a fermata. The piano accompaniment continues with its rhythmic accompaniment.

Tenors. If that's your i - dea, you're wrong — If you *ff*

Basses. If that's your i - dea, you're wrong — If you *ff*

The fourth system introduces two vocal parts: Tenors and Basses. Both vocal lines have the lyrics 'If that's your i - dea, you're wrong — If you' and end with a fermata and a fortissimo (*ff*) dynamic marking. The piano accompaniment continues with its rhythmic accompaniment.

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A trill (tr) is marked in the right hand of the piano part.

pan: _____ On vase and jar, And

pan: _____ On vase and jar, And

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with the rhythmic pattern from the first system, including a trill (tr) in the right hand.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings of *fz* (forzando) are present in the piano part.

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

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

The fourth system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings of *f* (forte) and *fz* (forzando) are present in the piano part.

oh! On vase and
oh! On vase and

f *f* *fz* *8*

This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, with lyrics "oh! On vase and" and "oh! On vase and". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *fz*, and *8*.

jar, On screen and fan.
jar, On screen and fan.

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics "jar, On screen and fan." and "jar, On screen and fan.". The bottom two staves are piano accompaniment. The piano part continues with melodic and bass lines.

fz *fz*

This system contains the fifth and sixth systems of music, which are piano accompaniment. The right hand has a complex melodic line with many sixteenth notes, while the left hand has a bass line with some rests. Dynamics include *fz*.

fz *sempre ff*

This system contains the seventh and eighth systems of music, which are piano accompaniment. The piano part continues with melodic and bass lines. Dynamics include *fz* and *sempre ff*.

This system contains the ninth and tenth systems of music, which are piano accompaniment. The piano part continues with melodic and bass lines.

This system contains the eleventh and twelfth systems of music, which are piano accompaniment. The piano part continues with melodic and bass lines.

NANKI. Recit.

Gen-tle-men I pray you tell me, Where a gen-tle maiden

p

dwel-eth, Named Yum - Yum, the ward of Ko - ko? In pi - ty speak - oh

PISH.

speak, I pray you! Why who are you, who ask this ques - tion?

p

NANKI

Come gather round me, and Ill tell _____ you.

f *p*

Song and Chorus.
(NANKI-POOH.)

Allegretto con grazia.

NANKI.

A wan - dring min - strel

I' A thing of shreds — and patch-es, Of bal - lads songs and

snatch-es, And dream-y lul - la - by! — My ca - ta - logue is

long, Thro' ev - 'ry pas - sion rang-ing, And to your hum-ours chang-ing I

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

Andante espressivo.

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

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

Oh sor-row, sor-row! I'll charm your will-ing ears With songs of lov-er's

fears, While sym-pa-thetic tears my cheeks be-dew—

crisc. *dim.*

Allegro marziale.

Oh, sor - row sor - row! But if

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

oth - er lo - cal ban - ner's are de - fied! Our war - ri - ors in ser - ried ranks as -

sem - bled, Ne - ver quail_ or they conceal it if they do_ And I

should-nt be surpris'd if na - tions trem - bled Be-fore the migh-ty troops, the troops of Ti - ti -

pu!
MEN: *f*

We should-nt be surpris'd if peo - ple trem - bled, trem - bled with a - larm Be-fore the might-y

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

And

troops, the troops of Ti - ti - - pu!

if you call for a song of the sea, Well heave the cap-stan round, With a

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

bound! To
Yeo - ho heave ho Hur - rah for the home-ward bound!

f

lay a-loft in a howl-ing breeze May tick-le a lands-man's taste, But the happiest hour a

p

sail-or sees Is when he's down At an in - land town With his Nan-cy on his knees, yeo-ho! And his

arm a round her waist. *f* *Tenors.*
 Then man the cap - stan - off we go, As the fid - dler swings us
f *Basses.*
 Then man the cap - stan - off we go, As the fid - dler swings us

round, With a yeo heave ho, And a rum - be - low, Hur - rah for the home - ward
 round, With a yeo heave ho, And a rum - be - low, Hur - rah for the home - ward

bound! With a Yeo heave ho, And a rum - be - low,
 bound! With a Yeo heave ho, And a rum - be - low,

Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho, yeo -
 Yeo - ho, heave ho. Yeo - ho, heave ho, heave ho, heave ho, yeo -
cres - *cen* - *do*

A

ho!

ho!

ff

dim.

Allegretto.

dim.

wan - dring min - strel I — A thing of shreds — and patch - es, Of bal - lads, songs and

p

snatch - es, And dream - y lul - la - by, — — — — — And dream - y lul -

MEN. *p*

Of

p

- la - lul - la - by — — — — — lul - la - by!

pp

dream - y lul - la - by, — — — — — lul - la - by!

p

Song and Chorus.

No 3.

(PISH-TUSH.)

Allegro con brio.

The piano introduction is in 2/4 time, marked 'Allegro con brio'. It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The key signature has one sharp (F#).

PISH-TUSH.

The first system of the song and chorus. The vocal line (bass clef) begins with the lyrics: "Our great Mi-ka-do, vir-tuous man, When he to rule our". The piano accompaniment (treble and bass clefs) provides harmonic support. Dynamics include *dim.* and *p*.

The second system of the song and chorus. The vocal line continues with: "land be-gan, Re solv'd to try A plan where-by Young men might best be stead-ied. So he de-creed in". The piano accompaniment continues with chords and rhythmic patterns.

The third system of the song and chorus. The vocal line continues with: "words sue-cinct, That all who flirt-ed, leerd, or wink'd (Un-less con-nu-bi-al-ly link'd,) Should". The piano accompaniment continues with chords and rhythmic patterns.

The fourth system of the song and chorus. The vocal line concludes with: "forth-with be be-head-ed, be-head-ed, be-head - ed, Should forthwith be be -". The piano accompaniment continues with chords and rhythmic patterns.

head-ed, And I expect you'll

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "head-ed," followed by a long rest, and then "And I expect you'll". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a dynamic marking of *ff* (fortissimo) and includes various chordal textures and melodic lines.

all a-gree That he was right to so de-cree. And I am right, And you are right, And all is right as

The second system continues the vocal line and piano accompaniment. The lyrics are "all a-gree That he was right to so de-cree. And I am right, And you are right, And all is right as". The piano accompaniment continues with similar textures and dynamics.

right can be! And all is

The third system continues the vocal line and piano accompaniment. The lyrics are "right can be! And all is". The piano accompaniment continues with similar textures and dynamics.

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

The fourth system introduces a new vocal part for men, indicated by the marking "MEN." and a dynamic marking of *f* (forte). The lyrics are "And you are right, And we are right, And all is right, is right as right can be! And all is". The piano accompaniment continues with similar textures and dynamics.

