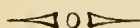


VOCAL SCORE  
OF  
**THE MIKADO;**  
OR  
THE TOWN OF TITIPU.



Arrangement for Pianoforte  
BY

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

OF THE ABOVE NAMED OPERA BY

**W. S. GILBERT**  
AND  
**ARTHUR SULLIVAN,**

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

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

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

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

164585

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

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

# The Mikado

OR

## The Town of Titipu.

### DRAMATIS PERSONAE.

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

Chorus of School Girls, Nobles, Guards and Coolies.

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

ACT II.— Ko-Ko's Garden.

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

STATE LIBRARY  
MICHIGAN

~~Yum &~~

M1503  
2949 M51  
1685

M1503

3253  
55

# CONTENTS.



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

## ACT I.

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

## ACT II.

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

# OVERTURE.

## SECONDO.

The musical score is written for piano and bass. It consists of five systems of two staves each. The top staff of each system is in bass clef, and the bottom staff is in bass clef. The time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by the letter 'f' (forte) in several places. The piece concludes with a double bar line and a repeat sign.



# OVERTURE.

PRIMO.

(♩ = 152)

The musical score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* and includes a tempo marking of (♩ = 152). The notation features a variety of rhythmic patterns, including dotted rhythms, eighth-note runs, and sixteenth-note passages. The second system continues with similar rhythmic textures and includes another *f* dynamic marking. The third system features more complex rhythmic figures, including sixteenth-note runs and dotted rhythms. The fourth system includes a *f* dynamic marking and features a prominent sixteenth-note run in the right hand. The fifth system concludes with a final sixteenth-note run in the right hand and a final chord in the left hand.

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

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

Third system of musical notation. Treble clef, bass clef. Time signature change to 3/4.

Andante con moto. (♩ = 69)

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

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

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

8.....

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

8.....

Andante con moto.

8.....

*rall.*



Allegro con brio. (♩ = 112)

Allegro con brio.

8



SECONDO.

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

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

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

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

Fifth system of musical notation. The upper staff contains chords and the lower staff contains a bass line. Dynamic markings of *fz* and *p* are present in the lower staff.

Sixth system of musical notation. The upper staff contains chords and the lower staff contains a bass line. Dynamic markings of *f* and *p* are present in the lower staff.

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

First system of musical notation. The upper staff features a melodic line with trills marked 'tr' and a descending eighth-note pattern. The lower staff provides a harmonic accompaniment with a similar descending eighth-note pattern.

Second system of musical notation. The upper staff continues the melodic line with trills and a descending eighth-note pattern. The lower staff features a piano accompaniment with a descending eighth-note pattern, marked with a piano 'p' dynamic.

Third system of musical notation. The upper staff continues the melodic line with a descending eighth-note pattern. The lower staff features a piano accompaniment with a descending eighth-note pattern.

Fourth system of musical notation. The upper staff features a melodic line with trills and a descending eighth-note pattern. The lower staff features a piano accompaniment with a descending eighth-note pattern, marked with a forte 'f' and piano 'p' dynamic.

Fifth system of musical notation. The upper staff features a melodic line with a descending eighth-note pattern. The lower staff features a piano accompaniment with a descending eighth-note pattern.

Sixth system of musical notation. The upper staff features a melodic line with a descending eighth-note pattern. The lower staff features a piano accompaniment with a descending eighth-note pattern, marked with a piano 'p' dynamic.

Seventh system of musical notation. The upper staff features a melodic line with a descending eighth-note pattern and trills marked 'tr'. The lower staff features a piano accompaniment with a descending eighth-note pattern.

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

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

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

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

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

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



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

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

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

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

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

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

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure is marked *p* and the second measure is marked *mf*. The right hand plays chords and the left hand plays a simple melodic line.

Second system of musical notation, continuing the grand staff. The right hand features a series of chords, with the second measure marked *f*. The left hand continues its melodic line.

Third system of musical notation, primarily in the bass clef. It includes dynamic markings *cresc.*, *f*, and *pp*. The music features a series of chords and a melodic line in the bass.

Fourth system of musical notation, primarily in the bass clef. It includes a *p* dynamic marking. The music features a series of chords and a melodic line in the bass.

Fifth system of musical notation, primarily in the bass clef. It includes a *p* dynamic marking. The music features a series of chords and a melodic line in the bass.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The right hand plays chords and the left hand plays a simple melodic line.



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

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

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

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

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

Sixth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line. The dynamic marking *f* (forte) is present.

First system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a melodic line with a fermata over a whole note, followed by a series of chords. The left hand has a simple accompaniment. A dynamic marking of *fp* is present.

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

Third system of musical notation, featuring a grand staff with two bass clefs. The right hand has a more active melodic line with eighth notes, and the left hand has a corresponding accompaniment. Dynamic markings *f* and *ff* are included.

Fourth system of musical notation, featuring a grand staff with a treble clef on the right and a bass clef on the left. The right hand has a melodic line with a fermata, and the left hand has a simple accompaniment. Dynamic markings *p* and *mf* are present.

Fifth system of musical notation, featuring a grand staff with two bass clefs. The right hand has a sequence of chords, and the left hand has a steady accompaniment. A dynamic marking of *p* is present.

Sixth system of musical notation, featuring a grand staff with two bass clefs. The right hand has a sequence of chords, and the left hand has a steady accompaniment.

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

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

Third system of musical notation. The upper staff has a melodic line with a trill (tr) and an eighth-note triplet. The lower staff has a bass line. Dynamics include *f* and *ff*.

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

Fifth system of musical notation. The upper staff has a melodic line with an eighth-note triplet. The lower staff has a bass line. Dynamics include *p*.

Sixth system of musical notation. The upper staff has a melodic line with an eighth-note triplet. The lower staff has a bass line. Dynamics include *p*.



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

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

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

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. Dynamics include *p*.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. Dynamics include *p*, *crese.*, and *un poco stringendo.*

Sixth system of musical notation. The treble clef staff contains a series of chords and triplets. The bass clef staff contains a series of chords. Dynamics include *Piu vivo.* and *ff*.

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

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

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

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include a hairpin crescendo.

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

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



SECONDO.

