

# The Mikado

or,

The Town of Titipu

Comic Opera in Two Acts

Written by

Composed by

W. S. GILBERT

ARTHUR SULLIVAN

**FULL SCORE**

*Edited by Marc Shepherd*

*Score reduction by James Cooper*

11- player reduction

The libretto and music of The Mikado are in the public domain.

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This score reduction was made possible through the kind cooperation of Marc Shepherd, who made the Dorico source of his Mikado score available to me.

There are two reductions appropriate for groups with limited space or funds: one for 11 players and one for 17 players. In both cases the reductions are essentially reducing the number of players to one on a part and combining the Flute and Piccolo parts for a single player.

The 11-player version consists of Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Cornet, Trombone, Violin I, Viola, Bass and Percussion.

The 17-player version adds a second Clarinet, Violin II, and Cello, and 3 additional string players.

A full score would add a 2<sup>nd</sup> Flute doubling on Piccolo, and 2<sup>nd</sup> Horns, Cornets and Trombones, as well as additional string players.

Throughout, Shepherd has elected to write out each verse of a song without repeats, which greatly improves readability.

In addition, all Horn parts have been transposed to Horn in F.

**Overture:** There are two options a measure 72. The most common one in existing band parts is to add a measure for a flute solo. Thus there are two measures number 72: 72a and 72b(the added measure).

In mm 110-116, Sullivan wrote Trombone 2 on beats 1 and 3 and Trombone 1 on beats 2 and 4. This is compressed to stem down and stem up for the single trombone player.

In mm 193-199, the cello part is duplicated in the viola line.

**#1 - If you want to know:** There is a suggested word change in measure 71. “Puppeteer’s” for “Japanese.”

**#8 – So please you sir:** This was originally written as a quintet, including both Pish-Tush and Pooh-Bah, but when Pish-Tush players didn’t have the requisite range, Pish-Tush was dropped and Pooh-Bah sang the entire quartet. Here Pish-Tush is included but you can include him or not.

**#10- I am so proud:** In mm 44-54, Sullivan has the violin accompaniment phrase go back and forth between Vln I and Vln II. Here we provide an *ossia* alternative where the entire phrase is in Vln I.

**#12- Braid the maiden hair:** Suggested word change in Yum-Yum’s speech: “artless feminine way” instead of “artless Japanese way.”

**#20- The flowers that bloom:** In mm 17-29 and mm 45-48, the viola part doubles the cello, which is absent in the 11 player version.

Again, this score is entirely Shepherd’s work, and I am very grateful for his making it available to me.

James W Cooper, Fall, 2026.



## ***DRAMATIS PERSONÆ***

THE MIKADO OF JAPAN

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

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

POOH-BAH (*Lord High Everything Else*)

PISH-TUSH (*a Noble Lord*)

GO-TO (*a Noble Lord*)

YUM-YUM

PITTI-SING Three Sisters — Wards of Ko-Ko.

PEEP-BO

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

*Chorus of School-girls, Nobles, Guards, and Coolies.*

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

ACT II. – Ko-Ko's Garden.

# The Mikado

## 0. Overture

Orchestra

W S Gilbert

Arthur Sullivan

**Allegro moderato**  $\text{♩} = 80$

2 3 4 5 6 7

Flute

Oboe *f*

Clarinet in A 1 *f*

Bassoon *f*

Horn in F 1

Cornet in A 1

Trombone 1

Timpani

Bass Drum

Cym/BD *f*

**Allegro moderato**  $\text{♩} = 80$

Violin I *f*

Viola *f*

Double Bass *f*

The musical score is written for a full orchestra. It begins with a tempo marking of 'Allegro moderato' and a quarter note equal to 80 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cornet in A 1, Trombone 1, Timpani, and Cym/BD. The second system includes parts for Violin I, Viola, and Double Bass. Dynamic markings of 'f' (forte) are present for the Oboe, Clarinet in A 1, Bassoon, Cym/BD, Violin I, Viola, and Double Bass. The Cym/BD part includes a 'Bass Drum' section. The score is numbered 2 through 7 at the top.

## 0. Overture

This musical score is for measures 8 through 14 of the piece 'The Rose Tree'. The score is written for a full orchestra and includes the following parts:

- Sgt Flute:** Measures 8-12 are rests. In measure 13, it plays a half note G4 (written as a whole note in the image). In measure 14, it plays a half note A4.
- Ob.:** Measures 8-12 are rests. In measure 13, it plays a half note G4. In measure 14, it plays a half note A4.
- Cl. in A 1:** Measures 8-12 are eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. In measure 13, it plays a half note G2. In measure 14, it plays a half note A2.
- Bsn:** Measures 8-12 are eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. In measure 13, it plays a half note G1. In measure 14, it plays a half note A1.
- Hn in F 1:** Measures 8-14 are rests.
- Vln I:** Measures 8-12 are eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. In measure 13, it plays a half note G3. In measure 14, it plays a half note A3.
- Vla:** Measures 8-12 are eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. In measure 13, it plays a half note G1. In measure 14, it plays a half note A1.
- D. B.:** Measures 8-12 are eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. In measure 13, it plays a half note G1. In measure 14, it plays a half note A1.

The score includes dynamic markings: *f* (forte) for measures 13 and 14 of the Flute, Oboe, Clarinet, Bassoon, Violin I, and Viola parts, and *p* (piano) for measure 13 of the Violin I part.

15 16 17 18 19 20 21 22

Flute

Ob.

Cl. in A 1

Bsn

Vln I

Vla

## 3

|           |
|-----------|
| Cymbals   |
| Bass Drum |

38 **Picc** 39 40 41 42

Picc *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Hn in F 1 *f* *p* *cresc.*

Crt in A 1

Tbn. 1

Cym/B.D.

Vln I *p* *cresc.*

Vla *p* *pizz.* *cresc.*

D. B. *p* *cresc.*

43 **B** 44 45 46

S<sup>fl</sup> Picc *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Hn in F 1 *f*

Crt in A 1 *f*

Tbn. 1 *f*

Cym/B.D. *f*

**B**

Vln I *f*

Vla *f*

D. B. *f* arco

47 48 49 50 51

S<sup>fl</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Bass Drum

Cymbals  
Bass Drum

Cym/B.D.

Vln I

Vla

D. B.

Detailed description: This page contains measures 47 through 51 of the Overture. The score is written for a large orchestra. Measures 47-49 feature woodwinds (Piccolo, Oboe, Clarinet in A, Bassoon) and strings (Violins I, Viola, Double Bass) playing eighth-note patterns. In measure 50, the woodwinds play a more complex, syncopated eighth-note pattern. Measure 51 shows a change in the woodwind parts, with the Piccolo and Oboe playing eighth notes and the Clarinet and Bassoon playing sixteenth-note patterns. The strings continue with their eighth-note accompaniment. Percussion includes Bass Drum and Cymbals, which play a steady eighth-note pattern throughout the measures.

## 0. Overture

7

Andante comodo ♩ = 60

52 Picc 53 54 55 56

Flute

*p*

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Andante comodo ♩ = 60

con sord.

*p*

*p*

*p*

pizz. arco

57 58 59 60 61 62

Ob.

*p*

Cl. in A 1

*p*

Vln I

Vla

D. B.



63 64 Picc 65 66 67 68

S<sup>1</sup> Picc

Ob.

Cl. in A 1

Bsn

Vln I

Vla

D. B.

*p*

*cresc.*

*cresc.*

*cresc.*

Detailed description: This page shows measures 63 through 68 of the Overture. The score is for a woodwind and string ensemble. The Piccolo (Picc) enters in measure 64 with a melodic line. The Oboe (Ob.) and Clarinet in A (Cl. in A 1) play a rhythmic pattern. The Bassoon (Bsn) plays a low, sustained note. The Violins I (Vln I) and Violas (Vla) play a harmonic accompaniment. The Double Basses (D. B.) play a steady eighth-note pattern. Dynamics include piano (*p*) and crescendo (*cresc.*).

## 0. Overture

9

rall.....

Flute

69 70 71 72a 72b

**C** a tempo

*mf*

Ob.

Cl. in A 1

*mf* *p* *p*

Bsn

*p*

Hn in F 1

*pp*

Crt in A 1

*pp*

Tbn. 1

*pp*

rall.....

**C** *pp* a tempo

Vln I

*dim.* *mf*

Vla

*dim.* *mf*

D. B.

*dim.* *mf* *p*

73 Picc 74 75 76 77

*p*

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp. *pp*

senza sord.

Vln I *p*

senza sord.

Vla *p*

D. B.

Detailed description: This page shows measures 73 through 77 of the Overture. The score is for a full orchestra. Measures 73-76 are marked with a 'Picc' (Piccolo) box above the staff. In measure 77, the Piccolo part has a dynamic marking of *p*. The Timp (Timpani) part has a *pp* (pianissimo) marking in measure 74. The Vln I (Violin I) and Vla (Viola) parts have a *p* (piano) marking in measure 74. The Vln I and Vla parts also have a 'senza sord.' (senza sordina) marking in measure 74. The D. B. (Double Bass) part has a *p* (piano) marking in measure 74. The score is written for measures 73, 74, 75, 76, and 77. The key signature is one sharp (F#) and the time signature is 4/4.

78 79 80 81 82

*S<sup>gl</sup> Picc*  
*Ob.*  
*Cl. in A 1*  
*Bsn*  
*Hn in F 1*  
*Crt in A 1*  
*Tbn. 1*  
*Timp.*  
*Vln I*  
*Vla*  
*D. B.*

*p* *p* *p* *p* *pp* *pp* *p* *p* *p*

This musical score page contains measures 78 through 82 of the Overture. The instrumentation includes Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Timpani, Violin I, Viola, and Double Bass. Measures 78 and 79 feature woodwinds and strings. Measure 80 is a rest for all instruments. Measures 81 and 82 show a full orchestral entry with various dynamics including piano (p), pianissimo (pp), and piano-pianissimo (ppp). The score includes detailed notation for notes, rests, and articulation.

83 84 85 86

S<sup>fl</sup> Picc *cresc.* *p cresc.*

Ob. *p cresc.*

Cl. in A 1 *cresc.* *mf* *dim.*

Bsn *cresc.* *mf* *dim.*

Hn in F 1 *cresc.* *dim.*

Crt in A 1 *cresc.* *dim.*

Tbn. 1 *cresc.* *dim.*

Tim. *cresc.*

Vln I *cresc.* *dim.*

Vla *cresc.* *dim.*

D. B. *cresc.* *dim.*

Detailed description: This page shows measures 83 through 86 of the Overture. The score is for a full orchestra. Measures 83 and 84 feature a crescendo, with the Piccolo and Oboe playing a melodic line. Measure 85 is marked *p* (piano) and features a crescendo. Measure 86 is marked *mf* (mezzo-forte) and features a decrescendo (*dim.*). The instruments listed on the left are: S<sup>fl</sup> Picc, Ob., Cl. in A 1, Bsn, Hn in F 1, Crt in A 1, Tbn. 1, Tim., Vln I, Vla, and D. B. The dynamic markings are: *cresc.* (crescendo), *p* (piano), *mf* (mezzo-forte), and *dim.* (decrescendo).

## 0. Overture

13

*a tempo*

Flute

87 88 89 90 *Allegro con brio*  $\text{♩} = 100$

*mf*

Ob.

*mf*

Cl. in A 1

*mf*

Bsn

*mf*

Hn in F 1

*p*

Crt in A 1

*p*

Tbn. 1

*p*

(To Eb Bb)

Timp.

*p*

*a tempo*

*Allegro con brio*  $\text{♩} = 100$

Vln I

Vla

*f*

D. B.

91 D 93 94 95 96

Flute *f* *mf*

Ob. *f* *mf*

Cl. in B♭ 1 Cl. in B♭ *mf*

Bsn. *f* *mf*

Tbn. 1 *mf* *p*

Vln I D *f*

Vla. *f* pizz. arco

D. B. *f*

97 98 99 100 101

Fl. 1

E

Flute

Ob.

Cl. in Bb 1

Bsn.

Hn in F 1

Cor in Bb 1

Tbn. 1

Timp.

Vln I

Vla

D. B.

*f* *dim.* *p* *p*

*f* *dim.* *p* *p*

*f* *dim.* *p* *p*

*f* *dim.* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

*p*

*p*

*p*



103 104 105 106 107 108

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Vln I

Vla

D. B.

109 Picc 110 111 *tr* 112 *tr* 113 114

Flute *f*

Ob. *f* *tr* *tr*

Cl. in B♭ 1 *f* *tr* *tr*

Bsn *f*

Hn in F 1 *f*

Crt in B♭ 1 *f*

Tbn. 1 *f*

Tri. *f* Tri.

Vln I *f* *tr* *tr*

Vla *f*

D. B. *f*

115 *tr* 116 *tr* 117 **F** 119

Picc.

Ob.

Cl. in Bb 1 **Cl. 1**

Bsn. *p*

Hn in F 1

Cor in Bb 1

Tbn. 1

Tri.

Vln I *tr* **F** *p*

Vla. *p*

D. B. *p*

120 121 122 123

Cl. in Bb 1

Bsn.

Vln I

Vla.

D. B.

## 0. Overture

19

Flute  
Fl. 1

124 125 126 127

*f* *p*

Cl. in B♭ 1

*f* *p*

Bsn

*f* *p*

Crt in B♭ 1

*f*

Tbn. 1

*f*

Cym/B.D.

*f*

Vln I

*f* *p*

Vla

*f* *p*

D. B.

*f* *p*

128 129 131 132

Flute *p* **Fl. 1**

Ob. *f* **Cl. 1** *p*

Cl. in Bb 1 *f* *p*

Bsn. *f* *p*

Crt in Bb 1 *f*

Tbn. 1 *f*

Cym/B.D. *f* **G**

Vln I *f* *p*

Vla. *f* *p*

D. B. *f* *p*

Detailed description: This page contains the musical score for measures 128 through 132 of the Overture. The score is written for a full orchestra. The key signature has two flats (Bb and Eb). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute part (Fl. 1) has a dynamic of *p* in measure 131. The Oboe part (Cl. 1) has dynamics of *f* in measure 129 and *p* in measure 131. The Clarinet in Bb 1 part has dynamics of *f* in measure 129 and *p* in measure 131. The Bassoon part (Bsn.) has dynamics of *f* in measure 129 and *p* in measure 131. The Cor Anglais in Bb 1 part (Crt in Bb 1) has a dynamic of *f* in measure 129. The Trombone 1 part (Tbn. 1) has a dynamic of *f* in measure 129. The Cymbal/Bell Drum part (Cym/B.D.) has a dynamic of *f* in measure 131. The Violin I part (Vln I) has dynamics of *f* in measure 129 and *p* in measure 131. The Viola part (Vla.) has dynamics of *f* in measure 129 and *p* in measure 131. The Double Bass part (D. B.) has dynamics of *f* in measure 129 and *p* in measure 131. There are also dynamic markings of *f* in measure 128 for the Flute, Oboe, Clarinet in Bb 1, Bassoon, and Double Bass. A box labeled 'G' is placed above the Cym/B.D. staff in measure 131. A box labeled 'Fl. 1' is placed above the Flute staff in measure 132.

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Vln I

Vla

D. B.

133

134

135

136

The musical score for measures 133-136 of the Overture. The score is written for a woodwind and string ensemble. The woodwinds include Flute, Oboe, Clarinet in B-flat 1, and Bassoon. The strings include Violin I, Viola, and Double Bass. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 133 features a Flute solo with a grace note and a slur. Measure 134 shows the Oboe and Bassoon playing a melodic line, while the Clarinet and Violin I play a rhythmic pattern. Measure 135 continues the melodic development in the woodwinds. Measure 136 shows the Flute and Oboe playing a melodic line, while the Clarinet and Violin I play a rhythmic pattern. The Viola and Double Bass provide a steady bass line.

137 138 139 140 141

Flute *f*

Ob. *f* *f*

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1 *f* *pp*

Tbn. 1 *f*

Timp. *Timp.* *pp*

Cym/B.D. *f*

Vln I *f* *p* *p*

Vla *sf* *p*

D. B. *p*

Detailed description: This page shows measures 137 through 141 of the Overture. The score is for a full orchestra. Measures 137-139 are mostly rests for the woodwinds and strings, with some activity in the brass and percussion. In measure 140, the woodwinds and strings enter with a forte (*f*) dynamic. In measure 141, the woodwinds and strings continue with a forte (*f*) dynamic, while the brass and percussion play a piano (*pp*) dynamic. The woodwinds and strings have a melodic line, while the brass and percussion have a rhythmic pattern. The woodwinds and strings have a melodic line, while the brass and percussion have a rhythmic pattern.

142

Hn in F 1

Crt in Bb 1

Timp.

Vln I

Vla

D. B.

pizz.

*p*

pizz.

The musical score for measures 142-145 of the Overture. The score is written for six instruments: Horn in F 1, Clarinet in Bb 1, Timpani, Violin I, Viola, and Double Bass. The key signature is Bb major (two flats). The time signature is 4/4. The score shows a rhythmic pattern of quarter notes and rests. The Viola and Double Bass parts include pizzicato markings and a dynamic of piano (p).



## 0. Overture

[illegible]

149 **H** 150 151 152 153 154

Picc. *f*

Ob. *f*

Cl. in Bb 1 *f*

Bsn. *f*

Hn in F 1

Cor in Bb 1 *mf*

Tbn. 1 *mf*

To Triangle

Timp.

Vln I **H** *ff* *tr* *tr*

Vla *ff*

D. B. *ff*

155 *tr* 156 *tr* 157 158 159

Picc *tr* *dim.* *tr* *p*

Ob. *tr* *dim.* *tr* *p*

Cl. in B♭ 1 *tr* *dim.* *tr* *p*

Bsn *dim.* *p*

Hn in F 1 *p*

Crt in B♭ 1 *dim.* *p*

Tbn. 1 *dim.* *p*

Vln I *p*

Vla *p*

D. B. *p*

Detailed description: This page shows measures 155 through 159 of a musical score. The key signature has two flats (B-flat and E-flat). Measures 155 and 156 feature woodwinds (Piccolo, Oboe, Clarinet in B-flat 1, Bassoon) playing trills, while measures 157 and 158 feature woodwinds playing descending eighth-note patterns. Measures 159 and the following measure show a sustained melody in the strings (Violins I, Viola, Double Bass) and woodwinds (Horn in F 1, Clarinet in B-flat 1, Trombone 1). Dynamics include *tr* (trill), *dim.* (diminuendo), and *p* (piano). The score is written for a full orchestra.



170 171 172 173 174 175 176

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Vln I

Vla

D. B.

*p*

*p*

*arco*

*p*

The musical score for measures 170-176 of the Overture is written for a full orchestra. The key signature is B-flat major (two flats). The score includes parts for Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Triangle, Violin I, Viola, and Double Bass. Measures 170-173 feature complex melodic lines for the Flute, Clarinet, and Bassoon, with the Bassoon playing a prominent role. Measures 174-176 show a more sustained texture with the Violin I and Viola playing a melodic line, and the Double Bass providing a rhythmic foundation. Dynamics include piano (*p*) and arco for the Violin I. The Triangle plays a rhythmic pattern throughout the measures.

177 178 179 180 181 183

Flute *mf* *cresc.* *f* *mf* **J**

Ob. *mf* *cresc.* *f* *mf*

Cl. in B♭ 1 *mf* *cresc.* *f* *mf*

Bsn. *mf* *cresc.* *f* *mf*

Hn in F 1 *p* *f* *mf*

Crt in B♭ 1 *p*

Tbn. 1 *p*

Timp. **Timp.** *p*

Tri.

Vln I *mf* *cresc.* *f* *mf* arco **J**

Vla *mf* arco

D. B. *mf*

Detailed description: This page contains the musical score for measures 177 through 183 of the Overture. The score is written for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in B-flat 1, Bassoon) and strings (Violins I, Viola, Double Bass) all have melodic lines. The brass (Horn in F 1, Trumpet in B-flat 1, Trombone 1) and percussion (Tympani, Triangle) provide harmonic support. The score includes dynamic markings such as *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *p* (piano). A repeat sign is present at measure 181, and a 'J' symbol is placed above the staff at measure 183. The key signature is one flat (B-flat major or F minor).

184 185 186 187 188 189 190

Flute *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. in Bb 1 *cresc.* *f* *p*

Bsn. *cresc.* *f* *p*

Hn in F 1 *cresc.* *f* *pp*

Cr. in Bb 1 *cresc.* *f* *pp*

Tbn. 1 *cresc.* *f* *pp*

Timp. *mf dim.* *p*

Vln I *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

D. B. *cresc.* *f* *p*

191 192 193 **K** 195 196

Flute *dim.* *pp*

Ob. *dim.* *pp*

Cl. in B♭ 1 *dim.* *pp* *p*

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

Hn in F 1 *dim.* *ppp*

Crt in B♭ 1

Tbn. 1 *dim.* *ppp*

Timp. *p dim.* *pp*

**K** *Play only if no cello*

Vla. *p* pizz.

D. B.

Detailed description: This page of a musical score covers measures 191 to 196. The instruments listed on the left are Flute, Oboe, Clarinet in B♭ 1, Bassoon, Horn in F 1, Cor Anglais in B♭ 1, Trombone 1, Timpani, Viola, and Double Bass. Measures 191-193 show a gradual dynamic decrease (dim.) across the woodwinds and brass. At measure 194, marked with a 'K' box, the dynamics shift to piano (pp) or pianissimo (ppp). In measure 195, the Clarinet and Bassoon play at piano (p), while the Viola and Double Bass play at piano (p) with pizzicato (pizz.) articulation. Measure 196 continues the piano textures. The Viola part includes the instruction 'Play only if no cello'.



197 198 199 201 202

Flute *p* **L** *tr*

Ob. *tr* *p* *tr*

Cl. in B♭ 1 *tr* *tr* *tr*

Bsn

Cor in B♭ 1 *pp*

Timp.

Vln I *p* **L**

Vla *pizz.* *p*

D. B. *pp*

203 204 205 206 207 208 209

Picc **Picc** *f*

Ob. *f*

Cl. in B♭ 1 *f*

Bsn *f*

Vln I

Vla

D. B.

210

**M**

212

**Flute**

213 *tr*

214 *tr*

215

Picc.

Ob.

Cl. in B $\flat$  1

Bsn.

Hn in F 1

Cor in B $\flat$  1

Tbn. 1

Timp.

Vln I

Vla.

D. B.

*mf*

*ff*

*p*

*f*

*tr*

*arco*

216 217 218 220 221

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Timp.

Tri.

Vln I

Vla

D. B.

*f* *tr* *f* *mf* *Triangle* *f* *N*

Detailed description: This page contains the musical score for measures 216 through 221 of the Overture. The score is written for a large orchestra. Measures 216-218 feature woodwinds (Flute, Oboe, Clarinet in B-flat 1, Bassoon) and strings (Violins I, Viola, Double Bass) playing a melodic line with trills. Measures 219-221 show a transition where the woodwinds and strings play a descending scale, while the brass (Horn in F 1, Trumpet in B-flat 1, Trombone 1) and percussion (Tympani, Triangle, Double Bass) play a rhythmic pattern. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *tr* (trill). A box labeled 'N' is placed above measure 218, and a box labeled 'Triangle' is placed above measure 220.

222 223 224 225 226 227

Flute *tr*

Ob. *tr*

Cl. in B♭ 1

Bsn. *f* *p*

Hn in F 1 *f* *p*

Crt in B♭ 1 *mf*

Tbn. 1 *mf*

Tri.

Vln I *ff* *p* *mf* *tr (optional)*

Vla. *ff* *p* *mf*

D. B. *ff* *p* *mf*

Detailed description: This page contains the musical score for measures 222 through 227 of the Overture. The score is written for a full orchestra. Measures 222 and 223 feature woodwinds (Flute, Oboe) with trills and strings (Violins I, Viola, Double Bass) with fortissimo (ff) chords. Measures 224 and 225 show a transition with various instruments playing sustained notes or chords, including the Bassoon and Horn in F 1 at forte (f). Measure 226 continues with similar textures, with the Bassoon and Horn in F 1 playing at piano (p). Measure 227 concludes the section with a trill in the Violins I, marked as optional, and a crescendo in the strings from piano (p) to mezzo-forte (mf).

[illegible]

## 0. Overture

37

This musical score is for measures 234 through 240 of 'The Swan' from Swan Lake. The instrumentation includes Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Cor in B-flat 1, Trombone 1, Violin I, Viola, and Double Bass. The key signature is B-flat major (two flats). The tempo is marked 'Andante' and the time signature is 4/4. The score begins with a 'p' (piano) dynamic marking. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The score is written for a full orchestra, with each instrument part on a separate staff. The measures are numbered 234 through 240 at the top of the page. The Flute part has a 'p' marking above measure 237. The Oboe part has a 'p' marking above measure 237. The Clarinet in B-flat 1 part has a 'p' marking above measure 237. The Bassoon part has a 'p' marking above measure 237. The Horn in F 1 part has a 'p' marking above measure 237. The Cor in B-flat 1 part has a 'p' marking above measure 237. The Trombone 1 part has a 'p' marking above measure 237. The Violin I part has a 'p' marking above measure 237. The Viola part has a 'p' marking above measure 237. The Double Bass part has a 'p' marking above measure 237.

241 242 243 244 245 246

Flute *mf*

Ob. *mf* *cresc.* *f* *mf*

Cl. in B♭ 1 *f* *mf*

Bsn *mf* *cresc.* *f* *mf*

Hn in F 1 *mf* *cresc.* *f* *mf*

Crt in B♭ 1 *p* *mf* *p*

Tbn. 1 *p*

Timp. *p*

Vln I *cresc.* *f* *mf*

Vla *cresc.* *f* *mf*

D. B. *cresc.* *f* *mf*

## 0. Overture

39

This musical score shows measures 247 through 252. The instruments are Flute, Ob., Cl. in B♭ 1, Bsn, Hn in F 1, Crt in B♭ 1, Tbn. 1, Timp., Vln I, Vla, and D. B. The key signature has two flats (B♭, E♭). Measure numbers 247, 248, 249, 251, and 252 are indicated above the staff lines. A box labeled 'P' appears above measure 250. Dynamics include *ff* (fortissimo) starting at measure 250 for several instruments.



[illegible]

## 0. Overture

41

[illegible]

[illegible]

274 **R** Picc

275

276

277

278

279

Ob.

*ff*

Cl. in B♭ 1

*ff*

Bsn.

*ff*

Hn in F 1

*ff*

Crt in B♭ 1

*ff*

Tbn. 1

*ff cresc. ff*

Timp.

**R** Vln I

Vla.

D. B.

Detailed description: This page of a musical score covers measures 274 to 279. The key signature has two flats (B-flat and E-flat). The score includes parts for Piccolo, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Cor Anglais in B-flat 1, Trombone 1, Timpani, Violin I, Viola, and Double Bass. Measures 274-279 feature a complex orchestral texture. The Piccolo and Violin I parts have a melodic line with a 'Picc' marking at measure 274 and a 'R' (ritardando) marking at measure 275. The Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Cor Anglais in B-flat 1, and Trombone 1 parts play sustained notes or chords, with the Trombone 1 part including a crescendo and fortissimo (ff) marking. The Viola and Double Bass parts play a rhythmic pattern of eighth notes in triplets. The Timpani part plays a series of eighth notes. The score is written in a standard musical notation with various dynamics and articulations.

280 281 282 283 284 285

Sn Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Timp.

Vln I

Vla

D. B.

Detailed description: This page of a musical score covers measures 280 to 285. The instruments listed on the left are Sn Picc, Ob., Cl. in B $\flat$  1, Bsn, Hn in F 1, Crt in B $\flat$  1, Tbn. 1, Timp., Vln I, Vla, and D. B. The score is written in a key with two flats (B $\flat$  major or D $\flat$  minor) and a common time signature. Measures 280-285 show a variety of musical textures. Piccolo and Oboe play melodic lines with slurs. Clarinet 1 and Violin I play triplet patterns. Bassoon, Horn 1, and Trombone 1 provide harmonic support with sustained notes and slurs. The Timpani part features a rhythmic pattern of eighth notes. Viola and Double Bass parts are also present, with the Viola playing a triplet pattern and the Double Bass providing a steady bass line.

## 0. Overture

45

286 287 288 289 290 291

Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Cor in B $\flat$  1

Tbn. 1

Timp.

Vln I

Vla

D. B.

292 293 294 295 296 297

SS Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Timp.

Vln I

Vla

D. B.

*ff*

(8)

3 3 3

Detailed description: This page contains the musical score for measures 292 through 297 of the Overture. The score is written for a large orchestra. The Piccolo (Picc) part in measure 292 features a series of eighth notes with slurs, marked with measure numbers 292, 293, 294, 295, 296, and 297. The Oboe (Ob.) part has a melodic line with slurs and a dynamic marking of *ff* in measure 295. The Clarinet in B-flat 1 (Cl. in B $\flat$  1) part has a melodic line with slurs. The Bassoon (Bsn) part has a melodic line with slurs. The Horn in F 1 (Hn in F 1) part has a melodic line with slurs. The Cor Anglais in B-flat 1 (Crt in B $\flat$  1) part has a melodic line with slurs. The Trombone 1 (Tbn. 1) part has a melodic line with slurs. The Timpani (Timp.) part has a melodic line with slurs. The Violin I (Vln I) part has a melodic line with slurs and a dynamic marking of *ff* in measure 295. The Viola (Vla) part has a melodic line with slurs and a dynamic marking of *ff* in measure 295. The Double Bass (D. B.) part has a melodic line with slurs and a dynamic marking of *ff* in measure 295. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat).

298 S 299 300 301 302 303 304

Picc *fff*

Ob. *fff*

Cl. in B♭ 1 *fff*

Bsn *fff*

Hn in F 1

Crt in B♭ 1

Tbn. 1

Timp. *fff*

Vln I S

Vla

D. B.



305 306 307 308 309 310

Fl Picc

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

*ff*

Timp.

*ff*

Vln I

*ff*

Vla

*ff*

D. B.

*ff*

Detailed description: This page of a musical score covers measures 305 to 310. The key signature has two flats (B-flat and E-flat). The Piccolo flute (Fl Picc) plays a melodic line with eighth-note patterns, marked with slurs and measure numbers 305 through 310. The Oboe (Ob.) and Bassoon (Bsn) parts are mostly rests, with some eighth-note patterns in measures 306-309. The Clarinet in B-flat 1 (Cl. in B♭ 1) and Horn in F 1 (Hn in F 1) parts play sustained notes. The Cor Anglais in B-flat 1 (Crt in B♭ 1) and Trombone 1 (Tbn. 1) parts play sustained notes. The Timpani (Timp.) part has a short eighth-note pattern in measure 305, followed by rests. The Violin I (Vln I) part has a short eighth-note pattern in measure 305, followed by rests. The Viola (Vla) and Double Bass (D. B.) parts play sustained notes. The dynamic *ff* (fortissimo) is indicated for measures 306-310 in the Tbn. 1, Timp., Vln I, Vla, and D. B. parts.

*mm. 311-312 optional*

311 312 313

Picc.

Ob.

Cl. in B $\flat$  1

Bsn.

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

*Timp. Ossia:*

Cym/B.D.

Vln I

Vla

D. B.

## Men's chorus

Arthur Sullivan

Allegro vivace ♩ = 140

2 3 4 5 6 7 8 9

Sgl Piccolo

Oboe

Clarinet in A 1

Bassoon

Horn in F 1

Cornet in A 1

Trombone 1

Timpani

Cym/BD

Chorus

Tenors

Bass

Allegro vivace ♩ = 140

Violin I

Viola

Double Bass

10 11 12 13 14 15 16

Picc

Cl. in A 1

Bsn

Vln I

Vla

**Curtain**

17 18 19 20 21 22 23 24

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Timp.

Vln I

Vla

D. B.

## 1. If you want to know who we are

25 26 27 28 29 30 31

Picc

*f* *ff*

Ob.

*mp cresc.* *ff*

Cl. in A 1

*cresc.* *ff*

Bsn

*ff*

Hn in F 1

*cresc.* *ff*

Crt in A 1

*ff*

Tbn. 1

*ff*

Timp.

*cresc.* *ff*

Vln I

*cresc.* *ff*

Vla

*cresc.* *ff*

D. B.

*cresc.* *ff*

Detailed description: This is a page of a musical score for orchestra, measures 25 through 31. The score is written for a variety of instruments: Piccolo (Picc), Oboe (Ob.), Clarinet in A (Cl. in A 1), Bassoon (Bsn), Horn in F (Hn in F 1), Cor Anglais (Crt in A 1), Trombone 1 (Tbn. 1), Timpani (Timp.), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a crescendo in many parts, starting around measure 27 and reaching fortissimo (ff) by measure 31. The Piccolo part has a dynamic marking of *f* at measure 30 and *ff* at measure 31. The Oboe part has a dynamic marking of *mp cresc.* at measure 27 and *ff* at measure 31. The Clarinet in A part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31. The Bassoon part has a dynamic marking of *ff* at measure 31. The Horn in F part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31. The Cor Anglais part has a dynamic marking of *ff* at measure 31. The Trombone 1 part has a dynamic marking of *ff* at measure 31. The Timpani part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31. The Violin I part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31. The Viola part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31. The Double Bass part has a dynamic marking of *cresc.* at measure 27 and *ff* at measure 31.

This musical score is for the first movement, "If you want to know who we are," on page 53. It features a full orchestral ensemble and a vocal chorus. The instruments include Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Timpani, Trumpet, Bass, Violin I, Viola, and Double Bass. The vocal parts are for Tenor and Bass, grouped under the "Chorus" label. The score is written in 2/4 time with a key signature of one sharp (F#). The vocal lines enter at measure 32 with the lyrics "If you want to know who we are, \_\_\_\_\_ We are". The instrumental parts provide a rhythmic and melodic accompaniment, with various woodwinds and strings contributing to the texture. The score includes measure numbers 32 through 38 at the top. The vocal parts have lyrics written below them, and the instrumental parts have various musical notations including notes, rests, and trills.

32 33 34 35 36 37 38

Sgl Picc

Ob.

Cl. in A 1

Bsn

Voices

Hn in F 1

Cr in A 1

Tbn. 1

Timp.

Chorus

T

B

Vln I

Vla

D. B.

If you want to know who we are, \_\_\_\_\_ We are

If you want to know who we are, \_\_\_\_\_ We are

## 1. If you want to know who we are

39 40 41 42 43 44 45

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Cor in A 1

Tbn. 1

Timp.

Chorus

T

B

Vln I

Vla

D. B.

gen - tle - men of Ja - pan; On\_ ma - ny a vase and jar-

46 47 48 49 50 51 52

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Chorus

T

B

Vln I

Vla

D. B.

On\_ ma - ny a screen and fan, We

On\_ ma - ny a screen and fan, We

Flute



53 54 55 56 57 58

*Sf* *Sf* *Sf*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Chorus

T

B

Vln I

Vla

D. B.

fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're wrong if you think it ain't...

fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're wrong if you think it ain't...

59 60 61 62 63 64 65

*sf sf sf sf sf sf sf*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Chorus

T

B

Oh!

Oh!

Vln I

Vla

D. B.

*sf sf sf sf sf sf sf*

Detailed description: This page of a musical score covers measures 59 to 65. The instrumentation includes Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Chorus (Tenor and Bass), Violin I, Viola, and Double Bass. The key signature has one sharp (F#), and the time signature is 4/4. Measures 59-65 show a complex orchestral texture. The Flute, Oboe, and Clarinet in A 1 parts feature melodic lines with accents and slurs. The Bassoon, Horn in F 1, Cor Anglais in A 1, and Trombone 1 parts provide harmonic support. The Chorus enters in measure 60 with the vocal line 'Oh!'. The Violin I, Viola, and Double Bass parts provide a rhythmic and harmonic foundation. Dynamic markings include *sf* (sforzando) and *f* (forte).

