

SOLE AGENTS FOR THE UNITED STATES

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

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AND

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Joint Authors of "THESPIS; or THE GODS GROWN OLD;" "TRIAL BY JURY;" "THE SORCERER;" "H.M.S. PINAFORE; or THE LASS THAT LOVED A SAILOR;" "THE PIRATES OF PENZANCE; or THE SLAVE 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 # 2.00
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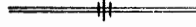
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ON HIRE. Orchestra Parts
 Stage Manager Guide

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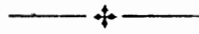
Produced at the Savoy Theatre, London, on Saturday, 14th March, 1885,
management of Mr. R. D'Oyly Carte.



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	} (Three Sisters- Wards of Ko-Ko).
PITTI-SING	
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.

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OVERTURE.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *f* (forte). The melody starts with a dotted quarter note followed by an eighth note, then continues with a series of eighth notes. The lower staff is also in bass clef with a common time signature, featuring a steady accompaniment of eighth notes.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and a dynamic marking of *f* appearing later in the system. The lower staff continues with its accompaniment of eighth notes.

The third system shows the continuation of the melodic and accompanimental parts. The upper staff has a melodic line with some rests and eighth notes. The lower staff maintains the eighth-note accompaniment.

The fourth system continues the musical notation. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff continues with the eighth-note accompaniment.

The fifth system concludes the musical notation on this page. The upper staff features a melodic line with a dynamic marking of *f* and includes a treble clef at the end of the system. The lower staff continues with the eighth-note accompaniment.

OVERTURE.

PRIMO.

(♩ = 152)

The musical score is written for piano and consists of five systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The first system includes a tempo marking '(♩ = 152)' and a dynamic marking 'f'. The second system has a dynamic marking 'f'. The third system has a dynamic marking 'f'. The fourth system has a dynamic marking 'f'. The fifth system features a complex, fast-moving melodic line in the right hand and a steady bass line in the left hand.

p

f *f*

p

Andante con moto. (♩ = 69)

p *p sostenuto.*

p

f *dim.* *rall.*

Seq.

*

8.....

p *eres - - - - - con - - - - - do.*

8.....

f

Andante con moto.

8.....

p

f

p *f*

rall.

First system of musical notation, featuring piano accompaniment in G major. The right hand plays chords, and the left hand plays a bass line.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation, including performance directions: *rit.*, *piu lento.*, and *mf*.

Allegro con brio. ($\text{♩} = 112$)

Fourth system of musical notation, starting with a forte (*f*) dynamic.

Fifth system of musical notation, including performance directions: *dim.* and *p*.

Sixth system of musical notation, featuring piano accompaniment.

The first system of music consists of two staves. The right hand plays a continuous sixteenth-note pattern, while the left hand plays a similar but slightly slower pattern. The music is in a key with one sharp (F#) and a common time signature.

The second system continues the sixteenth-note patterns. The right hand has a 'cresc.' (crescendo) marking. The left hand has some rests in the first two measures.

The third system shows a change in tempo and dynamics. It includes markings for 'rit.' (ritardando), 'piu lento.' (piu lento), and 'mf' (mezzo-forte). The right hand has a fermata over the final note.

The fourth system begins with the tempo marking 'Allegro con brio.' and a dynamic marking 'f' (forte). It features an '8' marking above the first measure of the right hand, indicating an eighth-note pattern.

The fifth system includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking. It features an '8' marking above the first measure of the right hand.

The sixth system features trills ('tr') in the right hand. The left hand continues with a steady accompaniment.

SECONDO.

First system of musical notation. The upper staff contains chords and rests, while the lower staff contains a rhythmic accompaniment. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, continuing the piece with similar chordal and rhythmic patterns.

Third system of musical notation. The upper staff features a sequence of chords, and the lower staff has a steady eighth-note accompaniment. A dynamic marking of *p* is present in the first measure.

Fourth system of musical notation. The upper staff shows chords with some grace notes, and the lower staff continues with eighth-note accompaniment.

Fifth system of musical notation. The upper staff has chords with accents, and the lower staff has eighth-note accompaniment. Dynamic markings of *fz* and *p* are present.

Sixth system of musical notation. The upper staff features chords with a crescendo hairpin, and the lower staff has eighth-note accompaniment. Dynamic markings of *f* and *p* are present.

Seventh system of musical notation. The upper staff has chords and rests, and the lower staff has eighth-note accompaniment.

First system of musical notation. The upper staff features a melodic line with trills (tr) and slurs. The lower staff contains a bass line with rests and some notes.

Second system of musical notation. The upper staff continues the melodic line with trills and slurs. The lower staff has rests. A dynamic marking *p* is present in the lower staff.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has rests.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamic markings *f* and *p* are present.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A dynamic marking *p* is present.

