

VOCAL SCORE.

THE MIKADO

Or, THE TOWN OF TITIPU.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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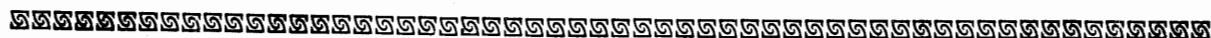
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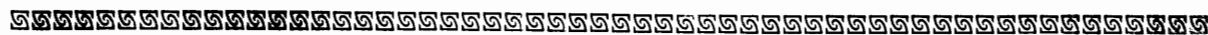
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(REVISED EDITION)

OF

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18056

THE MIKADO ; or, THE TOWN OF TITIPU.

Dramatis Personæ.

THE MIKADO OF JAPAN.

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

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

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

PISH-TUSH (*a Noble Lord*).

YUM-YUM

PITTI-SING

PEEP-BO

} *Three Sisters—Wards of KO-KO.*

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

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

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

ACT II.—Ko-Ko's Garden

THE MIKADO.

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Vocal Score.

THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—
SECONDO.

(♩ = 152.)

PIANO. *f*

THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—

PRIMO.

(♩ = 152.)

PIANO.

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

The second system continues the piano accompaniment. The upper staff shows a more active melodic line with sixteenth-note passages. The lower staff maintains a steady eighth-note accompaniment. A dynamic marking of *f* is present in the middle of the system.

The third system of the piano accompaniment features a melodic line in the upper staff with various note values and rests. The lower staff continues with a consistent eighth-note accompaniment. The system concludes with a final note in the upper staff.

The fourth system of the piano accompaniment shows a melodic line in the upper staff with some rests. The lower staff continues with the eighth-note accompaniment. A dynamic marking of *f* is present in the middle of the system.

The fifth and final system of the piano accompaniment features a melodic line in the upper staff with some rests. The lower staff continues with the eighth-note accompaniment. The system concludes with a final note in the upper staff.

SECONDO.

First system of musical notation, featuring a piano (*p*) dynamic marking. The music is written in treble and bass clefs.

Second system of musical notation, featuring forte (*f*) and sfz (*sf*) dynamic markings. The music is written in treble and bass clefs.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The music is written in treble and bass clefs.

Fourth system of musical notation, featuring the tempo marking *Andante comodo.* (♩ = 69.) and a piano (*p*) dynamic marking. The music is written in bass clef.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking. The music is written in bass clef.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking. The music is written in bass clef.

Seventh system of musical notation, featuring forte (*f*), *dim.* (dim.), and *rall.* (rall.) dynamic markings. The music is written in bass clef.

8.....

p cre - - - scen - - - do

8.....

8.....

Andante comodo. (♩ = 69.) 8.....

p

f *dim.* *rall.*

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

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

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

Musical notation for the fourth system, featuring treble and bass staves with melodic lines and markings "rit.", "più lento", and "mf".

Allegro con brio. ($\text{♩} = 112.$)

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

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

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

Allegro con brio. (♩ = 112.)

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. A dynamic marking *p* is present in the second measure.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a fermata over the final note.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. Dynamic markings *f* and *p* are present in the final measure.

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

Sixth system of musical notation, consisting of two staves. Dynamic markings *f* and *p* are present in the second and third 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 right hand plays a melodic line with slurs and accents, while the left hand provides a bass line. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. A dynamic marking of *p* (piano) is present in the second measure.

Third system of musical notation. The right hand features a complex melodic line with many slurs and accents. The left hand has a simple bass line.

Fourth system of musical notation. The right hand has a very active melodic line with many slurs and accents. The left hand has a simple bass line. Dynamic markings of *f* and *p* are present in the final measure.

Fifth system of musical notation. The right hand continues the active melodic line with slurs and accents. The left hand has a simple bass line.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. A dynamic marking of *p* is present in the second measure.

Seventh system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a simple bass line.

SECONDO.

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

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *fz* and a *ff* marking. The lower staff continues the accompaniment.

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

Fourth system of musical notation, consisting of two staves. The upper staff has a *cresc.* marking and a *f* marking. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has a *dim.* marking and a *p* marking. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a *dim.* marking. The lower staff continues the accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with trills and slurs. The bass staff contains a supporting line with some rests.

Second system of musical notation. The treble staff includes dynamic markings *f* and *ff*, and the instruction *loco*. A dotted line above the staff indicates a trill. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features trills and slurs. The bass staff includes the dynamic marking *dim.* (diminuendo).

Fourth system of musical notation. The treble staff has a complex melodic line with many slurs. The bass staff includes the dynamic marking *cresc.* (crescendo) and *f* (forte).

Fifth system of musical notation. The treble staff includes the dynamic marking *dim.* and *p* (piano). The bass staff features a steady accompaniment with slurs.

Sixth system of musical notation. The treble staff has a complex melodic line with many slurs. The bass staff continues the accompaniment with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *dolce* (softly).

Third system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *p* (piano).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *f* (forte).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The system concludes with a double bar line and a fermata.

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

Second system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. The dynamic marking is *dolce* (dolce).

Third system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Dynamics include *cresc.* (crescendo), *p* (piano), and *dim.* (diminuendo).

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. The dynamic marking is *p* (piano).

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. The dynamic marking is *f* (forte).

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents, including a triplet. The lower staff contains a bass line with chords and slurs. The dynamic marking is *f* (forte).

SECONDO.

First system of musical notation for the piano accompaniment. It consists of two staves: a right-hand staff with chords and a left-hand staff with a steady eighth-note bass line. The dynamic markings *ff* and *p* are present.

Second system of musical notation for the piano accompaniment. It consists of two staves. The right-hand staff has chords and some melodic movement, while the left-hand staff continues with eighth notes. A dynamic marking of *f* is present.

Third system of musical notation for the piano accompaniment. It consists of two staves. The right-hand staff has chords and some melodic movement, while the left-hand staff continues with eighth notes. A dynamic marking of *ff* is present.

Fourth system of musical notation for the piano accompaniment. It consists of two staves. The right-hand staff has chords and some melodic movement, while the left-hand staff continues with eighth notes. A dynamic marking of *mf* is present.

Fifth system of musical notation for the piano accompaniment. It consists of two staves. The right-hand staff has chords and some melodic movement, while the left-hand staff continues with eighth notes. A dynamic marking of *p* is present.

Sixth system of musical notation for the piano accompaniment. It consists of two staves. The right-hand staff has chords and some melodic movement, while the left-hand staff continues with eighth notes. A dynamic marking of *p* is present.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line. Dynamics include *ff* and *p*.

Second system of musical notation. The upper staff features an 8-measure rest followed by a melodic line. The lower staff has a bass line. Dynamics include *f*.

Third system of musical notation. The upper staff begins with an 8-measure rest and a *loco* marking, followed by a melodic line. The lower staff has a bass line. Dynamics include *ff*.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with dynamic markings *mf* and *p* and hairpins.

Fifth system of musical notation. The upper staff has a melodic line with slurs and an 8-measure rest. The lower staff has a bass line. Dynamics include *p*.

Sixth system of musical notation. The upper staff has a melodic line with slurs and an 8-measure rest, followed by a *loco* marking. The lower staff has a bass line.

SECONDO.

First system of the piano score. The left hand (bass clef) plays a series of chords and single notes, starting with a trill on B-flat. The right hand (treble clef) plays a melody of eighth notes. Dynamics include *cresc.*, *f*, and *mf*.

