

# Act II.

Scene: Ko-Ko's Garden.

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

## N° 1. Chorus of Girls. Solo, Piti-Sing.

*Allegretto grazioso. ♩ = 88.*

**I. Flauti.**

**II.**

**Oboe.**

**Clarinetto Sib.**

**Fagotto.**

**Corni Fa.**

**I. Violino.**

**II.**

**Viola.**

**Piti-Sing.**

**Chorus of Girls.**

*Soprano I.*

*Soprano II.*

**Violoncello.**

**Contrabasso.**

*Allegretto grazioso. ♩ = 88.*

Curtain.

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

The second system of the musical score for 'Curtain.' continues the instrumentation from the first system. It begins with a section marked 'A' above the staff. The Flute I part has a 'p' (piano) dynamic marking. The Clarinet and Saxophone parts continue their melodic development. The strings maintain their harmonic texture. A 'piss.' (pizzicato) marking is indicated for the Violin I, Violin II, Viola, and Violoncello parts in the latter half of the system. The system concludes with a final 'A' marking below the staff.

255

I. Fl. *p*

II. Fl. *p*

Cl. Sib. *p*

Cor. Fa. *p*

I. Viol.

II. Viol.

Viola.

Chorus:

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

Voll.

C.-B.

32

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Cor. Fa. *a2.*

I. Viol.

II. Viol.

Viola.

Chorus:

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

Voll.

C.-B.

**B**

Handwritten "40" in the top left corner.

Fl. I  
Fl. II  
Ob.  
Cl. Bb  
Fag.  
Cor. Fa.  
Viol. I  
Viol. II  
Viola  
Chorus.  
Cello  
C. B.

*acc*  
*p*  
*dolce arco*  
*dolce arco*

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

**B**

Fl. I  
Fl. II  
Ob.  
Cl. Bb  
Fag.  
Cor. Fa.  
Viol. I  
Viol. II  
Viola  
Chorus.  
Cello  
C. B.

*p*  
*f*  
*pizz.*

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



5

I. Viol. *p*

II. Viol. *p*

Viola. *p*

*Pitti Sing:*

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

Viol. *arco p*

C.B.

6

I. Fl.

II. Fl.

Ob.

I. Viol.

II. Viol.

Viola.

P.S. *When you're summoned, start, Like a frightened roe, Flutter, little heart,*

Viol.

C.B.



89

Fl. I  
Fl. II  
Cl. S<sup>b</sup>.  
Fag.  
Corn. Fa.  
Viol. I  
Viol. II  
Viola  
Chorus.  
Viol.  
C. B.

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

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

90

Fl. I  
Fl. II  
Ob.  
Cl. S<sup>b</sup>.  
Corn. Fa.  
Viol. I  
Viol. II  
Viola  
Chorus.  
Viol.  
C. B.

*a2.*  
*piano.*

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

104

Fl. I.

Fl. II.

Ob.

Cl. Sib.

Fag.

Corri. Fa.

I. Viol.

II. Viol.

Viola.

Chorus.

Cel.

C.-B.

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

*arco*

*dolce*

*arco*

*dolce*

*arco*

Fl. I.

Fl. II.

Ob.

Cl. Sib.

Fag.

Corri. Fa.

I. Viol.

II. Viol.

Viola.

Chorus.

Cel.

C.-B.

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

*arco*

*pizz.*

*arco*

"I am a child of Nature, and take after my mother."

### N<sup>o</sup> 2. Song. (Yum-Yum.)

*Andante comodo.* ♩ = 69.

Flauto I. *p*

Oboe. *p*

Clarineti I. & II. *p*

I. Violino. *mf con sordini.* *sost.*

II. Violino. *mf con sordini.* *p sost.*

Viola. *mf con sordini.* *p sost.*

Yum-Yum.

Violoncello. *mf con sordini.* *sost.*

Contrabasso. *mf con sordini.* *p sost.*

*Andante comodo.* ♩ = 69.

1. The sun, whose rays are all a-blaze with e- ver  
 2. Observe his flame, that pla-cid dame, the moon's ce-

I. Viol. *divisi*

II. Viol. *divisi*

Viola. *divisi*

Y.Y. *li-ving glo-ry, Does not de-ny His ma-jes-ty - He scorns to tell a sto-ry!*  
*-les-tial highness. There's not a trace Up-on her face of dif-fi- dence or shy-ness.*

Vcll.

C.B.

Ob. *p*

Cl. *pp*

Cl. *p*

I. *p*

Viol.

II. *p*

Viola *p*

Y-Y

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

Viol.

C.-B.

Ob. *p*

Cl. *pp*

Cl. *p*

I. *p*

Viol.

II. *p*

Viola *p*

Y-Y

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

Viol.

C.-B.

**A**

*2<sup>nd</sup> Verse only.*

2<sup>nd</sup> Verse only.

Fl. I.

Cl. La.