Seventh system of musical notation. The upper staff has a melodic line with slurs and trills. The lower staff has a rhythmic accompaniment.

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

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *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 includes a treble clef and dynamic markings of *cresc.* (crescendo) and *f*. 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.

tr

f

8

tr

tr

ff

tr

tr

dim.

cresc.

f

dim.

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte).

Second system of musical notation, continuing the grand staff. The first measure is marked *f* (forte).

Third system of musical notation, primarily in the bass clef. It includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo).

Fourth system of musical notation, primarily in the bass clef. The first measure is marked *p* (piano).

Fifth system of musical notation, primarily in the bass clef. The first measure is marked *p* (piano).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs.

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 *crese.* (crescendo).

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active bass line. Dynamics include *dolce.* (dolce).

Third system of musical notation. The upper staff features a melodic line with a trill. The lower staff has a steady bass line. Dynamics include *crese.* (crescendo), a hairpin crescendo symbol, and *p* (piano).

Fourth system of musical notation. The upper staff has a melodic line with a trill. The lower staff has a steady bass line. Dynamics include *dim.* (diminuendo) and *p* (piano).

Fifth system of musical notation. The upper staff features a melodic line with trills. The lower staff has a steady bass line. Dynamics include *p* (piano).

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

First system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a melodic line with a fermata and a dynamic marking of *fp*. The left hand contains a rhythmic accompaniment. A double bar line is present in the middle of the system.

Second system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a rhythmic accompaniment of chords. The left hand contains a rhythmic accompaniment of chords.

Third system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a melodic line with a dynamic marking of *f*. The left hand contains a rhythmic accompaniment. A dynamic marking of *ff* is present at the end of the system.

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 contains a melodic line with a dynamic marking of *p*. The left hand contains a rhythmic accompaniment. A dynamic marking of *mf* is present in the middle of the system.

Fifth system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a rhythmic accompaniment of chords. The left hand contains a rhythmic accompaniment of chords. A dynamic marking of *p* is present at the beginning of the system.

Sixth system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a rhythmic accompaniment of chords. The left hand contains a rhythmic accompaniment of chords.

First system of musical notation. The upper staff contains a melodic line with eighth notes and a triplet of eighth notes. The lower staff contains a bass line with eighth notes. A dynamic marking of *ff p* is present in the second measure.

Second system of musical notation. The upper staff features a melodic line with trills and eighth notes. The lower staff continues the bass line with eighth notes.

Third system of musical notation. The upper staff includes a melodic line with a dotted line and eighth notes, and trills. The lower staff has a bass line with eighth notes. Dynamic markings of *f* and *ff* are present.

Fourth system of musical notation. The upper staff shows a melodic line with trills and eighth notes. The lower staff features a bass line with eighth notes and a dynamic marking of *p*.

Fifth system of musical notation. The upper staff contains a melodic line with a dotted line and eighth notes, and a dynamic marking of *p*. The lower staff has a bass line with eighth notes.

Sixth system of musical notation. The upper staff features a melodic line with a dotted line and eighth notes. The lower staff continues the bass line with eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes a melodic line in the treble and a bass line. Dynamics include *cresc.*, *f*, and *mf*. There are slurs and accents over the notes.

Second system of musical notation, continuing the grand staff. It features a more active treble line with slurs and a steady bass line. The dynamic *ff* is present.

Third system of musical notation, showing a change in texture with a more complex treble line and a steady bass line. The dynamic *p* is indicated.

Fourth system of musical notation, featuring a rhythmic pattern in the treble and a steady bass line. A hairpin crescendo is visible.

Fifth system of musical notation, with a steady treble line and a steady bass line. Dynamics include *p*, *cresc.*, and *un poco stringendo*.

Sixth system of musical notation, featuring a treble line with triplets and a steady bass line. The dynamic *ff* is present. The instruction *Piu vivo.* is written above the first triplet.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with a few notes. Dynamics include *cresc.* and *mf*.

Second system of musical notation. The upper staff features a sequence of eighth notes with a first ending bracket labeled '8'. The lower staff has a bass line. Dynamics include *f*.

Third system of musical notation. The upper staff has a sequence of eighth notes with a first ending bracket labeled '8'. The lower staff has a bass line. Dynamics include *p* and a hairpin crescendo.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a bass line. A hairpin crescendo is present.

Fifth system of musical notation. The upper staff has a sequence of eighth notes with a first ending bracket labeled '8'. The lower staff has a bass line. Dynamics include *cresc.* and *un poco stringendo.*

Sixth system of musical notation. The upper staff has a sequence of eighth notes with a first ending bracket labeled '8'. The lower staff has a bass line. Dynamics include *Piu vivo. ff*.