Second system of the piano score. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and moving lines. Dynamics include *ff*.

Third system of the piano score. The right hand features a melodic line with some grace notes, and the left hand plays a steady eighth-note accompaniment. Dynamics include *p*.

Fourth system of the piano score. Both hands play a consistent eighth-note accompaniment pattern.

Fifth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *un poco stringendo.*

Sixth system of the piano score. The right hand features a melodic line with triplets, and the left hand plays a steady eighth-note accompaniment. Dynamics include *Più vivo.* and *ff*.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line. Dynamics include *cresc.*, *f*, and *mf*. A hairpin crescendo is shown in the lower staff.

Second system of musical notation. The upper staff features slurs and an *8* (ottava) marking. The lower staff contains a bass line. Dynamics include *f*.

Third system of musical notation. The upper staff features slurs and an *8* (ottava) marking. The lower staff contains a bass line. Dynamics include *p*. Hairpin crescendos and decrescendos are present in both staves.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line. A hairpin decrescendo is shown in the lower staff.

Fifth system of musical notation. The upper staff features slurs and an *8* (ottava) marking. The lower staff contains a bass line. Dynamics include *cresc.* and *un poco stringendo.*

Sixth system of musical notation. The upper staff features slurs and an *8* (ottava) marking. The lower staff contains a bass line. Dynamics include *Più vivo. ff*.

SECONDO.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains several triplet markings (indicated by a '3' above the notes) and a series of eighth notes. The bass clef part features a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble clef part continues with eighth notes and triplet markings. The bass clef part maintains the accompaniment pattern.

Third system of musical notation. The treble clef part shows a change in rhythm with some quarter notes and eighth notes. The bass clef part continues with a similar accompaniment.

Fourth system of musical notation. The treble clef part has some rests and then continues with eighth notes. The bass clef part features a dynamic marking of *ff* (fortissimo) and continues with eighth notes.

Fifth system of musical notation. The treble clef part has a long, sweeping melodic line with a slur and a fermata. The bass clef part continues with eighth notes.

Sixth system of musical notation, the final system on the page. The treble clef part has some rests and then concludes with a final chord. The bass clef part continues with eighth notes.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a dotted line with an '8' above it, indicating an octave shift. The word 'loco' is written above the final measure. The bass clef part provides a steady accompaniment.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a dotted line and '8' in the treble clef part.

Third system of musical notation, showing a more active treble clef part with frequent eighth notes and slurs. The bass clef part continues with a consistent accompaniment.

Fourth system of musical notation, featuring a treble clef part with a dotted line and '8' above it. A dynamic marking of 'ff' (fortissimo) is present in the bass clef part.

Fifth system of musical notation, showing a treble clef part with a 'v' (accents) marking above it. The bass clef part continues with a steady accompaniment.

Sixth system of musical notation, featuring a treble clef part with a series of slurs over eighth notes. The bass clef part continues with a steady accompaniment.

© * *

Nº 1.

CHORUS OF MEN.

Allegro vivace. (♩ = 126.)

PIANO.

f *fz* *f*

cresc.

CHORUS of TENORS & BASSES
in *Unison.*

If you

ff

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

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a bass clef and a key signature of one sharp (F#). The lyrics are "want to know who we are, _____ We are gentlemen of Ja -". The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- pan: _____ On - ma.ny a vase and jar -

The second system continues the musical score. The vocal line has a bass clef and the lyrics "- pan: _____ On - ma.ny a vase and jar -". The piano accompaniment continues with similar rhythmic patterns and includes a trill (tr) in the right hand.

On - ma.ny a screen and fan, _____

The third system of the musical score. The vocal line has a bass clef and the lyrics "On - ma.ny a screen and fan, _____". The piano accompaniment continues with similar rhythmic patterns and includes a trill (tr) in the right hand.

We figure in live - ly paint, - Our

The fourth system of the musical score. The vocal line has a bass clef and the lyrics "We figure in live - ly paint, - Our". The piano accompaniment continues with similar rhythmic patterns.

at - titude's queer and quaint - You're wrong if you think it ain't. _____

The fifth and final system of the musical score. The vocal line has a bass clef and the lyrics "at - titude's queer and quaint - You're wrong if you think it ain't. _____". The piano accompaniment continues with similar rhythmic patterns.

Oh,

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

Like a Jap-an-ese maris - nette, You—

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

- quette. Per.

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

wrong. Oh! oh! If

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

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

want to know who we are, We are

want to know who we are, We are

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

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

The first system features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "gen-tle-men of Ja - pan: _____ On vase and". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and single notes.

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

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

The second system continues the vocal line and piano accompaniment. The lyrics are "jar, On screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny,". The piano accompaniment includes dynamic markings such as *fz* (forzando) in the right hand.

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

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

The third system concludes the vocal line and piano accompaniment. The lyrics are "ma - ny, ma - ny, ma - ny, ma - ny a jar, Oh! _____ oh!". The piano accompaniment includes dynamic markings such as *sf* (sforzando) in both hands.

oh! oh! On

oh! oh! On

sf *sf* *sf* *sf*

fz *fz*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, both in a key signature of one sharp (F#). The lyrics are "oh! oh! On". The vocal lines feature dynamic markings of *sf* (sforzando) and are connected by a long slur. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fz* (forzando).

vase and jar, On screen and fan.

vase and jar, On screen and fan.

8

fz *fz* *fz*

Detailed description: This system contains the next two systems of music. The top two staves are vocal lines with the lyrics "vase and jar, On screen and fan.". The piano accompaniment continues with the same rhythmic pattern, marked with *fz*. A first ending bracket labeled "8" spans the final two measures of the piano part.

fz *fz* *sempre ff*

Detailed description: This system contains the next two systems of music, which are purely instrumental piano accompaniment. The piano part continues with the rhythmic pattern, marked with *fz* and *sempre ff* (sempre fortissimo).

Detailed description: This system contains the next two systems of music, which are purely instrumental piano accompaniment. The piano part continues with the rhythmic pattern.

Detailed description: This system contains the final two systems of music on the page, which are purely instrumental piano accompaniment. The piano part continues with the rhythmic pattern.

RECIT. NANKI-POO.

Gen-tle-men, I pray you tell me

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

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

A NOBLE

you, who ask this ques-tion?

G

NANKI.

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

No. 2.

SONG and CHORUS—(Nanki-Poo).

Allegretto con grazia. (♩.=72.)

NANKI.

VOICE.

A wan.dring min.strel

I— A thing of shreds— and patches, Of bal.lads, songs and snatches. And

dream.y lul.la.by! My ca.ta.logue is long. Thro'ev.ry

pas.sion rang.ing, And to your hum.ours 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,

p

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

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

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

cresc.

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

mf *dim.*

Allegro marziale.

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

f *dim.* *p*

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

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

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

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

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

MEN. *f*

We shouldn't be surpris'd if

ff

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

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

- pu!

NANKI.

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

f *dim.* *mp*

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

MEN.

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

NANKI.

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

p

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

TENORS.

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

f BASSES.

Then man the capstan—off we go, As the

Then man the capstan—off we go, As the

f

M

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

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

bound!— With a yeo heave ho, ——— And a rum be_low, ——— Yeo -

bound!— With a yeo heave ho, ——— And a rum be_low, ——— Yeo -

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

-ho, heave ho, ——— Yeo - ho, ——— heave ho, heave ho, heave ho, yeo - ho!

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

Allegretto come I^o

NANKI.

