

VOCAL SCORE

*B. M. Bur.*

OF

# THE MIKADO;

OR,

THE TOWN OF TITIPU.

ARRANGEMENT FOR PIANOFORTE

BY

GEORGE LOWELL TRACY,

(OF BOSTON, U.S.A.)

OF THE ABOVE NAMED OPERA BY

W. S. GILBERT.

AND

ARTHUR SULLIVAN.

*Joint Authors of "Thespis; or, The Gods Grown Old": "Trial by Jury": "The Sorcerer": "H.M.S. Pinafore; or, The Lass that Loved a Sailor": "The Pirates of Penzance; or, The Slave Duty": "Patience; or, Bunthorne's Bride": "Iolanthe; or, The Peer and the Peri": and "Princess Ida; or, Castle Adamant."*

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

# THE MIKADO; or, THE TOWN OF TITIPU.



## Dramatis Personae.

THE MIKADO OF JAPAN.....  
NANKI-POO (*His Son, disguised as a wandering minstrel, and in love with YUM-YUM*)  
KO-KO (*Lord High Executioner of Titipu*).....  
POOH-BAH (*Lord High Everything Else*).....  
PISH-TUSH (*a Noble Lord*).....  
YUM-YUM } .....  
PITTI-SING } *Three Sisters—Wards of KO-KO*..... }  
PEEP-BO } .....  
KATISHA (*an elderly Lady, in love with NANKI-POO*).....  
CHORUS OF SCHOOL GIRLS, NOBLES, GUARDS, AND COOLIES.

---

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

LOST  
SHELF  
17  
1502  
S95 mi  
C-113

650999

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# OVERTURE.

SECONDO.

This musical score is for the second part of an Overture. It consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The music is written in common time (C). The first system shows a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand. The second system continues this pattern with more complex rhythmic figures in the left hand. The third system features a more active melodic line in the right hand. The fourth system returns to a similar structure to the first system. The fifth system concludes with a melodic phrase in the right hand and a final chordal accompaniment in the left hand.

# OVERTURE.



PRIMO.

(152)

SECONDO.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth-note chords and a final half-note chord. The left-hand staff begins with a bass clef and contains a series of eighth-note chords. Dynamics include a piano (*p*) marking at the start and a forte (*f*) marking later in the system.

The second system of the piano score consists of two staves. The right-hand staff begins with a bass clef and contains a series of eighth-note chords. The left-hand staff begins with a bass clef and contains a series of eighth-note chords. Dynamics include a piano (*p*) marking at the start.

The third system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note chords and a final half-note chord. The left-hand staff begins with a bass clef and contains a series of eighth-note chords. Dynamics include a piano (*p*) marking at the start and a *p sostenuto* marking later in the system. A tempo marking *Andante comodo.* is present above the right-hand staff, with a note value of a quarter note equal to 69 (♩ = 69.).

The fourth system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note chords. The left-hand staff begins with a bass clef and contains a series of eighth-note chords.

The fifth system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note chords and a final half-note chord. The left-hand staff begins with a bass clef and contains a series of eighth-note chords. Dynamics include a piano (*p*) marking at the start.

The sixth system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note chords and a final half-note chord. The left-hand staff begins with a bass clef and contains a series of eighth-note chords. Dynamics include a *dim.* (diminuendo) marking at the start and a *rall.* (rallentando) marking later in the system.



PRIMO

8va. *p* *cr* *scen* *do.* *f*

8va.

*Andante comodo.* *p* 8va.

*p* *f*

*dim.* *rall.*

SECONDO.

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

The second system of musical notation consists of two staves. The upper staff features more complex chordal textures and some melodic lines. The lower staff continues the eighth-note accompaniment.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a fermata and dynamic markings: *rit.*, *più lento.*, and *mf*. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff begins with the tempo marking *Allegro con brio. (♩ = 118.)* and a dynamic marking of *f*. The lower staff features a more active accompaniment with sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a fermata and a dynamic marking of *dim.*. The lower staff continues the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with a fermata. The lower staff continues the accompaniment.

PRIMO.

The first system of the PRIMO part consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a complex piano accompaniment with frequent sixteenth-note patterns and slurs.

The second system continues the piano accompaniment. The upper staff has a melodic line with slurs. The lower staff includes a *cres.* marking, indicating a crescendo.

The third system features a *rit.* (ritardando) and *più lento.* (rubbato) marking in the lower staff, followed by an *mf* (mezzo-forte) dynamic marking.

The fourth system begins with the tempo marking *Allegro con brio.* and a forte *f* dynamic marking in the lower staff.

The fifth system includes a *dim.* (diminuendo) marking in the lower staff, indicating a gradual decrease in volume.

The sixth system concludes the PRIMO part with a piano accompaniment in the lower staff and a melodic line in the upper staff.

SECONDO.

This musical score is for a piano piece, labeled "SECONDO." It consists of eight systems of two staves each, with a brace on the left side of each system. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score includes various dynamic markings: *f* (forte) appears in the first system, *p* (piano) in the second and sixth systems, and *ff* (fortissimo) in the fifth system. There are also accents (*>*) and a breath mark (*Λ*) in the fifth system. The notation includes chords, single notes, and rests, with some notes marked with slurs or accents.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and a trill (tr) above a note. The lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff contains a melodic line with a piano (p) dynamic marking. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with a trill (tr) above a note. The lower staff provides accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a trill (tr) above a note. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with a piano (p) dynamic marking. The lower staff provides accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a piano (p) dynamic marking. The lower staff continues the accompaniment.

Seventh system of musical notation, consisting of two staves. The upper staff contains a melodic line with a trill (tr) above a note. The lower staff provides accompaniment.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff features a series of chords, while the lower staff contains a steady eighth-note accompaniment.

Second system of musical notation, consisting of two staves. The upper staff begins with a treble clef and includes a dynamic marking of *f* (forte).

Third system of musical notation, consisting of two staves. The upper staff includes a dynamic marking of *dim.* (diminuendo) and a *p* (piano) marking.

Fourth system of musical notation, consisting of two staves. The lower staff includes dynamic markings of *cres.* (crescendo) and *f* (forte).

Fifth system of musical notation, consisting of two staves. The upper staff includes a dynamic marking of *dim.* (diminuendo) and a *p* (piano) marking.

Sixth system of musical notation, consisting of two staves. The lower staff features a large fermata symbol over a measure.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff includes a wavy line labeled "Sca." and trills labeled "tr.". The lower staff has dynamic markings "f" and "ff".

Third system of musical notation, consisting of two staves. The upper staff contains trills labeled "tr.". The lower staff has a dynamic marking "dim.".