SECONDO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and consists of several measures of eighth and sixteenth notes in the treble clef, and chords and single notes in the bass clef.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both hands.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

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

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

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

First system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an '8' and a dashed line above it. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. Similar to the first, it has two staves. The upper staff continues the melodic line with eighth notes and rests, also marked with an '8' and a dashed line. The lower staff continues the accompaniment.

Third system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an '8' and a dashed line. The lower staff continues the accompaniment.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a melodic line with eighth notes and rests. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with eighth notes and rests, marked with an accent (>). The lower staff has a melodic line with eighth notes and rests, also marked with an accent (>).

Sixth system of musical notation. It consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a melodic line with eighth notes and rests. The system concludes with a double bar line and a final chord.

ACT I.

Nº 1.

Chorus of Men.

Allegro vivace. *8va*

f *fz*

cresc.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro vivace.' and the dynamics are 'f' and 'fz'. The piece features a mix of eighth and sixteenth notes, often beamed together. The second system includes an '8va' marking above the treble staff. The third system also features '8' markings above the treble staff. The fourth system shows a change in the bass line with block chords. The fifth system concludes with a 'cresc.' marking. The score is arranged in a grand staff format with treble and bass clefs.

CHORUS of Tenors & Basses in Unison.

If you

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part begins with a series of sixteenth-note runs in the right hand and block chords in the left hand. A dynamic marking of *ff* (fortissimo) is present. The vocal line starts with a rest followed by the lyrics "If you".

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

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

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. The vocal line has a long note under "pan:" and "jar".

On ma-ny a screen and fan

The fourth system features the lyrics "On ma-ny a screen and fan". The piano accompaniment includes a trill (*tr*) in the right hand. The vocal line has a long note under "fan".

We fig-ure in live-ly paint, Our

The fifth system features the lyrics "We fig-ure in live-ly paint, Our". The piano accompaniment consists of block chords in the left hand and a melodic line in the right hand. The vocal line has a long note under "paint," and "Our".

at - ti - tudes queer and quaint You're wrong if you think it aint'.

Oh,

fz

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 the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by a long rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords in the bass clef.

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

The second system continues the musical score. The vocal line has a rest followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern, featuring chords in both the treble and bass clefs.

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

The third system shows the vocal line with a melodic phrase, a rest, and then the words "Oh, oh,". The piano accompaniment continues with a steady rhythmic accompaniment, including some sustained chords in the bass clef.

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

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

The fourth system introduces two vocal parts: Tenors and Basses. Both vocal lines have a melodic phrase followed by a rest and then the words "If you". The piano accompaniment continues with a rhythmic accompaniment, featuring chords in both the treble and bass clefs. The system concludes with a final piano accompaniment line.

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: "want to know who we are, We are gen-tle-men of Ja -". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, rhythmic melody in the right hand with many sixteenth notes and a more harmonic accompaniment in the left hand. A trill (tr) is marked above a note in the right hand.

pan: On vase and jar, And

pan: On vase and jar, And

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "pan: On vase and jar, And". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a similar rhythmic pattern to the first system, featuring a trill (tr) in the right hand.

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

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

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady, rhythmic accompaniment with a trill (tr) in the right hand and a bass line with some dynamics like *fz*.

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

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

The fourth system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "ma - ny, ma - ny a jar Oh! oh! oh!". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a steady, rhythmic accompaniment with a trill (tr) in the right hand and a bass line with dynamics like *fz*.

oh! On vase and

oh! On vase and

The first system of the score consists of four staves. The top two staves are vocal lines in treble and bass clefs, both in a key signature of one sharp (F#). The lyrics are "oh! On vase and". The vocal lines feature a melodic line with a fermata over the first "oh!". The piano accompaniment is on the bottom two staves, starting with a treble clef and a bass clef. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *fz*. An 8-measure rest is indicated in the piano part.

jar, On screen and fan.

jar, On screen and fan.

The second system continues the vocal and piano parts. The vocal lines have the lyrics "jar, On screen and fan.". The piano accompaniment continues with similar rhythmic patterns and dynamics, including *fz*.

The third system shows the piano accompaniment continuing. The right hand has a steady eighth-note pattern, while the left hand has a bass line with some chords. Dynamics include *fz*.

fz *sempre ff*

The fourth system continues the piano accompaniment. The right hand has a steady eighth-note pattern, and the left hand has a bass line. Dynamics include *fz* and *sempre ff*.

The fifth system continues the piano accompaniment with similar rhythmic patterns and dynamics.

The sixth system continues the piano accompaniment, ending with a series of chords in the right hand and a bass line in the left hand.

NANKI. Recit.

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

p

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

PISH.

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

p

NANKI

Come gather round me, and I'll tell _____ you.

fp *p*

Song and Chorus.
(NANKI-POOH.)

Allegretto con grazia.

NANKI.

A wan - dring min - strel

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

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

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

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

Andante espressivo.