I. Viol.

II. Viol.

Viola.

Y.Y.

Vcll.

C.-B.

*p* *cresc.* *dim.* *cresc.* *cresc.* *cresc.* *dim.* *dim.* *dim.*

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

Fl. I.

Cl. La.

I. Viol.

II. Viol.

Viola.

Y.Y.

Vcll.

C.-B.

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

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

Pitti-Sing: It's absurd to cry!

Yum-Yum: Quite ridiculous.

**N<sup>o</sup> 3. Madrigal.** (Yum-Yum. Pitti-Sing. Nanki-Poo. Pish-Tush.)

*Allegretto con spirito.* ♩ = 144.

Oboe.

I.  
Clarineti Sib.

II.

Fagotto.

I.  
Violino.

II.

Viola.

Yum-Yum.

Pitti-Sing.

Nanki-Poo.

Pish-Tush.

Violoncello.

Contrabasso.

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

Joyous  
Though the

Joyous  
Though the

Joyous  
Though the

*p*

*Allegretto con spirito.* ♩ = 144.



I. Viol. I.

II. Viol. II.

Viola.

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

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

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

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

Cell.

Ob.

Cl. I. *si v.*

I. Viol.

II. Viol.

Viola.

V.-Y.   
*moment, pri-thee stay. sad sundown is near.*

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

N.-P.   
*moment, pri-thee stay. sad sundown is near.*

P.-T.   
*moment, pri-thee stay. sad sundown is near. What though mortal joys be hollow? All must sip the cup of sorrow.*

Cell.

C.-B.

21

Or. *f*

I. *p*

Cl. *p*

S&B. *p*

II. *p*

Taq. *sf* *sf* *p*

I. *mf*

Viol. *mf*

II. *mf*

Viola. *mf*

Y-Y. *p*

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

P.S. *f* *p*

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

N-P. *f*

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

P-T. *f* *p*

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

III. *mf*

C.B. *mf*

Ob.  
 Cl. Sib.  
 II.  
 Trg.  
 Viol.  
 I.  
 II.  
 Viola.  
 V.V.  
 P.S.  
 N.P.  
 P.T.  
 Cell.  
 C.B.

— *long!* *Ting* — *long!* Yet un - til the shadows fall, O - ver one, and o - ver all. Sing a }  
 — *long!* *Ting* — *long!* What, though solemn silence fall, Sooner, la - ter, o - ver all? Sing a }

— *long!* *Ting* — *long!* Yet un - til the shadows fall, O - ver one, and o - ver all.  
 — *long!* *Ting* — *long!* What, though solemn silence fall, Sooner, la - ter, o - ver all?

*Ting dong!* *Ting dong!* Yet un - til the shadows fall, O - ver one, and o - ver all.  
*Ting dong!* *Ting dong!* What, though solemn silence fall, Sooner, la - ter, o - ver all?

— *long!* *Ting* — *long!* Yet un - til the shadows fall, O - ver one, and o - ver all.  
 — *long!* *Ting* — *long!* What, though solemn silence fall, Sooner, la - ter, o - ver all?

— *long!* *Ting* — *long!* Yet un - til the shadows fall, O - ver one, and o - ver all.  
 — *long!* *Ting* — *long!* What, though solemn silence fall, Sooner, la - ter, o - ver all?

Ob.

I. *Kcl.*

II.

Viola.

V.-Y.

P.-S.

M.-P.

P.-T.

Viol.

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

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

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

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

I.

Viol.

II.

Viola.

V.-Y.

P.-S.

M.-P.

P.-T.

Viol.

C.-B.

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

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

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

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

46

Ob. *f*

Cl. I. *dim.*

Fag.

I. *dim.*

II.

Viola. *dim.*

Y-Y. *dim.*

P-S. *dim.*

N-P. *dim.*

P-T. *dim.*

Vcll.

C-B. *dim.*

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

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

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

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

I. **1.** **2.**

II.

Viola.

Y-Y. *p dim. pp*

P-S. *p dim. pp*

N-P. *p dim. pp*

P-T. *p dim. pp*

Vcll.

C-B. *pp*

la. Fa - la la, Fa - la la. Fa - la la! la!

la. Fa - la la, Fa - la la. Fa - - la la! la!

la. Fa - la la, Fa - la la. Fa - - la la! la!

la. Fa - la la, Fa - la la. Fa - - la la! la!

**1.** **2.**

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

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

Allegro vivace. ♩ = 80 (♩. 160)

I. Flauti.

II. Oboe

Clarineti. Ia.

Fagotto.

Corni. Mi.

Cornetti. Ia.

Tromboni.

I. Violino.

II. Viola.

Yum-Yum.

Nanki-Poo.

Ko-Ko.

Violoncello.

Contrabbasso.