Fourth system of musical notation, consisting of two staves. The upper staff has a dynamic marking "f". The lower staff has a dynamic marking "cres.".

Fifth system of musical notation, consisting of two staves. The upper staff has a dynamic marking "dim.". The lower staff has a dynamic marking "p".

Sixth system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many ornaments. The lower staff provides a steady accompaniment.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines in a minor key.

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

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

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

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a mix of chords and melodic fragments.

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



## PRIMO.

First system of musical notation for the PRIMO part. It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff features a crescendo (*cres.*) marking. The music is in a minor key and includes various melodic and harmonic elements.

Second system of musical notation for the PRIMO part. It consists of two staves. The upper staff features a *dolce.* dynamic marking. The lower staff continues the musical development with various notes and rests.

Third system of musical notation for the PRIMO part. It consists of two staves. The upper staff features a *cres.* marking. The lower staff features a *p* marking. The music continues with melodic lines and harmonic support.

Fourth system of musical notation for the PRIMO part. It consists of two staves. The upper staff features a *dim.* marking. The lower staff features a *p* marking. The music continues with melodic lines and harmonic support.

Fifth system of musical notation for the PRIMO part. It consists of two staves. The upper staff features a *p* marking. The lower staff continues the musical development with various notes and rests.

Sixth system of musical notation for the PRIMO part. It consists of two staves. The upper staff features a *p* marking. The lower staff continues the musical development with various notes and rests.

SECONDO.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line and dynamic markings including *pp* and *f*.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line and dynamic markings including *f* and *ff*.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line and dynamic markings including *p* and *f*.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system contains a double bar line.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a trill marked 'tr' and a triplet of eighth notes marked '3'. The lower staff provides a harmonic accompaniment. A dynamic marking of *ff* is present, along with a hairpin crescendo and decrescendo.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a trill marked 'tr'. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff includes markings for *Sua.* (Sustained) and *lento.* (Lento). The lower staff includes a dynamic marking of *f* and a trill marked 'tr'.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a trill marked 'tr'. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff includes a marking for *Sua.* (Sustained). The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff includes markings for *Sua.* (Sustained) and *lento.* (Lento). The lower staff continues the accompaniment.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *cres.* marking below the first measure. The lower staff is in bass clef and contains a bass line with a *f* marking below the first measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *#* marking below the first measure. The lower staff is in bass clef and contains a bass line with a *f* marking below the first measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *p* marking below the first measure. The lower staff is in bass clef and contains a bass line with a *p* marking below the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *p* marking below the first measure. The lower staff is in bass clef and contains a bass line with a *p* marking below the first measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *p* marking below the first measure. The lower staff is in bass clef and contains a bass line with a *p* marking below the first measure. The system includes the markings *cres.* and *un poco stringendo.*

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a *Più vivo.* marking above the first measure. The lower staff is in bass clef and contains a bass line with a *f* marking below the first measure. The system includes the marking *Più vivo.*

PRIMO.

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. A *cres.* marking is placed between the staves. A dynamic marking *mf* is visible at the end of the system.

Second system of musical notation. The treble staff has a wavy line above it with the marking *Sua.*. The bass staff has a dynamic marking *f*.

Third system of musical notation. The treble staff has a wavy line above it with the marking *Sua.*. The bass staff has a dynamic marking *p*.

Fourth system of musical notation. The treble staff has a dynamic marking *f*. The bass staff has a dynamic marking *f*.

Fifth system of musical notation. The treble staff has a wavy line above it with the marking *Sua.*. The bass staff has a dynamic marking *f*. The marking *cres. un poco stringendo.* is placed between the staves.

Sixth system of musical notation. The treble staff has a wavy line above it with the marking *Sua.*. The bass staff has a dynamic marking *ff*. The marking *Più vivo. ff* is placed between the staves.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a continuous eighth-note melody in the treble and a bass line with chords and eighth notes in the bass.

The second system continues the musical piece with the same two-staff format. The treble staff maintains the eighth-note melody, while the bass staff provides harmonic support with chords and moving lines.

The third system shows a change in the bass line's texture, with more sustained chords and a slower-moving line compared to the previous systems. The treble staff continues with its eighth-note pattern.

The fourth system includes a double bar line and a repeat sign (two dots) in the treble staff, indicating a section to be repeated. The bass line continues with its established pattern.

The fifth system features a melodic flourish in the bass line, indicated by a slur over a series of eighth notes. The treble staff continues with its eighth-note melody.

The sixth system concludes the piece with a final cadence. The treble staff ends with a whole note chord, and the bass staff provides a final harmonic resolution. The piece ends with a double bar line and a repeat sign.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff features a wavy line above it labeled "Sua." and ends with a fermata labeled "Ass". The lower staff contains a melodic line with various note values and rests.

Second system of musical notation, consisting of two staves. The upper staff has a wavy line above it labeled "Sua.". The lower staff continues the melodic line from the first system.

Third system of musical notation, consisting of two staves. The upper staff has a wavy line above it labeled "Sua.". The lower staff continues the melodic line.

Fourth system of musical notation, consisting of two staves. The upper staff has a wavy line above it labeled "Sua.". The lower staff features a dynamic marking of *ff* (fortissimo) and continues the melodic line.

Fifth system of musical notation, consisting of two staves. The upper staff has a wavy line above it labeled "Sua.". The lower staff continues the melodic line.

Sixth system of musical notation, consisting of two staves. The upper staff has a wavy line above it labeled "Sua.". The lower staff continues the melodic line and concludes with a double bar line.

No. 1.

CHORUS OF MEN.

*Allegro vivace.* *f* *f* *f* *Sca.*

*Sca.* *Sca.*

*Sca.*

*crca.*

CHORUS of TENORS & BASSES  
in Unison.

If you *f*





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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "want to know who we are, . . . . We are gen - tle-men of Ja - pan: . . . ."