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

p

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-ers

fears, While sym-pa-thet-ic tears my cheeks be - dew -

cresc. *mf* *dim.*

Allegro marziale.

Oh, sor - row sor - row! But if

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in G minor, marked with a fermata over the notes 'sor - row sor - row!'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a decrescendo (*dim.*) marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'pa - tri - ot - ic bal - lads cut and'. The piano accompaniment maintains the rhythmic pattern. A piano (*p*) dynamic marking is present at the start of the system.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'All'. The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'as -'. The piano accompaniment maintains the rhythmic pattern.

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

The fifth system shows the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over 'And I'. The piano accompaniment continues with the same rhythmic pattern.

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 migh-ty

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 hap-piest 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

- 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, key of D major. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Allegro con brio'.

PISH-TUSH.

The first system of the song and chorus. The vocal line begins with the lyrics "Our great Mi-ka-do, vir-tuous man, When he to rule our". The piano accompaniment includes dynamic markings *dim.* and *p*.

The second system of the song and chorus. The vocal line continues with the lyrics "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 third system of the song and chorus. The vocal line continues with the lyrics "words suc-cinct, That all who flirt-ed, lecr'd, or wink'd (Un-less con-nu-bi-al-ly link'd,) Should".

The fourth system of the song and chorus. The vocal line concludes with the lyrics "forth-with be be-head-ed, be-head-ed, be-head - ed, Should forthwith be be -".

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. 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-

denn-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."

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

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

loo-ral-ley.

MEN. *f*

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

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

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

right! _____

right! _____

ff *fz* *fz*

Song.

№ 4.

POOH-BAH (with NANKI and PISH.)

Allegro moderato. Tempo di Minuetto.

Piano introduction in 9/8 time, marked *f*. The piece concludes with a trill (*tr*) on the final note.

POOH-BAH.

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

Musical notation for the first vocal line and piano accompaniment. The piano part is marked *p*.

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

Musical notation for the second vocal line and piano accompaniment.

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

This

Musical notation for the third vocal line and piano accompaniment. The piano part features a trill (*tr*) on the final note.

ve - ry day From school Yum-Yum

Will

Musical notation for the fourth vocal line and piano accompaniment. The piano part includes a section marked *Sua* and a trill (*tr*) on the final note.

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

She'll tod-dle a-way, as
 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!

2. It's a

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

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

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

gva..... In point of fact This af - ter-noon Her

ho - - ney-moon With that buf - foon At seven com-men - ces ³so

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

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

NANKI & PISH.

And the

The first system of music features a vocal line with a triplet of eighth notes at the beginning. Below it is a piano accompaniment with a steady eighth-note bass line and chords in the right hand. A second vocal line is positioned above the piano part, containing the text 'NANKI & PISH.' and 'And the'.

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

She'll

She'll

The second system continues the vocal line with the lyrics 'brass will crash, And the trum-pets-bray, And they'll cut a dash On their wedding day.' The piano accompaniment features a more complex chordal texture. A second vocal line above the piano part contains the words 'She'll' and 'She'll'.

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

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

The third system repeats the first line of the vocal melody. The piano accompaniment includes a key signature change to one flat (B-flat) in the second measure. A second vocal line above the piano part repeats the lyrics.

The fourth system consists of piano accompaniment for the final part of the piece, featuring a rhythmic pattern of eighth notes and chords in both hands.

Recit.

No 4^a.

(NANKI-POOH-BAH.)

Recit.

And have I jour-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 ap-pears to be as you've re-ci-ted:

Recit. *a tempo.*

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

Chorus with Solo.

(Ko-Ko.)

No 5.

Allegro marziale. ♩ = 144.

ff

Tenors.

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

Basses.

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

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

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

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

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

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

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

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

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

KO-KO.

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-dersuch like cir-cum-

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

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

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

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

p stacc.

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

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

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

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

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

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

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

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

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

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

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

Ex - e - cu - tion - er!

Ex - e - cu - tion - er!

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 floor 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 - n't think she waltzes, but would

hand with you like *that* — And all third per - sons who on spoiling *tête - à - têtes* in - sist — They'd
ra ther like to try;" And that sin - gu - lar an - o - ma - ly, the la - dy no - vel - ist — I

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

CHORUS OF MEN.

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

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

1st and 2nd verse.
KO - KO

2. There's the
3. And that

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

got 'em on the list; And they'll none of 'em 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!

3rd verse.

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

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 two staves each (treble and bass clef). The music is in 3/4 time with a key signature of one sharp (F#). The first system begins with a piano (*p*) dynamic and a bass clef note with a flat (*b*). The second system continues the accompaniment. The third system includes a crescendo (*cresc.*) marking. The fourth system includes a decrescendo (*dim.*) marking.

Sopranos.