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

Allegro vivace. ♩ = 80 (♩. 160)

*p*

*Cl. Ia.*

*I. Viol.*

*II. Viol.*

*Viola.*

*V. V.*

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

*Vcll.*

*C. B.*

**H**

*Ob.*

*Cl. Ia.*

*Fag.*

*I. Viol.*

*II. Viol.*

*Viola.*

*V. V.*

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

*N. P.*

*Nanki-Poo.*

*Here's a pretty*

*Vcll.*

*C. B.*

**H**

*Ob.*  
*I.*  
*Viol.*  
*II.*  
*Viola.*  
*N.P.*  
*meso!* *In a month, or less, I must die with-out a wedding! Let the bit-ter tears I'm shedding*  
*Vcll.*  
*C.-B.*

*I.*  
*Fl.*  
*II.*  
*Ob.*  
*Cl. in A.*  
*Horn*  
*Mi.*  
*I.*  
*Viol.*  
*II.*  
*Viola.*  
*N.P.*  
*Wit-ness my dis-tress, Here's a pret-ty mess! Here's a prettly mess!*  
*Vcll.*  
*C.-B.*



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

The first system of the score includes parts for Flute I and II, Oboe, Clarinet in A, Cornet in B-flat, Violin I and II, and Viola. The woodwinds and strings play sustained notes, while the Oboe has a melodic line starting in the second measure. A piano (*p*) dynamic marking is present under the Clarinet part.

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

Vcll. C.B.

The second system features a vocal line (K-K) with lyrics and piano accompaniment (Vcll. and C.B.). The vocal line begins with the lyrics "Here's a state of things! For her life she clings! Ma-tri-mo-ni-al de-vot-ion Doesn't seem to". The piano accompaniment consists of rhythmic eighth-note patterns.

I. Fl. I. Fl. II. Ob. Cl. Ia. Viol. I. Viol. II. Viola. K-K. Vcll. C.B.

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

**K**

The third system continues the vocal and piano parts from the previous system. The vocal line concludes with the lyrics "suit her no-tion - Bu-ri-al it brings! Here's a state of things! Here's a state of things!". A large **K** marking is placed at the end of the system. The piano accompaniment continues with its rhythmic pattern.

I. Fl.

II. Ob.

Cl. La.

Fag.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

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

Fl. I.

Ob.

Cl. La.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

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

**L** *p*



stringendo

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

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

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

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

*mf*

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

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

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

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

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

*mf*

*Close thing that, for here he comes!*

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

*Allegro moderato. ♩ = 80.*

*Flauto I.*

*Flauto II.*

*Oboe.*

*Clarinetto.  
La.*

*Fagotti.*

*Corni.  
Ut.*

*Gran Cassa  
e Piatti.  
Triangolo.*

*I.*

*Violino.*

*II.*

*Viola.*

*Katisha.*

*Mikado.*

*Chorus.*

*Violoncello.*

*Contr. Basso.*

*Allegro moderato. ♩ = 80.*

The musical score is arranged in a system of staves. The top section includes woodwinds (Flauto I & II, Oboe, Clarinetto La, Fagotti, Corni Ut) and percussion (Gran Cassa e Piatti, Triangolo). The string section consists of Violino I & II, Viola, Violoncello, and Contr. Basso. Below the strings are the vocal parts for Katisha and Mikado, and the Chorus. The score begins with a 4-measure rest for all parts, followed by an entry for the Oboe, Clarinetto, Fagotti, and Violoncello/Contr. Basso. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts enter with a melodic line. The percussion parts play a steady rhythm. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute.

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

*f* Girls.  
Mi-ya sa-ma, mi-ya sa-ma, Ch-n'm-ma no ma-ye ri

*f* Men.

Viol. C. B. unis.

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

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

Viol. C. B.

25

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

S. C.

I. Vl.

II. Vl.

Viola

Chorus

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

Vcll. C. B. unis.

33

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. Vl.

II. Vl.

Viola

Chorus

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

Vcll. C. B.

I. Fl.

II. Fl.

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

Chorus

ton-ya-re' na!

Vcll. C.-B.

unis

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

Mikado

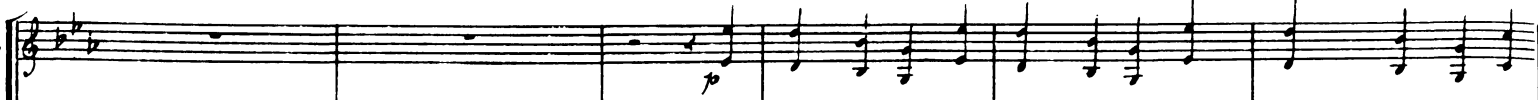
From ev-ry kind of man O-be-dience I— see-pret; I'm the Emp'ror of Ja-

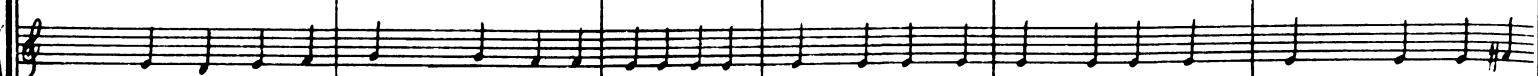
Vcll. C.-B.


dim. p




264  
58

Cl. La. 