## 1. If you want to know who we are

66 67 68 69 70 71 72

**Picc**

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

**Chorus**

T

B

Vln I

Vla

D. B.

If you think we are work'd by strings, \_\_\_\_\_ Like a pup - pe - teer's mar - io - nette, \_\_\_\_\_

If you think we are work'd by strings, \_\_\_\_\_ Like a pup - pe - teer's mar - io - nette, \_\_\_\_\_

73 74 75 76 77 78 79

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Chorus

T

B

Vln I

Vla

D. B.

You don't un - der - stand these things: \_\_\_\_\_ It is sim - ply Court e - ti -

You don't un - der - stand these things: \_\_\_\_\_ It is sim - ply Court e - ti -

Detailed description: This is a page of a musical score for measures 73 through 79. The score is written for a large ensemble including woodwinds (Piccolo, Oboe, Clarinet in A 1, Bassoon), brass (Horn in F 1, Cornet in A 1, Trumpet 1, Timpani), and strings (Violin I, Viola, Double Bass). A Chorus is also present, with parts for Tenor (T) and Bass (B). The key signature has one sharp (F#) and the time signature is 4/4. Measures 73-74 feature woodwinds and strings with trills. Measures 75-79 show a variety of rhythmic patterns across the instruments. The Chorus enters in measure 73 with the lyrics 'You don't un - der - stand these things: \_\_\_\_\_ It is sim - ply Court e - ti -'. The lyrics are repeated in measure 78. The score includes various musical notations such as trills, slurs, and rests.

## 1. If you want to know who we are

80 81 *tr* 82 83 84 85 Flute 86

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Chorus

T

- quette. \_\_\_\_\_ Per - haps you sup - pose this

B

- quette. \_\_\_\_\_ Per - haps you sup - pose this

Vln I

Vla

D. B.

87 88 89 90 91 92 93

Sgl Flute *sf* *sf* *sf* *sf*

Ob.

Cl. in A 1 *cresc.* *sf* *sf* *sf*

Bsn *sf* *sf* *sf* *sf*

Hn in F 1 *sf*

Crt in A 1 *sf*

Tbn. 1

T  
throng Can't keep it up all day long? If that's your i - dea you're wrong. Oh!\_\_\_\_\_

B  
throng Can't keep it up all day long? If that's your i - dea you're wrong. Oh!\_\_\_\_\_

Vln I

Vla

D. B.

94 95 96 97 98 99

*Sf* *ff*

Ob. *Sf* *ff*

Cl. in A 1 *Sf* *ff*

Bsn. *Sf* *ff*

Hn in F 1 *Sf* *ff*

Crt in A 1 *Sf* *f*

Tbn. 1 *f* *ff*

Chorus

T. oh! If that's you're i - dea you're wrong. If you *ff*

B. oh! If that's you're i - dea you're wrong. If you

Vln I *ff*

Vla *ff*

D. B. *ff*

Detailed description: This is a page of a musical score, page 62, for the piece '1. If you want to know who we are'. The score is written for a large ensemble, including woodwinds, brass, strings, and a vocal chorus. The key signature has one sharp (F#) and the time signature is 4/4. The page contains measures 94 through 99. The woodwind section (Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, and Trombone 1) features melodic lines with dynamic markings of *Sf* (sforzando) and *ff* (fortissimo). The brass section (Horn in F 1, Cor Anglais in A 1, and Trombone 1) also has melodic lines with *Sf* and *f* markings. The string section (Violin I, Viola, and Double Bass) provides harmonic support with patterns of eighth and sixteenth notes, marked with *ff*. The vocal chorus consists of a Tenor (T.) and a Bass (B.) part, both singing the lyrics: 'oh! If that's you're i - dea you're wrong. If you'. The vocal parts are marked with *ff* at the end of the phrase. The page number '62' is in the top left, and the title '1. If you want to know who we are' is at the top center. Measure numbers 94 through 99 are written above the Flute staff. Dynamic markings *Sf* and *ff* are placed below various staves to indicate changes in volume.

Score for measures 100-105. The score includes parts for Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Clarinet in A 1, Trombone 1, Chorus (Tenor and Bass), Violin I, Viola, and Double Bass. The key signature is one sharp (F#). The Flute part features a rapid sixteenth-note melody starting at measure 100, with trills and a Piccolo entry at measure 105. The Oboe and Bassoon have trills in measures 102 and 103. The Chorus sings the lyrics: "want to know who we are, We are gen - tle - men of Ja - pan:". The Violin I and Double Bass parts have a forte (*sf*) dynamic marking at the end of the passage.

100 101 102 *tr* 103 104 Picc 105

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Cl. in A 1

Tbn. 1

Chorus

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

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

Vln I

Vla

D. B. *sf* *sf*



106 107 108 109 110 111

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Chorus

T

B

Vln I

Vla

D. B.

On vase and jar, On screen and fan, On

On vase and jar, On screen and fan, On

Detailed description: This page of a musical score covers measures 106 through 111. The key signature has one sharp (F#). The score includes parts for Piccolo, Oboe, Clarinet in A, Bassoon, Horn in F, Cor Anglais, Trombone 1, Chorus (Tenor and Bass), Violin I, Viola, and Double Bass. Measures 106-110 feature complex woodwind and string patterns, with a trill (tr) marked in measures 106, 107, and 110. The Chorus enters in measure 107 with the lyrics 'On vase and jar, On screen and fan, On'. The Viola and Double Bass parts provide harmonic support with sustained chords and rhythmic patterns.

112 113 114 115 116 117 118

Sgl. Flute *sf sf sf sf sf sf sf sf fz*

Ob. *mp cresc. sf sf sf sf sf sf ff sf sf*

Cl. in A 1 *sf sf sf ff sf sf sf sf fz*

Bsn *sf sf sf sf sf sf sf sf*

Hn in F 1 *sf sf sf sf sf sf sf sf*

Crt in A 1 *sf sf sf sf sf sf sf sf*

Tbn. 1 *sf sf sf sf sf sf sf sf*

Chorus

T *sf* ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a jar, Oh! oh! *sf*

B *sf* ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a jar, Oh! oh! *sf*

Vln I *sf sf sf sf sf sf sf sf fz*

Vla *sf sf sf sf sf sf sf sf*

D. B. *sf sf sf sf sf sf sf sf*

119 120 121 122 123 124 125

**S<sup>fl</sup> Flute** *sf* **Picc**

**Ob.** *sf* *sf*

**Cl. in A 1** *sf* *sf*

**Bsn**

**Hn in F 1**

**Crt in A 1**

**Tbn. 1**

**Chorus**

**T** *sf* *sf* oh! oh! On vase and

**B** *sf* *sf* oh! oh! On vase and

**Vln I** *sf* *sf*

**Vla**

**D. B.**

126 127 128 129 130 131 132

Sgl Picc *sempre ff*

Ob.

Cl. in A 1 *sempre ff*

Bsn *sempre ff*

Hn in F 1

Crt in A 1

Tbn. 1

Timpani *ff*

Chorus

T jar, On screen and fan.

B jar, On screen and fan.

Vln I *sempre ff*

Vla *sf sf sf sempre ff*

D. B. *sf sf sf*

Detailed description: This page of a musical score covers measures 126 through 132. The key signature has one sharp (F#) and the time signature is 4/4. The orchestration includes Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trumpet 1, Timpani, a vocal Chorus (Tenor and Bass), Violin I, Viola, and Double Bass. Measures 126-131 feature rapid sixteenth-note passages in the Piccolo, Clarinet, Bassoon, and Violin I. The Oboe, Horn, Cor Anglais, and Trumpet 1 play sustained notes with some melodic movement. The Timpani is mostly silent, with a final *ff* note in measure 132. The vocal Chorus enters in measure 126 with the lyrics 'jar, On screen and fan.' and continues through measure 132. The Viola and Double Bass provide a rhythmic foundation with eighth-note patterns, marked with *sf* (sforzando) in measures 129-131. The Viola also has a *sempre ff* marking in measure 132. The Piccolo, Clarinet, Bassoon, and Violin I are marked *sempre ff* (fortissimo) throughout the passage.

133 134

135 136 137 138

139 140 141 142

5<sup>6</sup> Picc

Cl. in A 1

Bsn

Vln I

Vla

5<sup>6</sup> Picc

Cl. in A 1

Bsn

Vln I

Vla

5<sup>6</sup> Picc

Cl. in A 1

Bsn

Vln I

Vla

Detailed description: This page contains three systems of musical notation for measures 133 through 142. Each system includes staves for Piccolo (5<sup>6</sup> Picc), Clarinet in A1 (Cl. in A 1), Bassoon (Bsn), Violin I (Vln I), and Viola (Vla). The key signature is one sharp (F#). The first system (measures 133-134) features a melodic line in the Piccolo and a supporting bass line in the Bassoon. The second system (measures 135-138) introduces a more complex rhythmic pattern with eighth and sixteenth notes across all parts. The third system (measures 139-142) continues this pattern, with the Piccolo and Clarinet in A1 playing a rapid, ascending scale-like figure. The Viola and Violin I provide a steady eighth-note accompaniment. The Bassoon plays a more active role with sixteenth-note patterns. The score is marked with double bar lines and repeat signs at the beginning of each system.

143 144 145 146 147 148

S<sup>st</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Timp.

Vln I

Vla

D. B.

*ff*

*ff*

Change D to C

*ff*

*Enter NANKI-POO in great excitement. He carries a native guitar on his back and a bundle of ballads in his hand.*

Detailed description: This page of a musical score covers measures 143 through 148. The instruments listed on the left are Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Timpani, Violin I, Viola, and Double Bass. The key signature has one sharp (F#). Measures 143-148 show a melodic line in the Piccolo and Violin I parts, with accompaniment from the Clarinet, Bassoon, Horn, and Double Bass. The Oboe and Timpani are silent. Dynamics include *ff* (fortissimo) for the Clarinet, Horn, and Double Bass. A stage direction is provided between measures 147 and 148, indicating the entrance of Nanki-Poo. A tempo or key change instruction 'Change D to C' is noted at the end of measure 148.

## Nanki-Poo and GoTo

Arthur Sullivan

**Nanki-Poo**

Gen - tle - men, I pray you tell me, Where a gen - tle mai - den dwel - leth, Named Yum - Yum,

**Chor Women**

*Play only top note if Violin 2*

**Violin I**

**Viola**

**Double Bass**

**Nanki**

the ward of Ko - Ko? In pi - ty speak— oh, speak, I pray you!

**Vln I**

**Vla**

**D. B.**

**Nanki**

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

**Vln I**

**Vla**

**D. B.**

# The Mikado

## 2b. A wand'ring minstrel, I

Nanki-Poo and men

W S Gilbert

Arthur Sullivan

*Allegretto con grazia*

Flute *f*

Oboe

Clarinet in B♭ 1

Bassoon *f* — silent — *f*

Horn in F 1 *f*

Cornet in B♭ 1

Trombone 1

Timpani

Side Drum

Nanki-Poo

Women

Men

Tenors

Bass

*Allegretto con grazia*

Violin I *f* pizz. arco

Viola *f* pizz. *p*

Double Bass *f* pizz. *p*

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



## 2b. A wand'ring minstrel, I

7 8 9 10 11 **H**

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Nanki

shreds and patch - es, Of bal - lads, song, and snatch - es, And drea - my lul - la - by! My

**H**

Vln I

Vla

D. B.

13 14 15 16 17 18

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Nanki

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

Vln I

Vla

D. B.

The musical score is for a scene featuring a minstrel. It includes staves for woodwinds (Oboe, Clarinet in B-flat 1, Bassoon), strings (Violin I, Viola, Double Bass), and a vocal soloist (Nanki). The score is divided into two systems. The first system covers measures 7 through 11, with a rehearsal mark 'H' at measure 11. The second system covers measures 13 through 18, with a rehearsal mark 'H' at measure 15. The vocal line is in a key with one flat (B-flat) and has lyrics in English. The instrumental parts provide accompaniment, with the woodwinds and strings playing specific melodic and harmonic lines. The score is written in a standard musical notation style with a common time signature.

2b. A wand'ring minstrel, I

73

19 20 21 22 23 24

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Nanki

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

Vln I

Vla

D. B.

Andante expressive ♩ = 79

25 26 27 28 29

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Nanki

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

Vln I

Vla

D. B.

2b. A wand'ring minstrel, I

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Nanki

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

Vln I

Vla

D. B.

30 31 32 33 34

35 36 37 38

Flute

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Nanki

I'll charm your will - ing ears With songs of lov - er's fears, While sym - pa - the - tic

Vln I

Vla

D. B.

35 36 37 38

39 40 41 42

39 40 41 42 43 **Allegro marziale** ♩ = 120

Ob. *mf*

Cl. in B♭ 1 *mf*

Bsn. *mf*

Hn in F 1 *mf*

Crt in B♭ 1

Nanki  
tears— my cheeks be - dew— Oh, sor - row, sor - row! **Allegro marziale** ♩ = 120

Vln I *cresc.* *dim.*

Vla. *mf* *dim.*

D. B. *mf* *dim.*

44 45 46 47

Crt in B♭ 1

Tbn. 1 *p*

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

Vln I *f dim.* *p*

Vla. *f dim.* *p*

D. B. *f dim.* *p*

## 2b. A wand'ring minstrel, I

48 49 50 51

Nanki  
dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All o - ther lo - cal ban - ners are de-

Vln I

Vla

D. B.

52 54

Ob.  
*p*

Crt in Bb 1  
*p*

Tbn. 1  
*p p*

Si. Dr.  
*p*

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

Vln I

Vla

D. B.

**K**

**K**

55 56 57

S<sup>fl</sup> Flute *p*

Ob.

Cl. in B $\flat$  1 *p*

Crt in B $\flat$  1

Tbn. 1

Si. Dr.

Nanki  
quail— or they con - ceal it if they do— And I should - n't be sur - pris'd if na - tions

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for measures 55, 56, and 57. The score is written for a large ensemble and includes vocal parts. The instruments listed on the left are: S<sup>fl</sup> Flute, Ob., Cl. in B $\flat$  1, Crt in B $\flat$  1, Tbn. 1, Si. Dr., Nanki, Vln I, Vla, and D. B. The key signature has two flats (B $\flat$  and E $\flat$ ). Measure 55 shows the Flute and Clarinet in B $\flat$  1 with a piano (*p*) dynamic. Measure 56 features a complex rhythmic pattern in the Crt in B $\flat$  1 and Tbn. 1. Measure 57 continues the vocal line with the lyrics 'And I should - n't be sur - pris'd if na - tions'. The Nanki part has lyrics: 'quail— or they con - ceal it if they do—'. The vocal parts are written in a stylized notation with many slurs and ties.

58 59 60

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*ff*

*ff*

*p*

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

We should - n't be sur - pris'd if

The musical score is for a scene featuring a variety of instruments and a vocal soloist. The instruments include Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Cor in Bb, Trombone, Snare Drum, Nanki, Chorus Men, Violin I, Viola, and Double Bass. The score is in 3/4 time and features a key signature of two flats. The music is divided into three measures, with measure numbers 58, 59, and 60 indicated. The Flute and Oboe parts have a triplet of eighth notes in measure 59. The Clarinet and Bassoon parts have a triplet of eighth notes in measure 59. The Horn and Cor parts have a triplet of eighth notes in measure 59. The Trombone part has a triplet of eighth notes in measure 59. The Snare Drum part has a triplet of eighth notes in measure 59. The Nanki part has a triplet of eighth notes in measure 59. The Chorus Men part has a triplet of eighth notes in measure 59. The Violin I part has a triplet of eighth notes in measure 59. The Viola part has a triplet of eighth notes in measure 59. The Double Bass part has a triplet of eighth notes in measure 59. The dynamics range from *ff* (fortissimo) to *p* (piano). The lyrics are: 'trem - bled Be - fore the migh - ty troops, the troops of Ti - ti - pu!' and 'We should - n't be sur - pris'd if'.

61 62 63

Sgt Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Si. Dr.

Chor Men

Vln I

Vla

D. B.

na - tions trem - bled, trem - bled with a - larm Be - fore the migh - ty troops the troops of Ti - ti -



## 2b. A wand'ring minstrel, I

Allegretto pesante non troppo vivo ♩ = 120

64 65 66 67 68 69 70

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Si. Dr.

Nanki

Chor Men

-pu!

Allegretto pesante non troppo vivo ♩ = 120

Vln I

Vla

D. B.

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

And if you call for a song of the sea, We'll heave the cap - stan

71 72 73 74 75

Cl. in B♭ 1

Bsn

Hn in F 1

Nanki

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

Vln I

Vla

D. B.

Detailed description: This musical score page contains measures 71 through 75. The Nanki part (soprano) has lyrics: "round, — With a yeo heave ho, for the wind is — free, Her an - chor's a - trip and her helm's a - lee, Hur -". The instruments include Clarinet in B♭ 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. Measures 71-73 feature active parts for all instruments, while measures 74 and 75 show rests for the woodwinds and horn, and continued activity for the strings.

## 2b. A wand'ring minstrel, I

76 **L** 77 78 79 80 81

Ob. *f*

Cl. in B♭ 1 *f*

Bsn *f*

Hn in F 1 *f*

Crt in B♭ 1 *f*

Tbn. 1 *f*

Nanki  
-rah for the home - ward bound! *f* To

Chor Men  
Yeo - ho— heave ho— Hur - rah for the home - ward bound!

**L**

Vln I *f*

Vla *f*

D. B. *f*

82 83 84 85 86 87

Cl. in B♭ 1

Bsn

Hn in F 1

Nanki

Vln I

Vla

D. B.

*p*

*p*

*p*

*p*

lay a - loft in a howl - ing breeze May tick - le a lands - man's taste, But the hap - piest hour a — sail - or sees Is

Detailed description: This musical score page covers measures 82 through 87. The key signature has one sharp (F#). The Nanki part, which includes lyrics, begins in measure 82 and continues through measure 87. The lyrics are: 'lay a - loft in a howl - ing breeze May tick - le a lands - man's taste, But the hap - piest hour a — sail - or sees Is'. The instrumental parts include Clarinet in B-flat 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. Measures 82-85 show the Nanki part with various rhythmic patterns, while measures 86-87 show the Nanki part with a more complex, flowing melody. The instrumental parts provide accompaniment, with the strings (Vln I, Vla, D. B.) playing a steady, rhythmic pattern in measures 82-85, and the woodwinds (Cl. in B♭ 1, Bsn, Hn in F 1) playing a more active role in measures 86-87. Dynamic markings of *p* (piano) are present in measures 82, 83, 84, 85, 86, and 87.

2b. A wand'ring minstrel, I

[illegible]

94 95 96 98

Sgt Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Chorus

T

B

Vln I

Vla

D. B.

man the cap - stan— off we go, As the fid - dler swings us round, With a yeo heave ho, And a

man the cap - stan— off we go, As the fid - dler swings us round, With a yeo heave ho, And a

M

M

Detailed description: This is a page of a musical score for a piece titled '2b. A wand'ring minstrel, I'. The page number is 85. The score is written for a large ensemble including woodwinds, strings, and a vocal chorus. The woodwind section consists of a Flute (Sgt), Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B♭ 1), Bassoon (Bsn), and Horn in F 1 (Hn in F 1). The string section includes Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). A vocal chorus is represented by Tenor (T) and Bass (B) parts. The music is in a key with one sharp (F#) and a common time signature. The score shows measures 94 through 98. Measures 94 and 96 contain a measure rest, indicated by a box with the letter 'M'. The vocal parts have lyrics: 'man the cap - stan— off we go, As the fid - dler swings us round, With a yeo heave ho, And a'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

## 2b. A wand'ring minstrel, I

99 100 101 102 103

Sfl Flute *f*

Ob. *f*

Cl. in B♭ 1 *f*

Bsn *f*

Hn in F 1 *f*

Crt in B♭ 1 *p*

Tbn. 1 *p*

Chorus

T. rum - be - low, Hur - rah for the home - ward bound! With a Yeo heave ho, And a

B. rum - be - low, Hur - rah for the home - ward bound! With a Yeo heave ho, And a

Vln I *f*

Vla *f*

D. B. *f*

Detailed description: This is a page of a musical score, page 86, for the piece '2b. A wand'ring minstrel, I'. The score is for measures 99 through 103. It features a large woodwind section including Sfl Flute, Ob., Cl. in B♭ 1, Bsn, Hn in F 1, Crt in B♭ 1, and Tbn. 1. A Chorus section with Tenor (T.) and Bass (B.) parts is also present. The string section includes Vln I, Vla, and D. B. The woodwinds and strings are marked with a forte (f) dynamic, while the horns and tuba are marked piano (p). The Chorus parts have lyrics: 'rum - be - low, Hur - rah for the home - ward bound! With a Yeo heave ho, And a'. The score includes various musical notations such as notes, rests, and dynamic markings.

104 105 106 107 108 109

Sngl Flute *cresc.*

Ob. *p*

Cl. in Bb 1 *cresc.*

Bsn *cresc.*

Hn in F 1 *cresc.*

Crt in Bb 1 *cresc.*

Tbn. 1 *cresc.*

Timp. *p* *cresc.*

Chorus

T  
rum - be - low, Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho yeo -

B  
rum - be - low, Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho yeo -

Vln I *cresc.*

Vla *cresc.*

D. B. *cresc.*



## 2b. A wand'ring minstrel, I

**Allegretto come primo**

110 111 112 113 114 115 116

Sgl Flute *ff* *dim.*

Ob. *ff* *dim.*

Cl. in B♭ 1 *p* *dim.* *mf dim.* *p*

Bsn *ff* *dim.* *cresc.*

Hn in F 1 *ff* *dim.*

Crt in B♭ 1 *ff* *dim.* *mf* *dim.* *p*

Tbn. 1 *ff* *dim.* *mf* *dim.* *p*

Timp. *mf* *dim.*

Nanki

T. - ho!

B. - ho!

Vln I *ff* *dim.* *p pizz.*

Vla *ff* *dim.* *p*

D. B. *ff* *dim.* *pizz.* *p*

A wan - d'ring min - strel

117 118 119 120 121

Ob. *p*

Bsn *p*

Nanki  
I— A thing of shreds and patch - es, Of bal - lads, song, and snatch - es, And drea-my lul - la -

Vln I

Vla

D. B.

O poco rit

Detailed description: This is a musical score for measures 117 through 121. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), Nanki (soprano), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). Measures 117-120 are marked with measure numbers above the staff. Measure 121 begins with a boxed 'O' and the tempo marking 'poco rit'. The Nanki part has lyrics: 'I— A thing of shreds and patch - es, Of bal - lads, song, and snatch - es, And drea-my lul - la -'. The Oboe and Bassoon parts have a piano (*p*) dynamic marking in measure 121. The Violin I, Viola, and Double Bass parts have a consistent rhythmic pattern of eighth notes throughout the measures.

## 2b. A wand'ring minstrel, I

*poco rall.....*

123 124 125 126 127 128 129 130 131

Flute *p* *p*

Ob.

Cl. in B♭ 1 *p* *p*

Bsn

Hn in F 1 *p* *p*

Nanki  
- by, \_\_\_\_\_ And drea-my lul - - - la - lul - a - by, \_\_\_\_\_ Lul - la - by!

T  
Of drea - my lul - la - by, \_\_\_\_\_ Lul - la - by!

B  
Of drea - my lul - la - by, \_\_\_\_\_ Lul - la - by!

*poco rall.....*

Vln I *arco* *p*

Vla *arco* *p*

D. B. *arco* *p*

Chorus

## Dialog 2b

*(Enter PISH-TUSH.)*

PISH. And what may be your business with Yum-Yum?

NANK. I'll tell you. A year ago I was a member of the Titipu town band. It was my duty to take the cap round for contributions. While discharging this delicate office, I saw Yum-Yum. We loved each other at once, but she was betrothed to her guardian Ko-Ko, a cheap tailor, and I saw that my suit was hopeless. Overwhelmed with despair, I quitted the town. Judge of my delight when I heard, a month ago, that Ko-Ko had been condemned to death for flirting! I hurried back at once, in the hope of finding Yum-Yum at liberty to listen to my protestations.

PISH. It is true that Ko-Ko was condemned to death for flirting, but he was reprieved at the last moment, and raised to the exalted rank of Lord High Executioner under the following remarkable circumstances:

## Pish-Tush and men

Arthur Sullivan

Allegro con brio ♩ = 130

Sfl Flute *ff*

Oboe *ff*

Clarinet in A 1 *ff*

Bassoon *f*

Horn in F 1 *f*

Cornet in A 1 *f*

Trombone 1 *f*

Triangle *f*

Pish-Tush

Chorus

Women

Tenors

Bass

Allegro con brio ♩ = 130

Violin I *ff*

Viola *ff*

Double Bass *ff*

## 3. Our great Mikado, virtuous man

9 10 11 12 13 14 15

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Tri.

Pish

Vln I

Vla

D. B.

1. Our great Mi - ka - do, vir - tuous man, When he to rule our land be - gan, Re - solv'd to try A

pizz.

*p*

pizz.

*p*

pizz.

*p*

A1

16 18 19 20 21

Bsn

Pish

plan where - by Young men might best be stead - ied. So he de - creed, in words suc - cinct, That all who flirt - ed,

A1

Vln I

Vla

D. B.

22 23 24 25 26 27

Flute

Ob.

Cl. in A 1

Pish

Vln I

Vla

D. B.

*p*

*p*

leer'd, or wink'd (Un - less con - nu - bi - al - ly link'd), Should forth - with be be - head - ed, be - head - ed, be -

Detailed description: This is a page of a musical score for measures 22 through 27. The score is written for a full orchestra and includes vocal parts. The instruments listed on the left are Flute, Oboe (Ob.), Clarinet in A 1 (Cl. in A 1), Pish (likely a vocal part), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature is one sharp (F#), and the time signature is common time (C). The vocal part (Pish) has lyrics: 'leer'd, or wink'd (Un - less con - nu - bi - al - ly link'd), Should forth - with be be - head - ed, be - head - ed, be -'. The instrumental parts for Flute, Oboe, and Clarinet in A 1 are marked with a piano (*p*) dynamic. The Flute part has a melodic line starting in measure 24. The Oboe and Clarinet in A 1 parts have a similar melodic line starting in measure 23. The Pish part has a vocal line with lyrics. The Violin I, Viola, and Double Bass parts provide harmonic support. The page number 93 is in the top right corner.

## 3. Our great Mikado, virtuous man

28 **B1** 29 30 31 32 **Picc** 33 34 35

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn. *p* *ff*

Hn in F 1 *p* *ff*

Crt in A 1 *f*

Tbn. 1 *f*

Tri. *f*

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

**B1** arco *ff* arco *ff* arco *ff*

Vln I

Vla

D. B. *ff*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The page is numbered 94 and is titled '3. Our great Mikado, virtuous man'. The score is written for measures 28 through 35. The instruments listed on the left are Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Crt in A 1, Tbn. 1, Tri., Pish, Vln I, Vla, and D. B. The Flute part has a 'B1' marking above measure 28 and a 'Picc' marking above measure 32. The Bassoon part has a 'p' marking below measure 29 and a 'ff' marking below measure 32. The Horn in F 1 part has a 'p' marking below measure 29 and a 'ff' marking below measure 32. The Crt in A 1 part has a 'f' marking below measure 32. The Tbn. 1 part has a 'f' marking below measure 32. The Tri. part has a 'f' marking below measure 32. The Pish part has a vocal line with lyrics: '- head - - - ed, Should forth - with be be - head - ed,'. The Vln I part has a 'B1' marking above measure 28 and 'arco' markings above measures 32, 34, and 35, with a 'ff' marking below measure 32. The Vla part has 'arco' markings above measures 32, 34, and 35, with a 'ff' marking below measure 32. The D. B. part has a 'ff' marking below measure 32. The Flute part has a 'ff' marking below measure 32. The Oboe part has a 'ff' marking below measure 32. The Clarinet in A 1 part has a 'ff' marking below measure 32. The Bassoon part has a 'ff' marking below measure 32. The Horn in F 1 part has a 'ff' marking below measure 32. The Crt in A 1 part has a 'f' marking below measure 32. The Tbn. 1 part has a 'f' marking below measure 32. The Tri. part has a 'f' marking below measure 32. The Pish part has a 'f' marking below measure 32. The Vln I part has a 'ff' marking below measure 32. The Vla part has a 'ff' marking below measure 32. The D. B. part has a 'ff' marking below measure 32.



36 37 38 39 40 41 42

**C1** Flute

*p*

Ob.

Cl. in A 1

Bsn

*p*

Hn in F 1

Crt in A 1

Tbn. 1

Tri.

Pish

**C1**

pizz. *p*

pizz. *p*

arco

pizz. *p*

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

D. B.

*p*

Detailed description: This is a page of a musical score for measures 36 through 42. The score is written for a large orchestra and includes vocal parts. The instruments listed on the left are: Piccolo (Picc.), Oboe (Ob.), Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn.), Horn in F 1 (Hn in F 1), Clarinet in A 1 (Crt in A 1), Trombone 1 (Tbn. 1), Triangle (Tri.), Pish (likely a gong or similar), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 36 features a Piccolo entry with a 'C1' marking. Measures 37-40 show various woodwind and brass parts, with a 'p' (piano) dynamic marking. Measure 41 features a Flute entry with a 'C1' marking and a 'p' dynamic. Measure 42 shows the continuation of the woodwind and brass parts, with a 'p' dynamic. The vocal parts (Pish, Vln I, Vla, D. B.) enter in measure 36 with a 'C1' marking and a 'pizz.' (pizzicato) marking. The lyrics 'And I ex - pect you'll all a - gree That he was right to so de - cree. And I am right, And' are written below the vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

49 **D1** 51 52 53 54 55 56

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn *f*

Hn in F 1 *f*

Crt in A 1 *f*

Tbn. 1 *f*

Tri. *f*

Pish *f*

And all is right as right can be, Right as right can be!

Chorus

T right as right can be! And all is right as right can be, Right as right can be!

B right as right can be! And all is right as right can be, Right as right can be!

**D1**

Vln I *ff*

Vla *ff*

D. B. *ff*

arco

## 3. Our great Mikado, virtuous man

57 58 59 60 61 62 63 64 65

Sg. Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Tri.

Pish

2. This

Chorus

T

B

Vln I

Vla

D. B.

pizz.

*p*

pizz.

*p*

The musical score is for a piece titled "3. Our great Mikado, virtuous man". It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in A 1, Bassoon), brass (Horn in F 1, Trumpet in A 1, Trombone 1), strings (Violin I, Viola, Double Bass), and percussion (Triangle, Pish). The score includes measures 57 through 65. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support. The percussion instruments add rhythmic texture. The Chorus section is marked with a bracket and includes parts for Tenor (T) and Bass (B). The Violin I and Viola parts include specific performance instructions like "pizz." and "*p*".

66 67 68 69 70 71

Pish 8 stern de - cree, you'll un - der - stand, Caus'd great dis - may through - out the land; For young and old And shy and bold were

Vln I

Vla

D. B. pizz. *p*

72 73 74 75 76 77

Ob. *p*

Cl. in A 1 *p*

Bsn *p*

Pish 8 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

Vln I *A2*

Vla

D. B.

3. Our great Mikado, virtuous man

78 79 80 81 82 B2 84

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pish

there - up - on con - demned to die— He u - sual - ly ob - ject - ed, ob - ject - ed, ob - ject - - - -

Vln I

Vla

D. B.

*p*

*p*

B2

3. Our great Mikado, virtuous man

[illegible]

3. Our great Mikado, virtuous man

93 94 95 96 Flute 97 98

Flute

Bsn

Pish

Vln I

Vla

D. B.

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

*p*

*pizz.*

*arco*



3. Our great Mikado, virtuous man

103

### 3. Our great Mikado, virtuous man

The second system of the musical score continues from the first. It features the same instrumental and vocal parts. The Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, and Trombone 1 parts are marked with *f* or *ff*. The Triangle and Pish parts are marked with *f*. The Chorus parts (T and B) are marked with *f* or *ff*. The Violin I and Violin II parts are marked with *f* or *ff*. The Double Bass part is marked with *f* or *ff*. The lyrics for the Chorus parts are: "And ev - 'ry thing is quite cor - rect, All\_\_\_ is quite\_\_\_ cor - rect.\_\_\_".

113 114 115 116 117 118 119 120

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Tri.

Pish

Vln I

Vla

D. B.

pizz. 3. And so we straight let out on bail A

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

## 3. Our great Mikado, virtuous man

121 122 123 124 125 126

Bsn

Pish

con - vict from the coun - ty jail, Whose head was next On some pre - text con - demn - ed to be mown off, And

Vln I

Vla

D. B.

127 128 129 130 131 132

Flute

Ob.

Cl. in A 1

Bsn

Pish

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 -

Vln I

Vla

D. B.

*p*

*p*

*p*

133 134 135 136 137 138 139

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn *p* *ff*

Hn in F 1 *p* *ff*

Crt in A 1 *f*

Tbn. 1 *f*

Tri. *f*

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

Vln I *ff* arco

Vla *ff* arco

D. B. *ff*

**G**

Detailed description: This is a page of a musical score for a full orchestra and a soloist. The score covers measures 133 through 139. The instruments listed on the left are Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Crt in A 1, Trombone 1, Triangle, Pish (soloist), Violin I, Viola, and Double Bass. The key signature has one sharp (F#). The time signature is 4/4. The soloist Pish has lyrics: "- til he's cut his own off, his own off, his own \_\_\_\_\_ off, un - til he's cut his own off." There are two boxed 'G' notes, one above measure 139 and one above measure 140. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). The strings are marked *arco* (arco) in measures 139 and 140.

141 142 143 144 145 146 147

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crtn in A 1

Tbn. 1

Tri.

Pish

Vln I

Vla

D. B.

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

pizz.

pizz.

pizz.

p

p

p

p

148 149 **H** 151 152 153

Sgl Flute *p* *f*

Bsn

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

Chorus T And

B And arco

Vln I **H** arco *f*

Vla

D. B.

154 155 156 157 158 159 160

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Tri.

Pish

And I am right, And you are right, And

Chorus

T

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

B

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

Vln I

Vla

D. B.

arco



161 162 163 164 165 166 167 168 169 170

*rall.* *a tempo*

*ff* *ff* *f* *f* *f* *f* *f* *f* *f* *f*

all is right!

all is right!

all is right!

*rall.* *a tempo*

*ff* *ff* *ff*

(Exeunt Chorus.)

## Dialog 3

Dialog after 3

*(Exeunt CHORUS.) (Enter POOH-BAH.)*

NANK. Ko-Ko, the cheap tailor, Lord High Executioner of Titipu! Why, that's the highest rank a citizen can attain!

POOH. It is. Our logical Mikado, seeing no moral difference between the dignified judge who condemns a criminal to die, and the industrious mechanic who carries out the sentence, has rolled the two offices into one, and every judge is now his own executioner.

NANK. But how good of you (for I see that you are a nobleman of the highest rank) to condescend to tell all this to me, a mere strolling minstrel!

POOH. Don't mention it. I am, in point of fact, a particularly haughty and exclusive person, of pre-Adamite ancestral descent. You will understand this when I tell you that I can trace my ancestry back to a protoplasmal primordial atomic globule. Consequently, my family pride is something inconceivable. I can't help it. I was born sneering. But I struggle hard to overcome this defect. I mortify my pride continually. When all the great officers of State resigned in a body, because they were too proud to serve under an ex-tailor, did I not unhesitatingly accept all their posts at once?

PISH. And the salaries attached to them? You did.

POOH. It is consequently my degrading duty to serve this upstart as First Lord of the Treasury, Lord Chief justice, Commander-in-Chief, Lord High Admiral, Master of the Buckhounds, Groom of the Back Stairs, Archbishop of Titipu, and Lord Mayor, both acting and elect, all rolled into one. And at a salary! A Pooh-Bah paid for his services! I a salaried minion! But I do it! It revolts me, but I do it!

NANK. And it does you credit.

POOH. But I don't stop at that. I go and dine with middle-class people on reasonable terms. I dance at cheap suburban parties for a moderate fee. I accept refreshment at any hands, however lowly. I also retail State secrets at a very low figure. For instance, any further information about Yum-Yum would come under the head of a State secret, *(NANKI-Poo takes the hint, and gives him money.) (Aside.)* Another insult, and, I think, a light one!