The vocal line for Sopranos is written on a single staff. The lyrics are: "Comes a train of lit - tle la - dies From scho - las - tic tram - mels". The piano accompaniment continues with two systems of two staves each. The first system of the vocal line includes the lyrics "Comes a train of lit - tle". The second system includes the lyrics "la - dies From scho - las - tic tram - mels". The piano accompaniment for these systems is consistent with the previous systems.

free, Each a lit - tle bit a -

fraid is, Won - d'ring 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 *p* to break eer

long? *1st Soprano* Are its pa - la - ces and

plea - sures *2d Soprano* Fan - ta - sies that
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.*

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a left hand with block chords. The lyrics are: "shade? And the glo - ry of its trea - - - sures" and "of a shade?— And the glo - ry of its trea - - - sures". The word "dim." (diminuendo) is written above the final notes of both vocal staves.

Shad - - ow of a shade?
Shad - - ow of a shade?

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Shad - - ow of a shade?" and "Shad - - ow of a shade?". The piano accompaniment features a prominent sixteenth-note figure in the right hand. The word "p" (piano) is written below the piano part.

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

The third system shows the vocal lines and piano accompaniment. The lyrics are: "Shad - - - ow of a shade?". The piano accompaniment continues with the sixteenth-note pattern. The word "p" (piano) is written above the first vocal staff, and "Red." is written at the end of the system.

1st & 2d Sopranos.
School - girls we eigh - teen and un - - der,

The fourth system introduces a new vocal part for "1st & 2d Sopranos". The lyrics are: "School - girls we eigh - teen and un - - der,". The piano accompaniment continues with the sixteenth-note pattern. The word "p" (piano) is written below the piano part.

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

won - der - how we won - der! We

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

earth the world can be! What on

earth the world can be!

Trio.

No 7. (YUM-YUM, PEEP-BO & PETTI SING) WITH CHORUS OF GIRLS.

Allegretto grazioso.

p staccato.

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes.

YUM-YUM.
Three lit-tle

PEEP-BO.
Three lit-tle

PETTI-SING.
Three lit-tle

The first section features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'YUM-YUM.', 'PEEP-BO.', and 'PETTI-SING.' respectively, each followed by the phrase 'Three lit-tle'. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

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

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

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

The chorus section consists of three vocal staves and a piano accompaniment. Each staff has the same lyrics: 'maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish'. The piano accompaniment provides a steady accompaniment for the vocal lines.

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!

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "glee, — Three lit-tle maids from school! Ev-ry - thing is a source of — fun." for the first staff, "glee, — Three lit-tle maids from school!" for the second, and "glee, — Three lit-tle maids from school!" for the third.

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

The second system features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "No - body's safe, for we care for — none!"

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

The third system features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "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.

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'

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.

fz

One lit-tle maid is a

p

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

p

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, Three lit-tle maids from school!

p *fz* *f*

No 8.

Quintett.

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

Allegro con brio.

Piano introduction for the Quintett, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#). The music is marked 'Allegro con brio' and includes a forte dynamic marking.

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 -

Vocal and piano accompaniment for the first section of the Quintett. It includes three vocal staves with lyrics for YUM-YUM, PEEP-BO, and PETTI-SING, and a piano accompaniment with treble and bass staves.

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

Vocal and piano accompaniment for the second section of the Quintett. It includes three vocal staves with lyrics for the chorus of girls and a piano accompaniment with treble and bass staves.

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-hood's 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
fz

la la, Tra la la la la la la la la, Tra la la la la la la la
 la la, Tra la la la la la la la la, Tra la la la la la la la
 la la, Tra la la la la la la la la, Tra la la la la la la la
 la la, Tra la la la la la la la la, Tra la la la la la la la
fz

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

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 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

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

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,

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!

Duet.

No 9.

YUM-YUM & NANKI-POOH.

Andante non troppo lento.

NANKI-POOH.

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

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 *confuo-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— He'll 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!
Oh this, this is what I'll nev - er, nev - er do!

Trio.

No 10.

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

POOH-BAH.

Allò 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 -
 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

POOH-BAH

My brain it

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 I were dis-res-pect Did I neg-lect To thus ef-fect This

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

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

And go And show Both friend and foe How much you dare. I'm 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-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a
 sit in sol-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a
 sit in sol-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a

p marcato

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-emn si-lence in a
 cheap and chip-py chop-per on a big black block! To sit in sol-emn si-lence in a
 cheap and chip-py chop-per on a big black block! To sit in sol-emn 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-emn si-lence In a pes-ti-len-tial pri-son, And a -

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

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

wait-ing the sen-sa-tion From a cheap and 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!

black block!

No 11.

Finale Act I.

Allegro moderato.

First system of piano introduction. Treble and bass clefs. Dynamics: *f* (forte) in the first measure, *p stacc.* (piano staccato) in the second measure.

Second system of piano introduction. Treble and bass clefs. Dynamics: *f* (forte) in the second measure.