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

The fifth system continues the vocal line and piano accompaniment. The lyrics are "right as right can be, Right as right can be!". The piano accompaniment continues with similar textures and dynamics.

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

The sixth system continues the vocal line and piano accompaniment. The lyrics are "right as right can be, Right as right can be!". The piano accompaniment continues with similar textures and dynamics.

The seventh system continues the piano accompaniment. It features a dynamic marking of *ff* (fortissimo) and includes various chordal textures and melodic lines.

The eighth system continues the piano accompaniment. It features a dynamic marking of *dim* (diminuendo) and includes various chordal textures and melodic lines.

This stern de-cree, you'll un-der-stand, Caus'd great dis-may throughout 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-

nu-bial sigh, Was there-up-on con-demned to die He u-sual-ly ob-ject-ed, ob-ject-ed, ob-

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

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. *f*

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

And ev-'ry-thing is quite cor-rect, All is quite cor-rect.

rect, And ev-'ry-thing is quite cor-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 mown off, And made *him* Heads-man, for we said "Who's next to be de-

ca-pi-ted Can-not cut off an-o-ther's head Un-til he's cut his own off, his own off, his

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

ff

And we are right, I think you'll say, To

p

ar-gue in this kind of way. And I am right, And you are right, And all is right, too-

loo-ral-ley.
MEN. And you are right, And we are right, And all is right, Too - loo-ral, loo-ral-

And I am right, And you are right, And _____ all _____ is
lay. And you are right, And we are right, And _____ all _____ is

right! _____
- right! _____

Song.

No. 4.

POOH-BAH (with NANKI and PISH.)

Allegro moderato. Tempo di Minuetto.

Piano introduction in 3/8 time, marked *f* (forte). The music features a rhythmic pattern of eighth notes and chords in both hands.

POOH-BAH.

Young man, despair, Like-wise go to, Yum -

Vocal line and piano accompaniment for the first line of lyrics. The piano part consists of a steady eighth-note accompaniment in both hands, marked *p* (piano).

Yum the fair You must not woo. It will not do: I'm sor-ry for you, You

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same eighth-note pattern.

ve-ry im-per - fect a - blu - tion-er!

This

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes a triplet of eighth notes in the vocal line and a trill (*tr*) in the piano accompaniment.

ve - ry day From school Yum-Yum

Will

Vocal line and piano accompaniment for the fourth line of lyrics. The piano part features a *Sra* (Sforzando) marking and a trill (*tr*) in the vocal line.

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

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

And the brass will crash, And the

trum-pet 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! NANKI & PISH. And the 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
 She'll tod-dle a-way, as

3

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

f

2. It's a

tr
p

hope-less case As you may see, And in your place A - way I'd flee; But

don't blame me Im sor-ry to be Of your plea - sure a di - min - u - tion-er.

3

They'll vow their pact Ex-treme - ly soon, *Sua*.....

In point of fact This af - ter-noon Her *Sua*.....

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

you shun her. And the

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

3
 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 wedding day. She'll

3
 tod-dle a-way, as all a-ver, With the Lord High Ex - e - cu - tion-er.

3
 tod-dle a-way, as all a-ver, With the Lord High Ex - e - cu - tion-er.

Recit.

No 4^a

(NANKI—POOH—BAH.)

Recit.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The piano part begins with a *p* (piano) dynamic marking. The lyrics are: "And have I jouz-ney'd for a month, or near-ly, To learn that Yum-Yum, whom I love so".

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "dear-ly, This day to Ko-ko is to be u - ni - ted!". The piano part includes dynamic markings of *f* (forte) and *dim.* (diminuendo).

Recit. POOH.

a tempo. moderato.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "The fact appears to be as you've re-ci-ted:". The piano part includes dynamic markings of *p* (piano) and *f* (forte).

Recit.

a tempo.

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "But here he comes, e - quipped a - nits his sta-tion, He'll give you a - ny fur-ther in-for - ma - tion.". The piano part includes dynamic markings of *p* (piano) and *f* (forte).

Chorus with Solo.

(Ko-Ko.)

No 5.

Allegro marziale. ♩ = 144.

ff

Tenors.

Be-hold the Lord High Ex - e - cution-er! A per - son-age of no - ble rank and

Basses.

Be-hold the Lord High Ex - e - cution-er! A per - son-age of no - ble rank and

ti - - tle A dig - ni - fied and po - tent of - fi - cer, Whose
 ti - - tle A dig - ni - fied and po - tent of - fi - cer, Whose

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

Taken from the county jail By a set of cu - rious chances,

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

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

Save by long and wea - ry dan - ces; Sure - ly, never had a male Un - der such like cir - cum -

stan - 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 cu-ri-ous chan - ces,

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

p stacc.

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

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

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

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

fer, To the 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-

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

fer, de-fer, To the no - ble, no - ble Lord, The High

fer, de-fer, To the no - ble, no - ble Lord, The High

Ex - e - cu - tion - er!

Ex - e - cu - tion - er!

Red.

Song.

No 5a.

(KO-KO, with CHORUS OF MEN.)

Allegretto grazioso.

As someday it may happen that a vic-tim must be found, I've got a lit-tle list_ I've
nig-ger se-re-na-der, and the others of his race, And the pia-no or-gan-ist_ I've

got a lit-tle list Of so-ci-e-ty of-fen-ders who might well be un-der-ground, And who
got him on the list! And the peo-ple who eat pep-per-mint and puff it in your face, They

ne-ver would be miss'd_ who ne-ver would be miss'd! There's the pes-ti-len-tial nui-san-ces who
ne-ver would be miss'd_ They ne-ver would be miss'd! Then the i-di-ot who prais-es, with en-

write for au-to-graphs_ All peo-ple who have flab-by hands and ir-ri-tat-ing laughs All
thu-si-as-tic tone, All cen-tu-ries but this, and ev-'ry coun-try but his own; And the

chil - dren who are up in dates and flore you with 'em flat - All per - sons who in shak - ing hands, shake
 la - dy from the pro - vin - ces, who dress - es like a guy - And 'who does - nt think she waltzes, but would

hand with you like *that* - And all third per - sons who on spoil - ing *lê - à - lê - is* in - sist - They'd
 ra ther like to try? And that sin - gu - lar an - o - ma - ly, the la - dy no - vel - ist - I

none of 'em be miss'd - they'd none of 'em be miss'd!
 don't think she'd be miss'd - I'm sure she'd not be miss'd!

CHORUS OF MEN.

He's got 'em on the list he's
 He's got her on the list he's

He's got 'em on the list he's
 He's got her on the list he's

1st and 2nd verse.
 KO-KO

2. There's the
 3. And that

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; And I don't think she'll be miss'd, I'm sure she'll not be miss'd!