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

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns in the treble and bass staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass staff.

Fifth system of musical notation, featuring a prominent melodic line in the bass staff with a slur and a dynamic marking of *v* (accent).

Sixth system of musical notation, concluding the piece with a final cadence and a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests. A dynamic marking of *ff* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and the letter 's' above it, indicating a slur. The bass staff contains a supporting line with various note values and rests.

# ACT I.

## Nº 1.

### Chorus of Men.

*Allegro vivace.* *sva.....*

*f* *fz*

*8va.....*

*8*

*8*

*8*

*cresc.*



CHORUS of Tenors & Bases in Unison.

If you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest followed by a quarter note G4 and a quarter note A4. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand plays a steady bass line. A dynamic marking of *ff* (fortissimo) is placed above the piano part.

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

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

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

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

On — ma-ny a screen and fan —————

The fourth system contains the lyrics "On — ma-ny a screen and fan —————". The piano accompaniment continues with complex rhythmic textures and trills (*tr*) in the right hand.

We fig-ure in live-ly paint, Our

The fifth system concludes the system with the lyrics "We fig-ure in live-ly paint, Our". The piano accompaniment maintains its rhythmic intensity.

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

Oh, —

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

Like a com-mon-place ma - rio - nette, —

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



simply Court e - ti - quette.

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

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

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

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

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

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

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

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

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

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

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

pan: \_\_\_\_\_ On vase and jar, And

pan: \_\_\_\_\_ On vase and jar, And

The second system continues the musical score with two vocal lines and piano accompaniment. The piano part includes a trill (tr) in the right hand and continues with the established rhythmic accompaniment.

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

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

The third system features two vocal lines and piano accompaniment. The piano part includes dynamic markings of *fz* (forzando) in the bass line, indicating accented notes.

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

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

The fourth system concludes the musical score with two vocal lines and piano accompaniment. The piano part includes dynamic markings of *fz* in the bass line. The vocal lines end with a long note marked with a forte (*f*) dynamic.



oh! On vase and  
oh! On vase and

*f* *f* *fz* *8*

Detailed description: This system contains the first two systems of a musical score. The top system features vocal lines in treble and bass clefs with lyrics 'oh! On vase and'. The piano accompaniment is in the bottom system, with a treble clef staff showing a melodic line and a bass clef staff showing a harmonic accompaniment. Dynamics include *f* and *fz*, and a fermata is marked over the eighth measure.

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

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics 'jar, On screen and fan.'. The piano accompaniment continues with similar melodic and harmonic patterns. Dynamics include *fz*.

*fz* *fz*

Detailed description: This system contains the fifth system of the musical score, which is entirely piano accompaniment. It features a complex melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *fz*.

*fz* *sempre ff*

Detailed description: This system contains the sixth system of the musical score, which is entirely piano accompaniment. It continues the melodic and harmonic development. Dynamics include *fz* and *sempre ff*.

Detailed description: This system contains the seventh system of the musical score, which is entirely piano accompaniment. It features a dense texture with many sixteenth notes in both hands.

Detailed description: This system contains the eighth system of the musical score, which is entirely piano accompaniment. It concludes the piece with a final melodic flourish in the treble clef and a steady accompaniment in the bass clef.



NANKI. Recit.

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

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 rest, followed by the lyrics "Gen-tle-men I pray you tell me, Where a gen-tle maiden". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "dwel-eth, Named Yum - Yum, the ward of Ko - ko? In pi - ty speak - oh". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present.

PISH.

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

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are "speak, I pray you! Why who are you, who ask this ques - tion?". The piano accompaniment includes a dynamic marking of *p* and concludes with a flourish.

NANKI

Come gather round me, and Ill tell \_\_\_\_\_ you.

The fourth system of music features a vocal line and piano accompaniment. The vocal line lyrics are "Come gather round me, and Ill tell \_\_\_\_\_ you.". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and concludes with a flourish.

Song and Chorus.  
(NANKI-POOH.)

Allegretto con grazia.

NANKI.

A wan - dring min - strel

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

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

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

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

Andante espressivo.

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

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

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

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



## Allegro marziale.

Oh, sor - row sor - row! But if

*f* *dim.*

pa - tri - o - tic sen - ti - ment is want - ed, I've pa - tri - o - tic bal - lads cut and

*p*

dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All

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

sem - bled, Ne - ver quail\_ or they conceal it if they do\_ And I

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

pu!  
MEN: *f*

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

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

And

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

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

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

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

*f*

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

*p*

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



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

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

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

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

A

ho!

ho!

*ff*

*dim.*

*Allegretto.*

*dim.*

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

*p*

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

MEN. *p*

Of

*p*

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

*pp*

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

*p*



## Song and Chorus.

## No 3.

(PISH-TUSH.)

Allegro con brio.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords and eighth notes.

PISH-TUSH.

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

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

The third system of the song and piano accompaniment. The vocal line continues with "words suc-cinct, That all who flirt-ed, leerd, or wink'd (Un-less con-nu-bi-al-ly link'd,) Should". The piano accompaniment continues with a consistent eighth-note accompaniment.

The fourth system of the song and piano accompaniment. The vocal line concludes with "forth-with be be-head-ed, be-head-ed, be-head - ed, Should forthwith be be -". The piano accompaniment continues with a consistent eighth-note accompaniment.



head-ed, 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! And all is

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

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

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

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

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

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

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

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



he was right to so ob-ject, And I am right, And you are right, And ev-'ry-thing is

quite cor-rect.

MEN. *f*

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

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

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

And so we straight let



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

demn-ed to be mown off, And made *him* Heads-man, for we said "Who's next to be de-

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

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

*ff*

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

*p*

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

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

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

right!  
- right!



# Song.

## No 4.

POOH-BAH (with NANKI and PISH.)

Allegro moderato. Tempo di Minuetto.

Piano introduction in 3/8 time, marked *f* (forte). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble, ending with a trill in the right hand.

POOH-BAH.

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

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

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

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

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

This

Vocal line and piano accompaniment for the third line of lyrics. The piano part features a triplet of eighth notes in the vocal line and a trill in the piano accompaniment.

ve - ry day From school Yum-Yum

Will

Vocal line and piano accompaniment for the fourth line of lyrics. The piano part includes a *Sra.* (Sforzando) marking and a trill in the right hand.