Vocal introduction for Girls and Men. Treble and bass clefs. Lyrics: CHORUS. With as-pect stern And gloom-y stride, MEN. With as-pect stern And gloom-y stride,

Piano accompaniment for the first vocal line. Treble and bass clefs. Dynamics: *f* (forte) in the second measure. Includes triplets in the bass line.

Vocal introduction for the second line. Treble and bass clefs. Lyrics: We come to learn How you de - cide.

Piano accompaniment for the second vocal line. Treble and bass clefs. Dynamics: *f* (forte) in the second measure. Includes triplets in both hands.

Don't hes-i - tate Your choice to

Don't hes-i - tate Your choice to

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

fate You'll suf - fer all the same.

fate You'll suf - fer all the same.

POOH-BAH.

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

Con -

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 I'll 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 - d'rer still! With pas - sion ten - d'rer

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

f CHORUS. *mf*

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

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

YUM-YUM

NANKI-POOH. And fair - ly shines the dawn-ing

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

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

PEEP-BO
Then

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

Then

Then let the throng Our joy ad - vance,

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with a line of lyrics. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The music is in a key with two flats and a 4/4 time signature.

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

The second system of the musical score continues with six staves. The top five staves are vocal parts with lyrics, and the bottom two staves are piano accompaniment. The musical notation and key signature are consistent with the first system.

TUTTI.

dance, With laugh - ing song, With
 dance, With laugh - ing song, With
 dance, With laugh - ing song, With
 dance, With laugh - ing song, With
 dance, With laugh - ing song, With

cres - *cres* - *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.

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-Kotellus true, 'Twere empty compli-ment to cry Long

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

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

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

ff

all of you! I

f a tempo

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

f

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

Recic.

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

Recic.

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

f

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

f

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

Recic.

p

f a tempo

fp

joy!

f

A-way! a - way! ill - fa - voured one!

f

A-way! a - way! ill - fa - voured one!

f a tempo

dim.

p

NANKI-POOH.

Ah! 'Tis Ka-ti-sha, The

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 - lowd

f

p

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, Pinkcheek, 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

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

Allegretto grazioso. (♩=88)

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

CHORUS.

Yum - Yum.

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.mum!

sea!

CHORUS.
PITTI-SING with 2^d Sop.

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

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 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!

sf

vall.

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. Ill tear the mask from your dis-guis-ing?

Allegro non troppo.

KATISHA.

Pre - pare your-self for newssurpris-ing!

NANKI (*aside*)

Now comes the blow!

pp

Recit.

a tempo

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

How foil my foe? Ha!

f *p*

He is the son of your_

ha! I know!

ff
o mi!
ff
o mi!

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

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

We'll hear no

more, Ill - o - men'd 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 -

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

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

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

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.

wrong with ven - geance will be - crown'd! **ff** TUTTI.
 We do not heed their dis - mal sound, For
 We do not heed their dis - mal sound, For
cresc. **ff**

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

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. $\text{♩} = 72.$

The musical score is written for piano solo and consists of five systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 72 beats. The first system includes the marking 'p dolce.' The melody in the treble clef is characterized by eighth and sixteenth notes, often with slurs and grace notes. The bass clef accompaniment consists of dense, rhythmic chordal patterns, primarily using eighth and sixteenth notes. The score concludes with a final cadence in the fifth system.

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 a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

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

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

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are repeated for both the first and second sopranos.

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

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

The third system of music features two vocal staves and piano accompaniment. The lyrics are repeated for both the first and second sopranos.

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

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

The fourth system of music features two vocal staves and piano accompaniment. The lyrics are repeated for both the first and second sopranos.

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!

cresc. *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

f

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- ry 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, —

crese.

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. *atempo.* *atempo.*

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 in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern 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 lines with lyrics and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

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

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

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

The third system contains four vocal lines with lyrics and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment continues with the same rhythmic pattern as the first system.

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,

dong! Ding dong! Ding — dong! Ding — dong!

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

dong! Ding dong! Ding — dong! Ding — dong!

dong! Ding dong! Ding — dong! Ding — dong!

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.

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

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

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, Fa la la la la, Fa

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

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

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

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

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

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

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

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

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

Trio.

No. 4.

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

YUM-YUM.

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

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

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

NANKI-POOH.

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

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

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-nt to ig - nore. If what I say is true, 'Tis

laws of com-mon sense We ought-nt to ig - nore. If what I say is true, 'Tis

laws of com-mon sense We ought-nt 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-dē - 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!

crese.

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!

crese.

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

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

Spoken.
Here's a pretty how-de-do!
Here's a pretty how-de-do!
Here's a pretty how-de-do!

Entrance of Mikado and Katisha.

No. 5.