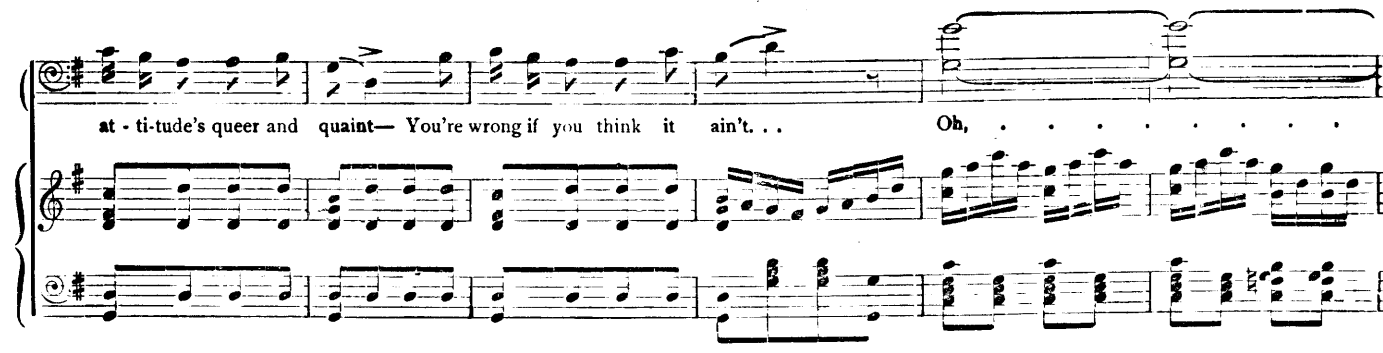
On ma - ny a vase and jar— On ma - ny a screen and fan ;

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "On ma - ny a vase and jar— On ma - ny a screen and fan ;"



We fi - gure in live - ly paint, Our

This system contains the third line of the musical score. The lyrics are: "We fi - gure in live - ly paint, Our"



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

This system contains the fourth line of the musical score. The lyrics are: "at - ti-tude's queer and quaint— You're wrong if you think it ain't. . . Oh, . . . ."



*Unison.*  
If you

This system contains the fifth and final line of the musical score. It begins with the instruction "Unison." and the lyrics "If you". The piano accompaniment continues with a steady rhythmic pattern.



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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment consisting of a treble and bass clef. The lyrics are: "think we are work'd by strings, . . . . Like a com-mon-place ma-rio-nette, . . .".



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

This system contains the second line of the musical score. The lyrics are: ". . . . You don't un-der-stand these things, It is".



simp-ly Court e-ti-quette.

This system contains the third line of the musical score. The lyrics are: "simp-ly Court e-ti-quette."



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

This system contains the fourth line of the musical score. The lyrics are: "Per-haps you sup-pose this throng Can't keep it up for long? If that's your i-dea, you're".



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

This system contains the fifth and final line of the musical score. The lyrics are: "wrong. Oh, . . . . oh, . . . . If that's your i-".

**TENORS**  
 - dea, you're wrong. . . . . If you want to know who we are, . . . . .  
**BASSES**  
 - dea, you're wrong. . . . . If you want to know who we are, . . . . .

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

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

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

oh! . . . . . On vase and jar, On

oh! . . . . . On vase and jar, On

*8va.*

*f*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics. The first vocal line has lyrics "oh! . . . . . On vase and jar, On". The second vocal line has lyrics "oh! . . . . . On vase and jar, On". The piano accompaniment consists of two staves. The right-hand staff has a wavy line above it labeled "8va.". The left-hand staff has a dynamic marking of "f".

screen and fan. . . . .

screen and fan. . . . .

*8va.*

*f* *f* *f* *sempre ff*

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal lines with lyrics. The first vocal line has lyrics "screen and fan. . . . .". The second vocal line has lyrics "screen and fan. . . . .". The piano accompaniment consists of two staves. The right-hand staff has a wavy line above it labeled "8va.". The left-hand staff has dynamic markings of "f", "f", "f", and "sempre ff".

Detailed description: This system contains the piano accompaniment for the third system of a musical score, consisting of two staves with complex rhythmic patterns.

Detailed description: This system contains the piano accompaniment for the fourth system of a musical score, consisting of two staves with complex rhythmic patterns.

NANKI. RECIT.

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

gen - tle mai - den dwel-leth, Named Yum - Yum, the ward of Ko - ko? In pi - ty speak— oh

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

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

# No. 2. SONG & CHORUS—(Nanki-Pooh).

*Allegretto con grazia.* NANKI.

VOICE: A wan - d'ring min - strel I— A thing of

PIANO: *f* *p*

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

H

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

*Andante espressivo.*

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

Are you in sen - ti - men - tal mood? I'll sigh with you, 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 willing ears With songs of lov-er's fears, While sym-pa-the-tic tears my cheeks be-dew—

*cres.* *mf* *dim.*

*Allegro marziale.*

Oh, . . . . . sor-row, sor-row! 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 coun-try's ban-ner may be plant-ed, All

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

**K**

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

troops, the troops of Ti - ti - pu!

MEN. *f*

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

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

NANKI.

troops, the troops of Ti - ti - pu!

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

*f dim. mp*

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

MEN.

NANKI.

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

*f p*



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

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

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

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

**M**

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

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 - ho, heave ho, Yeo -

Yeo heave ho, . . . . . And a rum - be - low, . . . . . Yeo - ho, heave ho, . . . . . Yeo ho, . . . . .

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

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

*scm* . . . *do.* . . . . *ff* *dim.*

NANKI.

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

*dim.* *p*

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

MEN. *p* Of

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

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

*pp* *p*

No. 3.

SONG—(Pish-Tush)—& CHORUS.

*Allegro con brio.*

PIANO.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro con brio'.

PISH-TUSH.

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

*dim.* *p*

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking.

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

**A**

The second line of the song continues the vocal melody and piano accompaniment. A section marker 'A' is placed above the vocal line.

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

The third line of the song continues the vocal melody and piano accompaniment.

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

**B**

*ff*

The fourth line of the song concludes the vocal melody and piano accompaniment. A section marker 'B' is placed above the vocal line, and the piano part ends with a 'ff' (fortissimo) dynamic marking.

C

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

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

MEN.

And

D

And all is right as right can

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

be, Right as right can be!

be, Right as right can be!

*ff*

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

*p*

shy and bold Were e - qual - ly af - fect - ed. The youth who wink'd a ro - ving 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.

And

E

And ev - 'ry - thing is quite cor -

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

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

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

And so we straight let

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking 'p'.

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

Musical score for the second system, featuring a vocal line and piano accompaniment.

mown off, And made *him* Headsman, for we said "Who's next to be de - ca - pi - ted Can - not cut off an -

Musical score for the third system, featuring a vocal line and piano accompaniment. A dynamic marking 'F' is present above the vocal line.

o - ther's head Un - til he's cut his own off, his own off, his own . . . . .

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

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

Musical score for the fifth system, featuring a vocal line and piano accompaniment. A dynamic marking 'G' is present above the vocal line, and 'ff' is present below the piano part.

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

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

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

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



## No. 4.

## SONG—Pooh-Bah (with Nanki and Pish)

VOG. 2.

*Allegro moderato. Tempo di Minuetto.*

PIANO.

The piano introduction consists of two systems of music. The first system shows the vocal line (VOG. 2.) and the piano accompaniment (PIANO.) in 9/8 time. The tempo is marked 'Allegro moderato. Tempo di Minuetto.' The piano part begins with a forte (f) dynamic and ends with a piano (p) dynamic.

POOH-BAH.