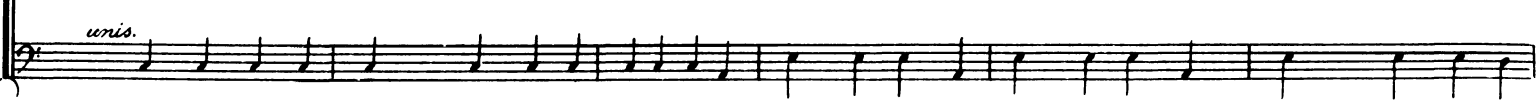
I. 

II. 

Viola 

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

Mik. *par-*

Vcll. *unis.*  
C.-B. 

**D**

Cl. La. 

I. 

II. 

Viola 

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

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

Vcll. *unis.*  
C.-B. 

**D**

70

Fag. *p*

Corni. Ut. *p* *div.*

I. Vn. *f*

II. Vn. *f* *div.*

Viola *f*

Hat. *f*

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

Chorus

Cell. *f*

C. B. *f*

**E**

I. Fl. *f* *dim.*

II. Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. La. *f* *dim.*

Fag. *f* *dim.*

Corni. Ut. *f* *dim.*

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

I. Vn. *f*

II. Vn. *f*

Viola *f* *dim.*

Chorus *f*

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

Cell. *f* *dim.*

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

**E**

26

F

Flage

pp

Corn. ut.

pp

I. Vn.

p

II. Vn.

p

Viola

p

Klar.

Ex-cept his daughter-in-law e-

Mikado

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

Vcll.

f

pp

C. B.

pp

F

Cl. Solo

p

I. Vn.

II. Vn.

Viola

Klar.

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

Mik.

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

Vcll.

C. B.

10

Fag.

Corni. Ut.

I.

II.

Viola

Klar.

Mik.

Vcll.

C.-B.

*Is in-significant quite, compared with his daughter-in-law's - lect! Bow! Bow! To his daughter-in-law's - lect!*

H

I.

II.

Ob.

Cl. Sa.

Fag.

Corni. Ut.

Fagl.

I.

II.

Viola

Chorus

Vcll.

C.-B.

*Bow! Bow! To his daughter-in-law's - lect!*

H

*attacca*

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

Flauto I.

Flauto II.

Oboe.

Clarinetto.  
La.

Fagotto.

Corni.  
ut.

Cornetti.  
La.

Tromboni.

Gran Cassa  
e Piatti.

I.  
Violino.

II

Viola.

Mikado.

*Mikado.*

*A more hu-mane Mi-ka-do never did*

Chorus.

Violoncello.

Contra-Basso.

*Allegro vivace. ♩. = 112.*

I. *pizz.* *arco* *pizz.*

Vi. I. *pizz.* *arco* *pizz.*

Viola. *pizz.* *arco* *pizz.*

Cel. *pizz.*

Db. *pizz.*

Vcl. *pizz.* *arco* *pizz.*

in Ja-pan ex-ist, — To nobody second, I'm certainly reckoned a true philan-thro-pist. — It

I. *arco* *rall.*

Vi. I. *arco* *rall.*

Viola. *arco* *rall.*

is my very hu-man en-deavour To make, to some ex-tent; — Each e-vil liver to running river of har-less mor-ti-

Vcl. *arco* *rall.*

C. & D. *arco* *rall.*

28

*J*  
*a tempo*  
*solco*

I. *a tempo*

II. *a tempo*

Viola. *a tempo*

Mik. *a tempo*

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

Vell. *a tempo*

C. B. *a tempo*

*J*

Ob. La. *p*

Fag. *p*

I.

II.

Viola.

Mik. *p*

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

Vell.

C. B.

34

K

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

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

1. All

Cell. & C. B. unis.

K

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

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

Cell. & C. B. unis.



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

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

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

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

39

I. *p*

Vl. I.

Viola.

Mik. *p*

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

Vcll.

C.

65

**M**

Sag. *p*

I. *p*

Vl. I.

Viola.

Mik. *p*

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

Vcll.

C. **M**

N

Fl. I.

Fl. II.

Ob.

Cl. La.

Bassoon

Cornet in Mi.

Cornet in La.

Tromb.

Gr. Cl. e P.

Viol. I.

Viol. II.

Viola.

Mik.

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

rall.

divisi

pp

p

rall.

divisi

p

rall.

divisi

p

rall.

rall.

N

I. Fl.

II. Fl.

Ob.

Cl. in A.

Fag.

Corni in F.

Tromb. I.

Tromb. II.

Tr. in C.

Viol. I.

Viol. II.

Viola.

Mik.