# The Mikado

## 4. Young man despair

Pooh-Bah, Nanki-Pooh and Pish-Tush

W S Gilbert

Arthur Sullivan

**Allegro moderato** ♩ = 106

**Instrumental Parts:**

- Piccolo
- Oboe
- Clarinet in A 1
- Bassoon
- Horn in F 1
- Cornet in A 1
- Trombone 1
- Side Drum
- Nanki-Poo
- Pish-Tush
- Pooh-Bah
- Violin I
- Viola
- Double Bass

**Dynamic Markings:** *f*, *ff*, *tr*, *silent*

5 6 7 8

S<sup>fl</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Pooh

Young man, des - pair Like - wise go to, Yum -

Vln I

*p*

Vla

*p*

D. B.

*p*

9 10 11 12

Pooh

- Yum the fair You must not woo. It must not woo. It sor - ry for you, You

Vln I

Vla

D. B.

The image shows a page of a musical score for a piece titled "4. Young man despair". The page number is 113. The score is for a full orchestra and a soloist named Pooh. The orchestration includes Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Violin I, Viola, and Double Bass. The soloist Pooh is a bassoonist. The score is divided into two systems. The first system covers measures 5 to 8. Measures 5, 6, and 7 show the woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horn, Cor Anglais, Trombone) playing a rhythmic pattern of eighth notes. Measures 8 and 9 show the soloist Pooh entering with a melody. The second system covers measures 9 to 12. Measures 9, 10, 11, and 12 show the soloist Pooh continuing the melody, with the woodwinds providing harmonic support. The lyrics are: "Young man, des - pair Like - wise go to, Yum -", "- Yum the fair You must not woo. It must not woo. It sor - ry for you, You". The dynamics are marked with *p* (piano) in measures 8, 9, 10, 11, and 12.

A1

Flute

131516

Flute

mf

Ob.

mf

Cl. in A 1

mf

Bsn

mf

Pooh

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

A1

Vln I

Vla

D. B.

17 18 19 20

**Picc**

*mf*

*mf*

*mf*

*mf*

*mf*

From school Yum - Yum

Will

*tr*

Vln I

Vla

D. B.

21 22 Flute 23

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

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

Vln I

Vla

D. B.

*p*

24 B1 26

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

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

B1

Vln I

Vla

D. B.

The musical score is for a piece titled '4. Young man despair' on page 117. It features a vocal line (Pooh) and an orchestral accompaniment. The vocal line has the lyrics: 'rum - tum - tum, To wed the Lord High Ex - e - cu - tion - er!'. The orchestral parts include Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The score is marked with a 'B1' section and measures 24, 25, and 26. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line is in a lower register, and the orchestral parts provide a rhythmic and melodic accompaniment. The 'B1' section is marked with a box around the measure number 25.



27 Picc 28 29

S<sup>fl</sup> Picc *p* *sf*

Ob. *p*

Cl. in A 1 *p* *f*

Bsn *p* *f*

Hn in F 1 *p* *f*

Crt in A 1 *p* *f* *pp*

Tbn. 1 *p* *f*

Si. Dr. *p* *ff* *pp*

Pooh

And the brass will crash, And the

Vln I *sf* *p*

Vla *sf* *p*

D. B. *sf* *p*

30 31 32 33

Crt in A 1

Si. Dr.

Pooh

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

Vln I

Vla

D. B.

Detailed description: This is a musical score for a scene titled '4. Young man despair'. The score is for measures 30 through 33. It includes parts for Crt in A 1 (soprano), Si. Dr. (soprano), Pooh (bass), Vln I (violin), Vla (viola), and D. B. (double bass). The lyrics are: 'trum - pets bray, And they'll cut a dash On their wed - ding day, She'll tod - dle a - way, as'. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Crt in A 1 part has a melodic line with some rests. The Si. Dr. part has a similar melodic line. The Pooh part has a more rhythmic, eighth-note pattern. The Vln I, Vla, and D. B. parts provide a harmonic accompaniment with eighth-note patterns.

#### 4. Young man despair

[illegible]

38 39 40 41

Flute

Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Si. Dr.

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

She'll tod - dle a - way, as

*mf*

This musical score page, numbered 121, is for the piece '4. Young man despair'. It features a large ensemble of instruments including Flute, Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Snare Drum, Nanki, Pish, Pooh, Violin I, Viola, and Double Bass. The score is divided into measures 38 through 41. Measures 38 and 39 show active melodic lines for the Flute, Piccolo, Oboe, Clarinet, Bassoon, Horn, Cor Anglais, and Trombone. Measures 40 and 41 show a shift in texture, with many instruments holding sustained notes or rests. The vocal parts (Nanki, Pish, Pooh) enter in measure 40 with the lyrics 'trum - pets bray, And they'll cut a dash On their wed-ding day. She'll tod - dle a - way, as'. The Nanki and Pish parts have triplets and a dynamic marking of *mf* (mezzo-forte). The Pooh part has a triplet in measure 41. The instrumental parts continue with sustained notes and rhythmic patterns.

42 43 44 45

Picc

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Si. Dr.

Nanki

Pish

Pooh

Vln I

Vla

D. B.

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

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

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

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

46 47 48 49

S<sup>fl</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Pooh

Vln I

Vla

D. B.

*f*

*f*

*tr*

*p*

*p*

*p*

2. It's a

50 51 52 53

Bsn

Pooh

Vln I

Vla

D. B.

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

A2

Flute

545556

Flute

mf

Ob.

mf

Cl. in A 1

mf

Bsn

mf

Pooh

3

don't blame me— I'm sor - ry to be Of your plea - sure a di - min - u - tuion - er.

A2

Vln I

Vla

D. B.

58 59 60 61 Picc

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

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

Vln I

Vla

D. B.

*mf*

*mf*

*mf*

*mf*

*mf*

*tr*



[illegible]

66 67 B2

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

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

B2

Vln I

Vla

D. B.

66 67 B2

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

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

B2

Vln I

Vla

D. B.

69 70 Picc 71

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Si. Dr.

Pooh

you shun her!

And the

Vln I

Vla

D. B.

*p* *sf*

*p* *f*

*p* *f*

*p* *f*

*p* *ff*

*sf* *p*

*sf* *p*

*sf* *p*

72 73 74 75

Crt in A 1

Si. Dr.

Pooh

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

Vln I

Vla

D. B.

The musical score is written for measures 72 through 75. The key signature has two flats (B-flat and E-flat). The Crt in A 1 part is in treble clef. The Si. Dr. part is in treble clef with a key signature change to one flat (B-flat) at measure 73. The Pooh part is in bass clef. The Vln I, Vla, and D. B. parts are in their respective staves. The lyrics are: 'brass will crash, And the trum - pets bray, And they'll cut a dash on their wed - ding day. She'll'. The Pooh part has a *pp* marking at measure 72 and a triplet of eighth notes at measure 74. The Vln I, Vla, and D. B. parts have a consistent rhythmic pattern of eighth and sixteenth notes.

4. Young man despair

76 77 78 79

S<sup>fl</sup> Picc *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Hn in F 1 *f*

Crt in A 1 *p* *f*

Tbn. 1 *p* *f*

Si. Dr.

Nanki

Pish

Pooh *3*

And the

And the

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

Vln I *f*

Vla *f*

D. B. *f*

80 81 82 83

S<sup>fl</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Si. Dr.

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

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

mf

She'll

84 Flute 85 86 87 Picc

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn *ff*

Hn in F 1 *ff*

Crt in A 1

Tbn. 1

Si. Dr.

Nanki  
tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er. (Exit PISH-TUSH.)

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

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

Vln I *ff*

Vla *ff*

D. B. *ff*

Detailed description: This is a page from a musical score, page 132, titled '4. Young man despair'. The score is for a full orchestra and vocal soloists. The orchestral parts include Flute (with a Piccolo), Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor in A 1, Trumpet 1, Snare Drum, and various strings (Violins I, Viola, Double Bass). The vocal parts are for Nanki, Pish, and Pooh. The music is in 4/4 time and features a key signature of one flat (B-flat). The score shows measures 84 through 87. Measures 84 and 85 are marked with a 'Flute' box, and measure 87 is marked with a 'Picc' box. The vocal parts have lyrics: 'tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er.' and are marked with a '3' (triplets). The orchestral parts are marked with 'ff' (fortissimo) in measures 84, 85, 86, and 87. The vocal parts are marked with 'ff' in measure 87. The score ends with the instruction '(Exit PISH-TUSH.)'.

88 89 90 91

*tr*

*tr*

*tr*

*f*

*f*

*tr*

*f*

Parts: Picc, Ob., Cl. in A 1, Bsn, Hn in F 1, Crt in A 1, Tbn. 1, Vln I, Vla, D. B.



# The Mikado

## 4a. And have I journeyed

Nanki-Poo and Pooh-Bah

W S Gilbert

Arthur Sullivan

**Recitative**

2 3 4

Flute

Oboe

Clarinet in B $\flat$  1

Bassoon

Horn in F 1

Cornet in B $\flat$  1

Trombone 1

Nanki-Poo

Pooh-Bah

**Recitative**

Violin I

Viola

Double Bass

*p*

*p*

*p*

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

5 6 7 8 9

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

Pooh The fact ap - pears to

Vln I *f* *dim.*

Vla *f* *dim.*

D. B. *f* *dim.*

10 11 12 13 14

Flute *p* *3*

Ob. *p* *3*

Cl. in B $\flat$  1 *p* *3*

Bsn *p* *3*

Hn in F 1 *p* *3*

Crt in B $\flat$  1 *p*

Tbn. 1 *p* *3*

Pooh be as you've re - ci - ted: But here he comes, e - quipped as suits his

Vln I *pizz.* *arco*

Vla *pizz.* *arco*

D. B. *pizz.* *arco*

*p*

(Exeunt POOH-BAH  
and NANKI-POO.)

15 16 17

Pooh

sta - tion, He'll give you a - ny fur - ther in - for - ma - - tion.

Vln I

Vla

D. B.

# The Mikado

## 5. Behold the Lord High Executioner

Ko-ko and Men

W S Gilbert

Arthur Sullivan

**Allegro marziale** ♩ = 144

**Instrumentation and Musical Details:**

- Flute:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Oboe:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Clarinet in B♭ 1:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Bassoon:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Horn in F 1:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Cornet in B♭ 1:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Trombone 1:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Cym/BD:** Measures 2, 3, 4, 5. Dynamics: *f*. Features triplets in measures 2, 3, 4, and 5.
- Ko-Ko:** Measures 2, 3, 4, 5. Dynamics: *f*. Features triplets in measures 2, 3, 4, and 5.
- Chorus:** Women, Tenors, Bass. Measures 2, 3, 4, 5. Dynamics: *f*. Features triplets in measures 2, 3, 4, and 5.
- Violin I:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Viola:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.
- Double Bass:** Measures 2, 3, 4, 5. Dynamics: *ff*. Features triplets in measures 2, 3, 4, and 5.

5. Behold the Lord High Executioner

6

S<sup>fl</sup> Flute

Ob.

Cl. in B $\flat$  1

Bsn.

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Vln I

Vla

D. B.

A musical score for a symphony orchestra, specifically for the movement '5. Behold the Lord High Executioner'. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The woodwind section includes Flute (S<sup>fl</sup>), Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B $\flat$  1), Bassoon (Bsn.), Horn in F 1 (Hn in F 1), and Cor in B-flat 1 (Crt in B $\flat$  1). The brass section includes Trombone 1 (Tbn. 1). The percussion section includes Cymbal/Big Drum (Cym/B.D.). The string section includes Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by a strong, rhythmic pulse, with many measures containing triplets of eighth notes. The woodwinds and strings play a similar rhythmic pattern, while the brass instruments provide a more melodic and harmonic support. The percussion section plays a steady, rhythmic accompaniment. The overall mood is dramatic and intense, reflecting the title of the movement.

10 11 12 13

S<sup>fl</sup> Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Vln I

Vla

D. B.

The musical score is for a piece titled "5. Behold the Lord High Executioner" on page 139. It features a variety of instruments: Flute (S<sup>fl</sup>), Oboe (Ob.), Clarinet in B $\flat$  1 (Cl. in B $\flat$  1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Trumpet in B $\flat$  1 (Crt in B $\flat$  1), Trombone 1 (Tbn. 1), Cymbal/Bass Drum (Cym/B.D.), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The score is divided into four measures, numbered 10, 11, 12, and 13. Measure 10 shows the Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Bass Drum, Violin I, Viola, and Double Bass. Measures 11, 12, and 13 show the Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Bass Drum, Violin I, Viola, and Double Bass. The Flute part has a key signature of one flat and a time signature of 3/4. The Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Bass Drum, Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4. The Cymbal/Bass Drum part has a key signature of one flat and a time signature of 3/4. The Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4. The Flute part has a key signature of one flat and a time signature of 3/4. The Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Bass Drum, Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4. The Cymbal/Bass Drum part has a key signature of one flat and a time signature of 3/4. The Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4. The Flute part has a key signature of one flat and a time signature of 3/4. The Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Cymbal/Bass Drum, Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4. The Cymbal/Bass Drum part has a key signature of one flat and a time signature of 3/4. The Violin I, Viola, and Double Bass parts have a key signature of one flat and a time signature of 3/4.

14 15 Picc 16 17

Sgt Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

T

B

Vln I

Vla

D. B.

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

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

The image shows a page of a musical score for a band and chorus. The page number is 140, and the title is '5. Behold the Lord High Executioner'. The score is for measures 14 through 17. The instruments listed on the left are: Sgt Flute, Ob., Cl. in B♭ 1, Bsn, Hn in F 1, Crt in B♭ 1, Tbn. 1, Cym/B.D., Chorus (Tenor and Bass), Vln I, Vla, and D. B. The Chorus part includes the lyrics: 'Be - hold the Lord High Ex - e - cu - tion - er! A per - son - age of no - ble rank and'. The musical notation includes various notes, rests, and dynamic markings like 'p' and 'b'. The Piccolo (Picc) is indicated for measures 15 and 16. The Cymbal/Bass Drum (Cym/B.D.) part has a simple rhythmic pattern. The string parts (Vln I, Vla, D. B.) provide harmonic support with various note values and rests.

18 19 20 21

S&I Picc.

Ob.

Cl. in B♭ 1

Bsn.

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

T.  
ti - tle— A dig - ni - fied and po - tent of - fi - cer, Whose func - tions are par - tic - u - lar - ly

B.  
ti - tle— A dig - ni - fied and po - tent of - fi - cer, Whose func - tions are par - tic - u - lar - ly

Vln I

Vla.

D. B.

Detailed description: This is a page of a musical score for a large ensemble and chorus. The page is numbered 141 and is titled '5. Behold the Lord High Executioner'. The score is written for measures 18 through 21. The instruments listed on the left are: S&I Picc., Ob., Cl. in B♭ 1, Bsn., Hn in F 1, Crt in B♭ 1, Tbn. 1, Cym/B.D., Chorus (Tenor and Bass), Vln I, Vla., and D. B. The Chorus part includes lyrics: 'ti - tle— A dig - ni - fied and po - tent of - fi - cer, Whose func - tions are par - tic - u - lar - ly'. The musical notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.



22 **A** 24 25

S& Picc

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

T

B

Vln I

Vla

D. B.

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

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

**A**

26 27 28 29

S&L Picc.

Ob.

Cl. in B♭ 1

Bsn.

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

T.

B.

Vln I

Vla

D. B.

- cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the

- cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the

Detailed description: This is a page of a musical score for a symphonic work. The page is numbered 143 and is titled '5. Behold the Lord High Executioner'. It contains staves for various instruments and a chorus. The instruments listed on the left are: S&L Picc., Ob., Cl. in B♭ 1, Bsn., Hn in F 1, Crt in B♭ 1, Tbn. 1, Cym/B.D., Chorus (Tenor and Bass), Vln I, Vla, and D. B. The score is written in 4/4 time. The key signature has one flat (B♭). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The chorus part includes the lyrics: '- cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the'. The page number 143 is in the top right corner. The title '5. Behold the Lord High Executioner' is in the top left corner. The instrument names are on the left side of the staves. The measure numbers 26, 27, 28, and 29 are at the top of the first four measures.

30 31 32 33 34

Sgl Picc

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Crt in Bb 1

Tbn. 1

Cym/B.D.

Ko

T

B

Vln I

Vla

D. B.

Chorus

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

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

Ta - ken from the coun - ty

B

p

p

p

p

35 36 37 38 39

Bsn

Hn in F 1

Ko

jail By a set of cu - rious chan - ces, Lib - er - a - ted then on bail

Vln I

Vla

D. B.

40 41 42 43

Bsn

Hn in F 1

Ko

On my own re - cog - ni - zan - ces; Waft - ed by a fav - 'ring gale

Vln I

Vla

D. B.

## 5. Behold the Lord High Executioner

44 45 47

Bsn

Hn in F 1

Ko

As one some - times is in tran - ces, To a height that few can scale,

Vln I

Vla

D. B.

C

C

48 49 50 51

Cl. in Bb 1

Bsn

Hn in F 1

Ko

Save by long and wea - ry dan - ces; Sure - ly, ne - ver had a male

Vln I

Vla

D. B.

pp

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Ko

Vln I

Vla

D. B.

52 53 54 55 56

*p*

Un - der such like cir - cum - stan - ces So ad - ven - tur - ous a tale, Which may rank with most ro -

Detailed description: This is a page of a musical score for measures 52 through 56. The score is written for a large ensemble including Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B $\flat$  1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Korbett (Ko), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature has one sharp (F#) and the time signature is common time (C). Measures 52 and 53 show the woodwinds and strings with various rests and rhythmic patterns. Measure 54 begins with a piano (*p*) dynamic marking and features a long, sustained note in the Clarinet. Measures 55 and 56 continue the musical themes, with the Korbett part providing a vocal-like melody. The lyrics 'Un - der such like cir - cum - stan - ces So ad - ven - tur - ous a tale, Which may rank with most ro -' are written below the Korbett staff.

## 5. Behold the Lord High Executioner

57 **D** 58 **Flute** 59 60

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Cor in B $\flat$  1

Tbn. 1

Cym/B.D.

Ko

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

T

Chorus

B

**D**

Vln I

Vla

D. B.

61 62 63 64

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Ko

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

Chorus

T

Li - ber - a - ted then on bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a

B

Li - ber - a - ted then on bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a

Vln I

Vla

D. B.



65 Picc 66 67 68

Sgl Flute *f*

Ob. *f*

Cl. in B♭ 1 *f*

Bsn *f*

Hn in F 1 *f*

Crt in B♭ 1 *f*

Tbn. 1 *f*

Cym/B.D.

Ko

tale.

Chorus

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

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

Vln I *f*

Vla *f*

D. B. *f*

69 Picc. 70 71 72

Ob.

Cl. in B♭ 1

Bsn.

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

T. 8 - cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the

B. - cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for a symphonic work. The page is numbered 151 and is titled '5. Behold the Lord High Executioner'. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a vocal chorus. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 69, 70, 71, and 72 indicated. The woodwind section includes Piccolo, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Cor in B-flat 1, and Trombone 1. The brass section includes Cymbal/Bell and Drum. The string section includes Violin I, Viola, and Double Bass. The vocal section consists of a Chorus with Tenor (T.) and Bass (B.) parts. The lyrics for the vocal parts are: '- cu - tion - er! De - fer, de - fer, To the no - ble Lord, to the'. The score features various musical notations, including notes, rests, and dynamic markings.



## 5. Behold the Lord High Executioner

153

77 78 79 80

Picc

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Cor in Bb 1

Tbn. 1

Cym/B.D.

Chorus

T

B

Vln 1

Vla

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

81 82 83 84 85 86

S<sup>g</sup>l Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Chorus

T

B

Vln I

Vla

D. B.

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

No - ble, no - ble Lord, The High Ex - e - cu - tion - er!

3 3 3 3

3 3 3 3

87 88 89

SB Picc

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Crt in Bb 1

Tbn. 1

Cym/B.D.

Vln I

Vla

D. B.

The musical score for measures 87-89 of 'Behold the Lord High Executioner' features a woodwind and brass ensemble. The Piccolo (SB Picc) plays a melodic line in measure 87, while the Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Cor in Bb 1 (Crt in Bb 1), and Trumpet 1 (Tbn. 1) provide harmonic support. The Cymbal/Bell (Cym/B.D.) and Violin I (Vln I) parts are also present. The Viola (Vla) and Double Bass (D. B.) parts are shown but contain no notation in these measures.

**Ko.** Gentlemen, I'm much touched by this reception. I can only truly  
to duty I shall ensure a continuance of those favours which it will  
If I should ever be called upon to act professionally, I am happy to  
no difficulty in finding plenty of people whose loss will be a distinct

# The Mikado

## 5a. I've got a little list

Ko-ko and Men

W S Gilbert

Arthur Sullivan

**Allegro grazioso** ♩ = 76

**Instrumentation:** Piccolo, Oboe, Clarinet in B♭ 1, Bassoon, Horn in F 1, Ko-Ko, Women, Men, Violin I, Viola, Double Bass.

**Tempo:** Allegro grazioso ♩ = 76

**Key Signature:** Two flats (B♭, E♭)

**Time Signature:** 2/4

**Lyrics:**

1. As

that by strict attention  
er be my study to deserve.  
ink that there will be  
ain to society at large.

**Flute**

**Ko**

**Vln I**

**Vla**

**D. B.**

**Sgl Flute**

**Ko**

**Vln I**

**Vla**

**D. B.**

**Sgl Flute**

**Cl. in Bb 1**

**Ko**

**Vln I**

**Vla**

**D. B.**

some - day it may hap - pen that a vic - tim must be found, I've got a lit - tle list— I've got a lit - tle list Of so -

- ci - e - ty of - fen - ders who might well be un - der - ground, And who ne - ver would be miss'd— who

ne - ver would be miss'd! There's the pes - ti - len - tial nui - san - ces who write for au - to - graphs— All



16 17 18

Cl. in B♭ 1

Ko

peo - ple who have flab - by hands and ir - ri - tat - ing laughs— All child - ren who are up in dates and

Vln I

Vla

D. B.

19 20 21

Ko

floor you with 'em flat— All per - sons who in shak - ing hands, shake hands with you like *that*— And

Vln I

Vla

D. B.

*smaller notes ossia*

22 23

Ko

all third per - sons who on spoil - ing tête - à - têtes in - sist— They'd none of 'em be miss'd— they'd

Vln I

Vla

D. B.

A1

A1

The musical score is for a piece titled '5a. I've got a little list'. It is written for a chamber ensemble consisting of Clarinet in B-flat 1, Korbass (Ko), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The score is divided into three systems. The first system (measures 16-18) features the Korbass with lyrics 'peo - ple who have flab - by hands and ir - ri - tat - ing laughs— All child - ren who are up in dates and'. The second system (measures 19-21) continues with 'floor you with 'em flat— All per - sons who in shak - ing hands, shake hands with you like that— And'. The third system (measures 22-23) concludes with 'all third per - sons who on spoil - ing tête - à - têtes in - sist— They'd none of 'em be miss'd— they'd'. The Viola part in the third system includes a section marked 'smaller notes ossia'. There are two first endings, both labeled 'A1', which occur at the end of measures 21 and 23. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and slurs.

This musical score is for the piece "The List" by John Williams. It is written for a large ensemble and a vocal soloist. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The instruments and parts included are:

- Sfl Flute**: Measures 25-28, marked *f*.
- Cl. in Bb 1**: Measures 25-28, marked *f*.
- Bsn**: Measures 25-28, marked *f*.
- Hn in F 1**: Measures 25-28, marked *f*.
- Ko**: Measures 25-28, marked *f*.
- Chor Men**: Measures 25-28, marked *f*.
- Vln I**: Measures 25-28, marked *f*.
- Vla**: Measures 25-28, marked *f*.
- D. B.**: Measures 25-28, marked *f*.

The vocal soloist (Sfl) has the following lyrics:

none of 'em be miss'd!  
He's got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd— They'll

29 30 31 32

Sgl Flute

Bsn

Hn in F 1

Ko

Chor Men

2. There's the ban - jo se - re - na - der, and the o - thers of his race, And the  
none of 'em be miss'd!

Vln I

Vla

D. B.

*p*

*p*

*p*

33 34 35

Sgl Flute

Ko

Vln I

Vla

D. B.

*p*

pia - no or - gan - ist— I've got him on this list! And the peo - ple who eat pep - per - mint and

36 37 38

Flute

Ko

Vln I

Vla

D. B.

*p*

puff it in your face, They ne - ver would be miss'd— They ne - ver would be miss'd! Then the

39 40 41

Cl. in B♭ 1

Ko

Vln I

Vla

D. B.

*p*

i - di - ot who prais - es, with en - thu - si - as - tic tone, All cen - tu - ries but this, and ev - 'ry

42 43 44

Cl. in B♭ 1

Ko

Vln I

Vla

D. B.

coun - try but his own; And the la - dy from the pro - vin - ces, who dress - es like a guy— And “who

[illegible]

52 **Picc**

53 54 55

Cl. in B♭ 1

Bsn

Hn in F 1

Ko

Chor Men

3. And that  
got her on the list; And I don't think she'll be missed— I'm sure she'll not be miss'd!

Vln I

Vla

D. B.

56 **Flute**

57 58 59

*p*

Ko

now is ra - ther rife, The Ju - di - cial hu - mor - ist— I've got him on this list! All

*Ni - si Pri - us* nui - sance, who just

Vln I

*p*

Vla

*p*

D. B.

*p*

60 61 62

Flute

Ko

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

Vln I

Vla

D. B.

63 64 65

Flute

Ko

none of 'em be miss'd! And a - po - lo - ge - tic states - men of a com - pro - mis - ing kind, Such as—

*Cue notes ossia* *String chord optional*

Vln I

Vla

D. B.

66 67 68

Ko

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

*String chord optional*

Vln I

Vla

D. B.

69 70 71

Ko al - so You - know - who— The task of fill - ing up the blanks I'd ra - ther leave to you, But it

Vln I

Vla

D. B. *smaller notes ossia*

72 73

Ko 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

Vln I

Vla

D. B.

A3

A3

Detailed description: This is a musical score for a piece titled '5a. I've got a little list'. The score is for four instruments: Koto (Ko), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into two systems. The first system covers measures 69 to 71, and the second system covers measures 72 to 73. The Koto part features a melodic line with lyrics underneath. The Violin I part has a rhythmic accompaniment. The Viola and Double Bass parts provide harmonic support. In measure 70, the Viola part has a note marked 'smaller notes ossia'. In measure 73, there are two boxed 'A3' markings above the Violin I and Viola staves. The Double Bass part has a long note in measure 72 and a slur over measures 72 and 73.



75 76

Flute

Cl. in B♭ 1

Bsn

Hn in F 1

Ko

Chor Men

Vln I

Vla

D. B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

none of 'em be miss'd!

You may put 'em on the list— You may

77 Picc

78

79

Cl. in B♭ 1

Bsn

Hn in F 1

Chor Men

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

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for a piece titled '5a. I've got a little list'. The page number is 167. The score is written for a large ensemble, including woodwinds, brass, strings, and a vocal choir. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures, numbered 77, 78, and 79. Measure 77 begins with a Piccolo (Picc) part. The vocal choir (Chor Men) enters in measure 78 with the lyrics 'put 'em on the list; And they'll none of 'em be miss'd— they'll none of 'em be'. The instrumental parts include Clarinet in B-flat 1 (Cl. in B♭ 1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The score is written in a standard musical notation style with a grand staff for each instrument and a single staff for the vocal choir.

80 81 82

Sgl Picc

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Chor Men

miss'd!

Vln I

Vla

D. B.

A musical score for a scene titled "5a. I've got a little list". The score is for measures 80, 81, and 82. The instruments and voices included are Piccolo (Sgl Picc), Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B♭ 1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Chorus Men (Chor Men), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature has two flats (B-flat and E-flat). The Piccolo, Clarinet in B-flat 1, Violin I, and Double Bass parts have measure numbers 80, 81, and 82 written above them. The Chorus Men part has the lyrics "miss'd!" written below it. The score ends with a double bar line at the end of measure 82.

Dialog 5a

Dialog after 5a

(Enter POOH-BAH.)

KO. Pooh-Bah, it seems that the festivities in connection with my approaching marriage must last a week. I should like to do it handsomely, and I want to consult you as to the amount I ought to spend upon them.

POOH. Certainly. In which of my capacities? As First Lord of the Treasury, Lord Chamberlain, Attorney-General, Chancellor of the Exchequer, Privy Purse, or Private Secretary?

KO. Suppose we say as Private Secretary.

POOH. Speaking as your Private Secretary, I should say that, as the city will have to pay for it, don't stint yourself, do it well.

KO. Exactly – as the city will have to pay for it. That is your advice.

POOH. As Private Secretary. Of course you will understand that, as Chancellor of the Exchequer, I am bound to see that due economy is, observed.

KO. Oh! But you said just now 'Don't stint yourself, do it well'.

POOH. As Private Secretary.

KO. And now you say that due economy must be observed.

POOH. As Chancellor of the Exchequer.

KO. I see. Come over here, where the Chancellor can't hear us. (*They cross the stage.*) Now, as my Solicitor, how do you advise me to deal with this difficulty?

POOH. Oh, as your Solicitor, I should have no hesitation in saying 'Chance it –'

KO. Thank you. (*Shaking his hand.*) I will.

POOH. If it were not that, as Lord Chief Justice, I am bound to see that the law isn't violated.

KO. I see. Come over here where the Chief Justice can't hear us. (*They cross the stage.*) Now, then, as First Lord of the Treasury?

POOH. Of course, as First Lord of the Treasury, I could propose a special vote that would cover all expenses, if it were not that, as Leader of the Opposition, it would be my duty to resist it, tooth and nail. Or, as Paymaster-General, I could so cook the accounts that, as Lord High Auditor, I should never discover the fraud. But then, as Archbishop of Titipu, it would be my duty to denounce my dishonesty and give myself into my own custody as First Commissioner of Police.

KO. That's extremely awkward.

POOH. I don't say that all these distinguished people couldn't be squared; but it is right to tell that they wouldn't be sufficiently degraded in their own estimation unless they were insulted with a very considerable bribe.

KO. The matter shall have my careful consideration. But my bride and her sisters approach, and any little compliment on your part, such as an abject grovel in a characteristic Japanese attitude, would be esteemed a favour.

POOH. No money – no grovel!

Chorus of girls

Arthur Sullivan

[illegible]

4

5

6

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**Flute**

7

8

9

*mf* *dim.*

*mf* *dim.*

*mf*

*mf*

*mf* *dim.*

*mf* *dim.*

*mf*

*p*

*p* pizz.

*p*

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 170, and the title is '6. Comes a train of little ladies'. The score is divided into two systems. The first system (measures 4-6) features Piccolo, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The second system (measures 7-9) adds the Flute. The Flute part starts at measure 7 with a box labeled 'Flute'. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), and *p* (piano). The Flute part has a *pizz.* (pizzicato) instruction at measure 9. The Viola and Double Bass parts also have *pizz.* instructions at measure 9. The score is written in G major (one sharp) and 3/4 time. The key signature has one sharp (F#). The time signature is 3/4. The score is for a symphony orchestra. The instruments listed are Piccolo, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, Double Bass, and Flute. The measures are numbered 4, 5, 6, 7, 8, and 9. The dynamics are *mf*, *dim.*, *cresc.*, and *p*. The Flute part is marked with a box labeled 'Flute' at measure 7. The Viola and Double Bass parts have *pizz.* instructions at measure 9. The score is written in G major (one sharp) and 3/4 time. The key signature has one sharp (F#). The time signature is 3/4. The score is for a symphony orchestra.

10 11 12

*p* *p* *p*

S. Flute

Cl. in A 1

Bsn

Hn in F 1

Chorus

S. Comes a\_\_ train of\_\_ lit - tle\_\_ la - - dies From scho - las - tic\_\_ tram - mels

A. Comes a\_\_ train of\_\_ lit - tle\_\_ la - - dies From scho - las - tic\_\_ tram - mels

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for a piece titled '6. Comes a train of little ladies'. The page number is 171. The score is written for a full orchestra and a chorus. The instruments shown are Flute, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The chorus consists of Soprano (S.) and Alto (A.) voices. The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into three measures, numbered 10, 11, and 12. Measures 10 and 12 contain melodic lines for the Flute, Clarinet, and Soprano/Alto voices, while the Bassoon and Horn play a rhythmic accompaniment. Measure 11 is primarily a rest for the vocal parts, with the instruments continuing their accompaniment. The lyrics for the chorus are 'Comes a\_\_ train of\_\_ lit - tle\_\_ la - - dies From scho - las - tic\_\_ tram - mels'. The dynamic marking *p* (piano) is indicated at the beginning of measures 10, 11, and 12.

6. Comes a train of little ladies

13 14 15

S<sup>g</sup> Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

S.  
free, Each a lit - tle bit a - fraid is, Won - d'ring

A.  
free, Each a lit - tle bit a - fraid is, Won - d'ring

Vln I

Vla

D. B.

The musical score is for a piece titled "6. Comes a train of little ladies". It is page 172 of a larger work. The score includes parts for woodwinds (Soprano Flute, Oboe, Clarinet in A 1, Bassoon), brass (Horn in F 1), strings (Violin I, Viola, Double Bass), and a Chorus. The woodwinds and strings play a rhythmic pattern of eighth notes, while the Chorus sings the lyrics. The lyrics are: "free, Each a lit - tle bit a - fraid is, Won - d'ring". The score is written in G major and 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, while the Chorus sings the lyrics. The score is written in G major and 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, while the Chorus sings the lyrics. The score is written in G major and 2/4 time.



16 17 18

Sg. Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

S.  
what the world can be? Is it but a

A.  
what the world can be? Is it but a

Vln I

Vla

D. B.

Detailed description: This page contains a musical score for measures 16, 17, and 18. The score is for a full orchestra and a vocal chorus. The instruments listed on the left are Sg. Flute, Ob., Cl. in A 1, Bsn, Hn in F 1, Chorus (S. and A.), Vln I, Vla, and D. B. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. Measures 16 and 17 show the woodwinds and strings playing. Measure 18 shows the vocal chorus entering with the lyrics 'what the world can be? Is it but a'. The score includes various musical notations such as notes, rests, and slurs.

6. Comes a train of little ladies

19 20 21

S<sup>gl</sup> Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

S.

A.

Vln I

Vla

D. B.

world of trou - - ble— Sad - - - ness set to song?

world of trou - - ble— Sad - - - ness set to song?

22 23 24

Sg Flute

Cl. in A 1

Bsn

Hn in F 1

Chorus

S.

A.

Vln I

Vla

D. B.

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

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

*p*

*p*

Detailed description: This is a page of a musical score for a piece titled '6. Comes a train of little ladies'. The page number is 175. The score is written for a full orchestra and a vocal chorus. The instruments shown are Flute, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The vocal parts are Soprano (S.) and Alto (A.), grouped under the 'Chorus' label. The music is in 3/4 time and the key signature has one sharp (F#). The score spans measures 22 to 24. In measure 22, the Flute and Clarinet in A 1 play a melodic line, while the Bassoon and Horn in F 1 play a supporting line. The vocal parts enter in measure 23 with the lyrics 'Is its beau - ty but a bub - - ble'. In measure 24, the vocal parts continue with 'Bound to break ere'. The Flute and Clarinet in A 1 play a melodic line, while the Bassoon and Horn in F 1 play a supporting line. The Violin I, Viola, and Double Bass provide a rhythmic accompaniment. The dynamic marking *p* (piano) is indicated for the vocal parts in measure 24.

25 26 27

Sg Flute

Ob.

Bsn

Hn in F 1

Chorus

S. long? Are its pa - la - ces and plea - sures

A. long? Are its pa - la - ces and plea - sures

Vln I

Vla

D. B.

28 29 30

Ob.

Chorus

S. Fan - ta - sies that fade? And the glo - ry of its

A. Fan - ta - sies that fade? And the glo - ry of its

Vln I

Vla

D. B.

Detailed description: This is a page from a musical score, page 176, titled '6. Comes a train of little ladies'. The score is written for a full orchestra and a vocal chorus. The key signature has one sharp (F#), and the time signature is 4/4. The page is divided into two systems. The first system covers measures 25 to 27. In measure 25, the Flute (Sg Flute) plays a single note (F#4), and the Bassoon (Bsn) plays a quarter note (F#3). In measure 26, the Oboe (Ob.) plays a half note (F#4), and the Bassoon (Bsn) is silent. In measure 27, the Oboe (Ob.) plays a half note (F#4), and the Bassoon (Bsn) is silent. The vocal chorus (S. and A.) enters in measure 26 with the lyrics 'Are its pa - la - ces and plea - sures'. The first violin (Vln I) and viola (Vla) play a rhythmic pattern of eighth notes. The double bass (D. B.) plays a simple bass line. The second system covers measures 28 to 30. In measure 28, the Oboe (Ob.) plays a half note (F#4), and the Bassoon (Bsn) plays a quarter note (F#3). In measure 29, the Oboe (Ob.) plays a half note (F#4), and the Bassoon (Bsn) is silent. In measure 30, the Oboe (Ob.) plays a half note (F#4), and the Bassoon (Bsn) is silent. The vocal chorus (S. and A.) enters in measure 29 with the lyrics 'And the glo - ry of its'. The first violin (Vln I) and viola (Vla) continue their rhythmic pattern. The double bass (D. B.) continues its simple bass line.