Young man, despair, Like - wise go to, Yum - Yum the fair You

The first line of the song features a vocal melody with lyrics: "Young man, despair, Like - wise go to, Yum - Yum the fair You". The piano accompaniment provides a rhythmic and harmonic foundation.

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

The second line of the song features a vocal melody with lyrics: "must not woo. It will not do: I'm sor - ry for you, You ve - ry im - per - - fect a -". The piano accompaniment continues with a consistent rhythmic pattern.

A

blu - tioner! This ve - ry day From school Yum-Yum

The third line of the song features a vocal melody with lyrics: "blu - tioner! This ve - ry day From school Yum-Yum". The piano accompaniment includes a section marked '8va.' (octave) at the end.

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

8va.

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

**B**

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

*ff* *p*

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

**C**

NANKI & PISH.  
And the

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

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

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 -

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

- u - tion - er. They'll vow their pact Ex-treme - ly soon, *8va.*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "- u - tion - er. They'll vow their pact Ex-treme - ly soon, *8va.*". The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *mf* and *f*.

*8va.* In point of fact This af - ter - noon Her ho - ney - moon With

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "*8va.* In point of fact This af - ter - noon Her ho - ney - moon With". The piano accompaniment features a more active right hand with some sixteenth-note passages.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "**E**  
that buf - foon At seven com - men - ces, so you shun her.". The piano accompaniment features a prominent ascending scale in the right hand, marked with *fz*.

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

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "And the brass will crash, And the trum - pet bray, And they'll cut a dash On their wed - ding day, She'll". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamic markings *ff* and *p*.

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

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom two lines are piano accompaniment in bass clef. The lyrics are: 'tod die a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!' followed by 'NANKI & PISH.' and 'And the'.

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

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom two lines are piano accompaniment in bass clef. The lyrics are: 'She'll brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding day. She'll'. There are triplets marked with a '3' in the piano accompaniment.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a piano accompaniment in treble clef. The bottom two lines are piano accompaniment in bass clef. The lyrics are: 'tod - die a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er.' repeated on two lines. There are triplets marked with a '3' in the piano accompaniment.

Detailed description: This system contains the seventh and eighth lines of the musical score, which are piano accompaniment parts in treble and bass clefs respectively. It continues the musical texture from the previous systems.

## No. 4a.

## RECIT.—(Nanki—Pooh-Bah.)

RECIT.

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

PIANO

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

*f* *dim. . . .*

RECIT. POOH. *a tempo moderato.*

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

*p* *p*

RECIT. *a tempo.*

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

No. 5.

CHORUS—(with Solo—Ko-ko.)

(♩ = 144.)  
*Allegro Marziale.*  
*f*

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

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

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

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

A

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

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

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

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

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

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



**Ko-ko**

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

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

**G**

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

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

**D**

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

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

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

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

*p* *stacc.*

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

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

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

*f*

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

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

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

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

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

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

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

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

cu - . . . tion - er!

cu - . . . tion - er!

No. 5a.

SONG—(Ko-Ko, with Chorus of Men).

PIANO.

*Allegretto grazioso.*

*mf*

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto grazioso' and the dynamic is 'mf'.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "some day it may happen that a vic-tim must be found, I've got a lit-tle list— I've got a lit-tle list Of so - ci - e - ty of -fend-ers who might nig - ger so - re - nader, and the o - thers of his race, And the pia - no or - gan - ist— I've got him on the list! And the peo - ple who eat peppermint and".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "well be underground, And who ne-ver would be miss'd—who never would be miss'd! There's the pes-ti-len-tial nui-san-ces who write for au-to-graphs—All puff it in your face, They ne-ver would be miss'd—They never would be miss'd! Then the i - di - ot who prais-es, with en - thu - si - as - tic tone, All".

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "peo-ple who have flabby hands and ir - ri - tat-ing laughs—All children who are up in dates and floor you with 'em flat— All persons who in shaking hands, shake cen-tu-ries but this, and ev-'ry country but his own; And the la - dy from the pro - vin - ces, who dress-es like a guy—And "who doesn't think she waltzes, but would".

CHORUS OF MEN.

hands with you like *that*— And all third persons who on spoiling *the-d-tiles* in-sist— They'd none of 'em be miss'd—they'd none of 'em be miss'd ! He's  
 ra-ther like to try;" And that *sin-gu-lar an-o-ma-ly*, the *la-dy no-vel-ist*— I don't think she'd be miss'd—I'm *sure* she'd not be miss'd ! He's

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

got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd—They'll none of 'em be miss'd ! 2. There's the *Ni-si Pri-us* nuisance, who just  
 got her on the list— he's got her on the list; And I don't think she'll be miss'd—I'm *sure* she'll not be miss'd ! 3. And that

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

new is ra-ther rife, The Ju - di-cial hu-mor-ist— I've got *him* on the list ! All fun - ny tel-lows, com - ic men, and

clowns of pri - vate life— They'd none of 'em be miss'd— they'd none of 'em be miss'd ! And a - po - lo - go - tic statesmen of a

com-pre-mis-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 ra-ther leave to you, But it real-ly does-n't mat-ter whom you

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

**CHORUS OF MEN.**

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

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

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

No. 6.

CHORUS OF GIRLS.

(♩ = 138.)  
Allegretto grazioso.

PIANO.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is marked 'p' (piano). The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. It includes dynamic markings 'cres.' (crescendo) and 'dim.' (diminuendo). The piece concludes with a final cadence in the right hand.

SOPRANOS.

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

The vocal line for sopranos begins with the lyrics 'Comes a train of lit - tle la - dies From scho - las - tic tram - mels'. The piano accompaniment is marked 'p' and continues with a consistent eighth-note accompaniment.

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

The vocal line continues with the lyrics 'free, Each a lit - tle bit a - fraid is, Won'd'ring what the world can'. The piano accompaniment remains consistent.

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

The vocal line concludes with the lyrics 'be? Is it but a world of trou - ble - Sad - ness set to'. The piano accompaniment ends with a final chord.

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

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

2nd SOPRANO. long? Are its plea - sures Fan - ta - sies that

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

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

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

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



**C** *p* **1st & 2nd SOPRANOS.**

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

shade?

*p* *dim.* *p*

Ped.

**D**

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

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

*dim.* *fs* *dim.*

be! What on earth the world can be!

*p* *p* *dim.* *pp*

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

*Allegretto grazioso.* (♩ = 96.)

PIANO.

*p staccato.*

YUM-YUM.

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

PEEP-BO.

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

PITTI-SING.

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

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

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

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

**A**

- thing is a source of fun.