A

dim. *dim.*

wan - d'ring min-strel I- A thing of shreds — and patches, Of bal - lads, songs and

p

snatches, 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

Nº 3.

SONG--(Pish-Tush)--and CHORUS.

Allegro con brio. (♩=126.)

PIANO.

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

PISH-TUSH.

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

The first line of the song features a vocal line in the bass clef and piano accompaniment in the grand staff. The piano part includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The lyrics are: "Our great Mi-ka-do, vir-tuous man, When".

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

The second line of the song continues the vocal and piano parts. The piano accompaniment includes a section marked with a 'b' (flat) and an 'A' above it. The lyrics are: "he to rule our land be-gan, Re-solv'd to try A plan where-by Young men might best be steadied. So".

he decreed, in words succinet, That all who flirted, leer'd, or wink'd, (Un-less con-ru-bi - ally link'd,) Should

The third line of the song continues the vocal and piano parts. The piano accompaniment includes a section marked with a 'b' (flat) and an 'A' above it. The lyrics are: "he decreed, in words succinet, That all who flirted, leer'd, or wink'd, (Un-less con-ru-bi - ally link'd,) Should".

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

The fourth line of the song continues the vocal and piano parts. The piano accompaniment includes a section marked with a 'B' above it. The lyrics are: "forthwith be be-head-ed, be-head-ed, be-head-ed, Should forthwith".

be be - head.ed.

ff

C

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

p

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

MEN. *f*

And you are right, And

And all is right as right can

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

D

be, Right, as right can bel

be, Right, as right can bel

ff

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp (F#). The lyrics are "be, Right, as right can bel". The piano accompaniment is in treble and bass clefs with the same key signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Detailed description: This system is primarily piano accompaniment. It consists of two staves in treble and bass clefs with a key signature of one sharp. The right hand has a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with chords and single notes.

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

dim. *p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp. The lyrics are "This stern de_cree, you'll un_der_stand, Caus'd great dis_may through." The piano accompaniment is in treble and bass clefs with the same key signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings of *dim.* and *p* (piano) are present.

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

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in bass clef with a key signature of one sharp. The lyrics are "_out the land! For young and old And shy and bold Were e_qual_ly af_fect_ed. The". The piano accompaniment is in treble and bass clefs with the same key signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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

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

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

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, And ev_ry_thing is quite cor_rect, All is quite cor_

rect!

rect!

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

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

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

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

And we are right.

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

-loo-ral-lay!

MEN. *f*

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

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

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

rall.

rall.

rall.

a tempo

right! _____

a tempo

right! _____

ff a tempo

f *f*

N^o 4.

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

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

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment with eighth notes. The music is marked with a forte 'f' dynamic.

POOH-BAH.

Young man, despair, Like

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part is marked with a piano 'p' dynamic. The lyrics 'Young man, despair, Like' are written below the vocal line.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics '- wise go to, Yum - Yum the fair You must not woo. It' are written below the vocal line.

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

The third line of the song continues the vocal melody and piano accompaniment. The lyrics 'will not do: I'm sor-ry for you, You ve-ry im-per-fect a-' are written below the vocal line. The piano accompaniment includes triplet markings over the right hand.

- blu - tioner! This

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics '- blu - tioner! This' are written below the vocal line. The piano accompaniment features a final chord with a sharp sign in the right hand.

ve ry day From school Yum-Yum Will

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

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

- cu - tion.er!

NANKI & PISH.

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

She'll toddle a-way, as

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

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

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

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

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

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

They'll vow their pact Extreme - ly soon.

In point of fact This af - ter - noon Her

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

you shun her! And the

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

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

- cu - tion.er!

NANKI & PISH.

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

The first system of music features a vocal line with the lyrics '- cu - tion.er!' and 'NANKI & PISH.' Below this, a piano accompaniment begins with a forte (f) dynamic. The second system continues the vocal line with the lyrics 'And the brass will crash, And the trum - pets bray, And they'll' and includes a piano accompaniment with a forte (f) dynamic.

She'll tod - dle a - way, as

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

The second system of music features a vocal line with the lyrics 'She'll tod - dle a - way, as' and 'cut a dash On their wed - ding day. She'll tod - dle a - way, as'. The piano accompaniment includes triplets and a change in key signature to B-flat major.

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

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

The third system of music features a vocal line with the lyrics 'all a - ver, With the Lord High Ex - e - cu - tion.er.' and 'all a - ver, With the Lord High Ex - e - cu - tion.er.'. The piano accompaniment includes a forte (f) dynamic and a change in key signature to B major.

The fourth system of music features a piano accompaniment with a forte (f) dynamic and a change in key signature to B major.

No. 4a

RECIT.— (Nanki-Poo and Pooh-Bah.)

RECIT. NANKI.

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

PIANO. *p*

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

f

RECIT. POOH-BAH.

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

dim. *p*

a tempo moderato *RECIT.*

But here he comes, e -

p

a tempo

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

No. 5.

CHORUS.—(with Solo—Ko-ko.)

Allegro marziale. (♩=144.)

PIANO

ff

TENORS.

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

BASSES.

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

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

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

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

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

A

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

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

A

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

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

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

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

B KO-KO.

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

p

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

On my own re_cog - ni - zan_ces; Waft_ed by a fav_ - ring gale

As one sometimes is in tran_ces, To a height that few can scale,

Save by long and wea - ry dan_ces; Surely, ne_ver had a male

Un_dersuch like cir_cum - stan_ces So ad_ven - turous a tale, Which may

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

p stacc.

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

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

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

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

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

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

tale.

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

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

- cu - tion.er! De - fer, de - fer, To the

- cu - tion.er! De - fer, de - fer, To the

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key with a key signature of two flats. The lyrics are: "- cu - tion.er! De - fer, de - fer, To the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

The second system continues the vocal and piano parts. The lyrics are: "no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -". The piano accompaniment includes triplet markings over the final notes of the vocal lines.

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

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

The third system concludes the vocal and piano parts. The lyrics are: "- er! Bow down, bow down, To the Lord High Ex - e". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes triplet markings.

- cu - tion - er! De - fer, de - fer, To the

- cu - tion - er! De - fer, de - fer, To the

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The lyrics are: "- cu - tion - er! De - fer, de - fer, To the". The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with triplets and slurs, while the bass staff provides harmonic support with chords and single notes.

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

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

The second system continues the musical score. The vocal lines have the lyrics: "no - ble, no - ble Lord, The High Ex - e - cu - tion -". The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs.

- er!

- er!

The third system concludes the musical score. The vocal lines have the lyrics: "- er!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and ends with a fermata. There is a "Ped." (pedal) marking and a star symbol at the bottom right of the piano part.

No 5a

SONG—(Ko-Ko, with Chorus of Men.)

Allegretto grazioso. (♩=76.)

VOICE.

1. As

PIANO.

some day it may happen that a victim must be found. I've got a little list— I've got a little list Of so-
nig-ger se-re-na-der, and the others of his race, And the piano organist— I've got him on the list! And the

-ci-e-ty of fend-ers who might well be un-der-ground, And who never would be miss'd— who
peo-ple who eat pep-per-mint and puff it in your face, They never would be miss'd— They

never would be miss'd! There's the pes-ti-len-tial nu-isances who write for au-to-graphs— All
never would be miss'd! Then the in-di-ot who praises with en-thu-si-as-tic tone, All

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

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

A

CHORUS OF MEN.

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

He's
He's

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

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

KO-KO.