31 32 33 Picc

S<sup>g</sup> Picc

Ob.

Cl. in B $\flat$  1

Cl. in A 1

Bsn

*p*

Hn in F 1

*p*

Chorus

S.

A.

trea - sures Sha - - - dow of a shade?

trea - sures Sha - - - dow of a shade?

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for a symphony orchestra and chorus. The page is numbered 177 and is titled '6. Comes a train of little ladies'. The score is written for measures 31, 32, and 33. The key signature is one sharp (F#). The time signature is not explicitly shown but is implied to be 4/4. The instruments and voices are arranged in staves from top to bottom: Piccolo (Picc), Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B $\flat$  1), Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Soprano (S.), Alto (A.), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The Piccolo part has a 'Picc' marking above measure 33. The Bassoon part has a 'p' marking below measure 32. The Horn in F 1 part has a 'p' marking below measure 32. The Chorus parts (S. and A.) have lyrics: 'trea - sures Sha - - - dow of a shade?'. The Violin I part has a fast, rhythmic pattern. The Viola part has a slower, more melodic pattern. The Double Bass part has a simple, steady pattern.

6. Comes a train of little ladies

[illegible]

Flute

38 *p* 39 *mf* 40

Sg. Flute

Cl. in A 1 *mf*

Hn in F 1

Chorus

S. *p* *f*  
Sha - - - dow of a shade? School-girls we, eigh - teen and

A. *p* *f*  
Sha - - - dow of a shade? School-girls we, eigh - teen and

Vln I *mf*

Vla *mf*  
pizz.

D. B. *mf*

The musical score is for a piece titled '6. Comes a train of little ladies' on page 179. It features a variety of instruments and a vocal chorus. The Flute part (Sg. Flute) begins at measure 38 with a piano (p) dynamic, playing a rapid sixteenth-note pattern. At measure 39, the dynamic changes to mezzo-forte (mf). The Clarinet in A 1 (Cl. in A 1) enters at measure 39 with a mezzo-forte (mf) dynamic, playing a slower, more melodic line. The Horn in F 1 (Hn in F 1) has a single note at measure 38 and then rests. The Chorus consists of Soprano (S.) and Alto (A.) voices. They enter at measure 38 with a piano (p) dynamic, singing 'Sha - - - dow of a shade?'. At measure 40, they sing 'School-girls we, eigh - teen and' with a forte (f) dynamic. The Violin I (Vln I) part plays a rapid sixteenth-note pattern, similar to the flute, with a mezzo-forte (mf) dynamic starting at measure 40. The Viola (Vla) part plays a slower, more melodic line, also with a mezzo-forte (mf) dynamic, and includes a pizzicato (pizz.) instruction at measure 40. The Double Bass (D. B.) part has a single note at measure 38 and then rests, with a mezzo-forte (mf) dynamic starting at measure 40.

6. Comes a train of little ladies

41 42 43

S<sup>g</sup> Flute

Ob.

Cl. in A 1

Bsn

*mf*

Hn in F 1

*mf*

Chorus

S.

un - - der, From scho - las - tic - tram - mels free, \_\_\_\_\_ And we

A.

un - - der, From scho - las - tic - tram - mels free, \_\_\_\_\_ And we

Vln I

Vla

D. B.

The musical score is for a piece titled "6. Comes a train of little ladies". It is page 180 of a larger work. The score includes parts for Flute (S<sup>g</sup>), Oboe (Ob.), Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn), Horn in F 1 (Hn in F 1), Soprano (S.), Alto (A.), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature has one sharp (F#) and the time signature is 7/8. The Flute part has measures 41, 42, and 43 marked. The Oboe part has rests in measures 41 and 42, and a quarter note in measure 43. The Clarinet in A 1 part has a melodic line in measure 41, a more active line in measure 42, and a half note in measure 43. The Bassoon part has a melodic line in measure 41, a half note in measure 42, and a whole note in measure 43. The Horn in F 1 part has a melodic line in measure 41, a half note in measure 42, and a melodic line in measure 43. The Soprano and Alto parts have lyrics: "un - - der, From scho - las - tic - tram - mels free, \_\_\_\_\_ And we". The Violin I part has a fast, rhythmic pattern of eighth notes. The Viola part has a melodic line. The Double Bass part has a simple bass line. The dynamic marking *mf* (mezzo-forte) is present for the Flute and Horn in F 1 parts.



44 45 46 47

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

S.

A.

Vln I

Vla

D. B.

arco

*Optional*

*sf*

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

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

The musical score is for a piece titled "6. Comes a train of little ladies" on page 181. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal chorus. The woodwind section includes Flute, Oboe, Clarinet in A 1, Bassoon, and Horn in F 1. The brass section includes Trumpet (Sgl) and Trombone (D. B.). The string section includes Violin I, Viola, and Double Bass. The vocal section consists of a Chorus with Soprano (S.) and Alto (A.) parts. The score spans measures 44 to 47. Measures 44 and 45 feature triplets in the woodwinds. Measures 46 and 47 feature a dynamic shift to *sf* (sforzando) in the bassoon and horn parts. The vocal parts have lyrics: "won - der— how we won - der? We won - der— how we won - der! What on". An *Optional* section is marked for the Clarinet in A 1 in measure 47. The Double Bass part is marked *arco* in measure 44.

Musical score for "6. Comes a train of little ladies". The score is written for a full orchestra and a vocal chorus. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, separated by a double bar line.

**First System (Measures 48-52):**

- Flute:** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Oboe:** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Clarinet in A 1:** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Horn in F 1:** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Chorus:**
  - Soprano (S.):** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52. Lyrics: "earth the world can be? What on earth the world can be!"
  - Alto (A.):** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52. Lyrics: "earth the world can be? What on earth the world can be!"
- Violin I (Vln I):** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Viola (Vla):** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.
- Double Bass (D. B.):** Measures 48-52. Diminuendo (*dim.*) from measure 48 to 50, then piano (*p*) from measure 51 to 52.

**Second System (Measures 53-57):**

- Flute:** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57.
- Clarinet in A 1:** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57.
- Bassoon (Bsn):** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57.
- Horn in F 1:** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57.
- Violin I (Vln I):** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57.
- Viola (Vla):** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57. Markings: *pizz.* (pizzicato) at measure 54, *arco* (arco) at measure 56.
- Double Bass (D. B.):** Measures 53-57. Diminuendo (*dim.*) from measure 53 to 55, then piano (*p*) from measure 56 to 57. Markings: *pizz.* (pizzicato) at measure 54.

58 59 60

Flute

Cl. in A 1

Bsn

Hn in F 1

Vln I

Vla

D. B.

arco

Detailed description: This is a page of a musical score for measures 58, 59, and 60. The score is for a woodwind and string ensemble. The woodwinds include Flute, Clarinet in A 1, Bassoon, and Horn in F 1. The strings include Violin I, Viola, and Double Bass. The key signature has one sharp (F#) and the time signature is 2/4. Measures 58 and 59 feature a melodic line in the Flute and Clarinet in A 1, with the Bassoon and Horn in F 1 playing a rhythmic pattern. The Violin I and Viola play a rhythmic pattern, and the Double Bass plays a rhythmic pattern. Measure 60 features a melodic line in the Flute and Clarinet in A 1, with the Bassoon and Horn in F 1 playing a rhythmic pattern. The Violin I and Viola play a rhythmic pattern, and the Double Bass plays a rhythmic pattern. The word 'arco' is written above the Double Bass staff in measure 60.

# The Mikado

## 7. Three little maids from school

## Yum-Yum, Pitti-Sing, Peep-Bo and Girls

W S Gilbert

Arthur Sullivan

[illegible]

7 8 9 10 11 12 13

Sfl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

*p*

*p*

*p*

*p*

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

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

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

*p*

*p*

*p*

*p*

7. Three little maids from school

1415161719

A

Ob.

Cl. in A 1

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school! Ev - 'ry thing is a source of

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

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

A

## 7. Three little maids from school

This musical score is for measures 20 through 25 of a piece from 'The Merry Widow'. The score is written for a full orchestra and includes vocal parts for Yum 1 and Peep. The key signature has one flat (B-flat), and the time signature is 2/4. The measures are numbered 20, 21, 22, 23, 24, and 25 at the top of the staves.

The instrumental parts include Piccolo (Picc), Oboe (Ob.), Clarinet in A (Cl. in A 1), Bassoon (Bsn), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The vocal parts are Yum 1 and Peep. The lyrics for the vocal parts are: "fun!" for Yum 1 and "No - bo - dy's safe, for we care for none!" for Peep. The instrumental parts feature various musical notations, including accents, staccato (stacc.), and pizzicato (pizz.) markings.

The score is presented in a standard musical notation format with staves for each instrument and voice part. The measures are numbered 20, 21, 22, 23, 24, and 25 at the top of the staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal parts are Yum 1 and Peep. The lyrics for the vocal parts are: "fun!" for Yum 1 and "No - bo - dy's safe, for we care for none!" for Peep. The instrumental parts feature various musical notations, including accents, staccato (stacc.), and pizzicato (pizz.) markings.

7. Three little maids from school

26 27 28 29 30 32

Sfl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

B

Flute

pp

pp

pp

arco

pizz.

arco

pizz.

arco

arco

arco

Three lit - tle maids from school.

Three lit - tle maids from school.

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

Three lit - tle maids from school.

arco

pizz.

arco

pizz.

arco

arco

arco



33 34 35 36 37 38 39

*p*

Ob.

Cl. in A 1

*p*

Bsn

*p*

Hn in F 1

*p*

Tri.

*p*

Yum 1

Peep

Pitti-Sing

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

Vln I

*p*

Vla

*p*

D. B.

This musical score is for the piece 'Three little maids from school'. It features a variety of instruments and vocal parts. The woodwinds include Flute, Oboe, Clarinet in A 1, Bassoon, and Horn in F 1, all playing a melodic line starting at measure 33. The strings consist of Violin I, Viola, and Double Bass, providing harmonic support. A Triangle (Tri.) is used for rhythmic accents. The vocal parts include Yum 1, Peep, and Pitti-Sing, who sing the lyrics: 'Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,'. The score is marked with a piano (*p*) dynamic and includes measure numbers 33 through 39.

## 7. Three little maids from school

40 41 42 43 44 45 46

*Sf*

Ob.

Cl. in A 1

Bsn

*f*

*Sf*

Hn in F 1

Tri.

Yum 1

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

Peep

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

Pitti-Sing

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

Vln I

Vla

D. B.

*Sf*

*Sf*

*Sf*

## 7. Three little maids from school

47 48 49 50 51 52 53

Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

school. One lit - tle maid is a

54 55 56 57 58

Yum 1  
bride, Yum - Yum,

Peep  
Two lit - tle maids in at - ten - dance come,

Pitti-Sing  
Three lit - tle maids is the to - tal sum,

Vln I

Vla

D. B.

**D**

59 60 61 62 63 64 65

Flute

*p*

Ob.

*p*

Cl. in A 1

*p*

Bsn

*p*

Hn in F 1

*p*

Yum 1

Three lit - tle maids from school. From three lit - tle maids take one a - way—

Peep

Three lit - tle maids from school. Two lit - tle maids re-

Pitti-Sing

Three lit - tle maids from school.

**D**

Vln I

Vla

D. B.

The musical score is for a scene titled "7. Three little maids from school" on page 193. It features a variety of instruments and vocal parts. The woodwind section includes Flute, Oboe, Clarinet in A 1, Bassoon, and Horn in F 1, all playing a rhythmic pattern of eighth notes starting at measure 61. The strings consist of Violin I, Viola, and Double Bass, providing a harmonic accompaniment. There are three vocal parts: Yum 1, Peep, and Pitti-Sing. Yum 1 and Peep have lyrics, while Pitti-Sing appears to be a soloist. The score is divided into two systems by a double bar line. The first system covers measures 59 to 65, and the second system continues from measure 61. A dynamic marking of *p* (piano) is present for the woodwinds and strings. A section marker **D** is placed above the Flute staff at measure 61 and below the vocal staves at measure 61.

7. Three little maids from school

66 67 68 69 70 71

S<sup>g</sup> Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Peep

Pitti-Sing

Chorus

S.

A.

Vln I

Vla

D. B.

Three lit - tle maids from school!

-main, and they— Three lit - tle maids from school!

Won't have to wait ve - ry long, they say— Three lit - tle maids from school!

Three lit - tle maids from

Three lit - tle maids from

**E**

72 74 75 76

*p*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Tri.

*p*

Yum 1

Peep

Pitti-Sing

S.

A.

Chorus

school!

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

school!

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

**E**

Vln I

Vla

D. B.

*p*

*p*

77 78 79 80 81 82 83

*Sf*

Ob.

Cl. in A 1

Bsn

*f*

Hn in F 1

*Sf*

Tri.

Yum 1

*ff* *Sf*

Peep

*ff* *Sf*

Pitti-Sing

*ff* *Sf*

Chorus

S.

*ff* *Sf*

A.

*ff* *Sf*

Vln I

*Sf*

Vla

*Sf*

D. B.

*Sf*

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from school, Three lit - tle maids\_ from

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

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

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

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

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



[illegible]

### Dialog 7a

(Enter KO-KO and POOH-BAH.)

KO. At last, my bride that is to be! (*About to embrace her.*)

YUM. You're not going to kiss me before all these people?

KO. Well, that was the idea.

YUM. (*aside to PEEP-BO*). It seems odd, doesn't it?

PEEP. It's rather peculiar.

PITTI. Oh, I expect it's all right. Must have a beginning, you know.

YUM. Well, of course I know nothing about these things; but I've no objection if it's usual.

KO. Oh, it's quite usual, I think. Eh, Lord Chamberlain? (*Appealing to POOH-BAH.*)

POOH. I have known it done. (*KO-KO embraces her.*)

YUM. Thank goodness that's over! (*Sees NANKI-POO, and rushes to him.*) Why, that's never you? (*The Three Girls rush to him and shake his hands, all speaking at once.*)

YUM. Oh, I'm so glad! I haven't seen you for ever so long, and I'm right at the top of the school, and I've got three prizes, and I've come home for good, and I'm not going back any more!

PEEP. And have you got an engagement? – Yum-Yum's got one, but she doesn't like it, and she'd ever so much rather it was you! I've come home for good, and I'm not going back any more!

PITTI. Now tell us all the news, because you go about everywhere, and we've been at school, but, thank goodness, that's all over now, and we've come home for good, and we're not going back any more!

(*These three speeches are spoken together in one breath.*)

KO. I beg your pardon. Will you present me?

YUM. Oh, this is the musician who used –

PEEP. Oh, this is the gentleman who used –

PITTI. Oh, it is only Nanki-Poo who used –

KO. One at a time, if you please.

YUM. Oh, if you please he's the gentleman who used to play so beautifully on the – on the

PITTI. On the Marine Parade.

YUM. Yes, I think that was the name of the instrument.

NANK. Sir, I have the misfortune to love your ward, Yum-Yum – oh, I know I deserve your anger!

KO. Anger! not a bit, my boy. Why, I love her myself. Charming little girl, isn't she? Pretty eyes, nice hair. Taking little thing, altogether. Very glad to hear my opinion backed by a competent authority. Thank you very much. Good-bye. (*To PISH-TUSH.*) Take him away. (*PISH-*

TUSH *removes him.*)

PITTI. (*who has been examining POOH-BAH*). I beg your pardon, but what is this? Customer come to try on?

KO. That is a Tremendous Swell.

PITTI. Oh, it's alive. (*She starts back in alarm.*)

POOH. Go away, little girls. Can't talk to little girls like you. Go away, there's dears.

KO. Allow me to present you, Pooh-Bah. These are my three wards. The one in the middle is my bride elect.

POOH. What do you want me to do to them? Mind, I *will not* kiss them.

KO. No, no, you shan't kiss them; a little bow – a mere nothing – you needn't mean it, you know.

POOH. It goes against the grain. They are not young ladies, they are young persons.

KO. Come, come, make an effort, there's a good nobleman.

POOH. (*aside to KO-KO*). Well, I shan't mean it. (*With a great effort.*) How de do, little girls, how de do? (*Aside.*) Oh, my protoplasmal ancestor!

KO. That's very good. (*Girls indulge in suppressed laughter.*)

POOH. I see nothing to laugh at. It is very painful to me to have to say 'How de do, little girls, how de do?' to young persons. I'm not in the habit of saying 'How de do, little girls, how de do?' to anybody under the rank of a Stockbroker.

KO. (*aside to girls*). Don't laugh at him, he can't help it – he's under treatment for it. (*Aside to POOH-BAH.*) Never mind them, they don't understand the delicacy of your position.

POOH. We know how delicate it is, don't we?

KO. I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand. (*KO-KO retires up and goes off.*)

# The Mikado

## 8. So please you, sir

Yum-Yum, Pti-Sing, Peep-Bo, Pooh-Bah and Pish-Tush

W S Gilbert

Arthur Sullivan

**Allegro con brio** ♩ = 116

**Instrumentation:**

- Piccolo
- Oboe
- Clarinet in A 1
- Bassoon
- Horn in F 1
- Triangle
- Yum-Yum 1
- Peep-Bo
- Pitti-Sing
- Pish-Tush
- Pooh-Bah
- Chorus: Soprano, Alto, Women
- Violin I
- Viola
- Double Bass

**Tempo:** Allegro con brio ♩ = 116

**Key Signature:** One sharp (F#)

**Time Signature:** 2/4

**Dynamics:** *f* (forte), *sf* (sforzando)

Flute

9 10 11 12 13 14

Sf Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

*p*

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

*p*

*p*

*p*

15 16 17 **A1** 19 20

Flute

Ob.

Cl. in A 1

Yum 1

Peep

Pitti-Sing

Vln I

Vla

D. B.

21 22 23 24 25 26

Ob.

Cl. in A 1

Yum 1

Pitti-Sing

Vln I

Vla

D. B.

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

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

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

**A1**

par - don us, So par - don us,

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

*p*

27 28 **B1** 30 31 32

Flute *p*

Ob. *p*

Cl. in A 1 *p*

Tri. *p*

Yum 1

Peep But youth, of course, must  
But youth, of course, must

Pitti-Sing we're in - clined to dance and sing, Tra la la la la, But youth, of course, must  
*p*

Chorus  
S. Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la  
*p*  
A. Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la  
**B1**

Vln I

Vla *pizz.*

D. B.

Detailed description: This is a page from a musical score, page 201, titled '8. So please you, sir'. The score is for a full orchestra and vocal soloists. The instruments listed on the left are Flute, Oboe, Clarinet in A 1, Triangle, Violin I, Viola, and Double Bass. The vocal soloists are Yum 1, Peep, and Pitti-Sing. The Chorus consists of Soprano (S.) and Alto (A.) parts. The score is in 2/4 time with a key signature of one sharp (F#). The music begins at measure 27 and ends at measure 32. Measures 27-29 are mostly rests for the woodwinds and strings. At measure 30, the woodwinds (Flute, Oboe, Clarinet) and Triangle enter with a soft (p) dynamic. The vocal soloists and the Chorus enter at measure 30 with lyrics. The lyrics for the soloists are 'But youth, of course, must'. The lyrics for the Chorus are 'Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la'. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark 'B1' is placed above measure 30 and below measure 31. The Double Bass part has a 'pizz.' (pizzicato) marking at measure 31.

33 34 35 36 37

S<sup>g</sup> Flute

Ob.

Cl. in A 1

Tri.

Yum 1

Peep

Pitti-Sing

Chorus

S.

A.

Vln I

Vla

D. B.

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

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

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

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

A musical score for a piece titled "8. So please you, sir". The score is written for a large ensemble, including woodwinds, strings, and vocal soloists. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 33, 34, 35, 36, and 37 indicated at the top. The instruments and vocal parts are listed on the left: S<sup>g</sup> Flute, Ob., Cl. in A 1, Tri., Yum 1, Peep, Pitti-Sing, Chorus (S. and A.), Vln I, Vla, and D. B. The lyrics for the vocal parts are: "have its fling, So par - don us, And don't in girl - - hood's hap - py spring, Be". The Chorus parts have the lyrics: "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". The score includes various musical notations such as notes, rests, and dynamic markings.



**C1**

38 39 40 41 43 44

*f* *p* *sf* *p*

*f* *p* *sf* *p*

*f* *p* *sf* *p*

*f* *p* *sf* *p*

*f* *p* *sf* *p*

*f* *p* *sf* *p*

hard on us. Tra la la la la la la la la, Tra

hard on us. Tra la la la la la la la la, Tra

hard on us. Tra la la la la la la la la, Tra

*f* *p*

la! But youth, of course, must have its fling, so par - don us, Tra la la la la la la la la, Tra

*f* *p*

la! But youth, of course, must have its fling, so par - don us, Tra la la la la la la la la, Tra

**C1**

*f* *pizz.* *p* *sf* *p*

*f* *pizz.* *p* *sf* *p*

*f* *pizz.* *p* *sf* *p*

*f* *p* *sf* *p*



This musical score is for the piece "The Piccolo" by John Williams. It is a full orchestral score with vocal soloists and a chorus. The score is written for the following parts:

- Piccolo (Picc):** The main melodic instrument, starting at measure 52. It plays a series of eighth and sixteenth notes, often with slurs and accents.
- Oboe (Ob.):** Provides harmonic support and melodic lines, often playing in unison with the Piccolo.
- Clarinet in A 1 (Cl. in A 1):** Plays a melodic line, often in unison with the Piccolo.
- Bassoon (Bsn):** Provides harmonic support and melodic lines, often playing in unison with the Piccolo.
- Horn in F 1 (Hn in F 1):** Provides harmonic support and melodic lines, often playing in unison with the Piccolo.
- Yum 1:** A vocal soloist who sings "la la la la la la la!" in measure 52.
- Peep:** A vocal soloist who sings "la la la la la la la!" in measure 52.
- Pitti-Sing:** A vocal soloist who sings "la la la la la la la!" in measure 52.
- Chorus:** Consists of Soprano (S.) and Alto (A.) voices. They sing "la la la la la la la!" in measure 52.
- Vln I:** Violin I, playing a melodic line, often in unison with the Piccolo.
- Vla:** Viola, playing a melodic line, often in unison with the Piccolo.
- D. B.:** Double Bass, playing a melodic line, often in unison with the Piccolo.

The score is written in G major (one sharp) and 2/4 time. The key signature is G major, and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *sf* (sforzando). The score is divided into measures, with measure numbers 52, 53, 54, 55, 56, 57, 58, and 59 indicated at the top of the Piccolo staff.

60 61 62 63 64 65 66

Flute

*p*

Ob.

Cl. in A 1

*p*

Bsn

Hn in F 1

Pooh

2. I think you ought to re - col - lect You can - not show too much res - pect To -

Vln I

*p*

Vla

*p*

D. B.

*p*

67 68 69 **A2** 71 72

Flute

Ob.

Cl. in A 1

Pish

Pooh

That youth at us should have its fling, Is  
- wards the high - ly ti - tled few; But no - body does, and why should you?

**A2**

Vln I

Vla

D. B.

73 74 75 76 77 78 79

Ob.

Cl. in A 1

Pish

Pooh

hard on us, Is hard on us;  
To our pre - ro - ga - tive we cling— So par - don us, So par - don us, If we de - cline to

Vln I

Vla

D. B.

*p*

80 **B2** 82 83 84 85

Flute *p*

Ob. *p*

Cl. in A 1 *p*

Tri. *p*

Yum 1

Peep

Pitti-Sing

Pish

Pooh

**B2**

Vln I

Vla

D. B. pizz.

But youth, of course, must have its fling, So

But youth, of course, must have its fling, So

But youth, of course, must have its fling, So

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

dance and sing, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la

The musical score is for a piece titled '8. So please you, sir'. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet in A 1, and Triangle) and strings (Violin I, Viola, and Double Bass) are marked with a piano (*p*) dynamic. The vocal parts include Yum 1, Peep, Pitti-Sing, Pish, and Pooh. The lyrics for the vocal parts are: 'But youth, of course, must have its fling, So' for Yum 1, Peep, and Pitti-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' for Pish; and 'dance and sing, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la' for Pooh. The score includes measure numbers 80, 82, 83, 84, and 85. A section marker 'B2' appears at the beginning of the woodwind staves and above the string staves. The Double Bass part has a 'pizz.' (pizzicato) marking.

Musical score for "The Bird Song" by George Gershwin. The score is for a full orchestra and vocal soloists. The instruments listed are Flute, Ob., Cl. in A 1, Bsn, Hn in F 1, Tri., Yum 1, Peep, Pitti-Sing, Pish, Pooh, S. (Soprano), A. (Alto), Vln I, Vla, and D. B. (Double Bass). The score includes lyrics for the vocal soloists and a chorus section. The tempo is marked "Allegretto" and the key signature is one sharp (F#). The score is divided into measures 86 through 91. The lyrics for the vocal soloists are: "par - don us, And don't in girl - - hood's hap - py spring, Be hard on us." The lyrics for the chorus are: "But youth, of".





99 100 101 102 103 104 105 Picc

Sgl Picc *f*

Ob. *sf p sf*

Cl. in A 1 *sf p f*

Bsn *sf p sf*

Hn in F 1 *sf p sf*

Yum 1  
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!

Peep  
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!

Pitti-Sing  
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!

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

Pooh  
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!

(Exeunt all except YUM-YUM.)

S.  
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!

(Exeunt all except YUM-YUM.)

A.  
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!

Vln I *sf p f* arco

Vla *sf p sf f* arco

D. B. *sf p sf f*

106 107 108 109 110 111 112 113

S<sup>st</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Vln I

Vla

D. B.

This musical score page contains measures 106 through 113. The instruments are arranged in a standard orchestral layout. The Piccolo (Picc) and Flute I (Cl. in A 1) parts are in treble clef with a key signature of one sharp (F#). The Oboe (Ob.), Bassoon (Bsn), Horn I (Hn in F 1), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.) parts are in bass clef with a key signature of one sharp (F#). The Piccolo part features a melodic line with slurs and ties, while the other instruments provide harmonic support with various rhythmic patterns and sustained notes.

Musical score for '8. So please you, sir', measures 114 to 116. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 114 and 115 have rests. Measure 116 features a melodic line starting on a whole note G4, followed by eighth notes A4, B4, and C5, all beamed together and marked with a forte (*f*) dynamic.
- Ob.** (Oboe): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Cl. in A 1** (Clarinet in A 1): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Bsn** (Bassoon): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Hn in F 1** (Horn in F 1): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Tri.** (Trumpet): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Vln I** (Violin I): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- Vla** (Viola): Measures 114 and 115 have rests. Measure 116 has a whole rest.
- D. B.** (Double Bass): Measures 114 and 115 have rests. Measure 116 has a whole rest.

The score is in 3/4 time and the key signature has one sharp (F#). The Piccolo part in measure 116 is marked with a forte (*f*) dynamic.

## Dialog 8

(Enter NANKI-POO.)

NANK. Yum-Yum, at last we are alone! I have sought you night and day for three weeks, in the belief that your guardian was beheaded, and I find that you are about to be married to him this afternoon!

YUM. Alas, yes!

NANK. But you do not love him?

YUM. Alas, no!

NANK. Modified rapture! But why do you not refuse him?

YUM. What good would that do? He's my guardian, and he wouldn't let me marry you!

NANK. But I would wait until you were of age!

YUM. You forget that in Japan girls do not arrive at years of discretion until they are fifty.

NANK. True; from seventeen to forty-nine are considered years of indiscretion.

YUM. Besides – a wandering minstrel, who plays a wind instrument outside tea-houses, is hardly a fitting husband for the ward of a Lord High Executioner.

NANK. But – (*Aside.*) Shall I tell her? Yes! She will not betray me! (*Aloud.*) What if it should prove that, after all, I am no musician?

YUM. There! I was certain of it, directly I heard you play!

NANK. What if it should prove that I am no other than the son of his Majesty the Mikado?

YUM. The son of the Mikado! But why is your Highness disguised? And what has your Highness done? And will your Highness promise never to do it again?

NANK. Some years ago I had the misfortune to captivate Katisha, an elderly lady of my father's Court. She misconstrued my customary affability into expressions of affection, and claimed me in marriage, under my father's law. My father, the Lucius Junius Brutus of his race, ordered me to marry her within a week, or perish ignominiously on the scaffold. That night I fled his Court, and, assuming the disguise of a Second Trombone, I joined the band in which you found me when I had the happiness of seeing you! (*Approaching her.*)

YUM. (*retreating*). If you please, I think your Highness had better not come too near. The laws against flirting are excessively severe.

NANK. But we are quite alone, and nobody can see us.

YUM. Still, that doesn't make it right. To flirt is capital.

NANK. It is capital!

YUM. And we must obey the law.

NANK. Deuce take the law!

YUM. I wish it would, but it won't!

NANK. If it were not for that, how happy we might be!

YUM. Happy indeed!

NANK. If it were not for the law, we should now be sitting side by side, like that. (*Sits by her.*)

YUM. Instead of being obliged to sit half a mile off, like that. (*Crosses and sits at other side of stage.*)

NANK. We should be gazing into each other's eyes, like that. (*Gazing at her sentimentally.*)

YUM. Breathing sighs of unutterable love – like that. (*Sighing and gazing lovingly at him.*)

NANK. With our arms round each other's waists, like that. (*Embracing her.*)

YUM. Yes, if it wasn't for the law.

NANK. If it wasn't for the law.

YUM. As it is, of course we couldn't do anything of the kind.

NANK. Not for worlds!

YUM. Being engaged to Ko-Ko, you know!

NANK. Being engaged to Ko-Ko!

# The Mikado

## 9. Were you not to Ko-ko plighted

Yum-Yum and Nanki-Poo

W S Gilbert

Arthur Sullivan

**Andante, non troppo lento** ♩ = 96

Flute *sf* *p*

Oboe *sf* *p*

Clarinet in B♭ 1 *sf* *p*

Bassoon *sf* *p*

Horn in F 1 *sf* *p*

Yum-Yum 1

Nanki-Poo

Chor Women

Were you not to Ko - Ko plight - ed, I would say, in ten - der tone, "Loved one,

**Andante, non troppo lento** ♩ = 96

Violin I *p*

Viola *p*

Double Bass *p*

7 8 9 10 11

Flute

Ob.

Cl. in B♭ 1

Nanki

let us be u - ni - ted— Let us be each o - ther's own!" I would merge all rank and

Vln I

Vla

D. B.

12 13 14 15 16

Flute

Ob.

Cl. in B♭ 1

Bsn

Nanki

sta - tion, World - ly sneers are nought to us, And, to mark my ad - mir - a - tion, I would

Vln I

Vla

D. B.

*p*

*p*

*p*

## 9. Were you not to Ko-ko plighted

**Allegro** ♩ = 132

17 18 19 20 21 22 23

Ob. *kiss* *p*

Yum I He would kiss me fond - ly, thus! But as I'm en - gaged to Ko - Ko, To em - brace you

Nanki *Kissing her*

kiss you fond - ly, thus— I would kiss you fond - ly, thus!

**Allegro** ♩ = 132

24 25 26 27 28 29 30

Ob.

Yum I thus, "*con fuo - co*," would dis - tinct - ly be no *gio - co*, And for yam I should get to - co! To - co, to - co,

Nanki To - co, to - co,

Vln I

Vla

D. B.

The musical score is for a scene from an opera. It features vocal parts for Yum I and Nanki, and instrumental parts for Oboe (Ob.), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The score is divided into two systems. The first system covers measures 17 to 23, and the second system covers measures 24 to 30. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 21. The lyrics are in English and Italian. The vocal parts have lyrics, while the instrumental parts have musical notation. The Oboe part has a 'kiss' marking at measure 21. The Viola and Double Bass parts have a 'p' marking at measure 21. The score is written for a full orchestra and two vocalists.



31 32 33 34 35 36 37

Flute *f*

Ob. *f*

Cl. in B $\flat$  1 *f*

Bsn *f*

Hn in F 1 *f*

Yum 1  
to - co, to - co, to - co!

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

Tempo I

Vln I *f*

Vla *f*

D. B. *mf*

38 39 40 41 *colla voce* 42 43

Flute *p*

Ob. *p*

Cl. in B♭ 1 *p*

Bsn

Hn in F 1

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

Vln I *colla voce*  
*p* *dim.*

Vla *p* *dim.*

D. B. *p* *dim.*

44 **Allegro** 45 46 47 48 49 50 51

Hn in F 1 *p* *Kissing her*

Nanki *Allegro*  
thus. Let me make it clear to you, This is what I'll ne - ver do! This— oh, this— oh, this— oh, this— This

Vln I *p* *sf*

Vla *p* *sf*

D. B. *p* *sf*

52 53 54 55 56 57 58 59 60

Flute *p* *sf*

Ob. *p* *sf* *cresc.*

Cl. in B♭ 1 *p* *sf* *cresc.*

Bsn *p* *sf* *cresc.*

Hn in F 1 *sf* *cresc.*

Yum 1

Nanki This— oh, this— oh, this— oh, this— this— He'll  
— is what I'll ne - ver, ne - ver do! This— oh, this— oh, this— oh, this— this— is what I'll ne - ver do,

Vln I *sf* *cresc.*

Vla *sf* *cresc.*

D. B. *sf* *cresc.*

Detailed description: This is a page of a musical score for measures 52 through 60. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Yum 1, Nanki, Violin I, Viola, and Double Bass. The vocal parts are Yum 1 and Nanki. The music is in 4/4 time. Measures 52-55 are mostly rests for the woodwinds. Measures 56-60 feature a melodic line in the woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Viola, Double Bass) with dynamic markings of *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). The vocal parts enter in measure 56 with the lyrics 'This— oh, this— oh, this— oh, this— this— He'll' for Yum 1 and '— is what I'll ne - ver, ne - ver do! This— oh, this— oh, this— oh, this— this— is what I'll ne - ver do,' for Nanki.

61 62 63 64 65 66 67 68 *vivo* 69 70

Flute *cresc.* *f* *ff*

Ob. *f* *ff*

Cl. in B♭ 1 *cresc.* *f* *ff*

Bsn. *f* *ff*

Hn in F 1 *f* *ff*

Yum 1  
ne - ver do, He'll ne - ver do, this is what he'll ne - ver, ne - ver do!

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

Vln I *f* *ff* *vivo*

Vla. *f* *ff*

D. B. *f* *ff*

This musical score is for a scene from an opera. It features a full orchestra and two vocal soloists, Yum 1 and Nanki. The orchestration includes Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The vocal parts have lyrics in English. The score is marked with dynamics such as *cresc.*, *f*, and *ff*, and includes tempo markings like *vivo*. The key signature has one flat (B-flat), and the time signature is 2/4. The music spans measures 61 to 70. The vocal lines are in a simple, rhythmic style, with the lyrics 'ne - ver do, He'll ne - ver do, this is what he'll ne - ver, ne - ver do!' and 'I'll ne - ver do, oh, this— this is what I'll ne - ver, ne - ver do!'. The instrumental parts provide a rhythmic and harmonic accompaniment, with the Flute and Clarinet in B-flat 1 playing a melodic line, and the other instruments providing a steady bass and harmonic support.

Musical score for Dialog 9, measures 71-75. The score is written for the following instruments: Flute, Ob., Cl. in B♭ 1, Bsn, Hn in F 1, Yum 1, Vln I, Vla, and D. B. The key signature is one flat (B♭). The time signature is 4/4. The score includes measure numbers 71, 72, 73, 74, and 75. The Flute part has a melodic line with slurs and ties. The Ob., Cl. in B♭ 1, Bsn, Hn in F 1, Vln I, Vla, and D. B. parts provide harmonic support with various note values and rests. The Yum 1 part is a whole rest. The score concludes with a double bar line and the instruction *(Exeunt in opposite directions.)* above the Vln I staff.

71 72 73 74 75

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Yum 1

Vln I

Vla

D. B.

*(Exeunt in opposite directions.)*

## Dialog 9

(Enter KO-KO.)

KO. (*looking after YUM-YUM*). There she goes! To think how entirely my future happiness is wrapped up in that little parcel! Really, it hardly seems worth while! Oh, matrimony! – (*Enter POOH-BAH and PISH-TUSH.*) Now then, what is it? Can't you see I'm soliloquizing? You have interrupted an apostrophe, sir!

PISH. I am the bearer of a letter from his Majesty the Mikado.