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

This system contains five staves. The top staff is a vocal line with the lyrics "- thing is a source of fun." The second staff is another vocal line with the lyrics "No-body's safe, for we care for none!". The bottom three staves are piano accompaniment, with the piano part starting on the third staff.

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

This system contains five staves. The top staff is a vocal line with the lyrics "Life is a joke that's just be - gun!". The bottom four staves are piano accompaniment, with the piano part starting on the third staff.

**B**

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

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

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

**B**

*p*

This system contains five staves. The top three staves are vocal lines for three voices, each with the lyrics "Three lit - tle maids from school." and "Three lit - tle maids who,". The bottom two staves are piano accompaniment, with the piano part starting on the fourth staff. A section marker **B** is placed above the piano part, and a dynamic marking *p* is placed below the first staff of the piano part.

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

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

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

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

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

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

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

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

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

**D**

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

Two lit - tle maids re - main, and they

Won't have to wait ve - ry

**E**

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

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

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

**CHORUS OF GIRLS.**

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

*cres.* *p*

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

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

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

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

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids from school!

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

*Allegro con brio.*

*f*

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The melody is lively and rhythmic, with a dynamic marking of *f*.

**YUM-YUM.**

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

**PEEP-BO.**

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

**PITTI-SING.**

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

*p*

Vocal parts for three characters: Yum-Yum, Peep-Bo, and Pitti-Sing. Each has a line of music with lyrics. The piano accompaniment is marked *p*.

**A**

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

**A**

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

**A**

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

Vocal parts for the chorus of girls, featuring three lines of music with lyrics. The piano accompaniment is marked *p*.

par - don us, So par - don us, *PITTI-SING.*  
 And don't in girl - hood's hap - py spring, Be hard on us, Be hard on us, If

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

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



C

Tra la la la la la la la, Tra

Tra la la la la la la la, Tra

Tra la la la la la la la, Tra

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

*fz*

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

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

*fz*

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

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

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

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

POOH-BAH.

think you ought to re - col - lect You can - not show too much res - pect To - wards the high - ly - ti - tled few ; But no - body

PISH-TUSH.

POOH-BAH.

does, and why should you? That youth at us should have its fling, Is hard on us, Is hard on us; To

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

**F** YUM-YUM.

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

PEEP-BO.

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

PITTI-SING.

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

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

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

**F**

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

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

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

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

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

CHORUS.

But youth, of course, must



This musical score is for a piano piece, consisting of seven systems of staves. The first six systems each contain a treble clef staff and a bass clef staff, with a brace on the left side. The seventh system also has a brace on the left, but the bass clef staff is positioned below the treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first six systems feature a rhythmic pattern of eighth notes in the treble clef and a corresponding bass line in the bass clef. The seventh system shows a more complex melodic line in the treble clef with slurs and accents, and a bass line with chords and single notes.

## No. 9.

## DUET—(Yum-Yum &amp; Nanki-Pooh).

*Andante non troppo lento.* NANKI-POOH

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

PIANO: *mf* *p*

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 -

YUM-YUM.

He would kiss me fond - ly thus—

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

*Allegro.*  
YUM-YUM

But as I'm en-gaged to Ko-Ko, To em-brace you thus *con fuo-co*, Would dis-tinct-ly be no *gio-co*,

*Allegro.*

YUM-YUM.

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

NANKI.

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

*Tempo 1mo.*

to-co.

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

*Tempo 1mo.*

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

*Allegro.*

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

*dim.*

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

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

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

ne - ver do!  
 ne - ver do!  
*f*



## No. 10.

## TRIO—(Ko-Ko, Pish-Tush, Pooh-Bah.)

POOH-BAH.

VOICE. *Allegro non troppo vivace.*

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

PIANO. *f* *p*

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

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

Ko-Ko.

My brain it teems With endless schemes, Both good and new For Ti - ti - pu; But if I fit, The be - ne - fit That I'd diffuse The town would

*p*

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

**PISH-TUSH.**

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

**POOH-BAH**

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

**PISH-TUSH.**

**Ko-Ko.**

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



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

fit, The ben-e-fit That I'd dif-fuse The town would lose! Now ev-'ry man To aid his clan Should plot and plan As best he can.

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



Ko-Ko.

And so, Al-though I'm sea-dy 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—



POOH-BAH.

And so, Al-though I

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



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

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

*p*

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

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

*marcato.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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 chop - per on a big black block!

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

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

8va.

## No. 11.

## FINALE, ACT I.

*Allegro moderato.*

PIANO.

*f*

*p* *stacc.*

CHORUS. GIRLS.

With as - spect stern And gloom - y stride,

MEN.

With as - spect stern And gloom - y stride,

We come to learn How you de - cide.

We come to learn How you de - cide.

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

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

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

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

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

suf - fer all the same.

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

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



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

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

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

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

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

Yes, yes, he'll do!

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

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

**CHORUS. *f***

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

**Ko-Ko.**

Take her— she's yours !

**YUM-YUM.**

And fair - ly shines the dawn - ing

**NANKI-POOH.**

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

*Allegro con brio.*

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

**PEEP-BO.**

**NANKI-POOH.** Then

What tho' the night may come too soon,

**POOH-BAH & PISH-TUSH.** Then

Then

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

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

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

**Tutti**

*cre* *scen* *do.*

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

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

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

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

cheer, joy - .

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

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

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

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

ous, joy - . . . . ous shout!

With joy - ous, joy - ous shout!

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.  
Or far or near, or far or near.

PITTI-SING.  
week, a month, a year— You'll live

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

*2nd time.*

PEEP-BO. shout! Laugh - ing song, mer - ry dance, with laugh - ing  
least a ho - ney - moon! Then - reer! Laugh - ing song, mer - ry dance, with laugh - ing

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

POOH-BAH & PISH-TUSH.  
Then - reer! Laugh - ing song, mer - ry dance, with laugh - ing

song and mer - ry dance.

song and mer - ry dance.

song and mer - ry dance.

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

true, 'Twere emp - ty com - pli - ment to cry Long life to Nan - ki - Pooh! But as you've got three

weeks to live As fel - low ci - ti - zen, This toast with three times three we'll give—" Long  
cre - - - - - seen - - - - - b.

life, . . . . . long life . . . . . to you— till

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

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

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

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

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

do, in all you do.

do . . . Long life to you—till then!

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

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

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

RECIT. KATISHA.

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

all of you!

*f a tempo.*

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

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

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

RECIT.

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

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

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

*a tempo.* RECIT. *a tempo.*



## NANKI-POOH.

- why! ill - fa - your'd one! Ah! 'Tis Ka - ti - sha, The

- why! ill - fa - your'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 joys! Oh blind, that see-est No e - qui -

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

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

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

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

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

## TUTTI. CHORUS.

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

## KATISHA.

Pink cheek, that rul - est Where wis - dom serves ! Bright eye, that fool - est He - ro - ic nerves ;

Rose - lip, that scorn - est Lore-la-den years— Sweet tongue, that warn - est Who rightly

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

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

nigh, Thy knell, thy knell is rung.