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

3rd verse.

Ni - si Pri - us nuis-ance, who just now is ra-ther rife, The Ju - di - cial hu - mor - ist - I've

p

got *him* on the list! All fun - ny fel - 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 - pro - mis - ing kind, Such as - what - d'ye call him - Thing 'em bob, and

colla voce.

like-wise Ne-ver Mind, And 'St - 'st - 'st - and What's-his-name, and al - so You-know-who - The

task of fill-ing up the blanks I'd ra-ther leave to *you*, But it real ly does-n't mat-ter whom you

put up-on the list, For they'd none of 'em be miss'd_ they'd none of 'em be miss'd!

CHORUS OF MEN.

You may

You may

put 'em on the list You may put 'em on the list; And they'll

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!

none of 'em be missed they'll none of 'em be missed!

Allegretto grazioso.

The piano accompaniment consists of four systems of music. Each system has a treble and bass clef staff. The first system includes a dynamic marking of *p* (piano) and a flat sign (*b*) in the bass line. The second system includes a flat sign (*b*) in the treble line. The third system includes a dynamic marking of *cresc.* (crescendo). The fourth system includes a dynamic marking of *dim.* (diminuendo). The music features a rhythmic pattern of eighth notes with slurs and ties, and block chords in the bass line.

Sopranos.

The vocal line for Sopranos and the piano accompaniment for the last two systems. The vocal line is on a single staff with a treble clef. The lyrics are: "Comes a train of lit - tle la - dies From scho - las - tic tram - mels". The piano accompaniment consists of two systems, each with treble and bass clef staves. The first system includes a dynamic marking of *p* (piano). The music features a rhythmic pattern of eighth notes with slurs and ties, and block chords in the bass line.

free. Each a lit - tle bit a -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a whole rest, followed by the lyrics 'free. Each a lit - tle bit a -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

fraid is, Won - dring what the world can

The second system continues the vocal line with the lyrics 'fraid is, Won - dring what the world can'. The piano accompaniment maintains the same rhythmic pattern as the first system.

be? Is it but a

The third system continues the vocal line with the lyrics 'be? Is it but a'. The piano accompaniment continues with the same rhythmic pattern.

world of trou - ble Sad - ness set to

The fourth system continues the vocal line with the lyrics 'world of trou - ble Sad - ness set to'. The piano accompaniment continues with the same rhythmic pattern.

song? Is its beau - ty

The fifth system concludes the vocal line with the lyrics 'song? Is its beau - ty'. The piano accompaniment continues with the same rhythmic pattern.

but a bub - ble Bound to break eer

long? Are its pa - la - ces and

f 1st Soprano

plea - sures Fan - ta - sies that

f 2d Soprano

Are its plea - sures Fan - ta - sies that

fade? And the glo - ry of its

fade?

trea - sures Shad - ow of a

And the glo - ry of its trea - sures Shad - ow

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

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

Shad - - ow of a shade?

Shad - - ow of a shade?

p Shad - - - ow of a shade?

dim.

1st & 2^d Sopranos.

School - girls we eigh - teen and un - der,

p

From scho - las - tic - tram - mels free, And we

won - der - how we won - der! We

won - der - how we won - der! What on

earth the world can be! What on

earth the world can be!

Trio.

No 7.

(YUM-YUM, PEEP-BO & PETTI SING) WITH CHORUS OF GIRLS.

Allegretto grazioso.

p staccato.

YUM-YUM.
Three lit-tle

PEEP-BO.
Three lit-tle

PETTI-SING.
Three lit-tle

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

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

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

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

glee, — Three lit-tle maids from school!

glee, — Three lit-tle maids from school!

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

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

Three lit-tle maids from school.

Three lit-tle maids from school.

Three lit-tle maids from school.

p

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

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

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

fz *p*

se-mi-na-ry, Freed from its ge-nius tu-te-la-ry, Three lit-tle maids from

se-mi-na-ry, Freed from its ge-nius tu-te-la-ry, Three lit-tle maids from

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. *fz*

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

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

One lit-tle maid is a

bride, Yum-Yum,

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

Three lit-tle maids is the to-tal sum,

Three lit-tle maids from school. From three lit-tle maids take

Three lit-tle maids from school.

Three lit-tle maids from school.

one a-way—

Two lit-tle maids re-main, and they

Won't have to wait ve-ry

Three lit-tle maids from school!

Three lit-tle maids from school!

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

CHORUS OF GIRLS.

Three lit-tle maids from school.

cresc.

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

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

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

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

tu-te-la-ry, Three lit-tle maids from school, Three lit-tle maids - from school!

tu-te-la-ry, Three lit-tle maids from school, Three lit-tle maids - from school!

tu-te-la-ry, Three lit-tle maids - from school!

No 8.

Quintett.

(YUM-YUM, PEEP-BO, PETTI-SING, POOH-BAH & PISH-TUSH) WITH CHORUS OF GIRLS.

Allegro con brio.

YUM-YUM.

PEEP-BO.

PETTI-SING.

So please you, Sir, we much re -

bet - ter by and bye. But youth, of course, must have its fling, So par - don us, So
 bet - ter by and bye.
 bet - ter by and bye.

par - don us,
 PETTI-SING.
 And don't in girl-hoods' hap - py spring, Be hard on us, Be hard on us, If

YUM YUM.
 But
 PEEP-BO.
 But
 we're de-signed to dance and sing, Tra la la la la la, But