Allegro moderato.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *Mi - ya sa - ma, Mi - ya sa - ma,*

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *mi - ya sa - ma, On n'm ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia*

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *na ——— To - ko ton - ya - ré ton - ya - ré na!*

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 - rect;

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!

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-par'd 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. A more hu-mane Mi-

8^{va} *ff* *p*

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-

rall. *atempo.*

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

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-nó-cent mer - ri-ment, Of in-no-cent mer - ri-

ment! *gva.* 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, — His

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

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

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

la-dy who dyes a che-mi-cal yel-low, Or stains her grey hair puce, Or
bil-liard sharp whom a - ny-one catches, His doom's ex-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-les on win - dow panes, We
there he plays ex - tra-va-gant matches In fit - less fin - ger stalls, On a

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

rall. *a tempo.*

rall.

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

p

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!

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!

1. 2.

The

ment!

8va.

f

Trio and Chorus.

Nº7.

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

Allegretto comodo.

KO-KO.

The cri-mi-nal cried, as he droppd him down, In a
 state of wild a-larm— With a fright-ful, fran-tic, fear-ful frown I bar'd my big right
 arm— I seiz'd him by his lit-tle pig-tail, And on his knees fell he, As he
 squirm'd and struggled And gur-gled and gur-gled, I drew my snick-er-snee, my snick-er-
 snee! Oh ne'er shall I For-get the cry, Or the shriek that shriek-ed he, — As I

The musical score is written in 6/8 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Allegretto comodo'. The lyrics are: 'The cri-mi-nal cried, as he droppd him down, In a state of wild a-larm— With a fright-ful, fran-tic, fear-ful frown I bar'd my big right arm— I seiz'd him by his lit-tle pig-tail, And on his knees fell he, As he squirm'd and struggled And gur-gled and gur-gled, I drew my snick-er-snee, my snick-er-snee! Oh ne'er shall I For-get the cry, Or the shriek that shriek-ed he, — As I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *p* (piano). The score ends with a double bar line.

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-nt 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 - ingsight 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,

POOH-BAH.

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

bowed 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 for-get 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!

Glee.

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

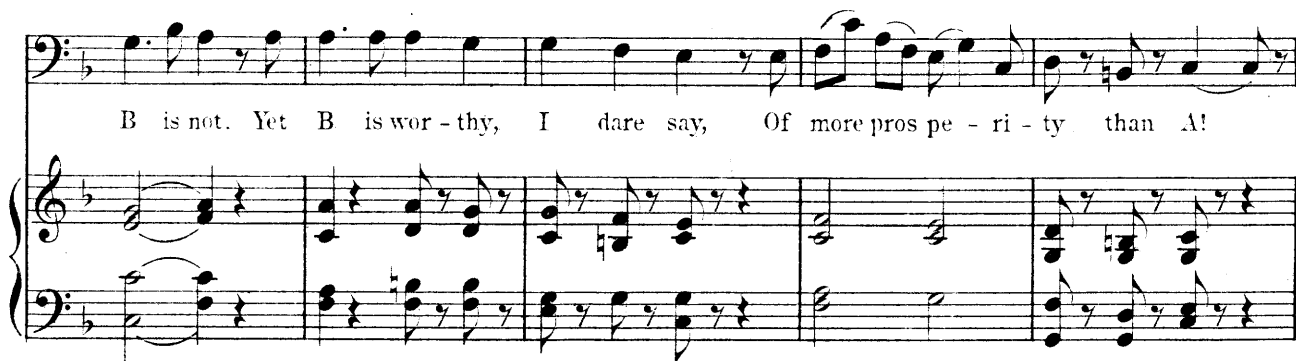
No 8.

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!



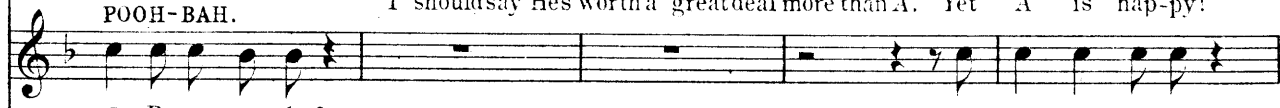
KATISHA.

rall.



POOH-BAH.

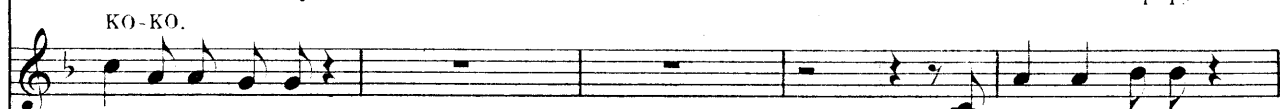
I should say He's worth a great deal more than A. Yet A is hap - py!



Is B more wor - thy?

Yet A is hap - py!