**TUTTI. CHORUS.**

If ~~you~~ her tale, thy knell is rung, Pink cheek, bright

If ~~you~~ her tale, thy knell is rung, Pink cheek, bright

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

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

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

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

*Allegro Vivo* 3/4 time. (♩ = 88.)

CHORUS. PITTI-SING.

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

CHORUS. PITTI-SING.

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

CHORUS. PITTI-SING.

CHORUS. PITTI-SING.

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

CHORUS. PITTI-SING with 2nd Sop.

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

find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny—There are lots of good  
 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 fish, good fish in the sea! There's lots of good  
 fish in the sea! There are lots of good fish in the sea! There's lots of good fish, good fish in the sea! There's lots of good

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

*mf* *rit.*

## KATISHA.

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

*Andante.*

*p*

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

*cres.*

*cres.*

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

*sempre f*

*RECIT.*

*Allegro agitato.*

*p*

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

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

*suc.*

*Allegro non troppo.*

*p*

NANKI (*aside*). KATISHA.

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

NANKI. RECIT. KATISHA. *a tempo.* NANKI.

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

KATISHA.

ha! I know! He is the son of your—

*Meno mosso.*

O ni!

RECIT. KATISHA.

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

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



*Unis.* I'll spoil—  
 O ni! bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri

Your gay gam - ba - do! He is the son— Of your—  
 O ni! bik - ku - ri shak - ku - ri to! O ni!

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

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

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

**TUTTI.**

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

*più f*

**KATISHA.**

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

*meno f*

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

**TUTTI.**

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

*più f*

YUM-YUM.

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

NANKI-POOH.

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

YUM-YUM.

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

NANKI-POOH.

For

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

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

CHORUS.

We'll hear no more, Ill -

We'll hear no more, Ill -

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

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

- o - men'd owl, To joy we soar, Des - pite your scowl ;

- o - men'd owl, To joy we soar, Des - pite your scowl ;

*crus.*

rise tri - umph - ant, Tri - umph - ant o - ver

- ant o - ver all ! Tri - umph - ant o - ver

To joy . . . we

To joy . . . we

## KATISHA.

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

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

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

*crus.*

will be . . crown'd!

**Tutti.**

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

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

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

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

100  
KATISHA.

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

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

crowned! . . .  
round! . . .  
round! . . .

End of Act I.

## ACT II.

No. 1.

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

*Allegretto grazioso.*  
*p dolce.*

NO. 10.

CHORUS. SOP. 1st.  
 Braid the ra - ven hair—Weave the sup - - ple tress— Deck the mai - den fair In her

SOP. 2nd.  
 Braid the ra - ven hair—Weave the sup - - ple tress— Deck the mai - den fair In her

love - - li - ness— Paint the pret - ty face— Dye the co - ral lip— Em - pha - size the

love - - li - ness— Paint the pret - ty face— Dye the co - ral lip— Em - pha - size the

grace Of her la - dy - ship! Art and na - ture, thus al - lied, . . .  
 grace Of her la - dy - ship! Art and na - ture. thus al - lied, . . .

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

**PITTI-SING.**

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

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



Like a fright-ened rose— Flutter, lit-tle heart, Colour, come and go!

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

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

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

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

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

make a pret - ty bride!  
 make a pret - ty bride!

## No. 2.

## SONG—(Yum-Yum).

VOICE

*Andante comodo.*

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

PIANO

*mf* *p sostenuto.*

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

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

**A**

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

*crs.* *dsm.*

*rall.* *a tempo.*

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

*rall.* *a tempo.*

*mf* *p sostenuto.*

les-tial high-ness; There's not a trace Up-on her face Of dif-fi-dence or shy-ness: She borrows light, That, thro' the night, Mankind may

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

**B**

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

*p* *cres.* *dim.*

*rall.*

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

*rall.* *a tempo.*

*mf*

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

Yum-Yum

1. Bright - ly  
2. Let us

Pizz.  
♩ = 144

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

PITTI-SING.

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

NANKI-POOH.

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

PISH-TUSH.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

. . . la la la la, Fa . . . la la la la la la la la, la la la la, Fa la, Fa  
 . . . Fa la la la la la, Fa la la, Fa . . . la la, Fa  
 la, Fa . . . la la la la, Fa la la la la, Fa la la la la la la, Fa  
 la, Fa la la la la la, Fa la la la la, Fa la la la la la la, Fa . . .  
 p dim.

la la la, Fa la, Fa la la, Fa la la, Fa la . . . la. la. **FIN.**  
 la la la, Fa la, Fa la la, Fa la la, Fa la . . . la. la. **FIN.**  
 la la la, Fa la, Fa la la, Fa la la, Fa la . . . la. la. **FIN.**  
 . . . la la, Fa la la, Fa la la, Fa la . . . la. la. **FIN.**  
 1st time. 2nd time.



No. 4.

TRIO—(Yum-Yum, Nanki-Pooh, & Ko-Ko).

YUM-YUM.

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

*Allegro vivace.*

PIANO. *p*

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

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

NANKI-POOH.

Here's a pret - ty mess! In a month, or less, I must die with - out a wed - ding! Let the bit - ter

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

**Ko-Ko.**

Here's a state of things! To her life she clings! Ma - tri - mo - ni - al de - vo - tion

Does - n't seem to suit her no - tion - Bu - si - al it brings! Here's a state of things! Here's a state of

**YUM-YUM.**

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

**NANKI-POOH.**

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

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

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

death to mar-ry you! Here's a pret-ty state of things! Here's a pret-ty how-de-do!  
 death to mar-ry you! Here's a pret-ty state of things! Here's a pret-ty how-de-do!  
 death to mar-ry you! Here's a pret-ty state of things! Here's a pret-ty how-de-do!

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

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

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

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

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

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

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

*Spoken.*

Here's a pretty how - de - do!

Here's a pretty how - de - do!

Here's a pretty how - de - do!

## No. 5.

## Entrance of Mikado &amp; Katisha.

*Allegro moderato*PIANO.  
= 152.)

GIRLS.

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

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

Nan gia na . . . . To - ho ton - ya - ré ton - ya - ré na!  
 MRN.

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by a quarter rest, then continues with a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

The second system contains two systems of musical notation. The top system includes a vocal line with the lyrics "Mi - ya sa - ma, mi - ya sa - ma, On - n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa" and a piano accompaniment. The bottom system is a second system of piano accompaniment for the same lyrics.