KO. (*taking it from him reverentially*). A letter from the Mikado! What in the world can he have to say to me? (*Reads letter.*) Ah, here it is at last! I thought it would come sooner or later! The Mikado is struck by the fact that no executions have taken place in Titipu for a year, and decrees that unless somebody is beheaded within one month the post of Lord High Executioner shall be abolished, and the city reduced to the rank of a village!

PISH. But that will involve us all in irretrievable ruin!

KO. Yes. There is no help for it, I shall have to execute somebody at once. The only question is, who shall it be?

POOH. Well, it seems unkind to say so, but as you're already under sentence of death for flirting, everything seems to point to *you*.

KO. To me? What are you talking about? I can't execute myself.

POOH. Why not?

KO. Why not? Because, in the first place, self-decapitation is an extremely difficult, not to say dangerous, thing to attempt; and, in the second, it's suicide, and suicide is a capital offence.

POOH. That is so, no doubt.

PISH. We might reserve that point.

POOH. True, it could be argued six months hence, before the full Court.

KO. Besides, I don't see how a man *can* cut off his own head.

POOH. A man might try.

PISH. Even if you only succeeded in cutting it half off, that would be something.

POOH. It would be taken as an earnest of your desire to comply with the Imperial will.

KO. No. Pardon me, but there I am adamant. As official Headsman, my reputation is at stake, and I can't consent to embark on a professional operation unless I see my way to a successful result.

POOH. This professional conscientiousness is highly creditable to *you*, but it places us in a very awkward position.

KO. My good sir, the awkwardness of your position is grace itself compared with that of a man engaged in the act of cutting off his own head.

PISH. I am afraid that, unless you can obtain a substitute –

KO. A substitute? Oh, certainly – nothing easier. (*To POOH-BAH.*) Pooh-Bah, I appoint you Lord High Substitute.

POOH. I should be delighted. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must set bounds to my insatiable ambition!

## Pooh-Bah, Ko-Ko, and Pish-Tush

Arthur Sullivan

Allegro non troppo vivace  $\text{♩} = 84$

Soprano

Flute

Oboe

Clarinet in A 1

Bassoon

Horn in F 1

Cornet in A 1

Trombone 1

Timpani

Ko-Ko

Pish-Tush

Pooh-Bah

Chorus

Women

Violin I

Viola

Double Bass

*f*

*mf*

*f*

*p*

*pizz.*

*f*

*p*

*pizz.*

*f*

*p*

*pizz.*

I am so proud, If I al - lowed My fa - mi - ly pride To be my guide, I'd



7 8 9 10 11 12

Pooh vo - lun - teer To quit this sphere, In - stead of you, In a mi - nute or two, But fam - 'ly pride Must be - de - nied, And

Vln I

Vla

D. B.

13 14 15 16 17

Flute *p*

Cl. in A 1 *p*

Ko

Pooh My brain it

set a - side, And mor - ti - fied, And mor - - - ti - fied.

Vln I *arco* *p*

Vla *arco* *p*

D. B. *arco* *p*

18 19 20

Flute

Ko

teems With end - less schemes, Both good and new For Ti - ti - pu, For Ti - ti - pu; But if I  
[For Ti - ti - pu; But if I flit, The be - ne -

Vln I

Vla *arco* *p*

D. B.

21 22 23

Flute

Ko

flit, The be - ne - fit That I'd dif - fuse The town would lose! Now ev - 'ry man To aid his clan Should  
- fit That I'd dif - fuse The town would lose! The town would lose!]

Vln I

Vla

D. B.

24 25 26

Flute

Cl. in A 1

Bsn

Hn in F 1

Ko

plot and plan As best he can.

Pish

I heard one day, A

Vln I

Vla

D. B.

27 28 29

Pish gen - tle - man say That cri - mi - nals who Are cut in two Can hard - ly feel The fa - tal steel, And so are slain, are

Vln I

Vla

D. B.

30 31 32

Flute

Ob.

Bsn

Hn in F 1

Pish slain With - out much pain. If this is true It's jol - ly for you; Your cour - age screw To bid us a - dieu.

Vln I

Vla

D. B.

*p*

*p*

*p*

*p*

33 34 35 36

*sf*

*sf*

*sf*

*sf*

Ko

My brain it teems\_\_\_\_\_ With end - less

Pish

I heard one day, A

Pooh

I am so proud, If I al - lowed My

Vln I

pizz.

*p*

Vla

pizz.

*p*

D. B.

pizz.

*p*

*p*

37

Flute

38

Ko

Pish

Pooh

Vln I

Vla

D. B.

flit, The ben - e - fit That I'd dif - fuse The town would lose! Now ev - 'rt man To aid his clan Should

fa - tal steel, And so are slain, are slain With - out much pain. If this is true It's jol - ly for you; Your cour - age

vo - lun - teer To quit this sphere In - stead of you, In a

39

40

41

Flute

Ko

Pish

Pooh

Vln I

Vla

D. B.

42 43 44

Flute

Ob.

Cl. in A 1

Bsn

Ko

plot and plan As best he can. And so, Al - though I'm

Pish

screw To bid us a - dieu.

Pooh

mi - nute or two.

*Play if no 2nd violin*

Vln I

arco

Vla

arco

D. B.

arco

45 46 47

Ko

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

Vln I

Vla

D. B.

48 49 50 51

Ko aim— di - rect, So I ob - ject—

Pooh And so, Al - though I wish— to go, And

Vln I

Vla

D. B.

52 53 54

Cl. in A 1

Bsn *p*

Pooh *p*

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

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for the song 'I am so proud'. The page contains two systems of music. The first system (measures 48-51) features vocal soloists (Kornelius and Pooh) and a full orchestra. Kornelius sings 'aim— di - rect, So I ob - ject—' and Pooh sings 'And so, Al - though I wish— to go, And'. The orchestra includes Violin I, Viola, and Double Bass. The second system (measures 52-54) continues the vocal parts and adds Clarinet in A 1 and Bassoon. The vocal parts continue with 'great - ly pine To bright - ly shine, And take the line Of a he - ro fine, With grief— con - dign I'. The orchestra continues with Violin I, Viola, and Double Bass. The score is written in G major (one sharp) and 4/4 time. Dynamics like *p* (piano) are indicated for the woodwinds in the second system.

55 56 57

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

*p*

Pish

Pooh

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

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for a piece titled "10. I am so proud". The page number is 230. The score is arranged in a system with seven staves. The instruments and parts are: Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn), Clarinet in A 1 (Crt in A 1), Trombone 1 (Tbn. 1), Piano (Pish), Pooh (Pooh), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The music is in 2/4 time and the key signature has one sharp (F#). The score is divided into three measures, numbered 55, 56, and 57. In measure 55, the Clarinet in A 1 and Bassoon play a half note G4, while the Clarinet in A 1 and Viola play a half note A4. In measure 56, the Clarinet in A 1 and Bassoon play a half note B4, while the Clarinet in A 1 and Viola play a half note B4. In measure 57, the Clarinet in A 1 and Bassoon play a half note C5, while the Clarinet in A 1 and Viola play a half note C5. The Pooh part has lyrics: "And go And show Both friend and foe How much you dare. I'm quite a - ware It's must de - cline." The piano part has a dynamic marking of *p* in measure 56.



58 59 60

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Ko

Pish

Pooh

Vln I

Vla

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

So I ob -

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

I must de -

Detailed description: This is a page of a musical score for measures 58, 59, and 60. The score is for a large ensemble, including woodwinds, brass, strings, and a vocal soloist. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 58 and 59 are mostly rests for the woodwinds and strings, with the vocal soloist singing. In measure 60, several instruments (Bsn, Hn, Crt, Tbn, Ko, Pooh, Vln, Vla) enter with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The vocal soloist continues singing in measure 60. The lyrics are: 'So I ob - your af - fair, Yet I de - clare I'd take your share, But I don't much care— I'd I must de -'.

61 62

Cl. in A 1

Bsn

Hn in F 1

Ko

Pish

Pooh

Vln I

Vla

- ject— So I ob - ject— So I ob -

take your share, But I don't much care, I'd take your share, but I don't much care, I'd

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

Detailed description: This is a page of a musical score for a piece titled "10. I am so proud". The page number is 232. The score is written for a large ensemble, including woodwinds (Clarinets in A 1, Bassoon, Horns in F 1), brass (Kornets), woodwinds (Pish/Piccolo, Pooh/Pooh), strings (Violins I, Viola), and vocal parts (Ko, Pish, Pooh). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems, 61 and 62. The vocal parts have lyrics: "ject— So I ob - ject— So I ob -", "take your share, But I don't much care, I'd take your share, but I don't much care, I'd", and "cline— I must de - cline— I must de -". The instrumental parts include various musical notations such as notes, rests, and dynamic markings.

[illegible]

66 67 68 69

Cl. in A 1

Bsn

Hn in F 1

*p*

Ko

Pish

Pooh

Vln I

*p*

Vla

D. B.

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

[illegible]

74 75 76 77

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

*mf*

Ko

Pish

Pooh

Vln I

Vla

D. B.

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -

The musical score is for a piece titled "10. I am so proud". It spans measures 74 to 77. The instrumentation includes Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Timpani, Koto, Pish, Pooh, Violin I, Viola, and Double Bass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts (Ko, Pish, Pooh) have lyrics: "sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -". The Timpani part has a dynamic marking of *mf*.

78 79 80

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Ko

Pish

Pooh

Vln I

Vla

D. B.

- 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

81 82 83 84 85

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Ko

Pish

Pooh

Vln I

Vla

D. B.

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

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

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

The musical score is for a piece titled "10. I am so proud". It spans measures 81 to 85. The instrumentation includes Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, Trombone 1, Timpani, Kettledrum, Pish, Pooh, Violin I, Viola, and Double Bass. The key signature is one sharp (F#). The Flute part has a melodic line with slurs and ties. The Oboe, Clarinet, Bassoon, Horn, Cor Anglais, and Trombone parts have similar melodic lines. The Timpani part has a simple rhythmic pattern. The Kettledrum part has a simple rhythmic pattern. The Pish, Pooh, and Pooh parts have lyrics: "big black block! A dull, dark dock, A life - long lock, A short, sharp shock, A big black block! To". The Violin I, Viola, and Double Bass parts have a simple rhythmic pattern.



86 87 88

Flute *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. in A 1 *pp* *cresc.*

Bsn *pp* *cresc.*

Hn in F 1 *pp* *cresc.*

Crt in A 1 *pp* *cresc.*

Tbn. 1 *pp* *cresc.*

Ko  
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a - wait - ing the sen - sa - tion From a

Pish  
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a - wait - ing the sen - sa - tion From a

Pooh  
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a - wait - ing the sen - sa - tion From a

Vln I *pp* *cresc.*

Vla *pp* *cresc.*

D. B. *pp* *cresc.*

89 90 91 92 93 94

Picc

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Ko

Pish

Pooh

Vln I

Vla

D. B.

cheap and chip - py chop - per on a big black block!

cheap and chip - py chop - per on a big black block!

cheap and chip - py chop - per on a big black block!

(Exeunt POOH-BAH and PISH-TUSH.)

95 96 97 98 99

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Vln I

Vla

D. B.

The musical score is for a woodwind and brass ensemble with strings. It consists of 11 staves. The woodwind section includes Piccolo, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, and Trumpet 1. The brass section includes Trombone 1, Timpani, Violin I, Viola, and Double Bass. The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with measures 95 through 99. The Piccolo part has a melodic line with eighth and sixteenth notes. The Oboe, Clarinet, and Trumpet parts have similar melodic lines. The Bassoon, Horn, Cor Anglais, and Trombone parts have a more rhythmic, eighth-note pattern. The Timpani, Violin I, Viola, and Double Bass parts provide a steady eighth-note accompaniment. The score ends with a double bar line at measure 99.

## Dialog 10

(*Exeunt POOH. and PISH.*)

KO. This is simply appalling! I, who allowed myself to be respited at the last moment, simply in order to benefit my native town, am now required to die within a month, and that by a man whom I have loaded with honours! Is this public gratitude? Is this – (*Enter NANKI-POO, with a rope in his hands.*) Go away, sir! How dare you? Am I never to be permitted to soliloquize?

NANK.. Oh, go on – don't mind me. –

KO. What are you going to do with that rope?

NANK. I am about to terminate an unendurable existence.

KO. Terminate your existence? Oh, nonsense! What for?

NANK. Because you are going to marry the girl I adore.

KO. Nonsense, sir. I won't permit it. I am a humane man, and if you attempt anything of the kind I shall order your instant arrest. Come, sir, desist at once, or I summon my guard.

NANK. That's absurd. If you attempt to raise an alarm, I instantly perform the Happy Despatch with this dagger.

KO. No, no, don't do that. This is horrible! (*Suddenly.*) Why, you cold-blooded scoundrel, are you aware that, in taking your life, you are committing, a crime which – which – which – is – Oh! (*Struck by an idea.*) Substitute!

NANK. What's the matter?

KO. Is it *absolutely certain* that you are resolved to die?

NANK. Absolutely!

KO. Will *nothing* shake your resolution?

NANK. Nothing.

KO. Threats, entreaties, prayers – all useless?

NANK. All! My mind is made up.

Ko . Then, if you really mean what you say, and if you are absolutely resolved to die, and if nothing whatever will shake your determination – don't spoil yourself by committing suicide, but be beheaded handsomely at the hands of the Public Executioner!

NANK. I don't see how that would benefit me.

KO. You don't? Observe: you'll have a month to live, and you'll live like a fighting-cock at my expense. When the day comes there'll be a grand public ceremonial – you'll be the central figure – no one will attempt to deprive you of that distinction. There'll be a procession – bands – dead march – bells tolling – all the girls in tears – Yum-Yum distracted – then, when it's all over, general rejoicings, and a display of fireworks in the evening. *You* won't see them, but they'll be there all the same.

NANK. Do you think Yum-Yum would really be distracted at my death?

KO. I am convinced of it. Bless you, she's the most tender-hearted little creature alive.

NANK. I should be sorry to cause her pain. Perhaps, after all, if I were to withdraw from Japan, and travel in Europe for a couple of years, I might contrive to forget her.

KO. Oh, I don't think you could forget Yum-Yum so easily; and, after all, what is more miserable than a love-blighted life?

NANK. True.

KO. Life without Yum-Yum – why, it seems absurd!

NANK. And yet there are good many people in the world who have to endure it.

KO. Poor devils, yes! You are quite right not to be of their number.

NANK. (*suddenly*). I *won't* be of their number!

KO. Noble fellow!

NANK. I'll tell you how we'll manage it. Let me marry Yum-Yum tomorrow, and in a month you may behead me.

KO. No, no. I draw the line at Yum-Yum.

NANK. Very good. If you can draw the line so can I. (*Preparing rope.*)

KO. Stop, stop – listen one moment – be reasonable. How can I consent to your marrying Yum-Yum if I'm going to marry her myself?

NANK. My good friend, she'll be a widow in a month, and you can marry her then.

KO. That's true, of course. I quite see that. But, dear me! my position during the next month will be most unpleasant – most unpleasant.

NANK. Not half so unpleasant as my position at the end of it.

KO. But – dear me! – well – I agree – after all, it's only putting off my wedding for a month. But you won't prejudice her against me, will you? You see, I've educated her to be my wife; she's been taught to regard me as a wise and good man. Now I shouldn't like her views on that point disturbed.

NANK. Trust me, she shall never learn the truth from me.

# The Mikado

## 11. Act I Finale

Enter Chorus, Pooh-Bah and Pish-Tush

W S Gilbert

Arthur Sullivan

**Molto moderato** ♩ = 126

2 3 4 5 6

*p*

*pp*

**Molto moderato** ♩ = 126

*f*

*f*

*f*

This musical score page for 'The Mikado' Act I Finale includes parts for the following instruments and voices:

- Flute (Soprano)
- Oboe
- Clarinet in A 1
- Bassoon
- Horn in F 1
- Cornet in Bb 1
- Trombone 1
- Timpani
- Cym/BD
- Side Drum
- Yum-Yum 1
- Pitti-Sing
- Women (Chorus)
- Men (Chorus)
- Violin I
- Viola
- Double Bass

The score is in common time (C) with a tempo of 'Molto moderato' at 126 beats per minute. The key signature has one sharp (F#). The woodwinds and strings have specific parts, with dynamics like *p* (piano), *pp* (pianissimo), and *f* (forte) indicated. The vocal parts for the Chorus (Women and Men) are also present.

7 8 9 10 11 12

Flute

Bsn

Cym/B.D.

Vln I

Vla

D. B.

13 14 15 16 17

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

With as - pect stern And gloom - y stride,

With as - pect stern And gloom - y stride,

Vln I

Vla

D. B.

pizz.

cresc.

arco

f

arco

f

arco

f

pizz.

p

pizz.

p

pizz.

p

18 19 20 21 22

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

We come to learn How you de - cide. Don't he - si -

We come to learn How you de - cide. Don't he - si -

pizz. *p* arco *f* 3 A 3

Vln I

Vla

D. B.

23 24 25 26 27

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

- tate Your choice to name, A dread - ful fate You'll

- tate Your choice to name, A dread - ful fate You'll

3

Vln I

Vla

D. B.

3



28 29 30 31 32 33

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

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

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

Vln I

*p* *f* *p* *sf* *p* *f* *3*

Vla

*p* *f* *p* *sf* *p* *f* *3*

D. B.

*p* *f* *p* *sf* *p* *f* *3*

34 35 **B** 37

Cl. in A 1

Bsn

Hn in F 1

Ko

Pooh

Con -

To ask you what you mean to do we punc - tual - ly ap - pear.

**B**

Vln I

*pizz.* *arco* *p* *arco*

Vla

*pizz.* *arco* *p* *arco*

D. B.

*pizz.* *p*

38 39 40

Ob.

Cl. in A 1

Bsn

Hn in F 1

Ko

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

Chorus

Women

Men

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

Vln I

Vla

*f*

*f*

*f*

*f*

*f*

*f*

41 42 43 44 45

*f*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Ko

Women

Men

Vln I

Vla

D. B.

*f*

*arco*

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

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

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

46 47 48 49

*p*

Flute

Ko

Vln I

Vla

*p*

yields his life if I'll Yum - Yum sur - ren - der; Now I a - dore that girl with pas - sion ten - der; And

50 **C** Flute 51 52 53 54

Ko could not yield her with a rea - dy will, Or her a - lot, If I did not A - dore my - self with

**C** Vln I Vla D. B. *p* (Enter Yun, Pitti and Peep) 59

55 56 57 58 59 *f* *p*

Ob. *f* *p*

Cl. in Bb 1 **Cl. in Bb** *f* *p*

Bsn *f* *p*

Hn in F 1 *f*

Ko pas - sion ten - d'rer still! With pas - sion ten - d'rer still! *f*

Women Ah, yes! he loves him - self with *f*

Men Ah, yes! he loves him - self with *f*

Vln I *f* *p*

Vla *f* *p*

D. B. *f* *p*

**Chorus**

Recit

a tempo

60 61 62 63

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

(Exit Ko-Ko.)

Ko

Take her— she's yours!

Women

pas - sion ten - d'rer still!

Men

pas - sion ten - d'rer still!

Recit

a tempo

*ff*

*ff*

*ff*

*ff*



68 69 70 71 72 73

Flute *mf*

Ob. *mf*

Cl. in B $\flat$  1 *mf*

Bsn *mf*

Hn in F 1 *mf*

Tri. *mf* Tri.

Yum 1 *mf*

Nanki  
The threat - en'd cloud has pass'd a - way, And bright - ly shines the dawn - ing day; What tho' the

Vln I *mf*

Vla *mf*

D. B. *mf*

74 75 76 78 79

**D1**

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

There's yet a month of af - ter - noon! Then let the\_

Then let the throng Our

Then let the\_

night may come too\_ soon, Then let the throng Our

Then let the throng Our

Then let the throng Our

**D1**

Then let the throng Our



80 81 82 83 84 85

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

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, Then let the

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

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

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

86 87 88 89 90

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

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

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

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

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

91 **E1** 92 93 94 95 96 97

Sgt Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

S.

A.

T.

B.

Chorus

Vln I

Vla

D. B.

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cym/b.*

*f*

dance, With laugh - ing song.

dance, With laugh - ing song.

dance, With laugh - ing song.

dance, With laugh - ing song.

dance, With laugh - ing song.

dance, With laugh - ing song.

dance, With laugh - ing song.

With joy - ous shout, With joy - ous

With joy - ous shout, With joy - ous

With joy - ous shout, With joy - ous

With joy - ous shout, With joy - ous

**E1**

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

98 99 100 101 102 103

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

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

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

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

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

Vln I

Vla

D. B.

104 105 106 107 108

Picc

Sfl Flute

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Crt in Bb 1

Tbn. 1

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

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

cheer, joy - - - ous,

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

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

109 110 111 112 113 114

S<sup>g</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Pitti-Sing

joy - - - - - ous shout! A day, a week, a month, a\_\_

S.

joy - ous, joy - ous shout!

joy - - - - - ous shout!

A.

joy - ous, joy - ous shout!

T.

cheer, In - au - gu - rate their brief ca - reer!

B.

cheer, In - au - gu - rate their brief ca - reer!

Vln I

Vla

D. B.

115 116 117 118 119 120

Flute *mf*

Ob. *mf*

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri. *mf*

Yum 1  
Or far or near, or far or near.

Pitti-Sing  
year— You'll live at least a ho - ney-

Pooh  
Life's e - ven - tide comes much too\_ soon,

Vln I *mf*

Vla

D. B.

121 122 123 124 125 126

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

- moon! Then let the\_ throng Our joy ad - vance,

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

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

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



127 128 129 130 131

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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

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

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

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

132 133 134 135 **E2** 136 137

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

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

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

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

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

**E2**

*cresc.*

*cresc.*

*cresc.*

[illegible]

144 145 146 147 148

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

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

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

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

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

149 150 151 Picc 152 153

Sgt Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

S.

shout and ring - ing cheer, joy - - - ous, joy - - -

A.

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

T.

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

B.

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

Vln I

Vla

D. B.

154 155 156 157 158

S<sup>fl</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

ous shout!

S.

joy - ous shout! Laugh - ing\_ song, mer - ry\_ dance, with laugh - ing\_ song and\_ mer - ry\_

- ous shout!

A.

joy - ous shout! Laugh - ing\_ song, mer - ry\_ dance, with laugh - ing\_ song and\_ mer - ry\_

T.

-rate their brief ca - reer! Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

B.

-rate their brief ca - reer! Laugh - ing song, mer - ry dance, with laugh - ing song and mer - ry

Vln I

Vla

D. B.

Chorus

**F** *colla voce*

159 160 161 162 163 164 165

S<sup>st</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Pooh

As in a month you've got to die, if Ko - Ko tells us true, 'Twere emp - ty com - pli -

S. dance.

A. dance.

T. dance.

B. dance.

**F** *colla voce*

Vln I *p*

Vla *p*

D. B. *p*

Chorus

166 167 168 169 170 171 172

Pooh - ment to cry, "Long life to Nan - ki - Pool!" But as one month you have to live As fel - low ci - ti - zen, This

Vln I

Vla

D. B.

**Recit.**

173 174 175 176 177

Si. Dr.

Pooh toast with three times three we'll give— "Long life,

**Recit.**

Vln I *cresc.*

Vla *cresc.*

D. B. *cresc.*

The musical score is for Act I Finale, measures 166-177. It features a vocal line for Pooh and instrumental parts for Vln I, Vla, and D. B. The key signature is B-flat major (two flats). The time signature is 4/4. Measures 166-172 show Pooh singing a line of lyrics, with the instruments providing accompaniment. Measure 173 is a recitative section for Si. Dr. and Pooh. Measures 174-177 show Pooh singing a line of lyrics, with the instruments providing accompaniment. The score includes a crescendo marking for the instrumental parts in measures 174-177.



This musical score page contains measures 178 through 182 of the piece 'The Rose Tree'. The score is written for a full orchestra and a vocal ensemble. The instruments and parts included are:

- Flute**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Ob.**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Cl. in Bb 1**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Bsn**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Hn in F 1**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Crt in Bb 1**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Tbn. 1**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Cym/B.D.**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Pooh**: Measures 178-181 contain the vocal melody with lyrics: "Long life to you, Long life to you. Long life\_\_\_\_\_ to\_ you" till then. Measure 182 has a whole note F4.
- S.**: Measures 178-181 are rests; measure 182 has a whole note F4.
- A.**: Measures 178-181 are rests; measure 182 has a whole note F4.
- T**: Measures 178-181 are rests; measure 182 has a whole note F4.
- B**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Vln I**: Measures 178-181 are rests; measure 182 has a whole note F4.
- Vla**: Measures 178-181 are rests; measure 182 has a whole note F4.
- D. B.**: Measures 178-181 are rests; measure 182 has a whole note F4.

The score is in common time (C) and the key signature has two flats (Bb). The tempo is marked 'Allegretto'. The dynamics for the vocal parts and the Pooh part are *f* (forte). The dynamics for the instrumental parts are *ff* (fortissimo) in measure 182.

177 178 179 180 181 182

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

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

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

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

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

183 184 185 186 187

Sgl Flute

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Crt in Bb 1

Tbn. 1

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

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

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

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

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

188 Picc 189 190 191 G 193

S<sup>ol</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

Chorus

S.

do, in all, all you do!

do. Long life to you till then!

A.

do, in all, all you do!

do. Long life to you till then!

T.

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

B.

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

Vln I

Vla

D. B.

*tr*

194 195 196 197 198 199

S<sup>co</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Vln I

Vla

D. B.

*tr*

*tr*

This musical score page contains measures 194 through 199 of Act I Finale. The score is written for a full orchestra and includes parts for Piccolo, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 194-195 and 198-199 feature melodic lines for Piccolo, Oboe, and Violin I, with trills marked above the notes. Measures 196-197 have rests for these instruments. The Clarinet in B-flat 1 and Bassoon play sustained chords or patterns. The Horn in F 1 plays a steady eighth-note accompaniment. The Viola and Double Bass provide a harmonic foundation with sustained notes and rhythmic patterns. The page concludes with a double bar line at the end of measure 199.

**Allegro agitato**  $\text{♩} = 76$

200 *ff* 201 202 203 **Recit.**

Picc.

Ob.

Cl. in B♭ 1 *ff*

Bsn. *ff*

Hn in F 1 *ff*

Crt in B♭ 1 *ff*

Tbn. 1 *ff*

Timp. *ff*

Kat. *Enter KATISHA melodramatically.*

**Allegro agitato**  $\text{♩} = 76$

Vln I *ff* **Recit.** Your re - vels

Vla *ff*

D. B. *ff*

204 205 *a tempo* 206 207 208 209

Kat. cease— As - sist me all of you! *f* I

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

*a tempo*  
Vln I *f*  
Vla *f*  
D. B. *f*

*p* **H**

210 211 Flute 213 214 Recit

Flute *f*  
Ob. *f*  
Bsn *f*

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

**H** Recit

Vln I *p* *f* *fp*  
Vla *p* *f* *fp*  
DB *p* *f*

215 *a tempo* 216 217 218 *Recit.* 219

*Sgl.* Flute *f*

Ob. *f*

Bsn. *f*

Kat. *f*  
- lights — that ne - ver cloy! Come back, oh shal - low fool, come back to

*Chorus* Women *f*  
Go, leave thy dead - ly work un - done!

Men *f*  
Go, leave thy dead - ly work un - done!

*a tempo* *Recit.*

Vln I *f* *p*

Vla *f* *p*

D. B. *f*



**a tempo**

**f**

220 221 222 223

**J**

Flute

Ob.

Bsn.

Kat.

joy!

Nanki

(aside to YUM-YUM). Ah! 'Tis

**f**

Women

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

**f**

Men

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

**a tempo**

**f**

**J**

Vln I

**f**

Vla

**f**

D. B.

**f**

**p**

**p**

**p**

225 226 227 228 229 230

Kat.

(dattaining Nanki). You shall not go, These arms shall thus en -

Nanki

Ka - ti - sha, The maid of whom I told you. (About to go.)

Vln I

Vla

D. B.

231 Flute

232 **Allegro agitato** ♩ = 144

233 *f*

234 *f*

235 *f*

Ob.

Kat.

- fold you! (Addressing NANKI-POO.) O fool, that flee - est My hal - low'd joys! Oh blind, that

**Allegro agitato** ♩ = 144

Vln I

*f*

*p*

*f*

Vla

*f*

*p*

*f*

D. B.

*p*

236

237

238

239

240

Flute

*p*

3

3

Ob.

Cl. in A 1

*p*

3

3

Bsn

*p*

Kat.

see - est no e - qui - poise! Oh rash, that judg - est From half, the whole!

Vln I

*p*

Vla

*p*

D. B.

*p*

**a tempo**  
*colla voce.*

**K**

241 242 243 245 246

Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Kat.

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

**a tempo**  
**K** *colla voce.*

Vln I

Vla

D. B.

*f*

*p*

*f*

*p*

*f*

*p*

247 248 249 250 *a tempo* 251 252

Flute *p*

Ob. *p*

Cl. in A 1 *p*

Bsn. *p*

Crt in A 1

Tbn. 1

Kat.  
me my place, Oh rash, oh base! Thy heart un - bind, Give me my place, Oh fool, oh blind, Oh  
*a tempo*

Vln I *f* *p* *p*

Vla *f* *p* *p*

D. B. *f* *p* *p*

253 254 255 256 **L**

*f*

*f*

*f*

*f*

Kat.  
rash, oh base! They heart un - - bind, Give me, give me my place.

Women  
If she's thy

Men  
If she's thy

**L**

*f*

*f*

*f*

258 259 260 261 262

*Sgl* Flute *f*

Ob. *f*

Cl. in A 1

Bsn

Kat. *(Addressing YUM-YUM. Pink cheek, that*

*Chorus*

Women  
 bride, re - store her place, Oh fool, oh blind, oh rash, oh base!

Men  
 bride, re - store her place, Oh fool, oh blind, oh rash, oh base!

Vln I

Vla *f*

D. B. *f*

263 264 265 266

Flute

Ob.

Cl. in A 1

Bsn

Kat.

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

Vln I

Vla

D. B.

267 268 269 270 271

Flute

Cl. in A 1

Bsn

Kat.

Rose lip, that scorn - est Lore - la - den years— Smooth tongue, that warn - est Who right - ly

Vln I

Vla

D. B.

*a tempo*  
*colla voce.*

272 273 274 275 276 277 278

Flute *f*

Ob. *f*

Cl. in A 1

Crt in A 1

Tbn. 1 *p*

Kat.

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

*a tempo*  
*colla voce.*

Vln I *f p f p*

Vla *f p f p*

D. B. *f p f p*



279 **a tempo** 280 281 282 283

Flute *p*

Ob. *p*

Cl. in A 1 *p*

Bsn *p*

Kat.  
doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose lip, smooth tongue! Thy doom— is—

**a tempo**

Vln I *p*

Vla *p*

D. B. *p*

284 285 286 287 288

*f*

*f*

*f*

*f*

Kat.  
nigh, Thy knell, thy knell is rung.

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

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

*f*

*f*

*f*

289 290 291 292

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f* *cresc.*

Thy doom \_\_\_\_\_ is \_\_\_\_\_ nigh, Thy knell \_\_\_\_\_

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

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

*cresc.*

*cresc.*

*cresc.*

293 294 295 296

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn *ff*

Hn in F 1 *ff*

Kat.  
— is rung, Thy knell, thy knell is rung!

Women  
tale, Thy knell is rung, Thy knell is rung!

Men  
tale, Thy knell is rung, Thy knell is rung!

Vln I *ff*

Vla *ff*

D. B. *ff*

297 M 299 300 301 302

Sgl Flute

Ob.

Cl. in A 1

Bsn

Pitti-Sing

Kat.

Women

Men

M

Vln I

Vla

D. B.

303 304 305 306 307 308

Pitti-Sing

Vln I

Vla

D. B.

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

*pizz.*  
*f* *p* *f* *p*

*pizz.*  
*f* *p* *f* *p*

*pizz.*  
*f* *p* *f* *p*

*mf* *p* *f* *p*

**Allegro grazioso**  $\text{♩} = 104$

309 310 311 312 313

Sgl Flute *p* *delicato*

Cl. in A 1 *p* *delicato*

Pitti-Sing  
- cern us! For he's go - ing to mar - ry Yum - Yum— Your an - ger pray bu - ry, For

Chorus  
Women Yum - Yum.

Men Yum - Yum.

**Allegro grazioso**  $\text{♩} = 104$

Vln I *p* *delicato* arco

Vla *p* *delicato* arco

D. B. *p* *delicato* arco

314 315 316 317

Sgl Flute

Cl. in A 1

Pitti-Sing  
all will be mer - ry, I think you had bet - ter suc - cumb— And join our ex - pres - sions of

Chorus  
Women Cumb— cumb!

Men Cumb— cumb!

Vln I

Vla

D. B.

318 319 320 321 322

Sgl Flute

Cl. in A 1

Pitti-Sing

Women

Men

Vln I

Vla

D. B.

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

dumb— dumb—

dumb— dumb—





327 328 329 330

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

sub - ject we pray you be dumb— dumb— dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll

sub - ject we pray you be dumb— dumb— dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll

331 332 333 334 335

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Women

Men

Chorus

Vln I

Vla

D. B.

find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are lots of\_\_ good

find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are lots of\_\_ good

336 337 338 339

*Sf* *Sf* *Sf* *Sf*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Women

Men

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

Vln I

Vla

D. B.

Chorus

340 341 342 343 344

*Sf*

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

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

345 347 348 349 350 351

Flute *ff* *sf*

Ob. *ff* *sf*

Cl. in A 1 *sf*

Bsn *sf*

Hn in F 1 *sf*

Vln I *ff* *sf* *p*

Vla *ff* *sf* *p*

D. B. *ff* *sf* *p*

**Andante** ♩ = 54

352 353 354 355 356 357

Kat. **Andante** ♩ = 54 The hour of glad - ness Is dead and

Vln I *p*

Vla *p*

D. B. *p*

358 359 360 361

Kat. gone; In si - lent sad - ness I live a - lone! The hope I che - rish'd All life - less

Vln I *p*

Vla *p*

D. B. *p*

362 363 364 365 366

Cl. in A 1

Bsn

Hn in F 1

Kat.

Vln I

Vla

D. B.

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

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

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

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

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

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

lies, And all has pe - rish'd, all has pe - rish'd Save love, which ne - ver dies, Which

**Allegro agitato**

367 369 370 371 372

Kat.

**P Recit.**

ne - ver, ne - ver dies! Oh, faith - less one, this in - sult you shall rue!

**Allegro agitato**

**P Recit.**

Vln I

Vla

D. B.

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

373 **Recit.** 374 375 **Allegro non troppo** 376 377

Cl. in A 1

Bsn

Kat.

In vain for mer - cy on your knees you'll sue. I'll

**Recit.** **Allegro non troppo**

Vln I

Vla

D. B.

378 379 380 381 382 383

Cl. in A 1

Bsn

Kat.

tear the mask from your dis - guis - ing! Pre - pare your - self for

Nanki

(aside). Now comes the blow!

Vln I

Vla

D. B.

*pp*

*pp*

*pp*

384 385 386 387 **Q** 389 **Recit.** 390

Cl. in A 1

Bsn

Yum 1

Kat. *(aside, struck)*

news sur - pris - ing! No min - stel he, des - pite bra -

Nanki

*(aside).* How foil my foe? **Q** **Recit.**

Vln I

Vla

D. B.

*f* *p*

*f* *p*



## 11. Act I Finale

301

by an idea).

398 399 400 401 402

S<sup>g</sup> Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Kat.

In vain you in - ter - rupt with this tor - na - do: He is the on - ly son

Chorus

Women

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

Men

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

Vln I

Vla

D. B.

403 404 405 406 407 408

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Kat.

of your— I'll spoil—

Women

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

Men

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

Vln I

Vla

D. B.

409 410 412 413 414

**R**

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Kat.

Your gay gam - ba - do! He is the son— Of your—

Women

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

Men

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

Vln I

Vla

D. B.

415 416 417 418 419

Sgl Picc

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Kat.

The son of your—

Chorus

Women

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

Men

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

Vln I

Vla

D. B.

**Allegro con brio**  $\text{♩} = 132$

420 421 422 423 424

*Sgl* Picc.

Ob.

Cl. in A 1

Bsn.

Hn in F 1

Crt in A 1

Tbn. 1

Cym/B.D.