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

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

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

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

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

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

colla voce

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

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

CHORUS OF MEN.

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

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

No 6.

CHORUS OF GIRLS.

Allegretto grazioso. (♩=84.)

PIANO

p

The first system of the piano accompaniment consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords. The music is in a 3/4 time signature and a key signature of one sharp (F#).

The second system continues the piano accompaniment. It features a 'cresc' (crescendo) marking in the middle of the system, indicating a gradual increase in volume. The musical notation remains consistent with the first system.

The third system of the piano accompaniment includes a 'dim.' (diminuendo) marking, indicating a gradual decrease in volume. The musical notation continues with the same melodic and harmonic patterns.

SOPRANOS

Comes a train of lit - tle - la - dies

The fourth system features a vocal line for sopranos and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Comes a train of lit - tle - la - dies'. The piano accompaniment continues with a melodic line in the treble staff and a bass line in the bass staff. A 'p' (piano) marking is present at the start of the piano part.

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

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

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

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

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

p Bound to break ere long?

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, with a complex, rhythmic texture. A dynamic marking of *p* (piano) is present at the beginning. A section marked 'B' with a diagonal slash is indicated above the first vocal staff.

plea - sures Fan - ta - sies that fade?

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

The second system continues the vocal and piano parts. The vocal staves have lyrics: "plea - sures Fan - ta - sies that fade?" and "Are its plea - sures Fan - ta - sies that fade?". The piano accompaniment maintains its complex texture. A dynamic marking of *f* (forte) is present in the piano part.

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

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

The third system concludes the page. The vocal staves have lyrics: "And the glo - ry of its trea - sures Sha - - dow of a" and "And the glo - ry of its trea - sures Sha - dow". The piano accompaniment continues with its characteristic rhythmic pattern.

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "shade? And the glo - ry of its trea - sures" and "of a shade? And the glo - ry of its trea - sures". The piano accompaniment is in bass clef and features a complex, flowing melody with many sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

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

Sha - - dow of a shade?

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "Sha - dow of a shade?" and "Sha - - dow of a". The piano accompaniment is in bass clef and features a complex, flowing melody with many sixteenth notes. Dynamics include *p* (piano) and *dim.* (diminuendo). A common time signature *C* is indicated above the first vocal staff.

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

Schoolgirls we, eigh - teen and un - der,

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "shade? Schoolgirls we, eigh - teen and un - der," and "Schoolgirls we, eigh - teen and un - der,". The piano accompaniment is in bass clef and features a complex, flowing melody with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

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

D

3

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics are "From scho - las - tic tram - mels free, And we won - der how we". The piano accompaniment (bottom two staves) features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand plays a simpler bass line. A dynamic marking "D" is placed above the vocal line, and a triplet of eighth notes is marked with a "3" above it.

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

f₃

Detailed description: This system continues the musical score. The vocal line (top staff) has lyrics "won - der, We won - der— how we won - der!— What on". The piano accompaniment (bottom two staves) continues with similar rhythmic patterns. A dynamic marking "f₃" is present in the piano part. A triplet of eighth notes is marked with a "3" above it.

earth the world can be! What on earth — the

dim. p

Detailed description: This system continues the musical score. The vocal line (top staff) has lyrics "earth the world can be! What on earth — the". The piano accompaniment (bottom two staves) continues with similar rhythmic patterns. Dynamic markings "dim." and "p" are present in both the vocal and piano parts.

world — can be!

Detailed description: This system continues the musical score. The vocal line (top staff) has lyrics "world — can be!". The piano accompaniment (bottom two staves) continues with similar rhythmic patterns.

Detailed description: This system contains the final two staves of music on the page. The piano accompaniment (bottom two staves) continues with similar rhythmic patterns, ending with a final chord.

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

Allegretto grazioso. (♩ = 112.)

PIANO.

p staccato.

YUM-YUM.

Three lit_tle

PEEP-BO.

Three lit_tle

PITTI-SING.

Three lit_tle

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

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

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

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

glee, — Three lit.tle maids from school!

glee, — Three lit.tle maids from school!

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

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

B

Three lit_tle maids from school.

Three lit_tle maids from school.

Three lit_tle maids from school.

Three lit_tle maids who, all un_wa_ry,

Three lit_tle maids who, all un_wa_ry,

Three lit_tle maids who, all un_wa_ry,

Come from a la_dies' se_mi_na_ry, Freed from its ge_nius tu_te_la_ry-

Come from a la_dies' se_mi_na_ry, Freed from its ge_nius tu_te_la_ry-

Come from a la_dies' se_mi_na_ry, Freed from its ge_nius tu_te_la_ry-

Three lit_tle maids from school, Three lit_tle maids from school.

Three lit_tle maids from school, Three lit_tle maids from school.

Three lit_tle maids from school, Three lit_tle maids from school.

f *C*

One lit_tle maid is a bride, Yum-Yum -

Two lit_tle maids in at_ten_dance come -

p

Three lit - tle maids from school!

Three lit - tle maids from school!

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

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

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

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

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids from school!

CHORUS OF GIRLS.

Three lit - tle maids from school!

cresc.

E

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

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

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

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

p

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

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

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

Allegro con brio. (♩=116.)

PIANO.

The piano introduction consists of two staves in 2/4 time, marked with a forte 'f' dynamic. The right hand features a rhythmic melody with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

YUM-YUM.

So please you, Sir, we much re_gret If we have failed in e_ti_

PEEP-BO.

So please you, Sir, we much re_gret If we have failed in e_ti_

PITTI-SING.

So please you, Sir, we much re_gret If we have failed in e_ti_

The piano accompaniment for the first vocal entry is marked with a piano 'p' dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand, both in 2/4 time.

_quette To_wards a man of rank so high- We shall know bet_ter by and bye. But

_quette To_wards a man of rank so high- We shall know bet_ter by and bye.

_quette To_wards a man of rank so high- We shall know bet_ter by and bye.

This section contains the vocal lines for the chorus of girls and the piano accompaniment. The vocal parts are in 2/4 time and feature a melodic line with lyrics. The piano accompaniment is marked with a piano 'p' dynamic and includes a section labeled 'A'.

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

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

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

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

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

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

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

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

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

fz

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

fz

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

p

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

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

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

F YUM-YUM.

But PEEP-BO.

But PITTI-SING.

But

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

F

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

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

CHORUS. *f*
 But

C

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

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

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

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

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

fz *fz*

No. 9.

DUET—(Yum-Yum and Nanki-Poo.)

Andante, non troppo lento. NANKI-POO,

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

PIANO. *mf* *p*

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

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

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

YUM-YUM.

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

Allegro.
YUM-YUM.

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

YUM-YUM.

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

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

Tempo I^o

NANKI.

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

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

dim.

Allegro.

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

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

f

YUM-YUM.

This, oh, this- oh, this- oh, this- this,

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are: "This, oh, this- oh, this- oh, this- this," on the first line and "ne - ver do! This, oh, this- oh, this- oh, this- this" on the second line. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* at the end.

He'll ne-ver do! He'll ne-ver do!

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

The second system continues the musical score. The vocal lines have the lyrics: "He'll ne-ver do! He'll ne-ver do!" on the first line and "is what I'll ne-ver do! I'll ne-ver do! Oh," on the second line. The piano accompaniment includes a *cresc.* (crescendo) marking.

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

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

The third system of the score has the lyrics: "This is what he'll ne-ver, ne-ver do!" on the first line and "this, this is what I'll ne-ver, ne-ver do!" on the second line. The piano accompaniment features a *ff* (fortissimo) dynamic marking.