Vcllo.

C. & B.

let the punishment fit the crime—the punishment fit the crime. And make each mal-con-tent Un-

83

I. Fl. I  
 II. Fl. II  
 Ob.  
 Cl. in A  
 Fag.  
 Horns in A  
 Tr. in A  
 Sn. Dr. & Cym.  
 Violins I & II  
 Viola  
 Cello  
 Double Bass  
 Chorus  
 Violoncello & Double Bass

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

1-2 His

29

0

Fl. I.

Fl. II.

Ob.

Cl. A. *al.*

Fag.

Corn. F.

Trbn.

S. D.

Cy. & P.

Vln. I.

Vln. II.

Viola.

Chorus.

Cell.

C. & D.

0 *p*

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

95

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

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

I. Fl.  
 II. Fl.  
 Ob.  
 Cl. La.  
 Fag.  
 Corni. Mi.  
 Cornetti. La.  
 Trb.  
 Gr. Cl. & P.  
 I. Vl.  
 II. Vl.  
 Viola.  
 Mik.

Musical score for woodwinds and strings, measures 1-12. The score includes parts for Flute I and II, Oboe, Clarinet in A, Bassoon, Horns in E-flat, Trumpets in A, Trombones, and Violins I and II. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *mf* and *ff*. There are first and second endings marked at the end of the section.

2. The

Chorus.  
 Cell.  
 C. B.

mer-ri-ment, of in-no-cent mer-ri-ment.

Musical score for Chorus and Cello/Double Bass, measures 1-12. The Chorus part includes the lyrics "mer-ri-ment, of in-no-cent mer-ri-ment." The Cello and Double Bass parts provide harmonic support. Dynamics include *mf*.



*It was really a remarkable scene.*

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

*Allegretto comodo. ♩ = 84.*

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

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

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

*Allegretto comodo. ♩ = 84.*

A

1. Verse only.

1. Verse only.

3. Verse only.  
senza flauti p

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

Corni Mi.

Cornetti La.

Tr. C.

Sr. C.

I. Vt.

II. Vt.

Viola.

Ho. Ho.

S. S.

Sr. S.

Viol.

C. S.

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

A

Fl. I.

Picc.

Ob.

Ob. Clar.

Fag.

Corn. Mi.

Cornetto La.

Fag.

Gr. C.

I.

II.

Viola

No. No.

S. S.

Alto. S.

Ten. S.

Vcll.

C. B.

*Piccolo.*

*2. Verse only.*

*2. Verse only.*

*1. Verse only.*

*1. Verse only.*

*1. Verse only.*

*1. Verse only.*

*marcato*

*marcato*

little pig-tail and on his knee fell he, As he squirmed and struggled, and gurgled and guggled, I

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

off-hand nose, But as hum-ble as could be. For it clear-ly know The defe-rence due to a



1. Verse only.

C

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

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

Ob.

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

Fag.

Corri. Mi.

I. *f*

II.

Viola *f*

No. No. *f*

P. S. *f*

No. B. *f*

he, As I gnashed my teeth, When from its sheath I drew my snicker-snee!

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

see; Though trunkless, yet It couldn't forget The defe-rence due to me!

Chorus.

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

Holl. *f*

C. B. *f*

C

Fl. I. 1. 2.

Picc.

Ob.

Cl. La.

Fag.

Corn. Ni.

I.

II.

Viola

Tr. 1.

Tr. 2.

He

Now

Chorus.

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

Cell.

Drum.

3.

Fl. I.

Picc.

Ob.

Cl. La. *a2.*

Fag.

Corn. Mi.

I. Vt.

II. Vt.

Viola.

Ko. No.

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

P. S.

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

Pr. S.

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

Chorus.

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

Vcll.

C. B.

*Theatrical performances.*

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

*Allegro moderato. ♩ = 80.*

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

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

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

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





B

I. *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*

Viola *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*

P. S. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

Kat. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

P. S. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

Mr. H. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

Mik. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

Vcll. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

C. S. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

I. *If I were Fortune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

Viola *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

P. S. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

Kat. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

P. S. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

Mr. H. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

Mik. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

Vcll. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

C. S. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

C

I. *Vi.*  
 I. *Viola.*  
 P. S.  
 Hat.  
 Pr. B.  
 Ho. Ho.  
 Mik.  
 Vell. C. B.

*mi-se-rie, That is as-su-ming I am B. That should he, (Of*  
*But should it perish?*  
*mi-se-rie, That is as-su-ming I am B. That should he, (Of*  
*mi-se-rie, That is as-su-ming I am B. That should he, (Of*  
*But should it perish?*  
*unis.*

I. *rall.*  
 I. *atempo*  
 I. *atempo*  
*Viola.*  
 P. S.  
 Hat.  
 Pr. B.  
 Ho. Ho.  
 Mik.  
 Vell.  
 C. B.

*rall.*  
*atempo*  
*atempo*  
*rall.*  
*atempo*  
*rall.*  
*atempo*  
*rall.*  
*atempo*  
*rall.*  
*atempo*  
*rall.*  
*atempo*

*course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!*  
*B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!*  
*course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!*  
*course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!*  
*B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!*  
*rall.*  
*atempo*  
*rall.*  
*atempo*



*"Welcome as the flowers in spring."*

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

*Allegretto giocoso. ♩. = 80.*

Flauto I.