Kat.

Ye tor - rents roar! Ye tem - pests

Chorus

Women

O - - ya!

Men

O - - ya!

**Allegro con brio**  $\text{♩} = 132$

Vln I

*f* *meno f*

Vla

*f* *meno f*

D. B.

*f* *meno f*

425 426 427 428 429

Cl. in A 1

Bsn

Kat.

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

Vln I

Vla

D. B.

430 431 432 433 434

**Flute**

*mf*

**Ob.**

*mf*

**Cl. in A 1**

*mf*

**Bsn**

*mf*

**Hn in F 1**

*mf* *mf*

**Kat.**

- umph - ant o - ver all!

**Chorus**

**Women**

We'll hear no more, Ill - o - men'd owl, To joy we soar, Des - pite your

**Men**

We'll hear no more, Ill - o - men'd owl, To joy we soar, Des - pite your

**Vln I**

*più f*

**Vla**

*più f*

**D. B.**

*più f*



435 436 437 438 S

Sgl. Flute

Ob.

Cl. in A 1

Bsn. *p*

Hn in F 1

Kat. Pre - -

Chorus

Women  
scowl; The e - choes of our fes - ti - val Shall rise tri - umph - ant o - ver all!

Men  
scowl; The e - choes of our fes - ti - val Shall rise tri - umph - ant o - ver all!

S

Vln I *meno f*

Vla *meno f*

D. B. *meno f*

440 441 442 443 444

Cl. in A 1

Bsn

Kat.

- pare for\_ woe, Ye haugh - ty\_ lords, At once I\_

Vln I

Vla

D. B.

Cl. 1

445 446 447 448 449

Sgl. Flute *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Hn in F 1 *f*

Kat. go Mi - ka - do - wards.

Chorus  
Women A - - way you go, Col -  
Men A - - way you go, Col -

Vln I *più f*

Vla *più f*

D. B. *più f*

450 451 452 453 454

Sgl. Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

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

455 456 457 458 459

Sgl Flute *p*

Ob.

Cl. in A 1 *p*

Bsn

Yum 1

Nanki

Women

Men

Vln I *p*

Vla *p* pizz.

D. B. *p*

We do not heed their dis - mal sound, For

chords!

chords!

460 461 462 463 464

Flute

Ob.

Cl. in A 1

Yum 1

Nanki

Vln I

Vla

D. B.

joy reigns ev - - 'ry - where\_ a - - round.

We do not

465 466 467 468 469

Flute

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Nanki

Vln I

Vla

D. B.

*pp*

*pp*

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

For joy reigns ev - - 'ry -

470 471 472 473 474 475

Flute

Cl. in A 1

Bsn

Hn in F 1

Timp.

Yum 1

Nanki

Women

Men

Vln I

Vla

D. B.

*pp*  
*p*

*p*

*p*

*arco*  
*p*

- where a - round. The e - - choes of - - our fes - - ti - val Shall

- where\_ a - - round. The e - - choes of - - our fes - - ti - val Shall

We'll hear no more, Ill - o - - men'd ow, To

We'll hear no more, Ill - o - - men'd ow, To



Score for Act I Finale, page 317. The score includes parts for Flute, Ob., Cl. in A 1, Bsn, Timp., Yum 1, Nanki, Women, Men, Vln I, Vla, and D. B. The music is in 2/4 time and features a key signature of one sharp (F#).

**Flute:** Measures 476-482. Melodic line with dynamics *p* and *cresc.*

**Ob.:** Measures 476-482. Melodic line with dynamics *p* and *cresc.*

**Cl. in A 1:** Measures 476-482. Melodic line with dynamics *cresc.*

**Bsn:** Measures 476-482. Melodic line with dynamics *p* and *cresc.*

**Timp.:** Measures 476-482. Rhythmic accompaniment.

**Yum 1:** Measures 476-482. Vocal line with lyrics: "rise\_ tri - umph - and o - - ver all! Shall rise\_ tri -".

**Nanki:** Measures 476-482. Vocal line with lyrics: "rise\_ tri - umph - and o - - ver all! Shall rise\_ tri - umph - - - ant".

**Women:** Measures 476-482. Vocal line with lyrics: "joy we soar, Des - pite your scowl".

**Men:** Measures 476-482. Vocal line with lyrics: "joy we soar, Des - pite your scowl".

**Vln I:** Measures 476-482. Melodic line with dynamics *cresc.*

**Vla:** Measures 476-482. Melodic line with dynamics *cresc.* and *legato*.

**D. B.:** Measures 476-482. Melodic line with dynamics *cresc.*

483 484 485 486 487 488 489 490

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Nanki

Women

Men

Vln I

Vla

D. B.

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

o - ver all! Tri - umph - ant\_ o - - ver all! Shall rise\_ tri -

To joy\_ we soar, To joy we

To joy\_ we soar, To joy we

491 492 493 494 495 496 497

*Sol* Flute *p cresc.* *ff*

Ob. *p cresc.* *ff*

Cl. in A 1 *p cresc.* *ff*

Bsn *p cresc.* *ff*

Hn in F 1 *p cresc.*

Crt in A 1

Tbn. 1

Timp. *p cresc.* *f*

Yum 1 - umph - ant\_ o - ver\_ all!

Kat. My wrongs with ven - geance shall be\_ crown'd!

Nanki - umph - ant\_ o - ver\_ all!

Chorus  
Women soar, Des - pite your scowl. *ff* We *ff*

Men soar, Des - pite your scowl. *ff* We *ff*

Vln I *p cresc.* *ff*

Vla *p cresc.* *ff*

D. B. *p cresc.* *ff*

498 499 500 501 502 503

Sgl. Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Chorus

Women

Men

Vln I

Vla

D. B.

*p cresc.*

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

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

504 505 506 507 508 509

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Chorus

Women

Men

Vln I

Vla

D. B.

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

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

510 511 512 513 514 515

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Kat.

My wrongs with ven - geance

Chorus

Women

Men

joy reigns ev - - 'ry where a - round! We do not

joy reigns ev - - 'ry where a - round! We do not

Vln I

Vla

D. B.

516 517 518 519 520 521 522

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Kat.

shall be crown'd! My wrongs with ven - - - geance shall be

Women

heed their dis - mal sound, For joy reigns ev - - - 'ry - - where a -

Men

heed their dis - mal sound, For joy reigns ev - - - 'ry - - where a -

Vln I

Vla

D. B.

523 524 525 526 527 528 529 530

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Kat.

Women

Men

Vln I

Vla

D. B.

(KATISHA rushes furiously up-stage, clearing the crowd away right and left, finishing on steps at the back of the stage.)

crowned! —

- round! —

- round! —



*Lower notes optional*

531 532 533 534 535 536 537 538

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Timp.

Vln I

Vla

D. B.

Detailed description: This page contains the musical score for measures 531 through 538 of Act I Finale. The score is written for a full orchestra. The Flute part has a melodic line with accents and a final measure with a double bar line. The Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Cor Anglais in A 1, and Trombone 1 parts have similar melodic lines. The Timpani part has a rhythmic pattern. The Violin I, Viola, and Double Bass parts have a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 531 through 538 at the top of the Flute staff.

# The Mikado

## 12. Braid the raven hair--Act II

Pitti-Sing and Schoolgirls

W S Gilbert

Arthur Sullivan

**Allegretto grazioso** ♩ = 72

2 3 4 5 6 7

Sgl Flute *p*

Oboe

Clarinet in B♭ 1 *p dolce*

Bassoon *p*

Horn in F 1 *p*

Pitti-Sing

Chorus Soprano

Alto

**Allegretto grazioso** ♩ = 72

Violin I *p dolce*

Viola *p pizz.*

Double Bass *p*

8 9 10 11 12 13 **Curtain** 14

Flute *p*

Ob. *mf*

Cl. in B♭ 1 *mf* *p*

Bsn

Hn in F 1

Vln I *p*

Vla

D. B.

15 16 17 18 19 20 21

Flute *p* **A**

Ob. *p* *p*

Cl. in B♭ 1 *p* *p*

Bsn *p*

Hn in F 1 *p*

Vln I *p* **A**

Vla

D. B.

22 23 24 25 26 27 28 29

Sgt Flute *p*

Ob.

Cl. in B♭ 1 *p*

Bsn

Hn in F 1 *p*

Chorus

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

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

Vln I pizz. *sf*

Vla pizz. *sf*

D. B. pizz. *sf*

30 31 32 33 34 35 36 37

Sgl Flute

Ob.

Cl. in B $\flat$  1

Hn in F 1

Chorus

S.

A.

Vln I

Vla

D. B.

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

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

*p* >

38 39 40 41 42 43 44 45 46 47

*p dolce*

Cl. in B♭ 1

Bsn

Hn in F 1

Chorus

S.

A.

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

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

**B**

*p dolce*

*arco*

Vln I

Vla

D. B.

*p*

[illegible]

56 57 58 59 60 61 62

Flute

Cl. in B♭ 1

Bsn

Hn in F 1

Pitti-Sing

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

Vln I

Vla

D. B.

*p*

*p*

63 64 66 67 68

Flute

Pitti-Sing

We will do so, too. When you're sum-moned, start, Like a fright-ened roe—

Vln I

Vla

*p*

**C**

**C**



69 70 71 72 **D** 74 75 76

Flute

Ob.

*p*

Hn in F 1

*p*

Pitti-Sing

Flut - ter, lit - tle heart, Col - our, come and go! Mo - des - ty at mar - riage tide\_\_

**D**

Vln I

*p*

Vla

*optional*

D. B.

*p*

77 78 79 80 81 82 83 84 **E**

Flute

*p cresc.*

Ob.

*p cresc.*

Cl. in Bb 1

*p*

*p*

*cresc.*

Bsn

*p*

*cresc.*

Hn in F 1

Pitti-Sing

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

**E**

Vln I

*cresc.*

Vla

*cresc.*

D. B.

*cresc.*

86 87 88 89 90 91 92

Sgl Flute *f* *p*

Ob. *f*

Cl. in B♭ 1 *f* *p*

Bsn *f*

Hn in F 1 *f* *p*

Chorus  
S. Braid the ra - ven hair— Weave the sup - ple tress—  
A. Braid the ra - ven hair— Weave the sup - ple tress—

Vln I *f* *p* pizz.

Vla *f* *p* pizz.

D. B. *f* *p* pizz.

Detailed description: This is a page of a musical score for Act II, titled '12. Braid the raven hair--Act II'. The page number is 334. The score is for a full orchestra and a chorus. The instruments listed are Sgl Flute, Ob., Cl. in B♭ 1, Bsn, Hn in F 1, S. (Soprano), A. (Alto), Vln I, Vla, and D. B. (Double Bass). The music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into measures 86 through 92. The Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass parts all play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and then switching to piano (*p*) dynamic. The Chorus consists of Soprano (S.) and Alto (A.) voices, who sing the lyrics 'Braid the ra - ven hair— Weave the sup - ple tress—'. The lyrics are written below the vocal staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

93 94 95 96 97 98 99 100

Sgl Flute

Ob.

Cl. in B $\flat$  1

Hn in F 1

Chorus

S.  
Deck the mai - den fair In her love - li - ness— Paint the pret - ty face— Dye the co - ral lip—

A.  
Deck the mai - den fair In her love - li - ness— Paint the pret - ty face— Dye the co - ral lip—

Vln I

Vla

D. B.

[illegible]

110 111 112 113 114 115 116 117 118

Sgt Flute *f*

Ob.

Cl. in Bb 1 *f*

Bsn

Hn in F 1

Chorus

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

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

Vln I *f*

Vla *f*

D. B. *f*

119 120

Flute

Cl. in B $\flat$  1

Bsn

Hn in F 1

Vln I

Vla

D. B.

*f*

**YUM.** Yes, I am indeed beautiful! Sometimes I sit and wonder, in my artless feminine way, why it is that I am so much more attractive than anybody else in the whole world. Can this be vanity? No! Nature is lovely and rejoices in her loveliness. I am a child of Nature, and take after my Mother.

# The Mikado

## 13. The sun whose rays

Yum-Yum

W S Gilbert

Arthur Sullivan

*Andante comodo* ♩ = 63

Flute *p*

Oboe

Clarinet in A 1 *p*

Yum-Yum 1

Violin I *Andante comodo* ♩ = 63 *con sord.* *mf* *p*

Viola *con sord.* *mf* *p*

Double Bass *con sord.* *mf* *p*

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

Ob. *p*

Yum 1

Does not de - ny His ma - jes - ty— He scorns to tell a sto - ry! He don't ex - claim, "I blush for shame, So kind - ly

Vln I

Vla

D. B.

8 9 10 **A**

Ob.

Cl. in A 1

*pp* *p* *pp* *p*

Yum 1

be in - dul - gent." But, fierce and bold, In fi - ery gold, He glo - ries all ef - ful - gent! **A** I

Vln I

Vla

D. B.

12 13 14 15

Cl. in A 1

*dim.*

Yum 1

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

Vln I

*cresc.* *dim.*

Vla

*cresc.* *dim.*

D. B.

*cresc.* *dim.*

Detailed description: This is a page of a musical score for a symphony or concert band. The page is numbered 340 and is titled '13. The sun whose rays'. The score is written for several instruments: Oboe (Ob.), Clarinet in A (Cl. in A 1), Violoncello 1 (Yum 1), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system covers measures 8 to 10, and the second system covers measures 12 to 15. The vocal soloist (Yum 1) has lyrics in both systems. The instruments provide accompaniment, with dynamic markings such as *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). A section marked 'A' is indicated by a box in the first system. The score includes various musical notations, including notes, rests, and slurs.



16 17 18

Flute

Cl. in A 1

Yum 1

Vln I

Vla

D. B.

*mf*

*mf*

*mf*

*mf*

*mf*

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

19 20 21

Flute

Cl. in A 1

Yum 1

Vln I

Vla

D. B.

*p*

*p*

*p*

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

22 23

Yum 1

Vln I

Vla

D. B.

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

24

Ob. *p* *pp*

Yum 1 She bor - rows light, That thro' the night, Man - kind may all ac - claim her.

Vln I

Vla

D. B.

26

Ob.

Cl. in A 1 *p* *pp* *p*

Yum 1 And, truth to tell, She lights up well, So I, for one, don't blame her. Ah,

Vln I

Vla

D. B.

**B**

**B**

29 30 31 32

Flute *cresc.*

Ob.

Cl. in A 1 *dim.*

Yum 1  
pray make no mis - take, — We are not shy; We're ve - ry wide a - wake! — The moon and I!

Vln I *cresc.* *dim.*

Vla *cresc.* *dim.*

D. B. *cresc.* *dim.*

33 34 35 36

Flute *mf*

Cl. in A 1 *mf*

Yum 1  
Ah, pray make no mis - take, We are not shy; We're ve - ry wide a - wake! The moon and I!

Vln I *mf* (mute off)

Vla *mf* (mute off)

D. B. *mf* (mute off)

## Dialog 13

*(Enter PITTI-SING and PEEP-BO.)*

YUM. Yes, everything seems to smile upon me. I am to be married today to the man I love best, and I believe I am the very happiest girl in Japan!

PEEP. The happiest girl indeed, for she is indeed to be envied who has attained happiness in all but perfection.

YUM. In 'all but' perfection?

PEEP. Well, dear, it can't be denied that the fact that your husband is to be beheaded in a month is, in its way, a drawback. It does seem to take the top off it, you know.

PITTI. I don't know about that. It all depends!

PEEP. At all events, *he* will find it a drawback!

PITTI. Not necessarily. Bless you, it all depends!

YUM. *(in tears)*. I think it very indelicate of you to refer to such a subject on such a day. If my married happiness is to be – to be –

PEEP. Cut short.

YUM. Well, cut short – in a month, can't you let me forget it? *(Weeping.)*

*(Enter NANKI-POO, followed by GO-TO.)*

NANK. Yum-Yum in tears – and on her wedding morn!

YUM. *(sobbing)*. They've been reminding me that in a month you're to be beheaded! *(Bursts into tears.)*

PITTI. Yes, we've been reminding her that you're to be beheaded. *(Bursts into tears.)*

PEEP. It's quite true, you. know, you are to be beheaded! *(Bursts into tears.)*

NANK. *(aside)*. Humph! Now, some bridegrooms would be depressed by this sort of thing! *(Aloud.)* A month? Well, what's a month? Bah! These divisions of time are purely arbitrary. Who says twenty-four hours make a day?

PITTI. There's a popular impression to that effect.

NANK. Then we'll efface it. We'll call each second a minute – each minute an hour – each hour a day – and each day a year. At that rate we've about thirty years of married happiness before us!

PEEP. And, at that rate, this interview has already lasted four hours and three-quarters!  
*(Exit PEEP-BO.)*

YUM. *(still sobbing)*. Yes. How time flies when one is thoroughly enjoying oneself!

NANK. That's the way to look at it! Don't let's be downhearted! There's a silver lining to every cloud.

YUM. Certainly. Let's – let's be perfectly happy! *(Almost in tears.)*

GO. By all means. Let's – let's thoroughly enjoy ourselves.

PITTI. It's – it's absurd to cry! *(Trying to force a laugh.)*

YUM. Quite ridiculous! (*Trying to laugh.*)

(*All break into a forced and melancholy laugh.*)

# The Mikado

## 14. Brightly dawns our wedding day

Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush

W S Gilbert

Arthur Sullivan

**Allegretto con spirito** ♩ = 144

2 3 4 5 1st Verse

Oboe (silent) *mf*

Clarinet in B♭ 1 (silent) *mf*

Bassoon (silent) *mf*

Yum-Yum 1 *f*

1. Bright - ly

Pitti-Sing

Nanki-Poo

Pish-Tush

**Allegretto con spirito** ♩ = 144

Violin I *p* 1st Verse

Viola 1st Verse

Double Bass 1st Verse

6 1st Verse 7 8 9 10

Cl. in B♭ 1 1st Verse

Bsn

Yum 1  
dawns our wed - ding day; Joy - ous\_ hour, we give thee greet-ing! Whi - ther, whi - ther art thou  
*f*

Pitti-Sing  
Joy - ous\_ hour, we give thee greet - ing! Whi - ther, whi - ther art thou  
*f*

Nanki  
Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou  
*f*

Pish  
Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou

Vln I

Vla  
*p*

The musical score is for a piece titled "14. Brightly dawns our wedding day". It is page 345 of a larger work. The score is written for a full orchestra and vocal soloists. The instruments listed on the left are Clarinet in B-flat 1, Bassoon, Yum 1 (likely a vocal soloist), Pitti-Sing (likely a vocal soloist), Nanki (likely a vocal soloist), Pish (likely a vocal soloist), Violin I, and Viola. The vocal parts have lyrics in English. The instrumental parts are written in treble and bass staves. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time. The score is divided into measures 6 through 10. The vocal parts enter in measure 7 with the lyrics "Joy - ous\_ hour, we give thee greet-ing! Whi - ther, whi - ther art thou". The instrumental parts provide accompaniment. The Viola part starts in measure 6 with a piano (*p*) dynamic. The vocal parts have a forte (*f*) dynamic starting in measure 7.

Ob.

Cl. in Bb 1

Yum 1

Pitti-Sing

Nanki

Pish

Vln I

Vla

D. B.

11 12 13 14

**F1**

16

*p*

*p*

flee - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!

flee - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!

flee - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!

flee - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!

*optional*

*optional*

*p*

*p*



17 18 19 20 21 22

Ob.

Cl. in B♭ 1

Yum 1 *mf* Though the toc - sin sound ere

Pitti-Sing *mf* Plea - sures come, if sor - rows fol - low: Though the toc - sin sound ere

Nanki *mf* Though the toc - sin sound ere

Pish What though mor - tal joys be hol - low? Though the toc - sin sound ere

Vln I *mf*

Vla *mf*

D. B. *mf*

Detailed description: This is a page of a musical score for measures 17 through 22. The score is written for a full orchestra and vocal soloists. The instruments listed on the left are Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B♭ 1), Flute 1 (Yum 1), Pitti-Sing (likely a vocal soloist), Nanki (likely a vocal soloist), Pish (likely a vocal soloist), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature has one flat (B-flat), and the time signature is common time (C). Measures 17 and 18 show the Oboe and Clarinet in B-flat 1 playing a melodic line. Measures 19 through 22 show the vocal soloists (Yum 1, Pitti-Sing, Nanki, Pish) singing. The lyrics for Yum 1 are 'Though the toc - sin sound ere'. The lyrics for Pitti-Sing are 'Plea - sures come, if sor - rows fol - low: Though the toc - sin sound ere'. The lyrics for Nanki are 'Though the toc - sin sound ere'. The lyrics for Pish are 'What though mor - tal joys be hol - low? Though the toc - sin sound ere'. The instrumental parts (Vln I, Vla, D. B.) provide accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated for measures 21 and 22 for the vocalists and instrumentalists.

23 24 25 26 27 28

Ob. *f* *sf* *optional* *p* *p* *p*

Cl. in B♭ 1 *optional* *p* *p* *p* *p* *p*

Bsn. *f* *sf* *sf* *p* *p* *p*

Yum 1 *f* *sf* *sf* *p* *p* *p*

Pitti-Sing *f* *sf* *sf* *p* *p* *p*

Nanki *f* *sf* *sf* *p* *p* *p*

Pish *f* *sf* *sf* *p* *p* *p*

Vln I *optional* *p* *p* *p* *p* *p*

Vla *optional* *p* *p* *p* *p* *p*

D. B. *optional* *p* *p* *p* *p* *p*

long, Though the toc - sin sound ere long, Though the toc - sin sound ere long, Ding

long, Ding dong! Ding dong! ding dong! Ding dong! Ding

long, ere long, Though the toc - sin sound ere long, sound ere long. Ding

long, Ding dong! Ding dong! Ding dong! Ding dong! Ding

*optional* *p* *p* *p* *p* *p*

[illegible]

42 43 44 45 46

Ob.

Cl. in B♭ 1

Yum 1

Pitti-Sing

Nanki

Pish

Vln I

Vla

D. B.

*sf*

*mf*

*ff*

*ff*

*ff*

*p*

*mf*

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

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

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

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

47 48 49 50 51 52 53

Ob. *mf*

Cl. in B♭ 1

Bsn *mf*

Yum 1 *dim.* *p dim.*

Pitti-Sing *dim.* *p dim.*

Nanki *dim.* *p dim.*

Pish *dim.* *p dim.*

Vln I *mf dim*

Vla *mf dim*

D. B.

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

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

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

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

54 55 56 57 58 59 60 61

Ob. *mf*

Cl. in B♭ 1 (silent) *mf*

Bsn (silent) *mf*

Yum 1 *pp*  
la, Fa la\_\_\_\_\_ la!

Pitti-Sing *pp*  
la, Fa la\_\_\_\_\_ la!

Nanki *pp*  
la, Fa la\_\_\_\_\_ la!

Pish *pp*  
la, Fa la\_\_\_\_\_ la!

Detailed description: This musical score page contains measures 54 through 61. The top section features three woodwind staves: Oboe (Ob.), Clarinet in B-flat 1 (Cl. in B♭ 1), and Bassoon (Bsn). Measures 54-58 are rests for all three. In measure 59, the Oboe and Clarinet enter with a half note G4 (marked *mf*), while the Bassoon is silent. In measure 60, the Oboe and Clarinet play a half note A4 (marked *mf*), and the Bassoon plays a descending eighth-note scale: G4, F4, E4, D4. In measure 61, the Oboe and Clarinet play a half note B4 (marked *mf*), and the Bassoon plays a descending eighth-note scale: A4, G4, F4, E4. The bottom section features four vocal staves: Yum 1, Pitti-Sing, Nanki, and Pish. All four vocal parts have identical lyrics and melodic lines. Measures 54-58 are rests. In measure 59, they sing a half note G4 (marked *pp*). In measure 60, they sing a half note A4 (marked *pp*). In measure 61, they sing a half note B4 (marked *pp*). The lyrics are 'la, Fa la\_\_\_\_\_ la!'.

62 63 64 2nd Verse 65 66 67

Ob.

Cl. in B $\flat$  1

Bsn

Yum 1

*f*

2. Let us dry the rea - dy tear, Though the hours are sure - ly creep - ing, Lit - tle\_

Pitti-Sing

*f*

Though the hours are sure - ly creep - ing, Lit - tle

Nanki

*f*

Though the hours are sure - ly creep - ing, Lit - tle\_

Pish

*f*

2nd Verse

Though the hours are sure - ly creep - ing, Lit - tle

Vln I

*p*

2nd Verse

Vla

*p*

2nd Verse

D. B.

The musical score is for a piece titled "14. Brightly dawns our wedding day" on page 353. It features a 6/8 time signature and a key signature of one flat (B-flat). The score is divided into measures 62 through 67. Measures 62 and 63 contain woodwind entries for Oboe, Clarinet in B-flat 1, and Bassoon. Measures 64 through 67 are marked as the "2nd Verse". The vocal parts (Yum 1, Pitti-Sing, Nanki, Pish) enter in measure 64 with the lyrics "2. Let us dry the ready tear, Though the hours are sure - ly creep - ing, Lit - tle\_". The instrumental parts (Vln I, Vla, D. B.) also enter in measure 64. Dynamics include forte (f) for the vocal entries and piano (p) for the instrumental entries. The woodwinds and strings provide harmonic support throughout the verse.

68 69 70 71 72 **F2**

Ob. *p*

Yum I  
need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.

Pitti-Sing  
need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.

Nanki  
need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.

Pish  
need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.

Vln I *optional* **F2**

Vla *optional*

D. B. *p*



74 75 76 77 78 79

Ob.

Cl. in B♭ 1

*p*

Yum 1

*mf*

Pitti-Sing

*mf*

Nanki

*mf*

Pish

All must sip the cup of sor - row—

*mf*

Vln I

*mf*

Vla

*p*

*mf*

D. B.

*mf*

This the

I to - day, and thou to - mor - row: This the

This the

This the

80 81 82 83 84 85

Ob. *f* *sf* *optional*

Cl. in B♭ 1 *p* *optional*

Bsn *f* *sf* *sf* *p* *p*

Yum 1 *f* *sf* *sf* *p* *p*

close of ev - 'ry song, This the close of ev - 'ry song, This the close of ev - 'ry song, Ding

Pitti-Sing *f* *p*

close of ev - 'ry song, Ding dong! Ding dong! ding dong! Ding dong! Ding

Nanki *f* *f* *p*

close of ev - 'ry ev - 'ry song, This the close of ev - 'ry song, this the close.

Pish *f* *p*

close of ev - 'ry song, Ding dong! Ding dong! Ding dong! Ding dong! Ding

Vln I

Vla

D. B.

14. Brightly dawns our wedding day

357

[illegible]

99 100 101 102 *ff* 103

Yum I  
- gal, — Fa la, Fa la, Fa — la la la la, Fa — la la la la, Fa —

Pitti-Sing  
- gal, — Fa la la la la la, Fa la la la la la, Fa la la, Fa la, — Fa la, —

Nanki  
- gal, — Fa — la la — la la, — Fa — la la la la Fa — la la la la Fa — la la la

Pish  
- gal, — Fa la la la la, Fa la la la la la, Fa la la la la la la, Fa

Vln I

Vla

D. B.

*p*

The musical score is written for a vocal ensemble and a string quartet. The vocal parts are Yum I, Pitti-Sing, Nanki, and Pish. The instrumental parts are Violin I, Viola, and Double Bass. The score is in 4/4 time and features a key signature of one flat. The lyrics are in a stylized, possibly Sanskrit or Hindi, script. The dynamic markings include *ff* (fortissimo) and *p* (piano). The score is divided into measures, with measure numbers 99, 100, 101, 102, and 103 indicated above the vocal staves.

104 105 106 107 108 109

Ob.

Cl. in B♭ 1

Bsn

Yum 1

Pitti-Sing

Nanki

Pish

Vln I

Vla

D. B.

*sf* *mf* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf*

— la la la la, Fa — la la la la la la la, Fa la la la, Fa — la, Fa la la la Fa —  
*dim.*  
— Fa la la la la la, Fa la la, Fa — la la, Fa la la la, Fa  
*dim.*  
la, Fa — la la la la, Fa la la la la, Fa la la la, Fa — la, Fa la la la, Fa  
*dim.*  
la, Fa la la la la, Fa la la la la, Fa la la la, Fa la, Fa — la  
*mf dim.* *mf dim.*

## NANKI=100 embraces 10M=10M.

NANKI=100 embraces 10M=10M.

## Dialog 14

(*Exeunt PITT-SING and GO-TO.*)

(NANKI-POO *embraces* YUM-YUM. *Enter* KO-KO. NANKI-Poo *releases* YUM-YUM.)

KO. Go on – don't mind me.

NANK. I'm afraid we're distressing you.

KO. Never mind, I must get used to it. Only please do it by degrees. Begin by putting your arm round her waist. (NANKI-POO *does so.*) There; let me get used to that first.

YUM. Oh, wouldn't you like to retire? It must pain you to see us so affectionate together!

KO. No, I must learn to bear it! Now oblige me by allowing her head to rest on your shoulder.

NANK. Like that? (*He does so. KO-KO much affected.*)

KO. I am much obliged to you. Now – kiss her! (*He does so. KO-KO writhes with anguish.*) Thank you – it's simple torture!

YUM. Come, come, bear up. After all, it's only for a month.

KO. No. It's no use deluding oneself with false hopes.

NANK. *and* YUM. What do you mean?

KO. (*to* YUM-YUM). My child – my poor child! (*Aside.*) How shall I break it to her? (*Aloud.*) My little bride that was to have been –

YUM. (*delighted*). Was to have been?

KO. Yes, you never can be mine!  
(*in ecstasy*).

|         |                |
|---------|----------------|
| NANK. } | { What!        |
| YUM. }  | { I'm so glad! |

KO. I've just ascertained that, by the Mikado's law, when a married man is beheaded his wife is buried alive.

NANK. *and* YUM. Buried alive!

KO. Buried alive. It's a most unpleasant death.

NANK. But whom did you get that from?

KO. Oh, from Pooh-Bah. He's my Solicitor.

YUM. But he may be mistaken!

KO. So I thought; so I consulted the Attorney-General, the Lord Chief Justice, the Master of the Rolls, the Judge Ordinary, and the Lord Chancellor. They're all the same opinion. Never knew such unanimity on a point of law in my life!

NANK. But stop a bit! This law has never been put in force.

KO. Not yet. You see, flirting is the only crime punishable with decapitation, and married men never flirt.

NANK. Of course they don't. I quite forgot that! Well, I suppose I may take it that my dream of happiness is at an end!

YUM. Darling – I don't want to appear selfish, and I love you with all my heart – I don't suppose I shall ever love anybody else half as much – but when I agreed to marry you – my own – I had no idea – pet – that I should have to be buried alive in a month!

NANK. Nor I! It's the very first I've heard of it!

YUM. It – makes a difference, doesn't it?

NANK. It *does* make a difference, of course.

YUM. You see – burial alive – it's such a stuffy death!

NANK. I call it a beast of a death.

YUM. You see my difficulty, don't you?

NANK. Yes, and I see my own. If I insist on your carrying out your promise, I doom you to a hideous death; if I release you, you marry Ko-Ko at once!



The Mikado  
15. Here's a How-de-do  
Yum-Yum, Nanki-poo and Ko-Ko

W S Gilbert

Arthur Sullivan

Allegro vivace ♩ = 160

2 3 4 5 6 7 8

S<sup>ob</sup> Flute

Oboe

Clarinet in A 1

Bassoon

Horn in F 1

Yum-Yum 1

Nanki-Poo

Ko-Ko

Allegro vivace ♩ = 160

Violin I

Viola

Double Bass

*f* *p*

*f* *p*

*f* *p*

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

9 10 11 12 13 14 *optional*

Cl. in A 1 *p*

Yum 1

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

Vln I

Vla

D. B.

15 16 17 18 19 **H** 20 21 22

Ob.

Cl. in A 1 *p*

Bsn *p*

Yum 1

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

Nanki

**H** Here's a pret - ty

Vln I *p*

Vla *p*

D. B. *p*

23 24 25 26 27 28 29

Ob.

Nanki

mess! In a month, or less, I must die with - out a wed - ding! Let the bit - ter tears I'm shed - ding

Vln I

Vla

D. B.

30 31 32 33 34 35 36

Flute

Ob.

Cl. in A 1

optional

Hn in F 1

Nanki

Wit - ness my dis - tress, Here's a pret - ty mess! Here's a pret - ty mess!

Vln I

Vla

D. B.

*p*

*p*

*mf*

37 38 39 40 41 42 43

Flute

Ob.

Cl. in A 1

Hn in F 1

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

Vln I

Vla

D. B.

44 45 46 47 48 49 50 51

Flute

Ob.

Cl. in A 1

Bsn

optional

Ko

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

Vln I

Vla

D. B.

*p*

*p*

52 53 54 55 56 57

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

Nanki

Ko

Vln I

Vla

D. B.

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

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

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

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

58 59 60 **L** 62 63 64

S<sup>fl</sup> Flute

Ob.

Cl. in A 1

Hn in F 1

Yum 1

sense We ought - n't to ig - nore. If what he says is true, 'Tis death to mar - ry you!

Nanki

sense We ought - n't to ig - nore. If what he says is true, 'Tis death to mar - ry you!

Ko

sense You ought - n't to ig - nore. If what I say is true, 'Tis death to mar - ry you!

Vln I

Vla

D. B.

*p*

*p*

*p*

*p*

65 optional 66 67 68 69 70 71

Cl. in A 1

Yum I  
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

Nanki  
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

Ko  
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

Vln I

Vla

D. B.

*cresc.*

*cresc.*

*cresc.*

72 **M** 74 75 76 77 78

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

things! Here's a how - de - do! For if what he says is true, I

Nanki

things! Here's a how - de - do! For if what he says is true, I

Ko

things! **M** Here's a how - de - do! For if what I say is true, he

Vln I

Vla

D. B.



79 80 81 82 *string.* 83 84 85 86

*Sf* Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Yum 1

can - not, can - not mar - ry you! Here's a pret - ty, pret - ty state of things!

Nanki

can - not, can - not mar - ry you! Here's a pret - ty, pret - ty state of things!

Ko

can - not, can - not mar - ry you! Here's a pret - ty, pret - ty state of things!

*string.*

Vln I

Vla

D. B.

*Sf*



Dlg after 15

(Exit YUM-YUM.)

KO. (*going up to NANKI-POO*). My, poor boy, I'm really very sorry for you.

NANK. Thanks, old fellow. I'm sure you are.

KO. You see I'm quite helpless.

NANK. I quite see that.

KO. I can't conceive anything more distressing than to have one's marriage broken off at the last moment. But you shan't be disappointed of a wedding – you shall come to mine.

NANK. It's awfully kind of you, but that's impossible.

KO. Why so?

NANK. Today I die.

KO. What do you mean?

NANK. I can't live without Yum-Yum. This afternoon I perform the Happy Despatch.

KO. No, no – pardon me – I can't allow that.

NANK. Why not?

KO. Why, hang it all, you're under contract to die by the hand of the Public Executioner in a month's time! If you kill yourself, what's to become of me? Why, I shall have to be executed in your place!

NANK. It would certainly seem so!

(Enter POOH-BAH.)

KO. Now then, Lord Mayor, what is it?

POOH. The Mikado and his suite are approaching the city, and will be here in ten minutes.

KO. The Mikado! He's coming to see whether his orders have been carried out! (*To NANKI-POO*.) Now look here, you know – this is getting serious – a bargain's a bargain, and you really mustn't frustrate the ends of justice by committing suicide. As a man of honour and a gentleman, you are bound to die ignominiously by the hands of the Public Executioner.

NANK. Very well, then – behead me.

KO. What, now?

NANK. Certainly; at once.

POOH. Chop it off! Chop it off!

KO. My good sir, I don't go about prepared to execute gentlemen at a moment's notice. Why, I never even killed a blue-bottle!

POOH. Still, as Lord High Executioner –

KO. My good sir, as Lord High Executioner, I've got to behead him in a month. I'm not ready yet. I don't know how it's done. I'm going to take lessons. I mean to begin with a guinea pig, and work my way through the animal kingdom till I come to a Second Trombone. Why, you don't suppose that, as a humane man, I'd have accepted the post of Lord High Executioner if I

Dlg after 15

hadn't thought the duties were purely nominal? I can't kill you – I can't kill anything! I can't kill anybody! (*Weeps.*)

NANK. Come, my poor fellow, we all have unpleasant duties to discharge at times; after all, what is it? If I don't mind, why should you? Remember, sooner or later it must be done.