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

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

And the brass will crash, And the

trum-pet bray, And they'll cut a dash On their wed - ding day, She'll tod-dle a-way, as

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

And the brass will crash, And the

trum-pets bray, And they'll cut a dash On their wed-ding day. She'll tod-dle a-way, as  
 She'll tod-dle a-way, as

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a key signature change to B-flat major. The lyrics are: "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!  
 all a-ver, With the Lord High Ex - e - cu - tion-er!

The second system continues the vocal line and piano accompaniment. The lyrics are: "all a-ver, With the Lord High Ex - e - cu - tion-er!". The piano part features a dynamic marking of *f* (forte).

2. It's a

The third system shows the piano accompaniment for the second ending. It includes a trill marking (*tr*) and a dynamic marking of *p* (piano).

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

The fourth system features the vocal line and piano accompaniment. The lyrics are: "hope-less case As you may see, And in your place A - way I'd flee; But".

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "don't blame me Im sor-ry to be Of your plea - sure a di - min - u - tion-er.". The piano part includes a triplet in the final measure.



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

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

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

you shun her. And the

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



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

NANKI & PISH.

And the

She'll

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

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

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

## Recit.

No 4<sup>a</sup>

(NANKI—POOH—BAH.)

Recit.

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

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

Recit. POOH.

*a tempo. moderato.*

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

Recit.

*a tempo.*

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

# Chorus with Solo.

(Ko-Ko.)

No 5.

*Allegro marziale.* ♩ = 144.

The first system of the piano accompaniment features a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of chords. The tempo is marked *Allegro marziale.* with a quarter note equal to 144 beats. The dynamic is *ff*. The key signature has two flats, and the time signature is common time (C). The system contains three measures.

The second system continues the piano accompaniment with three measures. The treble staff has a melodic line with triplets, and the bass staff has a rhythmic accompaniment of chords.

The third system continues the piano accompaniment with three measures. The treble staff has a melodic line with triplets, and the bass staff has a rhythmic accompaniment of chords.

The fourth system continues the piano accompaniment with three measures. The treble staff has a melodic line with triplets, and the bass staff has a rhythmic accompaniment of chords.

*Tenors.*

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

*Basses.*

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

The piano accompaniment for the vocal parts consists of two systems. The first system has three measures, and the second system has three measures. The treble staff has a melodic line with chords, and the bass staff has a rhythmic accompaniment of chords.



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

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

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

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

KO-KO.

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

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

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

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

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

Ta-ken from the coun-ty jail By a set of cu-ri-ous chan - ces,  
 Ta-ken from the coun-ty jail, Li-ber-a - ted then on  
 Ta-ken from the coun-ty jail, Li-ber-a - ted then on

*p*  
*p stacc.*

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

*f*  
*f*  
*f*

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

*f*  
*f*  
*f*



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

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

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

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

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

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

Ex - e - cu - tion - er!

Ex - e - cu - tion - er!

Red.

# Song.

No 5a.

(KO-KO, with CHORUS OF MEN.)

Allegretto grazioso.

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

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

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

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

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

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

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

CHORUS OF MEN.

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

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

1st and 2nd verse.  
EO-KO

2. There's the  
 3. And that

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

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



3<sup>rd</sup> verse.

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

*p*

got *him* on the list! All fun-ny fel-lows, com-ic men, and clowns of pri-vate life - They'd

none of 'em be miss'd - they'd none of 'em be miss'd! And a - po-lo - ge-tic statesmen of a

com - pro - mis - ing kind, Such as - what - d'ye call him - Thing 'em bob, and

*colla voce.*

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

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

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

**CHORUS OF MEN.**

You may

You may

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

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

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

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

*Allegretto grazioso.*

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

*Sopranos.*

The vocal line for Sopranos and the piano accompaniment for the last two systems. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Comes a train of lit - tle la - dies From scho - las - tic tram - mels". The piano accompaniment continues with the same rhythmic pattern as the first system, including a piano (*p*) dynamic marking.



free. Each a lit - tle bit a -



fraid is, Won - dring what the world can



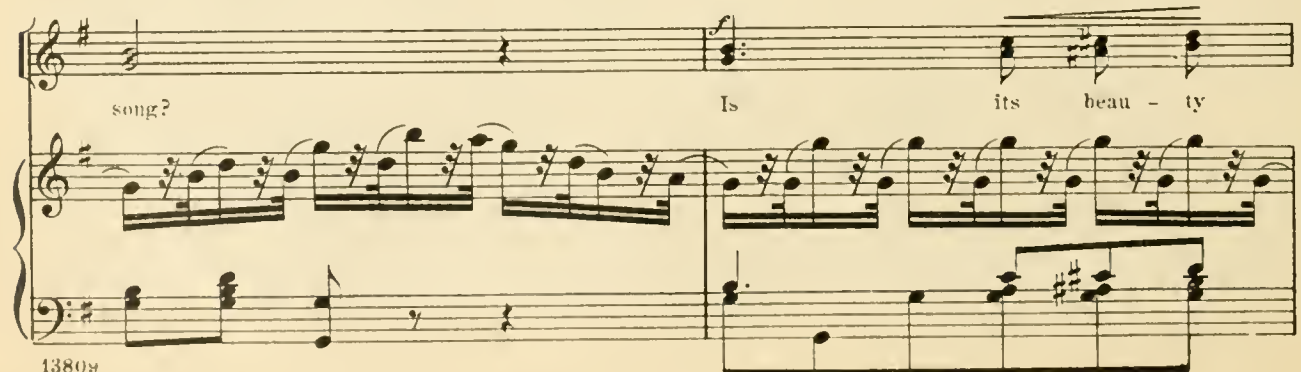
be? Is it but a



world of trou - ble Sad - ness set to



song? Is its beau - ty



but a bub - ble Bound to break eer

long? Are its pa - la - ces and

*f 1st Soprano*

plea - sures Fan - ta - sies that

*f 2d Soprano*

Are its plea - sures Fan - ta - sies that

fade? And the glo - ry of its

fade?

trea - sures Shad - ow of a

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



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

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

Shad - - ow of a shade?