Clarinetto I.  
La.

I.  
Violino.

II.

Viola.

Yum-Yum.

Pitti-Sing.

Nanki-Poo.

Ko-Ko.

Pook-Bah.

Violoncello.

Contra-Basso.

The musical score consists of ten staves. The first five staves are for instruments: Flauto I., Clarinetto I. (La.), Violino I., Violino II., and Viola. The next three staves are for vocalists: Yum-Yum, Pitti-Sing, and Nanki-Poo. The eighth staff is for Ko-Ko, and the ninth for Pook-Bah. The tenth staff is for Violoncello and Contra-Basso. The score includes dynamic markings such as *f* and *p*. The tempo is marked *Allegretto giocoso. ♩. = 80.* at the beginning and end of the piece.

*The flowers that bloom in the*

*Allegretto giocoso. ♩. = 80.*

I.  
Vl.  
II.  
Viola  
Soprano  
Tenor  
Bass

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

Detailed description: This system contains the first five staves of the musical score. The vocal line (Soprano) begins with the lyrics 'spring, Fra la! Breathe pro-mise of mer-ry sun-shine— to us mer-ri-ly dance and we sing, Fra la, We'. The instrumental parts include Violin I, Violin II, Viola, Tenor, and Bass, all featuring rhythmic accompaniment with eighth and sixteenth notes.

I.  
Vl.  
II.  
Viola  
Soprano  
Tenor  
Bass

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

Detailed description: This system contains the second five staves of the musical score. The vocal line (Soprano) continues with the lyrics 'wel-come the hope that they bring, Fra la, Of a sum-mer of ro-ses and wine; Of a sum-mer of ro-ses and'. The instrumental parts continue with their respective parts, maintaining the rhythmic accompaniment.

A

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

*rall.* *a tempo*

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

*rall.* *a tempo*

A

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

*rall.* *a tempo*

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

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

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

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

27

**B**

Fl. I.

O. I.  
*La.*

I.  
II.

Viola

Y-Y

P-S

M-P

Pr-B

Vcll.

C-B

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

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

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

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

*sf*

*p*

**3**

I.

II.

Viola

Ho-Ho

Vcll.

C-B

*Ho-Ho.*

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



38

I. *Vn.*

II. *Vn.*

*Viola*

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

*Vcllo*

*C. B.*

43

I. *Vn.*

II. *Vn.*

*Viola*

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

*Vcllo*

*C. B.*

*rall.* ..... *atempo*

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

No. No.

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

Vcll.

C. B.

3

Fl. I.

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

Y. Y.

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

P. P.

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

S. P.

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

No. No.

*la. Fra la la la, la la!*

P. S.

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

Vcll.

C. B.

5

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

Encore.

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

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

72

Fl. I. *sf*

Picc. *sf*

Ob. *sf*

Cl. La. *sf*

Fag.

Corni Mi. *sf*

Cornetti La. *sf*

Trb. *sf*

Gr. Cl. e P. *sf*

I. *arco* *pizz.*

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

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

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

Vcllo. *sf* *arco* *p* *pizz.*

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

79

Fag.

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

Viol. I. *p* *arco*

Viol. II. *p* *arco*

Viola. *p* *arco*

Vcllo. *arco*

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

Musical score for the first system, measures 1-5. The score includes parts for Fl. I., Picc., Ob., Cl. Sa., Fag., Corni Mi., Cornetti Sa., Trb., and Str. C. & B. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex texture with various dynamics such as *sf*, *p*, and *f*. The woodwinds and strings play active parts, while the brass instruments provide harmonic support.

Musical score for the second system, measures 6-10. This system continues the orchestral texture from the first system. It includes parts for Fl. I., Cl. I. Sa., Violins I & II, Viola, Cello, and Double Bass. The dynamics are marked with *sf*, *p*, and *f*. The woodwinds and strings continue their active roles, contributing to the overall orchestral sound.

# No. 10. Recitative and Song. Katisha.

*Allegro agitato.*

I.  
Flauto.  
II.

Oboe.

Clarinetto.  
La.

Fagotto.

Corni  
Reb.

Cornetti.  
La.

Tromboni.

I.  
Violino.  
II.

Viola.

Katisha.

*.A-lone and yet a-live!*

Violoncello.

Contra-Basso.

*Allegro agitato.*

V

Fl. I.

Fl. II.

Oboe.

Cl. in A.

Bassoon.

Cor. Angl.