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

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

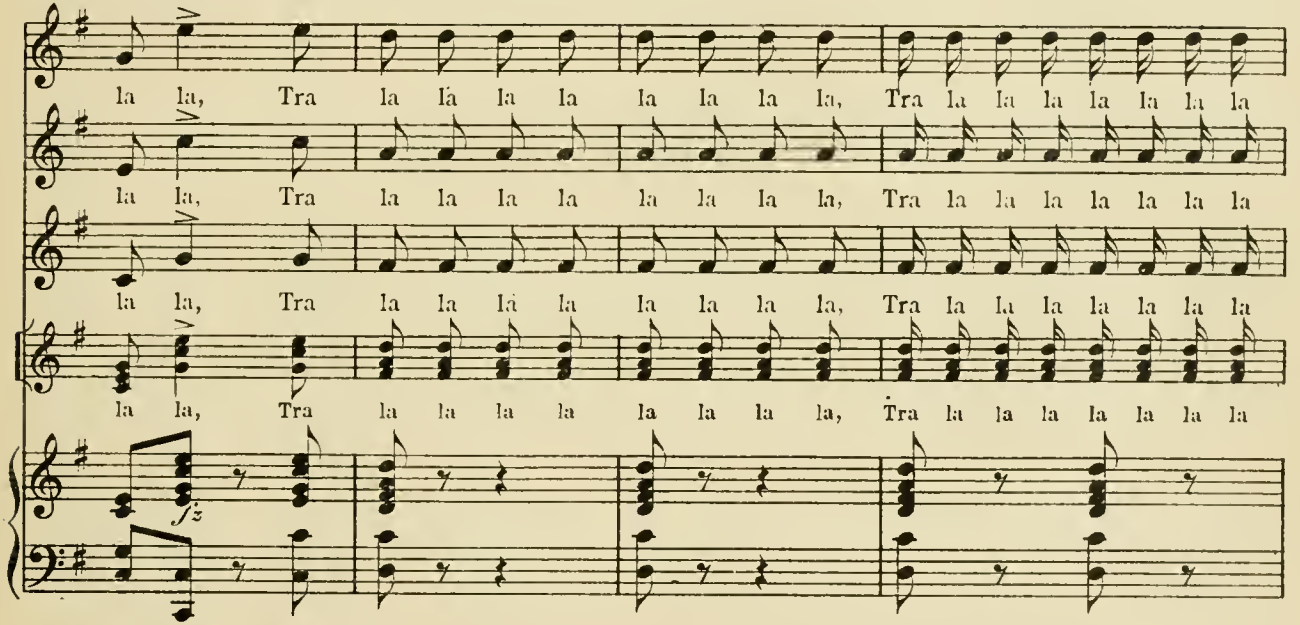
don't in girl - hood's hap - py spring, Be hard on us.
 don't in girl - hood's hap - py spring, Be hard on us.
 don't in girl - hood's hap - py spring, Be hard on us.
 la, Tra la la la la la, Tra la la la la la Tra la la la la la! But

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



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



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

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



la la la la la la la!

la la la la la la la!

la la la la la la la!

la la la la la la la!

POOH-BAH.

I

think you ought to re - col - lect You can - not show too much re - spect To -

wards the high - ly - ti - tled few; But no - body does, and why should you? PISH-TUSH.

That youth at us should

POOH-BAH.

To our pre - ro - ga -

have his fling. Is hard on us, Is hard on us;

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

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

have its fling, So par-don us, And don't in girl - hood's
have its fling, So par-don us, And don't in girl - hood's
have its fling, So par-don us, And don't in girl - hood's
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

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

la, Tra la la la la la la la!

la, Tra la la la la la la la!

CHORUS.

But youth, of course must have its fling, So

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

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

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

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

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

par - don us, Tra la la la la la la la, Tra la la la la la la la, — Tra

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

Tra la la la la la la la la la la la la!
Tra la la la la la la la la la la la la!
Tra la la la la la la la la la la la la!
Tra la la la la la la la la la la la la!
Tra la la la la la la la la la la la la!
Tra la la la la la la la la la la la la!

fz fz

Duet.

No 9.

YUM-YUM & NANKI-POOH.

Andante non troppo lento.

NANKI-POOH.

We ye you not to Ko-Ko plight-ed, I would say in ten-der

mf *p*

tone, "Lov'd one, let us be u - ni - ted— Let us be each oth-er'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 fond - ly kiss me thus—

ra - tion, I would fond - ly kiss you thus— I would fond - ly kiss me thus—

Allegro.

YUM-YUM.

But as I'm en-gaged to Ko-Ko, To embrace you thus *confu-co*, Would dis-tinct-ly be no *gio-co*,

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

Tempo I.

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

Tempo I.

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

dim.

Allegro.

thus. Let me make it clear to you, This is what I'll nev-er do This, oh, this— oh,

YUM-YUM.
This, oh, this— oh,
this,— oh, this, This— is what I'll nev - er, nev - er do! This, oh, this— oh,

this— oh, this— this,— Hell nev-er do! He'll
this— oh, this— this,— is what I'll nev-er do! I'll nev-er do!

nev - er do! This is what I'll nev - er, nev - er do!
Ohr this, this is what I'll nev - er, nev - er do!

Trio.

No 10.

KO-KO, PISH-TUSH, POOH-BAH.

POOH-BAH.

All^o non troppo vivace. I am so proud, If I al-low'd My fa-mi-ly pride To

be my guide, I'd vo-lun-teer To quit this sphere, In stead of you, In a minute or two, But

fam-ly pride Must be de-nied, And set a-side, And mor-ti - fied, And mor - ti -

KO-KO.

fied. My brain it teems_ With end-less schemes, Both good and new For Ti - ti -

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

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

PISH-TUSH.

I heard one day, A gen-tle-man say That criminals who Are cut in two Can hardly feel The

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

screw To bid us a-dieu.

KO-KO

My brain it

POOH-BAH

I am so proud, If

PISH-TUSH.

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

fa-tal steel, And so are slain, are slain With-out much pain, If this is true It's jol-ly for you; Your courage
 flit, The ben-e - fit That I'd dif - fuse The town would lose! Now ev-ry-man To aid his clan Should
 vo - lun - teer To quit this sphere In - stead of you, In a

screw To bid us a - dieu,
 plot and plan As best he can, **KO-KO** And so, Al-though I'm
 min-ute or two.

rea-dy to go, Yet re-col-lect 'Tweredis-res-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. Im quite a-ware It's
must de-cline.

your af-fair, Yet I de-clare I'd take your share, But I don't much care— I'd
 So I ob -
 I must de -

take your share, But I don't much care, I'd take your share, But I don't much care, I'd
 ject— So I ob - ject, So I ob -
 cline— I must de - cline, I must de -

take your share, But I don't much care, much care, I don't much care, I don't much care To
 ject, So I ob - ject, So I ob - ject, So I ob - ject To
 cline, I must de - cline, I must de - cline, I must de - cline To

sit in sol-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a
 sit in sol-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a
 sit in sol-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a

marcato
p

life - long lock, A wait-ing the sen - sa - tion of a short, sharp shock, From a
 life - long lock, A wait-ing the sen - sa - tion of a short, sharp shock, From 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-lemn si-lence in a
 cheap and chip - py chop - per on a big black block! To sit in sol-lemn si-lence in a
 cheap and chip - py chop - per on a big black block! To sit in sol-lemn si-lence in a

f

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

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

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

wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on a

wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on 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 short sharp shock A

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

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

big black block! To sit in sol-lemn si-lence In a pes-ti-len-tial pri-son, And a -

big black block! To sit in sol-lemn si-lence In a pes-ti-len-tial pri-son, And a -

big black block! To sit in sol-lemn si-lence In a pes-ti-len-tial pri-son, And a -

wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a big

wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a big

wait-ing the sen-sa-tion From a cheap and chip-py chop-per on a big

black block!

black block!

black block!

No 11.

Finale Act I.

Allegro moderato.

First system of piano introduction. Treble and bass clefs. Dynamics include *f* and *p stacc.*

Second system of piano introduction. Treble and bass clefs. Dynamics include *f*.