Shad - - ow of a shade?

*p* Shad - - - ow of a shade?

*dim.*

*1st & 2d Sopranos.*

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

*p*



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

won - der - how we won - der! We

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

earth the world can be! What on

earth the world can be!

# Trio.

## NO 7.

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

*Allegretto grazioso.*

YUM-YUM.  
Three lit-tle

PEEP-BO.  
Three lit-tle

PETTI-SING.  
Three lit-tle

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

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

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

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

glee, — Three lit-tle maids from school!

glee, — Three lit-tle maids from school!

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

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



Three lit-tle maids from school.

Three lit-tle maids from school.

Three lit-tle maids from school.

*p*

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

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

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

*fz* *p*

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

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

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

school, Three lit-tle maids— from school.

school, Three lit-tle maids— from school.

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 is the to-tal sum,

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

Three lit-tle maids from school.

Three lit-tle maids from school.

*p*

one a-way—

Two lit-tle maids re-main, and they

Won't have to wait ve-ry

Three lit-tle maids from school!

Three lit-tle maids from school!

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

CHORUS OF GIRLS.

Three lit-tle maids from school.

*cresc.*



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

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

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

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

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

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

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

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

No 8.

Quintett.

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

Allegro con brio.

YUM-YUM.

So please you, Sir, we much re -

PEEP-BO.

So please you, Sir, we much re -

PETTI-SING.

So please you, Sir, we much re -

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

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

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

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



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

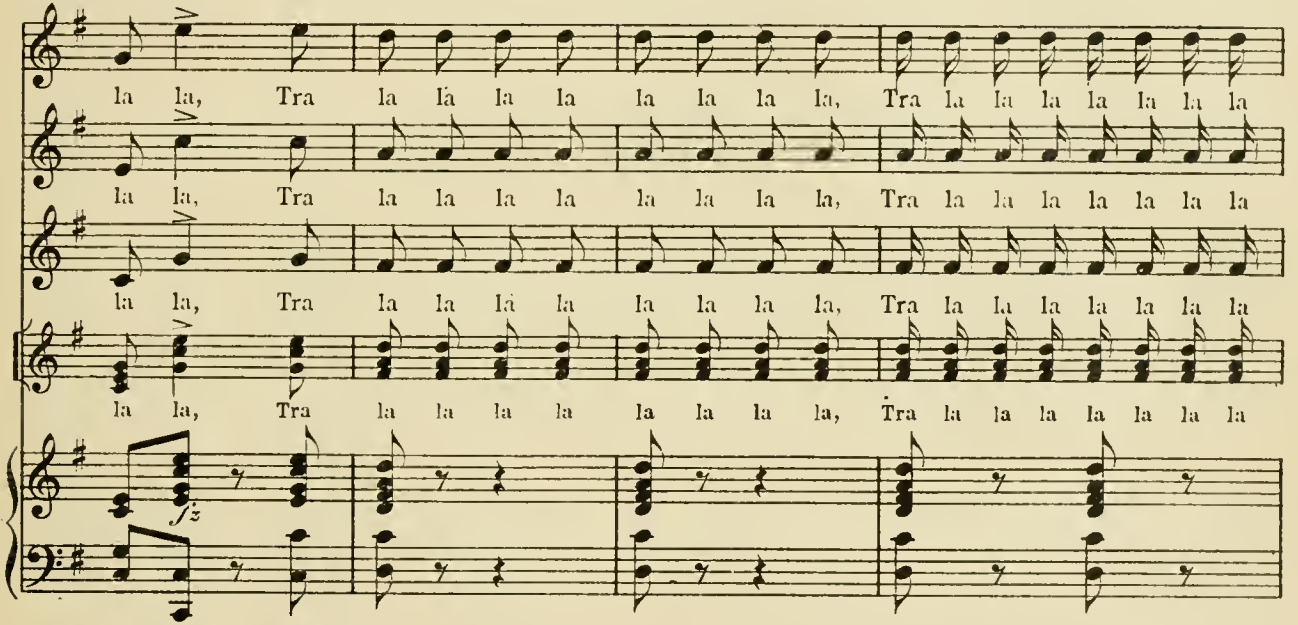
don't in girl - hood's hap - py spring, Be hard on us.  
 don't in girl - hood's hap - py spring, Be hard on us.  
 don't in girl - hood's hap - py spring, Be hard on us.  
 la, Tra la la la la la, Tra la la la la la Tra la la la la la! But

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



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

This system contains the first four vocal staves and the piano accompaniment. The vocal parts feature a melodic line with lyrics and a supporting line. The piano accompaniment consists of chords and a bass line.



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

This system continues the vocal and piano parts from the first system, maintaining the same melodic and harmonic structure.



la la la la la la la!  
la la la la la la la!  
la la la la la la la!  
la la la la la la la!

This system features a final vocal section with four staves of lyrics and a piano accompaniment. The piano part includes a melodic line with a key signature change to two sharps (F# and C#) and a bass line.

POOH-BAH.

I

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

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

That youth at us should

POOH-BAH.

To our pre - ro - ga -

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



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

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

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

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

la, Tra la la la la la la la!

la, Tra la la la la la la la!

CHORUS.

But youth, of course must have its fling, So

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

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

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

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

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

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



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

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

*fz fz*



# Duet.

## No 9.

### YUM-YUM & NANKI-POOH.

Andante non troppo lento.

NANKI-POOH.

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

*mf* *p*

tone, "Lov'd one, let us be u - ni - ted— Let us be each oth-er's own!" I would

merge all rank and sta - tion, World-ly sneers are nought to us, And to mark my ad-mi-

YUM-YUM

He would fond - ly kiss me thus—

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

Allegro.

YUM-YUM.

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

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

Tempo I.

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

Tempo I.

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

*dim.*



Allegro.

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

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

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

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



# Trio.

## No 10.

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

POOH-BAH.

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

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

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

KO-KO.

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

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

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

PISH-TUSH.

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

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

screw To bid us a-dieu.