The final system shows the piano accompaniment for the concluding part of the piece, featuring complex chordal textures and melodic lines in both hands.

No 10.

TRIO—(Ko-Ko, Pooh-Bah and Pish-Tush.)

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

VOICE. I am so proud, If I allowed My

PIANO. *f* *p*

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

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

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

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

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

PISH-TUSH.

I heard one day, A gentlemansay That criminalswho Are cut in two Can hard.ly feel The

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

POOH-BAH.

screw To bid us a - dieu.

PISH-TUSH.

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

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

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

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

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

POOH-BAH.

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

PISH-TUSH.

And go And show Both friend and foe How

take the line Of a he-ro fine, With grief condign I must decline.

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

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

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

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

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

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

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

Un poco più vivo.

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

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

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

Un poco più vivo.

marcato

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chippy chopper on a

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chippy chopper on a

pes-ti-len-tial pri-son, And a - wait-ing the sen-sa-tion From a cheap and chippy chopper on a

big black block!

big black block!

big black block!

ff

ff

No 11.

FINALE-ACT I.

Allegro moderato. (♩=126.)

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music starts with a forte (*f*) dynamic and includes a staccato section marked *p.* and *stacc.*

Continuation of the piano accompaniment, showing a rhythmic pattern of eighth notes in both hands, ending with a forte (*f*) dynamic.

CHORUS. GIRLS.

With as-pect stern And gloomy stride,
MEN.

With as-pect stern And gloomy stride,

Musical notation for the vocal parts of the chorus. It includes a treble clef staff for the girls and a bass clef staff for the men. The piano accompaniment continues below with chords and triplets.

We come to learn How you de - cide.

We come to learn How you de - cide.

Musical notation for the vocal parts of the chorus, continuing from the previous section. It includes a treble clef staff for the girls and a bass clef staff for the men. The piano accompaniment continues below with chords and triplets.

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

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

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

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

POOH-BAH.

To

suf - fer all the same.

suf - fer all the sar.e.

ask you what you mean to do we punctually ap-pear.

KO-KO.

Con - gra - tu - late me, gen - tle - men, I've

found a Vo - lun - teer!

'Tis

CHORUS. The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!

The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!

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

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

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

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

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

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

pas-sion ten-d'rer still!

CHORUS. Ah, yes! He loves him-self with passion ten-d'rer still!

Ah, yes! He loves him-self with passion ten-d'rer still!

KO-KO.

Take her— she's yours!

Allegro con brio. (♩ = 132.)

YUM-YUM.

NANKI-POO.

And bright - ly shines the dawn - ing

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

day;

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

PEEP-BO.

Then

NANKI-POO.

Whattho' the night may come too soon,

Then

POOH-BAH & PISH-TUSH.

Then

Then let the_ throng Our joy ad - vance,

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

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

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

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

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

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

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

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

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

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

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

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

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

cres

TUTTI.

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

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

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

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

cen *do* *ff*

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

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

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

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

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

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

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

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

1. shout!

ous, joy - ous shout!

With joy - ous, joy - ous shout!

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

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

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

YUM-YUM.

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

A day, a week, a month, a year-

PITTI-SING. PEEP-BO.

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

VANKI-POO.

POOH-BAH. POOH-BAH & FISH-TUSH.

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

2.
 shout! Laugh - ing - song, mer - ry - dance, with laugh - ing - song and mer - ry -
 - reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry
 - reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry
 - reer Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

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

true, 'Twere empty com - pli - ment to cry "Long life to Nan - ki - Pool!" But as one month you

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

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

a tempo
CHORUS. *ff*

May all good for-tune, all good for-tune prosper you, May you have
May all good for-tune, all good fortune prosper you, May you have
May all good for-tune, all good fortune prosper you, May you have
CHORUS. *ff*
then!" May all good for-tune, all good fortune prosper you, May you have

a tempo ff

health, may you have health and riches too, May you succeed in
 health, may you have health and riches too, May all good fortune prosper you, May you have
 health, may you have health and riches too, May all good fortune prosper you, May you have
 health, may you have health and riches too, May all good fortune prosper you, May you have

do, in all, all you do!
 all you do! Long life to you—till then!
 health and riches too, May you succeed in all you do! Long life, long life to you—till then!
 health and riches too, May you succeed in all you do! Long life, long life to you—till then!
 health and riches too, May you succeed in all you do! Long life, long life to you—till then!

Allegro agitato.

RECIT. KATISHA.

Your revels cease! Assist me, all of you!

Why, who is this whose e - vil

Why, who is this whose e - vil

f a tempo

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

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

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

RECIT.

- Poo!

Oh, fool! to shunde - lights — that ne - ver.

f *fp* *p*

RECIT.

cloy! Come back, oh, shallow fool, come back to joy!

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

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

RECIT.

a tempo *f* *sp* *f* *a tempo*

NANKI-POO.

- way! ill - favour'd one! Ah! 'Tis Ka-ti-sha, The

- way! ill - favour'd one!

dim. *p*

KATISHA.

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

Allegro agitato.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The key signature has one sharp (F#).

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

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet of eighth notes in the right hand. Dynamics include *f* and *p*. A handwritten "3-4" is visible above the vocal line.

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

The third system shows the vocal line and piano accompaniment. The piano part continues with the triplet pattern. Dynamics include *f* and *p*. The key signature remains one sharp.

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

The fourth system continues the musical piece. The piano accompaniment maintains the triplet pattern. Dynamics include *f* and *p*. The key signature remains one sharp.

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

The fifth system concludes the piece. The piano accompaniment features a final triplet pattern. Dynamics include *f* and *p*. The key signature remains one sharp.

base! Thy heart unbind, Give me my place, Oh fool, oh blind, Oh

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "base! Thy heart unbind, Give me my place, Oh fool, oh blind, Oh". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a piano (*p*) dynamic marking. The accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "rash, oh base! Thy heart— un - - bind,— Give me, give me my". The piano accompaniment continues with the same rhythmic pattern. A vertical "Cello" marking is visible on the right side of the piano part.

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

The third system of music is marked "TUTTI. CHORUS." and features a vocal line and piano accompaniment. The vocal line lyrics are: "place. If she's thy bride, re - store her place, Oh fool, oh blind, oh rash, oh". The piano accompaniment includes triplets in the right hand. A vertical "Cello" marking is visible on the right side of the piano part.

KATISHA.
base! Pink cheek, that rul - est Wherewis - - dom

The fourth system of music is marked "KATISHA." and features a vocal line and piano accompaniment. The vocal line lyrics are: "base! Pink cheek, that rul - est Wherewis - - dom". The piano accompaniment features a more complex rhythmic pattern with accents and a piano (*p*) dynamic marking.

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

The fifth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "serves! Bright eye, that fool - est He - ro - - ic nerves;". The piano accompaniment continues with the same complex rhythmic pattern and includes a piano (*p*) dynamic marking.

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

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

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

doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose

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

rung.
TUTTI, CHORUS.

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

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

Thy doom _____ is _____

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

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

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

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

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

PITTI-SING.

knell is rung! A way, nor

knell is rung!

knell is rung!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics 'knell is rung! A way, nor'. The piano accompaniment is in G major and 2/4 time, featuring a rhythmic pattern of eighth notes and triplets. Dynamics include *f* and *p*.