GIRLS.
CHORUS. With as-pect stern And gloom-y stride,
MEN.
With as-pect stern And gloom-y stride,

Vocal staves for Girls and Men. Lyrics are printed below the notes.

Piano accompaniment for the first vocal line. Treble and bass clefs. Dynamics include *f*.

We come to learn How you de - cide.
We come to learn How you de - cide.

Vocal staves for the second vocal line. Lyrics are printed below the notes.

Piano accompaniment for the second vocal line. Treble and bass clefs. Dynamics include *f*.

Don't he - si - tate Your choice to

Don't he - si - tate Your choice to

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand.

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

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

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. A dynamic marking of *p* is present.

fate You'll suf - fer all the same.

fate You'll suf - fer all the same.

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand.

POOH-BAH.

To ask you what you mean to do we punctual-ly ap-pear. KO-KO

Con -

This system contains the seventh and eighth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. A dynamic marking of *p* is present.

gra - tu - late me, gen - tle - men, I've found a Vol - un - teer!

CHORUS.

The Ja - pan - ese e - qui - va - lent for

The Ja - pan - ese e - qui - va - lent for

KO-KO

'Tis Nan - ki Pooh! I think he'll do? He

Hear, Hear, Hear, Hail, Nan - ki - Pooh! Yes yes he'll do!

Hear, Hear, Hear, Hail, Nan - ki - Pooh! Yes yes he'll do!

yields his life if Ill Yum - Yum surrender; Now I a - dore that girl with pas - sion 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 - drer still! With pas - sion ten - drer

still! KO-KO.
Take her... she's yours!

f CHORUS. *p*

Ah, yes! he loves him-self with pas-sion ten - drer still!

Ah, yes! he loves him-self with pas-sion ten - drer still!

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn-ing

Allegro con brio. The threat-en'd cloud has pass'd a - way,

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

PEEP-BO
Then

NANKI-POOH.
What tho' the night may come too soon, Then
POOH-BAH & PISH-TUSH

Then

Then let the throng Our joy ad - vance,

PETTI-SING.
Then let the throng Our joy ad - vance,

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

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

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

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

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

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

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

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

vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry

vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry

vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry

vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry

vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry

TUTTI.

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

eres - - - - - *cen* - - - - - *do* *ff*

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

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

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

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

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

rate, in au-gu - rate their brief ca - reer! With joy - ous shout and

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

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

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

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

ring - ing cheer, joy - ous, joy - ous

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

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

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

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

1
shout!

YUM-YUM

shout! Or far, or near, or far, or

PITTI-SING

reer. A day, a week, a month, a year—

reer.

reer.

reer.

reer.

mf

near.

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

PEEP-BO.

Then

NANKI-POOH.

Then

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

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

2

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

POOH-BAH. Solo.

As in three weeks you've got to die, If Ko-Ko tells us true, 'Twere empty compli-ment to cry Long

life to Nan-ki-Pooh! But as you've got three weeks to live As fel-low ci-ti - zen, This toast with three times

three we'll give. Long life, long life to you till

G. Schirmer

then!"

CHORUS. *ff*

May all good for-tune, all good for-tune pros-per you, May you have

ff

May all good for-tune, all good for-tune pros-per you, May you have

ff

May all good for-tune, all good for-tune pros-per you, May you have

ff

May all good for-tune, all good for-tune pros-per you, May you have

ff

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

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

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

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

ff

do, in all, all you

all you do Long life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long . life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long life to you till

do.

then!

then!

then!

then!

Recit. KATISHA.

Allegro agitato. Your re-vels cease Assist me

all of you! I

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?

Recie.

claim my per - jurd lov - er Nan - ki Pooh! Oh fool! to shun de -

Recie.

lights_ that nev - er cloy! Come back oh, shallow fool, come back to

f

Go, leave thy dead - ly work un - done!

Go, leave thy dead - ly work un - done!

Recie.

p *f a tempo* *fp*

NANKI-POOH.

joy!

Ah! 'Tis Ka-ti-sha, The

A-way! a - way! ill - fa-vour'd one!

A-way! a - way! ill - fa-vour'd one!

f

f a tempo

dim.

p

KATISHA.

No! you shall not go, These arms shall thus en - fold you!

maid of whom I told you.

Allegro agitato.

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

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

f

p

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

place.

TUTTI.

If she's thy, bride, re - 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 Love - la - den years - Sweet tongue, that

warn - est Who right - ly 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.
If true her

If true her

tale, thy knell is rung, Pink cheek, bright eye, rose-lip, sweet

tale, thy knell is rung, Pink cheek, bright eye, rose-lip, sweet

Thy doom _____ is _____ nigh, Thy knell _____
 tongue! If true her tale, thy knell is rung, If true her
 tongue! If true her tale, thy knell is rung, If true her

is rung, Thy knell, _____ thy _____ knell _____ is _____
 tale, Thy knell is rung, Thy knell is
 tale, Thy knell is rung, Thy knell is

PITTI-SING.
 A-way, nor pro-se-cute your
 rung! _____
 rung! _____
 rung! _____

quest From our in - ten - tion well ex - press'd, You can - not turn us! The state of

f *f* *p*

your con - nu - bial views To - ward the per - son you ac - cuse Does not con - cern us!

f *p*

Allegretto grazioso. (♩ = 88)

For he's go - ing to mar - ry Yum - Yum... You an - ger pray bu - ry, For

CHORUS.

Yum - Yum.

p

all will be mer - ry, I think you had bet - ter suc - cumb... And join our ex - pressions of

Cumb - cumb!

Cumb - cumb!

glee, On this sub-ject I pray you be dumb— You'll find there are ma-ny Who'll

Dumb_dumb!

Dumb_dumb!

wed for a pen-ny_The word for your guid-ance is, "Mum"— There's lots of good fish in the

Mum_mum!

Mum_mun!

sea!

CHORUS.
PITTI-SING with 2^d Sop.

On this sub-ject we pray you be dumb_dumb_dumb. We think you had bet-ter sue -

On this sub-ject we pray you be dumb_dumb_dumb. We think you had bet-ter sue -

cumb_cumb_cumb! You'll find there are ma-ny Wholl wed for a pen-ny, Wholl wed for a

cumb_cumb_cumb! You'll find there are ma-ny Wholl wed for a pen-ny, Wholl wed fo a

pen - ny. There are lots of good fish in the sea! There are lots of good fish in the

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

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!

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

KATISHA.

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

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

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

f *sempre f* *Recit.* *Allegro agitato.*

faithless one, this in-sult you shall rue! In vain for mercy on your knees you'll

sue. I'll tear the mask from your dis-guis-ing?

f *p* *Allegro non troppo.*

KATISHA.