KO-KO  
My brain it

POOH-BAH

I am so proud, If

## PISH-TUSH.

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

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

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



rea-dy to go, Yet re-col-lect 'Tweredis-res-pect Did I neg-lect To thus ef-fect This

aim di-rect, So I ob-ject— POOH-BAH.  
And so, Al-though I wish to go, And

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

And go And show Both friend and foe How much you dare. Im quite a-ware It's  
must de-cline.

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

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

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

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

*marcato*  
*p*

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

cheap and chip-py chop-per on a big black block! To sit in sol-lemn si-lence in a  
 cheap and chip-py chop-per on a big black block! To sit in sol-lemn si-lence in a  
 cheap and chip-py chop-per on a big black block! To sit in sol-lemn si-lence in a

*f*



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

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

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

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

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

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

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

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

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

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

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

black block!  
black block!  
black block!

13800

No 11.

Finale Act I.

*Allegro moderato.*

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

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

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

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

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

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

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

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



Don't he - si - tate Your choice to

Don't he - si - tate Your choice to

This system contains the first two systems of music. The top system shows the vocal melody in treble clef and the bass line in bass clef. The lyrics are "Don't he - si - tate Your choice to". The bottom system shows the piano accompaniment with treble and bass staves. It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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

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

This system contains the third and fourth systems of music. The top system shows the vocal melody with lyrics "name, A dread-ful fate You'll suf - fer all the same, A dread-ful". The bottom system shows the piano accompaniment with a dynamic marking of *p* (piano) and a triplet of eighth notes.

fate You'll suf - fer all the same.

fate You'll suf - fer all the same.

This system contains the fifth and sixth systems of music. The top system shows the vocal melody with lyrics "fate You'll suf - fer all the same.". The bottom system shows the piano accompaniment with a dynamic marking of *p* and a triplet of eighth notes.

POOH-BAH.

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

Con -

This system contains the seventh and eighth systems of music. The top system shows the vocal melody with lyrics "POOH-BAH. To ask you what you mean to do we punctual-ly ap-pear. KO-KO". The bottom system shows the piano accompaniment with a dynamic marking of *p*.

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

CHORUS.

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

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

KO-KO

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

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

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

yields his life if Ill Yum - Yum surrender; Now I a - dore that girl with pas - sion ten - der, And

could not quit her with a rea - dy will, Or her al - lot, If I did not A -



dore my-self with pas - sion - ten - drer still! With pas - sion ten - drer

still! KO-KO.

*f* CHORUS. Take her... she's yours!

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

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

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn-ing

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  
Then

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

Then

Then let the throng Our joy ad - vance,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TUTTI.

dance, With laugh - ing song, \_\_\_\_\_ With *ff*

dance, With laugh - ing song, \_\_\_\_\_ With *ff*

dance, With laugh - ing song, \_\_\_\_\_ With *ff*

dance, With laugh - ing song, \_\_\_\_\_ With *ff*

dance, With laugh - ing song, \_\_\_\_\_ With *ff*

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

1  
shout!

YUM-YUM

shout!

Or far, or near, or far, or

PITTI-SING

reer. A day, a week, a month, a year—

reer.

reer.

reer.

reer.

*mf*

near.

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

PEEP-BO.

Then

NANKI-POOH.

Then

POOH-BAH.

POOH-BAH & PISH-TUSH.

Then

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

Then

2

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

POOH-BAH. Solo.

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

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

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

G. Schirmer



then!"

CHORUS. *ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

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

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

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

do, in all, all you

all you do Long life to you till

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

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

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

do.

then!

then!

then!

then!

Recit. KATISHA.

*Allegro agitato.* Your re-vels cease Assist me

all of you! I

*f a tempo*

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

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

*Recie.*

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

*Recie.*

lights\_ that nev - er cloy! Come back oh, shallow fool, come back to

*f*

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

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

*Recie.*

*p* *f a tempo* *fp*



NANKI-POOH.

joy!

Ah! 'Tis Ka-ti-sha, The

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

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

*f* *a tempo* *dim.* *p*

KATISHA.

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

maid of whom I told you.

Allegro agitato.

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

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

*f* *p*

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

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

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

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

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

place.

**TUTTI.**

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

**KATISHA.**

Pink cheek, that rul - est Where wis - dom serves! Bright eye, that

fool - est He - ro - ic nerves; Rose - lip, that

scorn - est Love - la - den years - Sweet tongue, that

warn - est Who right - ly hears - Thy doom is nigh, Pink cheek, bright



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

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

doom — is — nigh, Thy knell, thy knell is rung. TUTTI.  
If true her

If true her

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

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

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

is rung, Thy knell, \_\_\_\_\_ thy \_\_\_\_\_ knell \_\_\_\_\_ is \_\_\_\_\_  
 tale, Thy knell is rung, Thy knell is  
 tale, Thy knell is rung, Thy knell is

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

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

*f* *f* *p*

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

*f* *p*

*Allegretto grazioso.* (♩ = 88)

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

CHORUS.

Yum - Yum.

*p*

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

Cumb - cumb!

Cumb - cumb!



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

Dumb\_dumb!

Dumb\_dumb!

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

Mum\_mum!

Mum\_mun!

sea!

**CHORUS.**  
*PITTI-SING with 2<sup>d</sup> Sop.*

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

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

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

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

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

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

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

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

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

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



KATISHA.

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

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

*cresc.*

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

*f* *sempre f* *Recit.*

Allegro agitato.

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

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

*f* *p* *Allegro non troppo.*



KATISHA.

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

Now comes the blow!

*pp*

Recit. *a tempo*

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

How foil my foe? Ha!

*f* *pp*

He is the son of your\_

ha! I know!

*ff* o ni!

*ff* o ni!

*Meno mosso.* *ff*

Recit. KATISHA.

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

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

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

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

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

*Allegro con brio.*

KATISHA.

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

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

We'll hear no

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

KATISHA.

Pre - pare for woe, Ye

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



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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'haugh-ty— lords, At once I go Mi - ka - do - wards.' and ends with a fermata over the word 'wards.' followed by the instruction 'TUTTI.' and a long note 'A -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking 'p<sup>mf</sup>' is present in the lower right of the piano part.