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 third system contains two systems of musical notation. The top system includes a vocal line with the lyrics "Nan . . . gia na . . . To - ko ton - ya - ré ton - ya - ré na!" and a piano accompaniment. The bottom system is a second system of piano accompaniment for the same lyrics.

The fourth system consists of two staves of piano accompaniment. It features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some dynamic markings like 'f' (forte).

MIKADO.  
 From ev - 'ry kind of

The fifth system contains two systems of musical notation. The top system includes a vocal line with the title "MIKADO." and the beginning of the lyrics "From ev - 'ry kind of". The bottom system is a piano accompaniment for these lyrics.

## KATISNA

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

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

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

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

## CHORUS.

daughter-in-law e-lect!

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

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

The Chorus section consists of two vocal parts and piano accompaniment. The vocal parts enter with the lyrics 'daughter-in-law e-lect!' and then repeat 'Bow— Bow— To his daughter-in-law e-lect!'. The piano accompaniment provides a steady harmonic background with chords and moving lines in both hands.

## MIKADO.

In a

*dim.* *p* *dim.*

Mikado's entrance is marked with 'MIKADO.' and 'In a'. The piano accompaniment features a series of chords with dynamic markings of *dim.*, *p*, and *dim.* across the measures.

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

Mikado's vocal line continues with the lyrics 'fa-ther-ly kind of way I go-vern each tribe and sect, All cheer-ful-ly own my'. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

## KATISHA.

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

sway—

Katisha's vocal line begins with the lyrics 'Ex-cept his daugh-ter-in-law e-lect! As tough as a bone, With a will of her own, In his sway—'. The piano accompaniment continues to support the vocal melody.



daugh-ter-in - law e - lect!

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

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

CHORUS.

daughter - in - law e - lect!

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

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

*dim.* *dim.*

## No. 6.

## SONG &amp; CHORUS.

MIKADO.

A more hu - mane Mi -

*Allegro. Sva.* *ff* *p*

PIANO.

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

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

*rall.* *a tempo.*

e - vil liv - er A run - ning ri - ver Of harm - less mer - ri - ment. . . My ob - ject all sub - lime . . . I

*rall.* *a tempo.*

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

in - no - cent mer - ri - ment! All

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

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

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

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

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

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

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

*rall.* *pp*

let the pun-ish-ment fit the crime—the pun-ish-ment fit the crime; And make each pris-ner pent Un-

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

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

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

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

ment!  
 ment!  
 1st time. 2nd time.  
 The

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

Ko-Ko.

*Allegretto comodo.*

**PIANO.**

72.)

*f* *p* *p*

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves. The tempo is marked 'Allegretto comodo'. Dynamics include 'f' (forte) and 'p' (piano). The key signature has one sharp (F#) and the time signature is 6/8.

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 bar'd my big right

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

squirm'd and strug - gled And gur - gled and gug - gled, I drew my snick - er - snee, . . . my snick - er -

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

## TUTTI &amp; CHORUS.

gnash'd my teeth, When from its sheath I drew my snick - er - snee! . . .

We know him well, He

We know him well, He

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

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

## PITTI-SING.

ev - 'ry time he fails. . . 2. He shi-ver'd and shook as he gave the sign For the stroke he did-n't de -

ev - 'ry time he fails. . .

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

nod - ded his head and kiss'd his hand, And he whis - tled an air, did he, As the sa - bre true Cut

clean - ly through his cer - vi - cal ver - te - brae, . . . his ver - te - brae! . . . When a

man's a - fraid a beau - ti - ful maid Is a cheer - ing sight to see; . . . And it's oh, I'm glad, That

mo - ment sad Was sooth'd by sight of me! . . .

**CHORUS.**

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

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

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

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



POOH-BAM.

case. . . . . case. . . . .

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

**CHORUS.**

de - fer - ence due to me! . . .

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

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

**Ko-Ko.**

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

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

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

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

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

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

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

Ped.

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

MIKADO.

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

*Allegro moderato.*

PIANO.

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

PITTI-SING.

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

KATISHA. *rall.*

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

PISH-TUSH

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

Ko-Ko.

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

MIKADO.

Yet A is hap - py!

*rall. a tempo.*

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

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

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

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

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

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

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

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

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

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

*p* *rit.*

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

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

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

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

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

*f*

PITTI-SING.

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

POOH-BAH.

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

KO-KO.

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

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

But should A per-ish?

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

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

But should A per-ish?

*rall.*

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

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

*rall.*

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

*rall.*

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

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

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

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

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

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

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

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

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

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "to - rious B! . . . But . . . con-demn'd to die is he, . . . Wretch - ed, me - ri -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

to - rious B!  
to - rious B!  
to - rious B!  
to - rious B!  
to - rious B!

The second system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "to - rious B!". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

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

NANKI-POO

The

*Allegro gioioso.*

*f sf* *p*

Piano

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

sing, Tra la, We welcome the hope that they bring, Tra la, Of a sum - mer of ro - ses and wine, Of a

sum - mer of ro - ses and wine; And that's what we mean when we say that a thing Is wel - come as flow - ers that

*rall.* *rall.*



YUN-YUN.

Tra

PITTI-SING.

Tra

*a tempo.*

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

POOH-BAN.

Tra

The first system of the musical score consists of five staves. The top three staves are vocal lines: the first for Yun-Yun, the second for Pitti-Sing, and the third for PooH-Ban. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "bloom in the spring. Tra la la la la, Tra la la la la, The flow-ers that bloom in the spring." The tempo marking is "a tempo."

The second system of the musical score consists of six staves. The top four staves are vocal lines for four different voices, each with the lyrics: "la la la la, Tra la la la la, Tra la la la la la!". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Ko-Ko,

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'The flow - ers that bloom in the spring, Tra la, Have'.

no - thing to do with the case.

I've got to take un - der my wing, Tra la, A

The second system continues the vocal line and piano accompaniment. The lyrics are 'no - thing to do with the case. I've got to take un - der my wing, Tra la, A'.

most un - at - trac - tive old thing,

Tra la, With a ca - ri - ca - ture of a face, With a

The third system continues the vocal line and piano accompaniment. The lyrics are 'most un - at - trac - tive old thing, Tra la, With a ca - ri - ca - ture of a face, With a'.

ca - ri - ca - ture of a face ;

And that's what I mean when I say, or I sing, "Oh

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'ca - ri - ca - ture of a face ; And that's what I mean when I say, or I sing, "Oh'. Above the vocal line, the tempo marking *rall.* is present, and above the piano accompaniment, the tempo marking *a tempo* is present.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are 'bo - ther the flow - ers that bloom in the spring, Tra la la la la, . . . Tra la la la la, . . . Oh'.

bo - ther the flow - ers of spring!"