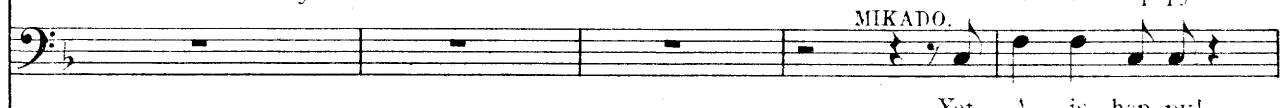
KO-KO.



Is B more wor - thy?

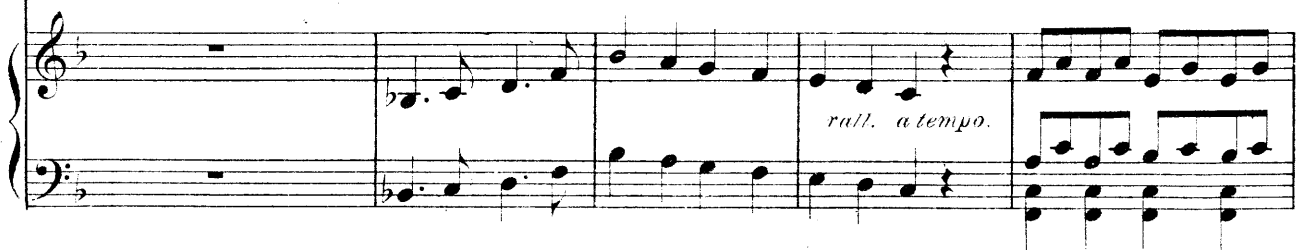
Yet A is hap - py!

MIKADO.



Yet A is hap - py!

rall. a tempo.



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

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

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

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

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

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

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

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

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

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

p rall. HAPPI-SING.

Hap-py un de serv-ing A! If I were Fortune-which I'm not- B should en-joy A's

Hap-py un de serv-ing A!

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 en-joy A's

Hap-py un de serv-ing A! KO-KO.

Hap-py un de serv-ing A! If I were Fortune-which I'm not- B should en-joy 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

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

Duet.

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

No 9.

NANKI-POOH.

Allegro giojoso. The

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

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

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

The musical score consists of four systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The tempo is marked 'Allegro giojoso'. The piano part features a consistent rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line is a melody with lyrics in English. Dynamic markings include 'f' (forte), 'sf' (sforzando), and 'p' (piano).

rall. *allegro*

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

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

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,
 bo - ther the flowers of spring!"
 Tra la la la la, Tra la la la la,

Tra la la la la la! —
 Tra la la la la la! —
 Tra la la la ia la! —
 Tra la la la la la!
 Tra la la la la la!

Recit, and Song.

(KATISHA.)

№ 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

cre-sc.

tremolo.

ere - seen - do.

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

f

f dim.

rit.

Song.
(Ko-Ko.)

№ 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 Singing

"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 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 includes lyrics and melodic phrasing. Dynamics such as *p* (piano) are indicated. The score is divided into four systems, each with a vocal staff and a piano grand staff.

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

2. He slapp'd at his chest as he

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 the lyrics "wil-low, tit-wil-low, tit-wil-low!" and continues with "2. He slapp'd at his chest as he". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 vocal line with the lyrics "sat on the bough, Singing 'Wil-low, tit-wil-low, tit-wil-low!'" and "And a cold pers-pi-ration be-". The piano accompaniment continues with similar rhythmic patterns.

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 vocal line with the lyrics "spangled his brow, Oh wil-low, tit-wil-low, tit-wil-low!" and "He sobb'd and he sigh'd, and a". The piano accompaniment continues with similar rhythmic patterns.

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 vocal line with 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 concludes with a final chord.

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 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 beau-ty 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!

p

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

fall - ing of a flight of thun - der bolts! KO-KO.

Yes, in spite of all my meek-ness, If I

rall. BOTH.

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

rall. *allegro*

allegro

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

tr

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

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

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

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. *atempo.* BOTH. 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! 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.

PITTI-SING.

Allegretto grazioso.

For he's gone and mar-ried Yum-

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section. The vocal line starts with a rest followed by the lyrics 'For he's gone and mar-ried Yum-'.

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

CHORUS.

Yum-Yum!

Yum-Yum!

The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes. The vocal line includes the lyrics 'Yum— Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-'.

cumb— And 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!

The third system concludes the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment. The vocal line includes the lyrics 'cumb— And join our ex-pression of glee! KO-KO. On this subject I pray you be dumb— Your'.

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

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

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

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.

Allegro con brio.

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 throng Our joy ad - vance, With laugh-ing song, And merry.

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

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

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

throng 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 - scent do.

CHORUS.

1st Sopranos. ff
2nd Sopranos. ff
Tenors. ff
Basses. ff

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

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

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

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

ff

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.

reer! With song and dance.

With song and dance.

With song and dance.

ff

tr