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

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

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

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

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

The fourth system continues the vocal line with the lyrics 'dis - mal sound, NANKI-POOH We For joy reigns ev - 'ry - where a - round.'. The piano accompaniment features several sixteenth-note runs in the right hand, some marked with a '6' (sixteenth notes) and others with a '3' (triplet).

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

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

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

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

pite your scowl;  
 pite your scowl;

*cresc.*

My

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

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

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

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

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

We do not heed their dis - mal sound, For

We do not heed their dis - mal sound, For

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

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



KATISHA.

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

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

crownd!  
 round!

round!

# ACT II.

## Solo.

(PITTI-SING, AND CHORUS OF GIRLS.)

### Nº 1.

Allegretto grazioso.  $\text{♩} = 72$ .

*p dolce.*

CHORUS.

1st Sop.

Braid the ra - ven hair Weave the

2nd Sop.

Braid the ra - ven hair Weave the

The first system of music features two vocal staves at the top and a grand staff for piano accompaniment below. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the vocal and piano parts. The lyrics for both vocal parts are: "sup - ple tress Deck the mai - den fair In her love - - li - ness". The piano accompaniment continues with its rhythmic pattern.

The third system continues the vocal and piano parts. The lyrics for both vocal parts are: "Paint the pret - ty face Dye the co - ral lip Em - pha - size the grace Of her". The piano accompaniment continues with its rhythmic pattern.

The fourth system concludes the vocal and piano parts. The lyrics for both vocal parts are: "la - dy - ship! Art and na - ture, thus al - lied, —". The piano accompaniment concludes with a final chord and a fermata over the bass line.



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

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

PITTI-SING.

Sit with down - cast eye Let it brim with dew Try if you can

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

Like a fright-ened roe                      Flut-ter, lit-tle heart,

Col-our, come and go!                      Mo - des - ty at mar - riage tide —

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

comes a pret - ty bride!

*crise.* *f*

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

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

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

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

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

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

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

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

lied, Go to make a pret - ty bride!

lied, Go to make a pret - ty bride!



Song.  
(YUM-YUM.)

No 2.

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

*mf* *p sostenuto.*

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

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

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

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

*cresc.*

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

*dim.*

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

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

*rall.* *mf* *P sostenuto.*

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

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

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

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

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

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

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



# Madrigal.

## NO 3.

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

YUM-YUM

- 1. Bright-ly
- 2. Let us

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

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

*f* PITTI-SING.

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

*f* NANKI-POOH.

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

*f* PISH-TUSH.

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

The second system contains four vocal staves and a piano accompaniment. Each vocal staff has lyrics and a melodic line. The piano accompaniment continues with similar rhythmic patterns. The lyrics are repeated for each of the four vocal parts.

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

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

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

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

The third system continues with four vocal staves and a piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment features some chordal textures and rhythmic accompaniment.

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

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

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

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

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

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

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

long, sound ere long,  
song, this the close,

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

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

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

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

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

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

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

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

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



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

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

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

# Trio.

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

## No 4.

YUM-YUM.

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

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

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

NANKI-POOH.

Here's a pret-ty mess! In a month, or less,

I must die with-out a wed-ding! Let the bit-ter tears Im shed-ding Wit-ness my dis-tress,

The musical score is written for voice and piano. It consists of five systems of music. The first system is for Yum-Yum, with a vocal line and piano accompaniment. The tempo is marked 'Allegro vivace'. The second system continues the vocal line with lyrics. The third system continues the vocal line with lyrics. The fourth system is for Nanki-Pooh, with a vocal line and piano accompaniment. The fifth system continues the vocal line with lyrics. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.



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

KO-KO,  
Here's a state of things!

To her life she clings!      Ma-tri-mo-ni - al de-vo-tion Does-n't seem to suit her no-tion-

Bu-ri - al it brings!      Here's a state of things!      Here's a state of things!

YUM-YUM.

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

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

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



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

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

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

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

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

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

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

*cresc.*

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

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

*cresc.*

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

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

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

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

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

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

Spoken.

Here's a pretty how-de-do!

Here's a pretty how-de-do!

Here's a pretty how-de-do!

# Entrance of Mikado and Katisha.

## Nº 5.

Allegro moderato.

Piano introduction in 6/8 time, marked *f* (forte). The music features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Vocal and piano accompaniment. The vocal line is marked *f* and includes the lyrics: *f* GIRLS. Mi - ya sa - ma, MEN. *f* Mi - ya sa - ma, The piano accompaniment continues with a steady rhythmic pattern.

Vocal and piano accompaniment. The vocal line includes the lyrics: mi - ya sa ma, On n'im ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia. The piano accompaniment provides harmonic support.

Vocal and piano accompaniment. The vocal line includes the lyrics: na ——— To - ko ton - ya - ré ton - ya - ré na! The piano accompaniment concludes the piece.



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

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

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

MIKADO.  
 From ev-'ry kind of

## KATISHA.

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

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

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

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

daughter-in-law e - lect!

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

MIKADO.  
In a

*dim.* *p* *dim.*

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

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

sway—



daughter-in-law e - lect! Is

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

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

daughter-in-law e - lect!

*f* CHORUS.

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

*f*

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

*dim.* *dim.*

# Song and Chorus.

## No. 6.

MIKADO.

Allegro. *gva.* *ff* *p*

A more hu-mane Mi-

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

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

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

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

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

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

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

ment! *8va* All

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



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

The  
The

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

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

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

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

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

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

*rall.* *a tempo.*

*rall.*

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

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

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



ment!

CHORUS.

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

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

*ff*

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

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

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

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

ment!

The

ment!

*8va*

*f*

1. 2.



# Trio and Chorus.

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

No. 7.

KO-KO.

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

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

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

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

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

gnash'd my teeth, When from its sheath I drew my snick-er-snee! — TUTTI & CHORUS.  
 We know him well, He  
 We know him well, He

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

PITTI-SING.  
 2. He shiver'd and shook as he gave the sign For the stroke he did-n't de-  
 ev-'rytime he fails.—  
 ev-'rytime he fails.—

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



nodded his head and kiss'd his hand, And he whistled an air, did he, As the sa - bre true Cut clean-ly through his

cer-vi - cal ver - te - brae, his ver - te - brae! When a man's a-fraid a

beau-ti-ful maid Is a cheer-ing sight to see;— And it's oh, I'm glad, That mo-ment sad Was

sooth'd by sight of me! — CHORUS.