Bassoon.

Tr. I.

Tr. II.

Viola.

*Sub.*

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

*unis.*

Violin I.

Violin II.

Viola.

Cello & Double Bass.

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

*f* *p* *pizz.*

*Andante moderato.*

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

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

*Andante moderato.*

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

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



26

Fl. I.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

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

Vcll.

C.-B.

I.

Fl.

II.

Cl. Sop.

Fag.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

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

Vcll.

C.-B.

I. Fl. *f*  
 II. Fl. *f*  
 Ob. *f*  
 Cl. Sop. *f*  
 Fag. *f*  
 Corni. Sop. *f*  
 Horn. *f*  
 I. Tr. *f*  
 II. Tr. *f*  
 Viola. *f* *divisi*  
 Nat. *f*  
 Cell. *f*  
 C. B. *f*

*hope - is gone. Wot thou stay on? May not a cheated maiden die? May not - a cheated maiden die?*

*You know not what you say. Listen!*

*No. 11. Song. Ko-Ko.*

*Andantino espressivo.*

*Flauto I.*

*Piccolo.*

*Oboe.*

*Clarinetto.*

*Sob.*

*Fagotto.*

*Corni.*

*Mib.*

*I.*

*Violino.*

*II.*

*Viola.*

*Ko-Ko.*

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

*Violoncello.*

*Contra. Basso.*

*Andantino espressivo.*

*I.*

*Vc.*

*II.*

*Viola.*

*Ko-Ko.*

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

*Well. S. C.-B.*

Fl. I.

Ob.

Cl. S.b.

Fag.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

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

Fl. I.

Picc.

Cl. S.b.

Fag.

Corri. Min.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

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

"My idea exactly."

N° 12. Duet. Katisha. Ko-Ko.

*Allegro con brio. ♩ = 120.*

*I.*  
Flauti.

*II.*

Oboe.

Clarineti. Sib.

Fagotto.

Corni. Mi b.

Cornetti. Sib.

Tromboni.

Triangolo.

*I.*  
Violino.

*II.*

Viola.

Katisha.

Ko-Ko.

Violoncello.

Contrabasso.

*There is beauty in the bellow of the*

*Allegro con brio. ♩ = 120.*

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

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

**A**

*f p*  
*f p*  
*f p*  
*f p*  
*f p*

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

*ti-ger is a-lashing of his tail!*

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

Fl. I.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Vcll.

C.-B.

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

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Vcll.

C.-B.

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

*Yes, in*

**B**

rall.

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

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

rall.

a tempo

Fl. I.

Ob.

Cl. & Eb.

Fag.

Corni. & Mi. B.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

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

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





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

*tardi-ly tarry Till set of sun!*

*tar-di-ly tarry Till set of sun!*



A musical score for orchestra and vocal soloist. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments listed on the left are: Flutes I and II, Oboe, Clarinet in B-flat, Bassoon, Trumpet, Trombone, Horns I and II, Violin I and II, Viola, Cello, and Double Bass. The vocal soloist part is labeled 'Voc.' and includes the lyrics 'There is beauty in extreme old'. The score features various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The vocal line begins in the lower right quadrant of the page.

I. Viol. I.

II. Viol. II.

Viola.

K.K.

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

Viol.

C.B.

Fl. I.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Kat.

*Katisha.*

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

K.K.

maiden all the better when she's tough?

Viol.

C.B.

Fl. I.

Cl. Sib.

Tag.

I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

*last a good deal longer if she's tough.*

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



I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

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



rall.

al tempo

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K-B.

Vcll.

C.B.

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

*-cayed? If*

rall.

al tempo

rall.

al tempo

Fl. I.

Ob.

Cl. Sib.

Fag.

Corn. No. 1.

I. Viol.

II. Viol.

Viola.

Kat.

K-B.

Vcll.

C.B.

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

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

rall.

al tempo

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Cornetti. Sib.

Trb.

Trgl.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

C. B.

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

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

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

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

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

- Flutes:** First and Second Flutes (Fl. I and II) with trills (tr) in measures 4 and 5.
- Oboe:** Oboe (Ob.) with trills (tr) in measures 4 and 5.
- Clarinets:** Clarinet in A (Cl. Sib.) with a dynamic marking of *al.* and trills (tr) in measures 4 and 5.
- Trumpets:** First and Second Trumpets (Tr. I and II).
- Trumpet in F:** Trumpet in F (Tr. Sib.).
- Trombone:** Trombone (Tr.).
- Violins:** First and Second Violins (Viol. I and II).
- Viola:** Viola.
- Celli:** Cello (C.).
- Double Bass:** Double Bass (C. B.).

The vocal soloists include:

- Kat.:** Soprano soloist with the lyrics "set of sun!" in measure 1.
- K.K.:** Alto soloist with the lyrics "set of sun!" in measure 1.