NANKI (*aside*) Pre - pare your-self for newssurpris-ing!

Now comes the blow!

pp

Recit. *a tempo*

No min-strel he, des-pite bra - va - do!

How foil my foe? Ha!

f *pp*

He is the son of your_

ha! I know!

o ni!

o ni!

Meno mosso. *ff*

Recit. KATISHA.

In vain you in-ter - rupt with this tor - na - do: He is the
 bik - ku - ri shak - ku - ri to!
 bik - ku - ri shak - ku - ri to!

on - ly son of your - *Unis.* Ill - spoil.
 O ni! bik - ku - ri shak - ku - ri to! O ni!

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

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

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

Allegro con brio.

KATISHA.

Ye tor - rents roar! Ye tem - pests howl! Your wrath out - pour With an - gry

growl! Do ye your worst, my ven - geance call Shall rise tri - umph - ant o - ver all! TUTTI.

Well hear no

more, Ill - o - mend owl, To joy we soar, Des - pite your scowl: The e - choes of our fes - ti -

KATISHA.

Pre - pare for woe, Ye

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

haugh-ty lords, At once I go Mi - ka - do - wards. TUTTI.
A -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'haugh-ty lords, At once I go Mi - ka - do - wards.' and ends with a fermata over the word 'wards.' followed by the instruction 'TUTTI.' and a long note 'A -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a 'pizz.' (pizzicato) marking near the end.

way you go, Col - lect your hoardes; Pro - claim your

The second system continues the vocal line with the lyrics 'way you go, Col - lect your hoardes; Pro - claim your'. The piano accompaniment maintains the rhythmic pattern from the first system.

YUM-YUM. We do not heed their
woe In dis - mal chords;

The third system features a vocal line with the lyrics 'YUM-YUM. We do not heed their woe In dis - mal chords;'. The piano accompaniment includes a 'p' (piano) marking and a triplet of eighth notes in the right hand.

dis - mal sound, NANKI-POOH We
For joy reigns ev - 'ry - where a - round.

The fourth system continues the vocal line with the lyrics 'dis - mal sound, NANKI-POOH We For joy reigns ev - 'ry - where a - round.'. The piano accompaniment features several sixteenth-note runs in the right hand, marked with '6' (sixteenth notes).

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

where a - round, The e - choes of our fes - ti - val Shall rise tri - umph - ant
 where a - round, The e - choes of our fes - ti - val Shall rise tri - umph - ant

We'll hear no more, Ill - o - mend owl, To joy we soar, Des -
 We'll hear no more, Ill - o - mend owl, To joy we soar, Des -

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

pite your scowl;
 pite your scowl;

cresc.

My

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

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

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

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

wrongs with ven - geance will be - crown'd! **TUTTI.**

We do not heed their dis - mal sound, For

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

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

KATISHA.

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

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

crownd!
 round!

round!

ACT II.

Solo.

(PITTI-SING, AND CHORUS OF GIRLS.)

Nº 1.

Allegretto grazioso. $\text{♩} = 72$.

p dolce.

CHORUS.

1st Sop.

Braid the ra - ven hair Weave the

2nd Sop.

Braid the ra - ven hair Weave the

Musical notation for the first system, including vocal staves for 1st and 2nd Soprano and piano accompaniment.

sup - ple tress Deck the mai - den fair In her love - - li - ness

sup - ple tress Deck the mai - den fair In her love - - li - ness

Musical notation for the second system, including vocal staves and piano accompaniment.

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

Musical notation for the third system, including vocal staves and piano accompaniment.

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

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

Musical notation for the fourth system, including vocal staves and piano accompaniment.

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!

PITTI-SING.

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 roe Flut-ter, lit-tle heart,

Col-our, 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!

crise. *f*

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

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

love - - li - ness Paint her pret - ty face— Dye the co - ral lip—

love - - li - ness Paint her pret - ty face— Dye the co - ral lip—

Em - pha-size the grace of her la - dy - ship! Art and na - ture,

Em - pha-size the 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 -

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

lied, Go to make a pret - ty bride!

lied, Go to make a pret - ty bride!

Song.
(YUM-YUM.)

No 2.

Andante comodo. The sun, whose rays Are all a-blaze With e-ver

mf *p sostenuto.*

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

He don't ex-claim "I blush for shame, So kind-ly be in-dul-gent!"

But, fierce and bold, In fie-ry gold, He glo-ries all ef-ful-gent!

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

cresc.

The sun and I! I mean to rule the earth, As he the sky — We

dim.

real - ly know our worth, The sun and I!

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

rall. *mf* *p sostenuto.*

Ob - serve his flame, That pla - cid dame, The moon's ce - les - tial high - ness;

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

She bor-rows light, That, thro' the night, Man-kind may all ac-claim her,

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

Ah, pray make no mis-take, We are not shy; We're

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

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

Madrigal.

NO. 3.

(YUM-YUM, PITTI-SING, NANKI-POOH, PISH-TUSH.)

YUM-YUM

1. Bright-ly
2. Let us

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic bass line and a more melodic upper line.

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

f 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

f 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

f 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

The second system contains four vocal staves and a piano accompaniment. Each vocal staff has lyrics and a melodic line. The piano accompaniment is on two staves. The lyrics are repeated for each of the four vocal parts.

flect - 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.

flect - 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.

flect - 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.

flect - 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.

The third system contains four vocal staves and a piano accompaniment. Each vocal staff has lyrics and a melodic line. The piano accompaniment is on two staves. The lyrics are repeated for each of the four vocal parts.

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,
This the close of ev-ry song,

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

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

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

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

dong! Ding dong!
Ding — p dong! Ding — dong! { Yet un-
What, though

long, sound ere long,
song, this the close,
Ding dong! Ding dong! Yet un-
Ding 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
f

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

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

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

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

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

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

1. || 2. Fine.

Trio.

(YUM-YUM, NANKI-POOH, AND KO-KO.)

No 4.

YUM-YUM.

Allegro vivace. Here's a how-de - do!

If I mar-ry you, When your time has come to pe-rish, Then the mai-den whom you che rich

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,

The musical score is written for voice and piano. It consists of five systems of music. The first system is for Yum-Yum, with a vocal line and piano accompaniment. The tempo is marked 'Allegro vivace'. The second system is for Nanki-Pooh, with a vocal line and piano accompaniment. The third system is for Ko-Ko, with a vocal line and piano accompaniment. The fourth system is for Nanki-Pooh, with a vocal line and piano accompaniment. The fifth system is for Ko-Ko, with a vocal line and piano accompaniment. The piano accompaniment is written in a 2/4 time signature and features a rhythmic pattern of eighth notes and quarter notes. The vocal lines are written in a 2/4 time signature and feature a melodic line with lyrics. The key signature is three sharps (F#, C#, G#).