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

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



3. Now tho' you'd have said that

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

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

head was dead (For its own-er dead was he), It stood on its neck with a smile well bred, And

bow'd three times to me!— It was none of your im-pu-dent off-hand nods, But as hum-ble as could be, For it

clear-ly knew The de-fer-ence due To a man of pe-di-gree, of pe di-gree! And it's

oh, I vow, This death-ly bow Was a touch-ing sight to see;— Though trunk-less, yet It

could-nt forget The de-fer-ence due to me! CHORUS.  
 The haugh-ty youth He speaks the truth When—  
 The haugh-ty youth He speaks the truth When—

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

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

*Crisis*



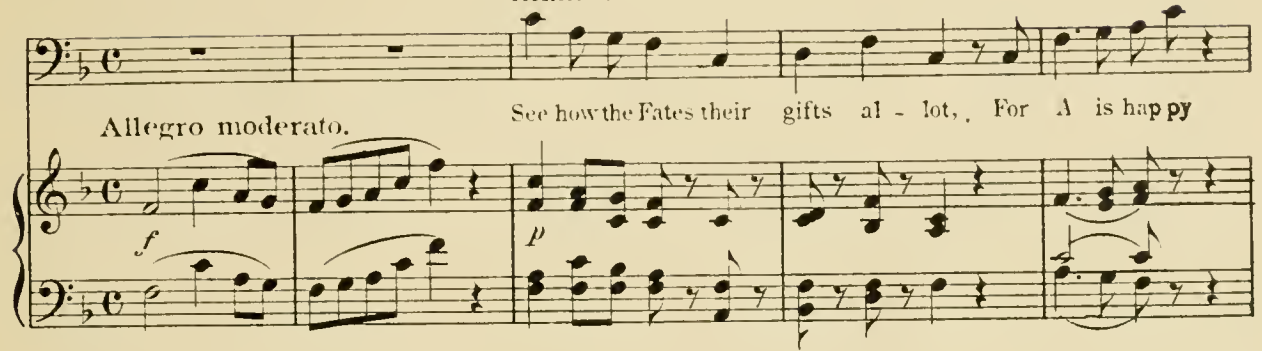
# Glee.

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

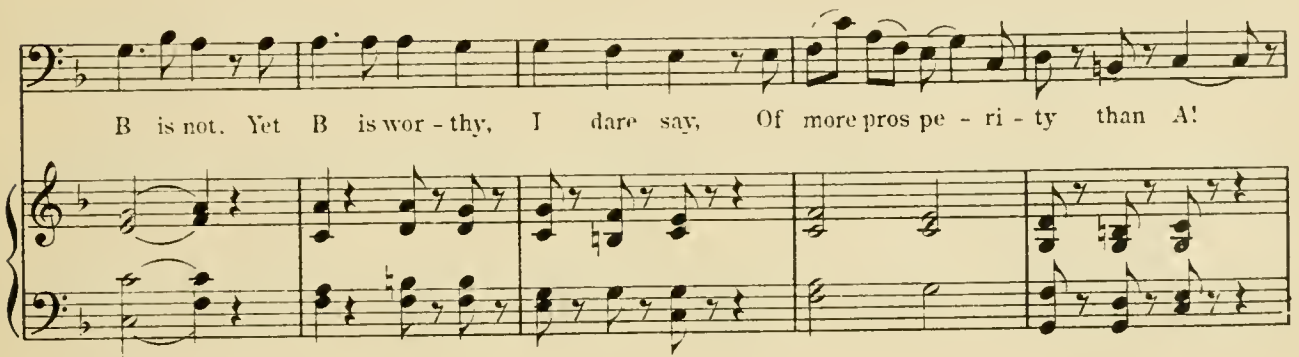
## No 8.

MIKADO.

*Allegro moderato.* See how the Fates their gifts al - lot, For A is hap - py

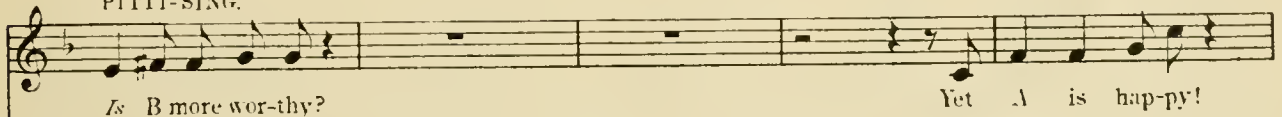


B is not. Yet B is wor - thy, I dare say, Of more pros pe - ri - ty than A!




PITTI-SING.

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



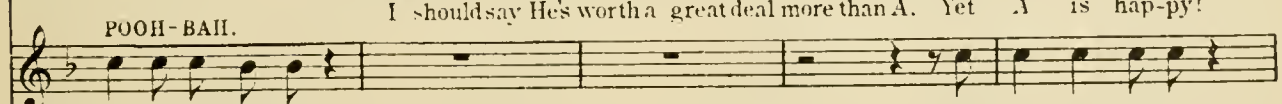
KATISHA.

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



POOH-BAH.

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



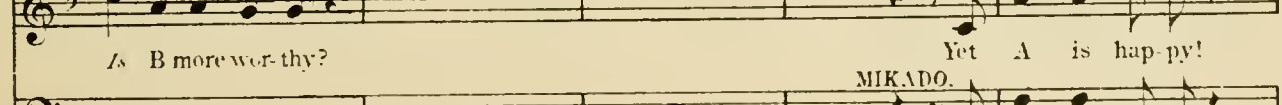
KO-KO.

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

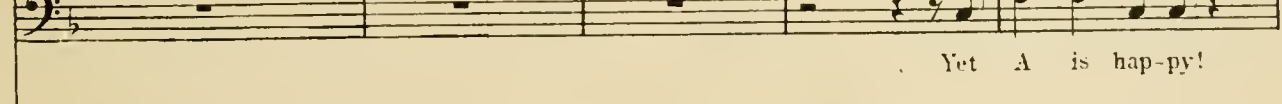


MIKADO.