The score is written in a key signature of two flats and a common time signature. Trills are indicated by "tr" above notes in measures 4 and 5 for the flute, oboe, and clarinet parts.



The image shows a page of a musical score, page 320, for an orchestra and strings. The score is written in 2/4 time and features various musical notations such as trills, slurs, and dynamic markings. The instruments listed on the left are:

- I. Fl.
- II. Fl.
- Ob.
- Cl. Sib.
- Fag.
- Corri. Sib.
- Corri. Sib.
- Trb.
- Trgl.
- I. Viol.
- II. Viol.
- Viola.
- Kon.
- H.K.
- Viol.
- C.-B.

The score is arranged in a standard orchestral format, with the woodwinds and strings on the left and the brass instruments on the right. The music is in 2/4 time and features various musical notations such as trills, slurs, and dynamic markings.

"Nothing could possibly be more satisfactory!"

N° 13. Finale.

*Allegretto grazioso.*

I. Flauto. *p*

II. Flauto. *p*

Oboe.

Clarineti Sib. *a 2.* *f* *p*

Fagotto. *f*

Corni. Mi b. *f*

Cornetti. Sib.

Tromboni.

Timpani.

I. Violino. *f* *p* *delicato*

II. Violino. *f* *p*

Viola. *f* *p*

Pitti-Sing. *For he's gone and married Yum-Yum - Your*

No-Ko.

Chorus. *Sopr.* *mis.* *Yum-Yum-* *mis.*  
*Tenor.* *Yum-Yum-* *mis.*  
*Bass.* *mis.*

Violoncello. *f* *p*

Contrabbasso. *f* *p*

*Allegretto grazioso.*

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

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

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

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

*unis.*

15

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

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

*unts.*

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

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

I. Fl.  
 II. Fl.  
 Ob.  
 Cl. Sib.  
 Fag.  
 Corni. Mi. V.  
 Cornetti. Sib.  
 Tr. V.  
 Timp.  
 I. Viol. *lacr*  
 II. Viol.  
 Viola.  
 Vcllo.  
 C. B.  
 Chorus.  
 - cumb, cumb, cumb, You'll find there are many Who'll wed for a penny, Who'll wed for a pen-ny. There are  
 - cumb, cumb, cumb, You'll find there are many Who'll wed for a pen-ny, Who'll wed for a pen-ny. There are

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

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

34

I. Fl. I. *sf*

II. Fl. II. *sf*

Ob. *sf*

Cl. Sib. *a 2.* *sf*

Fag. *sf* *mf*

Corni. Mi. B. *sf* *mf*

Cornetti Sib.

Trb. *mf*

Timp.

I. Viol. I. *sf*

II. Viol. II. *sf* *mf*

Viola. *sf* *mf*

Ko-Ko

Chorus.

Cell. *mf*

C. B. *mf*

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



47

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Fag.

Corni. Mib.

Trgl.

I. Viol.

II. Viol.

Viola.

Y.Y.

P.S.

B.B.

M.P.

Po-B. P.T.

Cell.

C.B.

mouth of af-ter-noon!

*Petti-Sing.* Then let the throng Our joy ad-vance.

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

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

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

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

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

61

**I.**  
Fl. *Piccolo.*

**II.**

Ob.

Cl. *cresc.*  
Sob. *cresc.*

Fag. *cresc.*

Corni. *cresc.*  
Mi.b.

Cornett. *cresc.*  
Sob.

Trb.

Trgl. *Gran Cassa e Piatti.*

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

**II.** *cresc.*

Vclla *cresc.*

V.-V. *with 1. Sopr.*

P.-S. *With joy-ous with 2. Sopr.*

B.-B. *With joy-ous with 2. Sopr.*

A.-B. *With joy-ous with Tenor.*

B.-B. *With joy-ous*

P.-T. *with Bass. With joy-ous*

**Chorus.**  
1. Sopr.  
2. Sopr.  
Tenor.  
Bass.

Vcll.

C.-B. *cresc.*

Fl. I.

Fl. II.

Ob.

Cl. Si b. *a 2.*

Fag.

Corn. Mi b.

Cornett. Si b. *a 2. >*

Trb.

Gr. Cas. *2*  
Fauti.

Vcl. I.

Vcl. II.

Viola.

1. Sopr.

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

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

Tenor. *shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous*

Bass. *shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous*

Vcl. I.

C. B.

15

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Cornet Sib.

Trb.

Gr. Cas. Piatb.

Hol. I.

Hol. II.

Wola.

Chorus.

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

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

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

The vocal parts include a solo voice and a Chorus. The Chorus part is marked *Chorus.* and includes the lyrics: *rate their brief ca - reer. With Song And dance, With*

The bottom of the page shows the beginning of the Bass and C-Bass parts.



97

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Trmetti. Sib.

Trb.

Trgl.

I. Viol.

II. Viol.

Viola.

Chorus.

Cell.

B.

End of Opera.