Here's a pret-ty mess! Here's a pret-ty mess!

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 things!

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

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 I say is true, 'Tis

laws of com-mon sense We ought-n't to ig - nore. If what I say is true, 'Tis

laws of com-mon sense We 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!

cresc.

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

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

cresc.

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 he says is true, I 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!

Entrance of Mikado and Katisha.

Nº 5.

Allegro moderato.

Piano introduction in 6/8 time, marked *f*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Vocal and piano accompaniment. The vocal line begins with *f* GIRLS. Mi - ya sa - ma, MEN. Mi - ya sa - ma, followed by the piano accompaniment.

Vocal and piano accompaniment. The vocal line continues with: mi - ya sa ma, On n'im ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia. The piano accompaniment continues with a steady eighth-note pattern.

Vocal and piano accompaniment. The vocal line concludes with: na ——— To - ko ton - ya - ré ton - ya - ré na! The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Mi ya sa - ma, mi - ya sa - ma,
 Mi - ya sa - ma, mi - ya sa - ma,

On-n'm-ma no ma-yé ni Pi-ra-Pi-ra su-ru no wa Nan - gia na — To-ko
 On-n'm-ma no ma-yé ni Pi-ra-Pi-ra su-ru no wa Nan - gia na — To-ko

ton - ya - ré ton - ya - ré na!
 ton - ya - ré ton - ya - ré na!

MIKADO.
 From ev-'ry kind of

KATISHA.

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

lect! He'll mar - ry his son (He's on - ly got one) To his daugh - ter - 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 - reet;

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

daughter-in-law e - lect!

f CHORUS.
Bow— Bow— To his daugh-ter-in-law e - lect!

MIKADO.
In a

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

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

daughter-in-law e - lect! Is

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

in-sig-ni-fi-cant quite, Com-pard with his daughter-in-law e - lect! Bow! Bow! To his

daughter-in-law e - lect!

f CHORUS.

Bow! Bow! To his daugh-ter-in-law e - lect!

f

Bow! Bow! To his daugh-ter-in-law e - lect!

dim. *dim.*

Song and Chorus.

No. 6.

MIKADO.

Allegro. *gva.* *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

rall. *atempo.* *rall.*

ob - ject all sub - lime — I shall a - chieve in time — To let the pun - ish - ment

fit the crime, The pun - ish - ment fit the crime; And make each pris - ner pent Un -

wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

ment! *8va* All

p pro - sy dull so - ci - e - ty sin - ners. Who chat - ter and bleat and bore, — Are
ad - ver - tis - ing quack who wea - ries With tales of count - less cures, — Hfs

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

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

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

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

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

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

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

rall. *a tempo.*

ob - ject all sub - lime I shall a - chieve in time - To let the pun - ish - ment

fit the crime - the pun - ish - ment fit the crime; And make each pris - her 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

ff

let the pun - ishment fit the crime, The pun - ishment fit the crime; And make each pris - ner pent Un -

let the pun - ishment fit the crime, The pun - ishment 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!

The

ment!

8va

f

1. 2.

Trio and Chorus.

(PITTI-SING, KO-KO, POOH-BAH, AND CHORUS.)

No. 7.

KO-KO.

Allegretto comodo. The cri-mi-nal cried, as he dropp'd him down, In a

state of wild a-larm— With a fright-ful, fran-tic, fear-ful frown I bard my big right

arm— I seiz'd him by his lit-tle pig-tail, And on his knees fell he, As he

squirmd and struggled And gur-gled and gur-gled, I drew my sniek-er - snee, my sniek-er -

snee!— Oh ne'er-hall I For-get the cry, Or the shriek that shriek-ed he, — As I

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The tempo is marked 'Allegretto comodo'. The key signature has one sharp (F#). The time signature is 6/8. The lyrics are written below the vocal line. The piano part includes dynamic markings such as 'f' (forte) and 'p' (piano). The score includes various musical notations such as slurs, ties, and accidentals.

gnash'd my teeth, When from its sheath I drew my snick-er-snee! — TUTTI & CHORUS.
 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.
 2. He shiver'd and shook as he gave the sign For the stroke he did-n't de-
 ev-'rytime he fails.—
 ev-'rytime he fails.—

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

nodded his head and kiss'd his hand, And he whistled 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 truth it quite a-grees;— Her

Her ter-ri-ble tale You can't as-sail, With truth it quite a-grees;— Her

3. Now tho' you'd have said that

taste ex-act For fault-less fact A-mounds to a dis-ease.—

taste ex-act For fault-less fact A-mounds to a dis-ease.—

head was dead (For its own-er dead was he), It 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-nt forget The de-fer-ence due to me! CHORUS.
 The haugh-ty youth He speaks the truth When—
 The haugh-ty youth He speaks the truth When—

KO-KO.
 Ex-act - ly, ex-
 PITTI-SING & POOH-BAH.
 Ex-act - ly, ex-
 e-ver he finds it pays,— And in this case It all took place Ex-act-ly as he says! Ex-act - ly, ex-
 e-ver he finds it 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!

Crisis

Glee.

(PITTI-SING, KATISHA, KO-KO, POOH-BAH & MIKADO.)

No 8.

MIKADO.

Allegro moderato. 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 wor - thy? Yet A is hap - py!

KATISHA.

rall.

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

POOH-BAH.

Is B more wor - thy? Yet A is hap - py!

KO-KO.

Is B more wor - thy? Yet A is hap - py!

MIKADO.

Yet A is hap - py!

rall. a tempo.

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

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

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

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

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

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

p *rall.* Hap-py un de serv-ing A! Hap-py un de serv-ing A! Hap-py un de serv-ing A! Hap-py un de serv-ing A! Hap-py un de serv-ing A! Hap-py un de serv-ing A!

PITTI-SING. If I were Fortune-which I'm not - B should enjoy A's

POOH-BAH. If I were Fortune-which I'm not - B should enjoy A's

KO-KO. If I were Fortune-which I'm not - B should enjoy A's

hap-py lot, And A should die in mi-se-rie, That is, as - sum - ing I am B. KATISHA

But

hap-py lot, And A should die in mi-se-rie, That is, as - sum - ing I am B.

hap-py lot, And A should die in mi-se-rie, That is, as - sum - ing I am B. MIKADO.

But

That should he, (Of course as - sum - ing I am B.)
 should A per - ish?

That should he, (Of course as - sum - ing I am B.)
 should A per - ish?

That should he, (Of course as - sum - ing I am B.)
 should A per - ish?

That should he, (Of course as - sum - ing I am B.)
 should A per - ish?

B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

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

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

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

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

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

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

p

Duet.