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

The second system continues the vocal line with lyrics 'pro - se - cute your quest— From our in - ten - tion, well ex - press'd, You can - not'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

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

The third system continues the vocal line with lyrics 'turn us! The state of your con - nu - bial views To - wards the per - son you ac -'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

Allegretto grazioso. (♩.=88)

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

The fourth system continues the vocal line with lyrics '- cuse Does not con - cern us! For — he's go - ing to mar - ry Yum -'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

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

Yum-Yum!

Yum-Yum!

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

Cumb—cumb!

Cumb—cumb!

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

Dumb—dumb.

Dumb—dumb.

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

Mum—mum! On this

Mum—mum! On this

PITTI-SING with 2nd SOP.

sub_ject we pray you be dumb-dumb-dumb. We think you had bet_ter suc_cumb-cumb-cumb! You’ll

sub_ject we pray you be dumb-dumb-dumb. We think you had bet_ter suc_cumb-cumb-cumb! You’ll

find there are ma_ny Who’ll wed for a pen_ny, Who’ll wed for a pen_ny—There are

find there are ma_ny Who’ll wed for a pen_ny, Who’ll wed for a pen_ny—There are

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

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

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

sf *p* *rall.*

Andante. KATISHA.

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

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

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

cresc. *cresc.* *f*

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

sempre f *Allegro agitato* *RECIT.*

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

Allegro non troppo.

sue. I'll

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

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

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

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

RECIT. KATISHA.

In vain you in - ter -

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

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

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

Unison. O ni!

I'll spoil -

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

Your gay gam - ba - do! He is the son -

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

Of your - The son of your -

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

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

rall. *Allegro con brio.* (♩=132.)

f

KATISHA.

Ye - ter - rents roar! Ye tem - pests how! Your wrath out -

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

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

più f

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

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

meno f

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

TUTTI.

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

piff

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

YUM-YUM. *p*

dis - mal - chords; We do not heed their

p

NANKI-POO.

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

YUM-YUM.

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

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

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

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

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

To

To

cresc.

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

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

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

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

wrongs with_ ven - geance shall_ be_ crown'd!

ff

We do not heed their

ff

We do not heed their

cresc.

ff

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

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

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

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

KATISHA.

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

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

Act II.

Nº 1.

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

Allegretto grazioso. (♩ = 72)

PIANO.

p dolce

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system includes the tempo marking "Allegretto grazioso. (♩ = 72)" and the dynamic "p dolce". The second system includes the instruction "Curtain." above the staff. The score is written for piano with treble and bass staves. The music features a mix of eighth and sixteenth notes, with some chords and rests. The bass line is particularly active, often playing eighth-note patterns. The treble line has some melodic lines with slurs and ties. The score ends with a final chord in the fifth system.

CHORUS. SOP. 1st.

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

SOP. 2nd.

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

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

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

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

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

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

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

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

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

PITTI-SING.

Sit with down - cast eye — Let it brim with

p

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a quarter note on G4, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Flutter, lit-tle heart, Col-our, come and go!

The second system continues the musical piece. The vocal line has a melodic line with some grace notes. The piano accompaniment includes some chordal textures and moving lines in both hands.

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

The third system shows the vocal line with a long note on 'tide' and a phrase 'Well be - comes a'. The piano accompaniment has a more active bass line with some chordal accompaniment in the right hand.

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

The fourth system continues the vocal line with 'pret - ty bride!' and 'Well be -'. The piano accompaniment features a dynamic marking of *p* (piano) and includes some chordal textures.

- comes a — pret - ty bride!

The fifth system concludes the vocal line with '- comes a — pret - ty bride!'. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and includes some chordal textures.

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

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

f

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

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

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

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

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

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

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

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

make a — pret - ty bride!

make a — pret - ty bride!

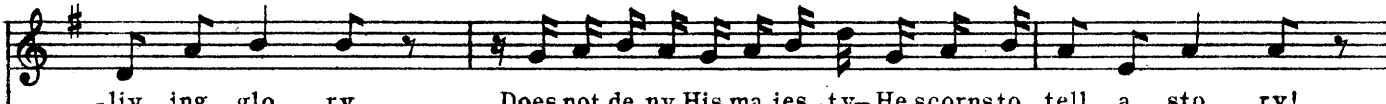
No. 2.


SONG— (Yum-Yum.)

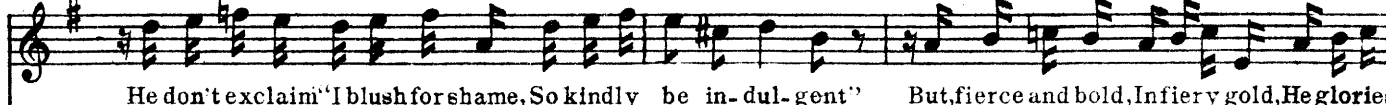
Andante comodo. (♩ = 69.)


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

PIANO.  *mf* *p sostenuto*

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



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



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



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

cresc. *dim.*

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

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

I! Ob - serve his flame, That placid dame, The moon's Ce.

mf *p sostenuto*

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

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

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

B

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

p *cresc.*

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

dim.

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

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

No 3.

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

Allegretto con spirito. (♩=144.)

YUM-YUM.

VOICE.

- 1. Brightly
- 2. Let us

PIANO.

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

PITTI-SING.

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

NANKI-POO.

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

PISH-TUSH.

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

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

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

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

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

stay!
near.

stay!
near.

stay!
near.

stay!
near.

What though mor - tal joys be not now?
All must sip the cup of sor - row.

Plea - sures
I to -

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

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

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

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

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

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

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

dong! Ding dong! Ding dong! Ding

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

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

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

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

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

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

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

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

la la, Fa la la la la, Fa 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 —

dim.

dim.

dim.

dim.

p

dim.

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

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

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

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

1. 2.

p

pp

p

pp

p

pp

p

pp

188

No 4.

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

Allegro vivace. d=80. (♩=160.)

VOICE. YUM-YUM.

Here's a how-de - do!

PIANO. *f* *p*

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

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

NANKI-POO.

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

cresc. *p*

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

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

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

KO-KO.

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

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

YUM-YUM.

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

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

Here's a state of things! With a passion that's in - tense You wor - ship

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

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

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

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

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

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

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

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

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

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

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

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

Here's a how - de - do!

Here's a how - de - do!

Here's a how - de - do!

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

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

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

stringendo

pret - ty, pret - ty state of things!

pret - ty, pret - ty state of things!

pret - ty, pret - ty state of things!

stringendo *mf*

Spoken.

Here's a pret.ty how-de-do!

Here's a pret.ty how-de-do!

Here's a pret.ty how-de-do!

ff

Entrance of Mikado and Katisha.

Allegro moderato. (♩ = 152)

PIANO.

pp

The first system of the piano introduction consists of two staves. The right hand begins with a piano (*pp*) dynamic, playing a melodic line with a dotted quarter note followed by an eighth note. The left hand provides a rhythmic accompaniment with chords.

The second system continues the piano introduction. The right hand features a melodic line with a forte (*f*) dynamic. The left hand continues with a steady accompaniment.

The third system of the piano introduction shows the right hand playing a series of chords and the left hand continuing the accompaniment.

GIRLS.

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

MEN.

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

The first vocal system includes lyrics for both girls and men. The girls' part is marked with a forte (*f*) dynamic. The piano accompaniment is also marked with a forte (*f*) dynamic.

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

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

The second vocal system continues the lyrics. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Piano accompaniment for the first system, featuring a treble and bass clef with a grand staff. The music consists of a series of chords and moving lines in both hands.