KO. (*springing up suddenly*). *Must it?* I'm not so sure about that!

NANK. What do you mean?

KO. Why should I kill you when making an affidavit that you've been executed will do just as well? Here are plenty of witnesses – the Lord Chief justice, Lord High Admiral, Commander-in-Chief, Secretary of State for the Home Department, First Lord of the Treasury, and Chief Commissioner of Police.

NANK. But where are they?

KO. There they are. They'll all swear to it – won't you? (*To POOH-BAH.*)

POOH. Am I to understand that all of us high Officers of State are required to perjure ourselves to ensure your safety?

KO. Why not? You'll be grossly insulted, as usual.

POOH. Will the insult be cash down, or at a date?

KO. It will be a ready-money transaction.

POOH. (*Aside.*) Well, it will be a useful discipline. (*Aloud.*) Very good. Choose your fiction, and I'll endorse it! (*Aside.*) Ha! ha! Family Pride, how do you like that, my buck?

NANK. But I tell you that life without Yum-Yum –

KO. Oh, Yum-Yum, Yum-Yum! Bother Yum-Yum! Here, Commissionaire (*to POOH-BAH*), go and fetch Yum-Yum. (*Exit POOH-BAH.*) Take Yum-Yum and marry Yum-Yum, only go away and never come back again. (*Enter POOH-BAH with YUM-YUM.*) Here she is. Yum-Yum, are you particularly busy?

YUM. Not particularly.

KO. You've five minutes to spare?

YUM. Yes.

KO. Then go along with his Grace the Archbishop of Titipu; he'll marry You at once.

YUM. But if I'm to be buried alive?

KO. Now; don't ask any questions, but do as I tell you, and Nanki-Poo will explain all.

NANK. But one moment –

KO. Not for worlds. Here comes the Mikado, no doubt to ascertain, whether I've obeyed his decree, and if he finds you alive I shall have the greatest difficulty in persuading him that I've beheaded you.. (*Exeunt NANKI-POO and YUM-YUM, followed by POOH-BAH.*) Close thing that, for here he comes!  
(*Exit KO-KO.*)

# The Mikado

## 15a. Approach of the Mikado

underscoring

W S Gilbert

Arthur Sullivan

**Allegro moderato**  $\text{♩} = 90$

2 3 4 5 6 7 8

Cym/BD

**pp**

**Allegro moderato**  $\text{♩} = 90$

Violin I

**pp**

Viola

**pp**

Double Bass

**pp**

9 10 11 12

Vln I

Vla

D. B.

# The Mikado

## 16. Mi-ya Sa-ma

Mikado, Katisha and Chorus

W S Gilbert

Arthur Sullivan

**Allegro moderato**  $\text{♩} = 90$

2 3 4 5 6 7

Sgt Flute

Oboe *f*

Clarinet in A 1 *f*

Bassoon *p*

Horn in F 1

Cornet in A 1

Trombone 1

Bass Drum

Cym/BD *f*

Katisha

Mikado

Chorus Women

Men

**Allegro moderato**  $\text{♩} = 90$

Violin I *f*

Viola *f*

Double Bass *f*

8 9 10 11 12 **A** 14

Sgl Flute *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Chorus

Women *f* Mi - ya sa - ma, Mi - ya sa - ma,

Men *f* Mi - ya sa - ma, Mi - ya sa - ma,

**A**

Vln I

Vla

D. B.

15 16 17 18 19 20 21

Sgl Flute

Ob.

Cl. in A 1

Bsn

Chorus

Women On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia\_\_ na.\_\_\_\_ To - ko

Men On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia\_\_ na.\_\_\_\_ To - ko

22 23 24 25 26 27 28 29

Sgl Flute

Ob.

Cl. in A 1

Bsn

Cym/B.D.

Chorus

Women

Men

Vln I

Vla

D. B.

ton - ya - ré, ton - ya - ré na!

ton - ya - ré, ton - ya - ré na!

*f*

*f*

*f*

*f*



**B**

30 32 33 34 35 36

*f*

*f*

*p*

*f*

*f*

Women

Men

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

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

**B**

Vln I

Vla

D. B.

**System 1: Measures 37-44**

**Flute**: 37 38 39 40 41 42 43 44

**Ob.**

**Cl. in A 1**

**Bsn**

**Cym/B.D.**

**Chorus**

**Women**: Nan gia na. To - ko ton - ya - ré, ton - ya - ré na!

**Men**: Nan gia na. To - ko ton - ya - ré, ton - ya - ré na!

**Vln I**

**Vla**

**D. B.**

**System 2: Measures 45-50**

**Cl. in A 1**: 45 46 47 48 49 50

**Bsn**

**Cym/B.D.**

**Vln I**

**Vla**

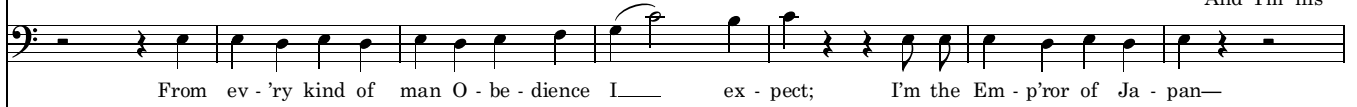
**D. B.**

**Dynamic markings**: *f*, *p*, *dim.*

**Section marker**: C

52 53 54 55 56 57 58

Kat. 

Mik. 
 And I'm his  
 From ev - 'ry kind of man O - be - dience I — ex - pect; I'm the Em - p'ror of Ja - pan—

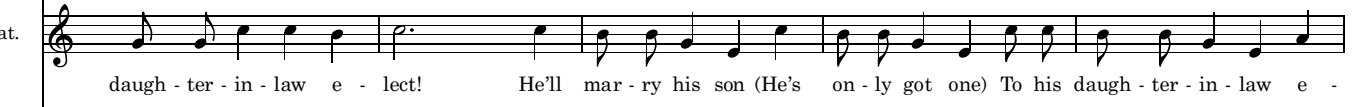
Vln I 

Vla 

D. B. 

59 60 61 62 63

Cl. in A 1 

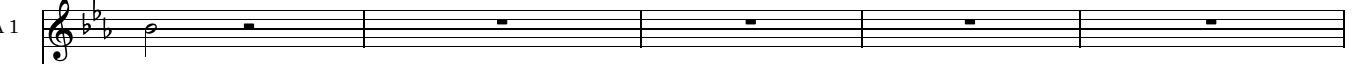
Kat. 
 daugh - ter - in - law e - lect! He'll mar - ry his son (He's on - ly got one) To his daugh - ter - in - law e -

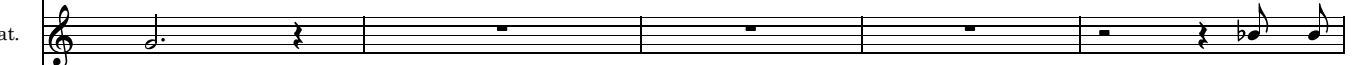
Vln I 

Vla 

D. B. 

64 66 67 68

Cl. in A 1 

Kat. 
 - lect. But they're

Mik. 
 My — mo - rals have been de - clar'd Par - ti - cu - lar - ly cor - rect—

Vln I 

Vla 

D. B. 



81 82 83 84 85 86 **F**

Flute *dim.*

Ob. *dim.*

Cl. in A 1 *dim.*

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

Hn in F 1 *dim.* *p* *dim.* *pp*

Tri. **Tri.** *p*

Mik

In a fa - ther - ly kind of **F**

Vln I *p*

Vla *p*

D. B. *dim.* *p* *pp* *p*

88 89 90 91 92 93

Kat.

Mik Ex - cept his daugh - ter - in - law e -

way I go - vern each tribe and sect, All cheer - ful - ly own my sway—

Vln I

Vla

D. B.

94 95 96 97 98

Cl. in A 1 *p*

Kat. - lect! As tough as a bone, With a will of her own, Is his daugh - ter - in - law e - lect! My\_

Mik

Vln I

Vla

D. B.

99 100 101 102 103

Kat. Is in - sig - ni - fi - cant

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

Vln I

Vla

D. B.

## 16. Mi-ya Sa-ma

104 105 106 107 108

Bsn

Hn in F 1

Kat.

quite, Com - par'd with his daugh - ter - in - law e - lect! Bow! Bow! To his

Vln I

Vla

D. B.

109 110 112 113

Bsn

Hn in F 1

Kat.

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

Women

Men

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

Vln I

Vla

D. B.

114 115 116 117 118 119 120 121

Sg Flute *f* *dim.*

Ob. *f* *dim.*

Cl. in A 1 *f* *dim.*

Bsn *dim.* *p* *dim.*

Hn in F 1 *p* *p dim.*

Crt in A 1

Tri. *p*

Chorus  
Women - lect!

Men - lect!

Vln I

Vla

D. B. *dim.* *p* *dim.* *attacca*

Detailed description: This is a page from a musical score for the piece '16. Mi-ya Sa-ma'. It covers measures 114 through 121. The instrumentation includes a woodwind section (Flute, Oboe, Clarinet in A 1, Bassoon), a brass section (Horn in F 1, Crt in A 1), a Triangle, a Chorus with separate parts for Women and Men, Violin I, Viola, and Double Bass. The score features various musical notations such as rests, eighth notes, and sixteenth notes. Dynamics are indicated throughout, including fortissimo (f), piano (p), and decrescendo (dim.). The Chorus parts have the lyrics '- lect!'. The piece concludes with an 'attacca' marking on the Double Bass staff.



# The Mikado

## 17. A more humane Mikado

Mikado and chorus

W S Gilbert

Arthur Sullivan

**Allegro vivace** ♩. = 112

**ff** **ff** **ff** **ff** **ff** **ff** **f** **p** **ff** **p** **ff** **p** **ff**

2 3 4 5 6

A more hu - mane Mi - ka - do ne - ver Did

**Allegro vivace** ♩. = 112

7 8 9 10 11

Mik in Ja - pan ex - ist, To no - bo - dy se - cond, I'm cer - tain - ly rec - kon'd A true phil - an - thro -

Vln I pizz. arco

Vla pizz. arco

D. B. pizz. *p*

12 13 14 15 16 17

Mik - pist. It is my ve - ry hu - mane en - dea - vour To make, to some ex - tent Each e - vil liv - er A

Vln I pizz. arco

Vla pizz. arco

D. B. arco

18 19 rall..... 20 **J** Tempo I 22 23

Mik run - ning ri - ver Of harm - less mer - ri - ment. My ob - ject all sub - lime I shall a - chieve in

Vln I rall..... *dolce*

Vla

D. B.

The musical score is for a scene from 'The Mikado'. It features a vocal line for Mikado and an instrumental ensemble. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are: 'time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un - will - ing - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of'. The instrumental parts include Clarinet in A 1, Bassoon, Violin I, Viola, and Double Bass. The score is divided into two systems. The first system covers measures 24 to 28, and the second system covers measures 29 to 34. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but is 4/4. The vocal line has a 'p' (piano) dynamic marking at the end of measure 28. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written for a full orchestra, with the vocal line being the central focus.

24 25 26 27 28

Cl. in A 1

Bsn

Mik

Vln I

Vla

D. B.

time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the crime; And

29 30 31 32 33 34

Cl. in A 1

Bsn

Mik

Vln I

Vla

D. B.

make each pris - 'ner pent Un - will - ing - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of

35 K 37 38 39 40

Flute *ff*

Ob. *ff*

Cl. in A 1 *ff*

Bsn *ff*

Crt in A 1 *ff*

Tbn. 1 *ff*

Cym/B.D. *f*

Mik  
in - no - cent mer - ri - ment! 1. All

Vln I *ff*

Vla *ff*  
(usually omitted)

D. B. *ff*

41 42 43 44 45

Mik  
pro - sy dull so - ci - e - ty sin - ners, Who chat - ter and bleat and bore, \_\_\_\_\_ Are sent to hear ser - mons From

Vln I *p*

Vla *p*

D. B. *p*

46 47 48 49 50

Mik  
mys - ti - cal Ger - mans Who preach from ten till four. The a - ma - teur te - nor, whose vo - cal vil - la - nies

Vln I

Vla

D. B.

51 52 54 55

Mik  
All de - sire\_ to shirk, Shall, du - ring off - hours Ex - hi - bit his pow - ers to Ma - dame Tus - saud's wax-

Vln I

Vla

D. B.

56 57 58 59 60

Mik  
- works. The la - dy who dyes a che - mi - cal yel - low, Or stains her grey hair puce, Or

Vln I

Vla

D. B.

61 62 *colla voce* 63 *a tempo* 64

Mik  
pinch - es her fig - gure, Is paint - ed with vig - our And per - ma - nent wal - nut juice. The i - diot who, in

Vln I

Vla

D. B.

**L1**

**M1**

*colla voce* *a tempo*

66 67 68 69 70

Bsn

Mik

rail - way car - ria - ges, Scrib - bles on win - dow panes, We on - ly suf - fer To ride on a buf - fer In

Vln I

Vla

D. B.

71 72 73 74 75 76

Cl. in A 1

Bsn

Cym/B.D.

Mik

Par - lia - men - t'ry trains. My ob - ject all sub - lime I shall a - chieve in time— To

Vln I

Vla

D. B.

*rall.*..... **N1** *Tempo I*

*p* *ff* *p* *p* *p*

77 78 79 80 81

Flute

Ob.

Cl. in A 1

Bsn

Cym/B.D.

Mik

Vln I

Vla

D. B.

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

82 83 84 85 86

Ob.

Cl. in A 1

Bsn

Cym/B.D.

Mik

Vln I

Vla

D. B.

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

**O1**

87 88 90 91 92

*mf*

*mf*

*f*

*f*

*p*

*p*

*mf*

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

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

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

**O1**

*mf*

*mf*

*mf*



93 94 95 96 97

Sgl Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Chorus

Women

Men

Vln I

Vla

D. B.

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

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

The image shows a page of a musical score for the song 'A more humane Mikado'. The score is for measures 93 through 97. It includes parts for woodwinds (Flute, Oboe, Clarinet in A 1, Bassoon, Cor Anglais in A 1, Trombone 1), percussion (Cymbal/Bass Drum), a vocal Chorus with separate lines for Women and Men, and strings (Violin I, Viola, Double Bass). The key signature has two sharps (F# and C#). The vocal parts have lyrics: 'let the pun - ish - ment fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and some measures with rests. There are dynamic markings like 'f' and 'p' and articulation marks like accents and slurs.

9899100101102

Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Women

Men

Vln I

Vla

D. B.

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

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

103 104 105 106 107 108

*ff* *ff* *ff* *f* *ff* *p* *ff* *p*

Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Mik

The

2. The ad - ver - tis - ing

in - no - cent mer - ri - ment!

in - no - cent mer - ri - ment!

Vln I

Vla

D. B.

*ff* *ff* *ff* *ff* *ff* *p* *ff* *p*

Chorus

Women

Men

Detailed description: This is a page from a musical score, page 393, titled '17. A more humane Mikado'. The score is for a full orchestra and a vocal ensemble. The orchestral parts include Flute, Oboe, Clarinet in A 1, Bassoon, Corno in A 1, Trombone 1, Cymbal/Bell, Violin I, Viola, and Double Bass. The vocal parts include Mikado (Mik), a Chorus (Women and Men), and a Soloist (Sgl). The score is in 2/4 time and the key signature has two sharps (F# and C#). The page shows measures 103 through 108. The Mikado part has lyrics: 'The' and '2. The ad - ver - tis - ing'. The Chorus parts have lyrics: 'in - no - cent mer - ri - ment!'. The instrumental parts feature various dynamics including fortissimo (ff), forte (f), and piano (p). The score is written for a full orchestra and a vocal ensemble.

109 110 111 112 113

Mik  
 quack who wea - ries With tales of count - less cures, \_\_\_\_\_ His teeth, I've en - act - ed, Shall all be ex - tract - ed By

Vln I

Vla

D. B.

114 115 116 117 118

Mik  
 ter - ri - fied a - ma - teurs. The mu - sic hall sing - er at - tends a se - ries Of mass - es and fugues and

Vln I

Vla

D. B.

119 120 121 122 123

Cl. in A 1

Bsn

Mik  
 "ops" By Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At clas - si - cal Mon - day Pops. The

Vln I

Vla

D. B.

The musical score is written for a full orchestra and a soloist. The soloist, Mik, is a bass voice. The orchestra includes Violin I, Violin II, Viola, Double Bass, Clarinet in A 1, and Bassoon. The score is in 2/4 time and features a key signature of two sharps (F# and C#). The lyrics are written below the Mik staff. The score is divided into three systems, each with five measures. The first system covers measures 109 to 113, the second system covers measures 114 to 118, and the third system covers measures 119 to 123. The lyrics are: "quack who wea - ries With tales of count - less cures, \_\_\_\_\_ His teeth, I've en - act - ed, Shall all be ex - tract - ed By" (measures 109-113), "ter - ri - fied a - ma - teurs. The mu - sic hall sing - er at - tends a se - ries Of mass - es and fugues and" (measures 114-118), and "'ops' By Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At clas - si - cal Mon - day Pops. The" (measures 119-123). The instrumental parts for Vln I, Vla, D. B., Cl. in A 1, and Bsn are also shown.

124 125 126 127 128

Mik bi - liard sharp whom a - ny - one catch - es, His doom's ex - treme - ly hard— He's made to dwell In a

Vln I

Vla

D. B.

129 130 colla voce 131 Tempo I M2 133

Mik dun - geon cell On a spot that's al - ways barr'd. And there he plays ex - tra - va - gant match - es In

colla voce Tempo I M2

Vln I

Vla

D. B.

134 135 136 137 138

Cl. in A 1

Bsn

*p*

Mik fit - less fin - ger stalls, On a cloth un - true With a twist - ed cue, And el - lip - ti - cal bil - liard

rall.....

Vln I

Vla

D. B.

139 **N2** *a tempo* 140 141 142 143 144

Cl. in A 1 *p*

Bsn *ff*

Cym/B.D. *p*

Mik

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

145 **N2** *a tempo* 146 147 148 149

Vln I *p*

Vla *p*

D. B. *p*

Flute *p*

Ob. *p*

Cl. in A 1

Bsn

Cym/B.D.

Mik

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

Vln I

Vla

D. B.

150 151 152 153 154

Ob.

Cl. in A 1

Bsn

Cym/B.D.

Mik

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

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for the song 'A more humane Mikado'. The page is numbered 397. The score is written for a full orchestra and a vocal soloist. The instruments listed on the left are Oboe (Ob.), Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn), Cymbal/Bass Drum (Cym/B.D.), Vocalist (Mik), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The music is in the key of A major (indicated by two sharps) and 4/4 time. The vocal line (Mik) has lyrics: '- wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -'. The instrumental parts include woodwinds, strings, and percussion. The page shows measures 150 through 154. The vocal line has a melodic line with lyrics underneath. The instrumental parts provide accompaniment. The Oboe part has a melodic line with a slur over measures 150-151. The Clarinet in A 1 part has a rhythmic pattern. The Bassoon part has a rhythmic pattern. The Cymbal/Bass Drum part has a rhythmic pattern. The Violin I part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Double Bass part has a rhythmic pattern.

Score for "17. A more humane Mikado" (Measures 155-160).

**Instrumentation:** Flute, Ob., Cl. in A 1, Bsn, Crt in A 1, Tbn. 1, Cym/B.D., Mik, Women (Chorus), Men (Chorus), Vln I, Vla, D. B.

**Measure Numbers:** 155, 157, 158, 159, 160.

**Dynamic Markings:** *mf*, *f*, *p*.

**Lyrics:**

- ment!

His ob - ject all sub - lime      He will a - chieve in time—      To let the pun - ish - ment

His ob - ject all sub - lime      He will a - chieve in time—      To let the pun - ish - ment

**Performance Notes:**

- Flute, Ob., and Crt in A 1: *mf* (measures 155-160).
- Cl. in A 1 and Bsn: *f* (measures 155-160).
- Tbn. 1: *p* (measures 155-160).
- Cym/B.D.: *mf* (measures 155-160).
- Mik: *mf* (measures 155-160).
- Women (Chorus): *mf* (measures 155-160).
- Men (Chorus): *mf* (measures 155-160).
- Vln I, Vla, and D. B.: *mf* (measures 155-160).



161 162 163 164 165

Sgl Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Chorus

Women

Men

Vln I

Vla

D. B.

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

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

The image shows a page of a musical score for the song 'A more humane Mikado'. The score is for measures 161 through 165. It includes parts for various instruments and a chorus. The instruments listed on the left are Flute, Ob., Cl. in A 1, Bsn, Crt in A 1, Tbn. 1, Cym/B.D., Women, Men, Vln I, Vla, and D. B. The Flute, Ob., Cl. in A 1, Bsn, Crt in A 1, and Tbn. 1 parts have melodic lines with notes and rests. The Cym/B.D. part has a simple rhythmic pattern. The Women and Men parts have lyrics underneath them. The Vln I, Vla, and D. B. parts have rhythmic patterns. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the chorus are 'fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un -'. The score is written in a standard musical notation with staves and notes.

166 167 168 169 170

Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Women

Men

Vln I

Vla

D. B.

Chorus

- 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 -

171 172 173 174

*ff* *ff* *ff* *f* *ff* *ff* *ff* *ff*

Flute

Ob.

Cl. in A 1

Bsn

Crt in A 1

Tbn. 1

Cym/B.D.

Women

Men

Vln I

Vla

D. B.

- ment!

- ment!

## Dialog 17

(Enter POOH-BAH, KO-KO, and PITTI-SING. *All kneel.*  
POOH-BAH *hands a paper to KO-KO.*)

KO. I am honoured in being permitted to welcome your Majesty. I guess the object of your Majesty's visit – your wishes have been attended to. The execution has taken place.

MIK. Oh, you've had an execution, have you?

KO. Yes. The Coroner has just handed me his certificate.

POOH. I am the Coroner. (KO-KO *hands certificate to MIKADO.*)

MIK. And this is the, certificate of his death. (*Reads.*) 'At Titipu, in the presence of the Lord Chancellor, Lord Chief Justice, Attorney-General, Secretary of State for the Home Department, Lord Mayor, and Groom of the Second Floor Front –

POOH. They were all present, your Majesty. I counted them myself.

MIK. Very good house. I wish I'd been in time for the performance.

KO. A tough fellow he was, too – a man of gigantic strength. His struggles were terrific. It was really a remarkable scene.

MIK. Describe it.

# The Mikado

## 18. The criminal cried

Ko-Ko, Pitti-Sing, Pooh-Bah and chorus

W S Gilbert

Arthur Sullivan

*Allegro comodo* ♩ = 80

2 3 4 5 6

*p*

*p*

*p*

*p*

Horn in F 1

Cornet in A 1

Trombone 1

Timpani

Cym/BD

Pitti-Sing

Ko-Ko

Pooh-Bah

1. The cri-mi-nal cried, as he dropp'd him down, In a state of wild a-

Women

Men

*Allegro comodo* ♩ = 80

*f*

*p*

*f*

*p*

Violin I

Viola

Double Bass

7 8 9 10 11 **A1**

Crt in A 1

Tbn. 1

Ko

-larm— With a fright - ful, fran - tic, fear - ful frown I bared my big right arm. I seized him by the

Vln I

Vla

D. B.

13 14 15 16 **A1**

Crt in A 1

Tbn. 1

Ko

scruf of the neck And on his knees fell he, As he squirm'd and strug - gled And

Vln I

Vla

D. B.

*marcato*

*marcato*

*p*

17 18 19 20 21

Cl. in A 1 *p*

Bsn *p*

Hn in F 1 *p*

Ko *p*

gur - gled and gug - gled, I drew my snick - er - snee, my snick - er - snee! Oh,

Vln I

Vla

D. B.

22 23 24 25

**B1** **Picc**

S<sup>fl</sup> Picc *sf* 6

Cl. in A 1 *f sf* 6

Hn in F 1 *f sf* 6

Ko *f sf* 6

ne - ver shall I For - get the cry, Or the shriek that shriek - ed he, As I

**B1**

Vln I

Vla

D. B.

C1

Flute

C1

26 27 28 30

*f*

*f*

*f*

*f*

*f*

gnash'd my teeth, When from its sheath I drew my snick - er - snee! \_\_\_\_\_ *f*

Women *f* We know him well, He

Men *f* We know him well, He

*f*

*f*

*f*



31 32 33 34 35 36

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

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

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

This musical score page contains ten staves. The first five staves are for woodwinds: Flute, Oboe, Clarinet in A 1, Bassoon, and Horn in F 1. The next two staves are for the Chorus, with parts for Women and Men. The final three staves are for strings: Violin I, Viola, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 31 through 36 are indicated above the Flute staff. The vocal parts have lyrics written below them, which are identical for both the Women and Men groups.

37 38 39 40 41

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pitti-Sing

shì - ver'd and shook as he gave the sign For the stroke he did - n't de - serve; When

2. He

Women

fails. —

Men

fails. —

Vln I

Vla

D. B.

*p*

*p*

*p*

42 43 44 45

Pitti-Sing

all of a sud - den his eye met mine, And it seem'd to brace his nerve, — For he nod - ded his head and

A2

A2

Vln I

Vla

D. B.

47 48 49 50 51

**Picc**

Ob.

Pitti-Sing

kiss'd his hand, And he whis - tled an air, did he, As the sa - bre true Cut clean - ly through his

Vln I

Vla

D. B.

52 53 54 55 56 57

**B2**

Cl. in A 1

Bsn

Hn in F 1

Pitti-Sing

cer - vi - cal ver - te - bræ, his ver - te - bræ! When a man's a - fraid a beau - ti - ful maid Is a

**B2**

Vln I

Vla

D. B.

The musical score is for a scene titled '18. The criminal cried'. It features a vocal soloist (Pitti-Sing) and a full orchestra. The score is divided into two systems. The first system (measures 47-51) shows the Piccolo (Picc) and Oboe (Ob.) playing trills and triplets. The vocal soloist enters with the lyrics 'kiss'd his hand, And he whis - tled an air, did he, As the sa - bre true Cut clean - ly through his'. The orchestra includes Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The second system (measures 52-57) introduces the Clarinet in A 1 (Cl. in A 1), Bassoon (Bsn), and Horn in F 1 (Hn in F 1). The vocal soloist continues with 'cer - vi - cal ver - te - bræ, his ver - te - bræ! When a man's a - fraid a beau - ti - ful maid Is a'. The Violin I (Vln I), Viola (Vla), and Double Bass (D. B.) continue their accompaniment. The score includes various musical notations such as trills, triplets, and dynamic markings like 'p' (piano).

58 59 60 61 62

**C2** **Flute**

*f*

Ob.

*f*

Cl. in A 1

*f*

Bsn

*f*

Hn in F 1

*f*

Pitti-Sing

cheer-ing sight to see;— And it's oh,—I'm glad, That mo-ment sad Was sooth'd by sight of me!—

*f*

**Chorus**

Women

*f* Her

Men

*f* Her

**C2**

Vln I

*f*

Vla

*f*

D. B.

*f*

64 65 66 67 68 69

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her taste ex - act For fault-less fact A -

ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her taste ex - act For fault-less fact A -

*f*

*f*

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal chorus. The page is numbered 410 in the top left corner. The title '18. The criminal cried' is centered at the top. The score covers measures 64 through 69. The instruments listed on the left are Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The vocal parts are for a Chorus, divided into Women and Men. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: 'ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her taste ex - act For fault-less fact A -'. The instrumental parts include various melodic lines, some with slurs and accents. The Flute part has measure numbers 64 through 69 written above it. The Viola and Double Bass parts have a forte (f) dynamic marking. The Chorus parts are bracketed together under the heading 'Chorus'.

70 71 72 73 74

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pooh

Women

Men

Vln I

Vla

D. B.

3. Now tho' you'd have said that head was dead (For its

ow - ner dead was

- mounts to a dis - ease. —

- mounts to a dis - ease. —

*p*

*p*

*p*

*p*

*(fermata & string pickup optional)*

75 76 77 78 79

Bsn

Cym/B.D.

Pooh *p*

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

Vln I

Vla

D. B.

80 **A3** 81 82 83 84

Pooh

none of your im - pu - dent off - hand nods, But as hum - ble as\_\_ could be, For it clear - ly knew The

**A3**

Vln I

Vla

D. B.

The musical score is for a scene titled '18. The criminal cried'. It features a vocal part for Pooh and an orchestral accompaniment. The score is divided into two systems. The first system covers measures 75 to 79. Pooh's vocal line begins at measure 75 with a fermata and a string pickup. The lyrics are: 'he), It stood on its neck with a smile well bred, And bow'd three times to me!\_\_\_\_ It was'. The orchestral parts include Bsn, Cym/B.D., Vln I, Vla, and D. B. The second system covers measures 80 to 84. Pooh's vocal line continues with the lyrics: 'none of your im - pu - dent off - hand nods, But as hum - ble as\_\_ could be, For it clear - ly knew The'. The orchestral parts continue with Vln I, Vla, and D. B. The score includes dynamic markings such as *p* and *fermata*. The key signature is one sharp (F#).

85 86 87 88 89 **B3**

Cl. in A 1

Bsn

Hn in F 1

Cym/B.D.

Tri.

Pooh

de - fer - ence due To a man of pe - di - gree, \_\_\_\_\_ of pe - di - gree! \_\_\_\_\_ And it's oh, I vow, This

Vln I

Vla

D. B.

**B3**

91 92 93 94 95

Hn in F 1

Pooh

death - ly bow Was a touch - ing sight to see; \_\_\_\_\_ Though trunk-less, yet It could - n't for - get The

Vln I

Vla

D. B.

The musical score is for a scene titled '18. The criminal cried'. It features a vocal solo by Pooh and an orchestral accompaniment. The score is divided into two systems. The first system covers measures 85 to 89, and the second system covers measures 91 to 95. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line (Pooh) is in bass clef. The orchestral parts include Clarinet in A 1, Bassoon, Horn in F 1, Cymbal/Bed Drum, Triangle, Violin I, Viola, and Double Bass. Dynamics include piano (p) and pianissimo (pp). There are two boxed 'B3' markings above the vocal line in measures 89 and 94. The lyrics are: 'de - fer - ence due To a man of pe - di - gree, \_\_\_\_\_ of pe - di - gree! \_\_\_\_\_ And it's oh, I vow, This' and 'death - ly bow Was a touch - ing sight to see; \_\_\_\_\_ Though trunk-less, yet It could - n't for - get The'.



96 C3

Flute *f* *(p)* *(f)*

Ob. *f* *(p)* *(f)*

Cl. in A 1 *f* *(p)* *(f)*

Bsn *f* *(p)* *(f)*

Hn in F 1 *f* *(p)* *(f)*

Pooh

de - fer - ence due to me! *f*

Women *f* This haugh - ty youth He speaks the truth When - e - ver he finds it pays, - And

Men *f* This haugh - ty youth He speaks the truth When - e - ver he finds it pays, - And

98 99 100 101

C3

Vln I *f* *p* *f*

Vla *f* *p* *f*

D. B. *f* *p* *f*

*\* subito p traditional*

Dlg after 18

KO., PITTL., *and* POOH. Yes!

MIK. But there isn't.

KO. PITTL., *and* POOH. Oh!

MIK. That's the slovenly way in which these Acts are always drawn. However, cheer up, it'll be all right. I'll have it altered next session. Now, let's see about your execution – will after luncheon suit you? Can you wait till then?

KO., PITTL., *and* POOH. Oh, yes – we can wait till then!

MIK. Then we'll make it after luncheon.

POOH. I don't want any lunch.

MIK. I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances.

102 103 104 105 106 107

**Sgt** Flute *f*

Ob. *f*

Cl. in A 1 *f*

Bsn *f*

Hn in F 1 *f*

Pitti-Sing *f*  
Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - ly

Ko *f*  
Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - ly

Pooh *f*  
Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - ly

**Chorus**  
Women *f*  
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

Men *f*  
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

Vln I *f*

Vla *f*

D. B. *f*

## Dialog 18

108 109 110 111

Sgl Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Pitti-Sing

Ko

Pooh

Women

Men

Vln I

Vla

D. B.

as we say!

as we say!

as we say!

as he says!

as he says!

Chorus

The musical score is for a scene titled "18. The criminal cried". It features a variety of instruments and vocal soloists. The instruments include Flute, Oboe, Clarinet in A 1, Bassoon, Horn in F 1, Violin I, Viola, and Double Bass. The vocal soloists are Pitti-Sing, Ko, Pooh, Women, and Men. The lyrics for the vocal soloists are "as we say!" and "as he says!". The score includes measures 108, 109, 110, and 111. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is written for a full orchestra and vocal soloists. The vocal soloists are Pitti-Sing, Ko, Pooh, Women, and Men. The lyrics for the vocal soloists are "as we say!" and "as he says!". The score includes measures 108, 109, 110, and 111. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is written for a full orchestra and vocal soloists.

Dlg after 18

(*Exeunt* CHORUS.)

MIK. All this is very interesting, and I should like to have seen it. But we came about a totally different matter. A year ago my son, the heir to the throne of Japan, bolted from our Imperial Court.

KO. Indeed! Had he any reason to be dissatisfied with his position?

KAT. None whatever. On the contrary, I was going to marry him – yet he fled!

POOH. I am surprised that he should have fled from one so lovely!

KAT. That's not true.

POOH. No!

KAT. You hold that I am not beautiful because my face is plain. But you know nothing; you are still unenlightened. Learn, then, that it is not in the face alone that beauty is to be sought. My face is unattractive!

POOH. It is.

KAT. But I have a left shoulder-blade that is a miracle of loveliness. People come miles to see it. My right elbow has a fascination that few can resist.

POOH. Allow me!

KAT. It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world.

KO. And yet he fled!

Mix. And is now masquerading in this town, disguised as a Second Trombone.

KO., POOH. *and* PITTI. A Second Trombone!

MIK. Yes; would it be troubling you too much if I asked you to-produce him? He goes by the name of –

KAT. Nanki-Poo.

MIK. Nanki-Poo.

KO. It's quite easy. That is, it's rather difficult. In point of fact, he's gone abroad!

MIK. Gone abroad! His address.

KO. Knightsbridge!

KAT. (*who is reading certificate of death*). Ha!

MIK. What's the matter?

KAT. See here – his name – Nanki-Poo – beheaded this morning. Oh, where shall I find another? Where shall I find another? (KO-KO, POOH-BAH *and* PITTI-SING *fall on their knees*.)

MIK. (*looking at paper*). Dear, dear, dear! this is very tiresome. (*To Ko- KO.*) My poor fellow, in your, anxiety to carry out my wishes you have beheaded the heir to the throne of Japan!

KO. I beg to offer an unqualified apology.

Dlg after 18

POOH. I desire to associate myself with that expression of regret.

PITTI. We really hadn't the least notion –

MIK. Of course you hadn't. How could you? Come, come, my good fellow, don't distress yourself – it was no fault of yours. If a man of exalted rank chooses to disguise himself as a Second Trombone, he must take the consequences. It really distresses me to see you take on so. I've no doubt he thoroughly deserved all he got. (*They rise.*)

KO. We are infinitely obliged to your Majesty –

PITTI. Much obliged, your Majesty.

POOH. Very much obliged your Majesty.

MIK. Obligated? not a bit. Don't mention it. How *could* you tell?

POOH. No, of course we couldn't tell who the gentleman really was.

PITTI. It wasn't written on his forehead, you know.

KO. It might have been on his pocket-handkerchief, but Japanese don't use pocket-handkerchiefs! Ha! ha! ha!

MIK. Ha! ha! ha! (*To KATISHA.*) I forget the punishment for compassing the death of the Heir Apparent.

KO., POOH. *and* PITTI. Punishment. (*They drop down on their knees again.*)

MIK. Yes. Something lingering, with boiling oil in it, I fancy. Something of that sort. I think boiling oil occurs in it, but I'm not sure. I know it's something humorous, but lingering, with either boiling oil or melted lead. Come, come, don't fret – I'm not a bit angry.

KO. (*in abject terror*). If your Majesty will accept our assurance, we had no idea –

MIK. Of course –

PITTI. I knew nothing about it.

POOH. I wasn't there.

MIK. That's the pathetic part of it. Unfortunately, the fool of an Act says 'compassing the death of the Heir Apparent.' There's not a word about a mistake –

KO., PITTI., *and* POOH. No!

MIK. Or not knowing –

KO. No!