NANKI-POOH & KO-KO, (WITH YUM-YUM, PITTI-SING & POOH-BAH.)

No 9.

NANKI-POOH.

Allegro giojoso. The

flow ers that bloom in the spring, Tra la, Breathe pro-mise of mer-ry sun-shine— As we

mer - ri-ly dance and we sing, Tra la, We wel-come the hope that they bring, Tra la, Of a

sum-mer of ro - ses and wine, Of a sum-mer of ro - ses and wine; And

rall. *a tempo*

that's what we mean when we say that a thing Is wel-come as flowers that bloom in the spring. Tra

YUM-YUM.
Tra

PITTI-SING.
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, Have

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

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

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

rall. *a tempo.*

bo-ther the flowers that bloom in the spring, Tra la la la la, - Tra la la la la, - Oh

bo - ther the flowers of spring!"

Tra la la la la, — Tra la la la la, —

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

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

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

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! —

Tra la la la la la!

Tra la la la la la!

Recit, and Song. (KATISHA.)

Nº 10.

KATISHA.

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

Oh, se-pul-chre! My soul 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-nesseth the liv-ing I!— the liv-ing I! Oh liv - ing I! Come, tell me

why, When hope is gone Dost thou stay on?— Why lin-ger here, Where all is dear?

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

cresc.
tremolo.
cre - - - *seen* - - - *do.*

not a cheat-ed maiden die? May not — a cheat-ed mai-den die?

f *f* *dim.*

Song:
(Ko-Ko.)

Nº 11.

Andante espressivo. 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 birdie?" I cried, "Or a ra-ther tough worm in your lit-tle in-side?" With a shake of his poor lit-tle head he re-plied, "Oh

The musical score consists of four systems, each with a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Andante espressivo'. The piano part includes dynamic markings such as 'p' (piano) and 'p' (piano). The lyrics are written below the vocal line.

wil-low, tit-wil-low, tit-wil-low!" 2. He slapp'd at his chest as he

sat on the bough, Singing "Wil-low, tit-wil-low, tit-wil-low!" And a cold pers-pi-ration be-

spangled his brow, Oh wil-low, tit-wil-low, tit-wil-low! He sobb'd and he sigh'd, and a

gur-gle he gave, Then he threw himself 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

feel just as sure as I'm sure that my name is - n't Wil-low, tit-wil-low, tit - wil-low, That it was

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

you re-main cal-lous and ob-du-rate, I Shall per-ish as he did, And you will know why, Tho' I

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

Duet.
(KATISHA & KO-KO.)

Nº 12.

KATISHA.

Allegretto con brio.

There is beauty in the bel-low of the

blast, There is grandeur 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

KATISHA.

Vol - ca-nos have a splendour that is grim, And earthquakes on - ly ter - ri - fy the
tail!

bolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the

fall - ing of a flight of thun - der bolts! KO-KO.
Yes, in spite of all my meek - ness, If I

have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der bolts. If

rall. **BOTH.**
rall. *allegro*

that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -

way well go. And mer-ri - ly mar-ry, Nor tar - di - ly tar - ry, Till day is done!

KO-KO.
There is beau-ty in ex-treme old

age— Do you fan-cy you are el-der-ly e - nough? In-for - ma-tion I'm re-quest-ing On a

KATISHA.
Through -
sub - ject in ter-est - ing: Is a mai - den all the bet - ter when she's tough?

out this wide do-min-ion It's the . gen-er-al o-pin-ion That she'll last a good deal long-er when she's

tough, KO-KO.
Are you old e-nough to mar-ry, do you think? Won't you wait un-til your eight-y in the

shade? There's a fas-ci-na-tion fran-tic In a ru-in that's ro-man-tic; Do you

KATISHA.
To the mat-ter that you men-tion, I have
think you are suf-fi-cient-ly de-cayed?

rall. gi-ven some at-ten-tion, And I think I am suf-fi-cient-ly de-cayed. If
rall. *a tempo.* BOTH.
a tempo. *p*

that is so, Sing der-ry down der-ry! It's e - vi - dent, ve - ry, Our tastes are one! A - way we'll go, and

mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till day is done! If that is so, Sing

der - ry down der - ry! It's e - vi - dent, ve - ry, Our tastes are one! A - way 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!

Finale, Act II.

Nº 13.

PITI-SING.

Allegretto grazioso.

For he's gone and mar-ried Yum-

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

CHORUS.

Yum-Yum!

Yum-Yum!

cumb— And join our ex-pression of glee!

KO-KO.

On this subject I pray you be dumb— Your

Cumb-cumb!

Dumb-dumb!

Cumb-cumb!

Dumb-dumb!

no-tions, though ma-ny, Are not worth a pen-ny, The word for your guid-ance is "Mum" You've

CHORUS.

Mum-mum!

Mum-mum!

got a good bar-gain in me!

ALL.

On this sub-ject we pray you be dumb—Dumb, dumb! We

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 ma-ny who'll wed for a

think you had bet-ter suc-cumb—Cumb, cumb! You'll find there are ma-ny who'll wed for a

pen - ry, Wholl wed for a pen - ry, There are lots of good fish in the sea, There are

pen - ry, Wholl wed for a pen - ry, There are lots of good fish in the sea, There are

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

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

Allegro con brio.

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.

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn - ing

The threat - ened cloud has passed a - way,

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

PEEP-BO.
Then let the

NANKI.
What tho' the night may come too soon,

POOH-BAH & PISH-TUSH.
Then let the

CHORUS.
Then let the

YUM-YUM.
Then let the throug Our joy ad - vance, With laugh - ing song, And merry

PITTI-SING.
Then let the throug Our joy ad - vance, With laugh - ing song, And merry

throug Our joy ad - vance, With laugh - ing song, And mer - ry

throug Our joy ad - vance, With laugh - ing song, And mer - ry

throug Our joy ad - vance, With laugh - ing song, And mer - ry

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

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

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

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

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

song, And merry dance, With laugh - ing song, _____

song, And merry dance, With laugh - ing song, _____

song, And merry dance, With laugh - ing song, _____

song, And merry dance, With laugh - ing song, _____

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

cre - sci - do.

CHORUS.

1st Sopranos. *ff*

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

2nd Sopranos. *ff*

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

Tenors. *ff*

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

Basses. *ff*

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

rate, in - au - gu - rate their new ca reer! With joy - ous shout and

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

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

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

cheer, joy - ous, joy - ous

ring - ing cheer, With joy - ous, joy - ous

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

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

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

shout! With laugh-ing song and mer-ry dance, With laugh-ing song and mer-ry dance.

reer! With laugh-ing song and mer-ry dance, With laugh-ing song and mer-ry dance.

reer! With song and dance.

reeri With song and dance.

With song and dance.

With song and dance.

ff

tr