Vocal line and piano accompaniment for the second system. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in a grand staff.

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

Piano accompaniment for the third system, continuing the musical accompaniment in a grand staff.

Vocal line and piano accompaniment for the fourth system. The vocal line includes lyrics. The piano accompaniment is in a grand staff.

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

Piano accompaniment for the fifth system, continuing the musical accompaniment in a grand staff.

Piano accompaniment for the sixth system, continuing the musical accompaniment in a grand staff. A dynamic marking 'f' is present at the beginning.

MIKADO.

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

KATISHA.

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

MIKADO.

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

KATISHA.

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

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

CHORUS.

daughter-in-law e - lect!

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

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

The Chorus section consists of two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *sp.* (sforzando) and *f* (forte).

MIKADO.

In a

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

Mikado's entrance is primarily a piano accompaniment. It begins with a *dim.* (diminuendo) dynamic, followed by a *p* (piano) section, and ends with *dim. R.H.* (diminuendo right hand). The piano part has a rhythmic accompaniment with chords in the right hand.

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

This block shows Mikado's vocal line and piano accompaniment. The vocal line is in a 2/4 time signature. The piano accompaniment continues with a steady eighth-note bass line and chords. The lyrics are: "fa-therly kind of way I governeach tribe- and sect, All cheerful-ly own my".

KATISHA.

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

sway-

Katisha's section features her vocal line and piano accompaniment. The vocal line is in a 2/4 time signature. The piano accompaniment continues with a steady eighth-note bass line and chords. The lyrics are: "Ex-cept his daughter-in-law e - lect! As tough as a bone, With a will of her own, Is his sway-".

MIKADO.

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

KATISHA.

all-de-lect- Is in-sig-ni-ficant quite, Compar'd with his daughter-in-law e-

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

f CHORUS.

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

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

f *dim.*

f *dim.*

Nº 6.

SONG—(Mikado.) and CHORUS.

Allegro vivace. (♩.=112.) MIKADO.

VOICE. A more humane Mi.

PIANO. *grv.* *ff* *p*

ff *p*

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

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

ff *p*

rall. *a tempo*

_ tent, Each e - vil li - ve A run - ning ri - ver Of harm - less mer - ri - ment. My

rall. *a tempo*

ob - ject all sub - lime ——— I shall a.chieve in time ——— To

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

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

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

gra..... All

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

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

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

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

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

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

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

on - ly suf - fer To ride on a buf - fer In Par - lia - men - try trains. } My
cloth un - true, With a twist - ed cue, And el - lip - ti - cal bil - liard balls!

rall. *a tempo*

rall.

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

pp

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

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

CHORUS.

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

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

ff

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

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

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

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

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

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

1. 2.

The

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

Allegretto comodo. (♩=72) KO-KO.

1. The cri - mi - nal cried, as he

dropp'd him down, In a state of wild a - larm— With a fright - ful, fran - tic,

fear - ful frown, I bard'— my big right arm.— I seiz'd him by his

lit - tle pig - tail, And on his knees— fell he, As he

PIANO. *f* *p* *p*

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

- snee! Oh, never shall I For-get the cry, Or the shriek that shriek-ed

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

- snee! TUTTI & CHORUS.
 We know him well, He can not tell Un-true or groundless tales - He
 We know him well, He can not tell Un-true or groundless tales - He

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

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

PITTI-SING.

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

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

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

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

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

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

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

taste_ ex_ act For fault_ less fact A_ mounts to a dis_ ease. —

taste ex_ act For fault_ less fact A_ mounts to a dis_ ease. —

POOH-BAH.

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

p

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

none of your im_ pu_ dent off_ hand nods, But as hum_ ble as_ could be; For it

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

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

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

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

KO RO.

Ex - act - ly, ex -

PITTI-SING & POOH-BAH.

Ex - act - ly, ex -

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

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

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

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

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

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

Red.

*

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

Allegro moderato. (♩ = 80.)

MIKADO.

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

PIANO. *f* *p*

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

PITTI-SING.

Is B more worthy? Yet

KATISHA. *rall.*

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

POOH-BAH.

Is B more worthy? Yet

KO-KO.

Is B more worthy? Yet

- ty than A! — Yet

rall. a tempo

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

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

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

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

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

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

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

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

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

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

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

rall. Hap - py, un - de - serv - ing A! *a tempo* If I were Fortune - which I'm not -

Hap - py, un - de - serv - ing A!

Hap - py, un - de - serv - ing A! If I were Fortune - which I'm not -

Hap - py, un - de - serv - ing A! If I were Fortune - which I'm not -

Hap - py, un - de - serv - ing A!

f a tempo

B should en-joy A's hap - py lot, And A should die in mi - se - rie - That is, - as - sum - ing

B should en-joy A's hap - py lot, And A should die in mi - se - rie - That is, as - sum - ing

B should en-joy A's hap - py lot, And A should die in mi - se - rie - That is, as - sum - ing

I am B. *f* That should he, *p* (*rall.* Of course assum.ing I am B.)

KATISHA.
But *should* A perish?

I am B. *f* That should he, *p* (*rall.* Of course assum.ing I am B.)

I am B. *f* That should he, *p* (*rall.* Of course assum.ing I am B.)

MIKADO.
But *should* A perish?

a tempo

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

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

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

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

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

a tempo

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

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

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

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

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

tor - ious B! — But — condemn'd to die — is — he, — Wretch - ed, me - ri -

tor - ious B! — But — condemn'd to die — is — he, — Wretch - ed, me - ri -

tor - ious B! — But — condemn'd to die is he, Wretch - ed, me - ri -

tor - ious B! — But — condemn'd to die is he, Wretch - ed, me - ri -

tor - ious B! — But — condemn'd to die is he, Wretch - ed, me - ri -

f *p*

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "tor - ious B! — But — condemn'd to die — is — he, — Wretch - ed, me - ri -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

tor - ious B!

tor - ious B!

tor - ious B!

tor - ious B!

tor - ious B!

tor - ious B!

p a tempo

The second system of the musical score continues with five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "tor - ious B!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *a tempo*.

Nº 9.

DUET— Nanki-Poo and Ko-Ko,
 (with Yum-Yum, Pitti-Sing, and Pooh-Bah.)

Allegro gioioso. (♩.=80.) NANKI-POO.

VOICE. The

PIANO. *ff* *p*

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

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

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

rall.

that's what we mean when we say that a thing is welcome as flowers that

a tempo

bloom in the spring. Tra la la la la, — Tra la la la la, — The flowers that bloom in the

a tempo

YUM-YUM.

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

PITTI-SING.

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

spring. Tra la la la la, Tra la la la la, Tra la la la la la!

POOH-BAH.

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

f

The flowers that bloom in the

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

wing, Tra la, A most unattrac - tive old thing. Tra la, With a ca - ri - cature of a

face, With a ca - ri - cature of a face; And that's what I mean when I

rall.

say, or I sing, "Oh, bother the flowers that bloom in the spring," Tra la la la la, - Tra

a tempo

Tra la la la la, — Tra

Tra la la la la, Tra

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 la! —

la la la la, Tra la la la la la! —

la la la la, Tra la la la la la! —

Tra la la la la la! —

la la la la, Tra la la la la la! —

No 10.

RECIT. & SONG— (Katisha.)

Allegro agitato. KATISHA.