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

*f*

This system contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "bo - ther the flow - ers of spring!" followed by vocalizations "Tra la la la la, . . .". The piano part includes a dynamic marking of *f* (forte).

Tra la la la la la! . . .  
Tra la la la la la! . . .  
Tra la la la la la! . . .  
Tra la la la la la! . . .  
Tra la la la la la! . . .

This system contains the second system of the musical score. It features the same four vocal staves and piano accompaniment as the first system. The lyrics are: "Tra la la la la la! . . ." repeated five times across the vocal staves. The piano accompaniment continues with various chords and melodic lines.

This system contains the third system of the musical score, which is entirely instrumental piano accompaniment. It consists of a grand staff with treble and bass clefs, showing a continuation of the piano part from the previous systems.

## No. 10.

## RECIT. &amp; SONG—(Katisha.)

KATISHA.

*Allegro agitato.*

A - lone, and yet a - live!

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

Death a - lone can give— My doom, to wait! my pun - ish - ment, to live!

*Andante moderato.*

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

Though with each breath They long for death, As wit - ness-eth the liv - ing I! — the liv - ing I!

Oh, liv - ing I! Come, tell me why, When hope is gone Dost

thou stay on? . . . Why lin - ger here, Where all is dear? Oh, liv - ing I!

*cres.*  
*tremollo.*  
*cre*

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

*scen* . . . *do.*

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

*dim.*

## No. 11.

## SONG—(Ko-Ko).

*Andante espressivo.*

**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-tel-lect, bir-die?" I cried, "Or a

m-ther tough worm in your lit-tle in-side?" With a shake of his poor lit-tle head he re-plied, "Oh

willow, tit-wil-low, tit-wil-low!"

a. He slapp'd at his chest as he

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "willow, tit-wil-low, tit-wil-low!" and continues with "a. He slapp'd at his chest as he". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

sat on that bough, Sing-ing "Willow, tit-wil-low, tit-wil-low!"

And a cold pers-pi-ra-tion be-

The second system continues the musical score. The vocal line lyrics are "sat on that bough, Sing-ing 'Willow, tit-wil-low, tit-wil-low!'" and "And a cold pers-pi-ra-tion be-". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

-span-gled his brow, Oh wil-low, tit-wil-low, tit-wil-low!

He sobb'd and he sigh'd, and a

The third system continues the musical score. The vocal line lyrics are "-span-gled his brow, Oh wil-low, tit-wil-low, tit-wil-low!" and "He sobb'd and he sigh'd, and a". The piano accompaniment continues with the same rhythmic and harmonic structure.

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

The fourth and final system of the musical score. The vocal line lyrics are "gur-gle he gave, Then he threw him-self in-to the bil-low-y wave, And an e-cho a-rose from the". The piano accompaniment concludes the piece with the same rhythmic and harmonic structure.

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

*p*

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

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

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

*pp*



## No. 12.

## DUET—(Katisha &amp; Ko-Ko).

*Allegretto con brio.* KATISHA.

There is 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 Con - go or the Ni - ger, And es -

KATISHA.

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

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

Ko-Ko.

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

*rall.* BOTH. *a tempo.*

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

*rall.* *p a tempo.*

tastes are one. A - way we'll go, And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done!

Ko-Ko.

There is beau - ty in ex - treme old age— Do you

fac - cy you are el - der - ly e - nough? In - for - ma - tion I'm re - quest - ing On a sub - ject in - ter - est - ing: Is a

**KATISHA.**  
mai - den all the bet - ter when she's tough? Through - out this wide do - min - ion It's the gen - er - al o - pin - ion That she'll

**Ko-Ko.**  
last a good deal long - er when she's tough. Are you old e - nough to mar - ry, do you think? Won't you

wait un - til you're eighty in the shade? There's a fas - ci - na - tion fran - tic In a ru - in that's ro - man - tic; Do you

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

*rall.*

BOTH. *a tempo.*

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

*p a tempo.*

e - vi - dent, ve - ry, Our tastes are one! A - way we'll go, and mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till

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

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

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

No. 13.

FINALE, ACT II.

PITTI-SING.

*Allegretto grazioso.*

For he's gone and mar-ried Yum.

PIANO.

The first system of the score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and then moves to a piano (*p*) dynamic. The vocal line starts with a rest and then begins with the lyrics "For he's gone and mar-ried Yum."

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

*p* CHORUS.

Yum-Yum!

Cumb—cumb!

Yum-Yum!

Cumb—cumb!

The second system continues the vocal and piano parts. The vocal line includes the lyrics "Yum— Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-cumb— And". Below the vocal line, there are two staves for the piano accompaniment, each with the lyrics "Yum-Yum!" and "Cumb—cumb!". The piano part continues with a steady accompaniment.

Ko-Ko.

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

Dumb—dumb!

Dumb—dumb!

The third system continues the vocal and piano parts. The vocal line includes the lyrics "join our ex-pres-sions of glee! On this sub-ject I pray you be dumb— Your notions, though ma-ny, Are". Below the vocal line, there are two staves for the piano accompaniment, each with the lyrics "Dumb—dumb!". The piano part continues with a steady accompaniment.

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

CHORUS. *f* ALL. On this

Mum—mum!

Mum—mum!

On this

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

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

ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

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

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

*Allegro con brio.*

NANKI-POO.

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

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

YUM-YUM.

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

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

YUM-YUM.

month of af-ter-noon! Then let the throng Our joy ad-vance,

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

PEEP-BO.

CHORUS.

POOH-BAH & PISH-TUSH.

Then let the throng Our joy ad-vance, With

Then let the throng Our joy ad-vance, With

Then let the throng Our joy ad-vance, With

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

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

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

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

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

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

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

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

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

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

*cre - scen - do.*



CHORUS. *f* 1st SOPRANOS.

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

*f* 2nd SOPRANOS.

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

*f* TENORS.

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

*f* BASSSES.

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

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

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

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

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

cheer, joy - - ous, joy - - - - ous

cheer, . . . With joy - ous, joy - ous shout! With laugh - ing song and mer - ry

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

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

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

*Sva.* ~~~~~

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

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

song and dance. With song . . . . and

song and dance. With song . . . . and

*So. a.*

This system contains four vocal staves and two piano staves. The vocal parts have lyrics: "dance, With laugh - ing song and mer - ry dance." and "song and dance. With song . . . . and". The piano accompaniment includes a wavy line labeled "So. a." above the right-hand part.

dance !

dance !

This system contains four vocal staves and two piano staves. The vocal parts have the lyrics "dance !". The piano accompaniment features a dynamic marking of *f*.

This system contains two piano staves. The right-hand part has a complex, rhythmic melody with many sixteenth notes.

*End of Opera.*