MIK. Or having no notion –

PITTI. No!

MIK. Or not being there –

POOH. No!

MIK. There should be, of course –

# The Mikado

## 19. See how the Fates (Glee)

Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha

W S Gilbert

Arthur Sullivan

**Allegro moderato**  $\text{♩} = 80$

2 3 4 5

Pitti-Sing

Katisha

Ko-Ko

Pooh-Bah

Mikado

**Allegro moderato**  $\text{♩} = 80$

1. See how the Fates their gifts al - lot, For A is hap - py—

*f* *p*

Violin I

Viola

Double Bass

*f* *p*

6 7 8 9 10

Mik

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

Vln I

Vla

D. B.

## 19. See how the Fates (Glee)

11 12 13 14 15

*rall.....*

*p*

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

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

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

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

Mik *Yet A is hap - py!*

*rall.....*

Vln I *p*

Vla *p*

D. B. *p*

Detailed description: This is a musical score for a scene from the musical Glee. It features six vocal parts (Pitti-Sing, Kat., Ko, Pooh, Mik) and three instrumental parts (Vln I, Vla, D. B.). The score is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'rall.' (rallentando) from measure 12 to 14. The dynamics are marked 'p' (piano) at the beginning of measure 15 for all parts. The lyrics are: Pitti-Sing: 'Is B more wor - thy? Yet A is hap - py!'; Kat.: 'I should say He's worth a great deal more than A. Yet A is hap - py!'; Ko: 'Is B more wor - thy? Yet A is hap - py!'; Pooh: 'Is B more wor - thy? Yet A is hap - py!'; Mik: 'Yet A is hap - py!'. The instrumental parts provide harmonic support, with the Vln I and Vla playing a melodic line and the D. B. playing a bass line.



16 **a tempo** 17 18 19 **f**

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

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

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

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

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

**a tempo**

Vln I  
**f**

Vla  
**f**

D. B.  
**f**

The musical score is for a piece titled '19. See how the Fates (Glee)'. It features six vocal parts (Pitti-Sing, Kat., Ko, Pooh, Mik) and three instrumental parts (Vln I, Vla, D. B.). The score is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'a tempo'. The score is divided into measures 16, 17, 18, and 19. Measure 19 is marked with a forte 'f' dynamic. The lyrics for the vocal parts are: 'Oh, so hap - py! Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous,'. The instrumental parts provide a rhythmic accompaniment, with the Vln I, Vla, and D. B. parts marked with a forte 'f' dynamic in measure 19.

20 *21 p* 22 *23 f* 24 *25 p* *rall.*

Pitti-Sing  
e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -

Kat.  
*p* *f* *p*  
e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -

Ko  
*p* *f* *p*  
e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -

Pooh  
*p* *f* *p*  
e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -

Mik  
*p* *f* *p*  
e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -  
*rall.*

Vln I

Vla

D. B.

The musical score is for a scene from the movie Glee. It features six vocal parts (Pitti-Sing, Kat., Ko, Pooh, Mik, and Vln I) and three instrumental parts (Vla and D. B.). The score is in 4/4 time and key of B-flat major. The lyrics are: 'e - ver gay, Hap - py, un - de - serv - ing Al! E - ver joy - ous, e - ver gay, Hap - py, un - de -'. The score includes dynamic markings (p, f) and a tempo change (rall.). The instrumental parts (Vla and D. B.) provide harmonic support for the vocal lines.

26 *a tempo* 27 28 29 30 31

Pitti-Sing  
- serv - ing A! 2. If I were For - tune— which I'm not— B should en - joy A's

Kat.  
- serv - ing A!

Ko  
- serv - ing A! 2. If I were For - tune— which I'm not— B should en - joy A's

Pooh  
- serv - ing A! 2. If I were For - tune— which I'm not— B should en - joy A's

Mik  
- serv - ing A!

Vln I  
*f*

Vla  
*f*

D. B.  
*f*

32 33 34 35 36 37

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

Kat.  
But *should* A per - ish?

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

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

Mik  
But *should* A per - ish?

Vln I  
*p*

Vla  
*p*

38 *f* 39 *p* *rall...* 40 41 *a tempo* 42

Pitti-Sing  
 That should he, (Of course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!

Kat.  
 B should be hap - py! Oh, so hap - py!

Ko  
 That should he, (Of course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!

Pooh  
 That should he, (Of course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!

Mik  
 B should be hap - py! Oh, so hap - py!

*rall...* *a tempo*

Vln I  
*f* *p*

Vla  
*f* *p*

D. B.  
*f* *p*

43 *f* 44 *p* 45 *f* 46

Pitti-Sing  
 Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,

Kat.  
 Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,

Ko  
 Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,

Pooh  
 Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,

Mik  
 Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,

Vln I  
*f*

Vla  
*f*

D. B.  
*f*

47 *p* 48 49 *f* 50 51 *p* *rall.* 52

Pitti-Sing  
Wretch - ed, me - ri - to - rious B!\_ But con - demn'd to die is he, Wretch - ed, me - ri - to - rious B!

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

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

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

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

Vln I

Vla

D. B.

*rall.*

53 *a tempo* 54 55 (Exeunt MIKADO and KATISHA.) 56

Pitti-Sing

Vln I  
*a tempo* pizz.

Vla  
*p* pizz.

D. B.  
*p* pizz.

## Dialog 19

(*Exeunt MIKADO and KATISHA.*)

KO. Well, a nice mess you've got us into, with your nodding head and the deference due to a man of pedigree!

POOH. Merely corroborative detail, intended to give artistic verisimilitude to an otherwise bald and unconvincing narrative.

PITTI. Corroborative detail indeed! Corroborative fiddlestick!

KO. And you're just as bad as he is with your cock-and-a-bull stories about catching his eye and his whistling an air. But that's so like you! You must put in your oar!

POOH. But how about your big right arm?

PITTI. Yes, and your snickersnee!

KO. Well, well, never mind that now. There's only one thing to be done. Nanki-Poo hasn't started yet – he must come to life again at once. (*Enter NANKI-POO and YUM-YUM prepared for journey.*) Here he comes. Here, Nanki-Poo, I've good news for you — you're reprieved.

NANK. Oh, but it's too late. I'm a dead man, and I'm off for my honeymoon.

KO. Nonsense! A terrible thing has just happened. It seems you're the son of the Mikado.

NANK. Yes, but that happened some time ago.

KO. Is this a time for airy persiflage? Your father is here, and with Katisha!

NANK. My father! And with Katisha!

KO. Yes, he wants you particularly.

POOH. So does she.

YUM. Oh, but he's married now.

KO. But, bless my heart! what has that to do with it?

NANK. Katisha claims me in marriage, but I can't marry her because I'm married already – consequently she will insist on my execution, and if I'm executed, my wife will have to be buried alive.

YUM. You see our difficulty.

KO. Yes. I don't know what's to be done.

NANK. There's one chance for you. If you could persuade Katisha to marry you, she would have no further claim on me, and in that case I could come to life without any fear of being put to death.

KO. I marry Katisha!

YUM. I really think it's the only course.

KO. But, my good girl, have you seen her? She's something appalling!

PITTI. Ah! that's only her face. She has a left elbow which people come miles to see!

POOH. I am told that her right heel is much admired by connoisseurs.

KO. My good sir, I decline to pin my heart upon any lady's right heel.

NANK. It comes to this: While Katisha is single, I prefer to be a disembodied spirit. When Katisha is married, existence will be as welcome as the flowers in spring.

# The Mikado

## 20. The flowers that bloom

Nanki-Poo, Ko-KO, with Yum-Yun, Pitti-Sing and Pooh-Bah

W S Gilbert

Arthur Sullivan

**Allegro gioioso** ♩ = 80

Flute  
Clarinet in A 1  
Yum-Yum 1  
Pitti-Sing  
Nanki-Poo  
Ko-Ko  
Pooh-Bah

Violin I  
Viola  
Double Bass

6  
7  
8  
9

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

1. The



10 11 12 13 14

Nanki  
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

Vln I

Vla

D. B.

15 16 17 18 19

Nanki  
wine, Of a sum - mer of ro - ses and wine; And that's what we mean when we say that a thing Is

Vln I

Vla

D. B.

20 21 22 23

Cl. in A 1  
rall... a tempo

Nanki  
wel - come as flow - ers that bloom in the spring. Tra la la la la, Tra la la la la, The

Vln I

Vla

D. B.

*play only if no cello*

*p*

*rall...*

*a tempo*

24 25 26 27 28 **B1**

Flute *f* *sf*

Cl. in A 1 *f* *sf*

Yum 1 *f*

Pitti-Sing *f*

Nanki *f*

Pooh *f*

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

**B1**

Vln I *f* *sf*

Vla *f* *sf*

D. B. *f* *f*

30 31 32 33 34

Flute

Cl. in A 1

Ko

Vln I *p*

Vla *p*

D. B. *p*

2. The flow - ers that bloom in the

35 36 37 38 39

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

Vln I

Vla

D. B.

40 41 42 43 44

Ko 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

Vln I

Vla

D. B.

45 46 47 48 49

Cl. in A 1

A2

rall.....

a tempo

Ko face; And that's what I mean when I say, or I sing, "Oh, bo - ther the flow - ers that bloom in the spring, Tra

A2

rall.....

a tempo

Vln I

Vla

D. B.

play only if no cello

50 51 52 53 54

*S<sub>2</sub>* Flute

Cl. in A 1

Yum 1

Pitti-Sing

Nanki

Ko

Pooh

Vln I

Vla

D. B.

*f*

Tra la la la la, Tra

Tra la la la la, Tra

Tra la la la la, Tra

la la la la, Tra la la la la, Oh, bo - ther the flow - ers of spring!"

Tra la la la la, Tra

*f*

*f*

*f*

55 **B2** 56 58 59 60 61

Flute

Cl. in A 1

Yum 1

Pitti-Sing

Nanki

Pooh

la la la la, Tra la la la la la! \_\_\_\_\_

la la la la, Tra la la la la la! \_\_\_\_\_

la la la la, Tra la la la la la! \_\_\_\_\_

la la la la, Tra la la la la la! \_\_\_\_\_

**B2**

Vln I

Vla

D. B.

62 63 64 65

Flute

Cl. in A 1

(Dance and exeunt NANKI-POO, YUM-YUM,  
POOH-BAH, PITTI-SING, and KO-KO.)

Yum 1

Vln I

Vla

D. B.

*attacca*

# The Mikado

## 21. Alone and yet alive

Katisha

W S Gilbert

Arthur Sullivan

**Allegro agitato** ♩ = 138

*f*

Flute

Oboe

Clarinet in A 1

Bassoon

Horn in F 1

Cornet in A 1

Trombone 1

Katisha

**Allegro agitato** ♩ = 138

A - lone, and yet a - live!

Violin I

Viola

Double Bass

*f*

5 6 7 8 9

Flute

Ob.

Cl. in A 1

Bsn

Hn in F 1

Crt in A 1

Tbn. 1

Kat.

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

Vln I

Vla

D. B.

*p*

10 11 12 13 14

Kat.

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

Vln I

*f*

*p*

Vla

*f*

*p*

D. B.

*f*

*p*

*pizz.*

*pizz.*

*pizz.*

**Andante moderato**  $\text{♩} = 84$

15 16 17 18 19  $\text{3}$

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

**Andante moderato**  $\text{♩} = 84$

Vln I arco *p*

Vla arco *p*

D. B. arco *p*

20 21 22 23 24

Ob. *p*

Bsn *p*

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

Vln I

Vla

D. B.

25 26 27 28 29 30

Flute *p*

Hn in F 1 *p*

Kat. I! — Oh, liv - ing I! Come, tell\_ me\_ why, When hope is gone Dost

Vln I

Vla

D. B.



31 32 33 34 35 36 37

Flute

Bsn

Hn in F 1

Kat.

Vln I

Vla

D. B.

38 39 40 41 42

Flute

Ob.

Bsn

Hn in F 1

Kat.

Vln I

Vla

D. B.

thou stay on?— Why lin - ger here, Where all is drear? Oh, liv - ing I! Come, tell me why, When

hope— is gone Dost thou stay on? May not a cheat - ed mai - den die? May not— a cheat - ed mai - den

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

*f* *f* *f* *f dim.* *p* *f* *f* *f* *f* *f* *f* *f*

43 44 45

Flute *f*

Bsn *f*

Hn in F I *f*

Kat. die?

Vln I *f*

Vla *f*

D. B. *f*

The musical score is for a scene titled "21. Alone and yet alive". It spans measures 43, 44, and 45. The instruments and their parts are as follows:

- Flute:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.
- Bsn:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.
- Hn in F I:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.
- Kat.:** Measure 43 has a whole note chord with the text "die?". Measures 44 and 45 have whole note chords.
- Vln I:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.
- Vla:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.
- D. B.:** Measures 43 and 44 contain a melodic line with a slur. Measure 45 has a whole note chord.

Dynamic markings *f* (forte) are present for the Flute, Bsn, Hn in F I, Vln I, Vla, and D. B. in measures 43 and 44.

## Dialog 21

Dlg after 21

KO. (*entering and approaching her timidly*). Katisha!

KAT. The miscreant who robbed me of my love! But vengeance pursues – they are heating the cauldron!

KO. Katisha – behold a suppliant at your feet! Katisha – mercy!

KAT. Mercy? Had you mercy on him? See here, you! You have slain my love. He did not love *me*, but he would have loved me in time. I am an acquired taste – only the educated palate can appreciate *me*. I was educating his palate when he left me. Well, he is dead, and where shall I find another? It takes years to train a man to love me. Am I to go through the weary round again, and, at the same time,. implore mercy for you who robbed me of my prey – I mean my pupil – just as his education was on the point of completion? Oh, where shall I find another?

KO. (*suddenly, and with great vehemence*). Here! – Here!

KAT. What!!!

KO. (*with intense passion*). Katisha, for years I have loved you with a white-hot passion that is slowly but surely consuming my very vitals! Ah, shrink not from me! If there is aught of woman's mercy in your heart, turn not away from a love-sick suppliant whose every fibre thrills at your tiniest touch! True it is that, under a poor mask of disgust, I have endeavoured to conceal a passion whose inner fires are broiling the soul within me! But the fire will not be smothered – it defies all attempts at extinction, and, breaking forth, all the more eagerly for its long restraint, it declares itself in words that will not be weighed – that cannot be schooled – that should not be too severely criticized. Katisha, I dare not hope for your love – but I will not live without it! Darling!

KAT. You, whose hands still reek with the blood of my betrothed, dare to address words of passion to the woman you have so foully wronged!

KO. I do – accept my love, or I perish on the spot!

KAT. Go to! Who knows so well as I that no one ever yet died of a broken heart!

Ko . You know not what you say. Listen!

## Ko-ko

Arthur Sullivan

Andante espressivo ♩. = 63

Piccolo

Oboe

Clarinet in Bb 1

Bassoon

Horn in F 1

Ko-Ko

Andante espressivo ♩. = 63

Violin I

Viola

Double Bass

Ko

Vln I

Vla

D. B.

1. On a tree by a ri-ver a lit-tle tom-tit Sang  
"Wil-low, tit-wil-low, tit-wil-low!" And I said to him, "Dick-y-bird, why do you sit Sing-ing

22. On a tree by a river

Musical score for "The Worm" by John Williams. The score is for a vocal soloist and orchestra. The vocal part is in English and includes the lyrics: "Wil - low, tit - wil - low, tit - wil - low"? "Is it weak - ness of in - tel - lect, bir - die?" I cried, "Or a ra - ther tough worm in your lit - tle in - side?" With a shake of his poor lit - tle head he re - plied, "Oh,

The score is written for the following instruments: Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bassoon (Bsn), Koto (Ko), Violin I (Vln I), Viola (Vla), Double Bass (D. B.), Flute, and Oboe (Ob.). The key signature is Bb major (two flats). The tempo is marked "Andante". The score is divided into measures 10 through 17.

The vocal soloist part is written in a single staff. The lyrics are: "Wil - low, tit - wil - low, tit - wil - low"? "Is it weak - ness of in - tel - lect, bir - die?" I cried, "Or a ra - ther tough worm in your lit - tle in - side?" With a shake of his poor lit - tle head he re - plied, "Oh,

The instrumental parts are written for the following instruments: Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bassoon (Bsn), Koto (Ko), Violin I (Vln I), Viola (Vla), Double Bass (D. B.), Flute, and Oboe (Ob.). The key signature is Bb major (two flats). The tempo is marked "Andante". The score is divided into measures 10 through 17.

The score is written for the following instruments: Oboe (Ob.), Clarinet in Bb 1 (Cl. in Bb 1), Bassoon (Bsn), Koto (Ko), Violin I (Vln I), Viola (Vla), Double Bass (D. B.), Flute, and Oboe (Ob.). The key signature is Bb major (two flats). The tempo is marked "Andante". The score is divided into measures 10 through 17.

18 19 Picc 20 21 22

*p*

Cl. in B♭ 1

Bsn

*p*

Hn in F 1

*p*

Ko

wil - low, tit - wil - low, tit - wil - low!" 2. He slapp'd at his chest as he

Vln I

*p*

Vla

*p*

D. B.

*p*

23 24 25 26

Ko

sat on that bough, Sing - ing "Wil - low, tit - wil - low, tit - wil - low!" And a cold per - spi - ra - tion be -

Vln I

Vla

D. B.

Detailed description: This is a page of a musical score for measures 18 through 26. The score is written for a woodwind ensemble (Piccolo, Clarinet in B-flat 1, Bassoon, Horn in F 1, and Korbass) and a string ensemble (Violin I, Viola, and Double Bass). The key signature is B-flat major (two flats). The tempo and mood are indicated by the lyrics and the dynamic markings. The lyrics are: "wil - low, tit - wil - low, tit - wil - low!" and "2. He slapp'd at his chest as he sat on that bough, Sing - ing 'Wil - low, tit - wil - low, tit - wil - low!' And a cold per - spi - ra - tion be -". The dynamic markings are *p* (piano). The score is divided into two systems. The first system contains measures 18 through 22, and the second system contains measures 23 through 26. The woodwind parts have rests in measures 18 and 22. The string parts play a continuous melody throughout the measures.

27 28 29 30

Cl. in Bb 1

Bsn

Ko

- span - gled his brow, "Oh, wil - low, tit - wil - low, tit - wil - low!" He\_ sobb'd and he sigh'd, and a

Vln I

Vla

D. B.

31 32 33 34

Flute

Ob.

Cl. in Bb 1

Bsn

Ko

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

Vln I

Vla

D. B.

35 36 37 Picc 38 39

Flute

Cl. in Bb 1

Bsn

Hn in F 1

Ko

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

Vln I

Vla

D. B.

40 41 42 43

Ko

feel just as sure as I'm sure that my name Is - n't Wil - low, tit - wil - low, tit - wil - low, That 'twas

Vln I

Vla

D. B.



44 45 46 47

Cl. in Bb 1

Bsn

Ko

Vln I

Vla

D. B.

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

48 49 50 51

Flute

Ob.

Cl. in Bb 1

Bsn

Ko

Vln I

Vla

D. B.

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

52 53 54 55

Flute

Cl. in B $\flat$  1

Bsn

Hn in F 1

Ko

Vln I

Vla

D. B.

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

*pp*

*pp*

*pp*

*pp*

## Dialog 22

Dlg after 21

*(During this song KATISHA has been greatly affected, and at the end is almost in tears.)*

KAT. *(whimpering)*. Did he really die of love?

KO. He really did.

KAT. All on account of a cruel little hen?

KO. Yes.

KAT. Poor little chap!

KO. It's an affecting tale, and quite true. I knew the bird intimately.

KAT. Did you? He must have been very fond of her.

KO. His devotion was something extraordinary.

KAT. *(still whimpering)*. Poor little chap! And – and if I refuse you, will you go and do the same?

KO. At once.

KAT. No, no – you mustn't! Anything but that! *(Falls on his breast.)* Oh, I'm a silly little goose!

KO. *(making a wry face)*. You are!

KAT. And you won't hate me because I'm just a little teeny weeny wee bit bloodthirsty, will you?

KO. Hate you? Oh, Katisha! is there not beauty even in bloodthirstiness?

KAT. My idea exactly.

# The Mikado

## 23. There is beauty in the bellow of the blast

Ko-ko and Katisha

W S Gilbert

Arthur Sullivan

**Allegro con brio**  $\text{♩} = 120$

1

2 *tr* 3 4 5

*ff*

Flute

Oboe

Clarinet in B $\flat$  1

Bassoon

Horn in F 1

Cornet in B $\flat$  1

Trombone 1

Triangle

Katisha

Ko-Ko

1. There is beau - ty in the bel - low of the

**Allegro con brio**  $\text{♩} = 120$

*ff* *tr* *p*

Violin I

Viola

Double Bass

*ff* *tr* *p*

6 7 8 9

Kat. blast, There is gran - deur in the growl - ing of the gale, There is e - lo - quent out - pour - ing When the

Vln I

Vla

D. B.

10 11 A1

S<sup>fl</sup> Flute *f* *p*

Cl. in B $\flat$  1 *f* *p*

Bsn *f*

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

Ko *f*

Vln I A1 Yes, I *f*

Vla *f*

D. B. *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page contains measures 6 through 11, followed by a section labeled 'A1'. The vocal soloists are a Soprano (Kat.) and a Tenor (Ko). The orchestra includes Violins I, Viola, Double Bass, Flute, Clarinet in B-flat 1, and Bassoon. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'blast, There is gran - deur in the growl - ing 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! Yes, I'. Dynamics include *f* (forte) and *p* (piano). A double bar line with repeat dots is at the start of measure 10.

13 14 15

Sgl Flute

Cl. in B♭ 1

Bsn

Ko

Vln I

Vla

D. B.

*p*

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

16 17 18 19

Sgl Flute

Cl. in B♭ 1

Bsn

Kat.

Ko

Vln I

Vla

D. B.

Vol - ca - nos have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the

tail!

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

20 21 22

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

Vln I

Vla

D. B.

23 25

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

Ko

B1 Yes, in spite of all my meek - ness, If I

Vln I

Vla

D. B.

*sf* *p*

Detailed description: This is a musical score for a scene. It features five staves: Soprano (Kat.), Alto (Ko), Violin I (Vln I), Viola (Vla), and Double Bass (D. B.). The key signature is B-flat major (two flats). The score is divided into two systems. The first system covers measures 20 to 22. The second system covers measures 23 to 25. In measure 23, there is a double bar line and a box labeled 'B1' above the Soprano staff. In measure 24, there is another box labeled 'B1' above the Soprano staff. The Soprano part has lyrics: 'dolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the' (measures 20-22), 'fall - ing of a flight of thun - der - bolts!' (measure 23), and 'Yes, in spite of all my meek - ness, If I' (measures 24-25). The Viola part has dynamic markings *sf* (sforzando) in measure 24 and *p* (piano) in measure 25. The Double Bass part has a double bar line in measure 24.

## 23. There is beauty in the bellow of the blast

26 *rall.*..... 27 28 *a tempo* 29

Flute *p*

Ob. *p*

Cl. in B $\flat$  1 *p*

Bsn *p*

Hn in F 1 *p*

Kat.

Ko  
have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der - bolts. \_ If that is so, Sing

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

Vln I

Vla

D. B.



30 *tr* 31 *tr* 32 33 34 *tr*

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Kat.

Ko

Vln I

Vla

D. B.

der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And me - ri - ly mar - ry, Nor

der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And me - ri - ly mar - ry, Nor

Detailed description: This is a page of a musical score for measures 30 through 34. The score is written for a large ensemble including Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Kats (Katsen), Kobs (Kobes), Violin I, Viola, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 30 and 31 feature trills in the Flute, Oboe, and Violin I parts. Measure 32 has a trill in the Flute part. Measure 33 has a trill in the Flute part. Measure 34 has a trill in the Flute part. The vocal parts (Kats and Kobs) have lyrics: "der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And me - ri - ly mar - ry, Nor".

[illegible]

41 Picc 42 *tr* 43 *tr* 44 45 46

Ob. *tr* *tr*

Cl. in B♭ 1 *tr* *tr*

Bsn *f*

Hn in F 1

Crt in B♭ 1

Tbn. 1

Tri.

Ko

2. There is

Vln I *p*

Vla *p*

D. B. *p*

47 48 49 50

Ko beau - ty in ex - treme old age — Do you fan - cy you are el - der - ly e - nough? In - for-

Vln I

Vla

D. B.

51 52 53

Ko - ma - tion I'm re - quest - ing On a sub - ject in - ter - est - ing: Is a mai - den all the bet - ter when she's

Vln I

Vla

D. B.

**A2**

54 55 56

Flute

*f* *p*

Cl. in B♭ 1

*f* *p*

Bsn

*f* *p*

Kat.

Through - - out this wide do - min - ion It's the gen - er - al o - pin - ion That she'll

Ko

tough?

**A2**

Vln I

*f* *p*

Vla

*f* *p*

D. B.

*f* *p*

57 58 59 60

Flute

Cl. in B♭ 1

Bsn

Kat.

Ko

Vln I

Vla

D. B.

last a good deal long - er when she's tough.

Are you old e - nough to mar - ry, do you think? Won't you

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

61 62 63

Ko

Vln I

Vla

D. B.

wait un - til you're eigh - ty in the shade? There's a fas - ci - na - tion fran - tic In a

64 65 **B2**

Kat. *To the*

Ko *ru - in that's ro - man - tic; Do you think you are suf - fi - cient - ly de - cayed?*

**B2**

Vln I

Vla *sf*

D. B.

**67 68 69 70**

Flute *rall..... a tempo*

Ob. *p*

Kat. *mat - ter that you men - tion I have gi - ven some at - ten - tion, And I think I am suf - fi - cient - ly de - cayed. If*

Ko *If*

Vln I *rall..... a tempo*

Vla *p*

71 72 *tr* 73 *tr* 74 75

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Kat.

Ko

Vln I

Vla

D. B.

*p*

*p*

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

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

Detailed description: This is a page of a musical score for measures 71 through 75. The score is written for a large ensemble including Flute, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Kats (Katsen), Korns (Kornets), Violin I, Viola, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 71-75 show a variety of musical textures. Measures 72 and 73 feature trills in the Flute and Oboe parts. The Kats and Korns parts have lyrics underneath them: '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'. The Bassoon and Horn in F 1 parts are marked with a piano (*p*) dynamic. The Viola and Double Bass parts provide a harmonic foundation with sustained chords and moving lines. The Violin I part has trills in measures 72 and 73. The score is written in a standard musical notation with staves for each instrument and vocal line.





81 *tr* 82 83 84 *tr* 85 *tr*

*f*

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

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

86 D 88 89 90

S<sup>1</sup> Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Tri.

Kat.

Ko

Vln I

Vla

D. B.

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

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

91 Picc. 92 93 *tr* 94 *tr* 95 96

Ob. *tr* *tr*

Cl. in B♭ 1 *tr* *tr*

Bsn.

Hn in F 1

Crt in B♭ 1

Tbn. 1

Tri.

Kat.

Ko. done!

Vln I done!

Vla.

D. B.

Detailed description: This is a page of a musical score for measures 91 through 96. The score is written for a large orchestra. The instruments listed on the left are Piccolo, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Clarinet in B-flat 1, Trombone 1, Trumpet, Kettledrum, Korbach, Violin I, Viola, and Double Bass. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. Measures 91 and 96 feature Piccolo and Violin I with melodic lines and trills. Measures 93 and 94 feature Oboe, Clarinet in B-flat 1, and Violin I with trills. The Korbach and Kettledrum parts have the instruction 'done!' above them. The Trombone 1 part has a melodic line. The other instruments (Bassoon, Horn in F 1, Clarinet in B-flat 1, Trumpet, Viola, and Double Bass) have sustained notes or rests.

97 98 99 100 101 102 103

Sn Picc

Ob.

Cl. in Bb 1

Bsn

Hn in F 1

Crt in Bb 1

Tbn. 1

Tri.

Vln I

Vla

D. B.

The musical score for Dialogue 23, measures 97-103, is presented for a full orchestra. The key signature is B-flat major (two flats). The score includes parts for Piccolo, Oboe, Clarinet in B-flat 1, Bassoon, Horn in F 1, Cor Anglais in B-flat 1, Trombone 1, Triangle, Violin I, Viola, and Double Bass. Measures 97 and 98 feature trills in the Piccolo, Oboe, and Clarinet. Measures 99-101 show a melodic line in the Piccolo and a rhythmic pattern in the Bassoon. Measure 102 has a melodic line in the Piccolo and a rhythmic pattern in the Bassoon. Measure 103 is a final measure with a melodic line in the Piccolo and a rhythmic pattern in the Bassoon.

## Dialog 23

# The Mikado

## 23a. Fanfare

## Entrance of the Mikado

W S Gilbert

Arthur Sullivan

[illegible]

Dialog after 23

*(Exeunt together.)*

*(Flourish. Enter the MIKADO, attended by PISH-TUSH and Court.)*

MIK. Now then, we've had a capital lunch, and we're quite ready. Have all the painful preparations been made?

PISH. Your Majesty, all is prepared.

MIK. Then produce the unfortunate gentleman and his two well-meaning but misguided accomplices.

*(Enter KO-KO, KATISHA, POOH-BAH, and PITTI-SING. They throw themselves at the MIKADO'S feet.)*

KAT. Mercy! Mercy for Ko-Ko! Mercy for Pitti-Sing! Mercy even for Pooh-Bah!

MIK. I beg your pardon, I don't think I quite caught that remark.

POOH. Mercy even for Pooh-Bah.

KAT. Mercy! My husband that was to have been is dead, and I have just married this miserable object.

MIK. Oh! You've not been long about it!

KO. We were married before the Registrar.

POOH. *I* am the Registrar.

MIK. I see. But my difficulty is that, as you have slain the Heir Apparent –

*(Enter NANKI-POO and YUM-YUM. They kneel.)*

NANKI. The Heir Apparent is *not* slain.

MIK. Bless my heart, my son!

YUM. And your daughter-in-law elected!

KAT. *(seizing KO-KO)*. Traitor, you have deceived me!

MIK. Yes, you are entitled to a little explanation, but I think he will give it better whole than in pieces.

KO. Your Majesty, it's like this: It is true that I stated that I had killed Nanki-Poo –

MIK. Yes, with most affecting particulars.

POOH. Merely corroborative detail intended to give artistic verisimilitude to a bald and –

KO. Will you refrain from putting in your oar? *(To MIKADO.)* It's like this: When your Majesty says, 'Let a thing be done,' it's as good as done – practically, it *is* done – because your Majesty's will is law. Your Majesty says, 'Kill a gentleman,' and a gentleman is told off to be killed. Consequently, that gentleman is as good as dead – practically, he *is* dead – and if he is dead, why not say so?

MIK. I see. Nothing could possibly be more satisfactory!

# The Mikado

## 24. Finale

Company

W S Gilbert

Arthur Sullivan

**Allegretto grazioso** ♩ = 96

1 2 3 4 5 6

*f* *p* *p delicato*

*f* *optional* *p* *p delicato*

*f* *f* *f*

For he's gone and mar - ried Yum - Yum— Your

Yum - Yum! Yum - Yum!

**Allegretto grazioso** ♩ = 96

*f* *p delicato* *p delicato* *f* *p delicato*

7 8 9 10

Sgl Flute

Cl. in B $\flat$  1

Pitti-Sing

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

Chorus

Women

Men

Cumb— cumb!

Cumb— cumb!

Vln I

Vla

D. B.



11 12 13 14

Sgl Flute

Cl. in B♭ 1

Pitti-Sing

join our ex - pres - sions of glee!

Ko

On this sub - ject I pray you be dumb— Your

Chorus

Women

Dumb— dumb!

Men

Dumb— dumb!

Vln I

Vla

D. B.

15 16 17 18

Sgl Flute

Cl. in B♭ 1

Ko

no - tions, though ma - ny, Are not worth a pen - ny, The word for your guid - ance is "Mum." You've a

Women

Mum— mum!

Men

Mum— mum!

Vln I

Vla

D. B.

19 A 21 22

*f*

Flute

Ob.

Cl. in B $\flat$  1

Bsn

*f*

Hn in F 1

*f*

Ko

ve - ry good bar - gain in me!

*f*

Women

On this sub - ject we pray you be dumb— Dumb, dumb! We

*f*

Men

On this sub - ject we pray you be dumb— Dumb, dumb! We

*f*

A

Vln I

*f*

Vla

*f*

D. B.

*f*

Chorus

23 24 25 26

Sgl Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

think you had bet - ter suc - cumb— Cumb, cumb! You'll 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

27 28 29 30 31

Sgl Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Chorus

Women

Men

Vln I

Vla

D. B.

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

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

[illegible]

37 **B** Allegro con brio  $\text{♩} = 126_{99}$  40 41

*Sol* Flute *mf*

Ob.

Cl. in B $\flat$  1 *mf*

Bsn *f* *mf*

Hn in F 1 *f* *mf*

Nanki The threat - en'd cloud has pass'd a -

Chorus  
Women sea, in the sea, in the sea!

Men sea, in the sea, in the sea!

Vln I **B** Allegro con brio  $\text{♩} = 126$

Vla *f* *mf*

D. B. *f* *mf*

42 43 44 45 46 47

Flute

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Tri.

Yum 1

Nanki

Vln I

Vla

D. B.

*mf*

And bright - ly shines the dawn - ing day; There's years and years of af - ter-

- way, What tho' the night may come too soon,



48 49 50 51 52 53

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

- noon! Then let the throng Our joy ad - vance,

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

Then let the throng Our joy ad - vance,

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

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

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

54 55 56 57 58

Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Tri.

Yum 1

Peep

Pitti-Sing

Nanki

Pish

Pooh

Vln I

Vla

D. B.

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



64 65 67 68 69

**C**

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

**Cym/B.D.**

*ff*

song,

song,

song,

song,

song,

song,

*ff*

**Chorus**

S. With joy - ous shout, With joy - ous shout and ring - ing -

A. With joy - ous shout, With joy - ous shout and ring - ing

T. With joy - ous shout, With joy - ous shout and ring - ing

B. With joy - ous shout, With joy - ous shout and ring - ing

**C**

*ff*

*ff*

*ff*

70 71 72 73 74 75

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

cheer, In - au - gu - rate, in - au - gu - rate their new ca - reer! With joy - ous  
[our]

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  
[our]

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

76 77 78 79 80

**Picc**

Sgl Flute

Ob.

Cl. in B♭ 1

Bsn

Hn in F 1

Crt in B♭ 1

Tbn. 1

Cym/B.D.

S.

A.

T.

B.

Chorus

Vln I

Vla

D. B.

cheer, joy - - - ous, joy - - -

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

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

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

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

81 82 83 84 85

Sgl Picc

Ob.

Cl. in B $\flat$  1

Bsn

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D.

ous

Chorus

S.

A.

T.

B.

Vln I

Vla

D. B.

joy - ous shout! With laugh - ing song and mer - ry dance, With laugh - ing song and mer - ry

-rate their new ca - reer! With laugh - ing song and mer - ry dance, With laugh - ing song and mer - ry

-rate their new ca - reer! With song and

-rate their new ca - reer! With song and

86 Picc. **D** 88 89 90 91 92

Picc. optional

Ob.

Cl. in B $\flat$  1

Bsn.

Hn in F 1

Crt in B $\flat$  1

Tbn. 1

Cym/B.D. **Tri.**

Chorus

S. dance. With song and dance!

A. dance. With song and dance!

T. dance. With song and dance!

B. dance. **D** With song and dance!

Vln I

Vla

D. B.



93 *tr* 94 *tr* 95 96 97 *tr* 98 *tr*

Picc.

Ob.

Cl. in B $\flat$  1

Bsn.

Hn in F 1

Cr. in B $\flat$  1

Tbn. 1

Tri.

Vln I

Vla.

D. B.

Detailed description: This page contains the musical score for measures 93 through 98 of the 24th Finale. The score is written for a large orchestra. The Piccolo, Oboe, Clarinet in B $\flat$  1, and Violin I parts feature trills (marked *tr*) in measures 93, 94, 97, and 98. Measure 96 has a fermata over a chord. The Bassoon, Horn in F 1, Cor in B $\flat$  1, Trombone 1, Triangle, Viola, and Double Bass parts provide harmonic support with sustained notes and rests. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4.

99 100 101 102 103 104

Picc.

Ob.

Cl. in Bb 1

Bsn.

Hn in F 1

Cor in Bb 1

Tbn. 1

Tri.

Vln I

Vla.

D. B.