VOICE. A - lone, and yet a -

PIANO. *f*

- live! Oh, se - pul - chre! My

soul is still my bo - dy's pri - son - er! Re - mote the peace that Death alone can give—

p *f*

My doom, to wait! my punishment, to live!

Andante moderato.

Hearts do not break! They sting and ache For

p

old love's sake, But do not die! Though with each breath They

long for death, As witnesseth The living I! — the living I! —

Oh, living I! Come, tell me why, When

p

hope is gone, Dost thou stay on? — Why linger here, Where

all is drear? Oh, liv - ing I! Come, tell me —

cresc.

tremolo

cres *cen*

why, When hope — is gone, Dost thou stay on? May not a cheat-ed mai-den

f

do

die? May not — a cheated mai-den die?

f *dim.*

dis

N^o 11.

SONG.—(Ko-Ko.)

Andante espressivo.

VOICE.

PIANO.

p

1. On a tree by a ri-ver a

lit-tle tom-tit Sang "Wil-low, tit-wil-low, tit-wil-low!" And I

said to him, "Dick-y-bird, why do you sit Sing-ing 'Wil-low, tit-wil-low, tit-

-wil-low?_" "Is it weak-ness of in-tellect, bir-die?" I cried "Or a

ra - ther tough worm in your lit - tle in - side?" With a shake of his poor lit - tle

head, he re - plied, "Oh, wil - low, tit - wil - low, tit - wil - low!"

2. He slapp'd at his chest, as he sat on that bough, Singing

"Wil - low, tit - wil - low, tit - wil - low!" And a cold pers - pi - ra - tion be -

- spangled his brow, Oh, wil-low, tit-wil-low, tit-wil-low! He—

sobb'd and he sigh'd, and a gur-gle he gave, Then he plunged himself in - to the

bil-low-y wave, And an e-cho a-rose from the su-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'twas blight-ed af-fec-tion that made him ex-claim, "Oh,

wil-low, tit-wil-low, tit-wil-low!" And if you re-main cal-lous and

ob-du-rate, I Shall per-ish as he did, and you will know why, Though I

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

Nº 12.

DUET- (Katisha and Ko-Ko.)

Allegretto con brio. (♩=120.)

KATISHA.

VOICE.

There is

PIANO.

ff

p

beau - ty in the bel - low of the blast, There is gran - deur in the growling of the

gale, There is e - lo - quent out - pour - ing When the li - on is a - roar - ing, And the

KO-KO.

ti - ger is a - lash - ing of his tail! Yes, I like to see a ti - ger From the

KATISHA.

Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his tail! Vol -

- ca - noes have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the

dolts, 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. a tempo*

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

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

KO-KO.
There is

beau-ty in ex-treme old-age— Do you fan-cy you are el-der-ly e-nough? In-for-

ma-tion I'm re-quest-ing On a sub-ject in-ter-est-ing: Is a mai-den all the bet-ter when she's

KATISHA

tough? Through - out this wide do-min-ion It's the gen-er-al o-pin-ion That she'll

KO-KO.

last a good deal long-er when she's tough. Are you old e-nough to mar-ry, do you

f *p*

think? Won't you wait un-til you're eigh-ty in the shade? There's a

fas-ci-na-tion fran-tic In a ru-in that's ro-man-tic; Do you think you are suf-fi-cient-ly de

KATISHA.

-cayed? To the mat-ter that you men-tion I have gi-ven some at-ten-tion, And I

rall.

BOTH. *a tempo*

think I am suf-fi-cient-ly de-cayed— If that is so, Sing

p a tempo

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

f

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

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

tr *tr*

der-rydown der-ry! We'll mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done.

ff

tr *tr* *tr*

tr

FANFARE.

Nº 13.

FINALE— ACT II.

Allegretto grazioso.

PITTI-SING.

For he's

f *p*

gone and married Yum-Yum— Your an-ger pray bu-ry, For all will be mer-ry, I

p CHORUS.

Yum-Yum!

Yum-Yum!

delicato

KO-KO.

think you had bet-ter suc-cumb— And join our ex-pres-sions of glee! On this

Cumb-cumb!

Cumb-cumb!

subject I pray you be dumb— Your notions, though many. Are

Dumb-dumb!

Dumb-dumb!

not worth a penny, The word for your guidance is "Mum"— You've a ver-y good bargain in

Mum-mum!

Mum-mum!

me. On this subject we pray you be dumb—Dumb, dumb! We think you had bet-ter suc-
TUTTI.
 On this subject we pray you be dumb—Dumb, dumb! We think you had bet-ter suc-
 On this subject we pray you be dumb—Dumb, dumb! We think you had bet-ter suc-.

- cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a
 KO-KO with TENORS.

- cumb- Cumb, cumb! You'll find there are ma - ny Who'll wed for a

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in the same key signature and time signature, featuring a steady bass line and chords in the right hand.

pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines include a melodic line and a bass line. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

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

The third system concludes the musical score with two vocal staves and piano accompaniment. The piano part includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo) in the right hand, indicating a crescendo in volume.

YUM-YUM.

- noon!

Then let the throng Our joy ad - vance,

PITTI-SING.

Then let the throng Our joy ad - vance,

PEEP-BO.

Then let the throng Our joy ad - vance, With

NANKI-POO.

Then let the throng Our joy ad - vance, With

POOH-BAH & PISH-TUSH.

Then let the throng Our joy ad - - vance, With

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and rhythmic patterns in a minor key.

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

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

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

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

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

Piano accompaniment for the second system, continuing the grand staff with treble and bass clefs. The music features more complex chordal textures and rhythmic accompaniment.

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

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

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

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

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

dance, With laugh - ing song, _____

dance, With laugh - ing song, _____

dance, With laugh - ing song, _____

dance, With laugh - ing song, _____

dance, With laugh - ing song, _____

cre - scen - do

YUM-YUM.
CHORUS. 1st SOPRANOS.

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

PITTI-SING, PEEP-BO.
2nd SOPRANOS.

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

NANKI-POO.
TENORS.

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

POOH-BAH, PISH-TUSH.
BASSES.

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

- au - gu - - rate, in - au - gu - rate their new ca - reer! With

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

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

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

cheer, joy - -

joy - - ous shout and ring - - ing cheer, —————

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

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

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

ous, joy - - ous

— With joy - ous, joy - ous shout! With laughing song and mer - ry

shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With laughing song and mer - ry

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

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

8.....

dance, With laughing song and mer-ry dance, With song
 dance, With laughing song and mer-ry dance, With song
 song and dance, With song
 song and dance, With song

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "dance, With laughing song and mer-ry dance, With song" (top two staves), "song and dance, With song" (third staff), and "song and dance, With song" (bottom staff). The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

and dance.
 and dance.

The second system continues the vocal and piano parts. The lyrics are "and dance." on the top vocal staff and "and dance." on the bottom vocal staff. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a trill (*tr*) in the right hand.

The third system is primarily piano accompaniment. It features a complex rhythmic pattern in the right hand with frequent trills (*tr*) and a steady bass line. The key signature remains B-flat major.

The fourth system continues the piano accompaniment with similar rhythmic complexity and trills in the right hand. The piece concludes with a final chord in the right hand.

edilio

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"THE MIKADO"

THE SUN WHOSE RAYS ARE ALL ABLAZE.
BEHOLD THE LORD HIGH EXECUTIONER.
THREE LITTLE MAIDS FROM SCHOOL.
WILLOW, TIT-WILLOW.
"A" IS HAPPY, "B" IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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WELCOME JOY, ADIEU TO SADNESS.
THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

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