Yet A is hap - py!



Yet A is hap - py!



*rall. a tempo.*





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

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

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

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

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

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

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

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

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

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

PITTI-SING.

*p* *rall.*

Hap-py un de serv-ing A!

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

Hap-py un de serv-ing A!

POOH-BAH.

Hap-py un de serv-ing A!

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

Hap-py un de serv-ing A!

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

Hap-py un de serv-ing A!

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

KATISHA

But

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

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

MIKADO.

But

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

*p*

## Duet.

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

## No 9.

NANKI-POOH.

*Allegro giojoso.* The

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

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

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

*rall.* *a tempo*

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

YUM-YUM.  
Tra  
PITTI-SING.  
Tra  
la la la la, — Tra la la la la, — The flow-ers that bloom in the spring. Tra  
POOH-BAH.  
Tra

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

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

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

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



KO-KO.

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

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

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

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

*rall.* *a tempo.*

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

bo - ther the flowers of spring!"

Tra la la la la, — Tra la la la la, —

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

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

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

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

*f*

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*

# Recit, and Song.

(KATISHA.)

## Nº 10.

KATISHA.

*Allegro agitato.*

A - lone, and yet a - live!

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

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

*Andante moderato.*

Hearts do not break! They sting and ache For



old love's sake, But do not die! Though with each breath They long for death, As

wit-nesseth the liv-ing I!— the liv-ing I! Oh liv - ing I! Come, tell me

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

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

*cresc.*

*tremolo.*

*cre* - - - *seen* - - - *do.*

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

*f*

*f* *dim.*

Song.  
(Ko-Ko.)

Nº 11.

Andante espressivo. 1. On a tree by a ri-ver a lit-tle tom-tit Sang

"Wil-low, tit-wil-low, tit-wil-low!" And I said to him, Dick-y-bird, why do you sit Sing-ing

"Wil-low, tit-wil-low, tit-wil-low?" "Is it weak-ness of in-tel-lect birdie?" I cried, "Or a

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

The musical score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line is melodic and includes lyrics in both English and French. The tempo is marked 'Andante espressivo'.

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

2. He slapp'd at his chest as he

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase: "wil-low, tit-wil-low, tit-wil-low!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords. A dynamic marking of *p* (piano) is present in the piano part.

sat on the bough, Singing "Wil-low, tit-wil-low, tit-wil-low!"

And a cold pers-pi-ration be-

The second system continues the musical score. The vocal line continues with the lyrics: "sat on the bough, Singing 'Wil-low, tit-wil-low, tit-wil-low!'". The piano accompaniment continues with similar rhythmic patterns and chords. The dynamic marking *p* remains.

spangled 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 includes the lyrics: "spangled his brow, Oh wil-low, tit-wil-low, tit-wil-low!". The piano accompaniment continues with similar rhythmic patterns and chords. The dynamic marking *p* remains.

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

The fourth system concludes the musical score. The vocal line includes the lyrics: "gur-gle he gave, Then he threw himself in-to the bil-low-y wave, And an e-cho a-rose from the". The piano accompaniment continues with similar rhythmic patterns and chords. The dynamic marking *p* remains.



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

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

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

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

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

Duet.  
(KATISHA & KO-KO.)

Nº 12.

KATISHA.

*Allegretto con brio.*

There is beauty in the bel-low of the

blast, There is grandeur in the growling of the gale, There is e-lo-quent out-pour-ing When the

li-on is a roar-ing, And the ti-ger is a lash-ing of his tail!

KO-KO.

Yes, I

like to see a ti-ger From the Con-go or the Ni-ger, And es-pe-cial-ly when lash-ing of his

KATISHA.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Vol - ca-nos have a splendour that is grim, And earthquakes on - ly ter - ri - fy the". The piano accompaniment starts with a quarter rest, then a quarter note G3, followed by a series of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "dolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

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

The third system features the vocal line with lyrics "fall - ing of a flight of thun - der bolts! KO-KO." and "Yes, in spite of all my meek - ness, If I". The piano accompaniment includes a dynamic marking of *sf* (sforzando) and a fermata over a chord. The vocal line has a fermata over the "KO-KO." syllable.

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

*rall.* **BOTH.**

The fourth system shows the vocal line with lyrics "have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der bolts. If". The piano accompaniment has a dynamic marking of *rall.* (rallentando). The system concludes with the instruction **BOTH.** and a dynamic marking of *atempo.* (ad libitum).

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

The fifth system features the vocal line with lyrics "that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -". The piano accompaniment includes trills (*tr*) in the right hand. The system ends with a fermata over a chord.



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

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

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

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

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

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

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

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

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

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

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

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

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

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



# Finale, Act II.

## Nº 13.

PITI-SING.

*Allegretto grazioso.*

For he's gone and mar-ried Yum-

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

*CHORUS.*

Yum-Yum!

Yum-Yum!

cumb— And join our ex-pression of glee!

*KO-KO.*

On this subject I pray you be dumb— Your

Cumb-cumb!

Dumb-dumb!

Cumb-cumb!

Dumb-dumb!

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

CHORUS.

Mum-mum!

Mum-mum!

got a good bar-gain in me!

ALL.

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

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

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

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

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

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

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

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

*Allegro con brio.*

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea.

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea.

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn - ing

The threat - ened cloud has passed a - way,



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

PEEP-BO.  
Then let the

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

POOH-BAH & PISH-TUSH.  
Then let the

CHORUS.  
Then let the

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

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

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

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

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

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

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

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

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

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

song, And merry dance, With laugh - ing song, \_\_\_\_\_

song, And merry dance, With laugh - ing song, \_\_\_\_\_

song, And merry dance, With laugh - ing song, \_\_\_\_\_

song, And merry dance, With laugh - ing song, \_\_\_\_\_

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

*cre - scu - do.*

CHORUS.

1st Sopranos. *ff*

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

2nd Sopranos. *ff*

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

Tenors. *ff*

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

Basses. *ff*

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

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

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

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

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

cheer, joy - ous, joy - ous

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

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

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

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



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

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

reer! With song and dance.

reeri With song and dance.

With song and dance.

With song and dance.

*ff*

*tr*